

TEN CENTS

VARIETY

VOL. XXI, NO. 9.

FEBRUARY 4, 1911.

PRICE TEN CENTS.



THE REAL SONG HIT

READ WHAT THESE ARTISTS SAY ABOUT

THE BIG SONG HIT

PUT YOUR ARMS AROUND ME, HONEY

Words by JUNIE McCREE

THE MOST TALKED OF SONG IN THE COUNTRY

Mus. by ALBERT VON TILZER

And the POPULAR SONG HIT OF WOODS, FRAZEE and LEDERER'S WONDERFUL SUCCESS

"MADAME SHERRY"



SINGING
"PUT YOUR ARMS AROUND ME, HONEY"
At the New Amsterdam Theatre, New York



SINGING
"PUT YOUR ARMS AROUND ME, HONEY"
Southern Company



SINGING
"PUT YOUR ARMS AROUND ME, HONEY"
Western Company

CHICAGO OFFICE
67 CLARK STREET
JULES VON TILZER, Mgr.

Form 148

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THEO. A. VAIL, President

SELVIGER BROOKS, GENERAL MANAGER

RECEIVED AT 1300 Broadway, Oct. 30th and 30th Sts., New York

ALWAYS OPEN

A 5 B 21.....

January 7th. 1911.

"EA" 1771 BROADWAY. New York, Jan. 7th-

Mr. Albert Von Tilzer,
Music Publisher..
Broadway and 37th. Str New York

Put your arms around me honey, one of the biggest hits I have
ever had. Now singing it in Madame Sherry.

Elisabeth M. Murray.

1Bg WB 37

Night Letter.

January 9th. 1911.

LYNCHBURG VA...8-

Mr. Albert Von Tilzer.

The York Music Co. 1267 Broadway New York.

My success with your song "Put Your Arms Around Me Honey" far
beyond my fondest hopes. Receiving four and five encores at
each performance. Hurry copies with my pictures as it is selling
immensely.

Sincerely yours

Alta Virginia Houston.

q72CH WI 40

Clinton Iowa, Dec. 21st, 1910.

Albert Von Tilzer,

Care York Music Co. B'way. & 37th. St. New York.

Anna Boyd sang "Put your arms around me honey" last night first time
terrific hit. Took four encores almost stopped show. Whole house
whistling refrain. Ship at once music to dealers in St. Louis. There
for two week. Merry Christmas.

Hans S. Binne.

1249A

THE ABOVE TELEGRAM WAS RECEIVED FROM THE MUSICAL DIRECTOR OF THE WESTERN CO.

THE YORK MUSIC CO.
ALBERT VON TILZER, Mgr.
1367 BROADWAY, NEW YORK

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F. F. PROCTOR DISAGREEING WITH KEITH, HIS PARTNER

Report Says Proctor Believes \$150,000 Profit in Three Years From K-P Not Enough. Affidavits Being Sought. Expected Court Proceedings

All is not serenity within the Keith-Proctor corporation, according to well grounded information. The signs are that the differences between F. F. Proctor and B. F. Keith may shortly find their way into the courts.

Representatives for Messrs. Keith and Proctor within the week have been skurrying around New York City in quest of affidavits, bearing upon the past and present relations and business of Keith & Proctor as a firm and individually.

The complainant appears to be F. F. Proctor, who three years ago threw his New York theatres in with B. F. Keith. Six houses in New York and one in Jersey City were merged.

It is reported that Mr. Proctor alleges that since the formation of the corporation or the partnership, he has received but \$150,000 as his share of the profits. Mr. Proctor, from reports, seems to believe that he should have had more.

Well known theatrical men have been approached this week on behalf of Mr. Keith for affidavits bearing upon the reputation B. F. Keith has held in the community for integrity and honest dealing. One affidavit was wanted for information to be supplied regarding the condition of business at the Fifth Avenue and the theatre's money making capacity, before it became a joint K-P property.

The theatres operated by Keith & Proctor are the Fifth Avenue, 23d Street, 58th Street, 125th Street, Harlem Opera House, Union Square and a theatre in Jersey City. Since the forming of the firm, all the houses which were playing vaudeville or stock have been converted into the moving picture policy, excepting the Fifth

Avenue, which has clung to vaudeville. It is said, for the purpose of permitting B. F. Keith to head his list of bookings with at least one New York theatre. Following the change to pictures, the K-P theatres gradually evolved into a "pop" policy of combination vaudeville and pictures. All the "picture houses" on the K-P circuit have been looked upon as money-makers, especially the Harlem Opera House, which is said by showmen who are up in the picture end of the business, to have made at least between \$40,000 and \$60,000 annually since embarking upon that policy.

Messrs. Proctor and Keith have other theatres of their own, each manager playing vaudeville, pictures, or vaudeville and pictures in his several houses. Mr. Proctor has been reported as markedly successful in his "small time" enterprises, and is now reputed to be in receipt of a very big income, much larger it is said than he enjoyed as a vaudeville manager only. Upon joining forces with Keith three years ago, it was rumored that the juncture relieved Mr. Proctor considerably at that time.

One story is that Mr. Proctor may go into court and ask for an accounting; another is the dissolution of the corporation may be applied for, although Keith is supposed to have "tied up" Proctor very strongly.

VAUDEVILLE ONLY AT OLYMPIA.

Paris, Jan. 24.

After Feb. 14 vaudeville only, for at least a month, will be the program at the Olympia. Whether another revue will be staged upon the expiration of the month has not been settled upon.

A SOAK BY PROXY.

Boston, Feb. 1.

The conservative Keith theatre program became the medium of a "soak" against William Morris, Inc., this week.

Under the caption of "When Vaudeville is a Losing Game," the program carried an article recently printed in a New York weekly dealing with the closing of the American, New Orleans. The article quoted attacked the Morris Circuit and its management of the New Orleans theatre. It is probably employed by the Keith house here in an effort to produce what effect it can against any future invasion of Boston that William Morris or any other "opposition" may attempt through engaging local capital.

Philadelphia, Feb. 1.

In the "B. F. Keith Theatre News," the house press sheet, appears this week a complete extract from a New York weekly, which assailed William Morris, Inc., at the closing of the American, New Orleans.

ASKING FOR RENT DUE.

Des Moines, Ia., Feb. 1.

Suit for \$2,000, alleged to be for unpaid rent, has been entered against the Shubert Theatrical Co. and the Shubert Booking Agency by the Auditorium Co. of this city. The rent is alleged to have been due Jan. 1.

The papers relate that the Auditorium was rented to the Shuberts at \$4,000 yearly, payable semi-annually.

GERMAN "SINGLE" COMING.

Berlin, Jan. 23.

Jean Paul, one of our best comedians, said's on the Kronprinz Wilhelm to open in America on the Orpheum Circuit Feb. 20.

McINTYRE AND HEATH "TRYOUT."

Norfolk, Va., Feb. 1.

McIntyre and Heath will "try out" a new act at the Colonial, Friday night, with a view to presenting it on the Orpheum Circuit next season. It is entitled "Waiting at the Church."

They propose to play three acts a week over the entire western circuit next year and to that end expect to have nine different turns in readiness.

ADMISSION UP FOR BIG ACT.

(Special Cable to VARIETY.)

London, Feb. 1.

"Sumurin," produced at the Coliseum Monday, is an ambitious attempt. The production is great, although running too long. Success will depend largely upon the publicity given it. Business up to now has been big, but not capacity. Prices have been raised for the run of the production up to \$2.

HUNTLEY HAS A DANDY.

(Special Cable to VARIETY.)

London, Feb. 1.

G. P. Huntley, the popular musical comedy star, opened at the Tivoli Monday in a dandy comedy sketch, "Buying a Gun," and scored heavily.

EVEN EXCHANGE IN PARIS.

London, Jan. 24.

It appears there will be an even exchange of houses between agencies over in Paris very soon. The report is that when the contemplated change of management occurs at the Olympia, Paris, that house will thereafter be booked through Sherek & Braff. In exchange Sherek & Braff will lose the bookings for the Folles Bergere, which H. B. Marinelli will then take hold of.

It is rumored that even now the Marinelli agency is looking for turns for the Bergere, although the deal through which M. Charles was to have taken up the lease of the Olympia has not yet been finally closed.

H. B. Marinelli does not surrender the Olympia until the summer.

SIGNS ADELAIDE FOR PARIS.

(Special Cable to VARIETY.)

Paris, Feb. 1.

Adelaide, the American toe dancer, has been engaged to appear at one of the Parisian halls in the near future. It will be her first appearance here. Time or name of theatre not stated.

The engagement of Adelaide for Paris will include her dancing partner, J. J. Hughes. It is understood to be for two months at a very large salary. Adelaide and Mr. Hughes are at present with the "Kate Did" show.

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ELECTIONS IN CHICAGO.

Chicago, Feb. 1.

At the meeting here Monday of the corporations the late Charles E. Kohl was interested in, elections of officers were held.

Martin Beck, who attended in person, was elected president of the Western Vaudeville Managers Association, and vice-president of the other corporations, with Geo. C. Castle the president.

March 6 (not March 13) is the date set for the opening of the new Orpheum at Winnipeg. Charles E. Bray, general manager of the W. V. M. A. will be present. Herman Fehr, of Milwaukee, who represents the Kohl Estate and is also interested in the new Orpheum, will be there. It is expected that Morris Meyerfeld, Jr., of San Francisco, will attend, although it is unlikely that Martin Beck will have returned from Europe to meet Mr. Meyerfeld there, as at first planned. Mr. Beck leaves for Europe today on the Mauretania from New York.

ACCUSED OF BLACKMAIL.

Chicago, Feb. 2.

Secret Service detectives last Tuesday arrested Joseph Hadley, an actor, accused of attempted blackmail. Hadley was a member of "Up and Down Broadway" and with Lillie Hazel left the organization when it played the Lyric, here, recently.

The girl was so deeply fixed in Hadley's affections that when he was unable to provide money to maintain her by honest means, he wrote threatening letters to Chas. A. Brown, an attorney demanding \$200 forthwith. Brown turned the letter over to the authorities. Now Hadley languishes in jail, while the girl has gone hence to the old folks at home.

MR. KELCEY SAYS SOMETHING.

Herbert Kelcey and Effie Shannon have abandoned their attempts to remain in vaudeville.

Mr. Kelcey says it is altogether too uncertain in the matter of consecutive bookings.

GOING BACK HOME.

Seattle, Feb. 1.

It was settled by cable this week that Daphne Pollard will return to her native land, Australia, for a tour of the Harry Rickards theatres, opening April 17 at Melbourne. Miss Pollard sails Feb. 24 from here on the Zealandia.

KESSLER-PUCK ENGAGEMENT.

While Mrs. Puck, Harry and Eva Puck and Aaron Kessler were having lunch at Rector's the other noontime, Mr. Kessler announced to the family that he and Eva would be married in the early summer. Miss Eva agreed with him. Aaron denies that he and Eva "framed up" the announcement on the folks in the manner in which it happened.

Mr. Kessler is the booking representative for the Hammerstein houses. Miss Puck is of the Two Pucks, who will dissolve upon the wedding day. Harry may secure a partner to replace his sister, continuing with her to play outstanding contracts between now and June 1.

NOTIFICATION ON G. O. H.

The opening of vaudeville by John H. Springer at the Grand Opera House, Brooklyn, Monday, brought the usual notification to Klaw & Erlanger, that Mr. Springer was violating the terms of the United Booking Offices—K. & E. "Advanced Vaudeville" settlement agreement, by playing a variety show in the theatre.

Mr. Springer leased the house from Klaw & Erlanger, it is understood. "The Syndicate" secured it upon the dissolution of the United States Amusement Co., the corporate title under which "Advanced Vaudeville" was operated.

The agreement provided that none of its "opposition" singers should permit vaudeville to be played in any theatre owned or controlled, directly or indirectly, for ten years.

The story is that Mr. Springer had tired of the Grand, and has the opinion that by perhaps installing vaudeville in opposition to Percy G. Williams' Orpheum, nearby, Klaw & Erlanger may call upon him to retire from possession of the theatre.

That, it is said, is why Mr. Springer opened his vaudeville season last Monday, a few days before the first of the month. Clarice Vance is the headliner of this week's bill, booked through Shea & Shay.

ACTOR TAKES THEATRE.

Louisville, Feb. 1.

The management of the Walnut Street Theatre will change. The new manager will be Edwards Davis, who, with his wife, Adele Blood, is at the Mary Anderson this week.

It is expected that Mr. Davis will merely operate the house, placing his own staff to run it, while he continues his vaudeville engagements.

GETTING BACK AT DOC.

Philadelphia, Feb. 1.

Mrs. Doc Munyon and "Her Four Beau Brummels from New York" are at the Bijou this week, a "small time" theatre. Mrs. Doc and the boys are booked for Erie next week, with Toledo the week after.

Somehow Old Doctor Munyon manages to keep tab on the wife he is separated from. To those who first thought that the frameup for vaudeville was a plan to plug the Doc's patent medicines will find some grounds for the belief in that simultaneously with the booking of Mrs. Doc for these towns, there has been opened in each a branch office of Dr. Munyon's cure-all remedies, with Munyon's Liver Restorer featured.

There may have been a slip somewhere, for commencing with next week Mrs. Doc will bill herself as Pauline Louise Neff, sending the "Mrs. Dr. Munyon" down to the second row and have it set up in agate type. It may be that if Old Doc wants his wife to slip him any more free advertising on his name, he will have to come across.

DIVES INTO MATRIMONY.

Charles A. Bigney, the high diver, took the plunge into matrimony Wednesday of last week. The bride is Cecelia H. Buck, of Jersey City, who has been assisting Bigney in his under-water act.

PRESS AGENT HELD UP.

Seattle, Feb. 1.

Two men last Sunday held up A. Shortell, press agent for Mary Manning. He was left unconscious upon the street. Loss, \$15 in cash and a stick pin valued at \$70.

SAVAGE SLIPS BACK.

Owing to the inability of George M. Cohan to complete his new piece in time for the dedication of his new George M. Cohan theatre at Broadway and Forty-third street, Messrs. Cohan & Harris, in a natural desire to present something from the pen of this prolific playwright, have decided to open the new playhouse with a return engagement in New York of "Get-Rich-Quick-Wallington," which has been at the Gaiety theatre for five months. The premiere is scheduled for Feb. 13 (Lincoln's Birthday).

"Wallington" will be succeeded at the Gaiety by Henry W. Savage's production of Rupert Hughes' newest comedy "Excuse Me." An elaborate scenic investiture is promised for the new play. The company will include Ann Murdock, John Wesley, Willis P. Sweatman, James Lackaye, Scott Cooper, John Findlay, Henry Hyde, Harry Carter, Harry Kendall, Thomas H. Walsh, Alonzo Price, Edward O'Connor, Frank Manning, Louis France, Frank Dee, Edward Fournier, G. A. Choate, Fred. Norwood, Rita Stanwood, Grace Fisher, Lottie Alter, Ouida Bergere, Isabel Richards, Marguerita Sargent.

The opening of a Savage show at the Gaiety (a Klaw & Erlanger house) ostensibly carries with it a resumption of friendly relations. When Henry W. Savage announced some months ago that his attractions were absolutely independent and would be played in all theatres throughout the country as he deemed best, playing the Klaw & Erlanger theatres in New York City, there arose a hue and cry among the producers who had remained loyal to Klaw & Erlanger. As a result it was said that an ultimatum was delivered to Mr. Savage that he must play only in K. & E. theatres or not at all.

At that time Mr. Savage chose the latter alternative and the proposed opening at the Gaiety with a new production augurs an important rearrangement of the theatrical map.

BIG BALL APRIL 5.

The Vaudeville Comedy Club is preparing to hold a big ball April 5 at Terrace Garden.

ETHEL GREEN.

Ethel Green made her debut as a single entertainer week of August 1, 1910. Success was instantaneous, from the opening to the present week, when she is duplicating her successes of the past six months at the Colonial Theatre, New York City. Miss Green has not lost a week. She is singing exclusive songs entirely, her numbers all being restricted.

Monday matinee at the Colonial this week after the lights were turned up the audience insisted that Miss Green come back and were not satisfied until a speech was forthcoming. Several musical comedy offers for next season are under consideration by Miss Green.

Edw. S. Keller is directing her vaudeville tour.

Dolan and Lenharr are due back from Europe to-day. They went over to London a couple of months ago.



JULIAN ELTINGE

"House Full" sign is the motto of A. H. Woods' clever star, Julian Eltinge, in his new musical offering, "The Fascinating Widow." Eltinge is the one and only man who has dignified the impersonation of women by artistic methods. He has scored heavily everywhere and has made an unqualified success as a star.

It is barely possible that Eltinge and the entire American company will be taken to London for an engagement by Manager Woods before opening in New York. Last week "The Fascinating Widow" was the attraction on Thursday, Friday and Saturday at the Star, Buffalo. Before the company arrived the advance sale was so big it was deemed advisable to give an extra show Saturday morning, making three that day. The first performance was started at 10.30 a. m.

JOHN CORT READY TO LEASE ALL OF 'HIS 'DOLLAR HOUSES'

**Says S. Morton Cohn May Have Them for "Pop" Vaudeville by Paying a Year's Rent in Advance.
Suspicion that Cort is in on the Deal.**

San Francisco, Feb. 1.

It is admitted by John Cort, who is in town, that S. Morton Cohn is negotiating with him for all of the houses on the Cort circuit playing "dollar attractions." Mr. Cort says the Cohn crowd may have the houses upon payment of a year's rent in advance, but that he will not be interested with Cohn in the proposed ten-cent vaudeville chain that Cohn is forming. Mr. Cohn is expected to reach here tonight.

A report that Cort is after the Morris American is denied by him.

It is very probable that if the Cort and Cohn forces get together on a "pop" vaudeville basis for the Cort "dollar houses," Mr. Cort will have a finger in the pie. It is the fulfillment of the plan first devised by Pat Casey for the employment of the Cort theatres last summer. At that time S. Morton Cohn came on to New York. Interviewed Casey, wanted a "piece" of the proposition and retired westward when the deal died out through Cort leaving Klaw & Erlanger for the "Open Door" of the Shuberts.

T. B. C. TAKES ON WINNIPEG.

Chicago, Feb. 1.

W. B. Lawrence, of Winnipeg, has become director of the Theatrical Booking Corporation, and will book his vaudeville theatre through that agency, starting Feb. 13. The Dominion, Winnipeg, is now being remodeled and improved, to place six-act bills, under a three-a-day policy. The stock company which has been playing at the Dominion will remove to Winnipeg Theatre, and legitimate attractions will hereafter appear in the Walker, where vaudeville has been booked by William Morris' Chicago office.

E. P. Churchill, who was prominent in the Theatrical Booking Corporation, withdrew when he sold the Temple, Grand Rapids, to Chas. E. Miles.

Churchill's Main Street, Peoria, remains with the T. B. C.

The Washington, Bay City, opened this week with ten vaudeville acts, booked by the T. B. C. Two shows daily are given. The Bay City house first had its bookings credited to the local Morris office.

CIRCUS MAN AROUND THE WORLD.

On a trip around the world. Geo. A. Wirth, of the Australian circus firm of Wirth Brothers, is stopping off in New York for two weeks.

Monday Mr. Wirth called at the New York Marinelli agency in quest of suitable circus acts for his Australian show, which plays the year around. It is his first visit to New York. From here Mr. Wirth moves on to London. He entered the circus business when three years old.

COMMISSION SUIT DISMISSED.

The case of B. A. Myers against Charley Grapewin was dismissed by consent of counsel when it was called for hearing in the 5th District Court, Monday. A complaint in a new action was filed in the same court immediately after the first action was closed. The new case will come up for hearing Feb. 19.

GOVERNMENT ADVERTISES SHOW.

Chicago, Feb. 2.

Behind all the public bars in Windy-town has been placed, by a deputy United States marshal, a placard signed by United States Attorney Simms, to warn saloon keepers against selling intoxicants to the Indians now appearing with the Hippodrome show at the Auditorium. The penalty is given, and keepers of "pubs" are required to keep the card conspicuously placed.

This is the first time this sort of advertising has been done hereabouts, regardless of the fact that "Buffalo Bill" and "101 Ranch Wild West" shows have been here for weeks at a time, for several years, with more Indians than the Shuberts carry.

POOR FARCE AT THE BOUFFES.

Paris, Jan. 23.

When it was announced that Cora Laparcerie was producing a three-act play by Antony Mars and H. Lyon at her theatre, the Bouffes Parisiens, a Gallic farce of the Palais Royal style, was anticipated, but not such insipid stuff as that produced in "Madame l'Amirale."

It is the eternal subject of a wife's infidelity, with complications devoid of real fun.

Claudine, the young wife of an old admiral, thinks she will surprise her absent husband by adopting a son born to him before their marriage. She imagines it to be a child, but when the son arrives she finds him to be a well developed country yokel of twenty-four. The toys and sailor suit are superfluous. The young man makes rapid progress under the influence of his step-mother and Parisian life. They fall in love with one another.

When the admiral returns from the North Pole he declares he has never had a son, but takes an interest also in the foundling and retains him as his private secretary.

The second act is the best of the three, and has the original situation of the peasant's first appearance before his stupified patron, but this is not sufficient to make the piece a success. The performers, headed by the manageress as Claudine, vainly did their utmost to make the thing go.

Kon.

THEATRE TRANSFER UNVERIFIED

San Francisco, Feb. 1.

The reported transfer of the lease of the to-be-built Morris theatre at Los Angeles to the Belasco-Blackwood Theatre Company can not be confirmed. Manager Davis of the Alcazar disclaims any knowledge of it. At the San Francisco office of William Morris, Western, Inc., there are some papers which show the transfer of the lease of the Los Angeles house to William G. Kerckhoff, of the Pacific Light and Power Co.

Another report is that the Belasco-Blackwood Co. has taken the Salt Lake City site upon which the Morris western corporation expected to have a house of its own.

There is nothing in the story that the American, here, has been disposed of. Walter Hoff Seeley for the Morris company claims it will be operated by them. Another report was that W. H. Leahy is after the American for opera. Leahy intends building a new theatre, to be called the Tivoli.

DELMAR THINKS HE IS.

Jules Delmar stood in the lobby of the Longacre Building Tuesday afternoon, waiting for the elevator. He was accompanied by several tenants of the edifice. Jules had lunched well and proceeded to spring a few "wheezes," supplemented by the suggestion of one of the party that Delmar was as "good as some comedians in the business."

Before the elevator reached the sixth floor two wagers were made—one that Delmar couldn't make good for a single performance, and another that he hadn't nerve enough to make his appearance. Delmar accepted both wagers and the big "try out" will be pulled off in the near future.

WINTER GARDEN ACTIVITY.

Honest to goodness, that Winter Garden so much talked about will open "some of these days." Last week there was a noticeable activity about the building that seems to omen a start in the future. Just how far in the future no one says.

Since the front of the old Horse Exchange has been remodeled and a coat of white paint applied, the 50th street end of the structure has still been left in its coat of shabby red until last week, when as many as half a dozen regular painters appeared on the scene, and after removing their fur-lined overcoats, set about redecorating that end of the building. An electric carriage call has also been put in place.

And,—well if all the actors who say they have been engaged for the company really go to work there, a stage larger than twice that of the Hippodrome will be required.

And—somewhere in this town there are 80 little brollers who are and have been rehearsing for the past two months for the latest palace of pleasure, since reported as having March first set for the date.

MAY STRENGTHEN BURLESQUE.

Negotiations are underway to secure the Four Mortons and Pauline, the hypnotist, as "strengtheners" with Eastern Wheel attractions.

Both acts are booked for a tour of the Pantages Circuit.

NAT WILLS ENJOINED.

An adjustment may be reached in the injunction proceedings now instituted against Nat Wills by Lederer, Frazee & Woods. Mr. Wills was served with a temporary writ of injunction late last week, restraining the monologist from employing any version of "Every Little Movement Has a Meaning of Its Own" upon the stage. The firm is the proprietor of "Mme. Sherry," where the original song is sung.

Monday Franklin Bien, attorney for Lederer, Frazee & Woods, and William Grossman, of House, Vorhaus & Grossman, acting for Mr. Wills, consulted, when it was practically agreed that for a weekly royalty Mr. Wills should be given the sole parody singing rights to the number, with the temporary injunction to become a permanent one, the privilege of using a parodied verse to be granted under separate agreement. Mr. Wills has consented to the stipulation between attorneys.

"AND COMPANY" NOW AN ACT.

Jas. Leonard has notified all the vaudeville managers that he is the exclusive owner of the act in which he has played for years, known as "When Caesar C's Her." The act has been billed for years as James and Sadie Leonard and Co., and Mr. Leonard claims that his former employee, heretofore known as "and company," has attempted to infringe on his proprietary rights. Mr. Leonard has placed the matter in the hands of his attorney.

The "and company" is Richard Anderson, who has formed an alliance with a Mr. Evans, and they are offering an act called "When Casey Meets Caesar."

PICKS UNCLE JOE'S HOME.

Danville, Ill., Feb. 1.

Just what this burg will do with a vaudeville agent remains to be seen, but Mrs. Geo. De Onzo is going to try it out. She has opened offices in conjunction with her share in developing the Olympic as a family resort and expects to book parks, fairs and family theatres.

If Mrs. De Onzo can get "Uncle Joe" Cannon to take to vaudeville as a headliner her efforts to become a booking agent in Danville will not have been in vain.

RAY BAILEY HAS PTOMAINÉ.

For the past two weeks Ray Bailey, of Genaro and Bailey, has been confined to her apartment with a severe attack of ptomainé poisoning. For a time her life was despaired of. At present Miss Bailey is recovering, although it will be several weeks before she will be able to resume work.

SINGER SIGNS BEN WELCH.

Cincinnati, Feb. 1.

Last week Jack Singer, the Eastern Burlesque Wheel manager, and Ben Welch, the monologist, entered into an agreement whereby Welch will appear with one of the Singer shows next season, receiving \$250 weekly and 12 1/2% of the net profits of the company.

Continued from SIX KIRKSMITH SISTERS.

BINDING ARTISTS' ASS'N BY RULES AND REGULATIONS

New Actors' Society to Guarantee Managers Against Breach of Contract. Penalty for Members Breaking Agreement or Ungentlemanly Conduct

The organization of the newly proposed American Vaudeville Artists is reported as progressing quite favorably. It is said the movement is not relished by some of the present actors' societies, a feeling having arisen that the new organization is forming with an intent of disrupting older orders.

"That is distinctly not so," said one of the promoters of the A. V. A. in discussing the project with a VARIETY representative the other day. "The announcement that we shall limit our membership of artists to 100 should be enough to settle that. We want just a society for ourselves, social enough in its aims to admit the layman, which means the manager and agent, and on the protective order lines that will insure us protection in reasonable ways, particularly the ways we most need it."

With the past few days there was talk of ten actors, mostly monologists, coming together for a small protective union, each subscribing \$500 for the purpose of engaging a lawyer to prosecute any one using or publishing their material without permission. The attorney was to copyright all the monologues or other material.

The promoter of the A. V. A. evidently knew of this, for he mentioned it while speaking. Said he, "The A. V. A. will cover the idea of ten people getting together to engage an attorney. Each of the ten proposed will be in the new society. One of its obligations will be to this very end."

"Our idea is not to invite the layman in immediately. We first want to shape ourselves, which we shall do by ourselves. We must be an artists' society, and the aim is to have the manager in with us on an equal social club footing when our club is perfected, not before."

It is understood that the A. V. A. has a plan to hold members through an assessment or monthly fee, to be placed into a fund, as a reserve or otherwise, and in which each professional member will have an equal share. This fund may be secured through an act being obliged to forward a percentage of its earnings each week, or to avoid all questions, a certain amount weekly or monthly may be agreed upon, to be remitted so many weeks during the year or each month. The monthly plan is said to be preferred.

The object of the fund is to protect members and the artists if necessary, and also to bond its members to obey all its rules and regulations. Also another object will be that the club will use the fund to indemnify any manager securing a judgment against an A. V. A. for breach of contract.

The A. V. A. will ask managers to issue an equitable contract to its members. As the order will be con-

cerned about no others, only A. V. A.'s will be included in the request. To the usual reply of the manager that while he is responsible, the actor is not and can not be collected from, the A. V. A. will agree to deposit a bond to the managers of the amount of the liquidated damage clause that may be inserted in the contract, and agree that in the event of judgment being obtained after a hearing in court, that the society will pay any amount recovered.

The securing of a judgment by a manager or agent against a member of the A. V. A. will automatically expel that member from the society, and cost him his interest in the fund.

Another reason for expulsion will be a complaint lodged against a member for unprofessional conduct, or conduct unbecoming an artist and a gentleman. In the latter cases, the hearings will be open for club members, and the accused permitted counsel from among members of the club. The chair will appoint the prosecuting attorney. On a recommendation of expulsion and the recommendation carried out, the expelled member will likewise lose all benefits he may have been entitled to in the sinking fund. The fund is also to be used for loans or other cases of emergency on a plan to be arranged, according to the length a member has been subscribing to it. There will be a maximum amount for the fund to reach, with the interest of any member absolutely non-negotiable.

It is expected that very shortly after the club has opened its doors, there will be a waiting list of professionals, who must take their turn. With the A. V. A. organized, membership must be obtained through application, proposed by a member and seconded by another. There will be no secret ballot. A secret investigating committee of three will be appointed upon each application. The names of the members of the committee will not be divulged. Their report will be made in writing, and if all are favorably, it will be so stated at open meeting. An unfavorable report will be read, at open meeting, without the name of the committee men making the report mentioned. Any member may submit his reason for believing an applicant is disqualified for membership, and that will also be read in confidence. The status of the applicant will remain unchanged for the next two weeks to permit his proposers to offer testimony that may be brought to bear to refute any charge made.

This process of electing members, it is said, will have for its object the prevention of one artist, with perhaps a petty, private or immaterial grievance against another from venting his spite at the cost of a membership.

FILLING IN "OPEN WEEK."

Springfield, Mass., Feb. 1.

An announcement has been made by P. F. Shea that commencing Feb. 13 the Eastern Burlesque Wheel attractions will play Bridgeport (Park) and Springfield (Gillmore) for a "split week," thereby filling up the open week on that circuit caused by the withdrawal of the Metropolis, New York, from the Wheel.

For the first four weeks the Eastern shows will fill the "split" with Bridgeport, Ct., and Springfield, playing Bridgeport for the first three days. After the month, Worcester will replace the Connecticut town.

The "split" will take up the week between the Murray Hill, New York, and Providence, R. I.

Springfield and Worcester were abandoned by the Eastern Wheel a couple of seasons ago. The towns were linked in a "split" with the Gillmore, Springfield, and the Empire, Worcester. The reconsideration to again play the towns is for this season only, and may be due to the vacancy in the route list as mentioned in the Springfield wire, and also to ease up the objections that would have followed had the new show proposed when the Columbia, Chicago, opens, been permitted to travel over the Wheel, with an open week in the east for managers who have completed the western time.

The Metropolis in the Bronx (New York), which discontinued Eastern Wheel burlesque last week, will revert to its owner, Henry Rosenberg, Feb. 27, surrendered on that date by Hurlig & Seamon. While there is talk that the Metropolis will then be turned over to Charles E. Blaney for a stock company, there has been no definite announcement as to the future policy of the theatre.

"DELIGHTFUL DOLLY" OPENS.

Toledo, O., Feb. 1.

Della Fox is to make her debut in "Delightful Dolly" here to-morrow night. Wallace & Perkins are the sponsors for the attraction, under the direction of John Osborne while en tour.

In addition to the star, the cast includes Fannie Midgeley, Bertha Julian, Carlotta Williams, Helene Hamilton, William Pinkham, Bobby Newcomb, Boyd Marshall, Joseph B. Dunn and Edward Newell.

"SWEET 16" A COIN GETTER.

Reports that have come into New York from the Canadian wilds would seem to indicate that the Victor Herbert operetta "Sweet Sixteen" is quite "some" of a money getter. In London, Ontario, last Saturday the show managed to draw \$1,400 to the box office for two performances.

There have been several changes made in the cast, the most important of which is the replacing of Nena Blake by Eva Fallon. There has also been a general restaging of the piece which has been accomplished under the direction of Jack Mason.

The opera house at Kellogg, Ia., burned down last week.

Coming Soon: SIX KIRKSMITH SISTERS.

"SHERRY" ENDING RUN.

The run of "Mme. Sherry" at the New Amsterdam, New York, will end March 4, according to the cards and the show move on to Philadelphia. Replacing it on the Amsterdam stage March 6, will be the new Klaw & Erlanger production, "The Pink Tea."

The Lederer, Frazee & Woods show has become country-wide known. It is said that the four companies now playing "Sherry" are returning a net weekly profit to the three owners of \$15,000.

COMBINATION FOR VAUDEVILLE.

Boston, Feb. 1.

Two of the best known stars in burlesque have formed a team for a vaudeville splurge after the ending of the burlesque season.

Mollie Williams and Andy Lewis are the couple. Each is with a different company this season. Both are very popular along the line of the Wheel houses.

SECURES THE COUNTESS.

The Countess Olga Rossi, who has just closed on the Orpheum time has signed to become a member of one of the Max Spiegel organization on the Eastern Burlesque Wheel next season.

"GAYETY GIRLS," NEW SHOW.

Chicago, Feb. 1.

It is quite likely that the new show on the Eastern Burlesque Wheel to commence the travel with the opening of the new Columbia here, will be called "The Gayety Girls."

SHOW PUT HIM TO SLEEP.

Anamosa, Ia., Feb. 1.

"The Girls of 1910" which billed itself as a "New York production," but which many citizens of Anamosa could not believe, were the cause of Jonathan Akers nearly sleeping himself to death when the troupe appeared at the local "opery."

Akers watched the show as long as he could, then fell into a dose, which passed him into a state of coma. After the performance at night employees commenced to clean up the theatre, finding Mr. Akers just in time.

COMPLAINS TO THE RATS.

A hearing was down for Tuesday evening before the Board of Directors of the White Rats, on a complaint lodged with that body against Albin, the magician, on behalf of Anna Eva Fay.

Last week at the American Albin announced he would expose "mind readers," "telepathists" and "spiritualists," including in his list Mrs. Fay. Friday night Mr. Albin gave his expose, holding the stage until 11.45.

Chicago, Feb. 1.

The Phays, a mind-reading and expose act, appearing at the Kedzie the first half of this week, are finding it difficult to secure further time around here from Western Vaudeville Association managers.

The managers say that having played other "mind reading" acts, to allow the expose to appear in their houses might lead the patrons to believe they were a party to trickery.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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SUBSCRIPTION RATES.

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"The biggest yaps in the country live right in New York" is the opinion, formed by experience, of the genteel confidence man who sometimes pursues his labor under another name. It may be true. The wiser the man, the easier the mark. The condition may be reached by self-assurance or a belief that the armor of knowledge of everything there is to the game is impregnable against the attack of even the best. And the self-assurance is the soft spot that the smooth worker walks through.

But of all the show business, who can believe that the manager is the yap? It doesn't sound plausible. There are but few managers who don't know every twist and turn—can almost detect the signs of the bunk before the bunk takes shape. Just as many in their day were at the bunk end, during the beginning.

Yet anyone traveling around the New York vaudeville theatres the past few weeks would have had a feeling akin to pity for the poor manager. It seemed as though he was being barked. Perhaps he was. Anyway, if he were not barked, then he allowed that impression to sail forth.

"The Claque" is the new form of vaudeville bunco. It's not new, but it's "getting over" now, and why it is getting over seems to be a little problem that even those who know of the "claque" have not solved. "The claque" could not survive without the knowledge if not the connivance of the manager. When tickets for a vaudeville theatre are offered to strangers on the street with the only condition that they "see the show and plug for ———," that is quite apt to reach the ears of the managers. (Others hear of it.) That is perhaps one reason the manager does not

mind the claque. It brings a part if not all or more of the salary back into the box office for "pluggers."

"The Claque" is not new over here. In the legitimate it has been a nuisance for some years at premieres of musical productions, with hand-clappers supplied by music publishing firms. In vaudeville at times within several years past musical publishers have also tried the claque as a means of "pushing" a song. They met with indifferent success. The managers frowned upon it.

Now, while the claque has become somewhat more systematized, there is little difference in result. The music publisher as an economical measure lined up his forces behind the railing, they entering upon admission tickets. The present day claque is more modern. It is distributed throughout the theatre. The "wise" man has his hand-clappers up stairs, in the balcony and in the orchestra. He knows concentration of sound may be detected. Perhaps the purchase of from twenty-five to fifty coupon seats at every performance has been the item to lead the New York manager to overlook the claque. The total of that is much more than ten admission tickets for each night show.

For a couple of seasons the claque thing died away. In the meantime theatrical weeklies, other weeklies and daily newspapers commenced a mad race for vaudeville patronage, through "advertising." Advertising did not always mean display type. There were—and are—promises of "reading notices guarantees of 'good reviews' for acts, and other vaunted publicity, until the publicity promoters, like some agents, commenced to greed for the money there seemed to be in conning the artist. Seldom a real vaudeville artist "fell for the con." It was newcomers, and climbers; those who longed to be away up, but had little confidence in their ability to get them there.

Managers got the advertising bug. They were not promised "good reviews," but just told that if they advertised, their houses would have to be enlarged to hold the crowds. One daily newspaper in New York selected a certain vaudeville theatre as the shining mark. First securing a contract for \$30,000 worth of advertising for the season, it told the manager to sit tight and watch out; send for the police to keep the crowds in order and we'll do the rest. They changed the advertisement every day, the paper printed the picture of the theatre, wrote editorials about it and its manager; told the people to patronize the house; that vaudeville was a healthful enjoyment—and the manager kept on watching. Before the daily paper had stopped telling him what a great manager he was and informing the public what a great vaudeville theatre he had, the advertising contract ran out—the season was over. That theatre had lost \$65,000. \$30,000 of it went to the daily newspaper, and of that \$30,000 spent in advertising, not one-half had been returned over the average re-

ceipts the theatre played to before the advertising campaign was commenced. The theatre is still playing vaudeville, but refused to accept an encore on the advertising proposition. That for the manager's side of that.

The other day a man gave a very young boy this sentence, without punctuation, to phrase. It read, "That that is is that that is not is not." The sentence is older, perhaps, than the claque, which originated abroad, where it is a recognized institution, at so much per.

The advertising men found another way to increase their revenues. They called upon the actor, told him that he or she was great, so great in fact it was a shame that so and so with but one half if even that much talent should be getting twice as much money. Was it not a pity, if not a shame and some other things. It was. Everybody agreed. Then advertise. To advertise is the way to show your drawing powers. We'll make 'em sit up. Follow us. Send for the police reserves again and tell your friends to buy their tickets early. What matter a little ad. if your salary goes kiting to the skies?

Sometimes it was the weather that kept away the people, again the show that was put around the advertised one wouldn't draw "paper," or it rained. Somehow something always happened. One one-time advertiser last season played to the poorest week's business the house ever had. Within two weeks another one-time advertiser created a new record for the theatre he appeared in for low receipts. Another opened Monday to a matinee \$60 less than the Monday before. Another, with the "paper" out of the house Monday night, was not playing to \$250 cash in a theatre that could hold \$1,800.

"Advertising" commenced to slop over. Facts are facts, and no one can get away from them. The advertising men needed to bolster up their promises. Ah, the claque! That will do the business. We will make them believe it. Like all human nature, when a claque is working steadily, the subject forgets the mechanical end to which he or she was a party and acknowledges the noise is normal, arriving in a natural way. Manufactured applause! The idea!

But the manager. 'Tis not a bad little scheme, says the manager. Let them all advertise, for they must mention that they will appear at my theatre. How much did you say you wanted? How much are you going to spend to advertise your opening at my house? Well, I'll think it over. And when the manager is through, he has the sum total of the full salary coming back into the box office for a claque, and another amount more than equal to the salary spent to advertise the act and theatre. It does nothing from results—but the manager knows best.

This is where the out-of-town manager comes in. He doesn't come in for they don't let him, but being a

nice little fellow, there's no objection to the poor skate booking acts at the New York price. A manager or two from out of town plays the act. Somehow it doesn't go as well as they said it did in New York. Other managers become skeptical and the act joins a show or "flops to the opposition." It was the "opposition" in the first place that made many salaries in vaudeville possible, but whisper, don't tell anyone we told you that, because of course it can't be so since we've said it, for we are only angry through not having had enough advertising. It's just as well for us to mention that to relieve you from repeating it.

Thus the manager in the first place permits it in the second place to aid himself. The newspaper is willing, not being over particular how it gets the money if it only does get it, and the other fellows sit back to wonder, whether these New York managers are being gulled or are gullible, or whether this claque stuff is going over.

The claque doesn't get over. After being in vaudeville for a time, whether an act is good or bad, comes to you by instinct—if you have any instinct. The applause of an audience may influence, but it does not deceive. The vaudeville manager watches the act. He may wear ear muffs. When that act is through if he is a manager with the powers of observation that his training should have brought, he can tell within \$50 of what the act is worth. Forty-nine out of fifty experts will not be \$50 away on the figure set. The act may ask a little more and get it. If it asks too much more, it will not.

And the sentence, when punctuated, reads: "That that is, is; that that is not, is not."

We think the claque is an improper thing in vaudeville. It is not good for vaudeville. It disgusts the public, makes them tired of watching a show the same as first nighters at a production hiss those who make boards out of their hands. It is not good for the acts, and it fools no one excepting those who like to be fooled through vanity or those who are making money out of the fooling.

As regards the advertising, to those who believe that a criticism is of value, get the very best you can for your money. There are all kinds on sale. Be self-made, in the show business as elsewhere. The manager knows his business; the actor understands his.

Not in the past ten years has the vaudeville business been as poor as this season.

As the claque is here, and the manager has new ideas, we are going to offer a little advice to the actor. Don't believe anyone who tells you he can increase your salary, unless it is an agent. Don't believe that a claque will help you, that advertising will help you, that a good notice will help you or bad notices harm you if you haven't got "the act."

STOCK WITH PICTURES.

Perth Amboy, N. J., Feb. 1.

Starting Monday the Bijou theatre of Feiber & Shea, New York, will give a stock play with a company of nine people, also moving pictures and illustrated songs, for an admission of 10-20. The stock piece will be condensed versions of the better known comedies, to run about seventy-five minutes.

It is an experiment. This town has 30,000 population.

The Keith & Proctor vaudeville stock company at the East 125th St. house, comprising four people, closes its season tomorrow night and the scheme will be abandoned.

GOING WITH THE OTHERS.

Chicago, Feb. 1.

Starting Feb. 20, the Star will join the other Jones, Linick & Schaeffer houses in the Frank Q. Doyle booking agency. The Star has been receiving its bills through the Western Vaudeville Association since the firm took the house over, the Association having previously booked it when a Kohl property.

The Columbia and Empire, Milwaukee, which have been entertaining dramatic stork, are returning to vaudeville, and will be Doyle-booked.

CONEY HOLMES IN "ASS'N."

Chicago, Feb. 2.

Walter De Oria, who has been booking several small time theatres as an employee of the W. V. M. A., was unfortunate enough to have a letter which he had written to John J. Murdoch come back to the "Eleventh Floor" because the postage stamp had fallen off.

In the regular order of business the letter reached Chas. E. Bray's desk, and the investigation which Mr. Bray started forthwith ended in De Oria being given an opportunity to mail the letter all over again, as an independent individual in search of work.

Coney Holmes, who has for a long time been booking theatres from offices in the Chicago Opera House Building, succeeded Mr. De Oria at the Association Monday morning.

SOUTHERN AIRDOMES CIRCUIT.

New Orleans, Feb. 1.

The coming summer will see a circuit of airdomes in the south, projected by B. J. Williams, of Mobile, and Jack Terrace and Arthur B. Leopold, of this city.

Sites have been secured in Scranton, Biloxi, Gulfport, Hattiesburg, Lowell, McComb City, and Mobile.

SHEEDY ADDS TO STRING.

The Sheedy Agency has added three new houses to the string of theatres that are booking through that office. The new additions are the Empire, Lewiston, Me.; Jefferson, Portland, Me., and the Colonial, Newport, R. I. The Colonial is a new theatre and will be dedicated to vaudeville, opening next Monday.

The house in Lewiston was opened this week playing five acts three shows daily. The Jefferson, Portland, will swing into line Feb. 13, with the same policy.

CUTTING OUT STANDEES.

Since Monday when a meeting between managers and the fire commissioner occurred, there have been no standees in New York theatres during performances. Late last week the commissioner issued an order prohibiting admission, without a seat coupon being sold. It was not accepted seriously for the first two days, a similar order given out through the department some time ago having quickly become a dead letter. At the Monday conclave, however, the commissioner declared himself.

The effect will fall somewhat heavily upon the "small time" theatres, although in the larger vaudeville theatres where there is a big drawing attraction, the loss will be considerable. It may, in houses where the order is felt by reason of the attraction, amount to between \$1,200 and \$1,500 a week.

The ruling was brought about by the Appellate Division declaring that the lobby "behind the railing" or the "standing room" was an aisle in law, and as such by virtue of the fire regulations, must be kept clear.

The decision was handed down in the case of the City against the Dewey theatre. William Fox appealed from a fine of \$50 for a "violation." Other managers when charged with violations in the past have cheerfully paid, balancing the \$50 for the once-in-a-while violation as a cheap offset to the extra revenue derived from the standees, especially upon holidays, Saturdays and Sundays. Mr. Fox's appeal may prove a very expensive one for him, as well as for the other New York managers affected by it.

FORM BOOKING TRIO.

Boston, Feb. 1.

A trio of booking agencies have been formed by the massing of the Sheedy agency in New York with the Flynn Circuit of New England Parks, and the Jeffe Davis agency in Boston.

There will be a mutual exchange of bookings allowed each agent to play acts the year around.

It was rumored this week that the Sheedy agency, New York, was also in communication with Philadelphia which would give it a connection, if consummated, from New England through to the Middle West and the south.

BIJOU, KINGSTON, SWITCHES.

Kingston, N. Y., Feb. 1.

The Bijou has switched its bookings to the Family Department of the United Booking Office. The change in bookings took effect last Monday.

LOEW GETS ONE IN CAMBRIDGE.

The new "pop" house of large seating capacity in Cambridge, Mass., opens Feb. 6, playing seven acts and pictures, booked by the Loew agency.

Arthur Reece, a foreigner, is due to open at the American, New York, Feb. 27. Clark and Hamilton, the English couple, should arrive on the Lusitania this week to commence a return trip over the Morris line. There is a new woman in the latter turn.

ONE TOWN SETTLED.

Youngstown, O., Feb. 1.

The vaudeville opposition in this town has been removed through the pooling of the Park and Princess. In the arrangement as reached between the managements, it is understood that Feiber & Shea, of New York (Park) have the sole direction of both theatres. Fitch & Hanitch are managers of the Princess, which commenced playing pictures, only, Monday. The Park continues with vaudeville.

H. H. Feiber was in Youngstown a couple of weeks ago, when the understanding must have been started or reached.

PARTNERS SPLIT.

Beginning with this week the firm of Hennessy & Bostock in the Putnam Building is no more. "Young" Hennessy will continue in the agency business. Bostock is to take a long deferred "honeymoon" with his wife, professionally known as Irene Dillon, after March 24, on which date he will give up his desk in the Hennessy office.

Another agency separation announced for this week was that of Wilshin & Sanders.

ANOTHER FOR GLENS FALLS.

Glens Falls, N. Y., Feb. 1.

Plans have been filed here for a combination vaudeville and picture house with a seating capacity of 1,000 to be built on Park avenue. The house is to be a two-story brick and stone structure, costing in the neighborhood of \$22,000. William Scales is the architect.



GERTRUDE HOLMES

Miss Holmes is of Holmes and Buchanan, who are playing "A Woodland Wedding" at Mt. Vernon and Yonkers (N. Y.) this week.

Mr. Byers, of Byers and Herman, feels aggrieved. Years ago he was a wire walker with a circus, carrying on his back Miss Billie Burke, now an established star in the legitimate under the direction of Charles Frohman. He met Miss Burke on the street the other day and attempted to greet her; but she did not recall him.

"Skigie" Drops in at the Plaza

The "Kid Critic" Says Charles Richman's New Sketch is Funny, and that Cliff Gordon is the Best German He Ever Saw



Wilton Bros. are fair. They do a bunch of stunts on the bars. Once in a while they do a good trick. The comedian is the best fellow in the act. They went fair. Eddie Foley sings a couple of songs about school. I don't think so much of him as a comedian. His

songs are not very good. He took one bow and then came back and sang a song that saved him.

Bert Leslie's Players, I saw them at the Lincoln Square, about three weeks ago. The act is very funny and he gets off a lot of good stuff. The act went very well.

Violet MacMillan has a very good act. She sings some very good songs. She also uses the spot-light. She does some changes and she does them very quick. She went very big.

The Roberty Dancers are fair. The little fellow in white does some good dancing. I don't think so much of the others as dancers. They do all this fancy stuff and it takes too long to do it. The little kid can certainly do some dancing, and if it wasn't for him the act wouldn't be any good. They went very well.

Cliff Gordon is certainly funny. He is the best German I ever saw. He says some great stuff. He went very big.

Gennaro has almost got a band. He has got the Stars and Stripes holding up for him at the end of the act. Dill and Ward certainly can dance. The girl makes five changes. She does some good dancing. They went very well.

Chas. Richman has a very funny act. The kid in the act is very good. The girl is also very good. There is a lot of good laughs in it. It went very big. Arthur Aldridge is very good. All of his songs are sad, but he can sing them. He went very well. The "Pullman Porter Maids" are very good. They sing some good songs. They went very well. Daisy Harcourt is very good. She sings some good songs. She went very big.

"Three Maids From Sals." The act is like shadows. They do all kinds of dances.

Kitty Gordon has not yet signed with William Morris. It looked that way Saturday, but she arrived at an understanding with the United Booking Office and will play Buffalo next week, with perhaps other weeks to follow.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

London, Jan. 25.

Frank Damar, stage manager at the Palace, London, broke his collar-bone last week in the stage elevator at the theatre.

Josefa and Rosa, the twins who made *Ike Rose* famous, were exhibited for the press and the doctors of London Friday last week at the Trocadero restaurant. The baby was also seen. It was a big success. The papers will do the trick for England if Manager Rose decides to show them. **Charlie O'Connor**, formerly of the Palace, is doing the press work, and has put over some good stuff in the dailies.

Victoria Monks will next year run a pantomime to travel around the larger towns in the provinces. It will probably be the highest priced travelling panto ever put over.

"**A Night in a Harem**," a continental scena with dancing, will play the Oxford next June. The act is booked for the States, to play for Morris in October.

Elsie Terry, who has an act with songs, sung while on horseback, will shortly appear in England, with American time to follow, according to Bert Howell.

Peggy Monks, a sister of **Victoria Monks**, will open as a single at the Canterbury, Feb. 13.

Dave Samuels is booked for Australia to play the **Harry Richards** time in June of this year.

Ernie Warner, formerly with **Somers & Warner**, is with the **Will Collins** agency.

George Ricketts and **Joe Peterman** will produce a new spectacular comedy sketch at the Oxford, Feb. 13.

Ben Nathan, lately returned from America, is with the **Somers & Warner** agency.

G. P. Huntley, assisted by **Harry Gratten**, will appear in London at the Tivoli Jan. 30. Booking by the **Globe Agency**.

The **Palladium**, with its two headline names costing over \$5,000 per week, is doing big business in the evenings, the matinees falling below the mark. Next **Lewis Waller** will play the Forum scene from "**Julius Caesar**" and **Edith Walker**, the prima donna, will remain on the bill for another week.

The report that the **Pavilion**, London, will pass its dividend this year has caused considerable talk among people interested in the financial end

of music hall affairs. There seems to be a lot of suggestions as to how to make the place pay, but the fact that a sketch that was half top of the bill at the Holborn Empire is now the Pav's chief attraction ought to explain something.

Hal Forde, a comedian somewhat of the Lashwood type, will sail for America in a week and will probably try out his act there.

This week at the Empire is a patriotic scena in which a boy scout song is the feature. **Paul Rubens** wrote the song, at the request of **Baden-Powell**, the head of the boy scout movement in England.

Harry Thurston appeared in court to fight the *Era*, a theatrical journal, for insinuating he should be called the "Blue boy of the family." Instead of the "Bad boy of the family," as he is billed. The *Era* won. The judge said he could not see that criticism could be drawn to so fine a point, and also if the critic spoke his own mind without any prejudice, the critic was perfectly within the law. **Victoria Monks** was called by the plaintiff to testify what the word "Blue" meant. Vic said that in her opinion "blue" meant vulgar, but other expert opinions stated that "blue material" was the kind with the double meaning, and the latter correct idea was evidently accepted by the jury. This settles a very important point over here on just how far a critic may go within the libel laws. **Thurston** has appealed the case.

John E. Fowle, **Marinelli's** accountant in London for the past six years, was arrested last week for drawing on the funds of the London office to the extent of \$500. **Fowle** was sentenced to five months in prison. It seems that **Fowle** owed the firm a great deal more than appeared in the charge.

Carl Hertz appeared at the Holborn this week with a new illusion. What looks like a tent is placed on the stage, the top of the tent being a circle of cloth about three feet in diameter. After the tent is shown empty, the sides fall off, and a woman wearing the top of the tent for a *Merry Widow* hat steps out.

Ada Reeves and her company will appear in **Johannesburg** in a legitimate theatre around Feb. 1. The **Hymans** have put on a very strong bill at the Empire for this time, the bill being headed by **Marie Lloyd** and **R. G. Knowles**. This is the first real vaudeville opposition for South Africa in some years.

The Empire management announce that in about three weeks there will be produced at that house a new *Revue*.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Jan. 23.

M. Combes and his right-hand man, **G. Pasquier**, have a great program this week at the *Etoile Palace*, where straight vaudeville is always found. This popular hall is considered as a "try-out" establishment, but the star number at present is by no means fresh. This consists of **Colette Willy**, assisted by **Christine Kerf** and **Georges Wague**, in a pantomime, "*The Flesh*," presented at the *Apollo* about five years ago. It is somewhat risqué, on a par with the "*Salome*" danced by **Sahary Djell**, and not too well acted at that. **Colette Willy** is an authoress of talent, and in her latest successful novel, "*La Vagabonde*," she portrays professional life with much realism. It is a pity she has not the same ability on the stage, and if all her acts are similar to "*La Chair*" she will do well to cling to her pen. Among other numbers is **Lucy Dereymond** in old French songs, and I venture to say she is quite as good, and perhaps more appreciated than **Yvette Guilbert** in a somewhat similar repertoire at the *Alhambra*. The **Sisters Geretti** are the brightest female double trapeze act in Paris for a long while. They should do splendidly on "small time" in America. There are many excellent turns, but the **Chiesi** troupe of acrobats, which closes the show, is commonplace. The **Sisters Surger**, English danseuses, although like dozens of others of their kind, go very well indeed at the *Etoile Palace*. Many of the new acts **Pasquier** brings into Paris are suitable for "small time" anywhere.

It is whispered that a new music hall, to hold about 3,000, is to be constructed in the near future within a hundred yards of the *Etoile Palace*. It will be an English company (to permit the issue of \$5 shares, not permitted by French law—minimum 100 frs.), but the capital will be found in Paris. A new hall is also to be constructed near the *Alhambra*, Place

The regulars at the Empire will take part in the new production.

Cissie Loftus will start an engagement of six weeks at the *Coliseum* in March. **Miss Loftus** will then play two weeks in the Provinces, coming back for four weeks more at the *Coliseum* in June with a new act.

The *Coliseum* for the big German production "*Sumerin*" may raise prices up to the scale as they did for **Sarah Bernhardt** last fall. The management may retain the scale permanently. Hence will follow the production into the *Coliseum*. The dancer is very popular in London. **Sarah Bernhardt** will return to the *Coliseum* in September.

Greta Halm, a legitimate actress, will tour the halls in a sketch written by **H. M. Vernon** called "*The Old, Old Story*." **Mr. Vernon**, in conjunction with **Joe Coyne**, is writing a sketch called "*The Coming Man*."

de la Republique. It will be called the *Prado*, and managed by **M. Bernard**, who now runs a small cafe concert known as the *Casino de Montmartre*. An establishment is being built at Orleans to bear the name of the *Apollo*, under the direction of **A. Crochard**.

Leopold Wenzel, who was negotiating to go to America, after he terminated at the *Olympia*, has been engaged by **George Edwards** as conductor for the new musical comedy by **Leslie Stuart** to the *Gaiety*, London. **Wenzel** was formerly conductor, for many years, at the *London Empire*.

The ballroom of the *Moulin Rouge* has reopened, the difficulties with the musicians, who struck because their envelopes were not forthcoming, having been settled. The *Moulin Rouge* Theatre remains open, although a liquidator has been appointed under the French law. Business has been indifferent at this hall for some time. The skating rink in the *Rue Amsterdam* is still open under similar conditions. It is common for a liquidator and attorney to suddenly become theatrical manager in this day. Some prove more apt than the seasoned director.

The *Casino de Paris*, to the surprise of many, remains open. It is true that last week the artists did not get their envelopes, but this was due to the resident manager's appeal for funds after the banks had closed, and the payments were made on Monday. The program is excellent, yet business is poor, the actual receipts being under \$150. The *Casino de Paris* is one of the best halls in Paris for vaudeville, and yet the most unfortunate, being only equalled by the famous *Moulin Rouge* and the uniquely built *Apollo*. Now that the latter theatre plays operette, the reversible flooring, which alone cost a small fortune, is never used.

The Brussels police are getting to work, and will have the approval of all clean-minded people. **Dubec**, a comic singer in a small cafe chantant, was signalled to the authorities last week for obscene songs and indecent gestures, and has been condemned to five months' imprisonment and \$100 fine. What is considered naughty in London passes unperceived in Paris and Brussels, so what must **Dubec's** ditties have been? The large establishments here are now fairly straight, but some of the minor establishments have scenes in revues and subjects for songs that are decidedly pornographic. Yet the authorities watch the morals of the people. Senator **Beranger** recently signalled **Regina Badet's** act at the *Theatre Apollo*. She dances almost nude in a Spanish scene. The police however assert that there are no complaints and that it is more artistic than improper, so nothing has been done.

YOUR IDEAL VAUDEVILLE BILL \$200 IN PRIZES

\$100 for the best bill submitted; \$50 second prize; \$25 third prize \$15 fourth and \$10 fifth.

SELECT YOUR OWN JUDGE

William Morris jumps into the lead this week for Judge of the Ideal Bill competition. Only those with 50 or more votes are included. Geo. F. Driscoll among the list is the manager of the Orpheum, Montreal.

In one consignment of votes received for Pat Casey, quite a number being in the lot, appeared on each blank bill above the roles the name of "Dazie," only, without the bill having been filled out. The votes for Mr. Casey counted alone.

Another phrase of the judging has come up this week through the following letter, which presents a point that can not be taken into consideration: "Reading VARIETY review this week on Mr. and Mrs. Jack McGreevy, suggested that many an

tee of one to "report" on such acts, if necessary.

"For instance the Judge might say, here is THE bill if it wasn't for one act, I don't know it. Then without comment he could ask the merit of such an act from this Committee of One."

When William Morris, who has jumped into the lead in the voting for Judge, was asked by a VARIETY representative what he considered would compose an ideal vaudeville program, Mr. Morris replied, "one that might give the greatest quantity of entertainment, and still be sufficiently varied to avoid becoming boring through repetition."

Asked if he had any opinion regarding the cost of the Ideal Bill, Mr. Morris replied he did not see how that could enter, since the public had no technical knowledge of the showman's side of vaudeville, did not know "prices" and did not care about it.

The conclusions of Mr. Morris, somewhat opposed to those expressed by Percy G. Williams covering the same points, seem to be in line with the admonition in VARIETY in the first issue of the Ideal Bill competition. Then it was suggested to the layman to sensibly make up what he believed would be an ideal vaudeville program. That suggestion still holds good.

That a program should be composed of "stars" would not make it the ideal one. In one bill submitted where the cost would have amounted up to \$15,000, but three of the eight acts mentioned could have been played at one performance without the others conflicting with them.

"Skigle," VARIETY's young boy critic, has submitted his Ideal Bill. "Skigle" had been reading of the matter of cost, and was a little worried over how much his program footed up, asking the salary received for each act after his bill was finished. Upon figuring and obtaining the total, "Skigle" said he thought his bill could be played at any of the New York houses, and then wanted to know how much was paid for a show at Gus Sun's, Piqua, O., which a correspondent had mentioned last week.

"Skigle's" selections for an Ideal Bill are Chas. Ahearn Troupe, Cooper and Robinson, "Dinkelspiel's Christmas," Geo. Austin Moore, Jane Court-hope and Co., Intermission, Rinaldo, Four Mortons, Alice Lloyd, Four Bards. His vote for Judge goes to Jenie Jacobs.

H. Mather, of 4014 Ellis avenue, Chicago, in submitting his idea of an Ideal Bill, listed the prices opposite each name. His bill is Russian Dancers, Joe Welch and Boys, William Court-leigh & Co., Sophie Tucker, Julian Eltinge, Intermission, Annette Kellermann, Harry Lauder, Four Mortons, Pauline. The total cost of Mr. Mather's figures was \$9,050. That is about \$4,000 below the actual amount such

VOTE FOR JUDGE

(Votes Received up to Feb. 1, a. m.)

WILLIAM MORRIS	3419
PAT CASEY	3167
PERCY G. WILLIAMS	2896
JENNIE JACOBS	1043
MARTIN BECK	622
GEO. F. DRISCOLL	273
HARRY LEONHARDT	56

a show would cost. Only in three of the acts did Mr. Mather name the approximate salary.

Another bill was received from H. J. Lee, of Denver. Mr. Lee said he had submitted a list of stars which would cost a manager less than \$5,000 a week. As showing the futility of the layman attempting to adjust bills according to the salaries he guesses at, Mr. Lee's program would run over \$8,000 in salary. It is made up of Four Bards, Nat Wills, Nana, Lily Lena, Geo. Beban and Co., Intermission, Four Mortons, Eltinge, Rice and Cohen, Annette Kellermann.

It is entirely unnecessary for the person making up a program to consider the money question. There is a difference without a doubt as to the practicable and ideal bill. Common sense will tell anyone that if the ideal bill is the practicable one, there is no reason why managers should not be playing ideal bills around their circuits. Pat Casey, when giving his impression of the Ideal Bill, stated it should be one that would entertain in any section of the country, as far as the judge could determine. And also as far as the judge could determine the Ideal Bill should be the one to contain the most entertainment possible among those submitted. While the talk of cost, salary and money is very good for the purpose of discussion, it is ridiculous to connect either with an Ideal Bill. And still the Ideal Bill might be decided upon and come within the reach of any big time manager, as a weekly attraction for his theatre.

Edwin Hyman, of Providence, inquires if the publication of a bill in VARIETY is any indication of its merit. It is not. There are no conditions to the contest, which will end with the issue of VARIETY, Feb. 25. The prize bills selected will be published March 15, or shortly after, while the name of the judge selected will be printed March 11.

THAT'S GETTING 'EM OVER, KID.

Charles Frohman's press department has sent broadcast an announcement that the company presenting "Trelawney of the Wells" with Ethel Barrymore as the star, has posed for moving pictures with phonographic records of the speeches, the same to be preserved for future generations to see and hear this glorious performance.

The newspapers throughout the country have devoted considerable space to the proposition.

Juliet? appears at the Plaza Monday in a new specialty.

HERE'S BILLY GOULD!

Took in the Old Guard ball last Thursday night. It was a wine agents' fight. The only vaudeville actor there was Corse Payton, now playing a "condemned" version of "Lend me a dollar and a quarter."

Complainant—We were walking along the sand and he called me his little witch.

Judge—I see. You were his little sand witch. (Dedicated to Child's.)

It looks as if Fletcher Norton married himself out of a job.

If vaudeville is lowered from a profession to a trade and a foreign artist signs an American contract on the other side, doesn't that bring him under the Contract Labor Law? This is a very vital point that may hurt some one. (Boomerang number.)

Most people in sending out pictures of their wives or sweethearts, generally go to a photographer for the necessary article. Not so with Julian Rose, who is now in Australia. He cut his affinity's mug from a soap wrapper and sent it to a very near and dear friend.

I thought I'd change my hour of arising, from noon to 8 a. m. I did so for three mornings and found I didn't know a soul that had any business to be up so early. I felt like a stranger in a strange land. Even the waiters in my usual haunts were strangers. I now arise at a "popular" hour and will so continue.

One good thing, anyway. Everybody now knows that I am not married but I'll listen to reason. Going, going —

Hattie Lorraine looks to me like the season's find and remember I'm very conservative and not given to bragging—but—

What is Broadway? A pavement of broken hearts.

There hasn't been a new Rathskeller Trio in New York this week. All the rathskellers must be opening up again.

To the ladies desirous of doing a single specialty, that will please, my presentation is: Two "coon" numbers, one Italian number, one Hebrew number—then get an opening. They are all doing it.

Al. B. White wishes a certain party—a hurry home from Kansas City.

BETH TATE MARRIED.

Utica, N. Y., Feb. 1. William Hurley, a Montreal business man, was married here last week to Beth Tate, who is appearing at Hammerstein's, New York, this week.

Laura Burt in a playlet by Strindberg which she played at the Twelfth Night Club, is out for vaudeville time in the piece. There are two parts, one silent. Miss Burt is not sure yet which part she will play.

MY IDEAL BILL IS

1.
2.
3.
4.
5.
6.
7.
8.
9.

Intermission.

Name
Address
Town or city

Write in name only of act.
Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, male or female, connected with an agency may be voted for.)
(No vote for a professional or newspaper man will be counted.)

Ideal bill submitted may suffer at the hands of the judge, from having really fine acts enumerated which have, as yet, not appeared in New York.

"The enclosed bill contains the name of a young woman who has not had a New York showing, but in my mind tops any imported feminine star we had.

"In this connection, am I out of order, in suggesting it might not be a bad idea to have a man familiar with Western acts as an advisory commit-

Jack Norworth calls it a mustache.

Lulu Valli left for England on the Mauretania Wednesday.

Al Davis left the press department of the Morris Office last week.

Mildred Gilmore joined the "Rollickers" last week in Cleveland.

Elizabeth Mayne has joined the "No. 2" company of "The Midnight Sons."

William Gould and Hattie Loraine open at Jacques, Waterbury, Ct., Monday.

Harry Taft is to play Poll's, Waterbury, next week, booked by Jenie Jacobs.

A boy was delivered to McLellan and Carson (Mrs. McLellan) at Chicago Tuesday.

Harry Weber, of Albee, Weber & Evans, has been in Chicago this week taking a peek at a few acts hereabouts.

"The Hold Up" opened on the Pantages Circuit Monday at Calgary. B. A. Myers, booker.

The Academy of Music, New York, will resume stock performances Feb. 20, with "The Warrens of Virginia."

The Grand, which had been playing vaudeville in opposition to the Majestic at Madison, Wis., is now dark.

Harry Arner has replaced Lew Spooler as orchestra leader at the Star and Garter.

Earl Benham and Elphye Snowden are endeavoring to book a tour of the European music halls.

Frank Keenan opens at the Fifth Avenue theatre Feb. 13, with his new act, entitled "Man to Man."

Edwin Holt will put into rehearsal shortly a new sketch by Edgar Allan Woolf entitled "The Palmy Days."

Mrs. Edwin Ford has rejoined "Fads and Follies," having fully recovered from a recent operation.

Ira Titcomb is reappearing in her turn this week at Yonkers, where her husband, Nat Willis, is also playing.

Al Thorson, of the "Three Singing Comiques" and Blanch Parrish, non-professional, swore off being single Jan. 6.

Fred Duprez opens his eastern time at the Alhambra, New York Monday. A new monolog by James Madison will be tried.

The Blank Family, five foreign jugglers (German) will appear for their first American showing Feb. 20 at the Colonial, New York.

All Rajah, the mind reader, was presented with a girl by his wife while the act was playing in Amsterdam, N. Y., a week ago Friday.

NOTES

STRANDED

BY DARL MAC BOYLE.

Stranded in a one horse tank!
Haven't got a single cent.
I have but myself to thank.
When upon the stage I went;
Things like this in fancy's sway,
Never did my eye discern.
How the dreams of yesterday
Fade, as we life's lessons learn
Every leering "Reuben" knows
Who I am and why I'm here.
How I long for words of cheer!
Taunting gibes add to my woes!
Trunk in soak for two week's board.
Stomach thinks my jaws on strike.
One pastime I can afford
To indulge in as I hike
Up Main Street and back again.
Doesn't cost a cent to think.
Meditations beggar pen!
Thoughts like mine drive men to drink.
Liquid, consolation's price,
Is beyond my scanty means,
And my art I'd sacrifice
For a feed of pork and beans.

Walsh, Lynch and Co. opened on the United time in Dayton, O., last week. They will play the balance of the season in the east.

Louis Kreig will succeed James J. Clark as manager of the Star, Brooklyn. Mr. Clark retires owing to ill health.

"Those Entertaining Girls" will be the name of the new three-act which John G. Hall will "try-out" at the Victoria Roff starting next Monday.

Mme. Lina Rossina, the European lyric soprano, who is desirous of conquering American vaudeville, is due to arrive in America shortly.

Williams and Schwartz are not playing at Orpheum, Brooklyn, this week, Harry Williams having gone to Lake-wood to rid himself of a cold.

"The Imperial Musicians" a "United act," has engaged to open on the Morris Circuit ("Opposition"), Feb. 13, at the American, New York.

Harry Fox and the Millership Sisters received offers from three New York production firms, while at the Hammerstein houses.

Clarence Dean, manager of the Orpheum at St. Paul will have charge of the New Orpheum, Winnipeg. William P. Elliott will go to St. Paul.

Arthur J. Picken and Co. are actively rehearsing a new act by Searl Allen, entitled "Freddie." The "company" comprises two girls.

Fanny Rice put on a new number at the Orpheum, Brooklyn, this week. It is called "The Sufragette." It will be retained in her repertoire.

Billee Seaton may be a member of Charles B. Dillingham's new spring production. Meantime Billee is staying in town "playing clubs" and looking after the flat.

Lillian Herlein is still confined to her bed at the Gerard Hotel as a result of her recent operation, but expects to be able to resume work in a fortnight.

Louis Simon who left the cast of "Katy Did" to return to vaudeville, is not going to play "The New Coachman" all season, he has something new up his sleeve.

George Leonard has retired from the cast of "The Queen of Bohemia" and returns to vaudeville with Paul Rubens (of Troy), the composer, as a partner.

May De Sousa has gone back to "The Commuters" the play she left to join "The Mayoress" which disbanded recently after one week at the Colonial.

Grayce Scott, the new leading lady of the Crescent Stock Company, Brooklyn, was taken ill Wednesday morning. She was replaced at the matinee by Polly Stockwell.

W. C. Fields has informed his agent, M. S. Benthams, to postpone his Orpheum Circuit opening from February until later in the season. Mr. Fields is abroad.

The Six Kirksmith Sisters have been placed by Leo Maase of the Marinelli agency for an appearance at Dayton, O., Feb. 13, with the Cleveland Hippodrome commencing Feb. 20, as a start for the act to come east. The young women are sisters, of a family of eight girls.

Edith Haney, "The Pocket Edition Comedienne," has been forced to cancel all her booking owing to illness. She has had a nervous collapse and is at her home in Kansas City.

Fred Wright, Jr., the English comedian, is making his initial debut in vaudeville at the Hudson, Union Hill, this week. Mr. Wright was in "Miss Gibbs."

Julius Mizener returned to the Orpheum Circuit offices Monday morning, retaking charge of the chair which Sylvia Hahlo had occupied since Julius left there a few weeks ago.

James E. Moore arrived in town from Arizona Tuesday after a protracted vacation in the neighborhood of Phoenix, where he devoted himself to the absorbing pursuit of quail. He will remain in New York for a week and then back "for more."

Denis F. O'Brien and M. L. Malevinsky, the attorneys, have removed their offices from the Times Building to Suite 501-509 in the Fitzgerald (George M. Cohan theatre) Building at Broadway and 43d street.

Lillian Kingsbury, for a number of years the leading support of Robert Mantell, has been engaged for the principal role of the forthcoming production of "Mrs. Macbeth," which G. Molasso is to make.

"The Whirlwind" is a thriller proposed for H. J. Kilpatrick to appear on the vaudeville stage with. It will have an auto-race. M. S. Benthams is the agent. Ned Wayburn is staging it.

Margaret Pitt, best known as a stock star, will headline the bill at Dockstader's, Wilmington, where she is a favorite, next week, in a new playlet. She will be supported by a company of two.

Joe Driscoll (Driscoll, Hall and Co.) was shot in the leg during some business which occurs in the sketch. The wound was not serious. After a couple of days Mr. Driscoll continued with the act.

Elizabeth Murray will not return to vaudeville after all. When she intimated such an inclination she was immediately given a raise in salary and will go abroad with the "Madame Sherry" company, which opens in London Coronation Day.

Nena Blake, who lately left the cast of "Sweet Sixteen," is soon to make her appearance in vaudeville in front of a girl act. There will be four young women in the turn in addition to Miss Blake. Jack Mason has been retained to make the production.

"Monmarte," the play which had a successful run at the Theatre Vaudeville, Paris, was acquired by Edne Mollon, for its production in England. She will appear in an adaptation, playing the part of Marie Claire. The play is the work of M. Pierre Frondale.

HOGAN'S SALOON

By BERT LESLIE

Preface.

Although Hogan's Saloon would never take a ribbon in a grog-shop contest, still it was the hiding place of the gang. The gang, to let you in at the jump, was some gang, and numbered about twenty. You, kind reader, will meet them all if you don't have to take the count before the finish. On Saturday nights Hogan's "Mixed-Ale Crowd" assembled and then it was that Hogan hid his "glassware" and served the "poison" from iron mugs, having a tendency, I understand, to give the gang hard faces. When they got to fighting Hogan kept on the lookout—grabbed the mugs as they flew by and refilled them.

A stranger straying into the Prune-Juice Parlor would have a quiet laugh by looking at the pictures and furniture. There was one picture in particular which held the stranger's optics in a long gaze. This was an oil painting which had been in the place so long it had turned completely black—as black as tar paper on a dark night. Under this Hogan had placed a small sign reading "Moonlight on the Wabash."

His cash register had been purchased from a man who said the bartenders could fix it to suit themselves. Hogan liked this particular kind as he was the boss of the Poison Station and the only bartender.

The lunch was a bluff and every regular shied at it. Once in a while a stranger would thoughtlessly pluck a herring from it and then Hogan was mad all day not because he was stingy for he had a heart as large as the new boiler in Rector's, but because he had to send around the corner to buy a new one.

He always kept the best of beer and whiskies for his "Boozing Pets" (The Gang). He was willing to remember if you drank and showed embarrassment—would play "stay out late," was always there with a helping hand and never forgot a friend. He could laugh at an old story, no matter how painful, if he knew it would please the "boob" telling it. He could lead the fellow to the "silent chair" who came in to "clean up." Hogan always delighted in letting the drunk who buttonholed him with his troubles think that he (Hogan) was his only friend.

In passing, I may add that he is my best friend and as he has made me lots of money, I can't help but think him the one best bet.

The Author.

Round One.

(Examine the Gloves—Gentlemen.)

Kind reader, shake hands with Mr. Steve Hogan, gentle distributor of "Custer's Last Rally Whiskey," "Fast Talker" and "Server for City's Prices." This he, the Monarch of the Poison Station. As reference of this bout, I am naturally one of his victims and could never leave town without crawling back to the scene of crime. Whenever I chanced to pay him a visit I always tried to hand him some fast chatter but he would simply look me over a second and

then reply, "Whistle, whistle, you're at a crossing. Nix on that first reader stuff. Don't throw that sledge so cutely cause it may bounce back. I staged this production and while the scenery may not be by the cutest dauber and the lunch ain't a Tiffany setting, it's the best I've got to offer Mr. Inspector Nobody, and after you've knocked all you want, the result with me is only a zero." He would then serve me a foaming Ehret in a pilgron receptacle and come back with this: "Now throw out your anchor and look pleasant for this sitting. Nail your suds and lift." At this juncture I was forced to clinch and call time to get my wind. Round ended with odds greatly in Hogan's favor.

Round Two.

At the gong a young fellow dashed into the arena garbed in a Guttenberg Special. "Hello, Hogan," says he, "you remember me don't you? I was in here Tuesday night." Hogan feinted, winked at me and flashed the touch sign. "Don't you remember the party, there were six of us and we opened all that wine? Tom Hanton and Smiley Corbett were standing near our table. It certainly was a big night and you certainly treated us fine. The boys were only talking about it last night." "Oh, yes, I remember you," replied Hogan, leading with his left, "you're the one that did all the ordering." "Sure" said the boob, "that was me." "Who was the guy that did all the paying," jabbed Hogan. The moke sparred for wind and said "He was a new-roader from Muncie, Ind. I brought him here because I knew you would treat him alright." Hogan dodged this swing and stepped in to clinch. In breaking away they both stalled for wind and I took this opportunity to tell Hogan that I had heard he had given a poor old man ten dollars the day before and as a result of his liberality had won two hundred and fifty dollars on the races. Hogan looked at me keeping one eye on his opponent, and said quietly, "Say, your brains would rattle around in a peanut like birdseed in a washboller. Away amongst the whippoorwills and chirp to the sky. Me win on a horse race—why say, if steamboats were selling for a dime a piece I couldn't buy the echo of the whistle. You go home and have your mamma rock you to sleep. You're up but you need a watcher. Blow your horn, you'll never sell a clam." Hogan's wild swing had landed but not upon his opponent. He had drawn first blood on the referee. The young man looked us both over and I guess he figured he would have to do some fast work to shoot one over in the Mace line. He then let one drive from the shoulder. "Mr. Hogan," said he "that night I was in here I was touched for my roll." "Did they take the coffee too?" said Hogan laughing. "It wasn't a whole lot," said Mace; "but I had to wire for money, and it will take a day or two before the check arrives. In the meantime, I would like the loan of

five dollars." Now I could see that Hogan didn't have any hugs and kisses for "Mace." He evidently had been naughty at the party the night in question and had carried a dirty s'late all evening. I figured him as the "big noise," with no money and "saloon foreman" of the crowd. I was anxious to see what line of attack Steve would use. "Did you say five or ten?" said Hogan, baiting his hook and throwing out his line. "Well, I did say five," said poor "fish," "but—" "All right," said Hogan, as he backed to his corner near the cash register and extracted five dollars. (This made me a member of the guessing contest.) He came back to Mr. Mace with the five. Taking a small wine-glass from below the bar, and setting it in front of "fish," he said: "Put your right eye in there." The gong saved "Mace."

Round Three.

Hogan came back strong, but "Mace" was a bit groggy. "Say," said Hogan, "you got a Moxie Jag on to come to me for coin. I know you. You haven't spent a bean since Lee surrendered. Five iron men to you; shine, up you're rusty. My dear boy, you've pigeons in your belfry. Don't try to hand me that badly used 'Peru Indiana gab.'" "Mace," sparring for wind, replied: "Why, Mr. Hogan, I thought you would remember that I brought that party here that night." "No, that party brought you; but they should have checked you in the cloak room with the rest of the wraps. I remember someone did ask you to throw the comforter and take an introduction to the cashier." "And didn't I?" said Mace. "Yes," said Hogan, "you dug down for your purse, opened it and when we got a 'flash' we found that two mice had built a nest in it." Hogan was forcing his man, and had him nearly through the ropes. He kept after him, following up his lead with: "You're not the teacher's pet to-night; bring all your rosy apples for the other bartenders; I'm not a vegetarian. Take the car ahead; this one's filled, ding-ding to get on and ding-ding to get off through the tunnel, daylight, burrah, jump on a pickle and be a wart, this way out. Your Gypsy Camp is all smashed up. When you get home try all I've told you on your piano and see how it plays." "You've got me wrong" said "Mace" feebly trying to counter. "You mean I caught you wrong" said Steve and Mace was forced to take the count. Hogan retired to his corner with the five-spot and returned it to its resting place. "Can you beat that?" I asked. "No," said Hogan that's his business—beating.

Round Four.

"Well," said I to Hogan one day, as I dropped in to referee any bouts that might come off, "this is the same old laughing parlor." "There you go with pearly tools again" he replied as he offered me a cup of coffee, which he had just made on a small gas range that he kept for his now and then lunches. "Is it good coffee?" I couldn't help asking rather timidly. "I guess so" said he, "I just took the mop out." Well, I fell for the coffee and sat down for it was just the time

of day to catch all the no-price drinkers. I hadn't long to wait for a colored soldier soon made his appearance. He walked slowly up to the bar and in a subdued tone, said, "Mistah Hogan, I've very thursty and I sure need a drink, dah Lawd knows I do sah, 'cause mah stomach is sighin' and sayin' 'Heed mah call, heed mah call.' I'll have mah penshun tomorrow and I'll be right hear and pay you sah." I knew that Hogan would probably draw the color line so I stepped up to see the finish. "You ain't no soldier," said Hogan. "The h— I ain't," said the coon. This retort angered Hogan, and says he: "Nix on that rough stuff, for any more of that talk and you and I to the mat, see. Add up your talk. You've got three figures in the wrong column and no fountain pen to meet them, throw away your ledger and buy a day book—take two trips on a merry-go-round, get the brass ring and ride on." "Yes sah" said the coon, "you said somethin then sah and I sure ought to hab a drink after bein' called all dat." The black wasn't weakening so Hogan tried an uppercut. "You ain't no bullet-dodger and campaign-pose" said Hogan. "I sure is" said the coon. "Well, I'll see" said Hogan. "Right about face" and the soldier felled the door. "Forward march" yelled Hogan and the coon started. When within about a foot of the door he suddenly turned and said to Hogan: "Foh Gawd's sake Mistah Hogan, say halt." "Make a noise like the Wright Brothers and fly away" said Hogan. The coon disappeared, leaving Steve again with the decision.

Intermission.

During the resting period, kind audience, let's have a little stimulant. This reminds me of speaking to Hogan a few hours ago in regard to a bottle of whiskey he had made me a present of some days back. "Do you remember it?" I asked him. "Yes" said Hogan, "Do you want to return it?" "No, but I wanted to tell you that on my way home that night I saw some poor laborers working in a ditch and you know it was an awfully chilly night. Well, I got chicken-hearted and I gave them the whiskey." "Were they on Clark and Kinzie Streets?" asked Hogan. "Yes," I said, "But how did you know the streets." "So you are the one who gave the laborers my whiskey. Don't you know what happened?" "No," said I. "Well," said Hogan "they killed the foreman." Just then the regular trade began to come in so I bld Hogan adieu. "I'll meet you in March," said I in leaving. "Away to the ocean with the rest of the dips," I heard him say as I went through the door.

Round Five.

"Time" said I to Hogan one morning, as I strolled in to catch his morning trade. "Well, back again, couldn't keep away, eh?" "No" said I, "I get tired of the regular saloons and then I want to go slumming, so here I am in the worst part of the city." "Oh, pop-corn brittle. Put a bag over that talk, your speaker needs oiling. You want to be careful the way you are steering that gab or you'll be running into something. You're just like all the rest of the bottle-worshippers,

THE WOMAN IN VARIETY

BY THE SKIRT

you talk and talk and when you've finished you ain't said nothing. Why do you always knock this set house? Ain't it in the race? If you don't like it, why don't you scratch it?" "Oh, Hogan," I replied, "I only came over here to get a laugh but I've been thinking of taking my trade elsewhere," said I winking at the porter. Hogan walked over to the telephone and I heard him ask for Frank Parmelee's Express Company. He asked them to send over one of their biggest wagons. "What's the idea?" I asked. "Well," said he, "I ordered a wagon for you to move your trade." "By the way, Homer was in last night and paid his dues," said Steve. "He's going to give a party up to his house pretty soon to show off his dollar-down furniture, and he told me to ask you to come up and try and get in. Homer is in the music business now, meeting notes with notes." He must have thought he hurt my feelings, for he quickly said: "No, I am only kidding about that thing Homer said. He really wants you at the party." "I wonder why he wants me" I asked. Hogan replied that they wanted something funny there and then my name came up. I was beginning to weaken, when a sad-eyed young man entered dressed in the "Hub's Best." Hogan looked him over and said to me: "Strayed from his flock." Taking a good look at our new customer I saw that he had a very pretty package with two strings untied. "Make me a Swiss S and not too strong on the absinthe" said he. "I have been having a fine time and I suppose I'll have to get a guide to get me out of this part of town. I've been playing pool. Oh, I'm there with the cute cue. Just put in on a guy from St. Louis who can sure roll the pretty marbles, but when it came to disturbing the ivories today he was off. The pockets all seemed covered to him, so I just handed him The McCoy Sneer and parted his pocket from some passports." Hogan looked him over and said "Ring off, you got the wrong number. Put in the dime, put in the dime. You want to stop taking that Peruna. You fellows get wedded to those seats in—billiard hall so long and hit up the undertaker's advertising stuff so much that you dream those things. I see you over at that hall. Why you can't play pool. Why don't you switch your story to bowling and then nobody will get on. Here's the champion bowler of Milwaukee" said Hogan and he pointed to me. "Why, how do you do," I said. "Your name, please." he replied. "Well," said Hogan, "shake hands with a prince." I felt like treating so asked him to join me. "Sure" said the Duke. "Give me a little of the black bottle. So you're the bowling kid. Well personally, I ain't much on the long roll—it teases the kid-neys too much and you have to speak German to get in right. It's a great game but too long to go to get the decision. I would like to get in on that bridge game though, you know, just to get in with the '399' push, (those that when they lose the pretty green, don't close up the pan and swear.) Bowler, eh? Well you're alright. Anyone who can sew himself on that game and look pleasant

My friend in Paris writes me that the United States Consul-General during a banquet at the American Chamber of Commerce last month, said "The American women still know where clothes of the right kind come from." During 1910 the exportation of goods from France to this country decreased one-half, but the value of costumes America purchased from the Parisians nearly doubled over 1909, amounting last year to \$2,406,674. Theatrical dresses made up a large portion of that amount.

I understand a very well known New York legitimate theatrical manager is at Reno for the purpose of giving his wife freedom. She is an actress, receiving much attention from her husband, as a star and wife, since they were wed. The story as told to me is that when a young actor lately married, the husband discovered his wife was more affected by that incident than she naturally should have been. The Reno pathfinder then became busy. The love tale goes back beyond the present marriage, I am told, to when the young actor and star were members of one company some years ago. The fondness they acquired then for the society of one another never grew cold, and the Reno divorce is one of the results of its permanency, so I hear.

is sure of a place in the army. Have another dish of the laughing milk. This bartender has got me wrong." "Have another with me," I said. "No," he replied, "you stick to the real-estate getters, this is my money's day out." "I thought you were an actor," said Hogan "when you rowed up here and tied your boat." "I'm not for the stage" said the Duke. "I ain't filled with the cute and cunning ways. I suppose I would have to start in by having my voice tried." "If you do," said Hogan, "you better have some friends on the jury." "But I know a lot of the boys," said the Duke. "I am well acquainted with Phil Cohan who writes that flag stuff and George Erlanger, why he's the 'Pomeroy' of the Strolling Players. Fred Mantell is a good one but he plays the old stuff. Gus Daniels is alright, too, I know them all." "Put on your slippers, you're in for the night," said Hogan. "You've been pitching for both sides. Nix on that underhand ball. You must get 'em over. Don't think I am mad because you're spinning your top because you can fly your kite here anytime, but some evening when you run out of talk and your thinking engine won't put on full steam, come over and play jacks. I'll have elder and Jack-Pot cigars for you." "What are Jack-Pot cigars?" said the Duke. "When you draw you fill" said Hogan. "Oh, I see" said the Duke, "you're handing the merry visitor the Kidding Degree." "Oh, go float a stone. Away to the mountains, you're wild" said Hogan and the Duke beat it. I am forced to hand this round to Hogan on points.

Kitty Gordon, the English musical comedy woman, is regarded quite earnestly by an Englishman, whom, it is also said, Kitty may wed upon the issuance of a divorce decree to herself and Lord Beresford.

Rose Stahl says that when she walked on the stage of the Grand Opera House at New Haven, Monday night, that the lines of her new part in "Maggie Pepper" completely left her and she was once more Patricia O'Brien. The play doesn't give Miss Stahl much opportunity to display an extensive wardrobe, but as the sales-lady three simple dresses are well made and becoming. Two models from the suit department wear evening dresses that caused a stir among the women. One is a green spangled robe and the other, a rose pink chiffon. Two tailored suits covering Beatrice Prentice were models of perfection. A coral broadcloth trimmed in possum, and a mustard colored, suited her dark complexion.

A female vaudeville star—a singer of character songs—is separated from her husband, but declines to admit that divorce proceedings are pending, or even impending. She has taken a violent liking for a member of a trio, but is not aware that her affection is unrequited. By an odd coincidence the object of her affections is equally infatuated with another singer of character songs, a woman of equal prominence who boasts of the situation and exhibits to her friends rhapsodical letters and telegrams. All parties to the affair are very much "in wrong." The object of the musician's attentions admits to a strong liking for a newspaper man, but he, married, professes only brotherly interest.

Ethel Green (Colonial) in making her five changes has chosen for the first and last songs, two very handsome ankle length dresses. The first is a light blue crepe over a foundation of apricot, and the second is really gorgeous. A heavy silk lace is the material used, made very complicated.

OBITUARY.

Joe Barrett died Jan. 26 at the Islip Sanitarium, Central Islip, L. I. He was 54 years old and had been a patient at the sanitarium for the past three years. The interment took place in Syracuse, N. Y., last Monday.

Mrs. Jess Biddlecomb, sister of Wallace and Autlie Sytz, died at her home Jan. 12. Wallace Sytz is requested to communicate with his folks.

The sister of Lionel Swift died in San Francisco last week. Mr. Swift, who was playing in Utica, immediately cancelled his time and went home.

Louis Rischer died at a sanitarium in Chicago Jan. 20. He was originally a member of Theo. Thomas' Orchestra, which he left to become leader of the Folly theatre orchestra, Chicago.

GETTING A START IN VAUDEVILLE

Mahogany, Wis., Jan. 31.

Dear Ed:

We had a time getting out of Jennyville. Mousley and Batz and Altuda had a date in Oshkosh and left on the first train. Pepper got a job to play for a couple of dances with the town band. The Slotz Bros. and Sam Coke said they would stay in the town until Guppy and Fogg's Minstrels came in and try to catch on with the show. McPhatter, Pickitt and myself had nothing booked ahead and no money to get to the job if we had one. I had \$2, Pickitt had \$1.50 and McPhatter had eighty cents. He proposed to hire a rig and make a pitch on the main street. He said he would get a quart of beans and sprinkle off of cinnamon on them. He would do some juggling, Pickitt and I could sing and play the banjos, then he would make a spiel about South African cinnamon beans and sell them for a nickel apiece.

The liveryman agreed to let us have a team and light wagon for \$3. We had to pay in advance. Pickitt had spent half his money sending his girl a telegram. We made a pitch on the public square and got quite a crowd, but when McPhatter commenced his spiel about the cinnamon beans it commenced to rain. The crowd all left us and we didn't sell a bean.

The liveryman said if it cleared up we could try it again in the evening and it wouldn't cost us anything. That evening the crowd was larger than before and liked our entertainment, but as soon as McPhatter tried to sell the cinnamon beans an officer came up to the wagon and asked to see his license. We had no license. The officer said we must have a peddler's license if we wanted to sell goods on the street. We could get one to-morrow for five dollars and it would be all right. We could give all the free show we wanted to, but if we tried to sell anything he would take us all in.

We spent the night in the livery stable. McPhatter had forty cents left, so we had dried beef, crackers and pump water for supper. In the morning the livery man said he had several loads of furniture to haul over to Brodax, a good little town about twelve miles distant, and if McPhatter would drive one of the teams we could all ride over and take our baggage. There were several show shops in the town and we stood a chance of landing something.

While we were talking about it the manager of the opera house came along and said he had a telegram for Pickitt. It came yesterday, but he hadn't happened to run across any of us. It turned out to be a message from the girl with the pickle show and she had wired Pickitt \$5 on the chance of his needing it.

We all had a gorgeous breakfast at The Balmoral Quick Lunch Cafe and left town on the furniture wagon. Pickitt says as soon as he has two consecutive weeks booked he is going to marry that girl.

Verneam Pike.

The employees of the Greenpoint theatre, Brooklyn, will hold their annual ball April 19.

NEW ACTS NEXT WEEK

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

Augustin and Hartley, American.
Jeanette Lowrie (New Act), American.
Rita Gould, Hammerstein's.
Three Shelveys, Fifth Ave.
Gerard and Hut-El, Manhattan O. H.
Mr. and Mrs. Erwin Connelly, Greenpoint.
Hona and Price, Colonial.

Percy Haswell and Co. (3).
"Master Will's Players" (Dramatic).
27 Mins.; Full Stage (Special Set).
Majestic, Chicago.

Stick a pin here, make a long chalk mark and turn down the corner of a leaf—the "legitimate" has contributed something to vaudeville which is in every particular worth while. Miss Haswell's offering is so very excellent that the scorekeeper may rub out the record of a dozen "flivvers" from the dramatic field and even up the debit—by writing "Percy Haswell" in red ink across the credit side of the ledger. Owen Fawcett, the author of the present sketch, has not gone haphazard at his task; he, obviously, has studied the situation and has sensibly turned out a vehicle worthy of the delightful actress who adorns the scene. The programing is a bit befogging because of the interpolation of the names of W. L. Grove as manager and J. F. Donovan as business manager of "Master Will's Players," submitting thereafter the names of Chas. Hammond, Richard Quilter and Miss Haswell as participants in the actual playing. Mr. Grove and Mr. Donovan may be ever so valuable in placing the act on the Orpheum time, or elsewhere, but their names lend no further value to the program than to incite wonderment as to why they are referred to at all. The setting represents a room in the "White Hart Inn," an English "pub" in the days of Shakespeare. The quaint furnishings lend "atmosphere" at the curtain rise and the players stay within the zone of antiquity through attention to every detail of word and action; the auditor slips easily into the spirit of events and forgets modern things in as "Master Will's Players" unfold the story of Fawcett's dramatic gem. If all the women who have entered vaudeville because they have gone fallow in the "legitimate" could witness Miss Haswell's performance they would realize just why they failed in the dramatic field and double riveted their failure in attempting to fool vaudeville audiences. They would know (though never admitting it) that name and notoriety are commodities the manager buys, caring little whether the individual makes any other return than to lend a reputation which has no talent to back it. Miss Haswell could be "Jane Jones" and "make good" in the sketch she now offers; for she is an artist, in the fullest sense that much abused term implies.

Wall.

Stanley W. Wathon will desert the agency field in the near future and join Sam Elton in Australia. Wathon at one time was the comedy waiter for Elton.

Charles Richman and Co. (2).
"The Fire Escape" (Comedy).
15 Mins.; Three (Parlor: Special Set).
Plaza.

Hypocrisy may come from one's failure to believe in his own convictions, or at least an expression of them, or perhaps, better still, a hypocrite is a person who is dishonest with himself. So it appears vaudeville is developing its hypocritical side. The naked dancer is the essence of Greek poetry, the ribald song is the aim of some singers, the acrobat who appears in strip tights without trunks is the perfection of physical development, the suggestive story teller is a humorist, the morbid playlet is acting, and when young girls are permitted to undress themselves while on trapezes to fall into the arms of West Indian negroes, that must be a box office attraction. One mustn't say "Damn" upon the stage, but no edict is issued against the songs which should be nowhere heard outside of a "stag" assemblage. What is the culture of the art as against the culture of the "cooch"? Why should men, women and children laugh at pure amusement when they may be disgusted by laborious lewdness? The "pure" in vaudeville may be as the milkman said. Still the lily white with the smallest daub is stained. This isn't a stricture upon what is or has been in vaudeville. The manager who believes he understands the box office more thoroughly than anything else in and about his theatre has attended to all that. The "clean up" comes regularly after each performance. That is why the theatre always looks so inviting. This comment is brought forth by a report that Charles Richman and Co., while playing their delightfully entertaining little comedy, "The Fire Escape," at the Hudson, Union Hill, N. J., last week were marked "In bad condition," because during the action, Mr. Richman appears in his undergarments. Lift your eyes to Heaven and have a little sigh of thankfulness for our God fearing, pious and discreet vaudeville managers. Mr. Richman does wear his underwear. All well dressed men do. Dost remember "The Naked Truth"? Pretty idea? Each time either of the young couple (he and she) told a story, whiz! off went a piece of clothing. Dost recall others? It's very sickening, this pose of managers or their representatives, especially as in Mr. Richman's case, where he is playing a piece, that, with his name for a vaudeville debut around the circuits for the first time, is worth \$200 a week more than Mr. Richman asked for it—and is receiving. Mr. Richman is a finished actor. Mabel Freyner excellently plays a difficult role. Master Charles Silbin is a child prodigy. "The Fire Escape" is of two young people, who meet (with logical reason) in a hotel room, while a fire is raging below. They are engaged to be married. The young man has sent his only suit of clothes to be pressed. He is partly in the bathroom, partly without. To make himself presentable, the rubber covering of the shower bath is used to envelop him. "The Fire Escape" is well written, genuine comedy, and one of the most amusing of pieces.

Stine.

Violet MacMillan.
Songs.
13 Mins.; One.
Plaza.

Miss MacMillan returns again as a "single" to vaudeville, greatly improved over her previous short stay. This time she has better songs, more dresses, and is generally nearer the necessary mold for a successful "turn." Her songs are nicely selected. One more "rag" number would not have harmed, and Miss MacMillan might add that for an encore. In Violet MacMillan's methods of rendering a "coon song" as with all others who do not depend upon blatant voice or suggestiveness of lyrics in "rags," there is found the real aim of the "coon song," a sweet lullaby that has its charms when prettily delivered, without regard to the words. A "Stingy Kid" number in costume was fairly well done, and the opening selection was lively. In a Colonial almost-crinoline gown with poke bonnet, Miss MacMillan made a charming picture. Her first dress after the removal of a handsome yellow cloak also set her good looks off, through its pinkness. In the very proper direction which she seems to have had for her re-entry. Miss MacMillan should go right ahead. She was the first "class" of the performance to show at the Plaza Monday evening. A reception greeted her, and no doubt some friends were present, but she secured real applause from the downstairs portion, where Miss MacMillan was much appreciated for daintiness. Because the gallery did not warm up to her was no fault of the gallery, nor Miss MacMillan's act. The trouble was with the singer. After galleries have been taught their importance by the Vesta Victoria type of singer, who "plays" to the upper loft without reserve, newcomers to vaudeville might cultivate the idea. It is distinctly good. Many a gallery has fooled a manager. Give the gallery a look now and then, or more often. It will be well worth it. Accept it literally that those above are not beneath you.

Sime.

Gerald Griffin and Co. (3).
"Other People's Money." (Comedy).
23 Mins.; Full Stage.
Fifth Avenue.

Gerald Griffin is back home at the Fifth Ave. He held a popularity record there in the stock days. There were some of the Old Guard on hand to see him Tuesday night. Gerald received a reception and then proceeded to unroll an amusing comedy sketch, a revival. Mr. Griffin is an all-round handy man to have about no matter what sort of a piece is being produced. He plays the millionaire father in "Other People's Money," just as well as he would an old southern darky. Mr. Griffin made the bright lines and situations full of fun and meaning. He has surrounded himself with an able cast. Oliver Fay does very well with the second important role of the secretary. Mary Condon and Beatrice Belmont as mother and daughter fill in small roles acceptably. The sketch makes good comedy entertainment. A few minutes out wouldn't hurt it.

Dash.

Verona Verdi and Brother.
Musical.
10 Mins.; One.
Fifth Avenue.

Verona Verdi and Brother were shifted from "No. 2" to "No. 6" on the program at the Fifth Ave. This augurs nothing, however. They are apt to do anything at the Fifth Ave. If the show runs well, they probably wager it wouldn't. If the bill was changed, and then they change it, perhaps to decide the bet. That has nothing to do with Verona Verdi and Brother though, excepting it got them a choice position. The girl is nice looking young, and as a straight violinist quite satisfactory. She opens with her brother (a young boy) both playing violins. Verona then plays a solo and brother follows with a solo on the cello. They finish with a violin and cello duet, the best of the offering. If they are to stay in vaudeville it would be better to build a specialty up from the present finish. The boy does a little of the Trava-tout smile and eye-rolling, but seems afraid of it. You've got to bunk them, liddle, so go right to it. To fill it seven or eight minutes in "one." Verona and "Brud" will do. Dash.

Mabel Johnston.
Ventriloquist.
15 Mins.; One.
American.

Mabel Johnston is the third or possibly the fourth female ventriloquist to appear about New York. There have not been enough, for the novelty to wear off at least. Miss Johnston's New York opening comes one week later than her brother's, Lawrence Johnston, who played the Greenpoint last week. The two specialties have been built along the same lines, so much so in fact the talk and business of each seems identical. The single "dummy" is used. Eating and drinking are shown, although Miss Johnston does not accomplish the feats with the ease that others have done. The main fault, however, lies in the fact that Miss Johnston can get no comedy over herself. She is able at times to bring laughs through the figure, but these are too scattered to make the effect wholly good. "Bringing the man up from the cellar" without the "dummy" is used as a finish. Miss Johnston should cut her specialty at least three or four minutes. New material away from that used by her brother should also be secured. As female ventriloquists are a bit of a novelty, why not carry the thing out and use the figure of a little girl instead of that of a boy, building up an act around the little girl.

Dash.

Le Roy and Paul.
Comedy Bar Acrobats.
14 Mins.; Four.
Victoria.

The drawing of laughter and applause in the opening position of a bill at the Victoria is something unusual for any act. But this is exactly what LeRoy and Paul achieved. The turn is quite out of the usual routine of bar tricks, with the comedy playing a prominent part. The "Loop-the-loop" whirled at the finish earned the plaudits.

Fred.

Charlotte Parry and Co. (3).
"Into the Light" (Dramatic Protean).
 20 Mins.; Five (Special Sets).

Continuing her career as one of America's best protean players, Charlotte Parry has stepped beyond the greatest of her contemporaries, through lending a stage novelty to the usual diversification of the protean playlet. "Into the Light" is played on a darkened stage. The customary reflectors on the orchestra racks are employed as blinders, throwing a dull glare into the auditorium while causing the darkness on the stage to be vividly black. From within the darkness three male voices issue. It is a court room scene. Judge, prosecuting attorney and lawyer for the defense. A woman is on trial for murder. As the witnesses are called, they appear in what might be termed a concentrated light. Only the head and bust of the witness may be seen. From the opening of the sketch, the house is dimmed into inky darkness, and the sudden bright light attracts eager interest at once. This curiosity is intensified when the shadings of the lights as each witness takes the stand brings a different color or combination of lights. The small square wherein the witness appears seems to be about two feet wide and three feet deep. It is the only light upon the stage. Even that goes out when the witness is excused, and remains out until the next testifier is called. Miss Parry makes her several changes so rapidly the waits are but momentary, and easily covered up by dialog. It is some minutes before the audience commences to take hold of the theme. The mystification of where the light comes from becomes the all-absorbing problem. That is the distinct novelty. Contrary to established precedents of the stage, it is a "dark act" that grips and holds. Frank Lyman is the announced author of the logical tale, bringing Miss Parry forward in many characterizations, including a colored woman. She makes each character stand out as though presenting it in full figure upon a lighted platform. The change to the colored woman or "black face" is another item for analysis. The testimony finished, the attorneys sum up and the judge delivers a short charge, when the foreman of the jury states that that body has reached a verdict without leaving their seats. The verdict is "Guilty!" With a shriek the Italian woman, who has just finished a strong pathetic appeal, sinks out of view, when the stage is swiftly converted into the full light, and a surprise finish brings the audience back to a sensible appreciation of the excellent playing that marks the ending, also a pleasant finale. The surprise of the finish is a big mark towards the natural success of the playlet, which could be held up by its novelty alone. Never before has a single light been utilized on the vaudeville stage in this manner, nor has Miss Parry previously received a fuller opportunity to display versatile powers, nor the brief moment of emotionalism at the ending, which she very capably takes hold of. "Into the Light" is an important act in more than one way. It should create talk, and properly billed, the piece might become a big drawing attraction. *Sime.*

Frank Milton and De Long Sisters.
"Twenty Minutes Layover at Alfalfa Junction."
 16 Mins.; Full Stage; Close in One. Fifth Avenue.

Frank Milton and De Long Sisters get their first real New York showing this week. Following The McGreevys into the Fifth Avenue, also landing fairly and squarely, it would seem to indicate that New York is to have a session of "rube" comedy. Mr. Milton is the rube station master; also the champion title holder of the world. Everything that has a name, covers Milton. He gets much comedy changing his hat for each new position. The De Long Sisters, supposedly actors-folk, have a layover at Alfalfa Junction. They run into the rube station master. That's the act. Milton is funny, genuinely so and Adam Sower-guy-Murphy has handed him a neat little package of material which the comedian sends over without losing a point. The girls make excellent foils for the comedy of the rube. The contrast between the brightly tailored sisters and the rube with matrimonial intention, is laughable. The sisters contribute largely to the entertainment. One is doing the grand Boston society thing, with the other handling Bert Leslie slang to a nicety. The slangy sister is one of those energetic persons, keeping things lively all the time. As a finish the trio go into "one" with saxophone playing. They mix up the playing with a little singing, securing a very good effect. The act was a big hit Tuesday night, taking six or seven bows and wisely contented themselves with that. It's a good laughing act for any bill. *Dash.*

Beth Tate.
Character Singer.
 14 Mins.; One. Hammerstein's.

In Beth Tate vaudeville has secured a most pleasing little "single" woman who while only possessed of a fair voice, has personality and lots of it. This, coupled with several quaint little mannerisms managed to place her in instant favor with the audience at "The Corner" Monday night. It really developed that Miss Tate, who opened the second part of the program, gave the show its real start, for up to that time there was no undue enthusiasm. She delivers four numbers, making three changes. Her first and last numbers are by far the best, but the intermediate pair have a little catch to them, which shows in the second verse of each and also draw a goodly share of applause. Miss Tate opens with a "Winter" song, dressed in a fur-trimmed salmon pink-hued opera cloak. Her delightful swinging manner which she presents with the chorus earned her a hand at the close of the second verse, although there was an endeavor to force applause after the first chorus. After divesting herself of the cloak, she reappeared and delivered "Fairy Tales." This was followed by "It's Got To Be One That I Love," and for the closer she employed "Sweet Italian Waltz." The turn that Miss Tate is presenting is one that will be a pleasing addition. *Fred.*

Harry First and Co. (5).
"The Strongest Link" (Dramatic).
 21 Mins.; Four (Special Set) Interior. Alhambra.

The program gives Herbert Hall Winslow credit for the authorship of Mr. First's playlet, while the three-sheets outside the theatre state that it is by Arthur Wing Puerio. Either one or both need be anything but proud to be in any way connected with the authorship of what is an excellent piece of playwriting. "The Strongest Link" is a miniature "Music Master," though it bears little resemblance to the Warfield play in anything but the love of a father for his daughter. The similarity is confined to the "If you don't want her, I want her," situation. The scene is laid in the library of David Aaronson, a millionaire Hebrew, who had emigrated to America from Russia, leaving behind a young wife and child, for whom he intended to send as soon as prosperity looked in his direction. While he is in America, hard at work, a band of Russian marauders swoop down on his native village, his wife and other relatives are massacred and there is no definite information as to the fate of his child. Wealth smiles on the unhappy man. He seeks solace in the arms of a young American society woman of culture, who marries him solely for his millions. This in no wise abates Mr. Aaronson's persistent search for his daughter. Shortly after the rise of the curtain it is quickly developed that his second wife regards Aaronson as far beneath her in the social scale, and this condition is aggravated by her caddish brother, both of whom tolerate the kindly middle-aged man for the wealth he showers upon them. Word is brought that the Charity Organization Society has discovered the whereabouts of Miss Aaronson, and that she is on her way to the paternal domicile. Mrs. Aaronson and her brother declare it will be impossible for them to recognize the child. They suggest that the father provide for his daughter without making her a member of the household. The girl appears, poorly dressed, timid and altogether awed by the splendor of her surroundings. A pathetic scene ensues, eventually broken into by the entrance of the girl's stepmother and the detestable brother. They threaten to leave on the instant if the girl is permitted to remain, the brother-in-law swearing at the same time his intentions to block the putting through of the signing of important papers that will ruin Mr. Aaronson. A moment later a telegram is brought in by the butler heralding the fact that "the papers" have been signed. This places father in an excellent tactical position and he promptly orders brother-in-law from the house. The wife elects to remain till morning and returns to her guests. Harry First is starred in the piece, but the best part falls to Florence Hadley. In the role of the long-lost daughter, she rises to heights that bespeak great promise. Mr. First's work is also entitled to praise and in fact there is not a weak spot. Fine scenic and light effects added to heighten the success, and place this offering in a position of importance.

The Rexos. (2).
Roller Skating.
 12 Mins.; Full Stage (Special flooring) Alhambra.

It isn't often that roller skaters, opening a bill at a New York playhouse, receives a hearty round of applause within thirty seconds of their entrance. The Rexos, man and woman, opened the show at the Alhambra promptly at 8.15. From the start to the finish they earned round after round of applause for style, grace and attractive and artistic costuming. The woman makes no changes of clothes, both appearing first in costumes of similar material which compose a combination of blended coloring that immediately gives the act a stamp of cleanliness and refinement. The man afterward changes to full tights of dazzling spangles, also very attractive. The woman contents herself with some graceful roller skating and a short tilt on a pair of wheels strapped to her ankles. The male however, in addition to his excellent team work, does some skating on his hands, turns twenty-five pirouettes on a pair of steel balls, and finally wound up with a "split" through a paper tunnel sixteen inches high, working up the climax with an imitation of a railroad train. The Rexos are a new departure in the roller skating line. They stand alone, and at the top.

Miller and Lyle. ✓
Comedy Talking (colored).
 18 Mins.; One. Victoria.

These two colored boys were the real hit of the first part of the entertainment at "The Corner" Monday night. Butchering the English language seems to be their principal asset, and they go at it as would two "Dutch" comedians of the older school. A comedy dancing boxing bout for closing earned an encore which was followed by several bows. *Fred.*

Cole and Johnson's "Dancing Girls" (8).
Singing and Dancing.
 18 Mins.; (Two.)

Although the act was played in "two" it could readily be presented in "one" and probably will whenever the arrangement of a program requires it. Opening in a very conventional way, both in singing, dancing and costuming, the act grows until it goes far beyond a stereotyped "colored girl act, augmented by a couple of comedians." The third change of costumes for the girls are exceedingly effective Spanish dresses. The leading woman has a voice that indicates careful cultivation with a gift for good phrasing. The smaller of the comedians has a lot of style, but the bigger man's efforts at comedy, despite his bulk, were a trifle heavy. The life and youth of the girls, the excellent team work of the entire company and the careful drilling places it in the front rank of acts of its kind.

Albee, Weber & Evans will present in the east C. A. Blanchard's "At Higginson's" next week. Harry Weber has been in Chicago the past week, looking up new material.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,350.)

Things seemed to go by fits and starts at "The Corner" Monday night. The house, at least that of it "in" when the show started, gave every promise of being a warm natured one, but they later proved to be a cool proposition and it was hard sledding for most of the acts until the second part was under way.

Of course the edict of the fire commissioner regarding the standees had its effect at this house, where it is usual to find "Who's Who in Vaudeville" hugging the brass rail. Monday "the regulars" obtained their evening's diversion by gazing fitfully through the glass doors of the lobby, witnessing the pranks of the wind in Times Square, for no standing was permitted.

However, the house was well filled as to the lower floor and balcony, and judging by the applause that the upper loft contributed, it must also have been favored with a goodly patronage. In the orchestra it was again quite noticeable that "the clique" of paid applauders seems to have become a regular vaudeville institution wherever new turns are offered. Monday night they were not needed for the new offerings were well able to earn the applause warranted by legitimate efforts.

With the opening of the show Le-Roy and Paul (New Acts) gave the proceedings a rather good start, obtaining laughing results. They were followed by Leon Rogee in his mouth imitations of musical instruments. Rogee earned a fair share of applause, his whistling at the close being particularly effective.

The third position was held down by Miller and Lyle (New Acts) who gathered to themselves the hit of the first part.

Poor judgment in arranging the show became noticeable when Ashley and Lee followed the colored comedians. Both acts, while entirely different as to nature, are of the talking variety and both work in "one." This fact made it very hard for the latter turn to put their material over. The Broadwaysites were far behind their Brooklyn brethren in "getting the fly stuff" in the dialog. At the Orpheum last week, the act fared much better.

Closing the first part Nat Goodwin and his company presented "Lend Me Five Shillings." The veteran-comedian-star seemed to forget his lines on several occasions. But he is "The Prince of Improvisors." Just as the curtain rose on the sketch a half-dozen "small-town comics" entered the theatre and before they were satisfactorily settled one had quite forgotten about the stage and its entertainers. The act managed however, despite this handicap, to earn four curtains at the finish.

It remained for the second part to develop the real hits. From the very opening after intermission the program played in corking style to a pleasing close, with the honors going to two "three acts" composed of men. In fact the program was particularly shy of the female element.

The opener here was Beth Tate (New Acts) a dainty Californian song-

THE NEST EGG.

Chicago, Feb. 1.

Zelda Sears is at the Chicago Opera House in a comedy which every normal person with a heart for laughter should witness. Whether or no Anne Caldwell's play shall endure, the very fact that it has been written and exploited lends to the American stage a disinfectant of cleanly thought to counteract, in some measure, the effect of the sordid and morbid "problems" which have been aired under the name of entertainment.

For the seeker after sensation, either psychic or real, "The Nest Egg" holds no appeal; but to the healthy male and female who delights in wit which provokes laughter varying from chuckles to hearty roars, there is an overflowing abundance of good cheer. One leaves the theatre after witnessing Miss Caldwell's little play imbued with a refreshing sense of having thoroughly enjoyed at least one evening at a theatre. The only haunting thoughts are those which lend an extra chuckle when some of the scores of brilliant lines are recalled.

The highest brows among the local critics declared the play too talky and found fault with its lack of dramatic construction; but the audience which was in attendance the other evening knew little and cared less about whatever dramatic faults the structure might have, and found only the delight which comes from basking in showers of wit and enjoying the homely scenes which were unfolded in the three acts of Miss Caldwell's masterpiece of brilliant humor.

"The Nest Egg" is a type of play which recalls, in the abstract, the late Arthur Sidman's "York State Folks" and Geo. Ade's "County Chairman" without showing evidence of any one characteristic of either play. Miss Caldwell mirrors village life anywhere in New York. Eden Center might be in St. Lawrence County or on the Hudson; for to those who know country life each character has a duplicate among the folk "back home." Its theme is strikingly original; its plot simple and engaging, just strong enough to weave together in exhilarating sequence a series of homely and delightful incidents.

Hetty Grandy, the heroine, is a spinster who has fought her way through many years of life, sustained by an endowment of native humor which has served to hide the longings of her heart for a helpmate to dissipate the utter loneliness of her lot.

stress. She was followed by the Three Leightons, who brought down the house in solid applause with their dancing finish. At the opening it was hard going for them until the black-faced comedian inquired as to whether the audience was handcuffed. This got those in front and the mark to the finish held them.

This act paved the way for another of the three-turns, Hedges Brothers and Jacobson, who were the hit of the show. The three boys are using a new number for their closing in "one" which does not seem to be quite as well adapted as was the predecessor. In the closing position the Mable Fonda Troupe held them in with club juggling.

Fred.

The subdued strain of romance in her composition impelled her, one day, to write upon an egg a quaint appeal for some unknown to seek her out; this incident takes place three years before the action of the play commences.

In response to the message comes, to her utter chagrin, a man who seeks her as a witness in a suit he is pressing against the dealer who sold him the three-year-old egg. Hetty had proclaimed that the man is coming to wed her. The second act of the play is devoted to preparations for the expected event. The third section explains developments at Albany, whither Hetty had gone, leaving her neighbors to believe that she is bound for the altar. And through the enactment of some pretty incidents Hetty is married.

Not much of a plot, to be sure; but Miss Caldwell has made it the groundwork for the wittiest lines any American writer ever put into a player's mouth. Miss Sears realizes the character to perfection. She plays with rare unction, goes smoothly forward with a characterization unique among stage creations and through a personality rare as it is loveable draws her auditors into touch with every flash of wit or throb of sentiment with which the play in its richness is endowed. There is just one tear, and when its time comes to be made known, it glitters in the eye of everyone within call—for its incentive is a most natural and human expression, not alone of the character who speaks the impelling line, but of those in front who have learned to admire the creation of Miss Sears' art.

The "villain" is nothing more to be dreaded than "a mighty mean critter;" the lovers are ardent and interesting, and still the dominating force in the play's construction is laughter. In support of Miss Sears are nine clever players, each one fitting into the role with which they have been entrusted. Isabel Randolph, as the city girl, an authoress seeking local color; Julian Barton is the Baptist deacon, tight skinned and hypocritical; Evelyn Varden is the village belle, doomed to drudgery; Beatrice Allen is the "poor house-brat" whom Hetty has adopted; H. Bratton Kennedy is the full-blooded country youth in love with the up-to-date girl who has been to Vassar (Blanche Hall); Jack Hamlin is the city chap who loves the deacon's daughter; Walter Young is the grasping and soulless rich man of the town, and Chas. Lane plays Willey Bassett, who gets Hetty's egg out of cold storage.

"The Nest Egg" is worthy to endure and crystallize in public favor until it shall become hard and white under the polishing of the laughter which it brings, and thus resemble its original, which has been fooling hens and inciting them to beat endeavor ever since the day a Connecticut Yankee put china nest eggs on the market.

Wall.

Will J. Block, formerly manager of "Coming Thro' the Rye," and heretofore always identified with large musical organizations, is preparing a new dramatic sketch for vaudeville assimilation.

AMERICAN.

(Estimated Cost of Show, \$4,275.)

It was trying to sit through the first part of the entertainment at the American Monday evening. Adele Ritchie, "Ma Gosse" (playing a return engagement), and William Courtleigh were the three big names. They brought a fairly good attendance.

Dora Martini opened the show. There were but a handful present and they took very little interest in the really good trapeze work of the girl. Carpetti Bros. got through nicely with their horizontal bar performance. The comedy is not strong and were the brothers to double up and do a straight bar act they would probably fare better.

Emma Don, assisted by a "kid" with a big voice that he knows how to handle, pulled down a big hit. The "kid" has a sympathetic voice and the house fell over themselves at his singing of a ballad.

The Great Tallman was all wrong. His shots miscarried and after missing the first couple, he didn't seem able to catch himself again, making the specialty long drawn-out. When right, Tallman has an interesting and entertaining specialty. Sisters Watson and Baxter and La Conda were billed, but did not appear, the latter having appeared for the matinee only. Mabel Johnston (New Acts).

Griff was the first real life. The clown juggler had the house puzzled for a minute or two, but when the audience "got him" there was nothing to it. Griff has a bully sense of humor and his many bright witticisms which have been taken rather freely by artists on this side caused no end of merriment. He is doing a new ventriloquial bit that is excellent but is hurt this week through poor judgment in placing him to follow Mabel Johnston, a ventriloquist. The baseball recitation, as his encore, was a scream.

Adele Ritchie was fortunate in following Griff. The clown juggler fixed them just right for Miss Ritchie. She came through and pulled out a big hit. "Winter" remains Miss Ritchie's big success and it is now closing the act. Earlier in the season Miss Ritchie was using the number to open with. Adele's manner of working improves with each showing.

William Courtleigh and Co. closed the first half with "Peaches" and gave the opening section a strong finish. The sketch has lost none of its laughing qualities, as excellently played by Mr. Courtleigh and his Company.

Morris and Kramer, two boys in blackface, opened the intermission and did nicely. The boys are good dancers but do not seem to be sure of themselves when not working the feet. The comedy should come from the dancing as they have a good idea of eccentric stepping.

"Ma Gosse" did not do much. After Molasso's several productions which have played the house the act looks tame.

Trovato in his first Morris week was a hit. On after eleven o'clock he held the audience in and played to them for some time. Carpos Brothers closed the program. Albini displayed a very good magical specialty, "No 6," and was amply rewarded. Dash.

Ruth Francis and Players (4).
"A Touch of High Life" (Musical).
18 Min.; Full Stage (Special Set).
Chicago.

Here is an ideal vaudeville act; fast running, bright with "sight" features, full of music, dancing and dash and headed by one of the prettiest girls on the stage. On a bill with this act there need be no other singing feature, for the musical section of Harry Newton and Thos. J. Keough's sketch are of excellent quality and ample to supply vocal diversion. The plot tells just enough story to introduce the several characters, the four men in support of Miss Francis impersonate. The scene is a restaurant, set with special drapings and ornaments; here comes a girl in the hope of meeting a theatrical manager, but instead she becomes acquainted with a "rounder" who shows her as good a time as he can with no money. Finally the theatrical man arrives, straightens out the complications and finishes the sketch agreeably. Meanwhile there have been singing and dancing guests and waiters, solos, duets, and a general round of lively incidents, which sets the act on a basis of excellent class for any sort of a vaudeville bill. Heretofore Miss Francis has been the junior member of Keough and Francis in vaudeville, but now she comes into her own; she is the real feature, and Thos. J. Keough gets his through part authorship of the sketch and by an active and essential share in her support. Jack Cavanaugh, Arthur W. Hickey and Walter Stowe are the others. *Walt.*

Sarah Brandon and Co. (1).
"Betty's Triumph" (Comedy Sketch).
15 Min.; Full Stage (Interior).
Chicago.

The man who thought out the line: "She (or he) is crazy; I'll humor him (or her)," invented an idea which is almost as essential to a majority of comedy sketches as water is to soup. After "Betty's Triumph" is started the reliable old line pops up to keep the action within bounds of reasonable probability, for the antics of Miss Brandon and her "Co." amply make good the "crazy" idea. But from lines and business come a multitude of laughs and the number proves mighty effective as provocative for merriment. "Mistaken identity" provides the excuse for the playing. No matter how illogical the theme and finish may be, laughter which ensues erases all thoughts of fault-finding. *Walt.*

De Witt's Statues.
Poses in Bronze.
11 Min.; Four.

This trio of poseurs appearing under the title of "De Witts Statues," are presenting a series of studies in the bronze exactly after the fashion of Brengik's "Bronze Beauties." There are eleven studies shown at present, several doubled-up. The act should prove a decided novelty for "small time" and might serve for an early position on the bigger time. *Fred.*

"The Henpeckers," Lew Fields' production, opens at the Broadway, New York, this Saturday night, having been postponed from Tuesday

Five Musical Lessons.
15 Min.; One and Full Stage (Special Setting).
Chicago.

Lewis Bernie, who gained vast experience in handling and presenting "girl" acts of a musical nature through association with the old firm of Lasky & Rolfe, has set himself up in business of his own through the medium of this very good and classy act. The girls dress in Scotch kilts opening with plaids and changing, for the final numbers, to pure white; in each instance showing a neat and attractive effect. The music is supplied largely by wind instruments, the single exception being a brief violin duet. Scotch medleys are heard at first and then the routine runs to duets, trios and ensembles for popular material. Lillian Selger, cornet soloist, is the star performer, her inning in "one" being the best feature of the act. Elsie Allen, Grace Orthman, Esther Carnes and Louis B. Campbell are the others. The girls are evidently skilled and seasoned band performers; they go about their task in a snappy and workmanlike manner, and the result of their effort, when they were seen at the Julian, must have been gratifying to them; they were repeatedly encored, and registered a substantial hit. The act is a novelty in vaudeville, worthy in every way. *Walt.*

Carter and Holden.
Comedy Protean.
18 Min.; Four.

The female is really worth while. If she cuts out the desire to sing sentimental airs and sticks entirely to comedy, the act should soon find its way to something better than "small time." The man seems to be a clever artist of the stock variety. A school for acting is the ground work of the sketch. The girl presents three characters, making a complete change for each in rapid manner and displaying marked versatility. For the close she went back to her initial costume and character, only to spoil the entire impression created by singing a ballad. The act should close with a few seconds of reconciliation, and quick curtain. With a little speeding the turn will do. *Fred.*

Pauline Barry.
Singing.
9 Min.; One.

Little Miss Barry is a youngster with loads of personality and winsomeness to spare, but at present seems to be rather unfortunate in her selection and placing of songs. Nevertheless she managed to put over a solid hit with an eccentric song, used to close. With her repertoire rearranged and some slight attention paid to wardrobe, the latter though pretty enough, not suited to her figure, she will do nicely on "small time" for the present. *Fred.*

A foreign agency in New York has spread a large map of the United States on one of its office walls. Now the agents are in fear that when tracing some jump to the west over the map for the edification of foreigners, the act will be on the boat going back before the hand can move from New York to Spokane.

OUT OF TOWN

Mrs. Dr. Munyon and Her "Beau Brummels From New York."
Singing.
16 Min.; Full Stage.
Bijou, Phila.

Mrs. "Doc" Munyon, who broke into vaudeville via Hammerstein's as a "single" a few weeks ago, hit the "big small time" this week, backed up by Merritt W. Lund, blonde and musical, and the "Beau Brummels of New York." Mrs. "Doc" is showing some handsome gowns and attempting to sing. The gowns are pretty. Mrs. "Doc" has a couple of numbers with Mr. Lund. The latter sings one number alone at the piano and the "Beau Brummels From New York" come on for a few steps when there isn't anything else going on. The first number by Mrs. Doc and Mr. Lund is called "Flirtation." It may have something to do with the Doctor's absence from the scene. When Mrs. Doc warbled "I'm Looking For Some One To Love Me," a boy in the balcony yelled, "Oh You Little Doctor." Then Mr. Lund tore off a solo at the piano and the "Brummels From New York" did a few more steps, after which Mrs. Doc tried a Quaker song which ended with a costume change on the stage, a "bell hop" ripping off the outer garment as if she were accustomed to it, leaving the singer incased in a clinging gown which probably would be called a creation in any neighborhood but Eighth and Race streets. The last number was "Teasing." It was well selected. Mr. Lund, who looked as if he had been dressed up by Melville Ellis and wearing a tassel on his cane, opened it up and was joined by Mrs. Doc and those "Beau Brummels From New York." There were several curtains raised for Mrs. Doc at the finish, though there was no reason for it except to give the "bell hop" a chance to hand Mrs. Doc a prop bouquet. Up to Wednesday, Old Doc Munyon had not appeared on the scene to look his wife over, but "Doc" hasn't been overlooking anything if reports are correct. Some weeks ago the government separated Doc Munyon from some coin for his self-confessed method of fooling the public. So far Mrs. Doc has not been molested. There are three reasons for Mrs. Doc remaining in vaudeville, her pride, nerve and the old doctor's pills, but even with Mr. Lund and those "Beau Brummels From New York" old doc's trade mark "There Is Hope" looks as though it would never stand up for the family. *George M. Young.*

John G. Robinson's Horses.
10 Min.; Full Stage.
Empress, Cincinnati.

The act opens with "Sultan," a beautiful horse, lying in the center of the stage. He is ridden by Capt. Roy de Wesseny, of the Royal Northwest Mounted Police, who wears a neat police cavalry uniform. After doing the usual "park step" and others, the animal prances a cake walk that surpasses anything heretofore done by a horse. "Spot" and "Splash," two medium-sized horses, go through marches and buck and wing steps that greatly pleased the women and children.

BILLS NEXT WEEK

NEW YORK.

FIFTH AVE.
 Mathewson and Meyers
 Edward Abeles and Co.
 Williams & Schwartz
 Seldom's Statues
 Melnotte Twins and Clay Smith
 Columbia Comedy Four
 Samaroff and Sonja
 Three Shelveys Boys

AMERICAN
 Charles Richman and Co.
 Trovato
 Clark and Hamilton
 Black and White
 "Ma Gosse"
 Cliff Gordon
 Violet MacMillan
 Grif
 Augustin and Hart-
 Jupiter Bros.
 Jeannette Lowrie
 Willard Bros.
 Dill and Ward
 The Skatells
 (Others to fill.)

PLAZA
 "Big Bout"
 William Courtleigh and Co.
 Juliet Brown and Cooper
 Volinski
 Rivot
 Harry Brown and Co.
 Robert's Dancers
 May Ward
 Carroy and Musical Thor
 Loretta
 (Others to fill.)

FULTON
 Adele Ritchie
 Sophie Tucker
 Walter Percival and Co.
 Abini
 Baxter and LaConda
 Eddie Foley
 (Others to fill.)

MANHATTAN OPERA HOUSE.
 Maud Raymond
 Maclyn Arbuckle and Co.
 Chas. Grapewin and Co.
 Marshall P. Wilder
 Chas. F. Seamon
 Howell Browne
 4 Floods
 Leon Rogee
 Gerard and Hut-El

MAJESTIC
 Irene Franklin
 Helen Granley and Co.
 "Dinkelapell's" Christmas
 Great Kalliyama
 Ben Welch
 Thurber and Madison
 Russell Bros. and Mack
 Frank Morrell
 Van Bros.

COLUMBIA.
 William Kolb & Co.
 Stuart Barnes
 Miss A'Yoe
 Felice Morris & Co.
 McKay and Cantwell
 Namba Troupe
 Mich Sisters
 Rossow Midgets

"Touchdown," the "football," pony, kicked a large ball all over the stage. The work throughout is fast and showy, and it is a big animal act. *Harry Hess.*

Great Aitkens.
Contortionist.
10 Min.; Full Stage (Special Set).
Lyric, New Orleans.

Great Aitkens has entered the list of "frogmen." His new act, while along conventional lines, is quite pretentious for "small time." At the Lyric Sunday afternoon, he registered a three-pley hit. *O. M. Samuel.*

Blanche Deyo and nine people will appear in an act under the direction of Gus Sohike about Feb. 13.

CHICAGO.

AMERICAN
 George Lashwood
 Karno Co.
 Vasco
 Frank Hartley
 Potts Bros.
 Alexander and Bertie
 Honey Johnson
 Matthews and Rees
 Neary and Miller
 (Others to fill.)

CINCINNATI.

ORPHEUM.
 Montgomery and Moore
 Vasco
 Morrow and Co.
 Holman Bros.
 Carl McCullough
 Alexander and Bertie

PLAZA.

(Estimated Cost of Show, \$4,100.)

There is an excellent entertainment at the Plaza this week, a nicely rounded out program containing plenty of that important ingredient to every well regulated bill-comedy.

It was a pity Monday evening that those who remained outside the theatre did not know of it. There were very few in the house, and most of those in the gallery, not as well filled as usual. The balcony was light while the orchestra was a desert.

Charles Richman and Daisy Harcourt were the top lined features. Mr. Richman's sketch is under New Acts. There is no occasion to place Miss Harcourt's in that category. Of the songs she sings, all but one, Whit Cunliff's "Nice Girls Everywhere," has been heard in burlesque houses where Daisy and her spicy numbers were needed as extra attraction. One or two numbers of her repertoire Miss Harcourt had the good judgment to omit for "refined vaudeville." But she sang "A Perfect Lady." If that could be permitted, there was no reason why she should not have sung them all.

The applause hit of the bill was Gennaro's Band. This was brought about by a patriotic finale that leaves the "band" class. It could be worked with an orchestra just as well. Mr. Gennaro terms himself "The Eccentric Leader," but, though he and his band appeared to be well liked, it wouldn't be fair to admit more than in the present act, he is eccentric.

Three foreign numbers were on the program. One, "Three Maidens from Sals" is silhouette dancing. The silhouette idea has been killed over here. We don't have to look for outlines any more. We have seen on the stage everything there is to be seen about a woman. The pictures are, pretty, however, and the classier the house, the better this turn will be liked. The Roberty Dancers is another European act. There is a whirlwind girl in this who adds some nice toe work. If she would go in for the tricky stuff, that would help. With herself and a young man they danced and whirled gracefully, but are greatly held up by another young woman, who in a "buttons" costume, contributed excellent and fast whirling, while her Russian dance at the close brought several curtains. An Englishman, and a singer, Arthur Aldrige, was the third. Mr. Aldrige is a good singer, but too intensely dramatic. At one moment it was even money whether Mr. Aldrige would continue singing or commence to cry. The sobby stuff caught the applause however, and the Englishman became a strong score of the evening.

"Constantly" is a much better song for Ned (Cork) Norton than "Believe Me." Since Mr. Norton sings the former so well, why imitate Bert Williams at all? With Tim McMahon's "Pullman Porter Maids," Norton helped out the act by the good panoramic finish. The girls do well enough, though the quantity of six only in the act prevents it from becoming as big a number as it has been. It would have been better for the show had "The Porter Maids" exchanged places with the Roberty Dan-

AMERICANS.

The program does not give the name of anyone as responsible for the scattered vehicle of Miner's "Americans." The show starts with a review, the various principals introduced as Broadway stars. The idea was hit upon in burlesque some three or four years ago. Like everything else in the field, as soon as proven a success, no less than twelve shows adopted it. That, however, was three or four years ago. Since then they have all dropped it. At this late date the Miner show comes to the front with the idea, as poorly worked as it ever has been.

It was a sad opening for the show. This is not the only old idea in the frame up. There may be a little excuse for the review, but there is none for some of the numbers. "I'll Love My Honey in the Springtime" and a couple of others of about the same date went by without a ripple. It is enough to discourage even a music publisher to hear these "Old Boys" still doing service.

There isn't a really good number in the show. Not one where any effects have been worked in or one that the girls have been assigned anything more than the ordinary burlesque chorus material.

In the matter of production there is nothing to talk about. The opening set is a little more than a bare stage. The settings for the pieces, "Fun in a Restaurant" and "The Girl and the Judge," are two shabby interiors. The pieces are farcical with very little of that.

The production end in the matter of dress is about up to the scenic effects. The girls have some changes, none new or elaborate and it is really a credit to the girls that they look as well as they do. The chorus is split up into eight "ponies" and eight "show girls." The ponies do rather good work with the slight material handed them but they never have a real chance.

The comedy runs along on about a par with everything else. The fun making is allowed to run in all directions, with a great deal of "rube stuff" from which the best results are obtained. There are a few funny things in each of the pieces but the big laughs are not there.

Dave Lerner is probably the leading cers. Cliff Gordon turned off the same monolog with one new thing, about the unionizing of wives. That was worth while. Still Cliff does grab off enough weeks during a season to revise the whole monolog once every two years, anyway.

Dill and Ward did well, opening after the intermission. In the early part of the show, things were slow until Bert Leslie's Players in the "Hogan" sketch made the house somewhat lively. Geo. Rolland playing Leslie's former part. It did enough for the position. Eddie Foley, a singer without the right idea for "big time" was there, as were the Wilton Bros. on the bars. Besides an ill song warbler, the Adams Bros. opened.

Violet MacMillan, who really started the "big time show" off after the Leslie piece, is under New Acts.

Time.

comedian although he does nothing to bring himself above the rest of the troupe. Lerner has not been saddled with any great amount of work. He figures prominently in the restaurant scene, does a short specialty in the olio, and secondary work in the burlesque. Lerner is not a striking Hebrew, most evident in his olio specialty. A good singing voice brings him something, and he should make more use of it. The talk is not there at all. As "Ben Welch" in the "review," he rendered an Italian song very well, without any regard for Welch.

Leo Doherty does odd bits in the pieces and gets through alright. In the olio he shows some clever dancing in a talking and singing specialty with Mrs. Doherty. He is a good man to have along.

Chester Nelson really captures all the honors in the comedy line. Chester is a good "rube" of the Crane Bros. type, and makes several bits funny. The "snuff taking" is a laugh each time. As a rube kid in the olio act of Teddy Symonds and in the specialty of the American Quartet, Nelson also runs away with the honors, doing capital comedy work in both acts. Ordinarily it would sound as though Nelson was doing too much, but in this show he couldn't.

Robert Deming, probably an Irish comedian, works through the show without starting anything. He does well in several instances, but has no distinctive style. In the "review," with Miss Thomas, he does Clark and Hamilton. They say that Clark and Hamilton were a hit over here. Felix Krusch has a few things to do. In the burlesque he is the Judge with a bladder. Krusch sang the one song in the show that got over because of the choristers.

Carrie Thomas did very nicely all through. She looks well, has a nice singing voice and shows intelligence in handling her lines. In wardrobe Carrie is not up to standard. If she were, she would look out of place in the surroundings. Beatrice Haynes is the soubrette. Beatrice is a pretty girl with a cute chubby pair of legs and does her best to put over a couple of songs which were old when Beatrice was a baby. The audience liked her and amid different environment Beatrice should be able to shine. Viola Doherty was the other female principal. She did as well as the rest. George Howell supplied some good comedy in the after piece as an eccentric policeman.

The olio is split up. Lerner does his specialty between the review and the opening piece, after which comes intermission, and then the remainder of the olio. The American Quartet with an act along the Crane Bros., "rube minstrels" lines pulled out the hit.

"A Golden Wedding" with Teddy Symonds, manager of the troupe, as star is a disconnected bit of melodrama that should do well in the burlesque houses. Miss Thomas did the best work. The Dohertys finished off the olio and passed nicely. Dash.

McConnell and Simpson will present a new sketch next season by Rollo Lloyd and Grant Simpson. It is entitled "The Fence Between."

ALHAMBRA, PARIS.

(Estimated Cost of Show, \$2,500.)

Paris, Jan. 23.

The headliner, Jan. 16-31, is Yvette Guilbert. She came here after opening the Alhambra, Glasgow. Mme. Guilbert in her home city has not been as successful as was anticipated. Her repertoire of old French ditties does not suit the public of this popular house, and Yvette would have more effect in the songs she sang at the Ambassadeurs ten years ago. They are perhaps not so "artistic" but they suit the artiste's style better, as was shown by "Je suis grise," one of her former successes. But Mme. Guilbert has assumed the genre of rendering old provincial songs, and although they may please at a classical matinee or a private reception they are not appreciated by a modern vaudeville theatre audience even in Paris, and particularly by foreigners, in England and America for instance.

Heeley and Meeley, the joyful vagabonds, have a heap of business that brings laughter, and they are quite a success, also the 5 Mowatts, club jugglers, who remain on the program. Conway and Leland, the one-legged acrobats, go extremely well albeit their act is the same as they gave here two years ago. Chas. Baron, the German cat trainer, is here with his mock menagerie, and makes just as good with exactly the same act as he did at the Olympia two years ago.

Trombetta and wife are well applauded. The couple have a good number, notwithstanding they have nothing particularly fresh to show. Crassl Brothers, likewise Italian, take well with an act that is almost threadbare. Their opening of simultaneous movements before a supposed mirror is as old as the hills, but cleverly executed and always pleases.

Slens, prestidigitator, presents ancient tricks adroitly, but his great success is attained in shying picture cards of himself into the top galleries. Alf Tack is a sort of antipode, hopping about and doing all sorts of feats on his head. His act takes.

Mlle. Medicis is back again posing with a white dog. Barnaul gives his "Ombres gravures," a copy (as mentioned when the act was first produced at the Olympia last year) of Bert Levy's draughtsmanship. La Riette, transformation dances; Cummin and Seaham, eccentrics (what a multitude of acts that designation covers); Three Gelinis, also eccentrics, and pictures complete. It is a good program all round, with a little for all sorts and conditions of men, but quite devoid of novelty. There is little dancing this month, and only one divette—or perhaps I should say diva, meaning Mme. Guilbert.

Ken.

Margaret Wycherly, who has been appearing with the New Theatre company in "The Blue Bird," will return to vaudeville once more in a sketch by Edgar Allan Woolf, supported by four other people.

(Miss) Sydney Shields is confined to her home with an attack of the grippie, necessitating a temporary lay-off. She plays the Orpheum Circuit again, commencing in April, opening at Duluth.

BIG BANNER SHOW.

Philadelphia, Feb. 1.

Many changes have been made in the "Big Banner Show" since it began its tour over the Columbia Circuit under the management of Ed. Gallagher and Al. Shean, who have the principal roles in the two-act piece, "The Girl From Paris." So much burlesque atmosphere has been injected into the show that there is only a remnant of the original book left, but the remaking has not taken the show from the list of among the best seen this season.

The changes have taken out of the piece one of its best characters. The role of the blustering, bullying major, played originally by Frank Smithson, who staged the piece for the Louis Mann-Clara Lipman Company, has been twisted into a rough Irish comedy part now played by Harry Rodair. Where the other character has been seen to be appreciated a comparison will give no credit to Rodair, for the Major's part was one of the gems of the original, though difficult to play. It also spoils one of the best numbers of the show, "Butterfly Shooters," which Rodair leads, but does not put over.

"Julie Bon Bon," "The Girl From Paris," is now played by Babette Berg, replacing Edna Davenport. In this change the show has gained something. Babette, with a make-up reminding of "Madam X," when the ether fiend was in her happiest mood, is French to the extreme and gets a lot out of the part. Babette wore some stunning gowns and her "rag" number in the second act, built up by Al Shean and the chorus, was one of the big hits of the show. Babette is good to look upon and she fits into the part like a glove.

There is a tendency on the part of everyone to be noisy without necessity. It is most noticeable with Mabel Leslie and Annie Goldie. The latter may have an excuse for it from the fact that she puts her "coon" songs over in the same manner in the olio. Just how she manages to hold out is a miracle, but Annie never weakens and the specialty landed her firmly in favor. Her "slavery" could be toned down and made just as effective, for Miss Goldie has a keen sense of humor and the ability to make good with it. Miss Leslie might also subdue her tones without injury to anything she does. Clara Gibson appeared prominently in one number only, dividing honors with Mr. Gallagher in a pretty love song, the hit of the first act. Iva Les Jundt secured good results from a small bit in the second act, and Ruth Hastings and Florence make two shapely gendarmes.

Gallagher and Shean carry the burden of the show on their shoulders and are capable of taking full care of it. Gallagher plays his "straight" right up to the mark at all times, filling in with comedy at intervals and always with the same excellent results. In the burlesque opera duet with Julie and the love song with Nora, he was equally pleasing and his "Jolly Scotchman," in the second act, was the real gem number of the performance. While not in view as often as Gallagher, Mr. Shean never missed hitting the

mark an instant while he held the stage. One of the changes in the show brings him on early in the first act where, with Gallagher, playing straight, the two have built up a laughing hit with some tangled talk handled along legitimate lines. As the inn-keeper Shean scored strongly, never overplaying, but always bringing the results. His one number "Schlitz" was worked up to a riotous hit. Some of the comedians in and out of burlesque who think they are funny, or resort to rough house methods to get laughs, should see Shean.

It would not be fair to overlook the work of Thomas De Vassy, who plays the French spy. It is to his credit that he is in the character at all times and gives the kind of treatment to the role that is seldom seen in burlesque. His love scenes with Julie were artistically done and with just the proper comedy atmosphere.

The chorus of "The Big Banner Show" is deserving to be classed among the best ever in a burlesque show. The girls have not forgotten what was taught them by the producer. They work intelligently and with precision in each number. The effect was easily noticeable for the girls are a good-looking bunch, snappy and willing in attending to their business and they have been well supplied with good clothes to complete the attractiveness.

Annie Goldie, the Les Jundts with capital head-balancing, which proved a strong feature, and "The Battle of Bay Rum," presented by Gallagher and Shean, a big laughing hit, made up the olio.

The piece has been splendidly staged and careful attention paid to the many little details which are often omitted, all of which reflect credit on Gallagher and Shean, new in the field of burlesque managers. The field could very well stand a few more shows like the "Big Banner Show." Owen Moran, the lightweight champion, appeared at each performance, meeting all comers.

George M. Young.

Tom Smith, the eccentric dancer, played three "Thank You" jobs last week. One was a benefit for the Eye and Ear Hospital, Monday, the second was for the Catholic Hospital Wednesday evening, and the third for the Jewish Hospital Saturday night. "I don't care anything about money—I just love the applause," said Smith.

Henry Dixey will play vaudeville again—that is, if the United Booking Office managers will pay the salary he is asking.

George Thatcher has booked five weeks through the Family Department of the United, opening on Monday at the Novelty, Brooklyn.

Thomas J. Gray, the song-writer and author, who has just recovered from a severe attack of pneumonia, left Wednesday for Lakewood for a short stay, at which place he hopes to regain his usual strength and avoid dupes.

CORRESPONDENCE

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

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AMERICAN (Wm. Morris, Inc., mgr.; agent, direct).—The one live wire of the Musical Hall this week (excepting Vesta Victoria) turned out to be the Hawaiian Four, three men who jingle string instruments and a girl who saunters on near the finish and passes out a wiggy hula-hula dance. The music is excellent. The girl is a charming creature with a perfect movement. The quartet took away second honors. Victoria, in her second week, is singing six numbers with a few from her old catalog for stringers. Fred Karno's Comedians, in "A Night in a London Club," were a laughing hit. The Loretta Twins, who opened the show, should have been provided with a better spot. At the bottom of the bill, Jack Muskatel didn't allow any to get away from him. The Great Keltier went fairly well. McCarthy and Major presented "Count-No-Account," a long drawn out affair with a good finish. The opening should be cut down considerably, as the man does his best work in the character. The finish brought the pair over the danger line, but only by a small margin. Joe Randall, whistler and singer, fair. Lafayette's Dogs were a big hit and well deserved. The singer, Walter chose a hard spot, following Victoria, but held it down nicely and were well rewarded. Van Camp and his trained pig, laughing hit. Amelia Summerville has a first-class line of talk, only a small number of lines. The singer, Charles Matthews and Doris Reece offered their novel jumping turn, which found favor. Dora McKay was limited to one song for some unknown reason. Miss McKay has a splendid voice and could have easily occupied time for at least another, considering the fact that Randall took eight minutes to get away with some noisy whistling. WYNN.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—More than took a bat last Monday afternoon. The ladies were in command, with Percy Haswell, Tortajada and Minerva Coverdale, a brilliant trinity of loveliness and talent, as stars of the occasion. The graceful and gifted Miss Haswell provided the feature of the bill and realized into the fullest degree the importance of her station. Her sketch is under New Acta. Tortajada, talented and equally conspicuous in another line, endeavor, lent an atmosphere of European finish to make the show distinctive among a series of bookings which have not always produced best results, and Miss Coverdale developed still another type of feminine loveliness to grace the scene. The sole figure in the act, which she terms "a one-act operetta." She interprets four characters, appearing once as a dancer and once in male attire. Her act has the hall-mark of class stamped upon its every detail. The quality of costume changes there is a bad break when a "cheese" film is run to kill an interval. This is an unfortunate necessity, for it is an awful flop from Tortajada to a moving picture. The result has been run the girl comes back to full stage for a dancing interlude which, after all, is the best feature of her contribution. Her costumes are beautiful and Tortajada herself is so stunning that the European finish to her gown is rather than being in accord with the usual result of gowns making the girl. She sings in Spanish and wears Spanish costumes. The Coverdale lassie is a distinctive type of American beauty young, graceful and charming. She kept just far enough ahead of Billy Gaston to make him realize that she was in the running. The result was an interval of excellent entertainment. Willard Simms papered "Flinder's Fur-nished Flat" with the joyous shrieks of the audience, rubbing in the laughter and altogether making one of the record "riots" of the year. Howard and Howard drew the "next to closing" bugaboo and put a crimp in it. These audiences simply refuse to sit still when a program nears its end. When the "straight" Howard turned to ballad singing there were some walk-outs; but immediately the comedy chap took the helm the exodus was cut short and movement held away. The last half of the act was a veritable hurricane of laughs, disturbed only by tumultuous applause. The Willard Simms and Howard and Howard hits were of phenomenal proportions. Dave Lane and his Grand Old Band closed the show. Lane and Co. were programmed to open, with Morris and Sherwood second and Lawson and Nanton in third place. Shortly after 2 o'clock Waterbury Bros. and Tenny finished their clever musical act and were applauded. Tom Waters gave his pianola in "one" following Tortajada and preceding Miss Haswell. His offering was not strong enough to hold up the position. WALT.

SPAR AND GARTER (Wm. Beebe, mgr.).—The "Home Again" sign is up this week for the "Spar and Garter Show," which opened last Sunday afternoon and played to the usual capacity, business Sunday night. When the show was on the air, the theatre a couple of months ago it presented a rather dilapidated appearance, but for the engagement at this beautiful theatre everything seems to

have been furnished and the players, undoubtedly affected by their environment, took on new life and worked with a spirit and dash greatly benefitting the performance as a whole. Abe Reynolds, Will H. Ward and Geo. Betts have a comedy contest which runs through the whole show. Types of Jew, Dutch and Irish funniness are given place in a show do not always bring the results these three clever men arrive at; for any one is clever enough to lead a show. They work in pairs, two and three, and when either is in sight the laughs come strong and sure. If the show were as well equipped with women, the performance would be vastly improved. The women take things mighty easy; there is little for Neva Don Carlos to do, Corinne Lehr and Myrtle Barrington simply come on and go off to apparently dress the stage, and Alta Phillips is required to lead only a few numbers, becoming the singer with "The Eagle and Girl," carried as a special attraction. Miss Carlos appears once only in the first part, and then to lead a song which Will Ward and Abe Reynolds cleverly build up with comedy. She plays a part in the last half, but just what her intention as to its nature was, she does not determine. She dresses it as a grotesque clown and has her hair done up for comedy, but in making up her face the "comedy" stops, for she goes in to make herself stand out as the rather pretty girl she is. The ladies of the chorus are clothed in some of the most elaborate and the generous distribution of numbers throughout the show. They are a good-looking lot of girls, work well and are a credit to themselves and the show. The rather dangerous "hotel corridor" scene worked by the principals without bringing any blushes, and in all other essentials the show was clean and wholesome. It was clear that special preparations had been made for the "home coming" and the patrons of the house were supplied with one of the many really good entertainments of the season. As an extra attraction Ed. Blondell and Co. presented "The Lost Boy" to shouts and shrieks of laughter. The "stuttering" made a great hit all by herself, while Blondell took care of his own laughs, as usual. WALT.

FOLLY (John Fennoy, mgr.).—Without Clem Bevin, "The Sillycore" would present a sad spectacle. Unfortunately, he does not leave in sight until the olio is nearly ended, but thereafter he keeps the comedy going exceedingly well. Mildred Gilmore is with the company, but her services are not called upon half enough. She can do a fine "single" and right in this house made a substantial hit as a singer early in the season; but she is held now to only lead numbers and play a couple of parts. She is badly needed in the olio and her specialty would be a great help. Alice Maude Poole is the principal boy. She is not moulded for lights and appears to best advantage in the Clem Bevin sketch, where she plays with directness and simplicity a couple of parts. She is badly needed in the olio and her specialty would be a great help. Alice Maude Poole is the principal boy. 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UNIQUE!

THE PADEREWSKI OF VAUDEVILLE

UNPARALLELED!

WILLIAMS WESTONY

THE BOX OFFICE MAGNET!

The Greatest Piano Act in the World

CHAMPION OF CHAMPIONS

SUPERB!

NEXT WEEK, (Feb. 6), ALHAMBRA, New York City

SENSATION!

from the stage. Mr. Phay, who has acted as her announcer all through the performance, then takes it upon himself to expose the workings of all mysterious mind readers, dealing mainly with Anna Eva Fay. This end of the entertainment was the most interesting, as the Kudzic crowd have had quite a few of these playing the house all last season. Every little thing connected with the mind reading routine was exposed and not a stone left unturned by them. Evidently Mr. Phay had been one of Anna Eva Fay's confederates, for his routine was cleverly handled. The west-siders liked them and the small time should make them an added attraction. Willard and Bond, in "The Battle of Bunco Hill," also.

JULIAN (J. G. Condermann, mgr.; agent, Wm. Morris).—Aerial Wards, Ed and May Willard; Dorita Opera Trio; Mann and Frank; Post and Co.

OAK (Hert Goldman, mgr.; agent, William Morris).—Dicks and Barnes; Chas. Brenyon; Wurdelle and Nelson; Hyde and Raymond; Helen Stewart; Reed Sisters; Four Nelsons; The Circus; The Great Frederick; Tuttle's Parrot; Harry Beatty; Nole and Day; Bert Earle and his Little Jimmy; Agnes Burr.

CLARK (Joe Gimms, mgr.; agent, William Morris).—Lanor Marionettes; J. M. Kayne; Cardwaine Sisters; Bert Earle and Little Jimmy; McDowell and Treccott; Church City Four; Reed Sisters; Johnny Ford and Co.; Dunkhorst and Co.

LINDEN (Charles Hatch, mgr.; agent, William Morris).—Frances Wood, Casand Irwin and Casad; Sarah Graham and Co.; Garden City Trio; Itanell and Nelson; J. M. Kayne; Manley and Sterling; Virginia Grant; Gardner and Stoddard.

PRESIDENT (L. M. Levinsohn, mgr.; agent, William Morris).—Three St. Julianna; Merdedy Lockette; Johnnie Ford and Co.; Lee Barth; Ruth Frances and Co.; Francis Wood; Casad, Irving and Casad; Cardwaine Sisters; Garden City Trio.

PLAZA (Fred Hartman, mgr.; agent, W. V. M. A.).—Morris and Wilson; Day-Crane Co.; Wilson and Wilson; Henley Bros.; Maurice Burkhardt.

ASHLAND (A. J. Weidner, mgr.; agent, W. V. M. A.).—Cree, Kathryn, August and Co.; The Bimbos; Halligan and Ward.

SCHINDLEIS (L. Schindler, mgr.; agent, W. V. M. A.).—Billie Howard; Post and Russell; Weber Family; William Windbirds and Co.; Robert and Toulson.

GRAND (Walter Lockin, mgr.; agent, W. V. M. A.).—Allie Leslie Hoonan; Imperial Four; Glendover and Mannin; Ben Cox; Atkins and Shannon; Relfner and Cook.

ACADEMY (Frank Raymond, mgr.; agent, W. V. M. A.).—Gillroy Haynes and Montgomery; Johnson's Dogs; Noble and Brooks; Frank Parker and Co.; Crouch, Richards and Co.; Petram's Circus; George Bander; Frank Palmer.

KEDZIE (William Malcolm, mgr.; agent, W. V. M. A.).—Yalto Duo, The Phays, Willard and Bond; Captain Auger; Moon and Philippi.

STAR (Jones, Lenick and Schaffer, mgr.; agent, W. V. M. A.).—Watson and Little; Revolving Minervas; Era Quartet; West and Van Stelen; Hawley Oleott and Co.; Ward and Eber; Lewis and Chapin; Tom and Stacia Moore; Aline.

LYDA (George Hine, mgr.; agent, W. V. M. A.).—Ricknell and Gibney; Hall Sisters; Ben Cox; Weston, Walters and Wesson; Volta.

CIRCLE (Balaban Bros., mgr.; agent, W. V. M. A.).—Wm. Fleminen and Co.; Lep-Joe Troupe; The Hacketts.

VIRGINIA (J. V. Ritchie, mgr.; agent, Frank Q. Doyle).—United Wireless Station No. 4; Thomas and Stokes; Three Crystals; Perrin and Crosby; Musical Geraldine; Gordon and Warren; Edmunds and Healy; W. F. Woods' Five Pictures.

BLISS DREAM (Sigmond Faller, mgr.; agent, Frank Q. Doyle).—Layton and Edwards; The Murthaibers; Wahanda; Hopy Bros.; Olive Morgan; Simms and Thompson; Eugene Emmott.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Elmore and Bartlett; Stewart and Midson; Frank Farley; Adeline Lally; Clayborn Jones; Goe and Lance; Potts and Bogart; Bertha Buchler.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Barry and Barry; Lewis and Brown; Casel and Casel; The Vaughns, Hazel Lynch; Henry M. Spickler.

ESSEX (Billhars & Lewis, mgr.; agent, Frank Q. Doyle).—Russell and Evans; James W. Thompson; Bartlett and Collins.

IOLA (George E. Powell, mgr.; agent, Bohemian Musical Trio; Wooda Cook; Baldy Strunk.

CALIFORNIA (F. H. Franke, mgr.; agent, Frank Q. Doyle; Ford and Louise; Texico and Co.; Winnie De Nova.

AICHER (Chas. R. Svinning, mgr.; agent, Frank Q. Doyle).—Musical Carnes; Edith Clifford; Benton and McGowan; Archer Tabloid Stock Co.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—The Clippers, Lemmy and Trembell; Claude Winfrey; Rosa Brown and Bellea; WONDER (Gay B. Mills, mgr.; agent, Frank Q. Doyle).—Eugene Claire and Picks; Clever Clark; Pickering and Orpheus; Annie Meyers.

The local dramatic editors picked out a paragraph from the "press sheet" which the publicity department in New York sends out in the interest of "The Deep Purple," in which a New York police inspector is quoted as saying: "New York is too honest to know crooks, but I am not surprised that Chicago liked 'The Deep Purple,' for they are all crooked there."

J. G. Conderman, manager of the Julian, has found a way to book acts to his advantage in the event he should decide to "close" any of them. He books them on a contract for three days, with an option on the last four days of the week, and calling for a pro rata payment for services rendered. In this way he can close an act any time he wishes and will be held for one half of a week's pay.

Eleanor Foster, formerly with the College stock company, joined the Treaddale Co. when it played "The Man on the Box" at the Bush Temple last week. Road combinations are working out fairly well at the Bush.

Paul Dickey has replaced Orme Caldara in the support of Helen Ware in "The Deserters" at the Whitney. Chas. Winninger, who played with the Winninger Bros. at the Bush Temple a fortnight ago, has gone east to join Blanche Rie in "The Yankee Girl," to play the part originated by Lee Kohlmar in which he followed Kohlmar last season.

Jones, Lenick & Schaefer now advertise the Star as being "booked in conjunction with the Majestic."

Trixie Derrille, who in private life is Mrs. J. A. Van Alstine, presented her husband with a son recently. She returns to vaudeville next week in one of the local houses.

Two plays new to Chicago opened Monday for a limited stay: "The Warning," at the Princess, and "Sauce for the Goose," which Grace George is acting at the Lyric. Next Monday David Warfield comes to the Blackstone.

The New York Hippodrome show is playing twice daily at the Auditorium, Sunday performances there being an unusual thing. The business during the first week is said to have been only fair, with considerable "paper" in circulation for the early performances.

Plays remaining are: "The Nest Egg" at the Chicago; "Green Stockings" with Margaret Anglin in them, at the Grand; Johnstone Forbes-Robertson, in "The Passing of the Third Floor Back," at the Garrick; Henrietta Crossman in "Anti-Matrimony," at the Studebaker; Louis Mann, in "The Cheater," at McVicker's; "Get-Rich-Quick Wallingford," at the Olympic; "The Country Boy," at Fowlers; Henry Kolker, in "The Great Name," at the Cort; "The Arcadians," at the Illinois, and Victor Moore, in "The Happiest Night of His Life," at the Colonial.

This is the last week of "The Sweetest Girl in Paris," at the La Salle. The new show,

"The Girl I Love," will be produced Sunday night.

Euclides Gondin and Martha Schwartz, midgets with the Hippodrome show, were married by William Stacey a justice of the peace, last Friday afternoon.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Mae Yohe, Triz Mantell and Co.; Three Amers; Ella Cameron and Co.; Brunswick Bros.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Adelaide Kelm and Co.; Will Dockery; Hampton and Bassett; Gormar's Bronze Models; Pearl Evelyn.

WILSON AV. (Jones, Lenick & Schaefer, mgrs.; agent, F. Q. Doyle).—Amelia Bingham and Co.; The Four Regals; Austin Bros.; Weber Family; Quinn Trio.

WILLARD (Jones, Lenick & Schaefer, mgrs.; agent, Frank Q. Doyle).—The Four Mortons; Musical Lassies; W. S. Harvey and Co.; Arlington and Helston; the Goolmans.

Joe Palmer and Lew Leever have dissolved partnership.

Leon and Bertie Allen ran into hard luck straight last week while playing Springfield. Bertie Allen was taken sick and had to be removed to her home town (Oakhosh), where she will be confined in a local hospital. Ten weeks of the Gus Sun time had to be cancelled on account of the illness.

John McGrail has arranged with L. B. Mathes to furnish a musical comedy company for Union Park, Dubuque, this summer.

The proposition is being considered by some of Chicago's 10-20 managers to establish repertoire companies in their places, playing organizations now on the road. The Winninger Bros. tried a week at the Bush Temple and came off loser, but that house is not generally accepted as a criterion.

The Butterfield circuit, complete, has eight cities. The circuit consists of Kalamazoo, Battle Creek, Bay City, Saginaw, Lansing, Jackson, Ann Arbor and Flint, booked by the W. V. A. The circuit is now operating its

bookings as a road tour, all acts opening at Kalamazoo, the entire show traveling as a company playing the towns in succession.

The latest city ordinance governing theatres has become operative and the managers of the Chicago 10-20's have received notice that they must establish sprinkler systems if they shall be permitted to retain their present complement of movable scenery. The expense of establishing a watering plant is likely to be the last straw for some of the small time places, which have been hanging on by an eyelash, for not all of the 10-20's are mints.

No need for New York actors to change the banquet jokes when coming to Chicago; the good old "take her to Child's" wheeze stands good here, for the celebrated restauranter has opened up a typical "butter cakes and wheels" place on Washington street, which is proving a great novelty among the grub fighters. Crowds six rows deep stand all day watching the chef in the front window as he cements the batter and spreads it upon the griddle. In the passing trolley cars people stand up in the aisle to "rubber" at the sight.

Chas. E. Hodgkins is this week sending over the Lyric Circuit Ramza and Arno Webb's Senia, Ferguson and Passmore, Donita, Torcat and Flor D'Aliza, and Shepp's Dogs. Some recent interstate bookings are Roy Sebree's Stanley Sextet, Capt. Auger and Co., the Yocarrays and Noble and Brooks.

The Cherry Slaters played a Madison street picture show last week, within "The Loop." Nobody threw anything, not even money, upon the stage, for the house management was on guard with helpers and no net was needed.

Jack Williams has succeeded Arthy Lane as manager of the Majestic, Ann Arbor, Lane having been promoted to charge of Walter S. Butterfield's main office in Battle Creek.

Chris Whalen goes to San Francisco this week to attend his parents' golden wedding, which takes place 7. Meanwhile Tim Keeler will be the man around the picture show which is turning Chris into a millionaire.

Bothwell Browne

IN

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Management, JO PAIGE SMITH

West and Denton hit State street after a seven months' absence, last week. Frank J. Weason wrestled with the Association for ten weeks' time and won the decision; as a result, Weason, Walter and Weason will play their sketch in Chicago next week. J. Brandon Walsh has written a sketch act for Mae Keough and named it "Cupid on Wall Street."—The Overing Family are here from the east, trying to break into the local vaudeville situation with their musical comedy sketch.—Lucille Tilton is back from ten weeks of Prince time which Jake Sternad booked her for. She'll try Chicago for a while.

Dave and Pierce Martin started to play "At Hickory Crossing" for Rosalie Muckenfuss at the Orpheum, Savannah, last week and will keep going until they have completed the Interstate Circuit.—Howard Martyne and the Howze Sisters have formed a new vaudeville act which they are presenting in the southwest.

SAN FRANCISCO

By Lester J. Fountain.
VARIETY, San Francisco, Office,
908 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Late house Monday night made going rough for early numbers. Hugh Lloyd was one of the sufferers, managed to finish well. Borani and Nevaro received liberal applause. Woman's whistling has comedy value. Neff and Starr scored strongly through Neff's business with the musical instruments. White and Stuart moved from second half to close the intermission, cleaned up the first section. Chas. B. Lawler and Daughters opened after the intermission and act things going lively for the second division, finishing a solid success. "Motoring" received a big reception and carried the laughs from start to finish, going particularly well with the upper portions. Mme. Valletta's Leopards held the audience in for the finish, Mme. receiving several bows in closing position, not a bad feat for the house.

CHUTES (Ed. Lewis, mgr.; agent, Pantheon).—Kollins and Clifton opened the show fairly with banjo specialty. Bert Swor proved a big hit as a single entertainer. Melvin Bros. displayed an excellent gymnastic specialty. Broadway Musical Comedy Co. had a hundred per cent improvement over opening week. Production better in every department. Principals, especially Miss Carle, deserve more opportunities.

WIGWAM (Sam Harris, mgr.).—Business holds up at the Wigwam. Lavene and Lavero display an ordinary acrobatic act. Nat Wentworth scored through a red-fire finish. Tyrolean Sextet, very well liked; James Lee Musical Comedy Co. too much dialogue; cast weak. Lee holding up show; Mason and McClaire did nicely; Ray Thompson and Horse, did well, working under difficulties.

The Garrick (old Orpheum), which opened 18 as a five-cent M. P. house, is playing to tremendous business. The Premium on Fillmore street, which opened the same evening with M. P. and a "split" week of three acts for 5-10, is also meeting with big success. Between these two houses it looks like good night for the majority of the small M. P. houses in this vicinity.

Bob Albright, following his engagement at the Newport, Seattle, has been appointed amusement manager.

Madge Maltland and Dai Paacatel arrived in town 23, after several lengthy and profitable engagements up north. After a rest of several weeks they will consider offers to remain in this vicinity for some time.

Ellenore Hatch opened 22 for four weeks at the Odeon with indefinite time to follow.

Otto Romer, familiarly known among his many acquaintances as "Skip" for the past eight years or more, stage carpenter at the Alcazar, died 19 at Palm Springs, Riverside. The deceased was 38 years of age and is survived by a widow.

The Three English Girls closed a six weeks' engagement at the Odeon 21. Bert Levey has booked the act for all his time in this vicinity.

From present indications the great majority of local M. P. houses will have to install

vaudeville to hold their own against the growing number of cheap vaudeville houses that are entering the field. A little over a year ago, vaudeville was tried in several M. P. houses as an experiment with poor results, but at present it is becoming a necessity. The Victory, on Sutter St., locally known as the "Hoodoo," is playing to big business with a split week of six acts and pictures for five cents. The Premium, three blocks down Fillmore, a new class A house, is giving four acts and pictures for 5-10, playing a split week, and the Garrick, on Ellis, two vocal acts and pictures for five cents, both playing to big business.

The Four Vanis open in October for a return engagement over the Orpheum Circuit booked through Arthur Borani.

Art Hickman has been appointed manager of the Garrick, the duties of which he will assume in conjunction with the stage management of the Chutes, which position he now holds.

Vaudeville, excepting on Sundays, has been discontinued at the Star, the South side house.

Henri Stuart, an old-time minstrel performer, who played in 1855 with Billy Emerson, then known as Billy Redman, was conveyed to a hospital in this city 25. For the past few years Stuart has been suffering from partial paralysis, which has left him in helpless and destitute circumstances. The Actors Fund of America and the Local Managers' Association has been supporting him, through Mrs. Ada Carlisle of the Orpheum, who is caring for his wants.

COLUMBIA (Gottlob & Marx, mgrs.; direction K. & E.).—"The Girl in the Taxi." SAVOY (F. Bussey, mgr.; direction John Cort).—"The Chocolate Soldier."

PRINCESS (S. L. Loverich, mgr.; direction John Cort).—Famous Minstrels.

ALCAZAR (Belasco & Meyer, mgrs.; stock).—"Sweet Kitty Bellairs."

PORTOLA-LOUVRE (Herbert Meyerfeld, mgr.; Morris Kesch, amusement mgr.).—Aurora Arriss; Robert Wilson; Misses Bards & Ward; Miss Suzanne Remi; Zaretsky's Russian Troupe.

EMPRESS (Sid Grauman, mgr.).—Chamberlains; Markuerite Fry; Hart & Berriek; Olio Trio; Lester & Kellett; Carnon & Farnom; Tonia Trio.

NATIONAL (D. J. Grauman, mgr.).—Phil and Nettie Peters; Josephine Alsiney; McDonald and Huntington; Elsie Ridgley and Co.; Carroll and Cook; Four Charlies.

BOSTON

By J. Goolis.
80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Chrysty Mathewson, "Chief" Meyers and May Tully, furnished fun; Billie Burke's Wild West, held over; Pianophile Minstrels, good; Chas. Ahern, Troupe, fine; Hart's Dancers, pleased; Woods and Woods Trio, wire, good; The Kemps, went well; Lucas and Fields, good; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Leno).—Luelle Monrocco and Co.; The Corvairs; Grace and Bennett; Landis and Knowles; Finley and Burke; Rutt and Burt; Jarvis and Martin; Roland Carter and Co.; Marion and Burby; pictures.

Lulu Belle Parr, the lady who rides the bucking broncho in Billie Burke's Wild West, at Keith's, received a nasty toss Monday night. The horse bucked the rider off his back. She fell directly under his heels. It is a miracle she was not trampled to death. On a number of occasions during the past week the horse has gone through the back drop. After the toss Miss Parr took her bow as if nothing had happened.

PHILADELPHIA

By George M. Young.
KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The honors were well distributed this week with no single act standing out as a principal. Two sketches of the comedy drama class were mixed in the running without adding a great deal to the bill to entertaining quality. Valerie Bergere and Co. presented "Billie's First Love," one of her early sketches

in vaudeville, and won favor on individual merit. Grace Griwald's playlet has a comedy beginning and a dramatic finish, and until the story reaches its emotional passages, it is simple and very light in construction. Careful treatment by Miss Bergere and Herbert Warren helped considerably. Emma Campbell playing a "bit" capably at the finish. The other sketch was "His Local Color," presented by Una Clayton and Co. It needs a liberal stretch of imagination to find interest in it, though Miss Clayton secures everything there is out of a widely distorted character. She provokes laughter at various stages and is seen to much better advantage than in the situations which call for dramatic treatment. Miss Clayton, a clever entertainer, deserves a better vehicle. In a position which gave her every opportunity, Nellie Nichols put over a pleasing number. The big theatre was crowded almost to its capacity Monday afternoon and Keith's "first-matinee" has a record for coldness. Miss Nichols scored with her second

number and then gained steadily, finishing strong. Her "Imitation" song brought good results. Miss Nichols has an engaging stage presence and knows how to treat her songs. She looked well in a pretty green costume, but one or more changes would help her. Liddle Cliff took away the big applause honors. The English boy had new songs and offered several minutes of talk, but it was his capital stepping which brought him his best reward. He has nothing in his new list of songs that will bring him anything like what he registered on his early visits here. It will probably be difficult to secure suitable substitutes. None of the present will prove so. The talk is an experiment. Here it was well received on Liddle's personal treatment. He finished strong enough to take several bows and make his usual little speech. The Eight Madcaps scored nicely with acrobatic dancing. The German dancers have improved much since last seen with "The Summer Widowers" and have one of the showiest of dancing acts.

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One of the most famous pathetic child song successes that Mr. Harris has written since his famous "Hello, Central, Give Me Heaven." It means applause, success and a raise in your salary; good songs in this line can only be had from one composer and that is Chas.

"I NEVER KNEW TILL NOW," by Chas. K. Harris

One of his very latest a worthy successor to his beautiful ballad "Would You Care?" This song is predicted to be the season's ballad success. Slides made by Scott & Van

K. Harris. The greatest original slides this country has ever seen, posed under Mr. Harris' personal supervision by Scott & Van Altena.

Altena are the best they have ever turned out. With or without slides, a genuine sensation.

"I WANT TO BUY A LITTLE BIT OF LOVE," by Chas. K. Harris

A real heart-stirring child song, on the same order as "Always in the Way," with a different story which appeals to both young and old; this song never fails to be a hit of

any bill whenever and wherever sung. Beautiful colored slides posed by real people and painted by genuine artists, now ready.

"STAR OF MY DREAMS, SHINE ON," by the Famous Composers Arthur J. Lamb and John T. Hall

This song needs no introduction, as it is the genuine high-class ballad hit of the season. Orchestrations in any key; if you are looking for a high-class song, look no further; once

you play it over you will rest content with the fact that you have a song that will last you for many years in concert or vaudeville.

"DON'T YOU MIND IT, HONEY," by Caro Roma

A song by this well-known author and composer needs no comment, this song can be sung anywhere, whether in vaudeville, concert or in minstrelsy. Beautiful colored slides

by Scott & Van Altena, which are creating a positive and genuine sensation in New York; undoubtedly a genuine success with or without slides.

"MY OLD CHUM," by Lewis and Bennett

This song is a real novelty, nothing like it has ever been published by any house in

America, secure the copy and then find the novelty, it will surprise you.

"CUDDLE UP AND SING HOME, SWEET HOME," by C. O. Whittier

The cutest, sweetest and most original little waltz song written in many years, the title tells the story; if you can't make a hit with this song you can't make a hit with any song.

Don't fail to send for it in ordering songs from this title page, as it may be just the song you are looking for.

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Mike Bernard's greatest rag-time success; a great number for "dumb" acts.

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MEYER COHEN, Manager

CHICAGO OFFICE, Grand Opera House Building LONDON, B. Feldman & Company, 2 and 3 Arthur Street, New Oxford Street

Cunningham and Marion mixed in some breezy talk with comedy acrobatics, forming a pleasing combination. The Three Vagrants pleased with a novelty musical turn. Belle Ont showed a neat trapeze turn for the opening number and Sebastian Merrill and C. closed the show in a roar of laughter with their bicycle act. Pictures.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—Power's elephant "Roxie," was the feature act this week and filled the position in every way. The act is presented in a novel way from the entrance down the aisle of the theatre to the routine of tricks and it scored strongly. The Elliott Trio offered a singing and dancing turn which was liked. No attempt has been made to get away from the usual routine, but the three are good dancers. Watson and Bandy also passed over some good stepping in their act. The boys use some talk of light merit, but their soft shoe stepping sent them through strong and they added some novelty with a boxing finish while dancing. The Hammond Sisters make a neat sister team. The girls have good looks and dress nicely. The singing will never land them anywhere of importance. They have built up a good finish with comedy atmosphere and work it up in good shape. The house treated them kindly. Perry and Elliott pleased with their talking and singing act, the man's parody singing being the strong mark. The pair dress neatly. Jerome and Hunter offered a comedy acrobatic turn, a woman attempting to supply the comedy, which did not go far over. The

tumbling was above the average. The Legerts won favor with a hand-balancing and ring turn. They have worked out a routine of tricks which show up well and handle them nicely. It took three picks to land one of the positions, Tony Faust being the last selection and he made good with a musical act. Faust needs no comedy for this act and his weak attempt only weakens it. Housely and Nicholas pulled down a hit with their musical turn and could have gone better if the comedian would subdue his efforts to be funny. He is laboring under a mistake which should have been remedied long ago. They are good musicians and should stick to their instruments alone. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Bill balanced nicely with a good variety of acts. Elma Marie opened with a high class singing turn. Miss Marie has a pleasing voice and her appearance will count a lot for her, but she has the wrong idea of songs for the "pop" houses. The restricted "Every Little Movement" got her a warm hand, and with proper material she could hold her own among the small time singers. The Ahearns have one of the neatest looking hand-to-hand balancing acts playing the small time. In addition, they use well-handled tricks which catch the eye and won out accordingly. A good line of talk which was sent over in the right manner sent Hohan and Hein along at good speed. The man works in a snappy style, making his stuff hit the mark. Musical McLain, who played hereabouts as a

single has selected a girl partner and this musical boy is some picker. Now it is McLain and Mack and the two are on the way to the front with a dandy musical act. There is a little comedy worked through the act, which helps when McLain does not go in too strong for the effect. He is clever with several instruments and knows how to put the stuff over. The girl appears new, but she is there a mile with looks and a winning manner. The Four Americans held down the big type position in good shape with their dancing, proving themselves nifty steppers at various styles. Tom Kerr, a violinist, won his way through nicely. He has a poor number to open, it is too classical for the audience he is playing to. The "rag" number hit the right spot and he might develop along this line with a snappy popular number for the opening. Downey and Ashton won their share for a neat singing and dancing turn. Now that the girls are working smoothly, they need to go after some new material in the song line, so their act will stand the wear. Those they are using now were nicely done. Zorelli and De Amon were liked for their familiar comedy acrobatic turn.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Mrs. Dr. Manyon (New Acts); Nicholas-Nelson Troupe; Bert and Bess Draper; Great Rodman; James R. Waters; Mysterious Moore; Boydell Duo; Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Nana; Louise Elliott; Italian Trio; Charles and

Sadie McDonald; Willis and Barron; Ursana; Electric Comedy Four; Dayton Duo; pictures. PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—The Days; Otto Vioi; Jackson and Margaret; Waldon Brothers; Grim and Satchel; Dorothy Richmond's Players; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Rough Riders Band; Lillie Langdon; Murphy and Hailman; Boudoin and Co.; George Barron; pictures.

The report of a "sister team" working under the name of the "Doherty Sisters" at the Park, this city, and printed in this column seems to have stirred up a controversy of more than two sides. Fred G. Nixon-Nirdlinger, manager of the Park, asks that the statement made by the girls blaming the management for the billing, be denied, as he was in no way responsible. The whole thing seems to have been unintentional, and all concerned should be absolved from blame.

A. T. Davis of the "Tourists' Club," was given a box party at the Broadway, Camden, by Manager W. B. MacCallum, Monday night.

A monster program has been arranged for the T. M. A. benefit to be held today (3).

In honor of his sixty-third birthday anniversary, Frank Dumont, the veteran minstrel,

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W. S. BUTTERFIELD
Battle Creek, Mich.

was tendered a surprise party on the stage of the Eleventh St. Opera House after the show on Thursday of last week. All the members of Dumont's Minstrels participated and Lew Dockstader, who was playing in town, was one of the guests. The affair was successfully managed by Howard Evans of the house staff.

Dick Gray, stage manager at the Palace is wearing huge smiles over the arrival of a son. The newcomer will be named Robert. He is now playing "small time" and booked solid. The happy father has promised to bring him down to have a look at the "Sheriff."

WILLIAM PENN (Geo. Mettel, mgr.; Fitzpatrick Agency).—Paul Nicholson and Miss Norton; Jack Ark; Mason and Bart; Percy and Emma Pollock; Karsy's Giant Myriophone; Sam Banks; pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Hughes Dougherty; Armstrong and Wheeler; Killiam and Moore; Webster Cullison and Lucie Kvilla Co.; Great Baker Troupe; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Four Amaranths; Bristol's Equine Paradox; Gray and Mack; Frosini; Richard Freeman and Co.; Sanford and Darlington; pictures.

FOREPAUGHS (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—The Woodwells; Lord and Meek; The Prampins; Rodgers, Hopper and Co.; Jacob Brothers; Anna Belmont; pictures.

COLONIAL (F. Wolfe, mgr.; agents, Taylor & Kaufman).—Fred Laere; Delaney and Wohlman; Martinelle; Ned Dandy; Jones and Offerman; pictures.

GIRARD AVENUE (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Blockson and Burns; Imperial Trio; Al Wilson; Welp and Caffin; Great Sa Hera. Second half: Great Sa Hera; Davis and Bogard; Jennings, Jewel and Barlowe; Spauldings; pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Jennings, Jewel and Barlowe; Musical Hussars; Spauldings; Davis and Bogard. Second half: Blockson and Burns; Imperial Trio; Al Wilson; Welp and Caffin; pictures.

MANHEIM (Fuhman Bros., mgrs.; agents, Taylor & Kaufman).—Eureka Quartet; Holden and LeClair; Wallace's Lions; Tom Howard and Co. Second half: Musical Hussars; Kavano; Tom Howard and Co.; pictures.

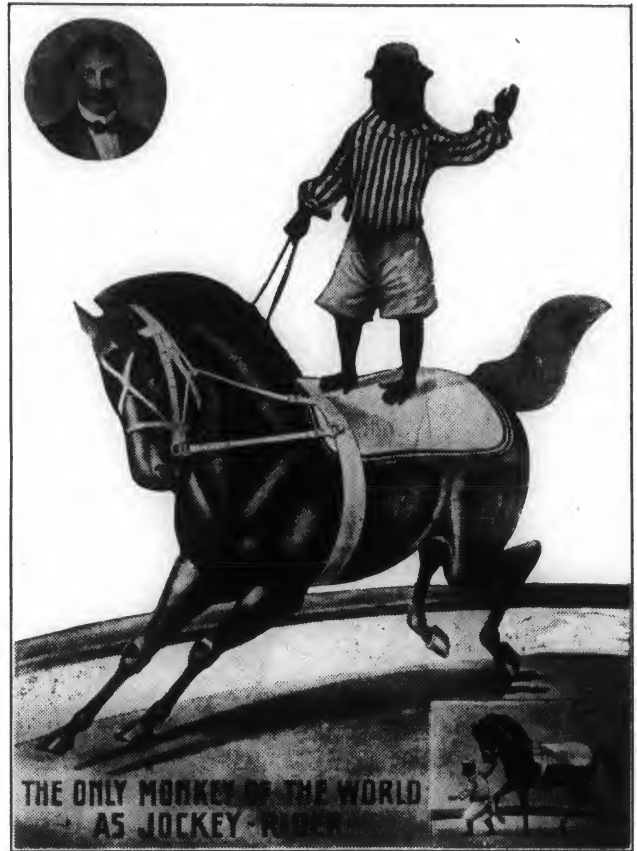
GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—The Merediths; New York Comedy Four; Arthur Connelly. Second half: Eureka Quartet; Al Wilson; De Alma and De Leon; pictures.

TWENTY-NINTH ST. PALACE (C. H. Kellner, mgr.; agents, Taylor & Kaufman).—Dorva and De Leon; Johnson Brothers and Johnson; Al Wilson. Second half: Arthur Connelly; The Franellos; Scott and Ward; pictures.

PLAZA (Chas. E. Oelschlag, mgr.; agent, H. Bart McHugh).—The Bartons; Four Saxons; The Stantons; Carenos; Rice Elmer Trio.

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GLOBE (Benn Israel, mgr.; agent, H. Bart McHugh).—Paris Bros.; Florence Ellwood; The Great Dudley. Second half: Eckert and Francis; The Grahams; Hoyt, Lessig & Co.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Jordan; Frank's Poodies; Hyde and Talbot. Last half: Preston and Preston; Challis and Challis; The Great Dudley.

GREAT NORTHERN (M. Greenwall, mgr.; agent, H. Bart McHugh).—John Itapier; The Grahams; Hamilton and Howlett; Alvin. Last half: Fraley and Abbott; Roof Garden Trio; Dow and La Van; Musical Kieles.

GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—First half: Great Mara; Frank Marckley; Five Juggling Jewels; Louise Francis and Harry Coleman; The Devil, The Servant and the Man. Last half: Kathleen DeVoe; Chas. Herrere; Wells and Adams; Musical Woods; The Devil, The Servant and the Man.

JUMBO (Mr. Hagner, mgr.; agent, Chas. J. Kraus).—First half: Ryme and Riddle; Martell Trio; Humphreys; Nine Jolly Juveniles. Last half: Jules Herron; Frank Marckley; Freeman and Watson; Nine Jolly Juveniles.

62ND ST. (Mr. Wheeler, mgr.; agent, Chas. J. Kraus).—First half: Wells and Gilbert; Poly Carpio; Pitching Bros.; Australian Duo. Last half: Five Juggling Jewels; Anna Bond; Pitching Bros.; Bohnenberger Bros.

IRIS (Michael Welch, mgr.; agent, Chas. J. Kraus).—First half: Anna Bond; Spencer and Davis; Jules Herron; Bohnenberger Bros. Last

half: Shaw's Monkeys; Louise Francis and Harry Coleman; Poly Carpio; Martelli Trio.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—First half: Freeman & Watson; Wells & Adams; Geo. Dixon; Ethel Golden. Last half: Stewart and Mullin; Wells and Gilbert; Great Mara; Tommy Hayes.

HIPPODROME (Chas. Segal, mgr.; agent, Chas. J. Kraus).—First half: Emma Kraus; Shaw's Monkeys; Chas. Herrere. Last half: Freeman & Watson; Caroline Dixon.

MAJESTIC (J. Jermon, mgr.; agents, Stein & Leonard, Inc.).—J. W. Wering; Miss Lillian Colson; De Kenton's Leopards.

MAJESTIC (Camden (Wm. J. Vall, mgr.; agents, Stein & Leonard, Inc.).—Sheer and Sheer; Austin and Carvin; Robt. Hillard and Co.; La Van and Curraine; Bob Smith; Kentucky Trio.

CRYSTAL PALACE (D. Baylinton, mgr.; agents, Stein & Leonard, Inc.).—Bob Smith; Savoy Trio; Four Country Cousins; Hardon and Wrighter; Delmore and Ralston; Sheer and Sheer; Belle McKinley.

GRAND (C. M. Rapaport, mgr.; agents, Stein & Leonard, Inc.).—Marple Repertoire Co.; Donnelly and King; St. Leon and McClaick; Johnny Russell; Lawson Sisters; John Lafferty.

CRYSTAL PALACE, 7th St. (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Marle Victoria; La Van and Curraine; Pike and Pike; Baby Sobelson.

ALEXANDEIT (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Mr. Kuel;

Andy Lewis

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BALLADS, MARCH SONGS, SERENADE SONGS, COMIC SONGS, FLIRTATION SONGS, RAG SONGS, IRISH SONGS AND NOVELTIES

"THEY'RE ALL GOOD AMERICAN NAMES"

By JEROME AND SCHWARTZ

This is the big surprise for 1911, and any kind of an act can sing it. The kind of a song Managers will play you return dates on. There never was a song written on this order before, so says BILLY JEROME, the writer of the lyric, and he has written many a comic song, that's HIS SPECIALTY, and Jean Schwartz has written a real "Schwartz" melody. Some melody, and OH! some lyric! Copies ready now. Orchestration a few days later. A REAL "HONEST TO GOODNESS" COMIC SONG.

"WE'VE KEPT THE GOLDEN RULE"

By DEELEY and WENRICH

Another "Old Gray Bennet" song, just as good, if not better. By the same writer of the music, and a new lyric writer with new ideas, new thoughts. A delightful story well written, with the proper sort of a melody. Ben Deeley, the writer of this lyric, is using the song over the Orpheum Circuit, and writes us that it's the best song he has ever used. A REAL NEW HIT.

"ON MOBILE BAY"

By JONES and DANIELS

By the world famous "Hiawatha" composer and EARLE C. JONES, the writer of many of our new popular songs. A melody equal to our famous "By the Light of the Silvery Moon" song: A splendid set of words. Just the kind of a light serenade song that pleases the popular fancy. WE haven't been fooled in this song, and you won't be if you send for it and put it in your act while it's fresh.

"The Vale of Dreams"

By SCHMID and BAER

These writers gave us that wonderful song, "The Garden of Roses." Everybody knows what the world thought of that. Well, to begin with, we think everything of "THE VALE OF DREAMS," and NOT UNTIL WE HAD THIS ONE did we believe that the "Garden of Roses" could be duplicated; but Schmid and Baer have accomplished this feat, and it's a corker. Just as beautiful as it could be written. Please send for it if you are using a ballad, for you're sure going to like this song.

"THE ALAMO RAG"

This is the third time we have ever advertised this song, and we are going to advertise it some more, for we think it's the best rag coon song on the market. Every ragtime singing act looking for a dancing two-step melody with a corking clean lyric will send for the "ALAMO RAG."

"I'm Just Pinin' For You"

By WILLIAMS and VAN ALSTYNE

This is the song that Harry Williams is singing on his vaudeville tour, and the one that Andrew Mack has been featuring. It's just one splendid composition, and Williams and Van Alstyne can write a popular song.

OUR ONE BEST BET

"WINTER"

You can hear this everywhere; every cafe orchestra is playing it, every big and little act in vaudeville is singing it. We are plugging it for all it's worth, for "WINTER" has set such a fast pace we can't stop ourselves. Send for a copy; whistle it, and see if you don't say it's GREAT! Yes, MARVELOUS.

TEN NOVELTIES

"KING CHANTICLEER"

By BROWN and AYER

"BLUSHING MOON"

By CLARE KUMMER

"I Was All Right in My Younger Days"

By BROWN and AYER

"DON'T CALL ME MISTER HAYSEED"

By THOS. F. ALLEN

"OPEN YOUR EYES"

By PERCY WENRICH

"PRETTY MOLLY"

By HEATH and O'DONNELL

"EMMALINA LEE"

By McKENNA and GUMBLE

"I'll Meet You When the Sun Goes Down"

By PERCY WENRICH

"THE SONG OF THE OPEN SEA"

By SCHMID and BAER

"SING ME THE WORLD IS MINE"

Words and Music by DOROTHY RUSSELL

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The Happy Four; W. Kent Stock Co.; Reese and Mitchell; Fields and Williams; Jos. Wren; The Two Prescotts.
AURORA (Donnelly & Collins, mgrs.; agents, Stein & Leonard, Inc.)—Pike and Pike; Sampson Trio; Douglass and Douglass; Ben Mosche; La Rue and Cameron; Savoy Trio; Four Country Cousins.
LYRIC (Mr. Tyrell, mgr.; agents, Stein & Leonard, Inc.)—Fields and Williams; Arthur and Bea Krona; Beach, Beach and Beach; Hiliou Sisters; Cora Carlisle.
TROCADERO (Sam M. Dawson, mgr.)—"Pennant Winners."
CASINO (Ellas & Koenig, mgrs.)—"Golden Crook."

ATLANTIC CITY

By I. B. Pulaicki.
YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.)—Jane Courthope and Co., big hit; Beatie Devole, assisted by Foley and Miller, will do nicely anywhere; Mlle. Cécile and Co., went big; Gerard and Hutt Eli, excellent; Altus Bros., clever; Lucille Langdon, very pretty, well liked; Fosto, very clever.
SAVOY (Harry Brown, mgr.; agent, Louis Wesley.)—"The Laughing Tourists," hit; Alva York, went big; Rigolotto Four, went big; Hill & Sylvani, excellent; Joe Hardman, scored; Florence Modena and Co., good; Warren and Faust, liked; Young Bros. and Veronica, clever; Pool and Lane.
MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.)—M. P.
STEEPLECHASE TIER (R. Morgan & W. H. Fennan, mgrs.)—M. P.

"The Pink Lady" is to open at the Apollo 10. It is said that the show was to open elsewhere, but the date was switched.

Joseph Moreland, the "original talking picture man," severed his connection with the Savoy last week. He began work immediately at the Girard Ave., Philadelphia. Sundays Joe will journey here and talk behind the screen at Young's Pier. Moreland has been here for three years. He first worked for William Gane at the old Manhattan.

Oreste Vesella, the composer-conductor, and his band, began the soulful dispensing of music at the Steel Pier Saturday.

Clarence McKibbin, who runs the Imperial at 115th St. and Lenox Ave., was down yesterday looking over the Criterion. If the rent question is fixed up, he and Charlie Samuels will take the house from April 1. "Pop" Vaudeville will be the policy.

In about two weeks, the Four Misons, who have been playing "The Country School," will disband. Father and son will appear in a new four-act.

Sarah Bernhardt will appear here 15 for one night at the Apollo. While the play has not been decided, it is probable that she will be "L'Aiglon." The local clergy have already set up a howl against the giving of "La Samaritaine" (of course, they did not know that Philadelphia ministers had been crying about that production for the past three weeks).

"Bill" Dockstadter, the big vaudeville manager of Wilmington, was here for the week end. He owns a bungalow here which he occupies in the summer.

A short time ago, the day after a snow storm, was fine and balmy, as it oftentimes is down here. Someone said to Capt. John L. Young, Atlantic City's plowman: "Captain, it sure is fine weather overhead." Captain looked up at the blue sky and dryly remarked: "Yes, but nobody's going that way."

Friday and Saturday night an all-star baseball team of professionals is scheduled to play a picked team of local players on the diamond on Young's Pier. It should be a handy exhibition for the "clergy" game. The visitors include Rube Waddell, Rube Marquard, Larry Doyle of the Giants, Devos, Billy

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Gilbert and Helne Zimmermann of the Cuba Mathewson and others. There are some very nifty players on the local squads, too.

ALLENTOWN, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Monday and Thursday 10.30.)—Jordan Trio, great; Mr. and Mrs. Ernest Cortis, pleased; Bert Fitzgibbons, acrobat; Josephine Saxon and Dixie Childs, went well.
PERGOLA (D. E. Knorr, mgr.; rehearsal, Monday and Thursday 11.)—Smilette Sisters, good; Madell and Corbely, funny.

WILLIAM J. MCGRATH

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Monday 11.)—Ethel Clarice, pleasing; Donn & Price, good; Chas. H. Drew & Co., pleased; Harry Tauda, big hit.

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Dad's Theatrical Hotel

PHILADELPHIA

AUBURN, N. Y.

MOTION WORLD (E. M. Day, mgr.; agent, U. B. O.; rehearsal, Monday 10.)—Hazel Moran, clever; Lang and Smythe, big; Lamont and Milhan, good; Jennette Childs, very good; Miller and Atwood, entertaining; Bert and Emma Spears, good.

HAPPYLAND (Frank Simpson, mgr.; agent, Gus Sun; rehearsal Monday 11.)—Harry Dixon, clever; Amlot and Caldwell, good; George St. Laurent, excellent; and photoplay.

"BILLIKEN."

BATTLE CREEK, MICH.

BIJOU (H. H. Bliss, mgr.; agent, W. V. A.; rehearsal Sunday 10.)—Williams, Thompson and Copeland; Seven Jungle Mads; Art Adair; Terre and Hyams; Mabel Valentine Moore.

Hambin Opera House, renamed Variety theatre, opened 23 with Jack Warburton Stock company in "What Hate Will Do," by Morris B. Streeter, who is directing the company. Specialties by Jack Warburton, Helen Brandon and M. B. Streeter. Admission, ten cents, any seat. Present company will hold boards until March.

BIRMINGHAM, ALA.

MAJESTIC (Carl F. Rettick, mgr.; agent,

L. A. Co.; rehearsal Monday 10.)—Marcell and Lenett, great; Clarence Oliver, hit; Faynetta Monroe, big; Samsel and Riely, took; Ad. Carlisle Dogs, excellent.
MARVEL (S. E. Enslin, mgr.; agent, Greenwood.)—De Forrest Elliott, great; Aeriel Schoenes, big; A. Delhl, hit; Jimmy Moore, pleased.

PASTIME (Sam Pearl, mgr.; agent, I. V. E.)—Dixon and Hanson, hit; Supeno, great; C. Arthur, took; Sam Pearl, big; Robinson Bros., good.

AMUSEU (E. E. Newsome, mgr.; agent, Furlong.)—Sir James Duffy, big; Bonnie Gray, hit; Jul. Jitsu Quintette, good.

NAT W. WILLIAMS.

CAMDEN, N. J.

BROADWAY (W. E. MacCallum, mgr.; agent, U. B. O.)—Two Georges; Forbes and Bowman; Le Roy and Harvey; Uncle Josh; Kathleen Clifford; Stewart and Marshall; Clarence Wilbur and "Ten Funny Folks in The New Scholar." Pictures.

CHARLESTON, S. C.

MAJESTIC (J. C. Sherry, mgr.; rehearsal Monday 2; agent, Interstate.) Week 23. Ardel Brothers, good; Sol Burns, amusing; Lawrence and Edwards, fair; The Bramsons, excellent. MEL.

CINCINNATI.

By Harry Hess.

COLUMBIA (H. K. Shockley, mgr.; agent, U. B. O.; rehearsal, Sunday 11.)—Kajiyama, novelty; J. C. Nugent and Co., scream; Irene Howley, scored; Murphy and Nichols, laughable; Fred Duprez, good; George Behan and Co., hit; Granville and Rogers, very good; Ramesses, hit.

EMPRESS (Howard E. Robinson, mgr.; rehearsal, Sunday 10.)—Claude Ranf, fine; Bruce Morgan, hit; John G. Robinson's Horses (New Act); S. Miller Kent and Co., hit; Monroe and Mack, laughable; Nat Nazarro and Co., very clever.

AMERICAN (E. W. Dustin, mgr.; agents, W. V. A. and Gus Sun; rehearsal, Monday 9.)—Copeland & Smith; Rogers and Evans; Don Rosenthal; Lew Palmer; Harry Fielding and Co.; John X. Coughlin; Calte Bros.; Harry and Lucille Gardner; Eddie Gardner; Count the Great.

PEOPLES (James E. Fennessey, mgr.)—"All to the Good."

STANDARD (Frank J. Clements, hour agent.)—"Queens of the Jardin de Paris"

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal, Monday 10.)—Sanson and Delilah, fast; Hopkins-Axtell and Co., won favor; Walsh, Lynch and Co., features; Oscar Lorraine, decided hit; Henry Clive, entertaining; Edwin Arden and Co., heads bill; Hawthorne and Burlingame; Tasmanian Van Dieman Troupe, fair.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal, Monday 10.)—Kashima, extraordinary; Rose Washburn, good; Hamilton, Coleman and Co., features; McCabe and Washburn, please; Violinsky, headlines; Tommy Dugan, good; Lohse and Sterling, good.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal, Monday 10.)—McAleavy's Marvels, skilful; May Zeller and Boys, won favor; Seymour and Dupre, please; Goff Phillips, entertained; Masona, hit; Albert Hole, headlines; Dennis Bros., clever; daylight pictures.

STAR (Drew & Campbell, mgrs.; rehearsal, Monday 10.)—"Brigandiera."

EMPIRE (E. A. McAdel, mgr.; rehearsal, Monday 10.)—"Malediction."

WALTER D. HOLCOMB

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, Wm. Morris; rehearsal Monday 12.30.)—Week 23, Bush Bros., comic; Burns Sisters, several encores; Braham well liked; Gilmore and La Tour, went well; Telegraph Four, liberal applause.

The Palm, new M. P. house, opened 23.

SHARON.

Mr. and Mrs. Jack McGarry

Opened at Fifth Avenue Theatre
Jan. 23rd

ONE OF THE BIGGEST HITS EVER
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REED ALBEE, HARRY WEBER & FRANK EVANS

DENVER.

By Will P. Green.

ORPHEUM.—"Love Waltz," beautiful production; Hymack, mystifying; Sisters Meredith, Immense; Jones and Deely, clever; Duffin-Reday Troupe, good; "Gee Jays," novelty; Nevins and Erwood, fair.

PANTAGES.—Hengleur's Poodies, very good; Ollie Mack and Co., funny; Folly Marger, neat; Four Olives, fair; Great American Four, good; Three Denver Girls, ordinary.

Allen Curtis has his musical comedy company at the Baker, running two shows at night. Maybe the next man who takes the Baker theatre will be a preacher. It's no place for a nervous showman.

The Shuberts have started again to build a theatre. This time, in earnest, they say. A big force of men has been working since last week. Iron is raised to the top of the first floor and it looks like the roof will go on. The Auditorium will probably be handed back to the city by the Shuberts at the end of the season.

"Madame Sherry" has paper up, though the show is not booked for five or six weeks.

DES MOINES, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 22, Dooleys, good; Buelah Dallas, hit; Fiddle Trio, clever; De Voy and Dayton Sisters; Bovis and Darley, very good; Rathskeller Trio, well liked; Paul Kleist, big. IMPERIAL (W. H. Ward, mgr.; agent, Hodgins).—Mia, Sildona, good; Clarence Able, well received; James and James, good; Coffman and Carroll, very good; Joers, well liked; Darwin Carr and Co., good.

PRINCESS (Gus Arnold, mgr.).—Will Lacey, good; David Imperial, Trio; Wanser and Palmer, clever; Jack Marshall, good; Gleasons and Houlihan, well received. FRIEDMAN.

FORT WORTH, TEXAS.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Week 22, Dooleys, good; Buelah Dallas, hit; Fiddle Trio, clever; De Voy and Dayton Sisters; Bovis and Darley, very good; Rathskeller Trio, well liked; Paul Kleist, big. IMPERIAL (W. H. Ward, mgr.; agent, Hodgins).—Mia, Sildona, good; Clarence Able, well received; James and James, good; Coffman and Carroll, very good; Joers, well liked; Darwin Carr and Co., good.

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HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Larry Spruhm, fair; Laura Buckley, good; Crouch and Welch, hit; Clifford Walker, good; Edwin Holt and Co., excellent; Cadets De Gascoigne, took well; Wormwood's Dogs and Monkeys, fair. M. S. D.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Monday 19).—Pollard, fair; Carson and Willard, applauded; Murray Livingston and Co., went well; Brent Hayes, very good; Barnes and Crawford, laughing hit; De Haven Sextette, fine; Three Escardos, hit; Herbst Full Light Pictures, very good.

HIPPIDROME (A. L. Roomfort & Co., mgrs.; agent, Rudy Heller; rehearsal, Monday 10).—Orth and Lillian; Margaret Arnold; Geo. J. Clark and Co.; pictures. J. P. J.

HOUSTON, TEX.

COZY (Maurice Wolf, mgr.; agent, Chas. Hodkins; rehearsal, Sunday 11).—Week 22, "It Happened in Arizona," good; Tipple and Clement, hit; Dairly and Lee, fair; Phillips Dog and Pony, pleased; Chess and Checkers, good; Dillea and Gyer, pleased. NAT.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 6).—Week 23, John P. Wade and Co., first class; El Sota, excellent; Beliclaire Bros., went big; Phillips Dog and Pony, pleased; Chess and Checkers, good; Dillea and Gyer, pleased. NAT.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 10).—Week 23, Melville and Higgins, big; Le Pia, excellent; Brothers Rigolotto, great; Howard, entertaining; Charles Leonard Fletcher, capital; Hibbert and Warren; funny. Holdovers: Cross and Josephine and Joe Jackson.

LOS ANGELES (E. J. Donnellan, mgr.; agent, C. O. Brown; rehearsal, Monday 11).—Huntress, hit; "Happy" Jack Gardner, laugh producer; Browne and Mills, good; Pat Reilly and Flo. Wells, caught well; Daly's Country Chorus, pleasing; Three National Comiques, adroit; George Yeoman, fair.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal, Monday 11).—Charles R. Sweet, capital; Woodford's Statue Dogs, interesting; Military Dancers, good; Annette Delostre, excellent; Murphy-Willard Co., humorous; Alfred Pence, passable. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agents, U. B. O.).—George Austin Moore, big; Edwards Davis, very good; McKay and Cantwell, hit; Montrell and Co., clever; A'Voe, good; McNish and McNish, went well; Navas, went well; Six Abdallahs, good.

HOPKINS (J. Simons, mgr.; agents, Princess Am. Co.).—Adgie and Lions, good; Patrick and Sampner, good; Jacobs and Dardella, went well; Davis and Cooper, well received; Senora Musical Trio, received well; Carrollton and Harris, clever.

BUCKINGHAM (Horace McCrocklin, mgr.).—"Lady Buccaneers."

GAYETY (Al Boulton, mgr.).—"Singer's Serenaders."

MILWAUKEE, WIS.

MAJESTIC (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 10).—"Flying Martins," clever; Hilda Hawthorn, dainty; Kallmer and Brown, pleasing; Frank Morell, good; Meyers, Warren and Lyons, clever; "Dinkel-spiel's Christmas," funny; Ben Welch, humorous; Great Asahi and Co., fine.

CRYSTAL (Ed. Raymond, mgr.; agent, direct; rehearsal, Monday 10:30).—"Bimm Bomm Brrr," novelty; Charles Lindholm and Co., good; Olive Briscoe, good; John and Mae Burke, fine; Delmore and Lee, neat.

EMPRESS (S-C direct; rehearsal, Sunday 11).—Moran and Moran, neat; "Enigma," novelty; Foy and Clark, good; Grace DeMar, pleasing; Hoefer Trio, good.

NEW STAR (F. Trotman, mgr.).—Watson's Burlesquers.

GAYETY (Wm. E. Mick, mgr.).—"Marathon Girls."

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal, Monday 10:30).—Gus Sun's Peerless Minstrels, big hit; Edney Brown and Co., hit.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal, 8).—Beasie Wynne and Ed. F. Reynard repeat former successes; Jeter and Rogers, novel; Harry Breen, laughing hit; Richard Barry; Virginia Johnson and Co., novelty; Howard Bros., clever; World and Kingston and Four Londons, close good show.

ARCADE (L. O. Mumford, mgr.; rehearsal, 10).—Thatcher, Williams and Co., creditable; Mr. and Mrs. Don Harold; Williams and Havell, laughing hit; Regart and Horne; C. D. Newman; Sam Russell; Mattison and Mann. COURT (Harold Jacoby, mgr.; rehearsal, 9).—30-1, Gibson and Ranny, good; Ida Barrie, Kramer and Ross; Ella Ford, took well; Went's Gym, act scored; Kenting's Animals, good.

STAR.—Pete McCloud, funny; Jennings and Webb, pleased; Eugene Sartie, made good; Charles Delaney, pleased.

EMPIRE (Leon Evans, mgr.).—"Moulin Rouge."

WALDMANN'S (Lee Ottelung, mgr.).—"Behman Show."

NEW HAVEN, CONN.

POLIS (F. J. Windisch, res. mgr.; agent, U. B. O.; rehearsal, Monday 10).—Onalp, feature; Lester, favored; The Chadwick Trio, unusually good; Ethel Whiteside and "picks," hit; Musical Mendelssohns, high order; Carl Randall, good; White, Duffy and Edwards, good opening. E. J. TODD.

NEW ORLEANS.

By O. M. Samuel.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Carson Bros., pleased; Hamlin, dance acceptably; Camille Ober's marvelous top note brought tumultuous reception; Cookley, Hanvey and Dunlevy, landed solid, though humor trifle hackneyed; Ryan and Richfield, heartily appreciated; Lou Anger, scored. Casting Dunbars, closed program.

GREENWALL (Arthur B. Leopold, mgr.; agent, F. J. Williams; rehearsal, Sunday 10).

—Great Zenor, opened, high favor; Joe Austin, lacks histrionic ability; Slawson and Tyson, did well; Bill Gund, evoked laughter; Norris Animal, programed, did not appear Sunday.

LYRIC (George Barringer, mgr.; agent, Charles Hopkins; rehearsal, Sunday 10).—Eunice Drake and Co., applause; Monte Wilkes, liberal applause; Great Altkens (New Acts); "On the Warpath."

WINTER GARDEN (Frank B. Chase, mgr.).—"Pop" vaudeville.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures. HAPPY HOUR (Al. Durning, mgr.).—"Pop" vaudeville.

George Barringer has superseded Walter Brown as manager of the Lyric.

This is "Old Joke Week" at the local playhouses.

NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; agent, U. B. O.; rehearsal, Monday 10).—McIntyre and Heath, laughing hit; Conlin, Steele and Carr, honors; Blaset and Scott, excellent; Stella Karl, good; Kristoffy Trio, very good; Goodwin and Elliott, fair; Byers and Herman, clever.

MAJESTIC (Otto Wells, mgr.; agent, Norman Jefferies).—Phenomena, unique; Four Alford, hit; Carrie and Eugene Ritchie, clever.

ORPHEUM (S. B. Butler, mgr.; agent, Norman Jefferies).—Fox and Ward, fine; Emmeline, good; Pauline and Leopards, startling.

HELLER.

OAKLAND, CAL.

ORPHEUM (Martin Beck, mgr.; agent, direct).—Great Aurora Troupe; Julius Tannen; Lillian Burkhardt. Holdovers: Hanlon Bros.; Elsie, Wulff and Waldo; Ernest Scharf; two to fill.

BELL (Jules Cohn, mgr.).—Three Alvaratos; Stirling and Chapman; Tom and Edith Almond; Les Floetz; Howard Truesdell and Co.

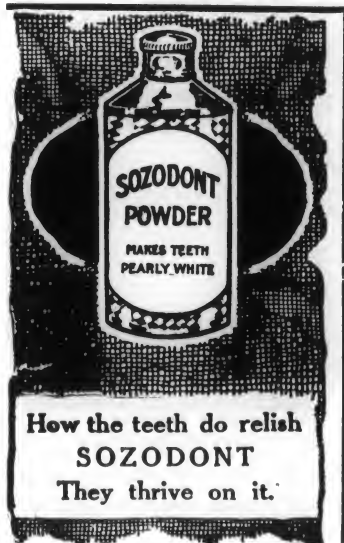
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American Music Hall



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They thrive on it.

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PITTSFIELD, MASS.
EMPIRE (J. H. Tebbetts, mgr.; agent, U.
R. O.; rehearsal, Monday 10).—Potter and
Harris, good; Carlin and Fox, very good;
Joe Regan and Co., good; Kelly and Kent,
hit; Vilmos Westony, great; Three Keatons,
big.
FRANKLIN.

PITTSBURGH, PA.
GRAND (Harry Paine, mgr.; agent, U. B.
O.; rehearsal, Monday 9).—Coventry, well re-
ceived; Paul La Croix, pleased; Edwina Barry
and Co., good; Nicholas Sisters, clever; Van
and Beaumont Sisters, roars; Clarice Mayne
and James W. Tate, hit; Howard and North,
very good; Rogina Cassell's Dicks, entertaining.
FAMILY (John P. Harris, mgr.; agent, Mor-
ganstern; rehearsal, Monday 9).—Irving Jones,
laughster; Morton, West and Morton, hit;
Holmes and Holmes, pleased; Grace Maloney,
scored; Leonard and Leslie, encores; Schaefer
Sisters, good.
LIBERTY (Abe Cohen, mgr.; agent, Gus
Sun; rehearsal, Monday 9).—Arthur Huston
and Co., very good; Pinka Panna, pleased;
Harry Clinton Sawyer, clever; Crampton and
Rapp, well received.
GAYETY (Henry Kurtzman, mgr.).—"Ginger
Girls."
ACADEMY (Harry Williams, mgr.).—"Dreamland."
M. S. KAUL.

PORTLAND, ME.
PORTLAND (J. W. Greely, mgr.; agent, U.
B. O.; rehearsal, 10).—Armon and Armon,
excellent; Most Twins, well received; Whittier
The Co., laughing feature; Chasino, pleased;
Whitman Bros., clever.

Portland Convention Hall, Maine's biggest
skating rink, is soon to be turned into a
moving picture house. It will be a 5c. house.
It is expected to be ready for occupancy by
May 1.
HAROLD C. ARENOVSKY.

PORTLAND, ORE.
ORPHEUM (Frank Coffinberry, mgr.).—
Week 23, excellent bill from start to finish,
featuring Chas. E. Evans and Co. and Frank
Tinney. Amy Barker and Co., excellent; Max-
im's Model, very good; Reed Bros., clever;
acrobats, good comedy; Swain's Cockatoos,
interesting; Dorothy Kenton, musical treat.
PANTAGES (C. Walker, mgr.).—"Blake's
Animals, featured, laughing hit; Willard's

RENOVO, PA.
FAMILY (Albright & McCarthy, mgrs.;
agent, Eastern Vaudeville Association; re-
hearsal, Monday and Thursday 3.30).—Bushy
and Williams, fair; Frankie Farrell, fair. 2-4.
Dillman and Ferris; Jolly Larkin.
WM. E. ALBRIGHT

ROCHESTER, N. Y.
TEMPLE (J. H. Finn, mgr.; agent, U. B.
O.; rehearsal, Monday 10.30).—Maeve An-
buckle, hit; Little Billy, fine; Stuart Barnes
and Co., excellent; Hill and Whitaker, ex-
cellent; Cooper and Robinson, good;
Jere Grady and Co., pleased; De Renzo and
La Due, fair.

SALT LAKE CITY.
ORPHEUM—Marvelous Griffith, phenom-
enal; Four Vamps, hit; Cook and Lorenz,
laughing hit; McDonald, Crawford and Mont-
rose, well liked; Force and Williams, scored;
Scheda, artistic; Rochez Monkeys, good.
LOUIRE CAFE—Brand Sisters, big hit.
While vaudeville is innovation here it has
proven a big success. Mable Williams, enter-
taining; Henry Coy, good; Geo. W. Rotz,
good; Irene Booth, hit; Ella and Ella, clever;
Young and Manning, with roasters, immense
hit.
MISSION—Abdallah and Abdallah, good;
Mansfield and Clark, great; Yamaoto, good;
Four Earls, hit; Eldridge Strickland, pleased;
pictures.
CASINO—Martinez and Jefferson, hit;
O'Brien and Darrah, pleased; Daffing Brownie,
good.
OWEN.

SAN ANTONIO, TEX.
ROYAL (G. L. & R. F. Nix, mgrs.; agent, C.
E. Hodkins; rehearsal 10).—Week 22, Hoyt
and Stein, pleased; Hedge and Holmes, very
good; Banks-Brazzale Duo, excellent; Rand
and Byron, comical; Alrona Zoeller Trio,
clever.
BEN MILAM

SAN DIEGO, CAL.
GARRICK (Wm. Tompkins, mgr.; agent,
S. C. Rehder; rehearsal 10).—Jan. 23, George
Bonhair Troupe, very good; Billy Chas, good;
Tennis Trio, clever; Beatrice Turner, well

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"Temple of Music," novel; Hanlon, Dean
and Hanlon, excellent; Pealson and Hill, fair;
The Swikards, pleased.
GRAND (Chas. Ryan, mgr.).—Mabel Mc-
Kinley, featured, repeated former success;
Three Roehrs, exciting and novel; Emily Dodd
Harmond and Forrester, scream; The Rosaires,
bounding wire, clever. W. R. B.

PORTSMOUTH, O.
MAJESTIC (Maler & Reineger, mgrs.; agent,
Coney Holmes; rehearsal, Monday 10).—Betty
Maxwell and Doka, pleased; Shaw and Armer,
fair; Emmet Martin, good; Lafayette La-
mont Co., riot.

A. L. Reineger, manager of Majestic, spent
Thursday in Chillicothe, looking over the old
Orpheum with intentions of remodeling it and
putting in vaudeville. Splitting time between
Portsmouth and Chillicothe. GORDON

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.;
agent, U. B. O.; rehearsal, Monday and Thurs-
day 10).—Blossom Robinson, pleased; Cor-
nella and Wilbur, good; Wallace and Chap-
man, neat; Billy Link, fair; "Joyland,"
pleased; Columbia Four, pleased; Thelero's
Doka and Ponies, liked.
HIPPODROME (C. G. Keeney, mgr.; re-
hearsal, Monday and Thursday 10.30).—Lew
Harvey, good; Moody and Goodwin, pleased;
Edwards and Edwards, laughs; La Bellas,
liked; Four Londons, liked; Grace Gray and
Co., pleased; McWatters and Tyson, very well
received.

PALACE (W. K. Goldenberg, mgr.; agent,
Meluh; rehearsal, Monday and Thursday
10.30).—Roof Garden Trio, pleased; Gordon
and Gordon, liked; Dow and Lavan, good;
Friley and Abbott, pleased; Musical Klees,
well received.
LYRIC (Frank D. Hill, mgr.; agent, Low:
rehearsal, Monday and Thursday 10).—Frank
Hurley, good; The Campbells, liked; Wagner
and Drew, clever. G. R. H.

RENOVO, PA.
FAMILY (Albright & McCarthy, mgrs.;
agent, Eastern Vaudeville Association; re-
hearsal, Monday and Thursday 3.30).—Bushy
and Williams, fair; Frankie Farrell, fair. 2-4.
Dillman and Ferris; Jolly Larkin.
WM. E. ALBRIGHT

ROCHESTER, N. Y.
TEMPLE (J. H. Finn, mgr.; agent, U. B.
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Bonhair Troupe, very good; Billy Chas, good;
Tennis Trio, clever; Beatrice Turner, well

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The ballad that is second
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song that you enjoy sing-
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A beautiful love song with a
great swing to the chorus.

**KENDIS & PALEY 1367 BROADWAY
NEW YORK CITY**

received: Vardon, Perry and Wilber hit.
PRINCESS (Fred Ballen, mgr.; agent, Bert
Levy; rehearsal, Monday 10).—Lewitt and
Ashmore, good; Regina and Monahan, funny;
Harvey Speck, good.
L. T. DALEY.

SAVANNAH, GA.

BIJOU (Charles W. Rex, mgr.; agent, Wells;
rehearsal, Monday 11).—"The Laughing
Horse, tremendous hit; The Vedmar, clever;
Follette and Wicks, scored; Excella and
Franks, big; Harry Webb, well received; Lou-
ise Masanti, clever; Minnie Park Reed, hit;
Lester Lillenthal, big; Robinson and Ander-
son, scored the hit of the week amongst local
acts; Graham Kida, clever.

ORPHEUM (Joseph A. Wilensky, mgr.;
agent, InterStat (Circuit); rehearsal, Monday
11).—Fred Hamill and Kida, great; Billy
Beard, success; Fay St. Clair, pleasing; Great
Woodward, exceptionally clever; Ardell Bros.,
fine.
R. MAURICE ARTHUR.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent,
direct; rehearsal, Monday 11).—Week 22. Ar-
thur Turrely, pleased; Emil Hoch Co.
amused; Curry and Riley, applause; Tebor's
Sea Lions, hit; Swedish Ladies' Trio, encored;
Bottomly Troupe, headlined, decided hit; pic-
tures.

LOIS (Duncan Inverarity, mgr.; agent, Pan-
tages; rehearsal Monday 11).—Harry Burns;
Masocote Sisters; The Royals; Helen Lowe.
Montana Jack Co., headlined; pictures.
STAR—"A Day at the Races."

Gertrude Hadden, Egyptian dancer, featured
at a local cafe. Motion pictures shown at an-
other cafe.

The National has changed hands and ad-
mission will be reduced to five cents.

Reservations for seats at the opening of the
new Metropolitan theatre next August, are
already being received by George MacKenzie,
Klaw & Erlanger's representative.

NEWPORT CAFE (Ike Rosenthal, mgr.;
American Circuit Theatres and Cafes, agents).
—Coral Thorndyke; Harry Glynn; Agnes
George; Otto Fisher; Walter Copp and Marion
Jennifer; B. A. Albright; E. S. FRANKLIN.

SIREVEPORT, LA.

MAJESTIC (Ehrlich & Coleman, mgrs.;
agent, Hodkins; rehearsal, Sunday 1.30).—
Prof. Malnes, pleased; Mile Sidonie, very
good; Two Wilsons, good; Darwin, Karr and
Co., good.
HOWARD T. DIMICK.

SPRINGFIELD, MASS.

POLIS (S. J. Breen, res. mgr.; agents,
U. B. O.; rehearsal, Monday 10).—Moffitt and
Clare, good; Karl Schult, novel; E. F. Haw-
ley and Co., held interest throughout; Belle
Adair, did well; Sam Mann and Co., hilari-
ously funny; Weston, Fields and Carroll, good;
Jack and Violet Kelly, closed well. G. A. P.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.;
rehearsal, Monday 10).—"Song Revue," hit;
Bert Levy, splendid; Mack and Walker, catch-

ing; Henry Horton and Co., clever; Fitzger-
ald's English Club Juggling Girls, pleasing
novelty; Williams and Segal, nimble; Fred S.
Onge and Co., fair.

YONGE ST. (G. H. W. Moran, mgr.).—Al.
Leonhardt; Hoyt and McDonald; Queen City
Folk; Haley and Noble; pictures.

MAJESTIC (Peter F. Griffin, mgr.; Rose
and Rose; Aleen; McLean Sisters; Little
Prince; Blanche De Cofret; Rother and Kel-
gard; pictures.

STAR (Dan F. Pierce, mgr.).—Miner's Bo-
hemian.
GAYETY (T. R. Henry, mgr.).—"Love Mak-
ers."

Under the management of George H. W.
Moran, the Yonge Street theatre (formerly
Shea's) is drawing capacity business.
HARTLEY.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U.
B. O.; rehearsal, Monday 11).—Harry Tighe,
hit; Dollar Troupe and Paul Spadoni, second
honors; Rooney and Bent, clever; Edward
Jolly and Co., well received; Haviland and
Co., pleased; Van Hoven, amused.

MAJESTIC (P. B. Weston, mgr.; rehearsal,
Monday 10).—May Green, "The Aeroplane
Girl" and Three Bardines, first honors; John-
ny Fields, big; Great De Vole, clever; Ethel
Hammond, well received; Harvard and Cor-
nell, applause.

CASINO (A. C. Mayer, mgr.; agent, Wm.
Morris; rehearsal Monday 10).—Geo. Primrose
and dancers, big hit; Rutan, second honors;
Bell and Mayo, pleased; J. C. Mack and Co.,
well received; Burtonia, acrobats, encored;
Hurley, clever.

GAYETY (Geo. Peck, mgr.).—"Fads and
Follies."
LYCEUM (Eugene Kernan, mgr.).—"Follies
of a Day."
W. K. BOWMAN.

WILMINGTON, DEL.

GARRICK (W. L. Dockstader, mgr.; agent,
U. B. O.; rehearsal, 10).—Armita and Burke,
good; Braun Sisters, fine; "Little Stranger,"
great; Farrel, Taylor and Clark, hit of bill;
Armand Bros., clever; Nellie Brewster and
Amsterdam Quartet, big; Six Balschoffs,
good.

Braun Sisters, local girls, are making their
first appearance at Garrick.

HOWARD W. BURTON.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.;
agent, Ed. S. Keller; rehearsal, Monday 10.30).
—Nat M. Wills, laughing hit; Harriet Burt,
fine; La Titcomb, well liked; Archer, Warner
and Madison, good; Jerge and Hamilton, plea-
singly; Charline Bros., nicely; Hon and Price,
fair.

ORPHEUM (Sol. Schwartz, mgr.; agent U.
B. O.; rehearsal, Monday and Thursday 12).
—28-28 Cole and Johnson's Sambo Girls, went
well; Zarna, Vaidis and Zarna, good; Fran-
kie La Marche, fair, 30-1; Murphy, Horsfall
and Whitman, good; Wangdoodle Four, lively;
Tossing Austria, good. CRIS.

YOUNGSTOWN, O.

PARK (John Elliott, mgr.; agent, Felber
& Shea).—Ruddleson's Animals, interesting;
Dan J. Harrington, clever; Dunbar and Tur-
ner, good; "Serotage," elaborate; Pusey and
Hagland, fine; Pero and Wilson, excellent.
C. A. LEDDY.

THOMAS H. HOIER "THE ICEMAN"
S-C Time
Direction HARRY SPINGOLD

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FOR A LITTLE MONEY**

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THIS WEEK
(Jan. 30)

ORPHEUM, BROOKLYN

NEXT WEEK
(Feb. 6)

COLONIAL, NEW YORK

WHEN NOT OTHERWISE INDICATED.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF." PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

Beardsley Sisters Union Hotel Chicago
 Beaugarde Marie Merry Whirl B R
 Beers Leo Majestic Galveston
 Behler Agnes Dreamlanders B R
 Behren Musical 52 Springfield av Newark N J
 Behr Musical 241 E 87 New York
 Bell Arthur H 463 1/2 W 127 Newark N J
 Bell Boys Trio 2296 7 Av N Y
 Bell Norma Bowery Burlesquers B R
 Bell May Robinson Crusoe Girls B R
 Belmont Irving Century Girls B R
 Belmont Joe 70 Brook Looon
 Belmont Florence Girls from Happyland B R
 Belmont M Follies of New York B R
 Belsay Irving 259 W 112 New York
 Benn Leo 221 W 39 New York
 Bennett Irvie Irving Majestics B R
 Bennett Florence Irwins Majestics B R
 Bennett Sam Rose Sydell B R
 Bennett & Marcello 306 W 67 New York
 Bennett Bros Colonial Wilkensburg Pa
 Benson Musical 100 E 125 1/2 Castle B R
 Bentley Musical 111 Clippes San Francisco
 Benton Beulah Irwins Majestics B R
 Benton Ruth Big Banner Show B R
 Berg Borg Coliseum Vienna
 Berg Liddy Beulah B R
 Berger Anna Miss N Y Jr B R
 Bernhard Huss Bohemians B R

VIOLINIST.

Baader La Valle 1740 820 N Christiana Chlo
 Bacher & Desmond 1347 N 11 Philadelphia
 Baker Billy Merry Whirl B R
 Baker Elsie 1514 Newport av Chicago
 Baker Harry 355 N 12th Philadelphia
 Baker Dan Joe Trlr Dainty Duquesne B R
 Bannan Joe Glrls from Huppald B R
 Banties Four Columbians B R
 Baras Truppe 360 15th av N
 Barbee Hill & Co 1482 1/2 av San Diego
 Barber & Palmer Lyncs Woonsocket R I Ind
 Barnes & Robinson 237 W 187 N Y
 Barnes & Crawford Folls Wilkes Barre
 Barrie John Chas Trlr 1000 1/2
 Barrett Tom Robinson Coals Glrls B R
 Barrington M Queen of Jardin de Paris B R
 Barron Geo 208 S av N Y
 Barron & Hack Wagon 100 Spokane
 Bartell & Garfield 2699 E 33 Cleveland
 Bartlett Harmon & Ergill 563 W 56 N Y
 Barto & Clark 2221 E Cumberland
 Barton Geo C 1000 1/2 12th B R
 Barton Joe Follies of the Day B R
 Bates Virge Irwins Big Show B R
 Bates & Neville 57 Gregory New Haven
 Bates & Neville 57 Gregory New Haven
 Baumann & Ralph 360 Howard av New Haven
 Baxter Sidney & Co 1722 48 av Melrose Cal
 Bayton Ida Glrls from Happlyd B R
 Bay Dug 400 1/2 Chicago
 Berman Fred J Hudson Helghts J

Beverly Sisters 5723 Springfield av Phila
Beyer Ben & Bro Orpheum Omaha
Bicknell & Gibney Family Lafayette Ind
Bisset & Shady 248 W 37 N Y
Black John J Miss N Y Jr B R
Black Leo & Sons 1000 Broadway Chicago
Blair Hazel Revere Beach Show B R
Blamphin & Hehr Majestic London Can
Bloomquest & Co 3220 Chicago av Minneapolis
Bohannon Eder Hastings Show B R
Boles 1000 W 37 43 N Y
Bonner Alf Brigadiers B R
Booth Trio 343 Lincoln Johnstown Pa
Borella Arthur 324 Stanton Greensburg Pa
Borrow Sidney Big Banner Show B R
Boston
Boutin & Tillson 111 Myrtle Springfield Mass
Bouden & Quinn 213 W 42 N Y
Bouton Harry & Co 1265 E 55 Chicago
Bouvier Mayme Merry Whirl B R
Bowen 1000 W 37 43 N Y
Bowman Fred 14 Webster Medford Mass
Boyd & Allen 2708 Howard Kansas City
Bradley The 1814 Rush Birmingham
Bragg John B Tiger Lilies B R
Brady Max M 527 Main Buffalo
Bray Joe Irwins Big Show B R
Brennan Geo Trocaderos B R
Brennan Samuel N 2856 Tullip Phila
Brenon & Downing Orpheum Portland
Bretton Fred & Co 124 W 44 N Y
Brettonne May & Co E Palestine O
Brinkleys The 424 W 39 N Y
Bristol Lydia Dreamlanders B R
Britton Nellie 140 Morris Philadelphia
Britton Nellie 140 Morris Philadelphia
Browder & Browder 620-5 Minneapolis
Broe & Maxim 1240 Wabash av Chicago
Brookes & Carlisle 33 Glenwood av Buffalo
Brooks & Jennings 361 W Bronx N Y
Brooks Max 124 W 44 N Y
Brookland Chas Runaway Girls B R
Brooks Florrie Big Review B R
Brooks The Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brown & Sawyer 1000 W 37 43 N Y
Brown & Brown 69 W 115 N Y
Brown & Wilmot 71 Glen Maiden Mass
Bruce Lena Lovemakers B R
Bruno Max C 160 Baldwin Elmira N Y
Bryan Max & Twining 124 W 44 N Y
Brydon & Hanlon 25 Cottage Newark

Buckley Joe Girls from Happyland B R
Buckley Louise & Co Prescott Ariz
Bullock Tom Trocadero B R
Bunce Jack 3219 15 Philadelphia
Burgess Harvey J 627 Trenton av Pittsburgh
Burke Joe 344 W 14 N Y
Burke Minnie Trocadero B R
Burke Mark 100 Harrison Chicago
Burnett Tom Century Girls B R
Burns Jack 287 Bainbridge Brooklyn
Burrows Lillian 3050 North av Chicago
Burton Wm P & Daughter 123 W 46 N Y
Burton Sydney 126 2 E
Burton Jack 606 W 12th Glenside B R
Burton & Burton Empire Indianapolis Ind
Busch Devere Fox Reeves Beauty Show B
Bushnell May Fads & Foibles B R
Butlers Musical 423 S 8 Phila
Butterworth Charles 806 Treat San Francisco
Butterworth Hilda 111 Roxbury Ma
Byron Ben Passing Parades B R

Cahill Wm 305-7 Brooklyn
 Cain John E Knickerbockers B R
 Calne & Odum Majestic Tacoma
 Callahan Grace Bohemians B R
 Campbell Al 967 Amsterdam av N Y
 Campbell Harry Knickerbockers B R
 Campbell Phyllis Merrl Whirl B R
 Campbell & Parker Rose Sydel B R
 Campbell Zeilma Bon Tons B R
 Campeau Beatrice Knickerbockers B R
 Canfield Harry Knickerbockers B R
 Canfield & Carleton 3215 80 Bensonhurst L I
 Cantway Fred R 6425 Woodlawn av Chicago
 Capman Bert Follies of New York B R
 Capron Nell Follies of New York B R
 Cardon Harry Knickerbockers B R
 Cardowine Sisters 425 N Liberty Alliance O
 Carey & Stamps 324 43 Brooklyn
 Carle Irving 4208 No 41 Chicago
 Carleton Frank Broadway Gaiety Girls B R
 Carmona Victor 1425 Mont WistaLosAngeles
 Carmen Frank 465 W 163 N Y
 Carmen Beatrice 73 Cedar Brooklyn
 Carmontelle Hattie Marathon Girls B R
 Carrat Helen & Co 165 Warren av Chicago
 Carroll Mary 1425 Mont WistaLosAngeles
 Carson Bros 1058 56 Brooklyn
 Carters The Ava Mo
 Casad Irvin & Casad Darlington Wis
 Casad & Deane 2400 N Valley Dayton O
 Casburn & Murphy Wichita Kan
 Casmus & La Mar Box 247 Montgomery Ala
 Case Paul 81 S Clark Chicago
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Clark & Duncan 1131 Prospect Indianapolis
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Claton Carlos 235 1/2 E Av Nashville Tenn
Claus & Radcliffe 1649 Dayton av St Paul
Clayton Elsie Tiger Lillies B R
Clear Chas Grand Syracuse
Clemens Margaret 1001 1/2 Maidens B R
Clermontto & Miner 39 W 99 New York
Clever Trio 2123 Ark Philadelphia
Cliff & Cliff 4106 Artesian Chicago
Clifton Harry Dreamlanders B O
Clifford Quartet 1001 1/2 L Rock
Cliff & Sylvester 238 Winter Philadelphia
Clure Raymond Orpheum Portland
Clyo Itcheille 1479 Hancock Quincy Mass
Cohan Will H Miss New York Jr B R
Cohen & Near 1001 1/2 L B R
Cosa Chas G. Bullocker B R

Collins Eddie 5 Reed Jersey City N J
Collins Fred Dreamlanders B R
Collins Wm Pennant Winners B R
Collins & Hart Alhambra Paris
Colton Tommy Fiddlers B R
Colton & Darrow Kentucky Belles B R
Compton & Plumb 1230 Emerson av Minneapolis
Comrades Four 124 Trinity av New York
Conn Hiram Fred & Follies B R
Conn Richard 201 W 109 N Y
Connolly Bros 1906 N 24 Philadelphia
Coogan Alan Lovemakers B R
Coker Geraldine 475 Broadway New York
Cooke & Rothert Empire Johannesburg S A
Copeland Bros Rocky Ford Col
Corbett Adda Miss New York Jr B R
Corbett & Forrester 71 Emmet Newark N J
Cornfield Susan Wm 1010 Broadway B R
Cornish Wm A 1103 Broadway Seattle
Cotter & Boulden 1236 Vineyard Philadelphia
Coyle & Murrell 3527 Vernon av Chicago
Coyne & O'Connell 1010 Broadway B R
Crawford Catherine Reeves Beauty Show B R
Crawford Glenn S 1439 Baxter Toledo
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Cunningmer & Colonna Palace Derby Scot
Cunningmer Josie Rose Sydel B R
Cunningham & D. W. H. W. Champlain
Cunningham & Marlon Keiths Boston
Curley Charley Pennant Winners B R
Curtin Patate Century Girls B R
Curtis Blanche Marathon Girls B R
Curtis Sisters Hvy New York Indef
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Booked solid until May

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Dallas Heulah Majestic Houston
Dalton Harry Fen 176 Irving av Brooklyn
Daly & O'Brien National Sydney Indef
Darmy David Orpheus Los Angeles
Davenport Edna Big Banner Show B R
Davenport Flossie Pennant Winners B R
Davenport Pearle B Carlton Du Bois Pa indef
Davis Hazel M 3538 La Salle Chicago
Davis G Cooper 1800 Dayton Chicago
Dawson Dora 1000 10th St Dallas Texas
Dawson Eli & Gillette Sisters 344 E 53 N Y
De Clairville Sid 1313 Douglas Omaha

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A New Act in Preparation.

DeGrace & Gordon 923 Liberty Brooklyn
De Hollis & Valerie Majestic Birmingham
De Lo John B 718 Jackson Millwaukee
De Mar Rose 807 W 37 Pl Chicago
De Mar Zelle Knickerbockers B R
De Mott O'Orpheum Brooklyn
De Milt Gertrude 112 Sterling Brooklyn
De Oesch Mlle M 236 S 10 Saginaw
De Renzo & La Due Hip Cleveland
De Vassy Thos Big Banner Show B R
De Vito & Lillian 115 New York
De Vere Tony Watsons Burlesques B R
Le Vere & Roth Grand Knoxville Tenn
De Verne & Van 4573 Yates Denver
De Witt Hugh 28 N Y
De Young Tom 112 N Y
De Young Mabel 850 E 161 New York
Dean Lew 452 S Niagara Falls
Dean & Sibley 463 Columbus av Boston
Deery Frank 204 West End av New York
Deland & Lillian 115 New York B R
Delmar & Delmar 94 Henry New York
Delmor Arthur Irwins Big Show B R
Delmore Adelaide Girls from Happyland B R
Delton Bros 251 W 38 New York
Demarco 112 N Y Philadelphia
Deming & Alton American B R
Demonic & Belle Englewood N J
Denton G Francis 451 W 44 New York
Deomond Vere Lovemakers B R
Devereux Hubert 115 N Y Louis
Dias Mona Bohemians B R

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Some Costumes
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And the Prettiest and Daintiest Act in Vaudeville

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McKee and Lavigne Sisters were a pleasing act to my audience. J. G. COUDERMAN, Mgr. Julian Theatre, Chicago.

SINGERS AND DANCERS
WORK IN "ONE" ALWAYS

Richard Henry Little, Chicago "Tribune."—"The clever Lavigne Sisters, whose singing is going to lift them into headline prominence some day if they're not careful."

Europe's Greatest Novelty
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FEATURED ON EVERY BILL

Harry Fox and Millership Sisters

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America's Expert Banjoists

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WARD-WALLACE-CROSSMAN, (Mgr.)

Anita Diaz's Monkeys

Next Week (Feb. 6), Colonial, Lawrence.
Direction AL SUTHERLAND.

Dallas The 162 E 5 Mansfield O
Dixon Belle College Girls B R
Dobbs Wilbur Ginger Girls B R
Dockstader Black Dabney Washington
Dodd Emily & Jessie 301 Division av Bklyn
Doherty & Harlowe 423 Union Brooklyn
Dolan & Lenharr 2460 7 av New York
Doice Sisters 249 W 14 N Y

Dooley Jed Majestic Houston
Donaghy G Francis 319 44 Brooklyn
Donald & Carson 216 W 103 New York
Donagan Sisters Bon Tons B R
Donner Doris 343 Lincoln Johnstown Pa
Doss Billy 108 High Columbia Tenn
Douglas & Burns 186 W 48 N Y
Douglas Chas Washington Society Girls B R
Dove Johnny Al Fields Minstrels
Dow & Lavan 393 Cauldwell av New York
Downey Leslie T Elite Sheboygan Wis Indef
Doyle Phil Merry Whirl B R
Doyle & Fields 2348 W Taylor Chicago
Drew Chas Passing Parade B R
Drew Dorothy 377 S Av New York

Dube Leo 358 Stowe av Troy
Du Bois Great & Co 80 N Wash av Bridgeport
De Mars & Gualtieri 397 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Duncan A O 812 E 9 Brooklyn
Dunedin Troupe Bon Tons B R
Dunham Jack Bohemians B R
Dunn Arthur F 217 E Lacock Pittsburg
Durgin Geo Passing Parade B R
Dutton Chas W Friscilla Cleveland
Dwyer Lottie Trio 59 N Wash Wilkes Barre

B.

Eddy & Tallman 440 Lincoln Blvd Chicago
Edman & Gaylor Box 39 Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Gertrude Miss New York Jr B R
Edwards Shorty 213 Carroll Allegheny
Edythe Corinne 335 S Robey Chicago
Egan Geo Marathon Girls B R
Eiber Lew Bowery Burlesquers B R
Elliott & Earle 15 Hampton Pl Brooklyn
Elliott Jack Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elwood Perry & Downing 324 Harlem av Balto

Emelle Troupe 604 E Taylor Bloomington Ill
Emerald Connie 41 Holland Rd Brixton Lond.
Emerson & Le Clear 33 Beach Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emerson Harry Midnight Maidens B R
Emmett & Lower 419 Pine Darby Pa
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Enser Wm Hastings Show B R
Emmann H T 1334 Putnam av Brooklyn
Evans Allen Irwins Big Show B R
Evans Beanie 3761 Cottage Grove av Chicago
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Evans Teddy Midnight Maidens B R
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Fenner & Fox 689 Central Camden N J

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United Time. Direction MAX HART.

Ferguson Mabel Bowdoin Sq Boston Indef
Ferguson Frank 488 E 46th Chicago
Ferguson Joe 137 W 17th New York
Ferguson Margaret Hastings Show B R
Fern Ray 1306 W Ontario Philadelphia
Fernandes May Duo 307 E 87 New York
Ferrard Grace 3718 Warsaw av Chicago
Feria Evelyn Tiger Lillies B R
Ferry Wm Orpheum Sioux City
Field Bros Temple Detroit
Fields & Hanson Sun Marion O
Fields & La Adelle 881 W Ravenswood Chic
Finn & Ford 100 Waverly Winthrop Mass
Finney Frank Trocadero B R
Fisher Marie Broadway Gaiety Girls B R
Fisher Susie Rose Sydell B R
Fiske Gertrude Gradgraders B R
Fitzgerald & Quinn Bowery Burlesques B R
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Florence Nellie Columbians B R
Follette & Wickes 1824 Gates av Brooklyn
Forbes & Bowman 301 W 113 New York
Ford Johnson 300 Bohemians Baltimore
Ford & Williams Orpheum Ogden Utah
Ford Geo Queen of Jardin de Paris B R
Ford & Co 300 Fenton Flint Mich
Ford & Louise 133 S Broad Mankato, Minn
Forsman Robt N 406 W 95 New York
Forsyth Geo Waltham House Wigan Eng.
Foster Harry & Sallie 1336 E 13 Philadelphia
Foster Billy 2116 Centre Pittsburgh
Fowler Kate 324 W 36 N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 313 Filmore Rochester
Fox Will H Keitha Providence
Fox Will World of Pleasure B R
Foyer Eddie 9920 Pierpont Cleveland
Frances & C 200 E 10th St
Francis Winnifred Vanity Fair B R
Francis Willard 67 W 138 New York
Francisco 343 N Clark Chicago
Frank Sophia & Myrtle Miss N Y Jr B R
Frank Sig Gaiety Girls B R
Frederick Helen & Co Orpheum Portland
Fredericks Musical Bijou Racine Wis
Freed Jack 36 W 116 N Y
Freeman Florence Bway Gaiety Girls B R
Freeman Frank Bway Bohemia B R
Freeman Broe Girls from Happyland B R
Freiligh Lizzie Bowery Burlesques B R
French Henri Gerard Hotel New York
French & Williams 331 W Blaine Seattle
Freyville Majestic B R
Frey Trina Orpheum St Paul
Fricke William Lovemakers B R
Frobel & Ruge 214 W 33 New York
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Gaffney Sisters 1407 Madison Chicago
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Gage Chas 179 White Springfield Mass
Gale Ernie 163 Eastern Av Toronto
Gallagher Ed 44 New York
Gardner Family 1953 N 8 Philadelphia
Garden Geo Girls from Happyland B R
Gardner Andy Bohemians B R
Gardner George & Co 4646 Kenmore av Chic
Gardner Harry Prince Lido Angeles Indef
Garson Marion Grand Syracuse
Gath Karl & Emma 508 Cas Chicago
Gaynor Chas 768 17 Detroit
Gear Irving Century Girls B R
Geo Jays Orpheum Des Moines
Genaro & Thoei Majestic Corsicana Tex indef

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and Venetian Gondolier BAND,
Next Week (Feb. 6), Empire, Paterson

George Chas N Potomac Hagerstown Md
Germane Anna T 35 Arnold Revere Mass
Gettings J H 44 New York
Geyer Bert Palace Hotel Chicago
Gilbert Ella R Runaway Girls B R
Gill Edna Queen of Jardin de Paris B R
Ginsone Mildred Broadway Gaiety Girls B R
Girard Marie 41 Howard Boston
Gleason Violet 539 Lexington Waltham Mass
Glose Augusta Temple Detroit
Glover Edna May 862 Emporia av Wichita
Godfrey & Henderson 3200 E 14 Kansas City
Goforth & Doyle 35 Halsey Brooklyn
Golden Claude Miles St Paul
Golden Sam Washington Society Girls B R
Golden Nat Hastings Show B R
Golden Max & Alden Boston
Goldie Annette Big Banner Show B R
Goldie Jack Gaiety Girls B R
Goldsmith & Hoppe Grand Syracuse
Goodman Joe 3233 Van Pitt Philadelphia
Goodrich Mitchell Hastings Show B R
Gordo Ed 316 W 42 New York
Gordon Dan 1777 Atlantic av Brooklyn
Gordon & Barber 26 So Locust Hagerstown Md
Goss John 33 Sawyer Haverhill Mass
Gossane Bobby 400 So 6 Columbus O
Gottlieb Amy & Ned New York
Gould C W Marathon Girls B R

Gould & Rice 338 Smith Providence R I
Gort Trio 346 Willow Akron O
Grace Frank College Girls B R
Grace Lew 314 Penn av Baltimore
Graham Frank Marathon Girls B R
Grannon Ila Melrose Park Pa
Grant Burt & Martha 256 Dearborn Chicago
Graville & Mack Cherry Blossoms B R
Graves Joy Dreamland B R
Gray Trio 1466 Woodlawn av Indianapolis
Gray & Gray 1933 Birch Joplin Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowery Burlesques B R
Greene Winnifred Runaway Girls B R
Gremmer & Melton 1427 S 6 Louisville
Grievess 13 W 66 N Y
Griffith John P Trocadero B R
Griffith Myrtle 1508 Kirkwood av Pittsburgh
Griggs & Root 1385 Cambria Philadelphia
Grinn & Satchell Peoples Phila
Grover & Richards Orpheum Omaha
Grover Sisters 503 N Hermitage Trenton N J
Grossman Al 533 North Rochester
Growth Genette Washon Society Girls B R
Gruber & Kew 463 4 Av E Flint Mich
Guliforly & Charlton 303 Harrison Detroit
Guyer Victoria Miss New York Jr B R

H.
Hall E Clayton Elmhurst Pa
Hall Ed Pastors Pade B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 54 Orchard Norwich Conn
Halperin Nan 1621 E 17 Av Denver
Halls Dogs 111 Walnut Revere Mass
Halpern Joe Hastings Show B R
Hansen Boys 21 E 19 New York
Hasted Willard 1141 Prytanian New Orleans
Hamlin The 51 Soaval Pl Detroit
Hamilton Estelle B Pantages Sacramento
Hamilton Maude Watsons Burlesques B R

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Sullivan-Comdine Circuit.

Hammond Grace Robinson Crusoe Girls B R
Hampton & Bassett Virginia Chicago
Hanvey Lou 553 Lenox av New York
Hanson Three Pennant Winners B R
Hanson Harry L Sun Marion O
Hanson Billy 145 No Madison av Chicago
Hansone & Co 1987 Tremont Boston
Hanvey Lou 553 Lenox av New York
Harcourt Frank Crocker Jacks B R
Harney Ben National Sydney Australia
Harrington Bobby Serenaders B R
Harris & Randall Palace Hotel Chicago
Harron Lucy Knickerbockers B R
Hart Bros 394 Central Central Falls R I
Hart Stanley Ward 846 Pine st St Louis
Hart Maude 1458 Madison av New York
Hartwell Edna Big Banner Show B R
Harvey Harry Hastings Show B R
Harvey & Welch 7 E 119 N Y
Havens The 507 Western Moundville W Va
Hawman Gretchen 512 W 18 New York
Hawell Loney Orpheum New Orleans
Hastings Harry Hastings Show B R
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Next Week (Feb. 6), Colonial, Lawrence
EDW. S. KELLER, Rep.

Hawkins Harry College Girls B R
Hayes Margaret Watsons Burlesques B R
Hayes Gertrude Palace of the Day B R
Hayes & Patton Carson City New Indef
Hayman & Franklin Palace Glasgow
Haynes Beatrice Americans B R
Hayward & Hayward Trent Trenton N J
Haywood Sisters Unique Byersville
Hazelton Jas Washington Society Girls B R
Hearn Sam Follies of the Day B R
Heath Frankie Big Review B R
Hedge John Orpheum Leavenworth Kan
Held & La Rue 1228 Vine Philadelphia
Helene Liza Luckly Belles B R
Henderson & Thomas 327 W 40 New York
Hendrix Kiari College Girls B R
Henelia & Howard 444 N Clark Chicago
Henlings Blowy Quincy H Brooklyn
Henry Girls 3336 So 17 Philadelphia
Henrys Bijou Minneapolis
Herberts The 47 Washington Lynn Mass
Herman & Rice 423 W 30 New York
Hers Geo 331 Stone av Saratoga
Hezale 2804 Manitou av Los Angeles
Heavley Great 301 Desmond Sayre Pa
Hill Arthur Hastings Show B R
Hill Edmunds Trio 363 Nelson New Brunswick
Hill J G Gaiety Girls B R
Hillard May Sam T Jacks B R
Hillman & Roberts 516 S 11 Saginaw Mich
Hillie Harry Robinson Crusoe Girls B R
Hillyers 193 Bay 25 Bensonhurst N Y
Hines & Fenton 11 W New York
Hoey & Moser Majestic Kalamazoo Mich
Holden J Maurice Dainty Duchess B R
Holden Harry Knickerbockers B R
Hollander Joe Irvins Majestic B R
Holmes Bros 614 Lake Cadillac Mich
Holmes Ben Box 391 Richmond Va
Holt Alf Sydney Australia
Honan & Heim 138 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 414 W New York
Hopp Fred 338 Littleton av Newark N J
Horton & La Triaka 300 9 Av Long Island City
Hotelling Edward 557 S Division Grand Rapids
Howard Bros Keiths Boston
Howard Chas Follies of New York B R
Howard Emily 444 N Clark Chicago
Howard Mote Vanity Fair B R
Howard Geo F Big Review B R
Howard Comedy Four 333 3 Av Brooklyn

CHAS. HOWE AND CO.

"A Broken Heart."
Written by Chas. Howe.
Pantages, St. Joseph, Next Week (Feb. 6).

Howard Harry & Mae 333 S Peoria Chicago
Howard Bernice & Co 353 W 38 New York
Howard & Howard Majestic Milwaukee
Howe Sam Lovemakers B R
Howe Lisette Watsons Burlesques B R
Hugel & Quinn 526 Rush Chicago
Huford & Chalm Orpheum Rockford Ill
Hulbert & De Long Princess St Paul
Hunt Koot Washington Society Girls B R
Hunter Ethel 4935 Troost Kansas City
Hunter & Rosa 330 So Senate av Indianapolis
Hurley F J 153 Magnolia av Elizabeth N J
Hutchinson Al 310 E 34 New York
Huxley Dorcas B Vanity Fair B R
Hyatt & La Nore 1613 W Lanvale Baltimore
Hylands 33 Cherry Danbury Conn
Hymen John H Polis Bridgeport
Hynde Bessie 511 Pearl Buffalo

I.
Iler Burke & Davenport Grand Cleveland
Imhoff Roger Fads & Follies B R
Inge Clara 200 W 49 N Y
Ingram & Seelye Grand Toronto
Ingram Two 1405 Story Boone Ia
Innes & Ryan Majestic Dallas
Irish Mary Watsons Burlesques B R
Irving Pearl Pennant Winners B R
Irwin Geo 327 W 48 New York
Irwin Geo Irvins Big Show B R

J.
Jackson H'ry & Kate 260 Buena Vista Yonkers
Jackson Alfred 80 Tupper Buffalo
Jackson Robt M Hastings Show B R
Jackson & Long No Vernon Ind
Jackson Family Palace Cork Ireland
Jansen Ben & Chas Bowery Burlesques B R
Jeffries Tom 150 Henry Brooklyn

P. O'MALLEY JENNINGS

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Jenkins Wallace Tiger Lillies B R
Jennings Jewell & Jarlowe 2353 Arl'g'tn St L
Jerge & Hamilton 1232 Mass av Buffalo
Jerome Edwin Mary Whirl B R
Jesse & Dell 1302 N 5 St Louis
Jesse Johnny Knickerbocks B R
Jewell Mildred 5 Aldine B R
Jewel 153 Littleton av Newark N J
Johnson Honey 39 Tremont Cambridge Mass
Johnson Dick Sequin Tour South America
Johnson Bros & Johnson 444 Calverhill Phila
Johnson Elsie Revue Beauty Show B R
Johnston & Huckle Golden Crook B R
Johnstons Chester B 49 Lexington av N Y
Jones & Rogers 1351 Park av New York
Jones Maud 471 Lenox av New York
Jones & Gilliam Yale Stock Co
Jones & Whitehead 33 Boyden Newark N J
Julian & Dyer 47 High Detroit
Junda Lee Big Banner Show B R
Juno & Wells 511 E 78 New York

K.
Karno Co American Chicago
Kartello Bros Paterson N J
Kaufman Bros Orpheum Duluth
Kaufman Louis & Marie Sergere Paris
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Kaufmanns 240 E 25 Chicago
Keating & Murray Blakers Wildwood N J ind
Keaton & Darryl 74 Boylston Boston
Ketcher Thore 38 13 Wheeling W Va
Keeley Bros Schuman Frankfort Ger

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THEM'S THEM. ANNIE M.

Jim F.

Kelke Zena 110 W 44 N Y
Kelley Joe K 9 and Arch Philadelphia Indef
Kelly Eugene Knickerbockers B R
Kelly Lew Serenaders B R
Kelly & Wentworth Princess Wichita Kan
Kelsey Sisters 4332 Christiania av Chicago
Keltner 183 Colonial Pl Dallas
Kendall Ruth Miss New York Jr B R
Kendall Chas M 1234 E 12th Detroit
Kennedy Joe 1131 N 2 av Knoxville
Kenney Chas Tiger Lillies B R
Kenney Nobody & Platt Forsyth Atlanta
Kenney & Hollis 56 Holmes av Brookline Mass
Kent & Wilson 4026 W 40th Chicago
Kenton Dorothy Orpheum Salt Lake
Keough Edwin Continental Hotel San Fran
Kearner Rose 438 W 164 New York
Kidders Bert & Dorothy 1374 Clay San Fran
Kine Josie Bowery Burlesques B R
King Margaret H Serenaders B R
King Bros 311 4 Av Schenectady
King Violet Winter Gard Blackpool Eng ind
Kinnabrew & Klara O H Plymouth Ill indef
Kinslow 1710 3 av Evansville Ind
Kinsura Troupe Orpheum Brooklyn
Klein & Clifton Family Ottawa
Knowles R M College Girls B R
Knox & Alvin Empress Cincinnati
Koehler Grace 5556 Calumet Chicago
Kohers Thore 38 13 Wheeling W Va
Koier Harry Queen of Jardin de Paris B R
Konerz Bros Hammersteins N Y
Kurtis Busse Orpheum Dallas

L.
Lacey Will Pastime Wichita Kan
Lacquer Lila Vanity Fair B R
Lafayette Two 185 Graham Oshkosh
Laird Major Irvins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesques B R
Lancaster & Miller 446 Jones Oakland
Lane Goodwin Lane 3713 Locust Phila
Lane & Ardell 332 Genesee Rochester
Lane Eddie 305 E 73 New York
Lang Karl 273 Blackford av Memphis

L.
Lacey Will Pastime Wichita Kan
Lacquer Lila Vanity Fair B R
Lafayette Two 185 Graham Oshkosh
Laird Major Irvins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesques B R
Lancaster & Miller 446 Jones Oakland
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Lane & Ardell 332 Genesee Rochester
Lane Eddie 305 E 73 New York
Lang Karl 273 Blackford av Memphis

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Lansner Ward B 333 Schaefer Brooklyn
Larson Gals 440 Detroit
La Blanche Mr & Mrs Jack 3318 E Baltimore
La Centra & La Rue 3461 3 Av New York
La Clair & West Box 155 Sea Isle City N J
La Fure Cleanore Miss New York Jr B R
La Mar Duke 446 N 10th Chicago
La Mass Bennett & La Mass 3593 Pitkin Bkln
La Molnes Musical 332 5 Barabow Wis
La Noile Ed & Helen 1707 N 16 Philadelphia
La Ponte Marg 131 W Comcoe San Antonio
La Rocca Moxey P 194 Ohio Chicago
La Rue & Holmes 31 Little Newark
La Tell Bros Bowdoin Sq Boston
La Tour Irene 34 Atlantic Newark N J
La Vettes 1708 W 11 Kansas City
Larkin Nicholas Runaway Girls B R
Larose 336 Bleeker Brooklyn
Larriev & Lee Dreamland Murray City O
Lashe Great 1611 Kent Philadelphia
Laurent Marie 75 E 118 New York
Lavender Will Bol Review B R
Lavine & Laman 3301 B 21 Cleveland
Lavardes Lillian 1809 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 45 Copeland Roxbury Mass
Lawson & Nance 333 W 44 New York
Layton Marie 333 E Indiana St Charles Ill
Le Beau Jean Gaiety Girls B R
Le Beau & St John Washington Spokane
Le Bange & Le Bange Washington St Louis
Le Hirt 740 Clifford av Rochester
Le Pages 136 French Buffalo
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 333 Everett Kansas City Kan
Le Roy Chas 1206 N Gay Baltimore
Le Roy & Adams 1313 Locust av Erie Pa
Le Van Harry Big Review B R
Leahy Bros 348 East av Pawtucket R I
Lee Minnie Bowery Burlesques B R
Lee Rose 1040 Broadway Brooklyn
Lee Joe Kinsley Kan
Leffingwell Nat & Co 335 W 150 New York
Lefter Edith Tiger Lillies B R
Leick & Keith Hip Bishop Eng
Lense The 1914 Newport av Chicago
Leonard & Drake 1099 Park Pl Brooklyn
Leonard & Phillips Hong Kong Toledo Indef
Le Roy Vivian Golden Crook B R
Lerner Dave Americans B R
Leslie Genie 331 Tremont Boston
Leslie Frank 134 W 139 New York
Leslie Mabel Big Banner Show B R
Leslie Geo W 114 W 121 New York
Leslie Eleanor Merry Whirl B R
Lester Joe Golden Crook B R
Lester & Kellist 313 Fairmount av Jersey City
Levin D & Susie 14 Prospect W Haven Conn
Levitt & Pa 100 W 10th St
Levy Family 47 W 139 New York
Lewis Bert Majestic Columbus Ga
Lewis A Vanity Fair B R
Lewis & Lake 3411 Norton av Kansas City
Lewis Phil 115 W 121 New York
Lewis Walt & Co 677 Washn Brookline Mass
Lewis & Green Dainty Duchess B R
Lillian Grace Century Girls B R
Lingerman 708 N 5 Philadelphia
Linsord Louis & Helen Serenaders B R
Lisman Harry Hastings Show B R
Livingston Murry 330 E 162 New York
Lloyd & Castano 104 E 61 New York
Lockhart & Webb 353 W 33 N Y
Lockwood Sisters Big Show Girls B R
Lockwood Musical 331 Cannon Poughkeepsie
Lola & Love 3914 W 33 Brooklyn
London & Riker 33 W 92 New York

Shedongworth

A Refined Novelty Singing Act.
Next Week (Feb. 6), Gayety, So. Chicago.

Lorraine Oscar Grand Pittsburg
Lorraine Harry Big Review B R
Lorraine Rita Tiger Lillies B R
Lovett Ed World of Pleasure B R
Lowe Leslie J Hong Kong Toledo Indef
Low Musical 87 Ridge av Rutherford N J
Lower Ed Hastings Show B R
Luce & Luce 336 N Broad Philadelphia
Lukens Al Marathon Girls B R
Luttinger Lucas Co 526 Valencia San Fran
Lynch Hana 355 Woodward av Grand Rapids
Lynch Jack 32 Houston Newark
Lynova Grand Massillon O
Lynn Louis Star Show Girls B R
Lynn Roy Box 33 Jefferson City Tenn
Lyon & Atwood Dunns Cafe San Fran Indef

M.
Macdonald Sisters 12 Bache San Francisco
Mack Anna Tiger Lillies B R
Mack Tom Watsons Burlesques B R
Mack & Co Lee 44 N 10th Chicago
Mack Wm Follies of the Day B R
Mack & Mack 5947 Chestnut Philadelphia
Mack & Walker Keiths Columbus O
Mackie Two Folia Springfield
Mackey J J 333 E 123 New York
Macy Maud Hall 3318 E 36 Sheephead Bay
Madison Chas Trocadero B R
Mae Florence 43 Jefferson Bradford Pa
Mae Rose Passing Parade B R
Maguire H S 44 N 10th Chicago
Mahoney May Irvins Big Show B R
Main Ida Dunns Cafe San Francisco Indef
Maitland Mable Vanity Fair B R
Majestic Musical Four Bway Gaiety Girls B R
Major Roy Dunns Cafe Toronto
Mann Chas Dreamlanders B R
Mangels John W 503 N Clark Chicago
Manning Frank 353 Bedford av Brooklyn
Manning Trio 70 Clacy Grand Rapids
Mantella Marionette 420 Berkeley av Chic
Murrell & Lenett Majestic Jacksonville
Mardo Trio Lyle Temple Pt Wayne Ind
Mardo & Hunter Cozy Corner Girls B R
Marine Comedy Trio 187 Hopkins Brooklyn
Mario Louis 44 N 10th Chicago
Marion Johnny Century Girls B R
Marion Dave Dreamlanders B R
Mario Aldo Orpheum Sioux City

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Martin Dave & Percie Jefferson St Augustine
Martin Frank A T Jacks B R
Martin Carl 67 E 57 New York
Mason Harry L College Girls B R

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Mays Musical Four 154 W Oak Chicago
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McAllister Dick Vanity Fair B R
McAvoy Harry Brigadiers B R
McCauley Larry Irwins Big Show B R
McCaun Geraldine & Co 706 Park Johnston Pa
McCarthy & Barry 1810 Gravesend av St Louis
McCarvers 144 W 25 New York
McClain M 2221 Madison av Pittsburgh
McCloud Mable Bon Tons B R
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 1810 Gravesend av Bklyn
McCune & Grant 626 Benton Pittsburg
McDowell John & Alice 627 E Detroit
McGarry & McGarry Pennant Winners B R
McGarry & Harris 521 Palmer Toledo
McGregor Sandy Girls B R
McGuire Tuts 69 High Detroit
McIntyre W J Follies of the Day B R
McKay & Cantwell Anderson Louisville
McNallys Four 229 E 18 New York
McNamee 41 Smith Poughkeepsie
McWaters & Tyson 471 60 Brooklyn
Meahan Billy Sam T Jacks B R
Meik Anna Brigadiers B R
Melody Lane Girls Elitist Lansing
Mendelsohn Jack 163 W 63 New York
Menetekel 104 E 14 New York
Meredith Sisters 29 W 65 New York
Merrill & Otto Orpheum Spokane
Merritt Hal Keitha Philadelphia
Merritt Raymond 178 Tremont Pasadena Cal
Methen Sisters 12 Culton Springfield Mass
Meyer David Lewis & Lake Musical Co
Meyers Anna Pennant Winners B R
Michael & Michael 320 E 12 New York
Miliam & De Bois 125 19 Nashville
Miles Margaret Fads & Follies B R
Military Four 479 E 24 Paterson N J
Miliard Bros Rose Sydel B R
Miller Larry Princesses B R
Miller May Knickerbockers B R
Miller A Queen of Jardin de Paris B R
Miller Helen Passing Parade B R
Miller & Marshall 264 E 12 New York
Miller & Princeton 32 Olney Providence
Miller Theresa 118 W Grand av Oklahoma
Mills & Moulton 58 Rose Buffalo
Milton Joe Keitha Syracuse
Milton & De Bois 125 19 Nashville
Mikel Hunt & Miller 102 14 Cincinnati
Mitchell Bennett Miles N J Jr B R
Mitchell & Cain Empire Johannesburg
Moller Harry 24 Blymer Delaware O
Monarch Four Golden Girls B R
Montgomery Harry 154 E 124 New York
Montambo & Bartell 40 E Liberty Waterbury
Mooney & Holben Clapham London
Moore Knits Knickerbockers B R
Moore Helen 601 W 151 N
Moore Geo 2164 Cedar Philadelphia
Moore Mabel Valentine Bijou Bay City
Mooney Wm Brigadiers B R
Morette Sisters Bijou Quincy Ill
Morgan Bros 325 E Madison Philadelphia
Morgan King & Thompson Sila 603 E 41 Chic
Morgan Meyers & Mike 1226 W 26 Phila
Morris Felice Orpheum New Orleans
Morris Joe Dainty Duchess B R
Morris Ed Revue Beauty Show B R
Morris Helen Passing Parade B R
Morris & Wortman 132 N Low Allentown Pa
Morris & Kramer 1206 St Johns Pl Bklyn
Morris Mildred & Co 250 W 25
Morrison May Watsons Burlesques B R
Morse Marie Brigadiers B R
Morton Harry K Golden Crook B R
Morton West & Morton Family Detroit
Morton & Keen 574 E 11 Brooklyn
Mowatta Five Apollo Vienna
Mull Eva World of Pleasure B R
Mullen Tom Queens of Jardin de Paris B R
Mullen Jim Lovemakers B R
Muller Maud 601 W 151 N
Mullvey & Amoros Orpheum Denver
Murphy Frank P Star Show Girls B R
Murphy Frances Dreamlanders B R
Murphy Sonnetta Norka Akron O
Murray Elizabeth New Amsterdam N Y Indef
Murray & Alvin Great Alibi Co
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My Fanny 12 Adams Strand London
Myers & Macdon 169 E 1st av Troy N Y
Myrie & Orth Muscoda Wis

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Nash May Columbiars B R
Nawn Tom & Co Lyrie Dayton
Nastaro Nat & Co 2101 Tracy av Kansas City
Natty Rides Rose 482 E M M Bridgeport
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Nelson Bert A 1942 N Humboldt Chicago
Nelson Oswald & Berger 50 E 133 N Y
Nevoras Three Orpheum Montreal
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Nugent J C Keitha Columbus

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O'Connor Trio 708 W Allentown av Phila
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Odell & Gilmore 1146 Monroe Chicago
Odiva Bronx N Y
O'Donnell J 132 E 124 N Y
Ogden Gertrude 22 235 N Mosart Chicago
Oliver Clarence 3265 Holmes Kansas City
O'Neill & Regency 593 Warren Bridgeport
O'Neill Trio Orpheum Sharon Pa
Opp Joe Kentucky B R
O'Rourke & Atkinson 1348 E 46 Cleveland
Orpheum Comedy Four Queen Jardin de P B R
Orr Chas F 131 W 11 New York
Oren & McKennie 603 East Springfield Ohio
Osban & Dola 228 No Willow av Chicago
Ott Phil 173 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago
Owens The 45 Kinsey av Kenmore N Y

P.

Packard Julia Passing Parade B R
Palme Kathie Mile 121 E 46 Chicago
Palmer Daisy Golden Crook B R
Palmer Louise Irwins Big Show B R
Pardue Violet Follies of New York B R
Parfay Edith College Girls B R
Parker Harry 187 Hopkins Brooklyn
Parker & Morrell 187 Hopkins Bklyn
Parvis Geo W 2534 N Franklin Philadelphia
Patridge Mildred Kentucky Belles B R
Patterson A L Kentucky Belles B R
Patterson Sam 39 W 133 N Y
Paul Dottie B Rollickers B R
Pauli & Ryholda 389 County New Bedford
Paulinetti & Pique 4234 Wain Franklin Pa

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Payton Polly Bohemians B R
Pearl Violet Midnight Maidens B R
Pearl Marty 32 Marcy av Brooklyn
Peerless Gilbert Ginger Girls B R
Pearson Walter Merry Whirl B R
Pederson Bros 325 Greenbush Milwaukee
Pelota The 181 Westchester av Atlantic City
Pendletons Empire San Francisco
Pepper Twins Lindsay Can
Perry & Wilson 104 W 40 New York
Perry Frank L 747 Buchanan Minneapolis
Peters the Great 48 E 14th av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane 4027 Belleview av Kan City
Phillips Samuel 316 Clason av Brooklyn
Phillips Sisters Palace Leipzig GA
Piccolo Midge Box 33 Phenicia N Y
Pierston Hal Lovemakers B R
Pisrococos Five Lovemakers B R
Pisano Ten 15 Charles Lynn Mass
Polland Gene Casino Girls B R
Potter Wm Big Banner Show B R
Potter & Harris Majestic Paterson N J
Powder Saul Follies of New York B R
Powell Eddie 2214 Chelsea Kansas City
Powers Elephants 748 Forest av N Y
Powers Bros 15 Traak Providence
Price Harry M 924 Longwood av N Y
Prices Jolly 1629 Arch Philadelphia
Priors The Tukuluia Wash
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Q.

Quigg & Nickerson Follies of 1910
Quinlan Josie 644 N Clark Chicago

R.

Radicoff Ned Dreamlanders B R
Radcliffe Pearl Watsons Burlesques B R
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Rainbow Sisters 340 14 San Francisco
Ramsey Alie Washington Society Girls B R
Randall Edith Marathon Girls B R
Ranf Claude Empress Chicago
Raper John 125 E 124th Chicago
Rathakeller Trio Majestic Houston
Rawls & Von Kaufman Grand Portland
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Ray & Burns 231 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Ruby & Co Shcas Toronto
Raymore & Co 147 W 95 N Y
Ried & Hadley Star Show Girls B R
Redner Thomas & Co 973 Hudson St Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 226 E 42 Los Angeles
Reed Bros Orpheum Portland
Reeves Al Reeves Beauty Show B R
Refflke Joe 162 Dudley Providence
Regal Trio 118 W Wash Pl N Y
Reld Jack Runaway Girls B R
Reld Sisters 45 Broad Elizabeth N J
Relly & Bryan Pecke Bad Boy Co
Reyes John 117 E 124th Chicago
Remy & Soper Family Barberton O
Renales The 2044 Sutter San Francisco
Reese Len 1021 Cherry Philadelphia
Revere Eleanor Pennant Winners B R
Revere Marie 125 E 124th Chicago
Reynolds & Donegan Mellina Hanover G
Reynolds Lew Follies of the Day B R
Rianose Four Grand Indianapolis
Rice Louise Dreamlanders B R
Rice Frank & Tree 6340 Vernon av Chicago
Rice Sully & Scott Proctors Newark
Rich & Howard 214 E 10 N Y
Rich & Rich 2493 Milwaukee av Chicago
Richard Bros 116 E 124th Chicago
Richard Great Colonial Lawrence Mass
Riley & Ahearn 25 Plant Dayton O
Rio A C 269 W 126 New York
Rio Violet Knickerbockers B R
Ripon Alf 646 E 27 New York
Ritchie Billy Vanity Fair B R
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Roastin Mile Queens of Jardin de Paris B R
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Roberts C E 1251 Sherman av Denver
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Rose Blanche Cracker Jacks B R
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Ross Sisters 66 Cumerford Providence
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Royden Virgie Rose Sydel B R
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Rutans Song Birds Alrdome Middletown O
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S.

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Saxon Chas Big Review B R
Scanlon W J Orpheum Minneapolis
Scanlon Geo B College Girls B R
Scarlet & Scarlet 912 Longwood av N Y
Schilling Wm 1000 E Lantz Baltimore
Scintella 533 Lyell av Rochester
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & York 40 Morningside av N Y
Scully Will P 2 Webster pl Brooklyn
Sears Gladys Midnight Maidens B R
Selby Hal M 304 Schiller Bldg Chicago
Semon Primrose Ginger Girls B R
Sensell Joe 214 Bleasore E 124th Chicago
Sexton Chas B 2249 Johnston Chicago
Sevangala 526 Abel Easton Pa
Seymour Nellie 111 Manhattan N Y
Shaw Edith Irwins Majestic B R
Shaw Thos 265 E 124th Chicago
Shea Tex & Mabel 622 N Main Dayton O
Shan Al Big Banner Show B R
Sheck & Darville 2028 N Clark Chicago
Shedman Dogs Dumont N J
Shelvey Bros 205 E Main Waterbury
Shepperley Sisters 350 Dovercourt Toronto
Sherrick & Bennett Dreamlanders B R
Sherlock Frank 514 W 135 New York
Sherlock & Holmsted 315 E 124th Chicago
Sherman & De Forest Grand Portland
Shermans Two 252 St Emanuel Mobile
Sherry J W Pennant Winners B R
Sherwood Jeanette Ginger Girls B R

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Siddons Carlo Palace Boston
Sidman Sam Passing Parade B R
Siegel Emma Irwins Majestics B R
Siegel & Matthews 324 Dearborn Chicago
Silver Nat Silver Nat Burlesques B R
Sims Grand Portland
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Smith & Brown 1224 St John Toledo
Snyder & Buckley Fads & Follies B R
Sonnars & Storker Majestic Dallas
Sousin Samuel Irwins Show B R
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Spelvin Geo Sam T Jacks B R
Spencer & Jettie 115 E Philadelphia
Spisael Bros & Co Majestic Chicago
Sprague & Dixon 469 Sackett Brooklyn
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Stadium Trio St Charles Hotel Chicago
Stappolish Chas A Cooce Girls B R
Stanley Stan 905 Bates Indianapolis
Stanley Harry 8 Majestic Dallas
Stanley Walter Maude Adams Co
Stanwood David 284 Bremen E Boston
Starr & Sasa 443 N 2nd Philadelphia
Stedman Al & Fannie 425 E 30 Boston
Steinert Thomas Trio 631 Lenox av N Y
Steinman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Stepping Gladys 1154 E 124th Chicago
Stevens Harry Century Girls B R
Stevens Peter Majestic Columbus Ga
Stevens Will H Serenaders B R
Stevens E 265 So First Brooklyn
Stevens Paul 222 W 33 New York
Stevens Lillie Brigadiers B R
Stevens & Moore Columbiars B R
Stewart Musical Star Show Girls B R
Stewart Harry M 265 E 124th Chicago
Stewart Ed 265 E 124th Chicago
Stickney Louise Hippodrome N Y Indef
Stirk & London 23 Hancock Brooklyn Mass
Stone Geo Ginger Girls B R
St James & Dacre 183 W 34 N Y
Strobl May Broadway Galey Girls B R
Storchheim H 2522 Atlantic Brooklyn
Strubbsfield Trio 5203 Maple av St Louis
Sullivan Danl J & Co 1917 W 61 Cleveland
Sully & Phelps 183 W 34 N Y
Summers Allen 1566 W Division Chicago
Sutton Larry E 626 N Clark Chicago
Sweeney & Rooney 1220 Wymonding av Detroit
Sweetie Little Irwins Majestic B R
Swisher Gladys 1154 E 124th Chicago
Swor Bert Columbiars B R
Sydney Oscar Lovemakers B R
Sylvester Cecelia Passing Parade B R
The Princeton Hotel Hoboken N J
Symonds Alafretta 100 E 11th Chicago
Symonds Jack Keeney New Britain Conn
Syts & Syts 140 Morris Philadelphia

T.

Tambo & Tambo Empire Sunderland Eng
Tangley Pearl 81 So Clark Chicago
Teal Raymond Maude Adams Co
Temple & O'Brien 429 E 2 Fargo N D
Temple Quartette Columbia St Louis
Tenley Elmer Pennant Winners B R
Terrill Frank 183 W 34 N Y
Thatcher Fannie Bon Tons B R
Thomas & Hamilton 667 Dearborn av Chicago
Thomas & Wright 535 N Clark Chicago
Thompson Mark Bohemians B R
Thomson Harry 183 W 34 N Y
Thornton Arthur Golden Crook B R
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 222 St Nich av N Y
Thorns Juggling 52 Rose Buffalo
Thurston Leslie 1322 E Washington
Tilford Lew Orpheum San Francisco
Tinney Frank Orpheum San Francisco
Tivoli Quartette Gralswold Cafe Detroit Indef
Tomba Andrew College Girls B R
Tone Topsy Topsy Topsy School Chicago
Toscat 5 av Nashville Tenn
Tracy Julia Raymond Barthold Inn N Y
Travels Belle 210 N Franklin Philadelphia
Traverse Roland 22 W 42 N Y
Tremaine Muri 230 Caldwell Jacksonville Ill
Trevor Edwin & Dolores Golden Crook B R
Trilliers 246 E 30 New York
Troxell & Winchell 208 2 N Seattle

HARRY TSUDA

Next Week (Feb. 6), Orpheum, Reading, Pa.
Booked Solid. James E. Plunkett, Mgr.

Tunis Fay World of Pleasure B R
Tuttle & May 2327 W Huron Chicago
Tuxedo Comedy Four New Bedford Mass
Twydeman & Dooley 108 Elm Camden N J

U.

Ulline Arthur M 1769 W Lake Chicago
Ulline Comedy Trio 1927 Nicholas Phila
Usher Claude & Fannie Keitha Providence

V.

Vagrants Three Maryland Baltimore
Valadons Les 24 Brewer Newport R I
Valdare Reale Schindlers Chicago
Valentine & Ray 2534 5 Jersey City
Vallettas Leopards Orpheum San Francisco
Valletta & Lamson 1329 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie Keitha Boston
Van Dille Sisters 61 W 135 N Y
Van Horn Edith & Cracker Jack B R
Van Osten Eva Queen of Jardin de Paris B R
Van Osten Bob Sam T Jacks B R
Vardelles Lowell Mich
Vardon Perry & Wilber Majestic Denver
Vardley Comedy Trio 515 Rialto Indianapolis
Vassar & Arken 323 Christopher Bklyn
Vass Victor V 25 Haakins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie & Cracker Jack B R
Vedmar Rene 2325 Broadway N Y
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 137 Hopkins Brooklyn
Veronica & Hurl Falls Empire London Indef
Village Comedy Four 1512 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton George Serenaders B R
Violetta Jolly 41 Loipzker Berlin Ger
Vyner Idylla Reeves Beauty Show B R

W.

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Brooklyn Indianapolis
Walker & Storker Majestic Milwaukee
Walling Ida Watsons Burlesques B R
Walsh Helen & May Dainty Duchess B R
Walsh Martin Trocadero B R
Walker Jas Dreamlanders B R
Walters Comed Four 1512 Ringgold Chicago
Walters John Lyric Ft Wayne Ind Indef
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Headlining and Closing All Bills on the Pantages Circuit.
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Ward Mack 800 W 70 New York
Ward Harry B Rollickers B R
Wardon & Delia 1200 42nd St Phila
Washburn Blanche Washington Soc Girls B R
Washburn Dot 1200 Mohawk Chicago
Water Carl P Sam T Jacks B R
Waters Hester Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Wayne Bert W College Girls B R
Wayne Sisters Watsons Burlesques B R
Weaver Frank & Co 1766 N 9 Baltimore
Weber Johnnie Rose Sybil B R
Welch Jas A 1214 14th St Chicago
Welch Thos Runaway Girls B R
Welch Tini Vanity Fair B R
Welch Mealy & Montrose Orpheum Seattle
Well John & Krusadt Rotterdam
Weston Al Bowers Burlesque B R
West Al 606 E Ohio Pittsburgh
West Wm Irwins Majestics B R
West Sisters 1412 Jefferson av Brooklyn N Y
West & Denon 185 W Cedar Kalamazoo
Weston Al Bowers Burlesque B R
Weston Bert Star Show Girls B R
Weston Dan E 141 W 116 N Y
Western Union Trio 3541 E Clearfield Phila
Wetherill W J 13 Chester av
Whelan Sisters 1414 7 Philadelphia
Wheelers 41 E Ohio Chicago
Whirl Four 1551 Shunk Philadelphia
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Whitney Tillie 36 Kane Buffalo
Wichert Grace 3038 Michigan av Chicago
Wilber Marshall Atlantic City N J
Wiley May F Big Revue B R
Wilkins & Wilkins 363 Willis av N Y
Wilhelm Fred Sam T Jacks B R
Willard Frances Tiger Lilies B R
Willard & Bond Majestic Cedar Rapids Ia
Williams Clara 3450 Fremont Chicago
Williams Cowboy 4715 Upland Philadelphia
Williams Chas 3652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 108 N Y
Williams & DeCroix Ashton av Lynn Mass
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Williams & Sterling Box 1 Detroit
Williams & Stevens 3516 Calumet Chicago
Williams & Segal Hathaway Lowell Mass
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Willis & Hagan National Sydney Australia
Wilson Fred & Co 1200 42nd St Chicago
Wilson Lottie 2503 Clifton av Chicago
Wilson Al & May Dora Schenectady, Indef
Wilson Marie Queen of Jardin de Paris B R
Wilson Lissie 175 Franklin Buffalo
Wilson Jas Gaiety Girls B R
Wilson Patter Tom 3556 7 Av N Y
Wilson & Pinkney 307 W 15th Kansas City
Wilson & Wilson Anderson Louisville
Wilson Joe M 9 Arch Philadelphia
Winfield Frank 1414 7 Philadelphia
Winkler Kress Trio 353 W 33 New York
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Witty Tally Co
Wife & Lee 324 Woodlawn av Toledo
Wood Broe Vanity Fair B R
Woodall Billy 420 1st av Nashville
Wood Willie 500 W 164 New York
Work & Ower Orpheum Omaha
World & Kingston Orpheum Syracuse
Worrell Chas Century Girls B R
Wright & Dietrich Sheas Buffalo

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Young Ollie & April Hammersteins N Y
Yulr May Pennant Winners B R

Z.

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Zanrellas 181 Brixton London
Zasell & Vernon Seguin Tour 8 America Indef
Zeda Harry L 1233 Cambria Philadelphia
Zeller & Thorne Willards Temple of Music
Zell & Rodgers 47 So Clark Chicago
Zimmerman Al Dreamlanders B R

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Americans Empire Newark 13 Bowery New York
Beauty Trust Casino Philadelphia 13 Gaiety Baltimore
Behmans Show Empire Hoboken 13 Music Hall New York
Big Banner Show Star Brooklyn 13 Waldmans New York
Big Review Empire Brooklyn 13 Bronx New York
Bohemians Royal Montreal 13 Howard Boston
Bon Tons Gaiety Brooklyn 13 Olympic New York
Borery Burlesques 6-8 Empire Albany 9-11
Mohawk Schenectady 13 Gaiety Brooklyn
Brigadiers Folly Chicago 13 Star Milwaukee
Broadway Gaiety Girls Academy Pittsburgh 13
Star Cleveland
Cherry Blissoms Columbia Boston 13-15 Bon
Ton Jersey City 16-18 Folly Paterson
College Girls Murray Hill New York 13 Met
ropolis New York
Columbia Burlesques Metropolis New York
13 Westminster Providence
Cosy Corner Girls Howard Boston 13 Colum
bia Boston
Cracker Jacks Olympic New York 13 Casino
Philadelphia
Dainty Deities Westminster Providence 13
Casino Boston
Dreamlands Star Cleveland 13 Folly Chicago
Ducklings 6-8 Gaiety Scranton 9-11 Luzerne
Wilkes Barre 13 Trocadero Philadelphia
Fads & Follies Gaiety Pittsburgh 13 Empire
Cleveland
Follies Day Monumental Baltimore 13 Penn
Circuit
Follies New York Standard Cincinnati 13 Ga
rret Louisville
Ginger Girls Empire Cleveland 13 Empire
Toledo
Girls from Dixie St Joe 13 Century Kansas City
Girls from Happyland Gaiety Omaha 13 Gay
ety Minneapolis
Golden Crook Gaiety Baltimore 13 Gaiety
Washington
Hastings Big Show Gaiety Minneapolis 13
Gaiety Milwaukee
Hows Love Makers Garden Buffalo 13 Corin
thian Rochester
Imperial Star Toronto 13 Royal Montreal
Irwins Big Show Alhambra Chicago 13 Stand
ard Cincinnati
Irwins Majestics Empire Toledo 13 Alhambra
Chicago
Jardin De Paris Casino Brooklyn 13 Empire
Brooklyn
Jesey Lilies Corinthian Rochester 13-15 Mo
hawk Schenectady 16-18 Empire Albany
Jolly Girls Empire Indianapolis 13 Bucking
ham Louisville
Kentucky Belles 6-8 Bon Ton Jersey City 9-11
Folly Paterson 13-15 Luzerne Wilkes Barre
16-18 Gaiety Scranton
Knickerbockers Gaiety Boston 13 Columbia
New York
Lady Racers Peoples Cincinnati 13 Empire
Chicago
Marathon Girls Star & Garter Chicago 13 Gay
ety Detroit
Merry Maidens Star St Paul 13 St Joe
Gaiety Whirl Penn Circuit 13 Academy Pitts
burgh
Midnight Maidens Waldmans Newark 13 Em
pire Hoboken
Miss New York Jr 6-8 Luzerne Wilkes Barre
9-11 Gaiety Scranton 13 Gaiety Albany
Nightingale Bowery New York 13-15 Folly
Paterson 16-18 Bon Ton Jersey City
New Century Girls Standard St Louis 13 Em
pire Indianapolis
Parlann Widows Gaiety Milwaukee 13 Star &
Garter Chicago
Passing Parade Gaiety Albany 13 Casino
Brooklyn
Pat Whites Gaiety Girls Lafayette Buffalo 13
Star Toronto
Pennant Winners Lyceum Washington 13
Monumental Baltimore
Queen Bohemia Gaiety Washington 13 Gaiety
Pittsburgh
Queen Jardin De Paris Gaiety Louisville 13
Gaiety St Louis
Rector Girls Buckingham Louisville 13 Peoples
Cincinnati
Reeves Beauty Show Columbia New York 13
Gaiety Philadelphia
Rents-Santley Gaiety Kansas City 13 Gaiety
Omaha
Robinson Cruise Girls Gaiety Toronto 13 Gar
den Buffalo
Rollers Star Milwaukee 13 Dewey Minne
apolis
Rose Sydell Music Hall New York 13 Murray
Hill New York
Runaway Girls Gaiety Philadelphia 13 Star
Brooklyn
Sam T Jacks Empire Chicago 13 Avenue Det
roit
Serenaders Gaiety St Louis 13 Gaiety Kansas
City
Star & Garter Show Gaiety Detroit 13 Gaiety
Toronto
Star Show Girls Bronx New York 13 Eighth
Avenue New York
Tiger Lilies Century Kansas City 13 Standard
St Louis
Trocadero 6-8 Mohawk Schenectady 9-11
Empire Albany 13 Gaiety Boston
Empire Show 6-8 Folly Paterson 9-11 Bon Ton
Jersey City 13-15 Gaiety Scranton 16-18
Luzerne Wilkes Barre
Vanity Fair Casino Boston 13-15 Empire Al
bany 16-18 Mohawk Schenectady
Washington Society Girls Empire Detroit 13
Lafayette Buffalo
Watsons Burlesques Dewey Minneapolis 13
Star St Paul
World of Pleasure Eighth Avenue New York
13 Empire Newark
Yankee Doodle Girls Trocadero Philadelphia
13 Lyceum Washington

LETTERS

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cago.
Where S F follows, letter is at San Fran
cisco.
Where L follows, letter is in London
office.
Advertising or circular letters of any de
scription will not be listed when known.
Letters will be held for two weeks.
Following names indicate postal, ad
vised once only.

A.
Adair Mrs.
Adams Nick
Alla Geo (C)
Appleby E J
Armstrong W H (C)
Armstrong Margaret (C)
Armstrong Anna
Ashley & Lee (C)
B.
Banvard & Franklin (C)
Bards Four (C)
Barnes Alfred
Barnes & West
Barnes Hattie (C)
Barnes & Lee
Barry Lydia
Beals Punch & Judy
Bedwards W H (C)
Beeson Lulu
Bell Pete
Bellthatcher Bros
Bergere Valerie
Berry & Berry (P)
Berry Arthur (C)
Berry & Benson (C)
Berry Wallace (C)
Berac
Bevan Ralph
Bling Hazel
Bishop Blanche
Blaisdale Mr
Bliss Tris (C)
Blackman D H
Bockman K (C)
Bonita (C)
Bosworth Mrs
Boy Charles R
Boyle J C (C)
Brennan Lila
Bristol
Brookway Clarence
Brown Paul
Brown & Mills (C)
Brown Tom (P)
Brown Bothwell
Browning Beesie
Braham Juanita (C)
Burkhardt Maurice (C)
Burns Jack
Burton Roy
C.
Cameron Ollie
Campbell Zelma
Carew Mabel
Carleton Arthur C
Carletta (C)
Carlette J H (C)
Carlton Al
Carre & Carre
Carrillo Leo
Carter Virginia Lee (C)
Carver Louise
Casey Mabel (C)
Cassidy E A (C)
Cecile Francols (C)
Chapman Roy
Chartres Sisters (C)
Choyinski Joe (C)
Christopher Mr & Mrs F (C)
Claire Ina (C)
Clairmont Josephine
Clark & Bergman (C)
Clark Gladys
Clarke Helen L
Clements Hazel
Clure Raymond (C)
Clyde Ora (C)
Cogswell Sarah L (C)
Cole & Coleman (C)
Coleman & Boyd (C)
Colburn & Pearson (C)
Conklin Billy
Conley J V (P)
Conway & Corkell (C)
Cook Beesie (C)
Cook Eugene
Coulter Fraser (C)
Courtney Maybelle
Cox Eugene (C)
Cromwells The
Cromwell & Samse (C)
Crotton Bros
Cullen Wm
Crapo Harry (C)
D.
Dallas Beulah (C)
Daly Jack
D'Amon Chester
Davis Mrs George C
Davis Mrs Jack (C)
Davis Jack
Davis Sam
Day Carita
Day Dave (C)
De Pays Musical (C)
De Pellos Carlotta
Deford Gordon
Dellman Jennie (C)
Denis Homer
De Noyer Eddie
Denmore Vivian
Denton Percy (C)
De Schelle Dorothy
De Wolf Ward (C)
Dick Al
Diericke D
Dillon Irene
Donisalo L
Dorothy
Donnelly Dorothy
Dootie A (C)
Doyle Edith
Dram Ed
Drew Mrs L B (C)
Dudley Alice
Duncan Wm
Dunworth & Valder
Dutton Chas (C)
Deed Reas & Deas (C)
E.
Edwards Shorty
El Cota
Eldid Clesure
Eldridge & Barlow (C)
Elhart Mable
Elward Emma (C)
Emmett Katherine
Emmy Karl
Empire Comedy Four
Erb Eddie (C)
Ernest H
Excella & Frank (C)
F.
Fagan Chas
Fairfield Frances
Fairbanks Fred
Farley John
Faulkner Harry
Fay Gloria (C)
Fenster Morris
Fields F A (C)
Fields Harry W (C)
Fisher C I (C)
Fisher Maybelle
Fitzgerald Harry
Fitzgerald H D
Fitzgerald & Odell
Fitzgerald J
Fliz Jas M
Florence Troupe
Francis Ruth (C)
Frankel Fannie (C)
Fraser Jack
Fricker Chas (C)
Friend & Downing (C)
G.
Genero David
Germann Gerlie (C)
Gilday Myron
Giles Wm & Josephine
Gillman Earl (C)
Gilmore Mary (C)
Gluckstone Harry (C)
Goodwin Sol (C)
Gowin Sue (C)
Gordon Billy
Grand Gerlie (C)
H.
Haines Edwin E
Haines E E (C)
Haley Jim (C)
Hall Howard (C)
Hall Lillian (C)
Hamlin The (C)
Hammond & Forrester (C)
Haney Edith (C)
Hanson & Walsh (C)
Hannley & Murray
Hansen Louise
Hansley Lou
Hartpatrice J W (C)
Havatake H
Harper & Woodley (C)
Harvey Allen (C)
Hastings Adelaide (C)
Hatch Jos
Havatake H
Hayes Geo Harris (C)
Hayes Sully (C)
Hendricks Mary
Henry T E B
Heron Gertrude
Herron Bertie
Hill E
Hill Christine (C)
Holkauer H
Horton R (C)
Horton Henry
Hulling Ray G
Hume R C (C)
I.
Ibsons Musical (C)
Ishmael Mrs
J.
Jeannette Eve
Jerome & Hunter
Jerome Irene
Jewell Lillie
John & The Kids
Johnson Otto
Johnson David
Johnston Lawrence (C)
Jones Ida (C)
Jones Four
Jordan & Miller
Jordan Nellie (C)
Jose Edmund (C)
Judge Harvard (C)
K.
Kane Nicholas
Kappa V G
Kaufman Mr & Mrs
G (C)
Kelly Maude Alice (C)
Kelly & Kent (C)
Kelly A J (C)
Kendall Chas
Kenedy Joe
Keough & Francis (C)
Kingley Max (C)
Kimball Grace (C)
Knox Nettie
Knox Wm C
Konner Jack
Kraus Sam
Kremka Anton (C)
Kremka Leo (C)
Kremman Bros (C)
Kyle Kitty (C)
L.
La Cardio Victoria
Lack Lloyd
La Cross Monte (C)
La Hires The
Laird J
Law Arthur (C)
Landon Lucille
Lauder Geo (C)
Laurant Mr & Mrs
Laurie La Petite (C)
Lavan Eleanor (C)
Lavarde Lillian
Le Clair Harry
Le Mont Daniel
Lenox Cecil
Leo Fred (C)
Leonard Sadie
Leopold Arthur
Lopage Ella
Lorrey Wm Harvey (C)
Lester Harry B
Lester Doty
Lessons The
Letta Sisters
Lewis Rose
Lindsay Roy (C)
Lloyd Earle (C)
Logan Emma (C)
Lord & Meek (C)
Loupouhmes Paul
Lovett Geo (C)
Lownworth & Cohen (C)
Lubin Dave
Lucier & Ellsworth (C)
Lucas Jimmie (C)
Lyle Jack
Lyons The
Lewis Bert (C)
M.
Mafera Patsy (P)
Maitland Mable
Maidland Madge
Major V (C)
Malone C B (C)
Marks Emily (C)
Marler Joe (C)
Martel Marie
Martyn Harvard (C)
Martynne
Maynard Grace (C)
McDonald Horne
McBride Thos (P)
McConnell Frances
McConnell Frank H
McCormick & Willing
McCallough Carl
McDonald H S (C)
McGloin Josephine
McIntyre & Heath
McIntyre
McKinley Mabel
Melrose Ernest
Merrill S R
Miller & Moulton (C)
Miller Sadie
Miller Chas H
Miller & Lyle (C)
Miller & Tempest (C)
Minton Rose
Mitchell Dot (C)
Montrose Senator (C)
Moneta Five
Moneta Lena C
Moneta Sone (C)
Moore Blanche (C)
Moore Floyd (C)
Moore Mabel (C)
Morgan L D
Morgan Con (S F)
Morris & Wilson (C)
Morton L
Morton L
Motogiri (C)
Mulford Arthur
Mullen & Correll (C)
Murphy & Willard
Murphy John A
N.
Nab & Weis (C)
Nawn Tom
Neil James
Nelson S L
Nichols Nellie (C)
Nichols Nellie
Noble J J (C)
Northcott D W (C)
Northrop Alice (C)
O.
O'Connor J L
O'Hern Will D (C)
O'Malley Geo (C)
Ostman Mr (C)
Otis Julia
P.
Palmer Joe (C)
Parker Harry D
Parker Toots
Paulus Paul (C)
Pearce Harry (C)
Pelzer Henry (C)
Pelzer Thora
Pelzer & White
Perry Art (C)
Perry Paul (C)
Phillips Maudie (C)
Pierce Walter (C)
Polk Otto (C)
Pollard M
Proctor Carrie
Q.
Quirk Billy
R.
Raymond Jack (C)
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Renne Elsie (C)
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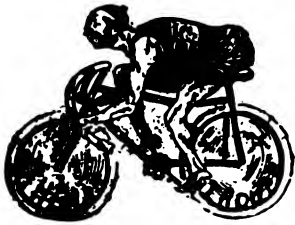
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DOING "THE DIP OF DEATH" from the top of the stage to an angle of 45 degrees.
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and his Son, George,

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EARLE

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stage. Now
playing Sulli-
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DIRECTION
Albert Sutherland

DR. CARL



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Evansville, Ind., TAKEN BY STORM.
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It's a novelty of vaudeville that is rapidly putting it in the front ranks of entertainment, and it's the quaint and queer laughable novelty of Dr. Herman's electrical act at the New Grand this week that puts it alongside the biggest vaudeville features of the country. And all because the act is something new and something different. Two houses Sunday afternoon and night laughed, yelled, applauded, shrieked, whistled and went through all sorts of demonstrations, and all because an investigation committee was the brunt of the entire investigation. Dr. Herman's committee consist of an invitation to persons in the audience to visit the stage for the purpose of "looking into" the truthfulness of his statements and the demonstration of the amount of electrical energy he takes into his own body. He uses himself as a rheostat, a plug, lighter, and everything in general that the ordinary man wants to avoid. He practices his oddities on the members of the committee and there is fun galore, carried long enough to be funny as anything can be, and explained thoroughly.

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It's the act that makes the name.



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JAMES B. DONOVAN
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RENA ARNOLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King K. C.



Hello, there mother, bless your soul!
Just give your boys a kiss.
A hug and a squeeze an' dry your eyes.
What a happy meeting is this!
Did you make those pies an' puddin's an' things?
'Cause I'm as hungry as I can be.
Put on the griddle an' mix up the batter.
M-m-m, that coffee sure smells good to me.
How have you been since we've been away?
Course, I know you've worried all alone
'Bout us jumping across the ocean an' back again.
But pass me another pancake, mother.
Gee whiz! I'm glad I'm home.
Majestic, Denver, Weeks Jan. 30 and Feb. 6.
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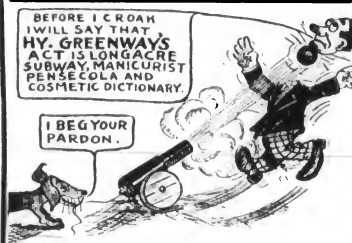


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THE PEACHES
New act in preparation by
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"Wooden Shoe Breakers"
Direction, PAT CASEY

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That Original Pair in "One."

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Novelty Acrobats Just Two Girls
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Now Playing United Time.
Agent, PAT CASEY

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EDW. S. KELLER, Rep.

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Direction, ALF. T. WILTON

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"The Dippy Mad Magician."
"The young, clever, talented, handsome Headliner at Keith's this week is a terrific sensation. He does his monolog and piano playing, parody singing, magician burlesque and ballad yodeling, comedy wire walking, high dive, very well. But his hoop rolling, ball juggling, rope throwing, eccentric one-foot dance, fancy skating and violin solos are his best. He bows a little too often at the finish, as he took 38 bows when 37 would have been enough."—Syracuse Post.
If a man steals your act, meet him on a dark street and let the undertaker find him.
Jan. 30—Chase's, Washington, D. C.
EDW. S. KELLER, Manager.

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McCarthy and Barth
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KARL
"The Wizard of the One-String Instrument."
This Week (Jan. 30), Polka, Springfield.

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BULL'S EYE**

**THE
PREMIERE
ATTRACTION**

(On the Stage and in
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Season Fully Routed

**Next Week, (Feb. 6)
Orpheum, Los Angeles**

Week (Feb. 13) Travel

**Week (Feb. 19)
Orpheum, Salt Lake**



Direction

PAT CASEY

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Mlle. Bianca

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(For six years premiere danseuse of Metropolitan Opera Company, New York City)

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PRESENTING A VARIED REPERTOIRE OF

Classical and Novelty Dances

(With a company of four people;
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NEXT WEEK (Feb. 6), COLONIAL, NEW YORK

Returning to again tour the

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as

Headline Attraction

Something Always New

Something Always Funny

Something Always Liked

This Week (Jan. 30), Orpheum, Des Moines

NEXT WEEK (Feb. 5), ORPHEUM, MINNEAPOLIS

"The People Want to Laugh"

(Ed. F. Reynard, July 4, '80)

Omaha World-Herald, Jan. 16, '10.

Orpheum.—Eclipsing anything of a like character heretofore seen on a local vaudeville stage, Mlle. Bianca Frohlich in character and classic dancing, is easily the hit of the season so far at the Orpheum theatre.

Mlle. Frohlich is on her initial tour of this country after several years of fame in Europe, where she has appeared as the premiere danseuse in grand opera. Her appearance at the Orpheum during the current week is a genuine treat to Omaha theatregoers.

Mlle. Frohlich appears in five numbers and is ably assisted by Mons. Ivan Banko, with special music by Mons. Jean Scherber.

In her interpretations of "La Danse des Papillons" and "Danse Russe Kamarini," Mlle. Frohlich demonstrates a versatility that is remarkable. In the former the movements are subtle and requires a litheness and gracefulness that is ably supplied by the artist. In the latter, a Russian offering, Mlle. Frohlich injects a characteristic impetuosity that carries it to a success.

In her other dances, "Danse de Roccoco," "Danse de Saba," and "Danse du Torrero," Mlle. Frohlich is equally pleasing. Each is staged in appropriate settings and the costuming is truly beautiful.

News Item:—"Seth Dewberry and Jawn Jawnsen have been re-engaged to play their original characters in Ed. F. Reynard's new production for next season."—Hicksville "Bugle."

TEN CENTS

VARIETY

VOL. XXI, NO. 10.

FEBRUARY 11, 1911.

PRICE TEN CENTS.



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LILY LENA

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NEW IDEA IN STAGE SETTING. Using Lace Curtains in Place of Scenery. In Fact, the Prettiest and

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**In a NEW ACT BY WILL. M. CRESSY,
Entitled**

"MONDAY"

AL REEVES'

"BIG BEAUTY SHOW"

Featuring America's Clever Comedian

ANDY LEWIS

**WANTED
AN UNDERSTUDY**

FOR

AL REEVES

Write me as per route, or call on me personally. This week (Feb. 5) Columbia, New York. Next Week, Gayety, Philadelphia. Following week, Star, Brooklyn.

(ALWAYS NEED CHORUS GIRLS)

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Consecutive Tour
Pantages Circuit
"Nuf Sed"**

BERT SWOR

THE IMPERSONATOR OF THE SOUTHERN NEGRO

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**This Week (Feb. 5)
Los Angeles
Then Travel
Week Feb. 19,
Denver**

VARIETY

Vol. XXI. No. 10.

FEBRUARY 11, 1911.

PRICE TEN CENTS

MALCONTENTS BRING SUIT AGAINST EASTERN WHEEL

Stockholders Start an Action to Break "The Voting Trust" in the Columbia Amusement Co. Gus Hill and Ed. F. Rush Heading Dissatisfied Faction

The long reported and expected outbreak of the malcontents in the Eastern Burlesque Wheel has duly arrived. A complaint in an action instituted by some of "the rebels" of the Columbia Amusement Co. was served upon three of its officers. The fourth officer and treasurer of the company, L. Lawrence Weber, is said to have escaped service through information which led him to take the Mauretania last week for England.

The action is brought to have set aside "The Voting Trust" in the Columbia Amusement Co., which absolutely directs all the affairs of the Eastern Wheel.

The plaintiffs in the suit are Gus Hill, Edward F. Rush, Harry Bryant and Peter Clark. The officers served were J. Herbert Mack, president, Sam A. Scribner, secretary and general manager, and Rudolph K. Hynicka, vice-president. The papers contain allegations of mismanagement, misdirection and favoritism.

Although the signatures, properly verified, are attached to the complaint, Messrs. Hill and Rush denied all knowledge of the action to a VARIETY representative this week. Mr. Hill stated the only lawsuit he had ever been connected with was a case against the Columbia company to recover a small sum of money, settled before reaching trial.

The disclaimer of the two leaders in the antagonistic attitude against the Eastern Wheel was the only one heard during the week. The fact of the action having been brought was generally known among Eastern Burlesque Wheel managers. At the offices of the Columbia company, no attempt was made at denial. Messrs. Mack, Hynicka and Scribner told of the action, furnishing information requested. An answer is required to the

complaint within twenty days from the date of service.

Mr. Scribner stated that one of the best known attorneys in New York would represent the defendants, and that the charges alleged in the complaint admitted of no withdrawal on their part. "We shall go right through with this matter," said Mr. Scribner. "They have been brewing this thing and we are glad it is here."

It was reported Tuesday that one of the plaintiffs had called upon either Mack or Scribner, stating they had started something concluded by them they could not finish, and wanted to "talk it over." The offer is also reported to have been declined. The peculiar stand taken by Rush and Hill in denying connection with the action partially confirmed this report. Each has been most belligerent in statements regarding the Columbia Co., and what would be done toward remedying alleged wrongs. They have also been attending meetings of the malcontents for several weeks past. At these meetings have been what are known as "leased managers" on the Wheel, (managers who lease a franchise from its original holder).

"The Voting Trust" in the Columbia Amusement Co. was formed about three years ago. All the stockholders of the company deposited their stock with seven trustees, giving the trustees the sole right to vote the stock, which placed the control of the Wheel in their hands. The trustees were Charles Barton, Jules Hurtig, Sam A. Scribner, J. Herbert Mack, R. K. Hynicka, L. Lawrence Weber and Charles H. Waldron.

Mr. Weber has been considered the manipulator of the Columbia Co., with Mr. Scribner the worker. Weber planned and Scribner executed. The mal-

(Continued on page 8.)

NAT GOODWIN AS A "SINGLE."

Nat. C. Goodwin makes no secret of the disappointment he feels over the fact that the public decline to accept him in vaudeville with his tabloid version of "Lend Me Five Shillings." Yielding to the entreaties of his well-wishers he has finally consented to do a single turn and is now preparing a series of his best stories to offer in this field.

The present generation of theatre-goers is not aware that Goodwin was originally a variety performer, his turn consisting of a series of imitations. Those who remember him in that line of work are hoping that he will include a few impersonations in his new effort.

Mr. Goodwin's return to vaudeville at the Colonial promised much in the early stages, but as the week advanced, interest appeared to lapse. The following week at Hammerstein's no greater concern seemed to be felt over the comedian's dip into the twicely.

MUCKENFUSSES WITHDRAW.

Chicago, Feb. 8.

B. S. Muckenfuss, who has been booking manager for the Interstate Circuit, and his clever daughter, Rosalie, left that employ last week. Carl Hoblitzell, president of the corporation, will have immediate supervision of the bookings hereafter with Celia Bloom as his chief assistant. The Muckenfusses have not indicated what their plans for the future may be. It is known, however, that Rosalie has been in negotiations with Walter F. Keefe, of the "T. B. C." and Chas. E. Hodkins, of the Lyric Circuit, and that she had an appointment to meet J. J. Murdock in Indianapolis yesterday (Wednesday).

Walter De Oria, who left the "Eleventh Floor" a week ago, has formed a connection in Jake Sternad's office, where Coney Holmes (who succeeded De Oria in the Association) came from. De Oria will for the present look after Sternad's present interests, but expects to eventually add more houses to the office booking list. He went to St. Louis Friday last and made an arrangement with Frank Talbott to furnish acts for the Gem and Lyceum as a starter.

OLYMPIA'S FULL BILL.

(Special Cable to VARIETY.)

Paris, Feb. 8.

The full opening vaudeville bill for the Olympia, commencing Feb. 16, when the revue shall have passed away, will be composed of Herbert Lloyd, Sarrazino's Italian Poses, Kotenchi, illusionist, Winston's Seals, Bellini, telepathist, LaMaze Bros., Frank Wilson, La Sylphe, Vivians.

The Casino is still open, playing a good program to poor business.

There is a proposition on between H. B. Marinelli and F. Ziegfeld, Jr., which may lead to a "Follies" production at the Olympia for its next revue, along about April 1, if the matter is arranged. In that event Julian Mitchell will probably stage the piece.

The Olympia closes about June 25 for the Grand Prix and the summer. If the coming heated term proves cooler than usual, a revue could run through the summer months, otherwise the expense of a new revue would prevent it being produced in the spring.

It is understood that a condition of the Ziegfeld transaction is that his wife, Anna Held, now in Paris, head the revue. This is a matter necessary to settle as well.

Miss Held is under contract to her husband to appear for forty weeks next season, without provisions made for further time.

DIVER'S TANK BURST.

(Special Cable to VARIETY.)

Berlin, Feb. 7.

The audience fled from the Wintergarten Feb. 3 during the performance of Nord, the American diver. The pressure burst the tank and water flooded the stalls. Only damage—many pairs of wet feet.

BUILDING IN BRUSSELS.

Brussels, Belgium, Feb. 1.

The Gaicte is the name of the magnificent new theatre at present under construction in the Rue Fosseaux-Loups. According to present plans the house will be opened early next October. A large cafe and restaurant will be run in conjunction.

Coming Soon! SIX KIRKSMITH SISTERS.

THE KEITH-PROCTOR SPLIT.

The current gossip of the week centered around how far the "split" between B. F. Keith and F. F. Proctor, reported in last week's VARIETY, would reach. Reports about seemed to agree that a legal encounter would be avoided and a possible dissolution of the partners follow, although it was said by one man who knew, that all the efforts on the Keith side were being bent toward retaining Proctor. His departure from the United Booking Offices under present conditions was not desired by the leaders of that agency for the moral influence it might exert.

Mr. Proctor, when seen by a VARIETY representative, said he did not understand how the story had gotten out, but that nothing definite had occurred. A formal announcement would be made, added Mr. Proctor, if anything was decided upon which might make that course advisable.

A peculiar phase of the Keith-Proctor difference is that since the report first leaked, Mr. Proctor has been enjoying his lunch at the Knickerbocker somewhat regularly with either William Morris, Marcus Loew or both. Were "anything doing" with either, it is unlikely they would have selected the cafe of the hotel to be seen together. That gave rise to an impression that Mr. Proctor is seeking concessions of some sort from Keith, or else wishes to have B. F. Keith purchase all the Proctor theatrical enterprises, including his interest in the K-P corporation.

That interest is estimated at between \$350,000 and \$500,000. During the past ten days an inventory has been taken of all the Keith-Proctor theatres in New York.

Of these, Mr. Proctor holds the leases on the Fifth Avenue, 58th Street, 23d Street and 125th Street, Keith having the others. The lease of the Fifth Avenue expires May 1, next, when the theatre passes into the personal possession of Mr. Keith, he having purchased the property some time ago.

With the publication in VARIETY of the pending troubles in the K-P firm, E. F. Albee, the general manager, boarded a train for Boston, with the presumption he went there to confer with A. Paul Keith, the son. Mr. Keith, the elder, is in Florida, reported quite ill.

Several managers are said to be anxiously awaiting the outcome of the trouble. Vaudeville people profess to believe that a separation of Keith and Proctor would give a new line-up in vaudeville, although Proctor is operating but two first-class houses (Newark and Albany). His many others are "small timers." He has been friendly with Mr. Loew for some time. Rumor says if a split comes the odds are that Proctor will join with the Loew circuit for booking advantages.

A man connected with the Proctor side mentioned the other day the common impression that Keith had "tied up" Proctor pretty thoroughly at the time the partnership was entered into had no foundation, in fact.

Arthur Klein is now interested in the Warburton theatre, Yonkers.

NEW STAND-UP RESOLUTION.

Fire Commissioner Waldo has approved of a resolution drafted by Percy G. Williams, as a committee appointed by the Theatrical Managers' Association of New York, to aid the leeway of managers in handling standees.

The resolution which is to come before the Board of Aldermen, amends the present ordinance by providing that where a passageway in the rear is over six feet wide and over sixteen feet in all, four rows of stand-ups will be allowed. In balconies and galleries one row is permissible. A special clause inserted covers the Metropolitan Opera House.

The ruling of the Commissioner against any standees in New York houses under the recent decision of the Appellate Division in the matter of the Dewey theatre has been rigidly observed by managers for the past two weeks. Some of the "small time" houses held up their box office receipts by increasing balcony prices to twenty-five cents. At the Colonial, commencing Monday last, matinee prices were increased to fifty and seventy-five cents as against the former scale of twenty-five and fifty. The increase will add considerable to the Colonial's receipts for the week.

MARKED DOWN BARGAINS—AND.

Chicago, Feb. 8.

The Boston Store is attracting patronage for special events through the introduction of stage celebrities at stated hours on certain days, announced in the department store ads.

Vesta Victoria was last week a two-hour attraction in one department and the Hippodrome midgets held a reception for the kiddies Saturday afternoon. Eventually the dry goods stores may adopt regular vaudeville to help sell pins and needles.

SOHLKE LEAVES WHITNEY.

Gus Sohlke who for the last seven years has been the producer for B. C. Whitney, has found his own activities so many and exacting that he has severed the connection and will henceforth make musical comedy and vaudeville productions as a free lance.

SEATTLE'S MURDER AND SUICIDE.

Seattle, Feb. 8.

Sunday in a local hotel, James Vlasos shot and instantly killed Garna Gillette, then fatally shot himself. The dead woman was twenty-eight years of age, and had been a member of the Armstrong Musical Company. She was preparing to appear at the "Breakers' Cafe." Viola Gillette, leading woman of "The Beauty Spot," opening at Moore's theatre Sunday night for the week, was half sister to the dead girl, who, it is presumed, refused to marry Vlasos.

THEATRE BURNS.

Superior, Wis., Feb. 8.

Fire early last Saturday destroyed all of that portion of the Grand Opera House back of the proscenium. The damage will amount to \$20,000. The asbestos curtain prevented the total destruction of the building. The loss is fully covered by insurance and the owners will rebuild at once.

LOEW AFTER BREWSTER BLOCK.

The Brewster block, on Broadway, between 47th and 48th streets (excepting the 48th street corner) is being angled for by Marcus Loew. Mr. Loew wants the premises for a 10-20-30 "pop" house or Continental music hall. He hasn't decided which one he'll have.

A lease for 63 years may be had, and the rental will stand the investor or \$145,000 annually. To recover some of this change, it is Mr. Loew's idea to have the theatre portion built up in the rear, with a Broadway entrance, while the front of the building may be converted into an office building. Most of this office space will be occupied by the offices of the Loew Consolidated Enterprises, which find its present Columbia Theatre Building quarters cramping the employees.

Mr. Loew is quite serious in the matter. April 17 he leaves for London to look over the country on that side and see what they know about the show business.

Feb. 20 the Loew Circuit takes over the Circle and will play "pop" vaudeville in it, in opposition to Loew's Lincoln Square. Loew isn't so keen about the Circle, but wants to accommodate Felix Isman, who sold \$250,000 worth of oil paintings last week at auction for \$48,000 and must have the Circle on his hands besides. Mr. Loew is thankful Mr. Isman didn't think of him before selling the paintings.

SURATT PAID IN FULL.

When Valeska Suratt received her salary at the Fifth Avenue theatre there was a deduction, variously reported all the way from a few dollars to \$500.

One story was to the effect the latter amount was held out due to some sort of alleged misrepresentation, but this is emphatically denied and the allegation made that the sum of \$65 was charged Miss Suratt for over time for stage hands, who had assisted at night rehearsals.

Miss Suratt declined to accept the money at all and sought an interview with E. F. Albee the following day.

Jack Levy, her manager, declares that he had heard something about misunderstanding, but insists that Miss Suratt received her salary in full.

PRODUCING A "COPY."

Philadelphia, Feb. 8.

Legal proceedings will very likely be instituted this week as the result of the presentation of an act called "When Casey Meets Caesar" at the Liberty theatre, in this city, by Evans, Anderson and Evans. Richard Anderson was formerly with James and Sadie Leonard in "When Caesar Cs Her." Mr. Leonard claims that the original act is his and has been stolen by Anderson.

There is no doubt but that the act being shown here is a "copy" of the one Leonard claims as his property, changed only in the introduction of a rough Irish part played by Evans, for the "dude Anthony" or the original, as played by Leonard.

Tuesday afternoon, when the act was seen by the VARIETY representative, James Leonard sat in a box and witnessed it.

OPENING DATE SET.

Chicago, Feb. 8.

The opening date for the new Columbia (Eastern Burlesque Wheel) has been set for Feb. 19, with the Wheel's new show, "Gayety Girls." Frank McAleer is to be traveling manager of the organization.

Philadelphia, Feb. 8.

The entire cast has been completed for the "Big Galety Show," the new burlesque which will be the opening attraction for the new Columbia theatre of the Columbia Amusement Co. in Chicago.

Miss "Barry" Melton, with "The Merry Whirl" early this season, will be the prima donna. Ed Lovatt will be the "straight" and Max Carlin and Sydney Fox will have the principal comedy roles. Etta Woods is the sou-bret.

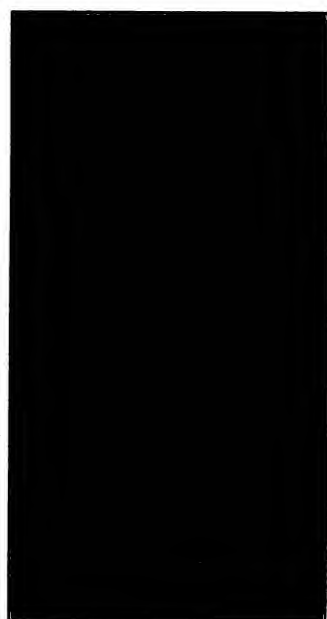
The piece to be used is a two-act musical comedy called "A Florida Enchantment," with specialties in the second act instead of an olio. As a special feature Sydney Deane and Co. in "Christmas at Blackwells," will be the single specialty between the acts. Other specialties will be presented by Carlin and Fox; Al Herrmann, black-face; Five Musical Gordons; Fred Rivenhall and Frank Wallace and Mae West. Some of the specialty people will also have parts in the piece. There will be a big chorus. M. J. Fenton is putting on the show and arrangements have been made to give preliminary tryout before the Chicago opening.

SHOW-BOATS GOING OUT.

New Orleans, Feb. 8.

Show-boats are fast disappearing from the Mississippi river, and the few that are left—in most instances—are operating at a loss.

The managers of these floating palaces attribute the lack of appreciation by the country folk (their best patrons) to the introduction of picture theatres in the small towns.



ELLA WARNER

The dainty little Miss, who has won success with WILL ARCHIE in vaudeville

SOUTHERN THEATRICAL MAP BEING NEWLY LAID OUT

Albert Weis and Sullivan-Considine Dividing Southern Houses for "Legit" and Vaudeville. Playing Both Legitimate Bookings. To Start in Spring.

There is to be a reconstruction of the theatrical map of the south. The change will affect not only Klaw & Erlanger and the Shuberts, but will be very much better for the legitimate producing managers and also establish a reasonably compact vaudeville circuit in the southern states, a condition heretofore impracticable without the building of a number of theatres.

In many of the towns in the south there are now two theatres playing the first-class attractions in opposition to each other, one taking the Klaw & Erlanger and the other the Shubert shows. Albert Weis, the present owner of the Southern Circuit, has for some time been endeavoring, since purchasing the interest of Henry Greenwall in the "one-nighters" to avoid this clash of interests and believes he has found a solution to the situation. He has entered into an agreement with the Sullivan-Considine Circuit by which in all towns where there are two houses, one will be given over to S.-C. vaudeville and the legitimate house will play both the Klaw & Erlanger and Shubert attractions. This disposes of all opposition, with the possible exception of Atlanta and one or two other cities. The Shuberts have a lease of the Grand Opera House, Atlanta, and Klaw & Erlanger are now building there. A similar condition exists in a few other of the southern cities, but in the main there will be but one playhouse in each town given over to the playing of travelling companies.

The deal goes into effect in the spring and by its terms Mr. Weis will have an interest in the receipts accruing from the playing of vaudeville.

The one-night managers in the south will remain independent, as before, playing both lines of attractions. In all likelihood both K. & E. and the Shuberts will proclaim the new order of things as a victory.

TAKING "ALMA" ABROAD.

Adolph Phillip, who made \$56,000 out of the production in German of "Alma, Where Do You Live?" at Third avenue and 86th street, then sold the English speaking rights to America to Joe Weber, has also sold the musical comedy for Hungary and will now produce it himself in London.

Frank Tannehill, Jr., will probably leave in a fortnight to stage the piece in the English metropolis.

HERZ ASKING \$1,000.

Ralph Herz will have five or six weeks upon his hands before commencing a starring tour under the management of Jos. M. Gaites. Mr. Herz is asking \$1,000 each week to pass the time in vaudeville.

The Casey Agency has the booking direction of the single turn, and it has been submitted to the managers.

SAINT-SAENS' NEW WORK.

Paris, Feb. 1.

A lyrical drama in three acts by Camille Saint-Saens, "L'Ancetre," was produced at the Opera-Comique, Paris, last week. It is not new, first having seen the light at Monte Carlo in February, 1906. All great lyrical works now have the small opera house at Monte Carlo casino for initiative additions.

"The Ancestor" is another story of a Corsican blood feud. The Neras and the Fabianis, two families, have been quarrelling for years. Young Nera, a soldier of Napoleon, returning from the wars, falls in love with Margarita Fabiani, but the feud keeps them apart. Vavina, a foster sister of Margarita, loves Nera, which further complicates. A hermit tries to set matters straight, knowing there will be bloodshed otherwise; and there is, for the blind grandmother of the Fabianis who refuses to be reconciled, seizes a gun and fires at random. She kills her own grandchild, Vavina, the last direct descendant of her family.

An orchestral arrangement of humming bees is very effective, but otherwise the latest opera of this famous composer lacks brilliancy. As a rule the music of Saint Saens is beyond the average playgoer, but in the present work it does not even convince his own "school." The sadness of the plot, written by Auge de Lassus, no doubt caused Euterpa to sulk. *Ken.*

ENGAGED FOR WINTER GARDEN.

The Shuberts have placed under a specially drawn contract for their Winter Garden's first production, Dazle, who is to be featured as the premiere.

Tempest and Sunshine are another engagement entered for the same place.

CROOKS AND COPS TO PLAY.

During the next month there will be one performance given of "The Deep Purple" at the Lyric Theatre at which the cast of players will be drawn from the ranks of the Police Department of this city and wherein the "crook" characters will be portrayed by former convicts.

The arrangement was made through William Alden Stone, interested in a society for the furtherance of the welfare of reformed criminals.

ANOTHER ADE PIECE.

Lafayette, Ind., Feb. 8.

George Ade, the Hoosier playwright, paid a flying visit to town the early part of the week and stated he had received a hurry-call from Charles Frohman, the New York manager, to furnish a new piece at once. The locale will be laid in the West Indies. Hither will the Indiana humorist wend his way within the next few days in search of local color.

THE CHICAGO SHOW FIELD.

Chicago, Feb. 8.

Next Sunday Dave Lewis, in Campbell Casad's farce, "Don't Lie to Your Wife," will succeed Helen Ware, in "The Deserter," at the Whitney. At McVickers' same evening, Thurston, magician, will succeed "The Round-up," now playing there.

Lulu Glaser will show her imported musical comedy, "The Girl and the Kaiser" at the Lyric next Monday evening, succeeding Grace George, in "Sauce for the Goose." Plays that remain here are "The Nest Egg" (last week), Chicago Opera House; Margaret Anglin, in "Green Stockings," Grand; "Get-Rich-Quick Wallingford," Olympic; "The Warning," Princess; Johnston Forbes-Robertson, in "The Passing of the Third Floor Back," Garrick; Victor Moore, in "The Happiest Night of His Life" (final week), Colonial; Henry Kolker, in "The Great Name," Cort and the New York Hippodrome Show, at the Auditorium.

Outside "The Loop"; Cecil Spooner, Haymarket; David Higgins, in "His Last Dollar," Globe; "The Call of the Wild," Bush Temple; "The Wolf," National and S. H. Dudley, in "His Honor, the Barber," Columbus.

Stock companies play "Lover's Lane," Imperial; "The Cowboy Girl," Bijou; "Divorcons," Marlowe; "The Clansman," College and "Three Weeks," Criterion. Four male stars fixed in Chicago popularity and one experimenter will bring plays mostly new here this week. David Warfield gives "The Return of Peter Grimm," at the Blackstone; Francis Wilson presents "A Bachelor's Baby," at Powers; Wm. Gillette starts a four week's stay at the Illinois, where he will "Secret Service" to start off with, and Douglas Fairbanks will fledge forth as a star in "The Cub," at the Studebaker. George Arliss will bring his new play, "Disraeli," to the Grand next Monday night for an expected run. He acted the piece for the first time a fortnight ago in Montreal, and lays off here this week to perfect the play and rehearse some new people.

ARTHUR DEAGON TAKEN ILL.

Rochester, N. Y., Feb. 8.

Arthur Deagon was threatened with diphtheria Monday and retired from the bill at the Temple.

HEBREW COMEDIANS AS STARS.

Chicago, Feb. 8.

It is likely that Willie and Eugene Howard (Howard and Howard), the Hebrew comedians, who have just finished a return tour of the Orpheum Circuit, will be starred in a production next season, under the management of Jos. M. Gaites. ✓

DIXEY WITH MAGIC.

The Casey Agency has placed Henry E. Dixey to appear at Hammerstein's Victoria, March 6, as a turn by himself. In the act Mr. Dixey will present, is to be included magic, deftly performed by him some years ago.

(Coming Soon) SIX KIRKSMITH SISTERS

LONDON PRODUCTION SETTLED.

Messrs. Werba & Luescher have closed a contract with Fred. C. Whitney whereby the latter will sail immediately for Europe to arrange for the inaugural production of "The Spring Maid" in London.

At present it is believed that Tom McNaughton may journey across the pond to play the role which he originated with the American production. Mr. McNaughton is an Englishman and a favorite on the other side.

The firm recently disposed of the Australian rights for the show, receiving, it is said from J. C. Williamson, who purchased them, \$500 as advance royalty upon a two per cent. of the gross agreement. It's a long way to go for the collection of royalty. Williamson is said to believe he picked up a bargain.

NEW CHILD LABOR LAW.

Indianapolis, Feb. 8.

The present State Legislature is likely to pass a law prohibiting boys under sixteen and girls under eighteen working in factories or appearing on the stage or in any public entertainment. A bill is now in committee and it is thought will be sent along to final passage this term.

"EASIEST WAY" IS ROUGH.

Norfolk, Va., Feb. 8.

The path that "The Easiest Way" is pursuing through this territory is beset with obstacles. The company, headed by Frances Starr, was scheduled for a "one night" in Richmond, but being forewarned that Mayor Richardson was to take action and have the piece stopped, the date was cancelled.

The action of the Mayor of Richmond woke up the authorities in this town and they suggested that dialog and scenes be trimmed. This was done. The result was that the play given here resembled the New York production about as much as a child's first school reader does "Three Weeks." Nevertheless there were three capacity audiences at the Academy, Friday and Saturday, to witness the show.

SUMMER SHOW FOR PRINCESS.

St. Louis, Feb. 8.

According to rumor it is the intention of Dan Fishell to place a summer musical comedy at the Princess here for the heated term. Vaudeville stars will be found in the cast of characters.

STAFF FOR FOLIE BERGERE.

Jesse Lasky and Henry B. Harris have decided that Harry Klein is to hold down the position of manager at the new Folie Bergere when that playhouse opens its doors.

Another member of the house staff will be Walter Kingsley, who will fill the post of publicity promoter. Kingsley has been holding down that position with the Cohan & Harris office and it is with a special arrangement with his present employers that he will be at liberty to attend to the "space grabbing" for the new amusement place. At the same time he will continue to look after the interests of Cohan & Harris and the firm's enterprises.

NEW GERMAN AGENCY LAW WILL WIPE OUT AGENTS

Law Not Being Observed, with Expectation that All Agents will be Driven out of Business in Germany Through it

Berlin, Jan. 30.

The new agency law in this country is becoming more and more troublesome—for the agents. No one sees just how the agencies can survive it.

It is reported that the H. B. Marinelli office, the largest in Berlin, is attempting to live up to the letter of the measure, which provides that both the manager and the artist shall pay the agent five per cent. each on bookings.

It is pretty generally understood, however, that this is not being done, particularly by the smaller agents, who not alone are waiving the five per cent. the manager should pay to them, but are rumored as actually splitting with the managers the five per cent. they do receive from the acts. That is the same as the condition in America, with the agent securing two and one-half per cent., while the manager or agency takes seven and one-half.

In Germany, however, the penalty is very severe. The police may enter an agency, demand to see all books and if not satisfied of the legality in the conduct of the business, order the agency closed forthwith.

While it is reported that H. B. Marinelli has, in person, through his staff and by letter, urged upon all agencies and agents to abide by the law, pointing out where, if this is done the manager must concede the law's provisions, the strife is too fierce for the smaller agents to withstand the temptation.

It is related that one agent when securing an engagement of an act at a salary of 5,000 marks for the month, "rebated" to the act 250 marks (the agent's full commission) in cash at the moment of signing. Where the agent's profit could have entered upon that transaction, no one can figure, since it is a certainty that the manager would not pay his share of five per cent. which the law demands. It is accepted as a matter of competition, the rebating agent preferring to make the booking without profit rather than to see it go to a competitor.

TWO COMMISSION CLAIMS.

Two claims for commission are represented by William L. Lykens of the Pat Casey Agency as in readiness for the lawyers to go after. Mr. Lykens says the lawyers will have them too.

One is against Dustin Farnum, covering a booking fee of five per cent. upon all the salary to be received by Mr. Farnum while playing in vaudeville. The other rests against Robert Drouet, and a similar claim is alleged.

M. S. Bentham is the official agent of record for each act. There has been quite some rivalry of late between

Messrs. Bentham and Lykens. It is a revival of rivalry of by-gone days, each of the agents being known as a "digger-up." Somehow or coincidentally perhaps, "big names" appear to strike the two men almost simultaneously. It then becomes a race for the manager's goal.

The contention in the Drouet case by Lykens is that Mr. Drouet had practically accepted the Orpheum Circuit, but later agreed to appear in eastern houses, placed by Bentham, Lykens having given the west only his attention. The Farnum matter is one of those things, very common among agents who speak to each other pleasantly, but always hold themselves in readiness to stand off a half-Nelson when the other fellow is around.

"MONK" CAUSES SUIT.

Vienna, Austria, Jan. 31.

Ben Tieber has started a suit against the owner of the chimpanzee "Moritz I." for 12,000 crowns for violating the contract to play the Apollo.

This chimpanzee turn is one of the oldest in the game. There were until a short time ago two "monks" in the act, one doing "straight," while the other did "comedy." The act was booked for the Apollo, but one of the animals died. When the owner tried to fill the contract, having secured another monk, Tieber stated he would have to see the act first before playing it. At this juncture the management of the Coliseum, the Apollo's opposition, stepped in and booked the turn. The suit is the outcome of this engagement.

BUDAPEST HAS FIRST NIGHT.

Budapest, Hungary, Jan. 30.

A new operetta is scheduled for production here at the Royal Orpheum during February. General Le Vine is slated as the feature of the production.

After a month's stay as a member of the cast of the operetta the "General" will sail for the States March 17, and will open in Milwaukee ten days later.

MIDGET CITY FOR BERLIN.

Chicago, Feb. 9.

Nicola Gerson, manager of the Hippodrome midgets, now with the show at the Auditorium, is going abroad in a fortnight to assemble illlputians for a midget city which he is to establish, June 1, in Berlin.

The town will include sixty structures church, fire department, theatre and civic buildings with a population of 250 tiny people. D. Ulpts who makes the stage announcements with the Hippodrome show will manage the present troupe after Gerson goes abroad.

MISS RITCHIE AT THE PALACE.

The engagement of Adele Ritchie to appear at the Palace, London, may be entered through the Marinelli agency this week. If made, Adele will leave New York about March 1 for the other side. Her venture abroad will be in the nature of a "try out," and if successful future engagements will probably be entered.

It is reported that Miss Ritchie has been secured as a leading principal for the new production at the Folie Bergere, New York, which is to open in April. The Folie Bergere, like the Shubert Winter Garden, has had a list of people reported that would deplete the entire theatrical supply, if each rumor became truth.

Miss Ritchie has been likened by Americans very favorably to Ada Reeves, the English music hall star.

MAY SHIFT FOR K. & E.

Scranton, Pa., Feb. 8.

Vaudeville may move from Poli's to the Academy, bringing Klaw & Erlanger's bookings into the former. Vaudeville will replace the Poli stock at the latter. The deal is on, but not yet settled.

K. & E. have no Scranton stand. The Shuberts book for the Lyceum.

LEIBLERS HAVE ANNIE RUSSELL.

By contracts signed Monday, Leibler & Company will undertake the direction of Annie Russell for a starring tour.

The initial offering in which Miss Russell is to appear will be called "The Backsliders" by George Edger-ton."

RAY COX.

Ray Cox has played thirty-five weeks each season for the past seven years in vaudeville, without one engagement west of Chicago. Progression has been the keynote of Miss Cox's success. Each season she has come forward with a new repertoire containing a surprise and novelty.

Her first efforts were confined to the southern negro dialect, songs and stories. It was thought for a while that they limited her abilities, but when presenting her now famous "baseball number," that idea was dispelled.

Besides the baseball and other numbers, this season, brought Miss Cox forward as a waitress, demonstrating fully she is quite as apt at characterization. Ray Cox in picture reproduction occupies this week's cover.

WESTONY PROTECTS HIMSELF.

Vilmos Westony has adopted the muff. The Hungarian pianist ran into his first touch of cold weather this week in New York. At the Alhambra Monday afternoon Westony found his fingers were so benumbed from the cold he could not manipulate the keys with his usual agility. This decided the musician. After the matinee he sallied forth and purchased an expensive muff, covered inside as well as out with fur. Westony will go over the Sullivan-Considine time, commencing the latter end of the month. He heard the weather out west is anything but mild at this time of the year, and so has decided the muff will go along with him over the circuit.

WILL MAGGIE PLAY UTICA?

There was a chance to gamble in the Putnam Building this week, as to whether Maggie Cline will appear at the Shubert, Utica, N. Y., next Monday. M. S. Bentham, her agent, says she will not; Jule Delmar, who books the Shubert in the United Offices, says she will.

Late last week Miss Cline received a message (sent by bearer) at the Hudson, Union Hill, N. J. It asked her if she would play Utica for \$400 with a 15% division of all the receipts the house secured, which ran over \$3,400 for the week. The \$400 guarantee was a considerable decline on Maggie's regular salary.

Upon Mr. Bentham, Miss Cline's agent, hearing of the offer, he vetoed it for Miss Cline, who agreed to stand by her guns. Delmar insisted he would obtain the act anyway, and the outcome is being watched for.

The first story stated a message had been wired to Miss Cline in the Jerseyville, with Bentham's name signed. Another was that the messenger said he had Bentham's sanction to the agreement. Still another mentions that the Shubert, Utica, could not play to \$3,400 on the week, if it held a counterfelt plant in the cellar.

Tuesday, 4.10½ p. m.—The signs are that Maggie will play Utica next week but Delmar had to go some to put it over.—Bentham is now explaining that he is satisfied, or it would not have happened, and so forth and so on.

Tuesday, 4.11½ p. m.—It's settled. Maggie plays. Bentham thinks he did it. (Jule got to Murdock.)

JUST SO HIGH, BY LAW.

St. Louis, Feb. 8.

A bill has been introduced in the Arkansas legislature to regulate the length of chorus girl's skirts. The penalty for wearing costumes not reaching below the knee is a sliding scale of fines, which increases as the drapery decreases.

DANCER BREAKS ANKLE.

Boston, Feb. 8.

Edna Carruthers, a dancer with the "Balkan Princess," playing at the Shubert, caught her foot in her gown in one of the dances last Saturday and broke her ankle. She is at the City Hospital, and will have to remain there a number of weeks.

"BIG TIME" QUALIFICATIONS.

Chicago, Feb. 8.

In applying for the aid of a local booking agent in placing her act on the big time, a girl singing act in "one" set forth three points as her qualifications for a routing over the "big time."

She claims: "First—In three years vaudeville experience I have learned to say hell in approved vaudeville style. Second—When I sing in a house where I don't make a hit I always blame the orchestra for crabbing my songs. Third—I always tell booking agent how big my act went in houses where no agent ever goes to see an act."

Maria Racko is due to arrive here on the President Lincoln, Feb. 13.

VARIETY

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SUBSCRIPTION RATES.

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A manager, qualified through having acquired quite some wealth from presenting vaudeville acts for the inspection of the public (more often more so than for the public's approval) suggested that VARIETY should print a series of articles advising the players how to safely invest their savings.

Why the manager imagined VARIETY would be a competent authority on the investment of riches, we surely don't know. That thought recalls the story of the man who burst into the home of a friend crying out, "Your store is on fire!" The other man, looking at his watch, said, "Not yet."

The manager is reported to have reared up a fortune from the occupation of dealing in vaudeville. His ventures are all under the business form of a corporation. A corporation evidences the interest of a partnership of three or more people by issuing negotiable shares of stock. If the enterprise is successful, a dividend of a per centum of the original investment or capitalization is paid. That is the profit. The principal remains intact. In financial circles, where a stock is looked upon as a safe investment through the stability of its properties and the acumen of its directors, the market value of each share is customarily determined upon the dividend calculated from a five per cent. basis. If a par value of \$100 paid a yearly dividend of twelve per cent., by the ordinary methods of financial computation, the market price of that share would be \$240. Or figured at a yearly dividend return of six per cent., it would be worth \$200.

The gamble, however, is always there when purchasing stock. The character of the business conducted is to be considered. For that reason and in another way to bring about a

railroad stock is the popular investment of this country. A railroad can't move. It may find a bottomless pit for earnings through an "Improvement Fund," but as the sun rises each morning, so one may be sure that the single or double track will be on the job. When the railroad isn't so certain about the "people" taking an additional stock issue, the directors vote to place the first, or another, mortgage, on the property (consisting of right of way, steel rails and what goes with them). The mortgage is the guarantee for "mortgage bonds." The bonds are disposed of by free subscription, sometimes, and the holders are told if the railroad doesn't pay the interest or redeem the bonds when due, the railroad is theirs. No special rates are given to bondholders. They pay full fare—unless they have enough money to buy some more bonds the next time. The mortgage bonds are listed on the stock market, and have a gradual rise or fall. They are looked upon a safe investment, if you pick the right road. Upon looking for the right road—and finding it—you will discover the bonds come pretty high for the dividend return.

The United States issues bonds. If you have faith in your country a United States bond is "as good as gold." If you haven't faith in your country, you ought to move. Therefore there can be no better investment for the person of loose change than a government promise to pay. It may not be a big dividend payer or interest bearer (net) but it's safe.

That is the point the manager wanted made plain. The player should invest his money only where it is safe. Perhaps that is why he never has offered any of the shares of his theatrical corporation for sale. Having grown rich himself through his certificates of stocks, plus business sagacity, the manager is now in a position to tell where to invest your money, but doesn't take up the proposition that what he is making money in would make money for others. The poor season may have had to do with this.

'Twas ever thus. Advice is cheap. That is why you find so much of it in newspapers. Some of the good advice freely offered by the newspapers costs as much as four dollars a column. Expert advice on how to trim the parlor lamp without spilling the oil on the table covering has been known to jump as high as seven dollars a column. But that was before electricity discovered Ben Franklin and Wiz Edison.

Co-operation must be something the manager does not believe in, in his business affairs. Nor, as far as we know, has any theatrical manager taken any step to preserve his memory after he has gone beyond the reputation his enemies have given him.

Another manager not so long ago outlined to us (with a view of publication) a plan he had for the future of the vaudeville artist. In part the scheme was to perpetuate his name for the posterity of the theatre players, and in another way to bring about a

co-operation between manager and artist in a semi-charitable manner. We told the manager we did not think he had selected an opportune time to exploit his idea. What we did not tell him was the contrast between what he wanted to do and what he had done would have ruined all the chances for success. A man who wants to be big should first weigh himself to find if he is naturally big. One deed won't get him the coveted mantle of bigness unless other deeds lead up to it. Maybe there isn't enough money in the show business to make a manager big. Those who stoop to miss not the five or the ten dollar bill can never find time enough for the execution of things they dream they might do that might have been done.

The manager though seemed to have the interests of the actors at heart. Perhaps he always felt that way. Once—that's another story. What he thought VARIETY should say was to the effect that the player, if saving his money, ought not to "invest" it in wild-cat schemes. Not to believe the man who says he had his hand in the ground and felt a million dollars' worth of gold, but just needs the money for machinery to bring the gold to the surface. The fellows who study the marks on the ground and know a lot about gold will tell you the gold was there before the man reached for it. It's always 100-1 that what gold is there will stay there.

There is the land speculator though. He takes you to the land, if you doubt him. He stamps his heel upon the ground. "It's all solid" says he "I've been all over the lot." You are invited to kick a hole anywhere on the ground, and find that more dirt is below. If you're a friend of the seller, you only pay \$500 down on a \$2,000 plot. He tells you that in sixteen years, your money will double anyway and that in ten years your \$2,000 piece of property will be held at so high a figure you can't sell. Then to make good his promise, you hold the ground at so high a figure you can't sell. In a few years when your heirs investigate, they find that the county auctioned the property off for past due taxes. It's an old joke around New York to hear about the man who bought the land when the tide was out, or the fellow who bought the land when the tide was in, to see in time the ocean backing up towards Europe, and his little parcel become water front of great value. The history of all America's wealthy men read like fairy tales. Some of the same wealthy men are yet lecturing on how easy it is if you go at it right. Cliff Gordon has a great philosophical line in his monolog. It's about what John D. Rockefeller said, that any man should be able to live on \$18 a week. "It's all right" says Mr. Gordon, "but why doesn't he tell us how to get the eighteen?"

The actor is considered a prey. A party may be sitting around a table, with a hope-to-be actor paying for the refreshment. Someone says this actor has saved \$15,000 since he was in the business. Another mentions someone else reputed as having \$20,000. The next day someone organizes the Go-

Get-Em-Quick-Society, for the purpose of gathering in all or a part of that \$35,000. Do they get it? We don't know. If anyone should ask us the quickest way to get \$35,000, we would advise them to have their life insured, and then die.

Life insurance is a good investment, according to the life insurance companies. If you live fifteen or twenty years, all the money you have paid in will be returned, and some more on top of that. If you die meanwhile, of course, the people you leave behind will become bad friends over it. After you have plinched and struggled for fifteen or twenty years to pay the premiums each year, the money comes back, and then you think what might have happened if you had the money for yourself each year. Had you died—well, that must be thought of, but you didn't die—and if you had, who knows how much happier your widow would have been. Life insurance has often been the means of finding a very nice second husband. Still, for a man who does not believe himself qualified to capably manage his surplus earnings, we advise life insurance, as a protection for his money and as a protection for his family.

The manager advises the purchase of bonds, government bonds. Those that may be wrapped up and placed away, and sold any time. That's a good investment too, but how much better than the savings bank? The difference in return is hardly enough to pay the broker's commission.

Of what good, then, is cash? queries those who don't know. Cash is the goal of opportunity. Keep your money and the opportunity will come. No one ever makes a mistake in buying a home. When you become dissatisfied with it, there is no longer a home, merely a house and lot. But to speculate in real estate is foolhardy. When thinking you know as much about business as you do about acting, conjure up a vision of the land promoter playing Hamlet, or the mining man "doing comedy in one." And when the opportunity rises above the horizon, watch it closely. Let it hang around a while. Get friendly with it. Talk about its antecedents, and when you think you know more about opportunity than it does about itself, make up your mind whether you will take it into the family. For at least if the money isn't growing, it isn't running away, and money has no wings unless they are attached.

That is the greatest investment anyone can make—education. Experience is the teacher of us all, and worldly knowledge is valuable information, but the education to be secured from reading good books can not be duplicated.

We hope the actor will take this talk on investment seriously. It is so intended. Particularly about "Opportunity." Your money in hand is everything. "Opportunity" is next. Keep your money, but don't gamble. And don't believe that anybody else will make money for you. The world isn't built that way.

GIVE HIM CREDIT, BOYS.

You've got to give Al Reeves credit for this—if you believe it.

It was Monday night, and all was busy at the Columbia theatre, where the great Al Reeves' "Big Beauty Show" had started to break the records of the house. (Ask 'em in Toronto, or Rochester, or Toledo. Buste everything all along the line. Made more money this season than any show on the Wheel, but the bunch up there won't admit it). Anyway, Mr. Reeves' treasurer had taken the week off since he knew his boss would play to capacity at perhaps every performance while in New York. Who will count up for Reeves? "I will," answered Publicity Promoter McCloy.

Dressing Room of Al Reeves, Columbia theatre, New York, Monday evening, after performance: Slouch hat over gas jet, and a solitaire diamond substituting for the electric light (credit on statement). Enters Mr. McCloy: "Here's the cash, Al. Stick to it kid, and you'll beat the Gus Hill record?" "Much obliged, Mac. Just slam that wad down on the make-up table, will you? I was trying to think if the German dynasty could come up through the English channel and wipe King George off the map before Russia got wise that something was doing. How about it, bo? Ain't I there? Read a magazine on the last jump. Give me a special notice on that will you? Come on, Almeda, I've got a couple of boosters from Brooklyn waiting for me, and we'll chase into Shanley's where we will slip some feed into them before telling where the Subway entrance is."

Shanley's Restaurant: Al Reeves with the electric light beneath his chin, telling the waiter to bring patti de fol gras for everybody and to have it well done. "Rush that stuff, kid, and bring some wine like I got in my home city, Detroit. If you get it here so we can catch the 12:02 express for Brooklyn, I'll tell where you can see a good show." (Draws the waiter down and whispers "Al Reeves at the Columbia. Get in early tomorrow night. There's a peach on the right hand side, third from the end.") "Eh, Alm? (Almeda: Mrs. Reeves). Did you cop that coin Mac slung in the room? It was the night receipts, our share. I guess \$2,010.90, almost capacity." Mrs. Reeves: "I haven't seen the money. My God, Al, there you are, trimmed again."

Al Reeves: "Don't go off your feet. That Columbia's just as good as a bank. Ain't they all friends of mine? Wait here and I'll have it in a minute."

Shanley's: "I got it." "You'd better count it, Al. You know what happened before. They just held out a hundred case note and left the rest of the roll." "Never mind, Almeda, I'll count it when I get home."

"And honest before the Lord Almighty and I hope that Andy Lewis isn't the best comedian in the world if it isn't so, when I got home, what do you think? Guess again. A hundred short! No, a hundred over! Hope my show isn't the best in the Wheels if it isn't so. Of course I gave it back."

Give him credit, boys.

STRANDS 'EM IN WHEELING.

Pittsburg, Feb. 8.

After having stranded a "musical comedy" company in Wheeling, West Virginia, Clarence Burdick, the manager of the troupe found himself in a cell here at police headquarters last Monday night.

Burdick was landed at the railroad station just as he was about to board a train for Chicago. The arrest was made on a charge of nine chorus girls and three actors, who had followed him to this city and who stated that Burdick owed them collectively about \$500 for salaries due.

The show left Chicago Nov. 6 under the title of "The Travelers." Since that time it has been heralded at various times as "The Passing Show" and "The Gay Masqueraders."

APPLAUDED DISTURBANCE.

Seattle, Feb. 8.

The audience at the Star last Friday applauded when a chorus girl of the Princess Musical Co. hurled a chair at a man in one of the lower boxes. The occupant of the box seat had insulted her with remarks.

The person at whom the chair was aimed became furious as he dodged the furniture. Rushing upon the stage, he attempted to seize the girl, but was overpowered by stage hands.

Not until the next day was the audience aware it had not been a part of the "business" of the performance. The female chair hurler was Belle Watsey.

A SOUBRET LEAVING.

"The Midnight Maidens" has lost its soubret, Violet Pearl, who states she was obliged to resign from the company through the condition of her throat.

After treatment for three weeks, says Miss Pearl, she will join her husband, Billy Meehan, with "The Merry Whirl" show.

LEAVING "THE GIRLS."

Philadelphia, Feb. 8.

Saturday night Winifred Greene leaves "The Runaway Girls" and will return to vaudeville. Miss Greene is the soubret of the show.

JUST TEMPORARY SEASON.

The joint engagement of Andy Lewis and Mollie Williams in vaudeville following the close of the burlesque season, will be a temporary one. Next season Mr. Lewis will again appear with the Al Reeves show, and Miss Williams has signed another contract to become the feature of "The Cracker Jacks."

In vaudeville Mr. Lewis and Miss Williams will each present a specialty, perhaps under the guise of a slight sketch foundation.

THE HARD LUCK TWINS.

St. Paul, Feb. 8.

Emily Price and Ella Valentine, both dancers with the "Bright Eyes" company are at the Boardman Hotel, suffering from injuries sustained while the show was playing in this city.

Miss Valentine has blood poisoning, from a cut on her ankle, while Miss Price is nursing a broken leg received from a fall due to slipping on the ice.

SUIT AGAINST WHEEL.

(Continued from page 3.)

contents are lead by Rush and Weber. Rush was dissatisfied when Weber & Rush dissolved. Rush believed he should have received more recognition from his partner and the Columbia Co., through having loaned his credit to the corporation at various times.

Many other complaints are rumored to have been cherished by Rush, who found a number of sympathizers among burlesque.

The main cause of the antagonistic feeling held by Gus Hill is said by the "other faction" to have been caused by his deposition as treasurer of the Columbia Co. a couple of years ago, followed by the removal of his name from the company's directory. With Hill and Rush non-members of the Voting Trust and not consulted regarding matters pertaining to the conduct of the Wheel, the two men who considered their efforts more than anyone else's had made the Columbia Co.'s present standing possible, could not stand the reproach their being overlooked appeared to carry with it. Hill was further annoyed during the present season by the constant attention devoted to his show "The Midnight Maidens" by the Censor Committee of the Eastern Wheel, composed of Messrs. Mack, Scribner and Weber.

The Hill-Rush faction in the Wheel took its complaints much to heart. All projects launched by their opponents were belittled or they attempted to offset them. Upon "the clique" as it is called (Mack, Scribner, Hynicka and Weber) announcing the "L. Lawrence Weber Circuit" for next season, to be made up of a popular price combination chain. Rush and Hill started to form another, but later abandoned it. The Weber scheme fell down naturally, having been based upon the principle of a booking office, which would secure a five per cent. booking fee for placing attractions on a "Wheel" and a royalty payment weekly for the lease of a "franchise." The theorized estimate of profits for this proposition was around \$150,000, without material investment.

With Mr. Weber's departure for Europe, the Circuit plan was accepted as having lapsed. At Weber's office this week, it was stated he had gone to the Ponce de Leon, Florida, for a rest from nervous breakdown.

Privately there is much divided talk about as to the Eastern Wheel and the operations of its "Voting Trust" directors. Outsiders who have intimate knowledge give as their opinion that the present outcome is the result of a successful enterprise which has brought jealousy and bickering along with it. After having worked itself up to the important position now occupied, the outside man remarks that the Eastern Wheel finds itself in exactly the same position its promoters were when they broke away from the Empire Circuit (Western Burlesque Wheel) some years ago. At that time present prominent members of the Eastern Wheel claimed oppression and favoritism against the Empire Circuit, forming a circuit of their own which rapidly developed under the guidance of the Columbia Co.

COULDN'T GET ENOUGH.

"The Passing Parade" one of the Gordon & North attractions, on the Western Wheel, is laying off in New York this week and undergoing a period of reconstruction before it makes its appearance at the Casino, Brooklyn, Monday.

As a usual thing the Western shows have been filling in the open week which the dropping of Philadelphia caused, by playing the Gayety, Albany, on a guarantee and percentage.

In the case of the "Passing Parade" the guarantee offered would not cover the cost of shipping the attraction that far up the Hudson and therefore the house remained dark for the week.

"GENERAL STORE" IN LONDON.

The Lusitania Wednesday carried Clarice Mayne back to London, after playing the few weeks postponed by her abroad for an American visit.

On the same ship was James W. Tate, Miss Mayne's accompanist upon the stage. When arriving in London Mr. Tate intends opening a general theatrical store, supplying the English music halls from a suite of offices, with anything that may be required, from a production—up and down.

In addition Mr. Tate, who is the composer of Miss Mayne's songs, will publish all of his compositions, and incidentally "push" those of some American music publishing firms he has made a connection with for that purpose. Besides which Jimmy expects to continue assisting at the piano in the English halls, where Miss Mayne is a big favorite.

FELL DOWN ON A SHOW DOWN.

Rochester, N. Y., Feb. 8.

James E. Moore came very nearly having formidable opposition here for next season. A few weeks ago there appeared in town a very convincing gentleman who in an amazingly short space of time had gathered unto himself a number of bankers and business men of the city and unfolded to them a scheme for erecting and conducting a new vaudeville theatre that would yield them an income of not less than twenty-five per cent. on their investment. The total cost of the structure and the bank-roll necessary to properly launch the enterprise was to be \$500,000.

The amount required was a mere detail to the business men and they were all ready to go ahead had it not been for one of the prospectors who happened to have a relative in the employ of one of the important circuits booking through the United offices. The plan was unfolded to the vaudeville man and he was invited to visit Rochester and confront the glib promoter. After that it took but fifteen minutes from the moment the two men met until the decision to call all bets off.

"EVERYWOMAN" REHEARSAL.

The dress rehearsal of Henry W. Savage's production of Walter Browne's morality play "Everywoman" was given on the stage of Daly's theatre Tuesday afternoon. The piece is slated for an early New York showing after a brief road tour.

CHICAGO MANAGERS ACCEDE TO DEMANDS OF ACTORS

Two "Small Timers" Give in when Pressure is Brought to Bear Through White Rats Actors' Union. More Believed to be Directed Against S-C.

Chicago, Feb. 8.

The White Rats Actors' Union made two demonstrations locally last Monday and in both instances won. Earl J. Cox, who books the Ellis, Monroe and Century for Manager Hamburg, was notified he must adopt a contract satisfactory to the Rats. Upon his declining to do so the Rats "picketed" the sidewalk and hallway leading to the building in which Cox's offices are located and held the fort most of Monday afternoon. Cox prevailed upon Hamburg to accept the demands of the Union. This action prevented a threatened walkout of union actors from the three Hamburg theatres that night.

Following the afternoon's work, the Rats descended upon the Hamlin Monday night, a delegation of twenty-five members being led by Joseph Calahan. Demands were made upon Manager Howard that he immediately sign a "closed shop" agreement with the Rats, word having been transmitted to three acts on the bill not to give their performance until notified that Howard had surrendered. "Cap." Adrian C. Anson was making his vaudeville debut at the Hamlin that night and the old warrior talked for nearly an hour, holding the audience while negotiations were advancing. Finally Howard signed the agreement and the show proceeded.

The Hamlin incident was precipitated through Manager Howard's action in closing Kingston and Thomas, members of the union, who began a last-half "split" the previous Thursday night. The team worked under the name of Wilkins and Young. Manager Howard asserted that their specialty was not satisfactory to him and closed them, the Rats taking up the matter on an appeal from the cancelled ones. The Hamburg incident was also brought about through the cancellation of an act, the Juggling Jordons, who were closed before they opened.

It developed later that it was the evident intention of the agitation to compel all Chicago agencies to adopt the Illinois form of contract. At present the Sullivan-Considine office is the only agency not using the contract. It was the agency which resisted a previous attempt about one year ago, also made by the Rats.

As the Hamlin, which has agreed to a closed shop, books through the S-C. office, it is believed that house will have to switch its bookings unless the S-C. office adopts the contract. Sittner's White Palace also books there. The Empress is another S-C. theatre.

A delegation of the Board of Directors of the White Rats called on Robertson, the local manager of the S-C. circuit, but it is stated he would not receive the committee.

The outlook at present would seem to indicate a general demonstration against all Sullivan-Considine booked theatres.

OPPOSING IN SAGINAW.

Chicago, Feb. 8.

Starting Feb. 20, the Theatre Booking Corporation will book ten vaudeville acts weekly in the Auditorium, Saginaw, Mich., a theatre which will then open in opposition to the Association booked houses.

Bay City, near there, was recently added to the Theatrical Booking Corporation list, making four Michigan theatres for them.

LEAVES THE JERSEY LILLIES.

Hazel Crosby (Mrs. Jack Allen) the little prima donna with "The Jersey Lillies," leaves the personnel of that organization Saturday night for a much-needed rest. Miss Crosby has been playing for almost two years without a layoff. Engaged for a musical comedy production for next season, she decided to seize this opportunity for a vacation.

DISAPPROVES OF SHOW.

Boston, Feb. 8.

"The Cozy Corner Girls" the attraction at the Howard this week, has been placed under the ban by the Mayor.

After witnessing the performance of the show Monday a number of changes were asked for by the censorship board. The Mayor, upon reading the report of the performance, became much incensed and is reported to have said that he would stop all burlesque in the city if a general cleaning up was not effected.

DROPS STOCK FOR VAUDE.

The Montauk, in Passaic, N. J., discontinued playing stock last week and at present is in the combination ranks booking through the Family Department of the United. The theatre will play the usual three a day splitting with the Prospect in the Bronx.

IN TIGHTS, NEXT APPEARANCE.

When singing "Fall In and Follow Me" the next time appearing in vaudeville Lily Lena, the English singer, will be dressed in tights.

It is an English song, secured by Miss Lena while visiting abroad over the holidays. She returned to New York Tuesday, with several other new numbers, besides a Parisian wardrobe, freshly made.

Another innovation for the English girl is to have the stage set for her hereafter with lace curtains.

The George M. Cohan theatre opens Monday with "Get Rich Quick Wallingford."

COSTS \$30,000 TO MOVE.

It has been settled that Hurlig & Seamon will retire from the conduct of the Metropolis Theatre, Feb. 27, and that the Spooner Stock Company takes possession March 6. The interval will be occupied with a general renovation.

The Hurlig & Seamon lease had five more years to run, at an annual rental of \$30,000, with a year's rental on deposit as security. The burlesque managers were permitted to withdraw from the agreement, forfeiting the deposit, both sides calling all bets off. The Spooner Stock Company lease is secured by the individual guarantees of Chas. E. Blaney and Mrs. Spooner.

One report was in circulation that Hurlig & Seamon, in addition to forfeiting the \$30,000, already up, had paid over \$20,000 more for an absolute release, but this lacked confirmation.

Henry Rosenberg, owner of the property, when asked about the deal, declined to supply any details, contenting himself with the declaration that there had been a friendly arrangement and that just as long as he was able to secure another tenant he had no desire to compel Hurlig & Seamon to carry out the terms of their lease.

LOCATING N. Y. BRANCH.

Chicago, Feb. 8.

Norman Friedenwald, accompanied by his wife, took the Twentieth Century for New York Saturday in order to arrive there Sunday when the old town is nice and quiet. He will then have a few hours to get used to things before plunging into the Monday crush in search of an office wherein he can establish an eastern branch of his tenper cent. business.

"DAYLIGHT" IN THE WEST.

Chicago, Feb. 8.

Lights up to full limit will be the rule during the run of pictures at the Plaza this week, for R. H. Herbst's invention, "Day Light Pictures," will be shown there for the first time in the west. Next week they will probably be featured at the Majestic.

Matt Saunders, representing Pat Casey, came here late last week to install the machines and will operate in this section for some time.

Adolph Meyers is the agent for Casey in the west and will doubtless book the new idea among Western Vaudeville Association houses.

THREE LEAVE COHN.

San Francisco, Feb. 8.

At a meeting of the S. Morton Cohn crowd yesterday, Sam H. Harris of the Wigwam announced that he, Sidney Ackerman and Zick Abrams would withdraw from the project.

John Cort left town today. He stated there had been no new developments in the negotiations Cohn has had for the Cort "dollar houses," but that there would be a statement, probably to be given out by him upon returning here, Feb. 17.

Messrs. Harris, Ackerman and Abrams will retain the San Jose house and announce they will complete independently the plans for this section.

HOUSE DECLARED UNFAIR.

Evansville, Ind., Feb. 8.

The Majestic, a Shubert managed theatre, has been declared unfair by the Central Labor Union. Manager Myers recently installed a nonunion orchestra after a controversy with the union musicians. The stage hands have been asked to walk out and the whole affair has been referred for decision to the international officers of the stage workers.

Myers is negotiating with Jake Wells for the purchase of the Wells-Bijou property, but Wells is holding out to compel the purchase of his other real estate holdings adjoining the theatre. This includes a residence and the building occupied by the Evansville Billposting Co.

HUNT BUYS COOK'S O. H.

Rochester, N. Y., Feb. 8.

This week will witness the last of vaudeville at Cook's Opera House for the time being at least. Jay Hunt of Boston has purchased the property and will inaugurate a season of stock there beginning Monday. The house has been playing "pop" vaudeville.

ST. LOUIS' LARGEST.

St. Louis, Feb. 8.

Work at last has begun on remodeling of the Grand Opera House, and Frank Tate, who will convert the theatre into the largest picture theatre in St. Louis, says \$100,000 will be spent in improvements.

The remodeling ultimately will take in the corner of Market and Sixth streets, now occupied by old buildings. The Grand has been dark more than a year and was part of the Ruthford estate, of which former Police Commissioner Bingham was one of the trustees.

ORPHEUM LEASED.

Harrisburg, Pa., Feb. 8.

Wilmer & Vincent have taken the entire lease of the Orpheum here. The transfer was made last week when M. Reis and Nathan Appell passed over their holdings. This transfer is a verification of the rumor of several months that Mr. Appell was to dispose of all of his theatrical holdings in this section.

MORRIS HOUSE TO ASS'N.

Chicago, Feb. 8.

Starting next Monday the bills at the President will be placed by Eddie Shayne, one of the W. V. M. A. booking agents. J. C. Matthews, of the William Morris office, has been placing the bills ever since the house opened. The President is in the midst of south side opposition and will be the only house in its immediate vicinity which receives Association bookings. The Willard is the strongest opposition the President has.

FROM STOCK TO 5-10.

Chicago, Feb. 8.

The Bijou, a Kohl & Castle theatre, will change from stock to vaudeville at five and ten cents, opening Feb. 24, booked through the Western Vaudeville Association.

J. E. Dodson is the latest "legit" said to be in a receptive attitude for vaudeville.

Leonie Pam is reported engaged to be married.

Isabel D'Armond is booked to play the Fifth Avenue Feb. 20.

Will Rogers left for London Saturday, with his "Wild West" act, going over on "spec."

"The Highway," a new "small timer" in Flatbush, Brooklyn, opens Monday. E. C. Rockwell is manager.

The Black, Bailey and Black Trio has cancelled immediate bookings, owing to the illness of Lillian Black.

Mrs. Charles Ahearn left for England last week on the Mauretania, her father having died in London.

An augmented edition of Johnny Lefevre's date book has been issued, containing nearly two hundred pages.

Mary Keogh, who originated the role of the slavey in "The Prince Chap," is an aspirant for vaudeville honors.

Kate Watson, a singing comedienne, from the west, opens at Shea's, Buffalo, Monday, brought east by Pat Casey.

"Wade of the Mounted," melodramatic has been renamed "The Man Hunters" and will have another trial the coming week.

Cartmell and Harris left for London on the Lusitania Wednesday. They will secure an engagement "to show" upon arrival abroad.

Fred Wright, Jr., the English comedian, who "tried out" at Union Hill, last week, will open at the American, New York, Monday.

Harry Brown, of Brown, Harris and Brown, is in the Rhode Island Hospital this week undergoing treatment for a fibrous tumor.

Dustin Farnum in "The Little Rebel" will commence his vaudeville bookings at Chase's, Washington, Feb. 20, placed by M. S. Benthams.

Edward Abeles has under consideration a new comedy sketch, in the event of remaining in vaudeville for the remainder of this season.

Samaroff and Sonia are separated this week by the illness of Miss Sonia, her partner appearing as a "single" at the Fifth Avenue.

Clara Knott will retire from the cast of "The Wall Street Battle," and goes with Richard Warner's big scenic production "His Last Hope."

Will Bingham, the champion middle weight wrestler has been booked as an added attraction with several of the Eastern Wheel attractions.

Sullivan-Considine have signed contracts through their representative, Sam De Vries to furnish the bookings at the Majestic, Shreveport, La.

NOTES

AMBITION.

BY DARL MACBOYLE.

Ambition, what a sickle goal thou art!
How insignificant when once attained.
The victory, longed for with an aching heart,
Will fade to nothing when the prize is gained.
The joy of tasting the forbidden fruit,
The stolen kiss, the arm that goes to waste,
The "Mine's the same" until we have a beaut,
The morning after with the dark brown taste.
These little things that make our lives worth while
Are on the wayside, not the narrow road.
The time's not wasted if we stop to smile.
He, who lets duty, a relentless goad,
Drive him on and on, will, when near the goal,
Look back and sigh, but he has "saved his soul!"

A flight of fancy back to yesterday
Is oft a pastime more than worth the while.
What have we learned while rambling down life's way?
Nothing—if we've forgotten how to smile!
When time has set its mark upon our brow,
When to-day in memory, with the rest exists,
We'll then again look back as we do now:
And he who to the call of pleasure lists
Will then be glad that he has lived his life
And did not wait until his eyes were dim
To look around. He who persists in strife
And struggles on until the reaper grim
Waits open-armed to claim his lawful prey,
Will then regret, so let's live while we may.

"The path of glory leads but to the grave!"
A bit of lore that's worthy of a thought.
A warning wasted on ambition's slave,
Whose air is paramount. The rest is naught.
Then shall we quench the smoldering fires of youth
And plod along until the end's in sight.
Shall morbid prophets of the so-called truth,
Bigots who declare, "I, alone, am right!"
Direct our footsteps on the proper path?
They glibly tell of things beyond the grave
And in awed whispers threaten Heaven's wrath.
The lot of those, who worldly pleasures crave,
We only know that we're alive to-day!
Let's live and love and laugh while yet we may!

The Flying Jordans were booked this week through the Marinelli agency for Australia, leaving next month. The act will remain away a year.

Norah Kelly is in negotiation with Woods, Frazee & Lederer for the part created in the original "Madame Sherry" company by Elizabeth Murray.

"The Darling of Paris," with Minar Minar, under the management of Morris Gest, opened at Easton, Pa., last Monday. It is due for New York.

James Darling has taken the role played by Ralph Herz in "Mme. Sherry." Mr. Herz expects to start under the management of Jos. M. Gaite.

Gennaro and Bailey are playing the Grand Opera House, Brooklyn. This is the first appearance of the team since the recent illness of Miss Bailey.

"Doc" C. C. Breed has been assigned to the direction of the Majestic, Brooklyn, by Stair & Havlin. He formerly managed the Krug, Omaha.

The Monmouthshire Evening Post (England) printed Dec. 24, the Lord's Prayer, delivered from The Mount. The paper claims it is the first to have done this.

Gennaro's Band has been booked for a tour of the S.-C. time by Freeman Bernstein. The troupe of trained musicians are scheduled to open in Cincinnati, March 6.

Mrs. Blanche Rice, of 246 West 114th street, New York (widow of Billy Rice, the minstrel) is desirous of securing aid for a benefit in her behalf, or for other assistance.

Hal Forde, an Englishman after the style of George Lashwood, returns

on the Mauretania to open at Indianapolis, Feb. 20, preliminary to a trip over the Orpheum Circuit.

Joe Schenck, general booking manager of the Marcus Loew Enterprises left New York last Saturday for Hot Springs, Ark., where he will remain for two or three weeks resting.

Channon L. Davis of Rock Island, Ill., has secured a lease of the New Opera House at Geneseo, Ill., and beginning with last Monday inaugurated a policy of "pop" vaudeville there.

Albert E. Tolin, formerly of Indianapolis, now with a "strong man" act, is being sought by the American Fidelity & Guarantee Company, Chicago, which has an important trust for him.

Frank Gerth, the concert impresario, who handles Creators' Band and other attractions, is laid up at his Fort Lee home on the Hudson Palisades with a broken bone in his left foot.

Margaret Mudge sailed Wednesday for Havana, to accept a position as soloist with the Moroso Band at the Miranna Hotel. She returns in four weeks to join the new Folie Bergere theatre.

John W. Ransome has withdrawn from the sketch in which he appeared for a try-out last week. He says he will either join a musical organization or have another whirl at the monolog stunt.

The new George M. Cohan theatre building has an elevator man who is entitled to all the medals for politeness. Instead of bawling out the regulation "Going Up," he doffs his cap, singing out musically: "Car Ascending."

Raymond and Caverly when receiving a note from the Club Department of the United Booking Offices, offering an entertainment to them for \$75 (one evening) returned an answer saying "Refused. We are not White Slaves."

Rinaldo, the eccentric violinist, arrived from Europe last week on the Lusitania and left immediately for St. Louis, opening Monday as special feature for Jack Singer's "Serenaders." Rinaldo had been abroad for nine months.

Collins and Hart, beginning March 10, will start a tour of the south of France, spending one week (no money) at Monte Carlo. They play London for six weeks, beginning April 17, and expect to return home in September.

Earl Flynn and Nettie McLaughlin will soon leave "The Behman Show" to give Miss McLaughlin a little rest before the act goes to England where it has been placed by Sherek & Braff. Mr. Flynn may work a few dates alone before going abroad.

Sam Reed and Steve Maley are to be put out in a sketch called "Two Old Pals," by Robert Irwin. Eugene Presbrey wrote the piece. "As Men Sow" is another production by Mr. Irwin, which will introduce to vaudeville Bryon Douglass.

Cohan & Harris announce that Corse Payton's Lee Avenue Stock Company will be the summer attraction at the Grand Opera House, New York, opening some time in May. The Payton "pop prices" will prevail with "pink teas" as added features.

The mother of Dave Ferguson suffered the amputation of one of her legs at Montreal last week. Owing to the condition of her heart, Mr. Ferguson's mother (aged 50) was unable to take an anesthetic. Local treatment to deaden the pain was applied.

To kill time while only playing eight shows weekly in "Naughty Marietta" at the New York theatre, Harry Cooper, the comedian of the show, has become a cigar salesman, and is placing the product of a Canadian manufacturer in the Broadway cafes.

Rosie Green has retired from the leading female role in "The Governor's Son." As future bookings for the act are very uncertain, it will likely be disbanded unless pending negotiations for a tour of the Orpheum Circuit are consummated.

The Primrose Four have a grievance. A couple of years ago they decided on the odd method of billing themselves as "1000 Pounds of Harmony." Their grievance consists in the palpable imitations of their subtitle. There is now in the field such billing as "500 pounds of comedy," "400 pounds of true harmony," "300 pounds of music and mirth," etc.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

London, Feb. 1.

Henri DeVries is topping the bill at the Tivoli with his protean comedy act, "Just for a Change."

Mas Andres are a foreign team now appearing at the Alhambra, London. The team do a burlesque revue, and they have seen some acts. The pair will never start anything burning.

Edith Walker, the singer from opera who played at the Palladium last week and the week before (without reason given) suddenly left the bill Monday. Miss Walker, it was stated received \$3,750 per week, contract salary. Lewis Waller was added to the program. If the two were on the same bill the salaries would have reached some figure. As it now stands an expert figured up last week's bill at the Palladium with Edith Walker and Marin Harvey and put the figures at \$10,000.

George Barclay, seriously ill a few weeks ago, is around again.

Alf Zeitlin, now with Sherek & Braff, will shortly join Ernest Edlsten in the agency business.

Feb. 6, the Varieties Controlling Co. will introduce the American style of bill for its theatres. An "added attraction" will be placed in the middle of the bill.

Raymond Blaythwaite is to be the head of a new press department, installed by the Varieties Controlling Co.

The Great Lafayette takes a chance. Before "Sumurun" German pantomime, opens at the Coliseum, T. G. says he is responsible for booking it.

Charles Bornhaupt, located in Brussels, is spending the week in London.

The Werds Bros. at the Alhambra last week proved they are the best little imitation of Rice and Prevost in the business. These boys haven't forgotten a movement.

The divorce action brought by Alec Hurley against his wife, Marie Lloyd, has been adjourned for two months. Hurley's attorneys asked for the postponement.

R. Bertin, a Frenchman, is at the London Hippodrome, as a female impersonator, followed by a ventriloquist specialty. Bertin is a pretty big man. His appearance as a woman is not a bit like it. He gives imitations of different French artists, one exactly the same as the other. The ventriloquist part of the act is clever but even this had its disgusting features. Bertin as an act is just right for France.

Monday of last week Gene Stratton returned to the Pavillon, London, after being away from that house for about ten years. It was called "Stratton Night." All Gene's friends gathered. His success was tremendous. Wish Wynne also appeared, her first in England since America. This comedienne is bound to be in the running for the first lady in English vaudeville very soon. Her success over here has been wonderful. Bransby Williams was there, too, making his usual hit with "The Penny Showman."

Alma Trix, a sister of Helen, "tried out" as "single," and will open on the Moss Tour at the Empire, Liverpool, Feb. 6.

Geo. Alexander is the latest, asked for attraction from the legitimate for the music-halls. The opening of the Palladium has made the demand for "names" all the greater. All the big actors will be asked to join the vaudeville ranks before long.

George Le Clerq, who died recently, was the partner of Ben Brown in the sketch, "Black Justice." He was also the father of Gus LeClerq, now working with Fred McNaughton.

Joe Boganny's new one "The Opium Fiends," is playing the Moss houses in the provinces.

Houdini, on the Moss circuit, will finish up that time to sail for the States some time in June.

Ike Rose and his "twin-sister" act left these shores last week returning to Germany. Ike couldn't see much good territory for the twins in England.

Cinquevalli, the juggler, is on a tour around the Moss circuit.

Muriel Harding is booked for the Orpheum circuit for the coming summer.

The newest hall on the Gibbons circuit is the Hippodrome, Lewisham. It is just outside the bar of the Empire in New Cross.

Evie Green, owing to indisposition did not top the bill at the Alhambra Glasgow this week. Up until Friday a deputy had not been found.

Jeanette D'Arber, at present playing in "The Balloon Girl" over here, is reported engaged to appear in Jesse Lasky's first production in the states, at the Folie Bergere.

The new revue at the Empire will be called "By George," put together by C. H. Bovill who will write the words, Cuthbert Clarke will arrange the numbers.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Jan. 31.

The proposed law for regulating theatrical and music hall agencies is occupying the entire attention of the vaudeville people at present. The matter has not yet come before Parliament, but it is anticipated that the Bill will be presented by Senator Goujon and Deputy L. Millevoye this session. It seems likely it will be framed somewhat after the law in New York, and not follow implicitly the German legislation. It is now asked that a clause be inserted in the law compelling agents to deposit a sum of money as a guarantee for the proper working of their offices, also that the entire commission be paid by the managers, in conformity with the law of March 14, 1904, governing registry offices for domestic servants. This latter clause will however receive much opposition, and probably the framers will not take this demand into consideration, particularly as it is proposed by an independent group of artists who are opposed to the recognized syndicates in France. The Union Syndicate des Artistes Lyriques is the strongest body here (in fact the only official trade union of the music halls and cafe concerts) and the officials of this important group do not appear to be opposed to a fair commission being charged by the agents, the payment of which to be equally divided between artist and director, as provided for in the German law. On the other hand a

The Auers, after working around Manchester for about eight weeks passed through London on their way to Hague, Holland, starting off a continental tour.

Will Campbell who came over here a few weeks ago has been laid up most of the time due to an accident he had while practising a billiard cue trick. Campbell however is about now and will start to work very soon.

The Imperial Palace of Varieties, Cannington, is a musical-hall with a past. Once this building was Mrs. Lilly Langtry's own theatre. At that time it was situated in Westminster. Now it is far removed from its original site. Cannington is mostly noted for being the birth place of Johnny Summers, the English welter weight. But this theatre does present a strange sight with its drapes and carpets, that are commencing to show wear. The marble walls though are still beautiful and Cannington may easily boast of the prettiest twice-nightly hall in England. But that's where the boast must stop. Last week a company played a sketch called "Nick Carter, Detective." The American characters in it were good for a million laughs to an American. And when Nick Carter arrives, disguised as "Mr. Morgan, a New York society man and millionaire," and talks like an up-state farmer, there are more screams. The company owes its existence to Dorothy Mulford, the heroine.

just clause proposed by the Union is that agencies established prior to the passage of the law, and afterwards closed by the authorities shall be paid an indemnity, to be fixed by the Court ordering the winding up of the office, the Police not being given absolute power to put a man out of business without trial. This is quite in opposition to the German law.

The closing of the Berlin office of Sherek & Braff by the Police came as a surprise to many, and was expected for some weeks past by others. The German authorities are following the letter of the law faithfully, and every person employed in the agency business seems to be an object of suspicion. They want to know the pedigree of the office boy, and the agent himself must be on a par with Caesar's wife. There was no doubt much to complain about in Germany, for the agency business has been rocky in that part for years past, so the German police, with their proverbial autocratic power and officious distinction, found plenty of work to occupy them in setting matters straight, but the result will be that they will drive every agent out of the country.

Business is poor in Paris at all the halls this week—though January (after the holidays) is always slack for the amusement caterers. The revue at the Folies Bergere is perhaps the most successful, and even here Louise Balthy (with a huge salary) is not drawing to the extent anticipated. At the Olympia Fregoli failed to attract, compared with his engagement last year, and the receipts were far below the average. At the Alhambra Yvette Guilbert is far from being the trump card she should be. The Casino de Paris remains open, but in spite of cheap seats and good shows the public are not patronizing the hall. It is to be hoped business will improve in February, to tide over till the good Parisian season commences in March.

It is stated that Louise Balthy goes to New York after her Palace (London), engagement, and will be accompanied by a clever vaudeville tenor, Leoni, who is quite a polyglot. Jacques Charles will have a revue at the Olympia in October next, for which he has engaged the French comic Morton. This artist also goes to the Folies Bergere for the revue next December.

A. Bernard says the new hall he is building, to be called the Prada, and will hold 2,500, playing vaudeville. It is situated Avenue Parmentier and Avenue de la Republique, near the Alhambra. Large acts will not be accommodated (the stage is only 35 feet by 26). The Prada will endeavor to book direct with artists, and possibly create its own house agent.

It is reported an English syndicate will buy up several small halls in Paris, the first acquisition being the Palais du Travail, situated in the working quarter.

YOUR IDEAL VAUDEVILLE BILL

\$200 IN PRIZES

\$100 for the best bill submitted; \$50 second prize; \$25 third prize \$15 fourth and \$10 fifth.

SELECT YOUR OWN JUDGE

An anonymous writer, who signs "A Bronxite" (which may be reason sufficient to be ashamed of his name), suggests that the three leading candidates for Judge at the expiration of the competition should select the Ideal Bills. It mentions what was thought of before the Competition was announced, but cast aside after some thought, through it being improbable that three experts could be secured who would agree.

The best judge of an Ideal Bill would likely be the man without any ideas regarding the makeup of a vaudeville show. A person with set principles would be liable to lean the way his principles did.

At the most, however, the Ideal Bill competition is nothing beyond interesting. The final selection that may be made will probably agree in the main with those bills submitted that the authors gave thought to.

Bills are still pouring in where the framers merely wrote in the names of as many big headline acts as might

away from a vaudeville house if compelled to sit through that show.

Every once in a while a bill "happens" in some theatre that the expert program makers believe could not be improved upon for entertainment. Often this is made possible through the running arrangement of the program, one act assisting its successor upon the stage, until the different

VOTE FOR JUDGE

(Votes Received up to Feb. 8, a. m.)

WILLIAM MORRIS.....	4,212
PAT CASEY.....	4,087
PERCY G. WILLIAMS.....	3,798
JENIE JACOBS.....	1,087
MARTIN BECK.....	631
GEO. F. DRISCOLL.....	584

items pile up a large total of amusement, the audience having been kept in a genial condition through the continuous excellence of the performance.

To achieve that result is often the argument of a manager why a standard comedy act should be engaged to open the show, giving it a big laughing start and making the path of those acts to follow more easy.

That evidently has also been the opinion of so many who have placed the Charles Ahern comedy bicycle act as No. 1 on their Ideal Bills, although managers, as a rule, place this act to close the performance. Once in a while the act receives a "spot," in the centre of the program somewhere.

If the bills submitted could be assorted into those made up of acts liked the best and those thought to be the best, the chances are the first class would show a great similarity, if the makers selected turns with a view of variety on the program. Still that would not always follow, excepting, perhaps, in one locality.

Recently the New Orleans correspondent of VARIETY, in a weekly report of the show at the Orpheum, tacked a comment on his review of one turn there, stating somewhat sarcastically that though many acts were reported as successes in the east or west, they never convinced New Orleans. The comment was stricken out of the report, but the correspondent was asked to forward a list of "successes" in other parts of the country which has failed in his city. The list received would have surprised almost any one. That did not tend to prove, however, that the acts were not successes, but rather as bringing out almost conclusively that New Orleans is a funny town.

There are but two more weeks for the competition. The last ballot and coupon will appear Feb. 25, with the announcement of the Judge selected two weeks later.

"THE OATH" WITH SUBSTITUTE.
"The Oath," in which Frank Keenan has been appearing in the East, has been booked for the Orpheum Circuit, but not with Keenan in the cast. Mr. Keenan will remain east and play in his new offering, "Man to Man" opening at the Fifth Avenue, Monday.

NIXON IN HOTEL.

Atlantic City, N. J., Feb. 8.
Fred Nixon, of Philadelphia, is the reputed "angel" of a new 10-story fireproof hotel, to be located in the vicinity of the Royal Palace. The reported cost is in the neighborhood of \$1,000,000.

PAYTON SUING FOR SALARY?

It is said that Corse Payton, "America's Best Bad Actor," has placed a claim into the hands of his attorney Mayer C. Goldman for two weeks' salary the actor alleges is due him for playing that length of time on the Morris Circuit.

Payton appeared at the American and Plaza Music Halls in a "Paytonized" version of "Lend Me Five Shillings."

When the matter of suit was broached at the Morris office it was stated there that the Brooklyn stock favorite had not lived up to the letter of his contract with the vaudeville management in regard to three scenic setting for the act, which they claim the artist agreed to furnish.

KEITH TAKES MAJESTIC.

Indianapolis, Feb. 8.
At this writing there is a strong likelihood that the Majestic Theatre here will be leased to B. F. Keith for a term of years. This is in line with the Keith policy to secure control of all houses in a city that plays United vaudeville, in order to shut out all possibility of anything bordering on opposition.

RUMORS AT WORK AGAIN.

During the past week there were any number of rumors afloat that the Gordon and North attractions would be found on the Eastern Wheel again next season. At the offices of the firm this was denied with emphasis.

OBITUARY

Chicago, Feb. 8.

Max Millian, at one time a partner of Ren Shields in vaudeville, died in this city Feb. 5.

Pittsfield, Mass., Feb. 8.

Arthur P. Jackson, the soloist of the Majestic died Feb. 2 at the Hillcrest Hospital. The cause was blood poisoning from a slight wound in his leg. He is survived by a wife and son.

Tom Transfield, father of the Transfield Sisters, died Tuesday in New York City.

George W. Farren, a well known theatrical manager of a decade ago, died suddenly of heart failure Thursday of last week in New York. He was buried by the New York Lodge of Elks.

BARTRAM'S FIRST REPLY.

18 Charing Cross Road,
London, W. C., Jan. 25, 1911.
Editor VARIETY:—

I suppose by now some of your readers will expect to hear something from me about that letter published in VARIETY, Dec. 31. I am going to have something to say on the subject just as soon as I receive a copy of the letter, which I cabled for last week. But in the meantime I would like your readers to know that when I received the following cable Dec. 31:

"Did you write letter to VARIETY, April, 1908, severely criticising and blackguarding me, cable.—Harry Mountford."

I was very positive that I had never written any letter to VARIETY, or any other newspaper, or any other person, blackguarding anybody; I am not that sort of person. So I cabled:

"Mountford, Whystar, New York: 'Certainly not.—Bartram.'"

I can only attribute one reason to Mr. Mountford's attempt to stigmatize me as a liar in consequence of that cablegram, and that is that he does not know the definition of the verb "to blackguard."

Whatever the letter was, it was the TRUTH at the time it was written, and as soon as I receive the copy of that letter, and have time to go back through the old files of the newspapers and put myself thoroughly in touch with the prevailing conditions, I am going to prove every word I may have then written. And until my reply is published I hope none of your readers will form a judgment in this matter.

C. C. Bartram.

The First Honorary White Rat.

I. A. L. No. 876.

V. A. F. No. 7.

Formerly of Alburtus and Bartram. Now managing editor of "The Performer," London.

(The copy of the letter Mr. Bartram requested by Mr. Bartram by cable was mailed to him Jan. 27 from New York, Jan. 27.—Ed.)

COMBINE IN HONOLULU.

San Francisco, Feb. 8.

Papers were filed in Honolulu, H. I., Jan. 25, for the incorporation of the Honolulu Amusement Co., with capitalization placed at \$100,000.

Under the amalgamation all theatres in Honolulu pass into control of the new corporation, including the Empire, Savoy, Park, Bijou, Novelty and Orpheum. The Bijou and Novelty have since closed, probably for all time.

Competition forced all to pay fancy salaries for acts, that tended to bring about the combine. Dramatic productions will be placed for a season of six weeks in the Orpheum, equipped to handle best of productions.

J. T. Scully who conducts the Savoy and Empire will be general manager for the new company, and E. W. Congdon of the Park assistant manager.

The following officers have been elected: J. C. Cohn of the Orpheum, president; J. C. Scully, vice-president; R. W. Single, treasurer; H. Rosenberg, secretary; A. W. Meyers, auditor.

The Elks' Convention will be held at Young's Pier, Atlantic City, week of July 10 next.

MY IDEAL BILL IS

1.
2.
3.
4.
5.

Intermission.

Name

Address

Town or city

Write in name only of act.

Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, male or female, connected with an agency may be voted for.)
(No vote for a professional or newspaper man will be counted.)

be included in the spaces. That is a waste of time. The Ideal Bill of all headliners will likely not be judged the winner of the Ideal Bill contest. Almost anyone with knowledge of vaudeville could compose a program of headliners that would drive people

REALLY, HERE IS DR. COOK!

Dr. Cook at last, gentlemen! Step right up, look the Doc over. At the Manhattan next week.

Dr. Cook wanted to appear in vaudeville. He doesn't care for the mere matter of the filthy lucre—though his representative, Gene Hughes, has been thinking about it until the price ball hit the \$2,500 mark. Bill Lykens and Hughes fixed the Hammerstein date. The man who had the hallucination about the North Pole wants to tell the public just how the rarified air in that cold section rears up mirages until a man with an imagination can shut his eyes and see the Pole.

To make good on any statement now publicly proclaimed, the doctor has some pictures. He feels that the public must hear his tale of vindication, and to that end, unless the vaudeville managers had assented, Old Doc Cook intended to pull it some Sunday evening at one of the legitimate theatres.

Much speculation is about whether Doc will prove a draw. Lots of people believe that lots of others want to see the man who put the big one over. There may be some others who would like to hear him. Everybody gives Doc credit. His was a hot one that made all the press agents stick to their rooms for a month. Doc might take that line for his "vindication." He could say that he had a hunch to see how much the easy public would swallow, and they reached down so far, he was afraid to bring them back.

It appeared from the testimony that Wilbert Melville, manager of Dr. Cook, had been flirting with a couple of circuits, having dickered with William Morris and the United Booking Offices.

Mr. Melville, according to the understanding, is representing a moving picture manufacturer, which has "pictured" scenes in the Far North from the Doctor's descriptions. These are expected to be beneficial to Doc in his "vindication" lecture. Being under contract to the picture concern, Dr. Cook gave no personal attention to the details of the vaudeville engagement. The publicity expected for the films is reported to have brought the Doctor's salary down quite low, to \$1,000 for the week, some say.

Mr. Hughes who secured the Doctor after all the agents about had failed to land him for the managers, has been in the business of "digging up big ones" but a month. The Dr. Cook thing is getting Mr. Hughes looked over. He says there's another big name to shortly follow.

If Doc gets over at the Manhattan he will slip along the vaudeville way, with the salary mark tilted away up. Many of the explorer's friends believe he can convince the public he found the Pole or reached as near as any human being ever got to it. Give the Doctor five minutes with an audience, they say, and he'll make them believe anything.

Tyson and Brown play a return engagement at the Victoria Feb. 27, just ten weeks from their previous date there.

AMERICANS PLAYING IN CHINA.

Shanghai, China, Jan. 15.

Since the first of the year American vaudeville has made its presence known in this territory and the invasion has met with success. At present there are six American turns playing at a theatre in this city. They are the Wilson Sisters, Frank Foster, Countess De Pomme and The Oldfields. These acts will remain here until April 1.

From the present outlook it would seem possible for a live American agent to secure about six houses in Japan and about twelve weeks at the house here. The demand is big for "dumb" acts, and although the turns are supposed to offer two different acts a night, the salaries are about the same as in the States.

'TIS ENOUGH.

New Orleans, Feb. 8.

The Tokio, a theatre catering exclusively to negroes, has been closed by the Board of Health.

FEE FOR STAGE ELECTRICIANS.

New Orleans, Feb. 8.

If an ordinance pending before the City Council passes, stage electricians will be compelled to pay a yearly license of \$25.

SMALL TIMERS WAR.

Joliet, Ill., Feb. 8.

There is a rather amusing war being waged between two "small time" houses here, Grand and Coliseum. The hostilities have but developed a number of newspaper attacks in the form of advertising.

The Grand was the aggressor. The ads for that house stated that they were giving the only show of merit in the city. This brought forth a reply from the Coliseum that "brag, blow and bluster was not a part of the program offered." To this the Grand management has answered with a hot retort and future (wordy) battles are expected.

"THE DESERTERS" QUIT.

Chicago, Feb. 8.

Helen Ware's starring tour in "The Deserters" comes to a close this Saturday night and the company will disband. Despite the unsatisfactory business done by the piece at the Hudson theatre, New York, it was sent on tour and efforts were made to create the impression it was a New York success.

Indifferent receipts marked its entire career and the engagement here at the Whitney Opera House was the culmination.

Chicago, Feb. 8.

"The Warning," opening at the Princess last week closed its season Saturday and the company disbanded. The house is dark for the current week.

A hurry call was issued to the New York office of the Shuberts. As a consequence Ian Robertson, a brother of Forbes Robertson, who has been touring the country and presenting "The Passing of the Third Floor Back" in the one-night stands and other territory not contemplated in the itinerary of his more illustrious brother, will be brought into the Princess Sunday for a run dependent upon its financial success.

TRYING FOR A RUN.

Chicago, Feb. 8.

"When Sweet Sixteen" will open at the Chicago Opera House Sunday, with an expected run ahead of the piece. "The Nest Egg" vacates for it.

CREATORE'S PLAYERS DESERT.

Chicago, Feb. 8.

Last Friday Creator's Band temporarily disbanded at Waukegan, one of Chicago's suburbs. The reason given indicated that business has not been especially good for the eccentric band master during the one-night stands in this vicinity. Creator stated that he would reorganize, and thus rid himself of some trouble makers before resuming his tour at Milwaukee.

BIG SHOW MARCH 23.

The Ringling Bros. Big Show (Barnum & Bailey's) will open March 23 at the Madison Square Garden, New York. The Ringling Bros.' own show starts the first week in April at the Coliseum, Chicago.

Another tent opening in the east for the early part of the season (besides the Two Bills aggregation at Boston), will be the Miller Bros. "101 Ranch Wild West" which takes its eastern bearings around New York, April 19.

After the New York engagement "The Big Show" heads for the west. In two "jumps" it expects to make Louisville, and will hover around the southwest for some little time.

The Ringlings have secured no announced "big feature" for the Madison Square engagement, nor is it expected that a sensational number is being held "under cover." Not because the Baraboo Brothers do not want a big card, but "big cards" for the circus game have grown scarce. When John Ringling was in Europe recently, it is said he saw nothing that even approached an advertised new feature.

This will undoubtedly be the last season of Madison Square Garden and with the departure the Barnum & Bailey and Wild West shows will be homeless so far as New York is concerned. There is, however, a new shift in the city's map. The future engagements of these attractions will be played at the Hippodrome.

When the Ringlings purchased the Barnum & Bailey show from the estate of the late James A. Bailey they were compelled to take over the stock Mr. Bailey's heirs held in Madison Square Garden. The sale of the Garden to the municipality to be conducted as a place of popular indoor amusement, recreation and instruction, is therefore, with their entire approval.

Some one is doing great press work in the interests of the proposed sale of the huge auditorium to the city as all the daily papers are printing editorials favoring the plan.

Meantime the Ringlings have a tentative agreement with the Shuberts that in the event of the sale of the Garden being consummated they shall take over the lease of the Hippodrome, to be operated as a home for spectacular productions as heretofore, with the early spring months to be given over to the annual visits of the tent shows under the Ringling control.

The Young Buffalo Wild West is announcing its personnel for the coming season, without stating date of opening, or where that will occur. Col. V. C. Seaver is the general manager; L. B. Williams, general agent.

Twenty-four 60-foot cars will carry the show.

Featured among the individuals with the outfit will be Annie Oakley, Capt. A. H. Bogardus, Fred Burns, Hardin's Zouaves, besides a "Cow Girls' Band" and "A Troupe of trained Bovines."

Wednesday Pat Casey acted as the agent in the contract between Max Gruber's Animals and the Two Bills Wild West, under which the act is to appear with the Bills show during the season. It has been playing vaudeville.

21 OR 99 YEARS' LEASE OF THIS BUILDING CAN BE HAD.



SPLENDID OPPORTUNITY FOR THE RIGHT PARTY.

The above building can be easily altered and changed for the use as a theatre. Arrangements can be made for the completion by the owner or lessee. Situated one block north of Tremont Avenue and near Third Avenue. For further particulars address, 99 NASSAU STREET (Room 515), New York.

AGENCY LAW AMENDMENT.

Albany, Feb. 8.

Last Thursday, Assemblyman Spielberg introduced before that house an amendment to the present Employment Agency Law. The proposed amendment was read once and then referred to the Committee on General Laws.

The amendment proposes several changes in chapter No. 171 (regarding Definitions), 183, 185 and 191.

The changes to be made deal particularly with the sense of the present law regarding its enforcement in the matter of theatrical agents and booking offices.

The amendments to the Employment Agency Law, which will have the effect, if they are passed, of making the actor who pays commissions in excess of the commission prescribed by the law to any licensed agent, as guilty of committing a crime as well as the agent who accepts the monies.

There are also several portions of the new paragraphs which with a certain reading would seem to disclose a "nigger in the woodpile."

One in particular is the reconstruction of section 185, paragraph 3. The present law reads:

"A licensed person conducting any employment agency under this article shall not receive or accept any valuable thing or gift as a fee or in lieu thereof. No such licensed person shall divide or share, either directly or indirectly, the fees herein allowed, with contractors, subcontractors, employers or their agents, foremen or any one in their employ, or if the contractors, subcontractors or employers be a corporation, any of the officers, directors or employees of the same to whom applicants for employment or theatrical engagements are sent."

With the amendment in force, it will read after this manner:

"A licensed person conducting any employment agency under this article shall not receive or accept any valuable thing or gift as a fee or in lieu thereof. Nor shall applicants for employment, promise, offer or give any money, valuable thing, or gift to any employee or agent of any licensed person to induce such employee or agent to find employment for such applicant. No such licensed person shall divide or share either directly or indirectly, the fees herein allowed, with contractors, subcontractors, employers or their agents, foremen or any one in their employ, or if the contractors, subcontractors or employers be a corporation, any of the officers, directors or employees of the same to whom applicants for employment except theatrical engagements are sent."

Here the "nigger" is plainly shown for the one little word "except" in the last line of the chapter brings to light all that any of the agencies could ask.

There are several other clauses which are to be changed, but they are really sure to be of benefit, for they do simplify matters which under the present law prove a hardship.

While the impression has been spread that the vaudeville agents in New York are responsible for the amended measure proposed, no agent could be found who had attended any meeting called for the purpose of discussing legislation.

It was reported this week that the United Booking Offices was about to take some important step which has to do with the present agency law.

GETS HER DIVORCE.

Chicago, Feb. 8.

Bonnie Gaylor was granted a divorce from Tudor Cameron in East St. Louis, Jan. 31.

KEITH INCORPORATING.

Philadelphia, Feb. 8.

The B. F. Keith theatres in this city (Keith's and Bijou) are to be incorporated. Advertisements have been inserted to that effect. Keith's will become the B. F. Keith Theatre Co. of Philadelphia. Benjamin F. Keith, Walter J. Donovan and Joseph H. Taulane are mentioned as the proposed incorporators.

The Bijou, given to A. Paul Keith by his father a few years ago, is to be known as The Bijou Amusement Company of Philadelphia. Ernest E. Prevost, A. E. Moore and Edward J. Kirchner are the announced charter members.

Applications for both certificates of incorporation will be made Feb. 13. The advertisements state:

No reason for the change of ownership has been announced, though the dailies over here followed up the ads for a possible story.

B. F. Keith is in Florida. He is reported to have been quite ill for the past week.

The Morris Circuit recently incorporated its various theatres as separate enterprises. It has been reported in New York for two weeks past that such also was the intention of Mr. Keith. The Philadelphia corporations are the first indication.

VESTA VICTORIA ON WORLD TOUR

Chicago, Feb. 8.

Col. Wm. A. Thompson, for some time manager of the American, has tendered his resignation to William Morris and closes Saturday night. He has arranged with Vesta Victoria to take her upon a tour of the world at the head of her own vaudeville company, starting March 6 at Ottawa, Can.

Jacquin L. Lait, who has been press agent and assistant manager at the American, will succeed Col. Thompson here.

MARINELLI LOSES MANAGER.

(Special Cable to VARIETY.

London, Feb. 8.

The resignation has been received by H. B. Marinelli of A. Wolheim, manager of the Marinelli London office, the most profitable of the Marinelli chain of branch agencies. The reason is ascribed as through the refusal of Mr. Marinelli to listen to Mr. Wolheim's request for an increase of salary.

TANNEN GOES BACK.

Julius Tannen arrived in town the latter part of last week, jumping from Oakland without stopping to pack his trunk. He says he received a hurry call apprising him of the serious illness of his wife, due to an attack of appendicitis aggravated by peritonitis.

Believing that the remainder of his Orpheum tour had been cancelled Julius sought an engagement elsewhere and was promptly snapped up by Liebler & Co. for a part in "Marriage a la Carte."

After signing with the musical show Tannen was informed that his vaudeville time still held good and he will leave for the west once more as soon as Mrs. Tannen is sufficiently recovered.

THE WOMAN IN VARIETY

BY THE SKIRT

One of the best known comedians in the United States is undergoing a rigid examination these days before a referee with a view to determining his financial status so that his present wife may secure a fair division of his bank-roll. The comedian, comfortably fixed in a monetary way, does not object to separating from some of his money, but is much more concerned in protecting the name of a well known actress, to whom he has been paying ardent court. When divorce proceedings were contemplated by his wife, it met with his entire approval, but his horror was unbounded when it was proposed to drag in the name of the present object of his affections. He consulted the head of one of the greatest private detective bureaus and was advised to undertake a campaign of retaliation. As a result of a very few days of "shadowing," the comedian sent word to wife that if the other woman should be mentioned he would enter a counter suit, naming the head of one of the largest industrial corporations. Word was also delivered to the industrial magnate, himself married; whereupon there promptly arrived at the door of the comedian an emissary. Twenty-four hours after the visit of the emissary the magnate resigned his post as chief executive of the corporation over which he held sway. The counsel for both sides held a secret conference. As a result the cards were once more shuffled.

Man and wife in asylum, a broken family and a broken home, compose the record of a wild marriage between a chorus girl and a Cincinnati boy less than two years ago. The girl (an American) came from Paris, where she had married a jockey, later divorced from him. She knew many of the females in the set at the cafe orgie I mentioned. The boy had lost his father shortly before reaching New York on a visit. He met the girl. Despite the maternal watchfulness and pleadings he married her. The family was ralled against by the Cincinnati papers, which played the story up as the loving couple seeking a dove cote in the garret, which turned public opinion against a very estimable family. The finish was inevitable, and foreseen when the mother could not withstand her son's appeals for money. It's too bad. Why don't the very wealthy men who try all manner of schemes to pose as philanthropists for the future generations, organize a school for the worldly education of youth. Then each subscriber might enlist his son or sons as students, and more than receive the value of his contribution in the warding off of what he guesses not. Or why don't more fathers become practical with their sons. If boys understood what fools they would look in the eyes of their companions under certain conditions, a "Broadway job all season" would not be so alluring to the applicants for a "front rank" position.

I have been told of a somewhat ex-

citing dinner which occurred the other evening in a Broadway restaurant, well known as a haven of such sorts of feats. "Everybody" was there, and "Everybody" includes those of a certain set who believe in a nice quiet time within the precincts of a "private parlor." Sometimes the evening wears away toward the hour when the female guests believe the moment has arrived to display their dancing steps amidst a display also of lingerie. This affair was no exception, although I am told the exhibition of lingerie was more complete than is usually seen. One New England man complacently watched the feasting—also the dancing—whilst smoking a cigar. He did not dance himself, although he did settle the check, something like \$3,500 for the forty covers. Each time another course was introduced, the ladies had another bouquet. For the toys, those little snappers which pull apart were provided. When separated, each of the girls found a silk kimono tightly wound up. As "atmosphere" a colored troupe of players were on hand.

Next month will bring about the marriage of Eva Tanguay to a wealthy Boston man. As I am informed that this is positive, it settles the many rumors of Miss Tanguay's engagement to Eddie Darling.

Slow moving reports seldom reaching the surface breathe out that the recent death of a man very well known in finance occurred in the apartments of an actress quite well known around Times Square, and who has played in vaudeville for a week or so.

The Melnotte Twins have improved greatly in dressing. Their entrance is in blue satin dresses, veiled in pink chiffon, heavily trimmed with fringe. A change is to pretty green empire frocks, then to white serge Russian suits with hats, belts and pocket books of red. The last change is white lingerie dresses, made in the double flounce effect.

The two girls with the Six Stylish Steppers (Colonial) after discarding the military costumes appear in pretty pink satin frocks. Trimmed in white lace and black velvet ribbon they made a neat appearance. Another change to white chiffon was effective.

Mamie Fleming, with "The Photo Shop" (Colonial) has chosen a lovely frock for her specialty. It is a white chiffon, having a dainty border of pink rose buds. A band around the bottom and a sash are of lemon colored satin. A white baby hat completes the fetching costume.

In "Mrs. Macbeth," the spectacular travesty by James Horan, G. Molasso, the producer, promises a few surprises.

NEW ACTS NEXT WEEK

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

Lupita Pera, Hammerstein's.
Gerard and Hut-Ell, Hammerstein's.
The Worthleys, Hammerstein's.
Lupita Pera, Hammerstein's.
Fred Wright, Jr., and Co., American.
Dr. Cook, Manhattan O. H.
"The Darling of Paris," Orpheum.
Ward and Cullen, Orpheum.
Cecile and Co., Alhambra.
The Francols, Alhambra.
Klein Bros. and Brennan, Bronx.
Bernard and Dorothy Granville, Bronx.
Frank Keenan and Co. (New Act), Fifth Avenue.

Rita Gould.

Songs.

13 Mins.; One.

Hammerstein's.

Rita Gould is this week's "tryout act" at the Corner. It has come to be a regular thing for "tryouts" at the Corner. Perhaps acts have grown wise that it is of no use to "tryout" at Union Hill or Camden, where none sees them and then perhaps they have grown wise that it is easier to "con and job them" on the Corner than in the hideaways. At any rate Rita Gould follows several similar acts at Hammerstein's. If Rita is following the same method that has become habitual at the "Corner," she is not doing it as flagrantly as the others. There was a reception on her appearance and applause after the first verse of her opening song. Miss Gould is a good-looking girl who gets up to bring herself on a par with the lyrics and business of her songs. Her voice is not as heavy as the other "Lovin'-Rag-Roll-Your-Eyes" singers and it is a pleasing advantage. Her repertoire is not what it should be. There is no variety to it. The same might be said of her as of the others, she will last as long as this sort of song does. Miss Gould should get away from the now stereotyped style. She does well with the closing telephone number, which might suggest that she try a different field. She is badly in the need of coaching. Rita Gould may do what others have with the same stuff, that had no more than she has, but she, like they, will not last unless she branches out. These home-made hits have to hang around home to be sure.

Dash.

Augustin and Hartley.

Barrel Jumping.

5 Mins. Full Stage.

American.

Augustin and Hartley closed the show at the American Tuesday night. It was then 11:15. The audience was for the most part on their feet during the act. The couple have worked out a good routine of barrel jumping tricks which they run through at top speed, letting up for nothing. The working at top speed may take away some of the applause, but it was the only thing to do at that hour. The woman shows one or two tricks that are new for female effort. The man does some capital work. The pair get fun out of throwing the chairs and barrels about. The act is not big, but might do in an early position on the big bills.

Dash.

Jeannette Lowrie.

Songs and Talk.

10 Mins. One.

American.

Jeannette Lowrie returns to vaudeville with two songs and a line of divorce talk that is new and pointy, but for some reason did not get over at the American. If Miss Lowrie were not suffering from a cold Tuesday night, all her attempts at making good on the "big time" with any thing that requires a singing voice will be hopeless.

Dash.

Hon and Price.

Cartoonists.

13 Mins.; Two.

Colonial.

Hon and Price are western boys, who gained fame in San Francisco doing "Tads" and "Goldbergs" for the papers. The pair are there, as far as the work goes, their drawings at long range looking better than any that have been seen in the hasten-and-hurry line. The cartoons run entirely to caricatures of great men, past and present. Several very well done. Hon and Price when they decided to go into vaudeville were advised that comedy was the thing and so they have "comedy" on their billing before "cartoonists." That's the disaster. Aside from the very very untidy eccentric costumes worn, there is no further reason for the comedy billing. The boys should drop the comedy idea altogether. It gets them nothing. The dressing gives but an unattractive appearance which all the drawing they can possibly do will not offset. The cartoonists opened the show at the Colonial this week. Trying straight clean dressing, they may be able to hold that same position in the other big houses.

Dash.

Three Shelvey Brothers.

Acrobatic.

6 Mins.; Four.

Fifth Avenue.

This trio of contorting marvels are presenting a distinctively different collection of acrobatic feats in a manner that is most pleasing. The routine is delivered in a snappy and clever fashion. From the first they make an impression. The stage is dressed in red velvet hangings. The men, in white tights, stand out to advantage. Closing the show the act seemed to occupy the stage for only too short a time.

Fred.

Basile Sideris' Troupe.

"Estudiantina d'Orient" (Musical).

Olympia, Paris.

H. B. Marinelli has brought to Europe for the first time Basile Sideris and his troupe from Smyrna. They are singing at the Olympia, Paris. Turkish and Greek songs, accompanying themselves with guitars and mandolins. The act, which occupies 20 minutes, has plenty of "local color" excepting the last number which consists of an American air much in vogue here now, "Yip-I-addy." Basile Sideris is said to be a poet and musician. Visitors to Smyrna go to hear his troupe playing in the cafes on the wharf. He is one of the sideshows of the district and no ceremony is complete without his refrains

Ken.

"Those Entertaining Girls" (3).

Songs and Piano.

12 Mins.; One.

Hammerstein's Roof.

As a female "rathskeller act" "Those Entertaining Girls" are "trying out" this week. They have an excellent chance of success. The girls dress daintily and secure attention by appearance alone. The time is ripe for girls to swing in as go-as-you-please entertainers, and it is this idea the act should build up. Now they have a couple of trio numbers, and three solos. The solos make each young woman a "single," the very thing that should have been avoided. In "rathskeller acts" team work is what counts. There should be no individuality. The songs should be selected purely with the trio in view, and nothing "straight" unless the selection has a lively air, like the first number sung Tuesday evening. The second song was not fitted at all, nor did the "Heaven Held the Working Girl" solo fit in. A couple of the young women played the piano. The girl who last played seemed to be a crack-jack at the keys. A song or two which would bring out an accompaniment to display the piano work would not harm either. "Those Entertaining Girls" is the first "rathskeller act" of the other sex. It has such an excellent chance that, regardless of their individual ability, or what this one or that one may say, in vaudeville the girls must go in for the entertainment their billing mentions—and to be best secured through a carefully selected repertoire that will keep the three on the stage all the time—and working. That is a "rathskeller act." Any three girls may take to the footlights with "singles," but any three girls will find much difficulty in sending themselves across as such. Were they capable of doing that alone, why three together? It is not essential that songs requiring wasted energy should be employed, but all numbers should be varied in theme as in melody. Either of the young women who believes she is a shining star by herself may well forget that, for neither indicated as much on the Roof, but they did indicate that working together, with the pleasing appearance, the act would gather force easily and score. An eager encore demanded Tuesday evening was not responded to, nor would the young women acknowledge the applause, for some unknown reason. Just as they are, the turn is A 1 for the "small time," but an act like this should be on the "big time." This one ought to be in condition for the best houses in two weeks, at the most.

Sime.

Clifford Dempsey and Co. (2).

Comedy Dramatic.

14 Mins.; Four.

Comedy sketches employing the school for acting theme were plentiful on the small time about New York last week. It is a sketch of this variety that Clifford Dempsey and Co. present. The act goes fairly well on "small time," but that is about all that may be said in its behalf, excepting the comedian is worthier of better things. What is needed most is speed. The opportunities for laughs are present.

Fred.

Curtis Sisters.

Music, Songs and Talk.

20 Mins.; Full Stage.

Lincoln Sq.

Curtis Sisters have a rather interesting and amusing although loosely woven vehicle, which, with a little thought and attention, could be improved fifty per cent. The start should be made in the cutting of the running time. Thirteen or fourteen minutes would be plenty. The cutting might begin with the throwing away of the violin playing with postcard, washboard, etc. It is useless. One of the violin selections might also go. Dividing the playing up into two parts is unnecessary. It only consumes time. The girls handle talk rather well and should try to work the act along in the comedy department. The smaller handles the funny end and has rather a good idea of comedy. With proper material she should be able to land. There are several good laughs mixed up in the present routine and the girl gets them over in capital style. The straight end makes a good foil, but is a bit too stiff. The smaller girl would also get more from her comedy song were she to remain away from the piano. This may be all right when they strike a house without an orchestra, but when the band is there, let them work. Results will be better. The sisters dress very well, the straight making three changes, looking youngest and therefore best in the ankle length gown worn at the finish. The Curtis Sisters should find no trouble on "small time."

Dash.

Infeld and Howado.

Songs and Talk.

15 Mins.; One.

City.

Infeld and Howado are the names. One is a nice looking well dressed young woman. Besides there are some old songs, much "released" matter, and a young man. Just now the act hasn't a chance, nor will it have until the routine has been entirely revised. The girl might qualify for a burlesque principal. Her good dress should secure a job for her almost anywhere. She appears girlishly pretty in two neat and dressy costumes.

Sime.

The Two Mandys.

Weight Lifting and Boxing.

8 Mins.; Four.

This team is a rather pleasing opening or closing act that will suffice in that position on the "small time." The woman makes a pleasing appearance in her shape fitting costume and the routine of weight lifting is gone through in a snappy manner. The two rely on their boxing exhibition for the comedy element and managed to gain laughs thereby.

Fred.

Edwin Hoyt and Co. (3).

Comedy Dramatic Sketch.

18 Mins.; Four (Special).

Judging from the expensive set provided it is evidently the desire to offer the act for the "big time." If this is the aim they had best abandon hope of reaching that goal immediately. It is barely possible that the offering might be taken as a sort of a "Cherry Sister" affair and thereby carve its own niche, which it might fill desirably. Otherwise it is impossible.

Fred.

Allen and Fager.**"Skates" (Comedy Sketch.)****15 Mins.; One.****Chicago.**

Miss "Tommy" Allen has taken a new partner in the person of Daniel Fager and they are carrying out, in part, the theme which Allen and Cormier, a sister team, advanced in vaudeville. Miss Allen is still the "champion roller skater and can rusher of the Ninth Ward," typifying an idea of eccentric character all her own. Not since Ada Deaves was wont to advance types of "homely" women in David Henderson's productions has Chicago known a girl who equals "Tommy" Allen in making herself hideous in make-up and recklessly eccentric in demeanor. She has a flow of slang which is not too dense for the average comprehension, and gets laughs not only through her lines, but by her "loose limbed" methods; and when it comes to dancing "Tommy" is a regular eccentric. Fager typifies a drunken clubman, homeward bound; he meets the girl on the street, engages her in conversation and joins the audience in enjoying result. While she leaves the stage, on an errand, he offers a specialty of his own, and in turn gives way for Miss Allen to sing a "slang" song and unlimber her dancing. Allen Chanler is the author of "Skates," the name doubly applying to both characters, as Miss Allen has skates on her feet and her street acquaintance is carrying a "skate" of his own. The act created a big laughing hit before an audience which might not be judged as predisposed to comedy of this sort, and Miss Allen personally cleaned up a big success on her own part.

*Wall.***Rose DeFay.****Singer.****7 Mins.; Two.**

Miss DeFay is a lyric soprano with a voice of no mean calibre, but nevertheless her value for vaudeville is problematical. There are very few straight singers who can hold an audience in any two-a-day house with a repertoire of classical stuff, but this Miss DeFay accomplished in a "small time" house. The applause which greeted her last number, "Last Rose of Summer," should prove to her that the more popular semi-classical music would take her further in vaudeville. She is a good looker with a pleasing personality.

*Fred.***Dolly Marshall.****Songs.****6 Mins. One.****Gane's Manhattan.**

Possessing a petite figure that looks well in both short dresses and pantelettes worn, Miss Marshall puts over an altogether pleasing single for "small time." It isn't so much the three numbers that she does as her dance at the finish that puts her in the "will do" class. She underdresses in three changes. The first is a "baby" bit that starts her nicely, and her closer in boy's costume with a combination of trick soft shoe and toe work won several bows.

*Fred.***Redway, Lawrence and Co.****Comedy and Singing.****20 Mins.; One and a half (Special Drop).****City.**

Eddie Redway and Georgie Lawrence appeared in a new act at the City the first half of this week, probably "breaking in" there, although they played very smoothly. The skit-let is amusing in a quiet way. Most of the humor is sought for without noise. Miss Lawrence captures the honors of the act by her good looks, pleasant manner and enjoyable style of handling dialog. Mr. Redway has a song early in the turn, something about "We'll Go Home." It doesn't fit in well in the spot, nor is there anything worth while in the number excepting the last line. Later, a nice duet number called "Maybe" did not get near what it should have. (Excuse the audience at the City; they are never certain). There's a sustained story, jointed together probably from one or two other vaudeville sketches, particularly "3 A. M.," but not enough to grow excited about. A janitor is not made use of for the best comedy possible. The special drop is a street scene. Miss Lawrence is an actress (in the sketch); Mr. Redway a "Johnny." He has moved after his life's hope until landing in the same apartment with her. Both are kept out of the house at two in the morning through a mischievous lad having hung up a "Measles" sign on the doorknob, while the Janitor was out "chasing the duck." With a little livening up all the way through, and a trifle more of action, Mr. Redway's new act will become a nice little entertainment. But whatever may be done to or with it, twenty minutes for the playing time will be too long.

*Sime.***Flying Russells.****Trapeze.****8 Mins.; Full Stage.****Lincoln Sq.**

Flying Russells have a trapeze act of the flying order, not differing in any respect from the many which vaudeville has seen. The boys dress neatly, making a pleasing appearance and run through a familiar routine with speed and sureness. The finish is the now usual one for this style of act, the flyaway. Flying Russells will have no trouble amongst present surroundings. They are not big enough yet to follow several of the similar acts on the larger circuits.

*Dash.***Gray and Travers.****Comedy Sketch.****12 Mins. Four.****Gane's Manhattan.**

There are two women in this offering with the honors all going to the character woman, who takes care of the comedy. The straight, while of pleasing appearance might be improved as a feeder and then the turn would stand a chance for the "bigger small time." The character woman assumes the role of an Irish maid servant and from the moment she takes the stage there is a continuous ripple of laughter. Her song placed her in immediate favor and she put the act over in great shape.

*Fred.***Lucille Mulhall and Co.****"Wild West."****25 Mins.; Full Stage (Special Set; Exterior).****City.**

The "Wild West" brought to New York by Lucille Mulhall includes herself, two men and three horses. Miss Mulhall is said to be the best woman rider of bucking horses in the world. She rode no "bucker" at the City Monday evening for the second show, though this was expected to be the big feature that would close the act. During the turn there was some exhibitions of conventional horse training, one or two tricks excepted, and some lariat throwing, all by Miss Mulhall. It never became exciting. One of the men acted as announcer, securing some comedy from the rough and ready home made western fashion of getting over talk. For the "small time" Miss Mulhall and her outfit may become an attraction. For any other time, it requires more excitement and faster work.

*Sime.***Lucile Langdon.****Character Songs.****14 Mins.; One.****City.**

Little Lucile Langdon scored the hit of the show at the City Monday evening with her closing "kid" number. So much for the management which has the hit of the bill opening the program, while a couple of the dead numbers were in positions of course where they should not have been. Lucile's closing number was much her best. The opening "audience" song in a child's dress should be dropped, and her second (including an imitation of Anna Held) might open if it is to be used at all. The imitation is too well known to be creditably done at the present day by anyone. Her Italian song is rather good in the lyrics. Little Lucile's "crying kid" though is the strength of the act. That and the Italian number might be retained, with a couple of others of some sort added to them. The young girl is pretty in the blonde babyish style, and carries herself well upon the stage. She might be more valuable in a sketch or show than as a "single."

*Sime.***Howlet Trio.****Clay modeling.****Full Stage (Special Set).****City.**

The Howlet Trio present clay modeling in a new guise. The set is a winter scene. Two youngsters (boy and girl) slide down hill onto the stage, where a man in cold weather regalia awaits them. With a little immaterial talk, after some "snow-balling," the man commences to clay model in the usual way, with the usual comedy derived from this sort of work. The boy does one bit, "Jeff," and the girl finishes an "Irishman" when the clay artist leaves the stage to remove some of the mud from his eye. It's a good expedient to permit the girl to inject herself into the actual working. A semi-patriotic finish, not well handled Monday evening, wound up the turn to quite some applause. While merely clay modeling (not ranking

OUT OF TOWN**Three English Girls.****Dancing.****8 Mins.; One (1) Four (Exterior, 7). San Francisco.**

A short song with a few steps serves for the opening in "one." The remainder of the act, in "four," is confined to dancing. These three girls show up quite the best in their line seen here in some time. Acrobatic dancing is principally featured, with fast work throughout, not a step being lost to the tempo of the orchestra. They make a dainty appearance, tastefully and richly gowned in soubret dresses, hat and coats being worn for the opening. Silk fleshings were in evidence, too often absent in acts of this kind at these houses, and especially so with acts doing but a fraction of the energetic work these girls go through. The dancing is novel, graceful and well put over. Applause from all over the house rewarded their efforts.

*Fountain.***Amgoza.****"African Fire King."****18 Mins.; Full Stage.****Victoria, Philadelphia.**

Amgoza claims to have come from Dahomey—not the old Williams and Walker show—but a kingdom of Africa on the coast of Guinea, and he calls himself "King of Fire," because of his ability to touch his naked body with flaming torches without injury to himself. Amgoza's act belongs in the museum class, but the African has been playing several of the popular price houses in this city with good results and here this week he worked up considerable interest. As a curiosity or entertainer, Amgoza proved his worth as a decidedly strong act for "small time" vaudeville houses.

*George M. Young.***Three Denver Girls.****Rope Throwing and Singing.****14 Mins.; Full Stage.****Pantages, Denver.**

The Three Denver Girls have somewhat of a novelty in their act in that one—Jane Bernondy—gives a clever exhibition, for a girl, of all the tricks of handling the rope. Another girl sings "The Italian Rag," handling the dialect fairly and the third member also has a song. The girls have the nucleus of a good act but lack stage management, proper dressing and an appropriate set. A good selection of popular songs, good dialog and lots of action and ginger, would make this trio worth while.

Hoff.

Fanny Gordon has been placed for the Grand Opera House, Pittsburg, by M. S. Bentham for Feb. 20. She has but a few weeks' time before joining a Shubert production.

high on the annals of vaudeville) the Howlet (or Hawlet) Trio do it a little differently, getting out of the rut of the one-man thing anyway—and that is something, since they make it more than ordinarily interesting by reason of this. The girl industriously molds the clay balls while the man is working at the pastel.

Sime.

THE SPRING MAID.

For a first production, "The Spring Maid," the reorganized producing firm of Werba & Luescher has put one over as clean as a whistle.

The "clean" goes two ways, covering the show also. That may be at least one reason for its immense success. "The Arcadians" in the same house, made records, which "The Spring Maid" has broken. "The Arcadians" was also "clean," and likewise a musical piece.

As a full fledged star, "The Spring Maid" presents Christie MacDonald, a naive little bit of femininity, who charms completely and sings sweetly. Miss MacDonald has been given some very nice numbers to trill. Three are in the first act. They stamp the show musically. Either "Day Dreams," or "How I Love a Pretty Face," or "The Fountain Fay," or "Two Little Love Bees" would have done the musical trick. The tenor sings "How I Love a Pretty Face," and while he tells how, it's hard to believe he believes it. "The Spring Maid" is having some trouble apparently in locating a tenor. Lawrence Rea is the regular man for that job, but he has a couple of understudies who drop in on the role intermittently. The other evening a tall, German looking gentleman had the part. Although maybe a first performance for him, the role is not his.

The tenor in this show never strikes a sympathetic chord with the audience, anyhow. Almost on his first entrance, he wagers some boys of his Home Guard (the tenor is a prince) that he can win over any maid in the village, especially the one known as "the spring maid." Miss MacDonald, otherwise authoritatively known as the Princess Bozena, overhears the wager, and the Prince's slurring remarks about "our women." Bozena offers to swap clothes with the maid at the Saratoga counters to teach the Prince a lesson. She is traveling with her father, Prince Nepomuk (William Burress), a kindly old man, so loaded with debts he has found it useless to make his other creditors envious by settling with anyone. The father is keen for Bozena to hook up with the Prince, but doesn't care so much about the spring maid exchange. Nevertheless, he consents to act as chaperone in the guise of an elderly aunt. This necessitates Mr. Burress becoming a female impersonator which he does with much humor, though that humor is very burlesque-old. Many a time in burlesque has the man in women's clothes smoked a cigar for comedy. Whether any has done the bit better than Mr. Burress, or brought more laughter, may be left for those to judge who have seen both.

The chaperoned tour concludes in the second act, when the piece ends. Bozena tames the Prince, and the wedding is about to be set as the final curtain falls. The music of the first act is repeated in the second for the melodious airs, but with the arrival of this act comes the real comedy, which balances the musical portion, leaving a fully satisfied audience feeling they have seen and heard a perfect performance.

Though the performance is not perfect, that wots not. The house votes a unanimous yes.

The defects are in the principals. Two or three are not there strongly enough, but are held up by the general excellence.

The comedy commences evenly with the main story, runs slowly through the first half and comes home fast in the stretch. A roving actor, named Roland (Tom McNaughton) has had an escapade with Ursula (Jessie Bradbury), the wife of a merchant. Roland is carrying his escapade as excess as he migrates. Reaching Carlsbad, Roland engages to give a performance. Ursula, to avoid close questioning, announces she has been robbed by Black Weazel, a highwayman. The village detective bureau (Charles W. Meyers) takes up the trail. Roland's company neglects to arrive, upon his failure to provide transportation. Visitors at the springs volunteer. Roland announces a rehearsal of "Othello." Returning as Othello (in cork) Mr. Detective pinches him for Black Weazel. It is here the biggest laughter making line of the very many the piece abounds in is spoken. Roland is informed the show cannot be given without actors. "Why not?" he inquires. "It is often done."

In the second act, containing three scenes (the first concluding in a pretty picture of Miss MacDonald under the spotlight on a Juliet balcony) occurs an interlude for a few moments, which permits the setting of the third scene. The middle section is a dance rehearsal to primarily allow Mr. McNaughton the proper time and opportunity to deliver his "Three Trees" recitation, the one big hit of the show on the comedy side. It is a recital of a foolish little verse, set to music, prefaced by Mr. McNaughton, who says that "every little movement has a motif." It is the bit questioned by Alfred Whelan as belonging to him, through he having copyrighted over here something similar, obtained from Mark Sheridan in England. Others claim to have used material nearly the same, years ago in this country. Whoever can do it as well as McNaughton has cause to congratulate himself.

Throughout the performance Mr. McNaughton, in the role of principal comedian, is a revelation. His methods are peculiarly clean, his bearing as to the manner born (though arriving in the "\$2 show" by way of vaudeville) and his performance an especially noticeable one artistically. For a brief summary, it may be said "He gets his stuff over." No one has ever done it better, nor for more effect. His success has been a huge one, and a reception greets his first appearance, attesting to a fast growing popularity.

In the first act, while Mr. McNaughton has not a great deal to handle, he makes a trio dance the cause of many encores, and the dialog apportioned to him brings laughs. A great deal of it seems to have been interpolated by him. A couple of the former sayings used in the act of "The McNaughtons" are recognized. Mr. McNaughton is fixed for Broadway.

THE BIG REVIEW.

"The Big Review," excepting changes in principals, is the same show from last season. "A musical comedy in two acts," the program says, but that is only on the program. It is thankfully not a musical comedy, but just a good, fast running burlesque show with plenty of laughs, several pretty, snappy numbers and no vaudeville acts to interfere. It becomes a matter of principals with "The Review" show. Henry Dixon has been fortunate in securing seven or eight who appear to be pleased they are working together. Instead of the usually "hogging," there is an evident desire on the part of all to help the others out. The general result is most satisfactory.

This also gets to the chorus where the eight "ponies" and an equal number of "show girls" do all they can to send the performance over, getting all possible out of the numbers.

Frankie Heath is the star of the troupe. Everyone in the company seems willing to admit it, and ready to assist her in every way. Miss Heath needs no assistance. She is a whole show in herself, but not a soubret, leading lady, nor still an ingenue. She is of the Blanche Ring or Nora Bayes type, just bubbling over with contagious good nature. Miss Heath is as much at home on the stage as either of the named stars. A keen sense of humor and an ever readiness to see the funny side of things gets her entirely away from the idea she is playing a part, which requires the reading of lines. If anything strikes her funny she lets the audience in on it, and everyone reaps the benefit of the laugh.

Just what sort of a voice Miss Heath has would be hard to specify. It changes with every number she sings. For putting numbers over there has been no girl in burlesque who can show the results Frankie does. Three of the four or five numbers in which she is involved brought no less than eight encores. The ones which look tame alongside of this brought three and four.

His hold of the present role, one which could have been written for him, the fit is so perfect, will bring demands upon the Englishman to create in the future. He is the first to present "The Old Legit" as a light, polished, modern actor, a trifle seedy, but hiding it beneath a covering of gentility and glibness.

Elgie Bowen does nicely as the real "spring maid," though husky of voice as though suffering with a cold. Mr. Meyers secures good results from the role of the detective. The three volunteers for the performance gain plenty of laughs on grotesque appearance in make-up.

There are other minor principals and a not over large chorus for a production of this kind, but large enough for the stage of the Liberty. The choristers sing well. A dozen or so of men furnish a background.

The production has no flaw. It seems good at the Liberty for a long run, and is in the lead of this season's big New York successes.

Time.

In the review with Harry Le Van singing "Come Along My Mandy," as "Norworth and Bayes," Miss Heath showed at her best. She did not try to imitate Miss Bayes. There is no reason why she should. Nora never sang her own song any better than this girl. There has been a hue and cry that the legitimate was short of principal women. Musical comedy managers might profit by watching the burlesque field. Frankie Heath would have no trouble in the fastest of company.

Mr. Le Van is given equal type with Miss Heath on the program. Le Van has been with the show for a few seasons. His work shows marked improvement in every line. He does a Billy Van boy, although not copying Van in any way. He is clean, works fast and stands aside when the others are trying to put comedy over. Assisting Miss Heath in a couple of numbers he does clever work, especially in the "Put Your Arms Around Me, Honey" number, which the couple made a nine-time repeat. A travesty on Eddie Foy and some grand opera nonsense also came as pleasant surprises and marks Le Van as a comedian with creative ability.

Russell Simpson plays the constable, replacing Clem Bevans. Bevans was a corking rube, and Simpson has his work cut out following him, but he gets the role over in good style and manages to pull out many quiet laughs.

George F. Howard does very well as an old man, playing it legitimately and making it a real characterization.

Florrie Brooks as a prudish old maid had little to do, not quite enough, but turned off a couple of excellent comedy bits. Florrie acquired a neat little "souse," and did it to the queen's taste, giving just the proper tilt to make it funny. The bit received big applause at her exit. In the travesty Tetrazzini bit, she again scored roundly, displaying a singing voice that should have been heard more legitimately during the show.

Will Nell Lavender, a female Bill, carried the leading lady role. Will Nell looks well and plays with quiet reserve, perhaps a bit too quiet. At times it was difficult to hear her. She leads several numbers, having a pleasing although small voice. Several pretty costumes, a little the worse for wear, were hers. Charles Saxon played a minor role, getting into a duet with Miss Lavender that proved a hit. May F. Wiley did well enough as a stage struck "kid." Miss Wiley should be more careful in make-up. Her eyes made her appearance almost grotesque. She is a lively girl with personality and should move forward.

There are two of the chorus who deserve special mention. One is a little black haired girl on the right end who has a million dollars worth of life stored away in her 4 feet 10, and the other is a girl some six feet tall with whom the audience had no end of fun.

"The Big Review" is an entertainment that will satisfy in any burlesque house, and takes its place amongst the top notch shows of the field.

Dash.

CITY.

A remarkable crowd gathered at the City theatre Monday evening, at the commencement of the big snow storm. If the City can draw that business in that weather, William Fox, the manager, has a bonanza, without a doubt, and at 10-15-25 (with 35 in the boxes) the City, of big capacity, should easily play to between \$5,000 and \$6,000 weekly. (The show doesn't cost nearly that). The top gallery was closed Monday evening, but two balconies below held capacity while the orchestra, one of the largest in the city, had 80 per cent. of its seats occupied.

The City is on the Fox Circuit ("small time"). It books shows "direct" (from its own agency). For the first half of this week at the City eight acts were billed outside the house. But six showed. Five advertised failed to appear. Other acts not billed were on the program. That may be due to a condition of booking which prevents the filling of a six-act "small time" show too early in the week.

Besides six acts, five reels of moving pictures were displayed, two to open the performance, and the other three between acts. It's a poor arrangement, made more so Monday evening by a dreary "Biograph" film, having a "death finish" arriving just before the rural sketch of Mann and Co.

Although there had been very little comedy in the performance up to that point, the "death" picture, which should never have passed the Censor Board, sobered down the audience and kept it quiet until the Mann sketch had progressed about one-half its length.

The arrangement of the bill could not be considered a good one at all, though admitting that pictures strung in between acts every now and then will knock any program helter-skelter. Still the Howlet Trio, clay modelling (New Acts) next to the closing turn, Lucile Mulhall and Co., (New Acts), might better have opened the performance, while Lucille Langdon (New Acts) should have been where Redway, Lawrence and Co. (New Acts) were, while that turn might have occupied the spot given to the Trio. Mann and Co. were placed right, had it not been for the disgusting "dramatic" film preceding. That picture should have been thrown out after the first showing.

"Small time" audiences, whether at the City or anywhere else, want comedy, the broader the better. At 10-15-25, give it to 'em rough. The "small time" manager who believes he draws anything approaching a classy audience at those prices is merely kidding himself. They don't arrive, especially on 14th street. The City's program was very light on laughable, broad, rough or any other kind of comedy.

Outside the Mann piece, all acts at the City Monday evening were new to New York. Mr. Mann is playing his rural character excellently, giving the elderly farmer a mellow touch that catches on strongly. The woman is a real and likable country walf, while a quiet singing finish makes a strong appeal and ending.

Sime.

METROPOLITAN MUSIC HALL.

London, Jan. 30.

What may be termed as a corking good music hall show was at "The Met" last week. The only fault was two comedy sketches, very much the same. It was a smoothly running show, and went very big.

Arthur Roberts, the sketch comedian, was the chief attraction, playing "Till Sunday," a piece of a year or so ago which he has revived. The sketch is surely a scream, although at times he comes very close to going over the line. Roberts knows how to handle this. He is a great big laugh getter.

Lamberti, and Ritter and Foster, shared the applause honors. Lamberti doing the same act, is just as big with the London audiences. It was sometime before the house would let the show go on after he had finished his last number. Ritter and Foster have changed their act to run a few minutes longer than before. They are using a singing number ("Lovey Joe") quite new for them. The addition was well liked, but Max's crazy dancing was the thing as before to stir them up.

Marie Pera is appearing again in her cute little sketch, called "In a Corridor." It is full of bright snappy little sayings that will always get it along, but Marie must look to her support who really is not classy enough for the sketch. The stage managing is also lacking.

Arthur Lewis is new, or at least looks it. He plays with a diabolo in a rather clever manner, but doesn't present his act with any assurance. Lewis is also a dancer, but his dancing is poorly presented. It doesn't look like much of a chance for the boy. Leo Tell is a mimic of sounds and is funny enough with the side talk to be pleasing anywhere. Alice Hollander makes them believe it. With half closed lids the singer warbles and sometimes misses, but she doesn't care as her eyes are closed and she can't see herself.

Laurence Barclay is an alleged character comedian. Laurence does one number about his girl Ella, which is a marvel as far as the words of the song are concerned. But it might have been because he was a comedian of the character kind. The second bit that Barclay does shows him as a policeman, copying the style of two comedians (Wilkie Bard and George Gilby) as closely as he can. The "Alaskas are getting away very well mainly through splendid acrobatic work. The woman's pantomime could be cut down to very good advantage. Henrietta and Selina play "William Tell" on the xylophone.

Rose Berry opened her tour of the Wilmer & Vincent houses last Monday at Wilkes-Barre, having recovered from an operation on her adenoids. She is now playing under difficulties, having been attacked by the grippe.

Diaz' Monkeys closes its season in America April 3 and sail for Melbourne for a six months' tour of Australia, at the conclusion of which they propose to return here with a bigger act.

LINCOLN SQUARE.

It looked like a long dismal evening sitting through a show at the Lincoln Square alone. You see Her Majesty has picked Monday night as her vaudeville night and she was really brought up to hit only the high places. She never knew anyone before who had to go to vaudeville shows so she selected her own. It was always Hammerstein's, Colonial or American. (The Fifth Ave. only got through on its name.) It took some nerve to pull this Lincoln Square thing on Majesty, but it was a cold night, just the sort of an evening for taking a chance, so over it went. Well, it needed sixty minutes to convince the One-best-bet that a great many of our set, besides our waiter, dropped into the Square to see the pictures now and again. Curiosity finally won out and Her Majesty was finally comfortably seated in a 35-cent box seat. She was still frozen up, although removing her \$1,500 seal covering. Quietly surveying the house she relaxed a trifle saying, "There is a big crowd here and really very nice looking people." (Things were looking up.)

The Curtis Sisters (New Acts) were about to show and Majesty watched interestedly, smiled at the comedy efforts, offered a suggestion or two about the dressing and seemed in a better humor when they had finished. A picture followed. It showed the efforts of two working girls to save their sister from eloping with a fellow who smoked cigarettes. Her Majesty dislikes cigarettes. The picture did its work. She became interested at once and the excellent picture-acting of one of the girls thawed her some more, but she was not capitulating too easily. Maj. gave a satisfied shrug when the shiftless one was routed and sat back to see Fulgora do his quick changes and impersonations. Fulgora interested her. She thought his specialty was highly educational for the youngsters, but just when I began to breathe easily the boys in the gallery gave me palpitation. They grew restless at one of the long speeches and started some fuss. Fulgora saved the situation. He made a little speech calling the noisy ones "thick heads" at which Her Majesty applauded. (Majesty loves a fight.) Another western picture followed in which the villain repents and goes back after his betrayed comrade. (I was still holding my own with the balance hanging on a thread.)

Dorothy De Schelle and Co. played a very interesting little sketch, and played it mighty well. The sketch is not new, although it may be for Miss De Schelle. The poor working girl gives up her hard earned money for a bet-loving brother and finally receives her reward in the form of a very nice husband who knows all. The brother does particularly good work and the sketch makes a very good act for the smaller houses.

Majesty was well satisfied now and it began to look like victory. The picture following was educational and Majesty thinks I need it, so we started on the Monarch Comedy Four, with me leading and going easy. The Four roughed it up considerably, but they made the house laugh so much

GANE'S MANHATTAN.

In spite of the fact that a great portion of his revenue is cut off by not permitting standees in the Manhattan, Billy Gane is putting up a rather corking little show there this week, with the Terry Twins as his headline feature. The Twins are billed like a circus at the house.

There are five acts on the bill, running mostly to music and singing. The pictures run mostly to comedy, and the entertainment was a pleasing one.

The Terry Twins managed to catch the early crowd on at about 8.15 and kept the audience in good humor for about ten minutes with their nonsensical humor and burlesque boxing bout. They were followed by the Musical Brittons, three rather clever boys who will do well on any "small time" bill. They have managed to inject quite a little speed into their offering since last seen and held the attention.

Following a dramatic film the Bruces held forth. They are a colored singing and dancing turn, with the honors going to the male member who looks after the comedy. The woman makes a mistake of straining her voice in an effort to secure volume, which only spoils whatever chance she might have in putting her numbers across.

Dolly Marshall (New Acts) is a pleasing little soubret, but the real hit and laughing honors of the show went to Gray and Travers (New Acts).

Fred.

Ross Forrester, the child actor of "Lucky Jim," was taken ill in Atlantic City last week. His parents (Charles Forrester and Jane Court-hope) brought the youngster to New York in haste, fearing his illness might develop into fever.

No selection has yet been made for the head of the Orpheum Circuit's Press Department. Elliott Foreman, who was assistant to Mark Luescher continues to supervise the system. An appointment may not be made before the return of Martin Beck from abroad.

Harry Clay Blancy is again contemplating vaudeville and has a sketch by Jean Havez of Havez and Donnelly under consideration.

Majesty in her unselfish mood opined it might be a good thing to have this sort of stuff after an educational picture.

A picture and then the Flying Russells (New Acts) finished off the program.

Not quite so self assured, I helped Her Majesty into the big fur thing. I was waiting for sentence, not a word until we were in the street. Then says she, "I've been a whole lot less amused at some of your so-called big houses." Some girl, Maj, and I agreed with her. For, after all, you know. It's taking a chance to lug a swell gal to a picture show, when there's a bunch of dubs hanging around who can sign their own checks in the lobster palaces. And it's got to be some gal, too, who will stand for a picture show, after turning down three invitations for "first night openings."

Dash.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Ford and Louise; Clint Weston; Rosa Brown and Belle; Randall and Randall, Harry Murphy; Wise Adams and Co.

ED. WYNN

ANNOUNCES

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AT HAMMERSTEIN'S VICTORIA THEATRE THIS WEEK (Feb. 5)

FRANK MAYNE

IN "THE THIRD DEGREE"

NOTE—To Managers, Agents and Others:

This is the original protean playlet dealing with the American police methods. Copyrighted by Campbell McCulloch in 1905. Our attorneys will prosecute any and all infringements. The copyright law reads "Aiding and Abetting." There are two men at present serving prison sentences for pirating copyrighted material.

KLEIN OTT AND NICHOLSON

THIS WEEK (Feb. 6)
Percy Williams' Bronx Theatre
DIRECTION
Albert Sutherland

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Campbell and Smith; Kinon and Hyde; Ray Dick; Charlotte Vance; Ed. Vernon and Co.; Jas. Y. Lewis; Garrett Raymond; Blaisdell Sisters.
GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Derrill and Carmon; Annie Meyers; the Biesings; Standard Comedy Four; the Millers; Dan McAvoy.
ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle).—Dayton and Edwards; Morton and Byron; Marcelle Mirion.
IOLA (George E. Powell, mgr.; agent, Frank Q. Doyle).—Patrick and Sampson; Great LaRose; Janet Adair; Polaski Stock Co.

CALIFORNIA (F. H. Franke, mgr.; agent, Frank Q. Doyle).—Gordon and Warren; Bartlett and Collins; Lottie Wilson; The Great Charcott.

ARCHER (Chas. R. Svinning, mgr.; agent, Frank Q. Doyle).—Courtney and Jeanette; Berne Bros.; Kopland and Bro.; Archer Tabloid Stock Co.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—Carolina Comedy Four; Griffin Sisters; LeRoy Bland, Lewis and Lewis.

WONDERLAND (Guy E. Mills, mgr.; agent, Frank Q. Doyle).—Lyant and Fair; Mattie Hogan; Stewart and Malcolm; Baldy Strang.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—With Amateur night as the headline attraction Schindler's first show Friday evening held a capacity house. The amateur performance came after the first show, which pulled in quite a crowd. On the second show there was hardly a half hundred present.

Fields and Anelle opened with singing, dancing and talking. The female member showed little dashes of cleverness in her make-up, but there isn't any hope for her partner. As a Hebrew comedian he can't handle the dialect. Edison and his dog seconded the bill and scored a substantial hit. Wesson, Waters and Wesson tried at a comedy sketch with little hope even on the smaller time.

Comedy is lacking while of the rough house stuff there is too much. Chester and Grace are a couple of dandy little dancers, with good voices. Three changes are in the young woman's routine. In each she makes a stunning appearance. The locals from around Milwaukee Ave. gave favorable applause. The Three St. Julians closed the show with fast work on the bars. When the trio appeared there were barely fifteen people seated.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—Charles Crenyon, Quaker City Four; Thos. Holer and Co.; Marie Kling Scott; Nelson's Comiques.

LINDEN (Chas. Hatch, mgr.; agent, William Morris).—Aerial Wards; Morris Golden; Mitchell and Lambert; Mann and Franks; Doris Opera Trio; Silent Tate and Amle; Helen Stuart; Elliott and West; Hamilton Bros.

PRESIDENT (L. A. Levinson, mgr.; agent, William Morris).—Silent Tate and Aimee; J. M. Kayne; Sam and Ida Kelley; "Scrooge"; Aerial Wards; Van Camp; Harry Bloom.

CLARK (Joe Grimes, mgr.; agent, William Morris).—Hamilton Bros.; Harry Besty; Garden City Trio; Van Camp; Cherry Sisters; Sam and Ida Kelley; Delmore and Darrell; Billy McDermott; Wells and Selie.

OAK (Bert Goldman, mgr.; agent, William Morris).—Mons. Herbert, Lee Barth; Noll and Day; Elsie Murphy; The Polers; Massone and Massone; Buch Bros.; Al Derby; Wiggins and Jennings; Seamon and Nelson; Morris Golden; Mitchell and Lambert; Garden City Trio.

EMPRESS.—Claude Rant; Morgan and Picclilly Johnnies; S. Miller Kent and Co.; Monroe and Mack; Nat Nazzerro Four.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Mile. Jenney's Cats and Monkeys; Taylor and Herbert; Pearl Sterns and Co.; Joe Welch; Boutin and Tillson.

WHITE PALACE (Kenneth Fitzpatrick, mgr.).—The Frasers, Betram May and Co.; Scott and Wilson; Gypsy Wayfarers; Pop Anson; Martha Russell and Co.; Paul Valadon.

HAMLIN.—Paul Valadon; Tivoli Quartet; Douglas Flint and Co.; Pop Anson; Lind; Gypsy Wayfarers; Scott and Wilson; Betram May and Co.; Johnny Ford.

PLAZA (Fred Hartman, mgr.; agent, W. V. A.).—Gladish and Cranston; Sam Liebert and Co.; Two Racketts; Whittle, LeJee Troupe.

ASHLAND (Al Widner, mgr.; agent, W. V. A.).—McDonald Trio; Morrissey and Rich; Dick Crollus and Co.; Aerial Budds.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. A.).—Lillian Mortimer and Co.; Biele Valdere Troupe; Paul Bauwens; Holmes, Wells and Finley; Conson's Dogs.

KEDZIE (William Malcolm, mgr.; agent, W. V. A.).—Imperial Quartet; Lane and O'Donnell; Almas and Lorraine; Ross and Oaks; Overton Lloyd and Co.

CIRCLE (Balsabon Bros., mgrs.; agent, W. V. A.).—Welch, Francis and Co.; Two Harts; Frank and True Rice; Moneta Five.

LYDA (George Hines, mgr.; agent, W. V. A.).—Ewen and Princes Johnson Trio; Watson and Marlon; Les Arados; Marie Dorr.

Phil Barron and Al Coleman have formed partnership and will shortly be seen in vaudeville. Both left for the east last week. Barron was formerly of Barnes and Barron. Coleman has been doing a single.

Noble and Brooks departed for Little Rock, where they will start a string of the Interstate time, opening this week.

Harry Armer is in the leader's chair at the Star and Garter, Lew Spooler having vacated to become musical director for Robinson's "Crusoe Girls."

Fred Ackerman, who has for many years been a box office man for Kohl & Castle, has succeeded Livingston Glover as treasurer of the Majestic.

Jake Sternad departed last Sunday for a tour of the south which may consume three weeks time. He will look principally to his interests in the Princess Circuit.

Izzy Weingarten is negotiating for the old Trocadero with a view to opening it again if the local authorities will issue a permit. The house was closed last spring on order of the building department, but Izzy has a considerable influence where it will do him the most good and hopes to put the deal across with official sanction.

The Montgomery Duo has succeeded so well on the Miles Circuit that re-engagements have felt to their lot in several of the theatres.

Mrs. P. E. Kincaid, of 629 Eighth St., South, Minneapolis, wants to know the whereabouts of her daughter, Evelyn Kincaid, from whom she has not heard in some time.

SAN FRANCISCO

By Lester J. Fountain.

VARIETY, San Francisco, Office,
908 Market St.

Sid Goldtree is around again after a seige of illness.

Operator Billy Osterfeldt of the Orpheum pulled a live stunt 21 by taking several hundred feet of film of the mass meeting held at the Merchant's Exchange to celebrate the victory of Frisco in securing the Fair.

Pelham, the hypnotist, proved a successful drawing card at the Bell, Oakland, week 22, with a subject asleep in one of the store windows of the business district and Pelham astride a snow white steed riding up before the window every hour and from the middle of the street bringing the subject to a sitting position and then putting him asleep again. Oakland had more excitement than it has had since the big fire.

Al Rothenberg, president of the Order of Big Hearts and a well-known figure among the lights of good-fellowship, has taken an interest in the Chutes Cafe.

A report from the south states that Fred Thompson, owner of some of the largest amusement parks in this country and abroad is to have constructed in Los Angeles a replica of the New York Hippodrome.

Former Operator H. Werner of the National, left for Honolulu, H. I., 4.

Manager J. C. Sully of the Savoy and Empiro, Honolulu, will arrive in this city about 25.

Negotiations have been completed for a new M. F. and vaudeville house to be erected for Benny Michaels at Kearney and Washington

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Sts., adjoining the Lyceum theatre. The new house will have a seating capacity of 500 and cost about \$20,000. A feature will be the introduction of Chinese acts for tourists, as the new house is one block below the heart of Chinatown. Prices will range to twenty-five cents. It is expected to have the house ready by the latter part of April, naming it the Shanghai.

Maxie Michell, the clever little comedienne, after two years' retirement behind the footlights, is again tripping the boards with the Broadway Musical Comedy at the Chutes and Wigwam.

Negotiations are pending between Snits Edwards, the German comedian, and the management of one of the city's first-class theatres for the installation of a high class musical comedy, to open about the middle of May.

Barton Hill, the Shakespearean actor and for many years manager of the old California theatre at the time John McCullough and Lawrence Barrett were at the height of their fame, died, 21, at Altamont Springs, Fla. Deceased was one of the early members of the Bohemian Club of this city and close to 30 years of age at the time of his death.

The case against Benny Michaels and Nathan Herzog for making copies of the Jeffries-Johnson fight pictures, has been dismissed, the plaintiffs securing the films.

COLUMBIA (Gottlieb & Marx, mgrs.; direction K. & E.).—"The Arcadians." SAVOY (F. Busey, mgr.; direction John Carr).—"Havana."

PRINCESS (S. L. Lovrich, mgr.; direction John Carr).—"The Squaw Man." ALCAZAR (Belasco & Mayer, mgrs.; stock).—"The Full Back."

EMPIRE (Sid Grauman, mgr.).—Mabel McKinley; Emily Dooly & Co.; Three Roehrs; Hammond and Forrester; Fred and Elsie Pendleton; The Rosaires; Merland Comedy Trio; Aurora Arlissa.

PORTOLA-LOUVRE (Herbert Meyerfeld, mgr.; Morris Rees, manager; mgr.).—Bards and Ward; Voors; Virginia Alworth; James D. Polk; Zarenzhk's Russian Dancers.

NATIONAL (D. G. Grauman, mgr.).—Three Alvarettes; Sterling and Chapman; Tom and Eddie Almond; Les Floets; Howard Truett and Co.; Metropolitan Minstrels.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Hugh Lloyd opened the program doing very nicely. John Neff and Carrie Starr scored substantially. The gymnastic efforts of the Reed Bros. were liberally appreciated. Harry Tate's "Motoring," continuous laugh. Mrs. Valicetta and her Leopold opening after intermission, did splendidly. Amy Butler and her Quartet, picked up well and scored roundly at the finish. Frank Tinney had them all the way, becoming a real riot. Maxim's Models, artistic success.

CHUTES (Ed. Levey, mgr.; agent, Pantages).—Berling and Urban got through nicely on their dancing. Tenner and Gilbert did not get far with an ordinary sketch. "Lesson in Love." Broadway Musical Comedy Co., very good production, material old. The audience enjoyed themselves thoroughly. Tom McGurle landed solid applause. Capt. Devlin's Zouaves drew down big applause.

WIGWAM (Sam Harris, mgr.).—Australian Maccoatis, acrobatic dancers, received more than their efforts warranted. Charters Slane and Frank Holliday did very well. The setting helped considerably. Dotson and Lucas, colored, went big. Rapoll proved a success. Burnest and West, big winners. James Lee Musical Comedy Co., scream, with a slapstick production.

BOSTON

By J. Gools.

80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. H. O.).—Master Gabriel and Co., good; Charles and Francis Van and Co., laughable; Hayland and Thornton, good; George E. Reno and Co.; Beatrice Ingram and Co., pleased; Whitaker and Hill, well liked; Rice, Sully and Scott, good; pictures.

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\$2 single, \$5 double, Weekly.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Prof. Dodd and Dog; Gracey; The Plotter; Joe Weston and Co.; Goodall and Craig; Ferreri and Co.; Lina Pantzer; Farley and Clare; Zlaka and Saunders; Morton and Kessner; Joe Demming and Co.; Grenier and La Fosse; pictures.

The new \$100,000 Cambridge Theatre, Central Square, was opened Monday with a vaudeville bill and Gilbert and Sullivan's opera, "A Trial by Jury." The theatre is a modern structure and is fireproof throughout. The seating capacity is nearly 1,000. The house is under the management of M. Douglas Flattery.

The newspaper photographer is a new act in vaudeville. "Dick" Sears, head camera man on one of the Boston dailies, was the feature at the Sunday concert at the Hub theatre with a twelve-minute talk on "Experiences of a Newspaper Photographer." He

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Dad's Theatrical Hotel

PHILADELPHIA

Illustrated with colored slides. Sears devoted his time to his experiences when he went to Labrador to meet Peary, the Arctic explorer.

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. H. O.).—It would probably be more fitting to review Monday's audience and its attitude toward Adeline Gence than to dwell at any length upon the dancing of this wonderful artist. The dances which Gence gave were not radically different from those she did here in "The Soul Kiss" and later musical comedies with which she appeared, but from the most unappreciative, the remarkable grace and beauty of her evolutions of the terpsichorean art, the unequalled daintiness and wonderful skill of Gence should have reached a warmly responsive chord. While it is true Gence received some applause it was not even an imitation of what she deserved for Gence and her twelve corpses are showing to vaudeville an act which stands strictly alone in its class. The house was crowded to standing room capacity and it probably held many of the regular Monday patrons, who have a record for being cold, but it was easy to pick out those who were attracted there by the

appearance of Gence, and it was from this class that she secured recognition. The fact that it was a singing and dancing act which received the most in the way of solid applause, left the impression that they were not willing to accept art of the highest class or were incapable of appreciating Gence's superb offering. In direct contrast, down next to closing and following Gence, Conlin, Steel and Carr simply turned the big crowd into a whirlwind of laughter, and applause with their stupor constructed singing and dancing act. There is considerable familiar material in the routine of this trio, but it is put together in a way to reach the mark and they could have remained much longer than they did, after getting away to a good start and finishing strong. The rebuilding of this act has hit a firm combination. Lillian Steele has improved to no little extent and Conlin handles the comedy end in happy style. Bert Levy, the cartoonist, with his original ideas of sketching, was the recipient of well-merited recognition. The musical act of the Exposition Four pulled down a large-sized hit. Niblo's talking birds led in several minutes very nicely. The birds are talking more clearly than when shown here last and Niblo works up a nice comedy bit with the cockney cackoo. The bill was strong at both ends with the Three Marcantonis opening and Herzog's Horses closing. The former act won considerable favor for their excellent strength act, showing a number of new and original tricks which put these men well above others of their class. Considering what they did in the opening position, they would have been a great hit in a more responsible one. Ward and Cullen, who have been building up a singing and talking turn on the small time, received a good start on the big route with their neatly turned songology. The pair handle all the material nicely and the act goes along some for a feature. In this act in the Conlin, Steel and Carr act, a bit of old stuff with the finger nails was employed. It has no place in either. Ward and Cullen have started and give promise of making their way. The Landon-Lueker Co. put up a lively evergreen in their comedy sketch, "Heaps of Hilarity." The comedian found the house willing and worked hard, with satisfactory results, getting some help for an eccentric character bit by the woman. The show, his good, his beautiful, thoughtful, playing splendidly around Gence and offering more entertainment than any one of the three musical shows in which the dancer was starred. Pictures.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kahan).—The house on the week's bill made up a corking show, one of the best that has been offered in this city for its size and at the scale of prices. Dora Martine gave it a good start with an attractive trapeze act. Miss Martine has a wealth of brown hair which she has dressed for show and she makes a pretty picture in black tights. A routine of familiar tricks were nicely handled, finishing with poses on a loose rope. The Washer Bros., two dwarfs, evoked lots of laughter with their comical burlesque boxing. Evans, Anderson and Evans, in a slightly changed "Copy" of "When Caesar C. Her," held third position. Only one character is changed. The Stewart Sisters and Escorts showed a dancing act which, in general, time is wasted in a bit of pantomime card playing which has little merit, but the dancing is well done. The girls do their former specialty, including the statue dance. For the closing number the Four Banta Brothers carried off a big share of the honors with their capital musical act. The Bantas are with the Columbia Burlesquers of the Eastern Circuit and filling in their lay-off. It makes a great act for "small time" and ought to go higher. As a special number the Liberty orchestra played a descriptive number entitled "The Village Orchestra," and it was a big applause winner. Pictures filled out a very good bill.

VICTORIA (Jay Maestbaum, mgr.; agent, H. Bart McHugh).—Show reached a generally pleasing average with only one or two weak spots. Amgoza (New Acts), featured. Reed's bulldogs help up the position given them in fine shape. The dogs work freely and could be whipped into a much stronger act with better showmanship. The revolving table is a big hit in the act. Gladys St. John and

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Tom McCracken left burlesque for vaudeville and have framed up a promising act. Miss St. John handles the comedy end of some talk at the opening, putting the laughing matter over in good shape and then tackling a straight song, finishing with a bit of stepping with her partner. The straight song hits nothing and the dancing could also be improved if Gladys can still do any of her old stepping. It is a pity that for the time they are playing, Wilson and Hudgins offer a mixed up act which needs re-arranging. Much of the comedy could be cut out and the loose dancing and singing built up. Aside from the comedy, the act went through. Kennedy and Williams put over a well-liked piano act, Kennedy supplying the singing and Williams working up some laughable comedy stuff at the piano. He can sing the Ivories when playing straight and the two have an act which ought to win favor along the line. Hughes and Logan offered a boxing act. This may or may not be a copy act, but a lot of the business and lines were used by Burke and McAvoy, and now by Burke with a new partner. Hughes and Logan got through fairly well, the comedy being weak. The woman handles the gloves in good style. In attempting the instrument imitations after the style of Rogers, one Wallace Mackay never started anything. The La Belle Troupe made a good impression with their wire-walking and tumbling. The wire stuff is the big part of the act and the boys made it count by their clever work. Brennan and Wright had one of the best liked acts, some snappy talk and a burlesqued illustrated song number bringing good results. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The Musical Klees held down the principal position in line shape, winning liberal reward for their act, which seems to fit in any bill with good results. The Kinsora Bros. showed a routine of well-handled tricks, using a teter board for two or three striking feats. Little comedy is attempted, the act going well on its merit for acrobatics. The Lusner Sisters offered an act which showed evidence of an attempt to get away from the much trodden path, with part success resulting from the effort. The chubby one of the team went a considerable distance to get laughs, mixing talk with one of her songs, and her slim blonde sister got rid of "Sonora." After this the act started on the right path and hit up a good pace to the finish. In a "Yama" style number both did nicely and won some laughs for improvised comedy which they used to good effect. There is a chance for these girls to build up a pleasing number. A couple of fresh songs will help a lot. Aldert and Evans met with fair success in a blackface act. Palmer and Dockman tried a little bit of everything, switching from a straight singing turn to acrobatics. The combination is not well selected, but they have material for building up a good act. Singing and dancing with a little talk took Freeman and Watson along at fair speed. Allie Johnson, a colored man, who walks a slack wire in clever fashion without showing anything startling; Professor P. Peak's Punch and Judy, and Freeman and Fluke were the others. Pictures as usual.

WILLIAM (George Metzel, mgr.; Fitzpatrick Agency).—May Duryea and Co.; Imperial Trio; and Paradox; George Barron; Kramer; Benedict's Circus; Fritzie Haubel; Skremka Sisters. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Beralto; Meyer Harris Co.; Uncle Josh and Mack; Four Amarantans; Henderson and Lawrence; Otto Viola; Honan and Helen; pictures.

XON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Nana; Charles B. Elmay and Co.; Willis and Barron; Ursana; De Dio's Animals; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Histrionic Eugene Paradox; George Barron; Hamilton and Howlett; Chief W. Cloud and Squaw; Eleanor Britton and Co.; The Cow Puncher; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Star Spangled Banner; Electric Comedy Four; Harriett Nelson; Belle Carmen; pictures.

FOREPATRICK'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—The Merediths; Weip and Camini; Burns Bros.; Jennings, Jewel and Barlowe; Al. S. Wilson; Gordon and Keyes; pictures.

GIRARD AVENUE (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—White's Mule Circus; Hughey Dougherty; Armstrong and Wheeler; The Toils; Gates and Blake. Second half: The Boy from the Square; Blondy Robinson and Co.; Fred Casare; Hughey Dougherty; Four Harveys; pictures.

COLONIAL (Frank Wolfe, mgr.; agents, Taylor & Kaufman).—The Steellings; The Rollers; Orth and Lillian; Three Marvelous Melis; Siddons and Earle; pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—The Two Traps; McVey, Barton and Co.; Nicodemus. Second half: Savoy Trio; Anderson and Reynolds; Eva Barton; pictures.

TWENTY-NINTH ST. PALACE (C. H. Keller, mgr.; agents, Taylor & Kaufman).—De-laney and Wahlman; Lewis Dogs; Marie Victoria. Second half: Riddle and Rhyme; William H. Burk; Davis and Bogard; pictures.

AURORA (Donnelly & Collins, mgrs.; agents, Taylor & Kaufman).—Jacob Bros.; Wagner and Drew; Davis and Bogard; Arthur Connely. Second half: Two Traps; Lewis Dogs; Ned Dandy; McVey, Barton and Co.; pictures.

PLAZA (Chas. Oelschlagel, mgr.; agent, H. Bart McHugh).—Emma La Tow; Buster Brown Minstrel; Edward Jackson and Co.; Downey and Ashton; Great Santello and Co.; pictures.

GLOBE (Ben Israel, mgr.; agent, H. Bart McHugh).—Mary Rosner; Dow and Levan; Tom Kerr; Frisco Comedy Four. Second half: Lewin Martell Trio; Roof Garden Trio; Ethel Golden; St. Leon and McCusick; pictures.

LINCOLN (Dan Bader, mgr.; agent, H. Bart McHugh).—This house opened Monday night, playing five acts, full week. John O'Brien; The Grahams; Fraley and Abbott; Roxie; pictures.

AUDITORIUM (W. C. Herkenreider, mgr.; agent, H. Bart McHugh).—Delmore and Ralston; St. Leon and McCusick; William Bradford; Grace Malumby. Second half: Milman Morris Trio; Mary Rosner; Watson and Bandy; pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—The Leggers; Hammond Slaters; McLain and Mack; Nine Jolly Juveniles. Second half: Volta; Jerome and Hunter; Challs and Challs; The Paris Brothers; pictures.

GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—Reyes Loring and Co.; Geo. Dixon; Bohnenberger Bros.; Reese and Mitchell; Jerry Coleman. Last half: The Campbell; Reyes Loring and Co.; Geo. Dixon; Minnie Neal; Bohnenberger Bros.

52ND ST. (Mr. Wheeler, mgr.; agent, Chas. J. Kraus).—Frank Mackley; Whiteman and Davis; Kallnowski Bros.; The Hamiltons. Last half: Flo Zellar and Kollins Bros.; Arlin Wiseman and Co.; Louise Francis and Harry Coleman.

IRIS (Mr. Walsh, mgr.; agent, Chas. J. Kraus).—Flo Zellar and Kollins Bros.; Caroline Dixon; Chas. Herrere; Petching Bros. Last half: Frank Mackley; Tweedy and Roberts; Petching Bros.; Whiteman and Davis.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—Tweedy and Roberts; Minnie Neal; Cutting; Arlin Wiseman & Co. Last half: Four Musical Woods; Elsie May and Bro. The Hamiltons; Franklin and Davis. GABY (John P. Eckhardt, mgr.).—"Beauty Trust." Root and Fogler, six-day cyclists, featured.

CASINO (Elias & Koenig, mgrs.).—"Run-away Girls."

STROADERO (Sam M. Dawson, mgr.).—"Yankee Doodle Girls."

ATLANTIC CITY

By L. B. Falsick
YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—"The Little Stranger" Co. big applause; May Elmore, very good; Dixon and Dixon, good; Robbie Gordona, want big; Bob Tip Co., funny; Sadie Weston (New Act); Alice De Garmo, serialist, excellent; Mark List, very good.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—George Primrose, headline, well liked; James A. Kearnan & Co., good; Fay Bond, want big; Bon-Air Trio, clever; Reed and Allen, good; Claus and Marler, Cleveland, well liked; Joe LaFleur, darling; Healy and Adams, good; Jeannette Jeradina, good.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crooman, mgrs.).—Moving pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Moving pictures.

TROCE PIER (J. Bothwell, mgr.).—Moving pictures.

Young's Pier is now running eight acts and a reel of pictures. The Savoy gives nine acts and pictures.

"Caught in Mid Ocean," a play founded on the trippen case, was the attraction at the Apollo the first half of the week. "The Pink Lady" opens Friday night.

Jerome H. Remick and Fred Belcher enjoyed a week-end visit.

AKRON, O.

COLONIAL (Wm. T. Grover, mgr.; agent, Feiber & Shea; rehearsal, Monday and Thursday 10.30).—Masteron and Reinschold, good; The Stanleys, great novelty; Tommy Dugan, ordinary; Frank Sheridan's Players, hit; Fred Jarvis and Frederica Harrison, ordinary; Four Londons, good.

NORIK (M. C. Winters, mgr.; agent, Gus Sun; rehearsal, Monday 11).—Wagner and Diggs, fair; Teggie and Daniels, entertaining; Zeb Zarro Troupe, novel; Senator Frances Murphy, pleasing; Hawaiian Duo, hit; Four Dixons, good.

ALTOONA, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.). rehearsal, Monday 11).—Four Solis Bros., big hit; Billy Link, very good; Josephine Saxton and Pika, pleasing; Blossom Robinson, good.

ANN ARBOR, MICH.
MAJESTIC (J. W. Williams, mgr.; agent, W. V. M. A.). rehearsal, Monday 9).—Steele and McMeata, very good; George F. Hall, pleased; Reif Clayton and Reif, fine; Melrose Comedy Four, well received; Harry H. Richard and Co., great.

AUGUSTA, ME.
OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).—6-8 Deasima and Mao, hit; Kileto and Baylis, good; 9-11, Lee's Marionet Wonders; Frederick Wright Co. Special feature ending week, Master Pat Harrington and the Aviator Girl.

COMIQUE (H. L. Morrill, mgr.; agent, I. B. A.).—6-8, Fred Perrie, nice. 9-11, La Salles Singers.

FREMONT DEARBORN.

AUBURN, N. Y.
HAPPYLAND (Frank Simpson, mgr.; agent, Gus Sun; rehearsal, Monday 10.30).—Shelly Trio, excellent; Kinnabrew Bros. and Kiara, want well; Fuller and La Dell's Musical Comedy Co., very good.

MOTION WORLD (E. M. Day, mgr.; agent, U. B. O.). rehearsal, Monday 11).—Musical Irving; Terpin and Behrens; Delway and Randall; Zennell and Boutin; Fred Morton; Wm. McKee and Motion pictures. "BILLIKEN."

BIRMINGHAM, ALA.
MAJESTIC (Carl Rettick, mgr.; agent, I. A. Co.; rehearsal, Monday 10).—Jan. 30, M. Sam-ayoa, very good; Bert Lawis, hit; World's Comedy Four, pleasing; Watson, Hutchings and Co., excellent.

PASTIME (Sam Pearl, mgr.; agent, I. V. E.).—Rogers and Marvin, good; Al. Bernard, hit; Robinson Bros., took; Sam Pearl, big.

MARVEL (C. C. Enslin, mgr.; agent, Greenwood).—Joe Elliott, big; Barry and Evans, hit; Ben Preston, good; Isabel Vaughn, excellent.

AMUSEU (E. E. Newsome, mgr.; agent, Furlong).—Harvels Marionette, good; Costello, big; Haydens, very good; Ben C. Duncan, hit.

BEST (Lenhart & Burton, mgrs.; agent, Furlong).—J. C. Murphy, good; Musical Bentons, hit; Olinore, 40. Lekeyne and Perry, scream; Mrs. Susie Scott, good.

NAT W. WILLIAMS.

BRIDGEPORT, CONN.
POLI'S (L. D. Garvey, mgr.; agent, U. B. O.). rehearsal, Monday 10).—L. Vier, very good; Black Bros., liked; Percy Waram and Co., laughing hit; Kristoffo Trio, well received; "Tom Walker on Mars," laughing applause; Yvette, big; Three Livingstons, entertaining.

B. GLASNER.

CAMDEN, N. J.
BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.).—J. B. Zimmer; Wolfe, Moore and Young; Delphino, Ada Delmore; Helen Lehman and Leon, Brown and Leon, McCormick and Wallace; Bert Fitzgibbons; B. A. Rolfe's "The Leading Lady."

CHARLESTON, S. C.
MAJESTIC (J. C. Sherrill, mgr.; rehearsal, Monday 9).—Evelyn, 40. Lekeyne and Gordon, fair; Sam Hood, average; Sampson and Douglas, good; Carlisle's Dogs, excellent.

MEL.

CINCINNATI.
By Harry Hess.

COLUMBIA (H. K. Shockey, mgr.; U. B. O., agent; rehearsal, Sunday 11).—Roscoe Midgate, good opener; Miss A'Yoe, fell flat chiefly because of the want of a capable assistant; Felice Morris and Co., fair; Mitch Slaters, hit; McKay and Cantwell, good.

C. William Kolb and Co., audience almost laughed their heads off; Lew Hawkins, very fine; Namba Troupe, clever.

EMPRESS (Howard E. Robinson, mgr.; rehearsal, Sunday 10).—Joe Pantano's Athletes, hit; Harry Hess, scored; Harry Le Clair, clever; Mr. and Mrs. James R. McCann and Co., excellent; Knox and Alvin, very good; The Salamons, featured.

AMERICAN (E. W. Dustin, mgr.; agents, W. V. A. and Gus Sun; rehearsal, Monday 9).—Carmen and Robert Wheeler and Golden, May Bretonne and Co.; Dancing Kramer; Griffin and Lewis; Emory Manly; Bobbie Burnett; Espe and Roth; Edith Doyle; Jack Lewis; Kish's Imperial Japs.

PROPE'S (James E. Fennessy, mgr.).—"Lady Buccaneers."

STANDARD (Frank J. Clements, mgr.).—"Follies of New York."

CLEVELAND, O.
HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.). rehearsal, Monday 10).—Derenzo and Ladue, great; Inge and Farrell, pleasing; Linton and Lawrence, hit; Charlotte Parry, familiar here; Art Bowen, novel; Joseph Hart's "A Night in a Turkish Bath," headlines; Mack and Orth, entertaining; Rose Royal and "Chasteland," well liked.

GRAND (J. H. Michaels, mgr.; agent, U. B. O.). rehearsal, Monday 10).—Barr and Evans, won favor; The Marshalls, entertained; Leonard and Alvin; Breddan and Cooper, good; Viola Crane and Co., heads; Burns and Lawrence, hit; Lamb's Manikin, very good.

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PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Mildred Florn, eccentric; Bradlee Martin and Co., pleases; Billie Watkins and Williams Sisters, hit; Will Rogers, headlines; Persay and Ragland; good; Cotten Bros., clever.

STAR (Drew & Campbell, mgrs.; rehearsal, Monday 10).—"Dreamlands."
EMPIRE (E. A. McAdel, mgr.; rehearsal, Monday 10).—"Ginger Girl."
WALTER D. HOLCOMB.

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, Wm. Morris; rehearsal, Monday 12.30).—Week 30, Pearl and Pearl; hit of bill; La-Vigne and Jaffe, caught the crowd; Wells and Sella, good; Ethel Alton and Co., good; Oran-taney Troupe, good.
SHARON.

DENVER.

The girl with The Four Olivers fell from the wire Thursday afternoon, sustaining a sprained arm and a general shake-up. One of the men with the girl wrapped around her waist, while attempting to cross the wire, lost his balance, tripped and fell heavily to the stage, the girl underneath getting the full weight of his body. She was out for the balance of the act but pluckily appeared for the evening performance.

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DES MOINES, IA.
ORPHEUM.—Week 29, Russell and De Verne, pleased; Richard Madragre, fair; Beldon, Chapple Co., good sketch; Mildred Glover, pleased; Bianci Frohlich, good; Three White Kuhns, very good; Five Salsudas, good.
MAJESTIC.—The La Noles, fair; Ermiae Earle, good; "The Tryout," good sketch; Prevot, good; Avallon Troupe, pleased.
FOSTERS.—"Madame Sherry," matinee and night, well presented.
AUDITORIUM.—"Chocolate Soldiers," two nights and matinee, pleasing; good business.
JOE.

ERIE, PA.
COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; rehearsal, Monday 10).—Werden and Gearin, well liked; Scott and Wallace good; Pete Baker, excellent; Six Musical Spillers, big; Mary Hampton and Co., clever; Mrs. Dr. Munyon and Co., went big.
PARK (Joe Callan, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Al Leonhardt, good; Moore and St. Clair, well received; James Kennedy and Co., clever; Ward & McNally, well liked; Four Masons, hit; Seymour and Dupree, excellent.
HAPPY HOUR (D. H. Connelly, mgr.; agent, Bert Marshall).—Chas. J. Ruffy, good.
ALPHA (Sol Phillips, mgr.; agent, direct).—H. C. Bioesser, good. **M. H. MIZENER.**

FALL RIVER, MASS.
SAVOY (Julius Cahn, lessee and mgr.; rehearsal, Monday 10).—Jarvis and Martin, good; Musical Norrises, very good; Finlay and Burke; applauded; Nelson and Otto, very good; Dave Ferguson, good; Mr. and Mrs. Mark Murphy, hit; Mason and Bart, good.
BIJOU (L. M. Boas, mgr.-agent; rehearsal, Monday 10).—6-8, Young and Young, good; Crabel and Co., very good; Cole and Mrs. Thomas; Homer Barnette.
PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal, Monday 10).—6-8, Goyt Trio, good; Florence Ray, very good; 9-11, Harding and Joyce; Clara Nelson. **EDW. F. RAPPETY.**

FORT WORTH, TEX.
MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Week 30, Peers, opened; Innes and Ryan, hit; Violet Alton and Co., good; Fringie and Whiting, very good; Adpale's animals, well received.
IMPERIAL (W. H. Ward, mgr.; agent, Hodgkins).—Marquis and Lynn, good; Clarence Able, very good; Cantor and Curtis, well liked; Walsler and Dean good; Flora Chalue, well received; Dillae and Geyer, very good.
PRINCESS (Gus Arnold, mgr.).—Walter Law & Co., excellent; T. Nelson Downs; Buss's Animals, very good; Martin and Polk, well liked Rivers and Rochester, good.
FRIEDMAN

GOLDSBORO, N. C.
POCAHONTAS (Foote & Mansfield, mgrs.).—Pleasures.

Acme theatre closed for two or three weeks for repairs.
W. S. ROYALL.

HARRISBURG, PA.
ORPHEUM (Filmer, mgr.; agent, U. B. O.).—Henri French, entertaining; Reldy and Currier, applauded; Emerson and Baldwin, very good; Ricard and Loner-gan, very pleasing; Amoroe Sisters, scored; Laddie Cliff, topliner; Byers and Herman, went big.
HIPPODROME (A. L. Roumfort and Co., mgrs.; agent, Rudy Heller).—Manning Trio; Hunter and Sears; Cricket Thorne. **J. P. J.**

HARTFORD, CONN.
POLIS (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal, Monday 10).—"Onalp," mystified; Duffy and Edwards, big; Carl Randall, went well; The Musikalgrita, pleasing; Ethel Whiteside and Fickel; Les Cadets De Gascogne, success; Sebastian Merrill and Co., clever.
HARTFORD (F. P. Dean, mgr.; agent, James Clancy, rehearsal, Monday and Thursday 11).—6-8, "Mid of a Mystery," no mystery; Michael Coccia, pleased; Joseph Lash and Co., scored; Spiegel and Dunn, entertaining. **R. W. OLMSTED.**
HOUSTON, TEX.
COZY (Maurice Wolf, mgr.; agent, Chas. Hodgkins; rehearsal, Sunday 11).—Rand and Byron, good; Roy Mapes, good; Stanley and Scanlon, good; Hedge and Dottie Holmes, hit; Alrona-Zoller Trio, good. **NAT.**
JOLIET, ILL.
GRAND (Maj. Le Voy, mgr.; agent, Chas. Doutrick).—Brooks and Carlisle, breezy; La Mons and Harvey, good; Tom Linton's Tropical Maids, pleased; Joe Croty, amused.
COLISEUM (Chas. Stevenson, mgr.; agent, Cox).—Princeton and Yale, attractive; Boston Von and Co., clever comedy; Doranto Ina, good; San Herman, scored.
ALBERT J. STEVENS.
KNOXVILLE, TENN.
GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal, Monday 10).—Week 30, Campbell and Gates, hit; Wayne Lemar, excellent; Nick and Lida Russell, well received; Louis Stone, pleased; Makarenko Duo, encores.
EMPIRE (Collins, mgr.; agent, Greenwood; rehearsal, Monday 10).—Lola & Laird, excellent; Billy Doss, good; Nina Lester, liked.
WALTER N. BLAUFELD.
LINCOLN, NEB.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 6).—Week 31, Josephine McIntyre, pleased; Thurber and Madison, went big; Temple Quartet, good; Musical Cutty, stopped the show; Two Le-landas, pleased; Yegawa, "Jap" girl, unique on work. **LEE LOGAN.**
LOS ANGELES.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 10).—Jan. 30, Alice Lloyd, tremendous success; Lew Sully, big; Lillian Burkhardt and Co., excellent; Ernest Scharr, versatile; Holdover; Melville and Higgins; Rigoletti Bros.; Howard and La Pia.
LOS ANGELES (E. J. Donnellan, mgr.; agent, C. O. Brown; rehearsal, Monday 11).—Belham, caught on; Rube Dickinson, capital; Eckhart and Gordon, good; Knight Bros. and Swatelle, fair; Leo and Chapman, passable; Carters and Waters, above ordinary; Kitty Edwards, fetching.
PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal, Monday 11).—Abou Hassan Troupe, took well; Armory and Adams, excellent; Tinkham Troupe, clever; Four Pubins, fair; Canaries, entertaining; Delro and Dumond, very good. **EDWIN F. O'MALLEY.**
LOUISVILLE, KY.
MARY ANDERSON (J. L. Weed, mgr.; agents, U. B. O.).—Palfrey and Barton, good operas; Lem Pu, very good; "The Police Inspector," something lacking to draw approval; Irene Howley, sings well; "Top of the World Dancers," fine; Wynna and Jennings, big laugh; Baptiste and Fraconil, received well.
HOPKINS (I. Simona, mgr.; agent, Princess Amusement Co.).—Good; Knight Bros., very good; The Great Kinse, clever; Sadie Whiting, received well and Pepper Twins songs also did well. Zeano and Ziano, good; Smith and Arallo, clever; Halligan and Ford, very good.
BUCKINGHAM (Horace McCrocklin, mgr.; agent, Rector Girls).
GAYETY (Al Boullies, mgr.).—"Jardin de Paris."
J. M. OPPENHEIM.
MUNCIE, IND.
STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal, Monday 10.30).—Caltes Bros., pleased; Ariel May and Co., very good; Geo. Alexander, went big; Elma Meier, hit.
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NEW HAVEN, CONN.
POLIS (S. Z. Poll, prop.; F. J. Windisch, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Bessie Wynne, feature of an excellent bill; Bedini and Arthur; Hoey and Lee, entertained; Charles Olcott, "White Blackbird of Vaudeville," fair; Montgomery and Healy Sisters, ordinary; Alonzo-Bracco, troupe, excellent. **E. J. TODD.**

NEW ORLEANS.
By O. M. Samuel.
ORPHEUM.—Dr. Carl Herman, furious; Krags Trio, neat operas; Linden Berkwith, charmed, "song plugging," detracts from value of act. Williams and Warner, clever musical; Loney Haskell, amused; Swan and Mack, laughter; Ryan and Richfield, second week.
GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal, Sunday 10).—Herbert's pretty "freak" novelty; Knight and Kneeland, did well; Wechok-Ba, soubrette, pleased; Ramsey Sisters, hit; Phillips' Dogs and Ponies, liked immensely.

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LYRIC (George Barringer, mgr.; agent, direct; rehearsal, Sunday 10).—Lola Dale, good; Monte Wilkes, favor; Hilda Levy, possesses nerve; Cannon Trio, scored; Texana and Reynolds, well received.
WINTER GARDEN (Frank B. Chase, mgr.).—"Pop" vaudeville.
MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.
HAPPY HOUR (Al Durning, mgr.).—"Pop" vaudeville.

Abbeville, La., will censor its street carnivals in future.

"As the Book Says," a sketch by Allen Gregory Miller, now playing with Sydney Shields in "Broadway, U. S. A.," will be presented at the Athenaeum Saturday.

B. J. Williams, the Mobile booker, was a recent visitor.

Pavlova and Mordkin open a week's engagement at the Dauphine, Sunday.

NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Jack Wilson Trio, stopped the show; College Life, entertaining; Both Tate, delightful; Milton and Dolly Nobles, excellent; Willard and Carson, fine; Pollard, fine; Gray and Peters, good.
MAJESTIC (Otto Wells, mgr.; agent, Norman Jefferies).—Pauline and Leopards, very good; Searies and George, clever; Renee Graham, clever.
ORPHEUM (S. B. Butler, mgr.; agent, Norman Jefferies).—Dick Thompson and Co., excellent; Agnes Edwards, comedienne, fine; De Haas Bros., fine.

HELLER.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Victoria Four; Chas. B. Lawler and Daughters; Borani and Nevano; White and Stuart. Holdovers: Porter J. White and Co.; Julius Tannen; Aurora Troupe; Ernest Sharff.
BELL (Julius Chinn, mgr.).—Vaudeville.
BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Vaudeville and pictures.

PITTSBURG.

GRAND (Harry Davis, mgr.; agent, John P. Harris; rehearsal, Monday 10).—Four Georgies, clever; Carbery Bros., good; John P. Wade and Co., very good; Albert Holt, big hit; Mason, Keeler and Co., roars of laughter; Oscar Loraine, many encores; Gus Edwards "Song Revue," clever.
FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsal).—Alexander Roumanian Troupe, featured; Bellows and Temple, good; Leslie Thurston, pleased; Kolb and Miller, well received; Sicilian Trio, many encores; Burdette Sisters, very good.
LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal, Monday 9).—Heidelberg Four, clever; Richard Bros., good; Kinnerbrow Bros. and Kiera, very good; Lizzie Wilson, good.
GAYETY (Henry Kurtzman, mgr.).—"Fads and Foibles."
ACADEMY (Harry Williams, mgr.).—"Broadway Gaiety Girls." M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tibbets, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Goodrich, Murray and Gillen, hit; The Drapers, very good; Morriaini Circus, well received; Three Methven Sisters, very good; Otto Bros., well received; Homer Miles and Co., very good.

FRANKLIN.

ORPHEUM (Wm. Vincent, mgr.; agent, U. B. O.; rehearsal, Monday and

Thursday 10.30).—Bert and Emma Spears, good; Barry and Phayton, laughs; Berry and Berry, pleased; Harry Tuda, clever; Cheyenne Days, scored; Maxims Models, excellent.
HIPPODROME (C. G. Keeney, mgr.; rehearsal, Monday and Thursday 10.30).—Penn City Quartet, fair; Deodata and Co., very good; Morin, pleased; Adeline Francis, liked; Rutledge, Bainbridge and Co., liked; Sam Curtis and Co., hit; The Artist's Dream, very well received.

PALACE (W. K. Goldenberg, mgr.; agent, McHugh; rehearsal, Monday and Thursday 10.30).—Whitley Fields, Challis and Challis; Jerome and Hunter; Paris Bros.; Von Mitzel and Maynard.

LYRIC (Frank D. Hill, mgr.; agent, Loew; rehearsal, Monday and Thursday 10).—Sarah Myers; Stan Stanley and Bro.; Brown and Sheftail.

G. R. H.

PORTSMOUTH, O.

MAJESTIC (Maier & Reineger, mgrs.; Coney Holmes, agent; rehearsal, Monday 10).—Maxim and Bro., took well; Count and Big Monkey, scream; Fox and Sommers, good; Billy Melbourne, pleased.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal, Monday 10).—The Zoyars, good; Mason and Murray, took well; Six Sullies, laughing hit; Pauline Welch, hit; Four Musical Barbers, novelty.

HAROLD C. ARENOVSKY.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal, 12.30).—La Rose Bros., clever; May Richard Casey, pleased; "Mercedes," amusing; Three Marks Bros. and Co., hit.

LOUIS F. WENDT.

SALT LAKE CITY.

ORPHEUM.—Cross and Josephine, hit; Two Ahlberges, very good; Charles E. Evans and Kenton, good; Thomas and Hall, well liked; Sharp and Turck, liked when dancing.
CASINO.—"Baby Dolls," riot; Lora Thomas, pleased; All Zada, good; pictures. OWEN.

SAN ANTONIO, TEX.

ROYAL (J. L. & R. F. Mix, mgrs.; agent, C. E. Hodkins; rehearsal 10).—Jan. 29, Mexican Marimba Trio, good; Gladys Arnold and Co., scream; Matrons, comical; Josselyns, very good; Tood Judge Family, immense.

BEN MILAM.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit; rehearsal, Monday 11).—Marcel and Lenet, hit; Zell and Rogers, well received; Leone and Adeline, skilful; Daision, very good; Harry C. Austin, scored; Hamilins and A. Bartel also appeared.
BIJOU (Chas. W. Rex, mgr.; agent, Wells; rehearsal, Monday 11).—Kennedy and Kennedy, hit; La Monte, excellent; Nina Lester, clever; Atlanta and Flak, scored; Texas Quartet, splendid.

The Bijou is now splitting the week with the Wells house in Augusta.

R. MAURICE ARTHUR.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal, Monday 11).—Hap Handy, novel; Ray Samuels, hit; Anderson and Evans, pleased; Kitty Vincent, hit; Cromvels, clever; Saxophone Quartet, endorsed; International Hoboes, headlined, scored.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal, Monday 11).—Week 30, Barret and Bayne, good; Dekock Bros., good; Ethel Barker, hit; Dunn and Glazier, enthusiastic reception; Rennee Family, headlined, hit; pictures.
LOIS (Duncan Inverarity, mgr.; agent, Pantages; rehearsal, Monday 11).—Brown and Wilmot; Helen Lowe; Maude Stell; Marinetti Bros., headlined, pictures.

The Diadem, picture house, has opened next door to the Dream, making three in one block.

It is rumored the Baker Stock Company at the Seattle theatre will close the engagement.

The Empire has been leased for a long period to the Graystone Athletic Club.

E. S. FRANKLIN.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal, Monday 10).—Kratons, fine; Two Macks, good; Frank Milton and De Long Sisters, real surprise; Tom Mahoney, reminiscent of Walter C. Kelley; Mr. and Mrs. Fredrick Voelker, artistic; Hickey Triplets, good; Gus Edwards Schoolboys and Girls, hit, with Lillian Gonne featured.

G. A. P.

ST. LOUIS.

By Frank E. Anfenger.
COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Annette Kellermann, big drawing card; the Navas; Clemons and Dean; Willard Simms and Co.; Earl and Curtis; La Tortajada; Sharkey, Geisler and Lewis.
GAYETY (Frank V. Hawley, mgr.).—"Serenaders."

Vera Finley, a Kansas City girl, with "Bright Eyes," signed a contract with Lew Florida for a part in his summer show while here last week.

"Col. Todhunter of Missouri," by Ripley D. Saunders, dramatic editor of the Post-Dispatch, is out in book form. It is a romance and may be staged.

Elsa Moxter, who was naphyxiated in New York by a pet dog turning on the gas, was the daughter of a former St. Louis piano dealer and was studying for a grand opera career. She was a protégé of Ellen Terry.

Bertha Shalek, one of the prima donnas at the Shubert this week, is a former St. Louis woman.

John B. Fleming, manager of American, was quietly married last week to Jessie Goodson. What was to have been a secret became known the next day.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—Stevens and Valtro, pretty little siffet, but no novel, as billed; Musical Lowe, good; Jupiter Bros. with real mystery; Mattie Lockette, with "kid stuff"; Rice and Cohen, good; Roberts, Hayes and Roberts, effective; Kelly and Wilder good; Bennington Bros., strong act.

ST. PAUL, MINN.

ORPHEUM—Imperial Russian Dancers, very good; O'Day-Bowles, good; Halsey's Dog, good; Kaufman Brothers, good; Quinn and Mitchell, good; Frey Twins, good; Three Westons, fine.

PRINCESS—church, Slater, good; Al Warde, comedian, good; Toona's Indian Quartet, please.

STAR—"Merry Maidens."

BEN.

ST. PAUL.

MAJESTIC.—McCormick and Irving, please; Gaynell Everett, good; Cordino and Maud, good; Montgomery Duo, good; Paul Perry, good; pictures.

REX.—Hall Birch; Art White; Doc. Foster; pictures.
GAIETY.—Glant Quartet; Gruber and Kew; Smith and Adams; pictures.

BEN.

SYRACUSE, N. Y.

GRAND (Joseph Pearlstein, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Jeters and Rogers, well received; Viscochli Bros., material not suited to vaudeville; World and Kingston, hit; Fay, Two Colers and Fay, scored; Marlon Garson, pleasing; Jolly and Wild, fair; Sam Mann and Co., hit of the bill; Mangan Troupe, fair.

THE BIG LOCAL.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Rock and Fulton, clever; Scott and Keane, excellent; Belle Baker, pleased; Mr. and Mrs. Jack McGreevy, hit; Ruby Raymond and Co., good; Walsh, Lynch and Co., scored; Louise Stickney's Circus, novel; Pederson Bros., sensational.
MAJESTIC (Peter T. Griffin, mgr.).—Blanch and Hahr; Ethel Ray; O'Rourke and O'Rourke; Maxwell Reynolds; King and Mason; Joe Male and Bro.; The Norwoods.
YONGE ST. (C. H. W. Moran, mgr.).—College Trio; Hassel Moran; Casey and Smith; The La Traverses.
GAYETY (T. R. Henry, mgr.).—"Robinson Crusoe Girls," pleased.
STAR (Dan T. Pierce, mgr.).—"Imperial's" did well.

HARTLEY.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agents, U. B. O.; rehearsal, Monday 10).—Crazy and Dayne, hit; Four Ussams, clever; Stepp, Mehlinger and King; second honors; Karl Emmy and Dogs, amused; Royal Colibri, well received; Hawthorne and Burt, pleased; Blissett and Scott, applause.

CASINO (A. C. Mayer, mgr.; agent, Wm. Morris; rehearsal, Monday 10).—Rutan and Song Birds and Louise Elliott, first honors; Blake's Animal Circus, amused; Eddie Foley, pleased; Mark Linder and Co., well received; Grant and Cullen, endorsed.

MAJESTIC (F. B. Weston, mgr.; rehearsal, Monday 10).—Oliver and Co.; The Ferguson, and Warren and Co., headliners; Frankie, well received; Corley and Co., endorsed; Lillian and Dancing Boys, applause.

W. K. BOWMAN.

WILMINGTON, DEL.

GARRICK (W. L. Docketader, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Belle Ours, excellent; Mona Mine, clever; Margaret Pitt and Co., big; Barto and Clark, fine; Maud Lillian Berri and Scotch Laddies, hit; Cunningham and Marlon, fine; Sdwat Mulligan, big.

HOWARD W. BURTON.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; agent, Edw. S. Keller; rehearsal, Monday 10.30).—Avon Comedy Troupe, hit; Three Singing Girls, scored; Billie Burke's Wild West, good; Schrode and Muvey, laugh; Watson and Osborne, nice; Julian and Dyer.

ORPHEUM (Sol Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 12).—2-4, Viscochli Bros., good; Smitty, Warnock and Smith, fair; Gartell Bros., passed. 6-8, Gavin and Platt, well liked; The Levolois, good; Browning & West, laugh.

CRIS.

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VARIETY ARTISTS' ROUTES

FOR WEEK FEB. 13

WHEN NOT OTHERWISE INDICATED.

(The routes are given from FEB. 12 to FEB. 19, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."
ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."
PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

A.

Adair Art Jeffers Saginaw Mich
Adams Sam D Trocadero B R
Adams Billy 39 Milford Boston
Adams & Lewis 106 W Baker Atlanta
Adams Milt Hastings Show B R
Admon Mital 326 Broadway N Y
Adonis Keith Philadelphia
Aherne 3219 Cole Av Chicago
Aitken Bros 234 Bedford Fall River
Aitken Great 2219 Graveler New Orleans
Aitken Jas & Edna 967 Park av N Y
Albani 1698 Broadway N Y
Alburton & Millar Waterville Can
Aldine The 2223 Cottage Grove Chicago
All Sidi 909 Spring Pittsburgh
Allen Joe Robinson Cruise Girls B R
Allen Leon & Bertie Sun Springfield O
Allen Marie Columbians B R
Allinel Joseph 422 Bloomfield Hoboken N J
Allison Mr & Mrs Colonial Lawrence Mass
Alpha Troupe Orpheum Memphis
Alpine Troupe Forsyth Atlanta
Alpine Quartette Bowery Burlesquers B R
Alrons Zoeller Troupe 269 Hemlock Brooklyn
Alton Grace Follies of New York B R
Altus Bros 128 Cottage Auburn N Y
Alquist & Clayton 645 Beyer Brooklyn
Alvarado Coats 125 N Main Decatur Ill
Alvaretta Three American San Francisco
Alvin Mike Tiger Lillies B R
American Newboys Pantages Sacramento Cal
Anderson Gertrude Miss N Y Jr B R
Anderson & Anderson 329 Dearborn Chicago
Andrews & Abbott Co 3962 Morgan St Louis
Appales Circus Majestic Houston
Apollon 104 W 40 N Y
Arberg & Wagner 511 E 78 N Y
Ardeille & Leslie 19 Broad Rochester
Arlington Billy Golden Crook B R
Armond Ted V Senneders B R
Armstrong and Verne Royal Wellington N Z
Arthur Mae 15 Unity Pl Boston
Ashner Teasle Irwins Big Show B R
Atkinson Harry 21 E 20 N Y
Atlantic & Flek 2511 1 Av Billings Mont
Atwood Vera 17 W 58 N Y
Atwood Warren 111 W 31 N Y
Aubrey Rene Runaway Girls B R
Auer S & G 418 Strand W C London
Austin Jennie Follies of New York B R
Austin & Klumker 3110 E Phila
Australian Four Hathaways New Bedford
Ayers Ada Follies of New York B R

B.

Bader La Velle Trio 820 N Christiansa Chic
Bachen & Deamond 1347 N 11 Philadelphia
Baker Billy Merry Whirl B R
Baker Elsie 1914 Newport av Chicago
Baker Harry 3942 Renow W Philadelphia
Baker De Voe Trio Dainty Duchess B R
Bannan Joe Girls from Happyland B R
Bantua Four Columbians B R
Baraban Troupe 1304 Fifth av N Y
Barber Hill & Co 1262 Nat av San Diego
Barber & Palmer Lynchs Woonsocket R I ind
Barnes & Robinson Wm Penn Philadelphia
Barnes & Crawford Colonial Norfolk
Barrett Chas Tiger Lillies B R
Barrett Tom Robinson Cruise Girls B R
Barrington M Queen of Jardin de Paris B R

Barron Geo 2003 6 av N Y
Barron Billy Majestic Seattle
Bartell & Garfield 2699 E 53 Cleveland
Bartlett Harmon & Enright 353 W 56 N Y
Barto & Clark 2221 E Cumberland Phila
Barto & McCue Midnight Masquers B R
Barton Joe Follies of this Day B R
Bates Virginia Big Show B R
Bates & Neville 57 Gregory New Haven
Baum Will H & Co 97 Wolcott New Haven
Baumann & Ralph 350 Howard av New Haven
Baxter Sidney & Co 1722 48 Av Melrose Cal
Bayton Ida Girls from Happyland B R
Be Ano Duo 3423 Charlton Chicago
Beaman Fred J Hudson Heights N J
Beardsley Sisters Union Hotel Chicago
Beaugarde Marie Merry Whirl B R
Behler Agnes Dreamlanders B R
Behren Musical 52 Springfield av Newark N J
Belmel Musical 341 E 87 New York
Bell Arthur H 488 12 Av Newark N J
Bell Boys Trio 2236 7 Av N Y
Bell Norma Bowery Burlesquers B R
Bell May Robinson Cruise Girls B R
Belmont May Century Girls B R
Belmont Joe 70 Brook London
Belmont Florence Girls from Happyland B R
Belmont M Follies of New York B R
Belzac Irving 259 W 112 New York
Benn & Leon 229 W 33 New York
Bennett Archie Irwins Big Show B R
Bennett Florence Irwins Majestics B R
Bennett Sam Rose Sydel B R
Bennett & Marcello 206 W 67 New York
Bennett Bros Keogay Greenburg Pa
Benyon Marion J Peaslee Paris B R
Bentley Musical 121 Clipper San Francisco
Benton Buelah Irwins Majestics B R
Benton Ruth Big Banner Show B R
Berg Bros Coliseum Vienna
Berk Liddy Ben Tons B R
Berger Anna Miss N Y Jr B R
Bernhard Hugh Bohemians B R

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Beyer Ben & Bro Keadie Chicago
Bicknell & Gibney Temple Pt Wayne
Blaset & Shady 248 W 37 N Y
Black John J Miss N Y Jr B R
Black & Leslie 3222 Ely av Chicago
Blair Hazel Reeves Beauty Show B R
Bloomquist & Co 3220 Chicago av Minneapolis
Bohannon Hurt Hastings Show B R
Bolles Sensational 100 W 143 N Y
Bonner Alf Brigadiers B R
Booth Trio 343 Lincoln Johnston Pa
Borella Arthur 524 Stanton Greenburg Pa
Borrow Sidney Big Banner Show B R
Boatock Jean Lovemakers B R
Boutin & Tilton 11 Myrtle Springfield Mass
Boulden & Quinn 212 W 42 N Y
Bouton Harry & Co 3365 E 55 Chicago
Bouvier Maxine Merry Whirl B R
Bowen Walters & Crooker Orpheum Lincoln
Bowman Fred 14 Webster Medford Mass
Bowd & Allen 2706 Howard Kansas City

Bradleys The 1814 Rush Birmingham
Bragg John B Tiger Lillies B R
Brand Laura M 537 Main Buffalo
Bray Joe Irwins Big Show B R
Brennan Geo Trocadero B R
Brennan Samuel N 2356 Tullip Phila
Bretton Ted & Corinne 114 W 44 N Y
Brettonne May & Co 146 W 46 N Y
Brinkley The 434 W 39 N Y
Bristow Lydia Dreamlanders B R
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Browder & Browder 620-5 Minneapolis
Broe & Maxim 1240 Wabash av Chicago
Brookes & Carlisle 38 Glenwood av Buffalo
Brooks & Jennings 361 W Bronx N Y
Brooks & Kingman 234 W 39 N Y
Brookland Chas Runaway Girls B R
Brooks Florie Big Review B R
Brooks The Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brown Sammie Bowery Burlesquers B R
Brown & Brown 69 W 115 N Y
Brown & Wilmut 17 Glen Malden Mass
Bruce Lena Lovemakers B R
Brum Max C 140 Midway Elmira N Y
Bryant May Irwins Big Show B R
Brydon & Hanlon 26 Cottage Newark
Buckley Joe Girls from Happyland B R
Buckley Louise & Co Prescott Ariz
Bullock Tom Trocadero B R
Bunce Jack 2219 13 Philadelphia
Burgess Harvey J 627 Trenton av Pittsburgh
Burke Joe 344 W 14 N Y
Burke Minnie Trocadero B R
Burke & Farlow 4037 Harrison Chicago
Burnett Tom Century Girls B R
Burns Jack 287 Baldwinbridge Brooklyn
Burnham & Greenwood Orpheum Ogden Utah
Burrows Lillian 2050 North av Chicago
Burt Wm P & Daughter 133 W 45 N Y
Burton Sydney 126 2 av N Y
Burton Jack Marathon Girls B R
Burton & Burton Empire Indianapolis Indef
Busch Devere Four Reeves Beauty Show B R
Buehnell May Fads & Follies B R
Butlers Musical 423 S 8 Phila
Butterworth Charley 850 Treat San Francisco

Byron Glets 107 Blue Hill av Roxbury Mass
Byron Ben Passing Parade B R

C.

Cahill Wm 305-7 Brooklyn
Cain John E Knickerbockers B R
Caine & Odom Grand Portland
Callahan Grace Bohemians B R
Campbell Al 967 Amsterdam av N Y
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell & Parker Rose Sydel B R
Campbell Zelma Bon Tons B R
Campeau Beatrice Knickerbockers B R
Canfield Al Wise Guy Co
Canfield & Carleton 2218 80 Bensonhurst L I
Cantway Fred R 6425 Woodlawn av Chicago
Capman Bert Follies of New York B R
Capron Nell Follies of New York B R
Cardon Chas Vanity Fair B R
Cardowine Sisters 425 N Liberty Alliance O
Carey & Stampe 824 42 Brooklyn
Carle Irving 4203 No 41 Chicago
Carlton Frank Broadway Gaiety Girls B R
Carrollon & Van 540 Monte Vistallos Ancon
Carson Bros 1058 56 Brooklyn
Carters The Ava Mo
Casad Irvin & Casad Darlington Wis
Casad & De Verne 312 Valley Dayton O
Casburn & Murphy Wichita Kan
Casius & La Mar Box 247 Montgomery Ala
Case Paul 81 R Clark Chicago
Caulfield & Driver Normandie Hotel N Y
Celest 74 Grove Rd Clapham PK London
Celeste Grace Midnight Maidens B R
Chabauty Marguerite Columbians B R
Chametzky 1449 41 Brooklyn
Champion Mamie Wash-ton Society Girls B R
Chapin Benjamin 566 W 186 New York
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Donegan Sisters Bon Tons B R
Donner Doris 343 Lincoln Johnstown Pa
Doss Billy 108 High Columbia Tenn
Douglas & Burns 326 W 42 N Y
Douglass Chas Washington Society Girls B R
Dove Johnny Al Fields Minstrels
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Downey Leslie T Elite Sheboygan Wis Indef
Doyle Phil Merry Whirl B R
Doyle & Fields 2348 W Taylor Chicago
Drew Chas Passing Parade B R
Drew Dorothy 377 3 Av New York
Dube Leo 258 Stowe av Troy
Du Bois Great & Co 80 N Wash av Bridgeport
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Fanta Trio 8 Union Sq New York
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De Renzo & La Due Keiths Columbus
De Vassy Thos Big Banner Show B R
De Velde & Zaida 115 E 14 N Y
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De Vere Tony Watsons Burlesquers B R
De Verne & Van 4572 Yates Denver
De Witt Hugo Proctors Jersey City
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De Young Mabel 850 E 161 New York
Dean Lew 452 2 Niagara Falls
Daen & Boley 482 Columbus av Boston
Deery Frank 204 West End av New York
Delaney Patsy Miss New York Jr B R
Delmar & Delmar 94 Henry New York
Delmor Arthur Irwins Big Show B R
Delmore Adelaide Girls from Happyland B R
Deltion Bros 261 W 88 New York
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Deming & Alton Americans B R
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Edwards Gertrude Miss New York Jr B R
Edwards Shorty 313 Carroll Allegheny
Edythe Corinne 325 S Robey Chicago
Egan Geo Marathon Girls B R
Eiber Lew Bowery Burlesquers B R
Elliott & Earle 15 Hampton Pl Brooklyn
Elliott Jake Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elwood Perry & Downing 924 Harlem av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald Connie 41 Holland Rd Brixton Lond
Emerson & Le Clear 28 Beach Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
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Englebreth G W 2813 Highland av Cincinnati
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Ferrell Bros Pola Wilkes Barre
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Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
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Ford & Louise 128 S Broad Mankato Minn
Formby Geo Waltheus House Wigan Eng
Foster Harry & Sallie 1885 E 12 Philadelphia
Foster Billy 2316 Centre Pittsburg
Fowler Kate Empress Kansas City
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will H Trent Trenton N J
Fox Will World of Pleasure B R
Foyer Eddie 9020 Pierpont Cleveland
Frances & Coleman 3147 N Broad Phila
Francis Winifred Vanity Fair B R
Francis Willard 67 W 138 New York
Francisco 345 N Clark Chicago
Frank Sophie & Myrtle Miss N Y Jr B R
Franz Sig Ginger Girls B R
Fredericks Musical Bijou Marinette Wis
Fred Jack 36 W 116 N Y
Freeman Florence Bway Gaiety Girls B R
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Gardner Fred 1018 42nd St Philadelphia
Garden Geo Girls from Happyland B R
Gardner Andy Bohemians B R
Gardner George & Co 464 Kenmore av Chic
Garrity Harry Princess Los Angeles Indef
Garson Marion Lyric Dayton
Gath Karl & Emma 508 Cass Chicago
Gaylor Chas 763 17 Detroit
Gear Irving Century Girls B R
Gee Jays Orpheum Des Moines
Geiger & Walters American N Y
Genaro & Thol Majestic Corsicana Tex Indef

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Gettings J P Marathon Girls B R
Geyer Bert Palace Hotel Chicago
Gilbert Ella R Runaway Girls B R
Gill Edna Queen of Jardin de Paris B R
Gironde Mildred Broadway Gaiety Girls B R
Gloria Marie 41 Howard Boston
Gordon Violet 489 Lexington Waltham Mass
Gosse Augusta Temple Rochester
Glover Edna May 562 Emporia av Wichita
Godfrey & Henderson 2300 E 14 Kansas City
Gorforth & Doyle 351 Halsey Brooklyn
Golden Claude 315 Madison Chicago
Golden Sam Washington Society Girls B R
Golden Nat Hastings Show B R
Golden Max 5 Alden Boston
Goidie Annett Big Banner Show B R
Goide Jack Gingers Girls B R
Goodman Joe 325 Van Pelt Philadelphia
Goodrich Mitchell Hastings Show B R
Gordo El 255 W 43 New York
Gordon Wm C Prospect Cleveland
Gordon Dan 1777 Atlantic av Brooklyn
Gordon & Boncher 25 So Locust Hagerstown Md
Goss John 33 Sawyer Haverhill Mass
Gosses Bobby 400 So 6 Columbus O
Gottlieb Amy 600 No Clark Chicago
Gould C W Marathon Girls B R
Gould & Rice 356 Smith Providence R I
Goyt Trio 356 Willow Akron O
Grace Frank College Girls B R
Grace Lew 2844 Penn av Baltimore
Graham Frank Marathon Girls B R
Grannon Lia Metro Park B R
Grant Burt & Mertha 3564 Dearborn Chicago
Granville & Mack Cherry Blossoms B R
Graves Joy Dreamlanders B R
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Gray 193 Birch Joplin Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowers Burlesquers B R
Greene Winnifred Runaway Girls B R
Gremmer & Melton 1437 S 6 Louisville
Grieves 18 W 50 St
Griffith John P Trocadero B R
Griffith Myrtle E 5905 Kirkwood av Pittsburg
Griffs & Hoot 1328 Cambria Philadelphia
Grimm & Satchell Sheedys Holyoke Mass
Groom Sisters 503 N Hermitage Trenton N J
Grossman A 323 North Rochester
Grover & Richards Majestic Milwaukee
Grovin Geanette Wash'n'ton Society Girls B R
Gruber & Kew 408 4 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit
Guyver Victoria Miss New York B R

Hall E Clayton Elmhurst Pa
Hall Ed Passing Parade B R
Hall & Pray 60 Columbia Swampscott Mass
Hall & Briscoe 56 Orchard Norwich Conn
Halperin Nan 1621 E 17 av Denver
Halls Dogs 111 Madison Chicago
Halpern Leo Hastings Show B R
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Hamline The 61 Seoval Pl Detroit
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Hammond Grace Robinson Crusoe Girls B R
Hampton & Bassett Union Chicago
Hanvey Lou 552 Lenox av New York
Hanlon Three Pennant Winners B R
Hannon Billy 1539 No Hamlin av Chicago
Hanone & Co 1037 Tremont Boston
Harvey Lou 552 Lenox av New York
Harcourt Frank Cracker Jacks B R
Harney Ben National Sydney Australia
Harrington Bobby Serenaders B R
Harris & Randall Grand Escanaba Mich
Harron Lucy Kickerbockers B R
Hart Marie & Billy 411 Av N
Hart Bros 294 Central Central Falls R I
Hart Stanley Ward 3445 Pine st St Louis
Hart Maurice 156 Lenox av New York
Hartwell Edith Big Banner Show B R
Harvey Harry Hastings Show B R
Harvey & Welch 7 E 119 N Y
Harveys 507 Western Mountville W Va
Hartman Gretchen 523 W 135 New York
Hastings Harry Hastings Show B R
Hawell J H Majestic Ellwood City Pa Indef
Hatches 47 E 132 New York
Hawkins Harry College Girls B R
Hayes Margaret Watsons Burlesquers B R
Hayes Gertrude Follies of the Day B R

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Haxton Joe Washington Society Girls B R
Hearn Sam Follies of the Day B R
Heath Frankie Big Review B R
Heid & La Rue 1238 Vine Philadelphia
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Hers Geo 332 Stone av Scranton
Hesse 3504 Manitou av Los Angeles
Hewley Great 201 Desmond Sayre Pa
Hill Arthur Hastings Show B R
Hillman Fred 413 Nelson New Brunswick
Hill Chas J Gingers Girls B R
Hillard May Sam T Jacks B R
Hillman & Roberts 516 S 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hillyers 192 Bay 25 Bensonhurst N Y
Hilmes & Fenton 151 W 63 New York
Hoy & Moser Majestic Ann Arbor Mich
Holden J Maurice Dainty Duches B R
Holden Harry Kickerbockers B R
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Imhoff Roger Fads & Follies B R
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Inness & Ryan Majestic Houston
Irish May Watsons Burlesquers B R
Irving Pearl Pennant Winners B R
Irwin Geo 227 W 45 New York
Irwin Geo Irwins Big Show B R

J.
Jackson Hry & Kate 306 Buena Vista Yonkers
Jackson Alfred 50 E Tupper Buffalo
Jackson Robt M Runaway Girls B R
Jackson & Long No Vernon Ind
Jackson Family Majestic Chicago Ireland
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Jansen Ben & Chas Bowers Burlesquers B R
Jeffries Tom 160 Henry Brooklyn

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Jenkins Wallace Tiger Lillies B R
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Kendall Rose Hip Huntington W Va
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Kendall Chas & Maud 123 Alfred Detroit
Kennedy Joe 1131 N 3 av Knoxville
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Kenney & Herbie Holmen av Brookline Mass
Kent & Wilson 6036 Monroe av Chicago
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Keough Edwin Continental Hotel San Fran
Kessner Rose 438 W 144 New York
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Kling Violet Winter Gard'n Blackpool Eng Indef
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Kralfo Bros 1710 2 av Evansville Ind
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Knight Harlan E Orpheum Ogden Utah
Knolies R M College Girls B R
Knock & Arvin Empress Chicago
Koehler Grece 5050 Calumet Chicago
Kohers Three 68 13 Wheeling W Va
Koler Harry Queen of Jardin de Paris B R
Koners Bros Keiths Phila
Kurtis Busse Galves Galveston

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Lauvay Lew Vanity Fair B R
Lafayettes Two 185 Graham Oakshoh
Laird Major Irwins Big Show B R
Lake Jas J Bon Tons B R
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La Clair & West Family Wilkes Barre
La Fere Eleonore Miss New York Jr B R
La Ford Dorothy World of Pleasure B R
La Mase Bennett & La Mase Olympia Paris
La Moines Musical 332 5 Baraboo Wis
La Nolle Ed & Helen 1707 N 15 Philadelphia
La Ponte Marie 123 W Com'ce San Antonio
La Rocca Roxey P 1245 Ohio Chicago
La Rue & Hilde Newark
La Tell Bros Pastime Plymouth Mass
La Tour Irene 24 Atlantic Newark N J
La Vettes 1708 W 31 Kansas City
Larkin Nicholas Runaway Girls B R
Larose 226 Biack Brookline
Lashie Grant 1611 Kater Philadelphia
Laurent Marie 19 E 116 New York
Laurence Bert 207 W 38 N Y
Lavender Will Big Review B R
Lavine & Inman 325 E 81 Cleveland
Lavardie Lillian 1299 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Lawson & Nanton 233 W 14 New York
Layton Marie 238 Indiana St Charles Ill
Le Beau Jean Gingers Girls B R
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Le Grange & Gordon 2823 Wash'gton St Louis
Le Hirt 760 Clifford av Rochester
Le Pages 120 French Buffalo
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 332 Everett Kansas City Kan
Le Roy Chas 1800 N 134 New York
Le Van Harry Big Review B R
Le Roy & Adams 1812 Locust av Erie Pa
Leahy Bros 259 East av Pawtucket R I
Lee Minnie Bowers Burlesquers B R
Lee Ruggs Broadway Brooklyn
Lee Joe Kinky
Leffingwell Nat & Co 285 W 150 New York
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Lerner Dave Americans B R
Leslie Gene 361 Tremont Boston
Leslie & Drake 1039 Park Pl Brooklyn
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Lissman Harry Hastings Show B R
Livingston Murry 320 E 163 New York
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Lockwoods Musical 111 Cannon Poughkeepsie
Lof & Love 391 B Brooklyn
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Lovett Ed World of Pleasure B R
Lowe Leslie J Hong Kong Toledo Indef
Love Musical 87 Ridge av Rutherford N J
Lower F Edward Hastings Show B R
Luce & Luce 926 N Broad Philadelphia
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Lukens Al Marathon Girls B R
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Mack Tom Watsons Burlesquers B R
Mack & Co Lew 666 N State Chicago
Mack Wm Follies of the Day B R
Mack & Mack 5947 Chestnut Philadelphia
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Mack Two 34 W 122 New York
Mackey J S Runaway Girls B R
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Main Ida Dunns Cafe San Francisco Indef
Maitland Mable Vanity Fair B R
Majestic Musical Four Bway Gaiety Girls B R
Malloy Dannie 11 Glen Morris Toronto
Mann Chas Dreamlanders B R
Mangels John W 503 N Clark Chicago
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Manning Trio 10 Clacy Grand Rapids
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Mardo Trio Varieties Terre Haute
Mardo & Hunter Cozy Corner Girls B R
Marimba Band Hip London
Marine Comedy Trio 187 Hopkins Brooklyn
Mario Louis 187 Hopkins Brooklyn
Marion Johnny Century Girls B R
Marion Dave Dreamlanders B R
Marr Billie Irwins Big Show B R
Marsh & Middleton 18 Dyer av Everett Mass
Marshall & Anderson McFaddens Flats Co
Marti Family 191 Kentucky Girls B R
Marta Milla 63 W 91 New York
Martin Dave & Percle Majestic Columbus Ga
Martin Frank A T Jacks B R
Martine Carl & Rudolph 457 W 57 New York
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McGregor Sandy Brigadiers B R
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McKay & Cantwell Grand Evansville Ind
McNally & Hines 104 Kensington
McNamee 41 Smith Poughkeepsie
McWaters & Tyson 471 60 Brooklyn
Mechan Billy Sam T Jacks B R
Melch Anna Brigadiers B R
Melody Lillian 419 Bljout Hay City
Mendelsohn Jack 167 W 63 New York
Mimetek 104 E 14 New York
Meredith Sisters 29 W 65 New York
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Merritt Hui 5 Av N 231 Baltimore
Merritt Raymond 178 Tremont Pasadena Cal
Methen Sisters 12 Culton Springfield Mass
Meyer David Lewis & Lake Musical Co
Meyers Anna Pennant Winners B R
Michael & Michael 320 W 53 New York
Miles & Miles 104 Kensington
Mills Margaret Fada & Follow It R
Military Four 679 E 24 Patterson N J
Mildard Bros Rose Sydel B R
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Molter Harry 84 Elmyer Delaware O
Monarch Four Golden Crook B R
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Mooney Wm Brigadiers B R
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Morgan Meyers & Mike 1236 W 86 Phila
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Mull Eva World of Pleasure B R
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Parker & Morelli 107 Hopkins Bklyn
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Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
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Stone Geo Ginkler Girls B R
St James & Dacre 161 W 34 N Y
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Sweet Dollie Irwina Majestic B R
Swisher Gladys 118 E 12th New York
Swor Bert Columbians B R
Sydney Oscar Lovemakers B R
Sylvester Cecelia Passing Parade B R
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Tambo & Tambo Regent Balford
Tanley Pearl 67 So Clark Chicago
Tee Raymond Martin Globe Arts Indef
Temple & O'Brien 429 E 2 Fargo N D
Temple Quartette Grand Indianapolis
Tenley Elmer Pennant Winners B R
Terrell Frank & Fred 55 N Orkney Phila
Tator Fred 88 Tenth B R
Thomas & Hamilton 65 Dearborn av Chicago
Thomas & Wright 536 N Clark Chicago

Thompson Mark Bohemians B R
Thomson Harry 1844 Putnam av Brooklyn
Thorn Arthur 8608 So Franklin
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 223 St Nich av N Y
Thorns Juggling 88 Rose Buffalo
Thurston Leslie 1322 12 Washington
Thurford Lew Orpheum San Francisco
Tinney Frank Orpheum San Francisco
Tivoli Quartette Grawford Cafe Detroit Indef
Tomba Andrew College Girls B R
Tops Topsy & Tops 3442 W School Chicago
Torcel 5 av Nashville Tenn
Torielys Airdome Chattanooga
Tracy Julia Raymond Bartholdi Inn N Y
Travers Belle 207 W 38 N Y
Travers Phil 5 E 115 N Y
Travers Roland 221 W 48 N Y
Tromaines Mrs 320 Caldwell Jacksonville Ill
Trevor Edwin & Dolores Golden Crook B R
Trilliers 346 E 30 New York
Troxell & Winchell 306 S E Seattle

HARRY TSUDA

Next Week (Feb. 18), Lyric, Dayton.
Booked Solid. James B. Plunkett, Mgr.

Tunis Fay World of Pleasure B R
Tuttle & Mr 8837 W Henshaw Chicago
Tydeman & Dooley 108 Elm Camden N J

U.

Uline Arthur M 1759 W Lake Chicago
Usher Comedy Trio 1927 Nicholas Phila
Usher Claude & Fannie Greenpoint Bklyn

V.

Vagrants Three Chases Washington
Valadons Les 34 Brewer Newport R I
Valdare Beale 305 W 97 N Y
Valentine & Co Jersey City
Valletias Leopards Orpheum Oakland
Valletta & Lamson 1329 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie Polls Worcester
Vander Lulu 314 W 135 N Y
Van Horn Bobby 121 Best Detroit O
Van Oaten Eva Queen of Jardin de Paris B R
Van Oaten Bob Sam T Jacks B R
Vardelles Lowell Mich
Vardon Ferry & Wilber Majestic Denver
Vassie Comedy Trio 150 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vass Victor V 25 Haakins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 226 Broadway N Y
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 187 Hopkins Brooklyn
Veronica & Hurl Fais Empire London Indef
Village Comedy Four 1918 Ringgold Phila
Vincent John 820 Ore Indianapolis
Vinton Grace Serenaders B R
Violetta Jolly 41 Leipzig Berlin Ger
Vyner Idylla Reeves Beauty Show B R

W.

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Riverside Indianapolis
Walker & Sturm Union Minneapolis
Walling Ida Watsons Burlesques B R
Walsh Helen & May Dainty Duchess B R
Walsh Martin Treadocers B R
Walsh Lynch & Co 1501 Toronto
Walter Jas Dreamlanders B R
Walters & West 4427 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Walton Fred 4114 Clarendon av Chicago
Ward Alice Revue Beauty Show B R
Ward Billy Fairview Washington

WALSH, LYNCH & CO.

Presenting "HUCKINS RUN."

Direction PAT CASEY.

Next Week (Feb. 13), Shea's, Buffalo.

Ward Marty 8 Galey Girls B R
Warde Mack 300 W 70 New York
Warner Harry E Rollickers B R
Warren & Dale 1808 So Carlisle Phila
Warren Blanche Washington Soc Girls B R
Washington Dot 1930 Chicago
Water Carl P Sam T Jacks B R
Waters Heater Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Wayne Jack W College Girls B R
Wayne Sisters Watsons Burlesques B R
Weaver Frank & Co 1706 N 9 Baltimore
Weber Johnnie Rose Sydel B R
Welch Jas A 211 E 14 New York
Welch Thos Runaway Girls B R
Welch Tint Vanity Fair B R
Welch Menly & Montrose Orpheum Portland
Well John 5 Krusstadt Rotterdam
West John Watsons Burlesques B R
West Al 606 E Ohio Pittsburgh
West Wm Irwina Majestic B R
West Sisters 1415 Jefferson Brooklyn N Y
West & Denton 135 W Cedar Kalamazoo
Weston Al Bowery Burlesques B R
Weston Bert Star Show Girls B R
Weston Dan E 41 W 116 N Y
Western Union Trio 224 E Clearfield Phila
Wetherill 33 W 3 Chester Pa
Wheeler Sisters 1441 7 Philadelphia
Wheelers 41 E Ohio Chicago
Whirl Four 1531 Shunk Philadelphia
White Harry 1809 Ashland av Baltimore

ETHEL WHITESIDE

And those "Pickaninnies."

"FOLLIES OF COONTOWN."

White Kane & White 393 Vermont Brooklyn
White Phil Merry Whirl B R
Whitfield Ethel Polls Bridgeport
Whitman Bros 1335 Chestnut Philadelphia
Whitman Frank 133 Greenwood Reading Pa
Whitney Topsy 188 Dearborn B R
Wichert Grace 3033 Michigan av Chicago

PAULINE

Playing MORRIS TIME

Payton Polly Bohemians B R
Pearl Violet Midnight Maidens B R
Pearl Marty 23 Marcy av Brooklyn
Pierless Gilbert Ginger Girls B R
Pearson Walter Cherry Whirl B R
Pederson Bros 35 Greubush Milwaukee
Pelots The 161 Westminster av Atlantic City

REPRESENTATIVE ARTISTS

MILLER AND LYLES

Meeting with Success, THIS WEEK (Feb. 6), COLONIAL, NEW YORK

"BLESSED WITH IGNORANCE"

Management, ALBEE, WEBER & EVANS



★ ★ ★ ★ ★
FOUR

CATES

World's Greatest and Most Meritorious Musical Act

There is only one
"WORLD'S GREATEST SAXOPHONE SOLOIST"
and that is**WALTER H. CATE**There is also only one
"WORLD'S CHAMPION TEAM OF
SAXOPHONE PLAYERS"
And that is**"THE FOUR MUSICAL CATES"**\$1,000 In Cash to back up the above statements, and
our claims to the above titles.**BESSIE WYNN**

IN VAUDEVILLE

DEAS, REED and DEAS

Some Singing

Some Comedy

Some Clothes

The Original "Some" Act.
SOME CLASS.

A NEW ACT FOR AMERICA

Mlle. Hengler'sBeautiful and Only Trained Troupe of Russian Fiddlers.
Headlining and Closing All Bills on the Pantages Circuit.
Week Feb. 12, Pantages, St. Joseph, Mo. Address VARIETY, Chicago.**Willa Holt Wakefield**

IN VAUDEVILLE

Sam Chip and Mary Marble

in Vaudeville

Direction **JOHN W. DUNNE****3 Shelvey Bros.**

European Gymnastic Marvels

Closing the Show THIS WEEK (Feb. 6) FIFTH AVENUE, NEW YORK

Representative **AFT. T. WILTON****Wilfred Clarke**A New Farce, "THE DEAR DEPARTED," in Rehearsal
SKETCHES on hand or written to order. 130 W. 44th St., New York**ELINORE HATCH**

Prima Donna Soprano

Booked Solid

Direction, **TONY LUBELSKI****CLAUDE GOLDEN**

AUSTRALIAN CARD KING

Direction, **B. A. MYERS****Albert Pench**Big Success!
Second
Consecutive Tour
Pantages' Circuit

"HEBREW PARODIST"

Refined Most Delectable

Ability
Material
Wardrobe
Second to None**FELIX ADLER**

PLAYING UNITED TIME

Under Management, ALBEE, WEBER and EVANS

BERTISCHPresenting the Most Marvelous
Novelty Acrobatic Act of the AgeUnder direction of **JACK LEVY****ROCKWAY AND CONWAY**

In their new black face act Closing the Olio with Jack Singer's "Behman Show"

LEE KRAUS did it

When answering advertisements kindly mention VARIETY.

Willard Marshall Atlantic City N J
Wiley May P Big Review B R
Wilkins & Wilkins 268 Willis av N Y
Wilhelms Fred Sam T Jacks B R
Willard Frances Trist Lillies B R
Willard & Bond Family Moline Ill
Williams Clara 2486 Tremont Cleveland
Williams Cowboy 4715 Upland Philadelphia
Williams Chas 1436 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 9 W 108 N Y
Williams & DeCroteau 1 Ashton av Lynn Mass
Williams & Gilbert 1010 Marshfield av Chic
Williams & Sterling 8 Av N Y
Williams & Stevens 3516 Calumet Chicago
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Wilson Herbert A Fields Minnetre
Wills & Haasan National Sydney Australia
Wilson Fred Cracker Jacks B R
Wilson Lottie 3203 Clifton av Chicago
Wilson Al and May Dorr Schenectady Indef
Wilson Marie Queen of Jardin de Paris B R
Wilson Lissie 175 Franklin Buffalo
Wilson Jan Gingers Girls B R
Wilson Patter Tom 3166 7 Av N Y
Wilson & Pinkney 207 W 15 Kansas City
Wilson & Wilson Columbia St Louis
Wilton Joe M & Arch Philadelphia
Winfield Frank Hastings Show B R
Winkler Fred 130 First av New York
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Hotly Tooty Co
Wolfe & Lee 324 Woodlawn av Toledo
Wood Bros Vanity Fair B R
Woodall Billy 130 First av Nashville
Wood Ollie 400 W 184 New York
Woods Ralton Co Hucks Cincinnati
Work & Ower Orpheum Minneapolis
Worrell Chas Century Girls B R

EARL WRIGHT

Still with ROLAND CARTER & CO.
(Formerly billed as Ed Wright)
ORIGINAL RAG TIME YODLER.

X.
Xaviers Four 2144 W 30 Chicago
Y.
Yackley & Bunnell Lancaster Pa
Yeager Chas Dreamlanders B R
Yeoman Geo 4566 Gibson av St Louis

GEO. YEOMAN

S-C Circuit. Feb. 19, Majestic, Denver.
Where everybody goes—if you have the goods.

Yost Harry E World of Pleasure B R
Young Carrie Bohemians B R
Yerxa & Adele Orpheum Portland
Young & Phelps 1013 Baker Evansville Ind
Young Ollie & April Greenpoint Bklyn
Yur May Pennant Wineries B R
Z.
Zancigas 33 Cliff av B Portchester N Y
Zanfrella 131 Brixton London
Zaxell & Vernon Seguin Tour S America Indef
Zeda Harry L 1328 Cambria Philadelphia
Zeller & Thorne Willard Temple of Music
Zell & Rodgers 67 So Clark Chicago
Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

Weeks Feb. 13 and Feb. 20.

Americans Bowery New York 20-22 Folly Paterson 22-25 Bon Ton Jersey City
Beauty Trust Gayety Baltimore 20 Gayety Washington
Behnans Show Music Hall New York 20 Murray Hill New York
Big Banner Show Waldmans Newark 20 Empire Hoboken
Big Review Bronx New York 20 Eighth Ave New York
Bohemians Howard Boston 20 Columbia Boston
Bon Tons Olympic New York 20 Casino Philadelphia
Bowery Burlesquers Gayety Brooklyn 20 Olympic New York
Brigadiers Star Milwaukee 20 Dewey Minneapolis
Broadway Gayety Girls Star Cleveland 20 Folly Chicago
Cherry Blossoms 18-15 Bon-Ton Jersey City 16-18 Folly Paterson 20-22 Luzerne Wilkes Barre 23-25 Gayety Scranton
College Girls Metropolis New York 20 Westminster Providence
Columbia Burlesquers Westminister Providence 20 Casino Boston
Cosy Corner Girls Columbia Boston 20-22 Bon Ton Jersey City 23-25 Folly Paterson
Cocker Jacks Casino Philadelphia 20 Gayety Baltimore
Dainty Duchess Casino Boston 20-22 Empire Albany 23-25 Mohawk Schenectady
Dreamlands Folly Chicago 20 Star Milwaukee
Ducklins Trocadero Philadelphia 20 Lyceum Washington
Fads & Follies Empire Cleveland 20 Empire Toledo
Follies Day Penn Circuit 20 Academy Pittsburgh
Follies New York Gayety Louisville 20 Gayety St Louis
Ginker Girls Empire Toledo 20 Alhambra Chicago
Girls from Dixie Century Kansas City 20 Standard St Louis
Girls from Rappapand Gayety Minneapolis 20 Gayety Milwaukee
Golden Crook Gayety Washington 20 Gayety Pittsburgh
Hastings Big Show Gayety Milwaukee 20 Star & Garter Chicago

Howas Love Makers Corinthian Rochester 20-22 Mohawk Schenectady 22-25 Empire Albany
Imperial Royal Montreal 20 Howard Boston
Irwins Big Show Standard Cincinnati 20 Gayety Louisville
Irwins Majestic Alhambra Chicago 20 Standard Cincinnati
Jardin de Paris Empire Brooklyn 20 Bronx New York
Jersey Lillies 12-15 Mohawk Schenectady 22-25 Empire Albany 20 Gayety Boston
Jolly Girls Buckingham Louisville 20 Peoples Palace Cincinnati
Kentucky Belles 12-15 Luzerne Wilkes Barre 16-18 Gayety Scranton 20 Gayety Albany
Knickerbockers Columbia New York 20 Gayety Philadelphia
Ladies Buccaners Empire Chicago 20 Avenue Detroit
Marathon Girls Gayety Detroit 20 Gayety Toronto
Merry Maidens St Joe 20 Century Kansas City
Merry Whirl Academy Pittsburgh 20 Star Cleveland
Midnight Maidens Empire Hoboken 20 Music Hall New York Jr
Miss New York Jr Gayety Albany 20 Casino Brooklyn
Moulin Rouge 13-15 Folly Paterson 16-18 Bon Ton Jersey City 20-22 Gayety Scranton. 23-25 Luzerne Wilkes Barre
New Century Girls Empire Indianapolis 20 Buckingham Louisville
Parlarian Widows Star & Garter Chicago 20 Gayety Detroit
Passing Parade Casino Brooklyn 20 Empire Brooklyn
Pat White Gayety Girls Star Toronto 20 Buffalo
Royal Montreal
Pennant Winners Monumental Baltimore 20 Penn Circuit
Queen Bohemia Gayety Pittsburgh 20 Empire Cleveland
Queen Jardin de Paris Gayety St Louis 20 Gayety Kansas City
Rector Girls Peoples Cincinnati 20 Empire Chicago
Reeves Beauty Show Gayety Philadelphia 20 Star Brooklyn
Rents-Bantley Gayety Omaha 20 Gayety Minneapolis
Robinson Crusoe Girls Garden Buffalo 20 Corinthian Rochester
Rollickers Dewey Minneapolis 20 Star St Paul
Rose Sydell Murray Hill New York 20 Metropolis New York
Runaway Girls Star Brooklyn 20 Waldmans Newark
Sam T Jacks Avenue Detroit 20 Lafayette Buffalo
Serenaders Gayety Kansas City 20 Gayety Omaha
Star & Garter Show Gayety Toronto 20 Garden Buffalo
Star show Girls Eighth Ave New York 20 Empire Newark
Tiger Lillies Standard St Louis 20 Empire Indianapolis
Trocadero Gayety Boston 20 Columbia New York
Umpire Show 12-15 Gayety Scranton 16-18 Luzerne Wilkes Barre 20 Trocadero Philadelphia
Vanity Fair 13-15 Empire Albany 16-18 Mohawk Schenectady 20 Gayety Brooklyn
Washington Society Girls Lafayette Buffalo 20 Star Toronto
Watsons Burlesquers Star St Paul 20 St Joe
World of Pleasure Empire Newark 20 Bowery New York
Yankee Doodle Girls Lyceum Washington 20 Monumental Baltimore

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letters is in San Francisco.
Where L follows, letter is in London office.
Advertising or circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following name indicates postal, advertised once only.

A.
Adair & Henry (C)
Adams Nick
Allright Ines (C)
Alpha Troupe (C)
Anderson & Burt
Arizona Trio (C)
Armstrong W H (C)
Ashley & Lee (C)
B.
Ball Arthur
Bampering Henry (C)
Banta C V (C)
Banvard & Franklin (C)
Bards Four (C)
Barnes Hattie (C)
Barnes & Lee
Barnes & Torrat (S F)
Barnes & West
Bates Louie (C)
Beale Punch & Judy
Bedwards W H (C)
Bedman Theresa (C)
Regar Grace (C)
Bell Lizzie (C)
Bellthazer Bros
Belmonts The (C)
Bentley J H (C)
Berol Felix
Berry Arthur (C)
Berry & Benson (C)
Berry & Berry (C)
Berry & Wallace (C)
Berton Ralph
Bishop Blanche
Bixley Edgar (P)
Blaisdale Mr
Bliss Trio (C)
Blackman D H
Blyler & Brown
Brockman K (C)
Boggs Lillian (C)
Bonita (C)
Bonneau Leonard
Bownorth Mrs
Boyer Susie (C)
Bradham Juanita (C)
Brennan Lila
Browder & Browder
Brown Al (C)
Brown & Mills (C)
Brown Jack (C)
Brown Rothwell
Browning Beale
Bryce Mabel
Burton Roy
C.
Calder Chas Lee
Cameron Ella
Cameron Ollie
Campbell Zelma
Carleton Arthur
Carletta (C)
Carlette Al H (C)
Carmen Beatrice (C)
Carr Nellie (C)
Carillo Leo
Carroll Sadie (C)
Carroll Mabel (C)
Cassidy Dan
Cates Musical
Cecile Francois (C)
Chapman Roy
Cheney Sisters (C)
Chester E F (C)
Christopher Mr & Mrs F C (C)

Choylaski Joe (C)
Church City Four
Clark & Bergman (C)
Connelly Eddie (C)
Clements Hazel
Clemons & Dean
Clinto Joe (C)
Clure Raymond (C)
Clyde Ora (C)
Cogswell Sarah L (C)
Cole & Coleman (C)
Coleman Boyd (C)
Colburn & Pearson (C)
Conway & Corkell (C)
Conwell Bob (C)
Collins Corsette (C)
Connelly Eddie (C)
Cook Geo Shaw (C)
Cooper K (C)
Coulter Fraser (C)
Courtney Maybelle
Crislie T J Wood (C)
Cromwell The
Cromwell & Samsa (C)
Crotton Bros
Crollins Chas (P)
Cullen Wm
Curran Maj P (C)
D.
Dallas Boulah (C)
Daly Jack (C)
D'Amor Chester
Darnelle L
Darr Arthur (C)
Davis Mrs Jack (C)
Day Dave (C)
Day Carita (C)
Dayton Lewis (C)
De Baletres Animals (C)
De Fays Musical (C)
De Felice Carlotta
Defrell Gordon (C)
Delmar Jennie (C)
De Noyer Eddie
Denton Percy (C)
De Schelle Dorothy (C)
De Shon Caba (C)
Delacy Mable (C)
Dematoes The (C)
Dick Al
Dierckse Floyd C (C)
Dir Gladys
Donald & Carson
Doranto (C)
Douglas W
Donela Leo (C)
Doore Allen (C)
Dram Ed
Dudley Alice
Duncan Wm
Dupree Maud
Dutton Chas (C)
E.
El Cota
Eldridge & Barlow (C)
Elliott Wm H (C)
Elwood Emma (C)
Emmett Katherine
Emmy Karl
Empire Comedy Four
Ernest H
Eulette (C)
Excela & Frank
F.
Fagan Chas
Fay Gloria (C)
Fields P A (C)
Fields Harry W (C)
Finney Maud
Fisher C I (C)
Flake Gertrude
Fitzgerald Ed
Fitzgerald Harry C
Fitzgerald & Odell (C)
Florence Troupe
Fowler Low (C)
Frank Bert
Foy Gloria (C)
Frankel Fannie (C)
Franklin Lillian (C)
Fredericks Musical (C)
G.
Gelger & Walters (C)
Genero David
Genero Dave (C)
Germain Gertie (C)
Giles Wm Josephine
Gilletti S B (C)
Gillman Earl (C)
Gillmore Mary (C)
Gluckstone Harry (C)
Goldie Billy
Goldberg Sol (C)
Goodwin Sol (C)
Goodwin Sue (C)
H.
Haines E E (C)
Haley Jim (C)
Hall Lillian (C)
Hall Joe (C)
Hamilton The (C)
Hammond & Forrester (C)
Haney Edith (C)
Hanlon & Walsh (C)
Hannley & Murray
Hansen Louise
Hanvey Louis (C)
Harpetrite J W (C)
Hart & Wood (C)
Harvey Alice (C)
Harvey Frank D (C)
Hastings Adelaide (C)
Hayatake H
Heumans Four
Hayes Geo Harris (C)
Hayes Sully (C)
Henry R E (C)
Herron Bertie
Hessman Senator
Hill Christine (C)
Hill E
Hoffman Milton E (C)
Hoover R E (C)
Hume R C (C)
Hughes J (C)
I.
Innes Wm (C)
Ioleen Sisters (C)
J.
Jerome & Hunter
Jones Ida (C)
Jones Four
Jordan Nellie (C)
Jose Edmund (C)
Judge Harvold (C)
Juhues Stephen (C)
K.
Kappa V G
Kauffmann Wm G (C)
Keith K (C)
Kelly Maude Alice (C)
Kenedy Joe
Kendall Bros (C)
Kingsley Max (C)
Kinze Marie (C)
Kirkemith Sisters
Krellt Oda (C)
Knox W C (C)
Kremka Anton (C)
Kremka Leo (C)
Kroneman Bros (C)
Kurkilets Franas (C)
Kutz David (C)
Kyle Kitty (C)
L.
La Cross Monte (C)
La Hires The
Lambert Boys
Lane Dorothy
Langdon Lucille
Lauder Geo (C)
Laurent L (C)
Lavan Eleanor (C)
Le Clair Harry
Lee Irene
Leflow Arthur (C)
Lemieux Geo (C)
Le Mont Daniel
Lennox Cecil
Leo Fred (C)
Lemond Ed
Leroy & Harvey (C)
Lester Harry B
Letta Sisters
Lindsay Roy (C)
Lowe Emma (C)
Loupomme Paul
Lovett Geo (C)
Lowe Musical (C)
Lowenworth & Cohen
Lucas The (C)
Lucier & Ellsworth (C)
Lucas Jimmie (C)
Lyndon The
Lewis Bert (C)
Lamence Effie (C)
La Taska Phill (C)
Layton M (C)
Leander Thos (C)
Lehman Jos (C)
M.
Marie Miss (C)
Maitland Mable
Maitland Madge
Major V (C)
Malone C E (C)
Mann & Franks (C)
Manny Billy (P)
Marble (C)
Marsh Joe (C)
Martinez C B (C)
Martyn Howard (C)
Mathewson Chas C
Matthews Mabel (C)
Mazette Amelia
McConn Frances
McConnell Frank H
McConnell H T
McCormick & Willington (C)
MacDonald Hazel (C)
McDonald H S (C)
McIntyre & Heath
McKee Martin
McKinley Mabel
Melvin Mrs Frank
Meeson C (C)
Miller Sadie
Millard The (C)
Miller Chas H
Miller & Lysie (C)
Miller & Tempest (C)
Mintz & Palmer
Mitchell Dot (C)
Mitchell Otis
Modica Hal
Montrose Senator (C)
Monsey Five
Moneta Lena (C)
Montague Sone (C)
Moore Blanche (C)
Morse L J (C)
Morgan Jack (C)
Morris & Kramer
Morton L
Motogiri
Muller Gloria (C)
Mulford Arthur
Mullen & Correll (C)
Murphy & Willard
Murphy & Willard (C)
Murphy Francis (C)
Murphy John A
Mayo & Vernon (C)
Milton Geo (C)
N.
Nab & Weis (C)
Nawn Tom
Newell Frederick (C)
Nichols Nellie (C)
Nichols Nellie
Northcott J W (C)
Northrop Alice (C)
Nugent Howard (C)
O.
O'Connor J L
O'Hearn Will J (C)
Olliver Jack (C)
Oliver Perry (C)
O'Malley Geo (C)
Ostrman Mr (C)
Palmer Harry D
Panster E
Parker J D (C)
Paulus Paul (C)
Peltier Henry (C)
Perry Don
Perry Harry (C)
Perry Art (C)
Perry Paul (C)
Perritt M Aubert (C)
Phillips Mondane (C)
Pierce Walter (C)
Polk A C
Powell F E
Preston Geo
Provol (C)
R.
Rainbow Sisters (C)
Randolph D E
Raymond Jack (C)
Renne Elsie (C)
Reynolds & Gray (C)
Rhodes Lillian (C)
Richards & Montrose
Rogers Sidney
Robertson Bobbie (C)
Roche Mr & Mrs
Rocamora Suzanne
Rogers Sidney
Rogee Wilfred (C)
Rooks Leon P (C)
Rosa Clarissa
Rosetta
Rosetta Julia
Rosenow Midget
Royer & French
Royce Jack
Russell & Church (C)
Ryan Nan
S.
Sampson & Douglas
Sariell Winnie (C)
Sayles Chas (C)
Scott Charlotte
Scott Jack (C)
Scott John
Seuett Jac (C)
Shaw & Montgomery (C)
Sharrock Harry (C)
Shaw Lillian (C)
Shaw & Arner (C)
Shaw R (C)
Sherwood Jas C (C)
Shieler C
Short J C (C)
Shrodes Chas W
Siegel Fannie
Skidmore Mrs
Smith Bruce (C)
Smith Matt
Smith Jos H (C)
St Albyn Edmond G
St John Nancy (C)
Standing Jack (C)
Stanton Lora
Startup Harry (C)
Stearns Fannie
Steele & Edwards
Sterling Ada
Sterling Kitty
Stevens Leo
Stierman Michael
Stewart Capt Geo (C)
Stone Frank (C)
Storey Ralph
Sullivan Isabel (C)
Sullivan Michael
Sullivan Minnie (C)
Sully & Hussey (C)
Swan Edith
Swift Thos (C)
T.
Terry & Elmer
Tiber John (C)
Tiber John (C)
Thomas Angela (C)
Thomas Cora (C)
Thomas F S
Thomas Ray (C)
Thomas Ray (C)
Thompson W A (C)
Thomson W H (C)
Thomson W H (C)
Toledo Grace
Toomer & Hervine
Travers & Ray (P)
Tudor Stella
V.
Van Arthur (C)
Van Chas A
Van Cleve Denton & Feta
Vanderbilt Gertrude
Vanity (C)
Vassar Milton C
Velde Marie
Velde Marie (C)
Velde Verona
Veronica & Hurfalle (C)
Vielling Charlie (C)
Viola Bros (C)
Viola Bros (C)
Von du Au E (C)
W.
Walfeld Coxley A (C)
Walker Jack (C)
Walters Roland (C)
Ward Alice (C)
Wardson Stanley
Ward & Lang (C)
Ward Jack (C)
Warne Dave (C)
Warren Billy (C)
Watson Stanley
Webb Chas (C)
Weber Ed (C)
Webb & Webb (C)
Wells Maxine (C)
Wendell & Sweetman
We Chas Be (C)
Wheeler Roy C (C)
Wioland Clara
Wilbur Great (C)
Wilbur Ed (C)
Wild Al H (C)
Williams Cora
Williams Cowboy
Williams Geo
Williams The (C)
Wilson Chas (C)
Wilson Jimmie (C)
Winchester Marie (C)
Wolf & Zedella (C)
Wright Fred (C)
Wright & Stanley
Wynne Wish
Y.
Yale Agnes (C)
Young Lonella (C)
Young Julia
Z.
Zolar Irene (S F)
Zuelli Betty (C)

IF YOU HAD A TRUNK

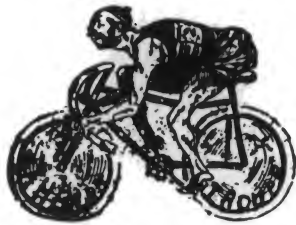
that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy, old-fashioned, canvas-covered, wood trunk as long as you did and wouldn't you be anxious to get up to date?

WILLIAM BAL, Inc.
SEND FOR CATALOGUE V. BUILDERS OF
1578 BROADWAY AND 710 SEVENTH AVENUE, NEW YORK

BAL TRADE MARK

REPRESENTATIVE ARTISTS

CHARLES AHEARN



"THE RACING MAN"

PAT CASEY, Agent

VIOLINSKY
FO-OL-NOX
 THE GENIUS ON THE VIOLIN
 A WIZARD AT THE PIANO
 Playing All The Time
 Management, IRVING COOPER
VIOLINSKY



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This Week (Feb. 5), Special Added Attraction, Empress, San Francisco.



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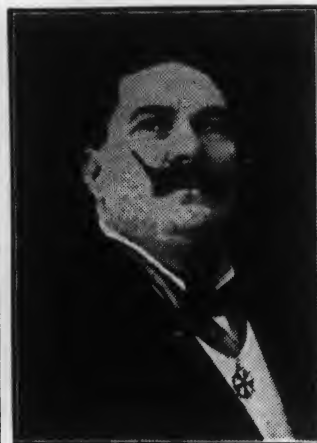
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Home again after 20
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 OLGA 68 UNITED
 TIME as a HEAD-
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MANAGERS—If you are dissatisfied with your booking, give us a chance. We are favorably situated and in a position to furnish managers with vaudeville attractions at any and all times. Split weeks arranged, and billing sent direct from the office so that every manager is assured of knowing his show in plenty of time to advertise. Can furnish any and all kinds of talent. One week's trial is all we ask to convince you that we can positively furnish you with what you want at the salary you want to pay.
ARTISTS—Send in your open time; lowest possible terms and route for three weeks in advance. We are now in a position to guarantee acts of recognized merit consecutive booking with short jumps and no loss of time. Can use features at all times. Make our office your headquarters while in Cincinnati. Every act that expects to have open time in the course of the next few weeks should send in their open time also correct and complete billing.

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I have arranged STEAMSHIP accommodations 4 TIMES for
Jean Clermont, Arnold De Biere, Jordan and Harvey, Alice Lloy
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Fleide, Hardeen, Arthur Prince, etc. Let me arrange YOUR
steamship accommodations; also, railroad tickets.

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Vaudeville Headliners and Good Standard Acts

If you have an open week you want to fill at
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Can close Saturday night and make any city
east of Chicago to open Monday night.

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Acts to write or wire open time. Booking Thalia, Chicago; Joliet, Bloomington, Ottawa, Elgin,
Aurora, Streator, Mattoon, Ill.; Waterloo, Ia., and other houses in Illinois, Indiana and Iowa.
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Circulation guaranteed to be larger than that of any English Journal devoted to the Dramatic or Vaudeville Professions. Foreign subscription, 17s. 6d. per annum.

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NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26 West 23d Street.

Artists visiting England are invited to send particulars of their act and date of opening
THE STAGE Letter Box is open for the reception of their mail.
16 YORK STREET, COVENT GARDEN, LONDON, W. C.

Griffin Circuit

has plenty of time, with short jumps. Novelty features and real acts. Write or wire PETER
F. GRIFFIN, Booking Agent, Griffin Vaudeville Circuit, Variety Theatre Bldg., Toronto, Can.

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BLAMPHIN and HEHR

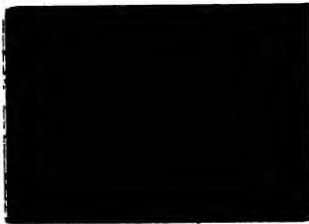
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The Best Singing Quartette in Vaudeville

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MELODY AND MIRTH

In the Original "School Act."



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All our music arranged by Geo. Botsford.
Next Week (Feb. 13), Hippodrome, Reading.

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WIGGIN'S FARM

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Stuart Barnes

JAMES E. PLUNKETT, Manager.



"TWO LOONEY KIDS"

FRED MARTHA

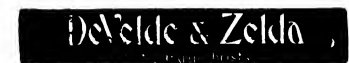
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ATLANTIC CITY, N. J.

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Address VARIETY, Chicago.

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"THE NARROW FELLER"

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND

JAMES B. DONOVAN

AND

RENA ARNOLD

QUEEN OF VAUDEVILLE

DOING WELL, THANK YOU.

Director and Adviser, King K. C.



Behind the Footlights,
Majestic, Denver

Hello, there, boys! It does seem good to see
your faces once more.
We've got you all spotted with just one
glance.

You look the same as of yore.

There's "Skinny" (he an' I once run away
from home)

An' "Bugs" I'll bet you're as crazy as ever.

Say, "Riney" are you still scraping on that
ol' fiddle?

Hello, "Bill," when did you last swim in
Platte River?

They tell me, "Jud," you've a high-toned
position.

An' "Smity's" still with Uncle Sam.

Well, if there isn't "Art!" Oh, you machin-
ist!

An' "Mulligan," a Curtis St. Policeman.

Well, boys, you're the same ol' Boosters.

That you were when we all "bummed"
around.

We're certainly glad to see you again.

Back in our "ol' Home Town."

"Pancakely" yours,

VARDON, PERRY and WILBER

J. LOUIS JEANNE

MINTZ and PALMER

"THOSE CLASSY SINGERS."

In an original, refreshing comedietta in "one"



**JOCK
McKAY**

Second to None.

I hear the Terry Twins
are getting married to Sister
Twins. Why were they
born so handsome?

What a mix-up if they
all live in the same house.

Stop right where you
are.

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TERRY TWINS



"STARS OF RAINBOW VAUDEVILLE."

Black, blue, pink or yellow list, it's all the
same to us. We always have a route list.
Never lay off. Lucky Boys!

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Gartelle Bros.

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Direction JAMES E. PLUNKETT.

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**GAVIN and PLATT
THE PEACHES**

New Act in Preparation by

GEO. WOLFORD BARRY.

(No. 7 Hawthorne Ave., Clifton, N. J.)

Sam Emma
GORDON and KEYES

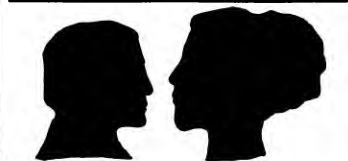
"Wooden Shoe Breakers"

Direction, PAT CASEY. Poli Circuit

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AND
LILL MILLS**

FOR SALE: 15 MINUTES OF FUN.

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Europe's Foremost Shadowgraphists.

"On to Philadelphia."

We came—

They saw—

We conquered.

Our Agent—NORMAN JEFFERIES.



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"PRINCE OF PILSEN CO."

**BILLIE
REEVES**



THE ORIGINAL DRUNK.

"FOLLIES OF 1910."

THIRD SEASON.

Management F. ZEIGFELD, JR., '08, '09, '10.

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"AT THE SONG BOOTH."

Time All Filled.

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Home address 8 Hawthorne Ave., Clifton, N. J.

DR. HERMAN

Now Playing United Time.

Agent, PAT CASEY

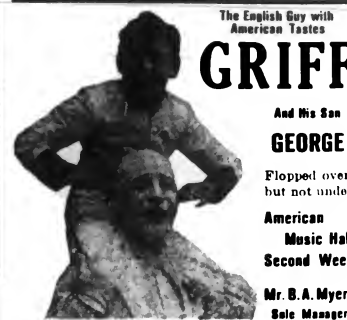
FRED DUPREZ

EDW. S. KELLER, Rep.

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THE MAN WHO TALKS AND SINGS

Direction, ALF. T. WILTON



The English Guy with
American Tastes

GRIFF

And His Son

GEORGE

Flopped over,

but not under

American

Music Hall

Second Week

Mr. B. A. Myers

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**M^cCarthy
and Barth**

ALL AGENTS.

KARL

"The Wizard of the One-String Instrument"

UNITED TIME.

**ALWAYS
THE
BULL'S EYE**

**THE
PREMIERE
ATTRACTION**

(On the Stage and in
the Box Office)

Return Engagement
Orpheum Circuit

Season Fully Routed

Next Week (Feb. 13)
Travel

Week Feb. 19
Orpheum, Salt Lake



Direction
PAT CASEY

LAWRENCE JOHNSTON

THE KING OF VENTRILOQUISTS

IN A REVELATION OF VOICE THROWING THE EQUAL OF WHICH
HAS NEVER BEEN GIVEN. PERCY WILLIAMS CIRCUIT.

MAX HART, Manager

VILMOS WESTONY

The Paderewski of Vaudeville

The Phenomenal Hungarian pianist, who made a sensational hit at the Alhambra this week (Feb. 6). His act is running 30 minutes at every performance and up to Thursday night he had taken 80 CURTAIN CALLS. This is a record for an act in this house. Direction, MARINELLI AGENCY

WILL

NOT A RIOT, JUST A DIET

MARIETTA

GOODALL AND CRAIG

**THE SWEETEST ACT IN
VAUDEVILLE**

"It's a sweet little teaspoon full
of something that tastes so good
you want more." N. Y. Journal

"The Rexos are a new departure in the roller skating line. They stand alone and at the top."—VARIETY, Feb. 4, '11

FEATURING
THE GREAT

TUNNEL SENSATION

ABOUT WHICH
EVERBODY TALKS

THE

REXOS

"Pronounced by the foreign and American press AS THE LEADERS."

The Rexos (2).
Roller Skating.
12 Mins.; Full Stage (Special Flooring)
Alhambra.

It isn't often that roller skaters, opening a bill at a New York playhouse, receive a hearty round of applause within thirty seconds of their entrance. From the start to the finish they earned round after round of applause for style, grace and attractive and artistic costuming. Mr. Rexo does some skating on his hands, turns twenty-five pirouettes on a pair of steel balls, and finally wound up with a "split" through a paper tunnel sixteen inches high, working up the climax with an imitation of a railroad train. The Rexos are a new departure in the roller skating line. They stand alone, and at the top.—VARIETY, Feb. 4, '11.

"Daily Express," London, Feb. 16, '10:

One of the very best turns to be seen at the Hippodrome just now is the skating of The Rexos. On an elevated stage placed on the stage itself a lady and gentleman in particularly gorgeous costumes give an exhibition of trick roller skating, which is as delightful as it is ingenious. For the finale a miniature tunnel is brought in. The gentleman imitates the rapid approach of a railway train, makes a dive at the floor, and dashes through the tunnel on all fours.

"Daily Sketch," London, Feb. 28, '10:

Quite the most astounding roller skater who has ever glided into London from America—or from anywhere else, for that matter—is Mr. Edward W. Rexo. Mr. Rexo, who, with his wife is now providing a most remarkable act at the Hippodrome, is the talk of London.

"Edinburgh Evening Dispatch," Dec. 27, '09:

A couple of skating experts did wonderful things on rollers, the items having a topical interest, while the effect was heightened by the beautiful costumes worn by the Rexos.

"Nunberg Anzeiger," Nuremberg, Germany, April 4, '10:

The Rexos must be termed "masters of their art." Their performances are the acme of perfection in roller skating.

A SKATING ACT THAT IS A NOVELTY

Condition of stage immaterial to us. We carry our own special flooring (rolls and unrolls like carpet). No delay before or after act

Opened at Alhambra, New York, Feb. 6
INSTANTANEOUS SUCCESS

Next Week (Feb. 13), Colonial, New York

DIRECTION

PAT CASEY

TEN CENTS

VARIETY

VOL. XXL, NO. 11.

FEBRUARY 18, 1911.

PRICE TEN CENTS.



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THE
BULL'S EYE**

**THE
PREMIERE
ATTRACTION**

(On the Stage and in
the Box Office)

Return Engagement
Orpheum Circuit

Season Fully Routed

Next Week (Feb. 13)
Travel

Week Feb. 18
Orpheum, Salt Lake



Direction
PAT CASEY

TUDOR
CAMERON Presenting
"ON and OFF"
NOTE AND BONNIE
GAYLORD
To Milady Gossip: Yes, we were divorced, but will be *there forte* "ON." Never mind what happens "OFF."
SHERMAN HOTEL, CHICAGO

BILLY GASTON'S
PHENOMENAL SONG SUCCESSES
"Are You As Lonesome As I Am?" "I'm Trying My Best to Smile"
"Darned if the Fellows Can Do Without Girls, Girls, Girls" "I'm An Old Fashioned Kid"
Singing rights to the latter two songs restricted. When released due notice will be given.
Published by **SHAPIRO**, Broadway and 39th St., New York

JENNIE **WARD** **AND** **CULLEN** **BILLIE** **BOOKED SOLID**
This Week (Feb. 13) Orpheum, Brooklyn
NEXT WEEK (Feb. 20) MARYLAND, BALTIMORE
Direction, **AL SUTHERLAND**
"A SMART SONGOLOGUE"

VARIETY

Vol. XXI. No. 11.

FEBRUARY 18, 1911.

PRICE TEN CENTS

MORRIS' INDEPENDENT HOUSES MAY BECOME "SMALL TIMERS"

Marcus Loew With Associates Said to be About Purchasing Interest of the Sullivans in the Morris Corporation. If it Goes Through, "Blacklist" May End

It seems fair to assume from information obtained that before very long Marcus Loew and his associates in the Loew Consolidated Enterprises will hold an interest in the capital stock of William Morris, Inc., acquired through the purchase of the blocks of shares held by the widow of "Little Tim" Sullivan, and Senator "Big Tim" Sullivan.

The stock, if taken by the Loew coterie, will mean that William Morris has at least partially agreed to the policy of all the Morris theatres changing to the "popular price" scale of admission, commencing with ten and ending at thirty-five cents. It will follow that with the change in admission prices, the bills in the several Morris theatres will be reduced in the number and quality of acts.

The present Morris theatres are the Americans, New York and Chicago; Plaza, New York, and Orpheum, Cincinnati. Houses booked through the Morris office are Fulton, Brooklyn and Princess, St. Louis. The two latter theatres may continue under policies of their own, securing bills to meet the requirements. The Fulton is practically playing a "small time" show at present.

With the conversion of the Morris Houses to the "small time" classification, it is quite likely the "blacklist" so long maintained by the United Booking Offices against "the opposition" will be abolished.

No one at the United Booking Offices would venture a positive opinion on this point, when asked by a VARIETY representative, but a couple "presumed so."

It was reported early in the week that the negotiations between Morris and Loew were close to the signing point. At the Morris office no information could be obtained. There it

was said that whatever might be on the tapis was no different than at many previous times, and there was nothing to give out. Marcus Loew took the same stand when approached by a VARIETY representative upon the subject.

The report seemed to have first leaked out from statements made by the Sullivans or their representatives, and these were so well based, they found ready acceptance.

Should Morris secure Loew as a partner, there is always the chance of a "big time" circuit being kept up, even added to from the Loew chain, but the probabilities are that for the remainder of the season anyway, that there will be no "opposition" to the United Booking Offices managers, if the deal is closed.

It would require from three to six weeks, it is said, for the Morris Circuit to clear its books of high priced acts already contracted for which might hold up the change of policy for that length of time.

The Morris office has thought better of the "small time" since playing it at the Orpheum, Cincinnati, which has been drawing more money weekly at the lesser scale of admission, than it did with "big shows," with the difference in cost of program seriously taken into the consideration by them.

As far as heard there has been nothing in the negotiations which would lead to any change in William Morris' personal position in his corporation.

Loew is reported to have the strong support of Congressman Rhinock and Geo. B. Cox in the latest move. They are said to have anticipated that the securing of a share of the Morris company would eventually mean a consolidation of all the bigger vaudeville, when they would be in a position to

(Continued on page 8.)

CORT TAKES FRISCO AMERICAN.

San Francisco, Feb. 15.

The Madison Realty Co., a corporation organized by Walter Hoff Seeley, which succeeds to all interests held by the William Morris, Western, Inc., here, has taken over the house intended for Morris vaudeville, paying \$195,000 and raising a building loan of \$200,000 to complete the building. The new playhouse has already been leased to John Cort for a period of ten years on a rental and profit-sharing basis. The William Morris, Western, bondholders will receive back dollar for dollar on their investment.

The new Madison Realty Company was organized and the lease to John Cort was consummated by Seeley, who has disposed of all local interests to the satisfaction of those concerned. He leaves Feb. 18 to make a settlement with Samuel Newhouse, having arranged in advance by wire for a conference on the 22d.

During his stay in Denver, Seeley expects to complete arrangements for the erection of the new house there, which will be conducted as a stock house or leased to S. Morton Cohn. The lease now existing between M. H. Diepenbrock and William Morris, Western, for the new Sacramento house was cancelled this week.

Alexander Pantages is in the city. He came here for the purpose of securing a lease of the Morris house in course of erection and made an offer of \$52,000 a year rental, with a year's rental on deposit to bind the bargain. He arrived too late. The deal with John Cort had already been consummated.

There is a substantial rumor in financial circles here that S. Morton Cohn has raised local capital to build a house for himself in this city. The location mentioned is Mason street, between Turk and Eddy. Cohn is in town, but VARIETY's correspondent was unable to catch him for verification.

SIGNS CONCERT SINGER.

Chicago, Feb. 15.

Middle-Western high class vaudeville will have Marie Narelle in vaudeville for a few weeks. Miss Narelle has been singing in concert, with John McCormick.

CLOSED AN OPERA CO.

(Special Cable to VARIETY)

London, Feb. 15

The Beecham Opera Co. was closed at the new Palladium Monday. It held a contract to play there at \$5,750 weekly. Walter Gibbons director of the Palladium claims Joseph Beecham failed to furnish the people stipulated for in the agreement.

At the Hippodrome, Birmingham, Monday "The Carnival of Roses" scored.

BOXERS IN PARIS RINK.

(Special Cable to VARIETY)

Paris, Feb. 15.

The Hippodrome skating rink, in liquidation but still open, has been taken over by Hugh McIntosh, the pugilistic promoter, who has announced a fistic carnival, with Jack Johnson, Sam McVey, Sam Langford, Clabby Lewis and others for his start.

CAVALIERI TO CREATE.

(Special Cable to VARIETY)

Paris, Feb. 15.

Cavalleri has been engaged to create a role in the opera "Girondins" when presented at the Gaitey about the middle of March.

Cavalleri is now in Russia.

MAUD ALLAN MILDLY RECEIVED.

(Special Cable to VARIETY)

London, Feb. 15

Headlining once again at the Palace, Maud Allan, the first "Salome" dancer, a drawing attraction at that house for months upon her previous appearance, failed to attract on this return trip, and was but mildly received.

SONGS WITH SUITS.

Boston, Feb. 15.

An enterprising tailor, with stores in many New England cities, is luring the "small time" actors from the vaudeville stage. In one of his Boston stores, he has billed Charles (Sandy) Chapman, as a singer of sweet melodies. Chapman has been on the stage for many years and is attracting crowds to the well advertised establishment, which grinds out stylish clothes at \$15 per suit.

Coming Soon! SIX KIRKSMITH SISTERS.

PRESENT "LEGIT" SEASON HAS TRAIL OF FAILURES

"Syndicate" and "Anti-Syndicate" About Vie With Each Other. Vaudeville, Burlesque and "Pop" Somewhat Better Off. A Résumé to Date.

A more or less statistical resume of the legitimate end of the theatrical business for the current season—and in fact for the past twelve months—indicates a degree of demoralization calculated to make the variety managers regard themselves as thrice blessed.

A discussion of fiascos in the legitimate field is especially timely in view of the latest one, "Our World," which closed last Saturday after a single week at the Garrick. It was presented by Frank McKee, in association with A. W. ("Sandy") Dingwall, who bear the unenviable reputation of not having registered a single hit as producers since the demise of their respective sponsors, Charles Hoyt and Jacob Litt.

A glance over the productions put forth by both "The Syndicate" and "Anti-Syndicate" forces discloses that both have fared poorly in the matter of "hits." The biggest producer among "The Syndicate" cohorts is Charles Frohman who has to his credit no less than twelve successive failures this season. The only production of his that may lay claim to any sort of success is "Chantecler," which, while "pounded" by the press, is nevertheless sold out for the entire run of ten weeks in New York.

Other "Syndicate" allies of importance as producers are Cohan & Harris, Henry B. Harris, Charles B. Dillingham and A. H. Woods. The non-successes that may be chalked up to Cohan & Harris are "The Aviator," "The Penalty" and "The Girl in Waiting." Henry B. Harris, who a couple of seasons ago bid fair to rank as the foremost producer in America, has the current season registered failures that included "The Scarecrow," "Bobby Burnitt," "Ambition," "The Deserters" and "A Matter of Money."

Mr. Dillingham is on the wrong side of his ledger with "Sentimental Sally" and "Homewood Bound," while A. H. Woods made a strong bid for first honors in the "flivver" class with "New York."

Klaw & Erlanger have had very few productions this year but among the "wrong" ones may be counted "The Bachelor Belles" with Genée and (in association with Joseph Brooks) "Welcome to Our City." It would be difficult to recall every failure off hand.

Formidable as the above list may be, the "Anti-Syndicate" forces have fared no better, if not worse. Owing to the "Open Door" disaster and the competitive pace set by "The Syndicate," the Shubert camp has been forced to take all sorts of chances in the matter of productions in an almost futile effort to keep their allied houses supplied with attractions. The competition has resulted in a demand for the services of actors that went the salaries and percentages demanded by

established and prospective stars to such a figure as to make producing at a profit extremely hazardous.

To secure so fertile a producer as William A. Brady, the Shuberts formed the W. A. Brady, Limited, corporation, financed entirely by them by the terms of which Mr. Brady draws a weekly salary for every attraction produced by the corporation, as manager, producer and stage manager, and in addition a percentage of the profits. The corporation bearing Brady's name does not participate in the established Brady stars and productions such as Robert Mantell, Grace George, Wright Lorimer, "The Gentleman from Mississippi" and "The Man of the Hour." These personal attractions Mr. Brady plays in both Syndicate and anti-syndicate houses, as he sees fit. His latest venture, "The Boss" has just been produced at the Astor, a "Syndicate" theatre.

At the opening of the current season the Shuberts interested themselves financially in all the Daniel V. Arthur productions. Mr. Arthur is on the payroll of his attractions for a salary as manager. For the Marie Cahill show Arthur charges the star's salary on a basis of ten per cent. of the gross receipts with a big guarantee.

One of the largest of the anti-syndicate allies, in point of productions, is Liebler & Co. Their failures this season include "Judith Zurlaine," "The Battle," "The Silent Call" (taken off after three nights in Springfield), "Mary Magdalene," "When All Has Been Said," May Robson and "The Seventh Daughter."

Probably the closest of the Shubert allies is Lew Fields. He took "The Summer Widowers" to Boston at the Majestic, played to a gross week's business of \$14,000 and lost money. Mr. Fields stated at the time that he couldn't afford to stultify his reputation as a producer by cutting down the cast. Then he went to Cuba to recover from a general break-down.

The New Theatre company made a spring tour of the Shubert playhouses and the receipts in Philadelphia, Boston and Montreal were the largest in the history of the respective theatres. Nevertheless the tour recorded a loss of some \$40,000.

Among the Shubert non-successes produced in New York this season, may be mentioned the following:

"Madame Troubadour," "Up and Down Broadway," "Mr. Preedy and the Countess" (Shuberts and D. V. Arthur); "The Girl and the Kaiser," (non-success in New York but doing business on the road); Blanche Ring (fair in N. Y., big on tour); Sam Bernard in "He Came from Milwaukee"; Grace Van Studdiford in "The Paradise of Mahomed," (in association with D. V. Arthur); Marie Cahill also with Arthur. Mr. Arthur claims

that the Shuberts' quarrel with the ticket agents hurt the business in New York about \$2,000 a week. The show is doing a big business on the road.

Others are Marietta Olly in "The Whirlwind," dire failure, and "The King of Cadonia."

Other productions presented in the Shubert theatres are "Miss Patsy," "Diplomacy," Conn & Co., "The Little Damsel," Olga Nethersole in "Mary Magdalene," "We Can't Be as Bad as All That," "Drifting," "The Prince of Bohemia," "The Inferior Sex," "A Man's World," "The Turning Point," "A Son of the People," "The Three Daughters of Monsieur Dupont," "Little Eryll," and "The Marriage of a Star." Mrs. Carter in "Two Women" also failed to attract and May Irwin in "Getting a Policy" was compelled to dismiss a Wednesday matinee at the Circle, because there was said to be but three paid admissions in the house.

Unbiased comment on attractions now playing legitimate houses in New York is:

ACADEMY OF MUSIC—Chauncey Olcott in "Barry of Ballymore." Did very big with stock at opening of season, but fell off. Olcott's personal following was good for his engagement (record crowds) which ended last week. Stock resumed this week.

ASTOR—Holbrook Blinn in "The Boss." Second week. Doing business, but no certainty of continuation of season's hits.

BIJOU—Henry Miller in "The Havoc." Fifth week. Drawing down-stairs only.

BROADWAY—Lew Fields in "The Hen-Pecks." Second week. Too soon to classify. Any of the Fields productions is certain of a few weeks of good business. "Hen-Pecks" seems quite strong. Too much from the box office in the street to please purchasers.

CASINO—"Marriage a la Carte." Sixth week. Not doing well.

COMEDY—William Collier in "I'll Be Hanged If I Do." Eleventh week. Despite small house not running strong.

CRITERION—Otis Skinner in "Sire." One of Charles Frohman's failures. Leaves town this week.

DALY'S—William Faversham in "The Faun." Fourth week. Doing quite well, due to personal following of star, who seems to be attracting as well as through the half-naked character he is playing.

EMPIRE—"Trelawny of the Wells." Sixth week. A revival, put on as a stop-gap, with Ethel Barrymore in the star part. Another revival in preparation to keep her there a while longer.

GAIETY—"Excuse Me" a farce by Rupert Hughes, first week. A hit.

GARDEN—German repertoire. Nothing ever does business at the Garden.

GARRICK—"Our World." Champion fizzle of the season. Closed last Saturday. Opened Monday with "The Zebra," a farce from the French, adapted by Paul M. Potter.

GLOBE—Elsie Janis in "The Slim Princess." Another case of personal star drawing fairly with a poor vehicle.

GRAND OPERA HOUSE—Combinations. Fell way down this season.

HACKETT—"Overnight." Doing fairly well.

HERALD SQUARE—"The Balkan Princess." Just opened.

HIPPODROME—Huge spectacular show. Started well but doing poorly now. It will be a poor season for "The Hip."

HUDSON—Blanche Bates in "Nobody's Widow." Twelfth week. Doing some business.

IRVING PLACE—Always supported by Germans.

KNICKERBOCKER—Maude Adams in "Chantecler." Third week. Sold out for the entire ten weeks' engagement, due to Miss Adams' personal drawing powers. Star featured in the advance work above the attraction.

LIBERTY—"The Spring Maid." Huge hit.

LYCEUM—Billie Burke in "Suzanne." Another case of personal star with less strength, however.

LYRIC—"The Deep Purple." Fifth week. Prospects are good and some opinion divided on show. Doing business now.

MAJESTIC—Now playing combinations. House hurt by playing popular priced vaudeville.

MAXINE ELLIOTT'S—"The Gamblers." Fifteenth week. Hit. Doing business.

NAZIMOVA—"Baby Mine." Moved up from Daly's where it had been playing all season. Making money.

NEW THEATRE—No one takes it seriously except its promoters.

NEW AMSTERDAM—"Madame Sherry." Twenty-fourth week. This attraction will make more money than anything produced this season. The large seating capacity of the house has enabled it to play to phenomenal business. Receipts have been dropping and it leaves in a fortnight. In a smaller house the piece might have remained two years. Comparatively small cast.

NEW YORK—Naughty Marietta." Fourteenth week. Has also done a very large business, due to big seating capacity. Showing signs of waning. Leaves in a fortnight.

REPUBLIC—"Rebecca of Sunnybrook Farm." Not reported as doing well, but making little money. Business best at matinees.

WALLACK'S—"Pomander Walk." Eighth week. Apt to grow. Seems to be well liked, but is apparently above the heads of the average theatre-goer.

WEBER'S—"Alma." Twentieth week. Small house and being held there to make reputation for the road. Business has dropped considerably since the retirement from the star roles of Charles Bigelow and Kitty Gordon.

WEST END—Combination house. Draws like stock.

Regarding the report that Bert Williams had formed an alliance with J. Rosamond Johnson for a vaudeville tour, Mr. Johnson said the other day: "There isn't likely to be anything doing in that line. Mr. Williams is doing so very well by himself that he doesn't need anyone. I don't therefore see exactly where I would fit in, much as I would like to be associated with so great an artist."

NEW THEATRE PROPOSITION— TO MANAGE DOESN'T APPEAL

\$3,000,000 Frost Upon the Market For Next Season, With Managers Holding Aloof.

Any daring manager of reputation may have the New Theatre for next season, according to current stories of legitimate managers in New York, balancing the project on finely calculated lines. Among the managers who might take a try are said to be the Shuberts and the Lieblers.

The proposition to take hold of the \$3,000,000 frost at Broadway and 63rd street has also been placed before other producers, for their opinions and possible interest. The amount of the investment has held up all thoughts of negotiations by those to whom the venture has been suggested, although it is said that the financial sponsors of the \$3,000,000 "National Theatre" are willing to gamble, if the right people will take hold.

The sponsors assume that it is best to stop the great hole that has so far manifested itself at the house, through which it is reported over \$400,000 has poured this season. There is a mortgage on the property bearing an annual interest claim of \$80,000, besides other fixed charges which would send the yearly rental (if taken on a rental basis) into unheard of figures for a regular play house.

One firm of managers has dallied with the thought that the New Theatre, after the old Koster & Blal's music hall, might be made to return a profit, if the New Theatre were secured upon percentage sharing terms. Others have an idea of popularizing light opera for the masses with a continuous stream of productions at reasonable prices of admission.

Though Lee Shubert is Director of the New Theatre, that fact does not give the Shuberts any inside curves in negotiations for the possession of the big edifice as their own house.

The New Theatre has had two artistic successes the present season. The public, which the house has needed so badly, could not be drawn into it.

Despite authoritative denials on the part of all concerned, the story last week to the effect that Lee Shubert had resigned from the directorship of the New Theatre Company, everything contained in the published report was correct.

Equally correct is the official denial—for the reason that the financial sponsors of the establishment had declined to accept Mr. Shubert's resignation and had persuaded him to recall it.

OPENINGS IN PHILLY.

Philadelphia, Feb. 15.

The initial productions of "Thals" at the Broad and "The Pink Lady" at the Forrest this week brought a galaxy of theatrical notables to this city Monday night for the opening. A. L. Erlanger, Mark Klaw, Flo Zeigfeld, Pat Casey, C. M. S. McClellan and Ben Stevens were among those present. Ivan Caryll, who furnished the music for "The Pink Lady," waved the baton at the Forrest.

There was also a delegation over from New York to witness the opening of "Judy Forgot," with Marie Cahill featured at the Lyric.

Reports were that both factions were satisfied.

(Reviews and reports of legitimate attractions in Philadelphia under heading of that city in Correspondence.)

SHUBERT SHOW IN PARSON'S.

Hartford, Ct., Feb. 15.

Parson's theatre, which has been recognized as a Klaw & Erlanger house played "The City" Monday and Tuesday of this week, which is an out-and-out Shubert attraction.

Other producers affiliated with the Shuberts have booked shows at this theatre, but "The City" is the first pure Shubert attraction to play the house.

FIRST SUMMER GARDEN DATE.

St. Louis, Feb. 15.

The first St. Louis summer garden to announce an opening date is the Suburban Garden. The Brothers Oppenheimer will install the usual star stock company May 14.

BURNSIDE QUILTS HIP.

On the eve of the production of a new spectacle at the Hippodrome, R. H. Burnside, the producing stage manager of the giant playhouse, resigned his position there a week ago.

All sorts of stories have been in the air since Mr. Burnside severed his connection with the Shuberts. The tales vary from a fistie encounter to a mere battle of words. At any rate Burnside is out and has engaged an office in the Times Building, where he will go in for producing.

The new spectacle will be a gigantic plantation scene in which it is said are employed some 200 darkies in addition to the regular Hippodrome chorus complement.

There will also be a change in the circus performance at the big playhouse beginning Monday. New acts that have been engaged include The Great Atlas, wire act; The Sisters Blumenfeld, equestrians; The Gasch Sisters; The Donalds; The Montrose Troupe; Armando's Animals; Maude Wulff, equestrian. Powers' Elephants have been held over.

MIRROR FOR SALE.

Fred. A. Dibble, a newspaper broker, has been offering for sale the Dramatic Mirror, one of the oldest weeklies devoted to theatricals.

The price asked is \$40,000, with a cash payment of \$10,000, the remainder in notes. The statement shows that the paper recorded a loss of some \$9,000, last year.

The Family, Cincinnati, starts playing "pop" vaudeville next Monday, with bookings from the United Booking Offices, Family Department.

NEW PARISIAN STAGE FAD.

Paris, Feb. 7.

New craze in Paris, called the "Theatre Impressif," the fundamental idea being to eschew all theatricality and to surpass even the realists.

The audience is supposed to follow what the actors are thinking and not what they are saying. The plot should be concealed beneath trivialities such as we find in life and which surround all happenings in the present day. Thus, when the hero says to his mother-in-law: "How kind of you to come," he means "I wish you were at the bottom of the sea." The audience is supposed to understand this without any intimation from the actor.

The Impressive Theatre society has just produced its first piece, "Le Sculpteur de Masques," at the Gymnase. All are unanimous as to the triviality of the action. But the question of guessing the thoughts of the characters appears to have created interest.

SYRACUSE'S NEXT IN MARCH.

Syracuse, N. Y., Feb. 15.

The date of the opening of Klaw & Erlanger's new Empire in this city has been set for March 15, with "Chanteclair" for the first attraction. The opening date however may be postponed until later in the month. The Empire will compete for the legitimate business with the Welting Opera House, one of Mr. Rel's string, booked by the Shuberts through "The open door."

Wilson Mizner says that he has the real "cops" to play the parts of the police officials in the "cops and crooks" performance of the "Deep Purple." The necessary crooks have not shown a willingness to appear in public.



ETHEL LESLIE.

The above is an excellent likeness of MISS LESLIE, who is making her initial appearance in America after several successful tours throughout Australia, New Zealand and the Orient.

Miss Leslie made her debut in the States at the Portola-Louvre, San Francisco, last August, where her engagement was extended to three months. Levy's, Los Angeles, and the Newport, Seattle, next secured her services for four weeks each, after which she returned to the Portola-Louvre for another three months.

At the expiration of her present contract with the Portola-Louvre, Miss Leslie will leave for the east.

The fortunate possessor of a perfect enunciation and a strong, clear and sweet mezzo-soprano voice which shows the result of a thorough training, Miss Leslie's services will no doubt prove to be in as great a demand in the east as they have been in the west.

IS DILLINGHAM KIDDING.

The Messrs. Shubert announce an immediate starring tour of William Courtenay in a drama entitled "Homeward Bound," by Eugene Walter and Walter Hackett. This is the play in which Arnold Daly appeared for a few performances "in the west," when the tour was abruptly closed by its promoters, Charles Dillingham.

Dillingham, who is about as good a single handed "kiddier" as ever graduated from newspaperdom to the pinnacle of management, is now on record as saying that he believes the piece a great one, despite the fact that he refused to continue the tour. His reason for relinquishing his rights to the play is unusual.

Mr. Dillingham says that notwithstanding his experience in the management of temperamental operatic stars, he could not do anything with the people associated in the conduct of the Arnold Daly stellar venture. First there was Mr. Daly, then there was Eugene Walter, then Walter Hackett, next, Charlotte Walker.

They all got to squabbling at rehearsals and finally Mr. Latham, general stage director for Dillingham, was dispatched to the scene of battle in the capacity of peacemaker. Latham, ordinarily the essence of diplomacy, apparently had the effect of an irritant upon everybody else. This continued until finally Dillingham threw up both hands and called it all off.

DEARLY IN WEAK COMEDY.

Paris, Feb. 6.

Max Dearly appeared in a new play at the Varietes last week, but in spite of a big company, including Guy, Prince, Mistinguett and Dieterle, "Les Midinettes" will not hold this stage for long.

Mr. Dearly appears in the role of a male-miliner (there are many in real life), and was amusing.

The plot is flimsy: Pierre, a young scientist, is careless in his dress and ridiculous in his manners, so that Germaine, his wife, is vexed at jokes played on him. She, in a fit of temper, allows an admirer to make love to her, and leaves under a pretext which does not deceive her husband. Pierre meets Julia, a sewing girl (or Midinette, as these girls are called in Paris) who thinks him clever and good looking.

When Germaine hears of the rival, she hastens home, and, in true woman-like spirit, finds her husband superior to all. Reconciliation follows.

TIM MURPHY LAYING LOW.

Tim Murphy closed his starring tour before Christmas and is still resting. He had intended to go out again immediately after the holidays but the reports of the disastrous business done by the biggest of the companies in the west determined him to "lay low." Meantime he may have another whirl at vaudeville, but isn't sure. The Casey Agency has suggested that all he needs do is "say the word." But Timothy doesn't exactly know what to do. Meanwhile he's "just resting"—with one eye open.

Coming Soon! SIX KIRKSMITH SISTERS.

"LEGITIMATE" IN CHICAGO.

Chicago, Feb. 15.

Changes transpire this week in attractions at six prominent playhouses. New musical shows are put forward at four of them. The unusual spectacle of two brothers presenting the same play in different theatres at the same time, Ian Robertson, player of "The Passing of the Third Floor Back," on one night stands, comes to the Princess for one week, while Johnstone Forbes-Robertson continues his run at the Garrick. George Arliss will act a new serious play, "Disraeli," by Louis N. Parker, at the Grand.

Plays with music, new here, are "The Girl and the Kaiser," with Lulu Glaser the star, at the Lyric; "Katie Did," a musical version of "My Friend From India," made by W. C. Smithson, W. C. Duncan and Karl Hoschna, at the Colonial, (May Vokes featured, with Adelaide, added attraction), "When Sweet Sixteen," Geo. V. Hobart and Victor Herbert's work, at the Chicago Opera House, and "Don't Lie To Your Wife," with Dave Lewis the star, at Whitney's. "The Girl I Love" is in its second week at the La Salle.

Hold-over attractions include David Warfield, in "The Return of Peter Grimm," at the Blackstone; Francis Wilson, at Powers; Wm. Gillette, at the Illinois; Douglas Fairbanks, at the Studebaker; Henry Kolker, at the Cort; "The Round-Up," at McVicker's; "Get-Rich-Quick Wallingford," Olympic, and the New York Hippodrome Show, Auditorium.

Beyond the "The Loop," Cecil Spooner, at the National; "St. Elmo," Bush Temple; "Mrs. Wiggs of the Cabbage Patch," Crown; "The Wolf," Globe; "The Cat and the Fiddle," Haymarket. There will be stock company performances of "Paid In Full," Imperial; "The Cowboy Girl," Criterion; "The Right of Way," College; "Sure-Shot Sam," Bijou, and "In the Bishop's Carriage," Marlowe.

Next week's changes will include the appearance of Kyrle Bellew, at Powers, in a revival of "Raffles"; Ernest von Possart, a German actor, at the Princess; Ruth St. Denis, at the Studebaker, in her "classic" dances, and Thurston, at McVicker's in necromancy.

LOOKING FOR A PRIMA DONNA.

A. H. Woods has secured the American rights to a Hungarian operetta entitled "Dudeleach," said to have music that compares favorably with the "Merry Widow," "Madame Sherry" and others of that class.

Mr. Woods is in search of a prima donna star for the leading role, with the intention of presenting it in the early spring.

A MANAGER GONE.

Louisville, Ky., Feb. 15.

Mr. Burton, who began a season of stock at the Walnut Theatre here on Christmas day, left town suddenly this week, and it is reported his local affairs are in an unsettled condition.

**THE CAST OF PRINCIPALS OF "EVERYWOMAN."**

"EVERYWOMAN" is a modern morality play from the pen of WALTER BROWNE, who died Feb. 9, the night of its premier out of town. HENRY W. SAVAGE stands sponsor for the production, and it is said that there was an outlay of more than \$65,000 before the first curtain rose. The piece has thirty-seven speaking parts, a chorus of thirty, special orchestra numbering thirty-six, a general producing stage director, a stage manager, who has four assistants, a "mob" director, two managers, and three advance agents.

There are five acts, or "canticles" (as they are called in this instance), the scenery for which requires three 60-foot cars to haul. The cast is one of the most expensive ever brought together and borders on the all-star variety.

"EVERYWOMAN" is scheduled for a NEW YORK run at DALY'S beginning FEB. 17.

The members of the company shown herewith are programmed as follows:

NOBODY, H. Cooper Cliffe (No. 1); STUFF and BLUFF, theatre managers, John R. Shine (2) and Henry Wenman (11); PUFF, press agent, Richard Lee (3); AGE, Harry Maxwell (4); GREED, Kathleen Kerrigan (5); BEAUTY, MODESTY and YOUTH, "Everywoman's" companions, Aurora Platt (6), Juliet Day (14); Patricia Collinge (15); WITLESS, a nobleman, Hubert Osborne (7); CHARITY, minister, Delmar Popkin (8); LOVE, Edward Mackay (9); PASSION, play actor, Sydney Jarvis (10); FLATTERY, Frank Lacey (12); SELF, society woman, Jean Barrett (13); EVERYWOMAN, Laura Nelson Hall (15); CONSCIENCE, Wilda Bennett (17); TRUTH, a witch, Sarah Colwell LeMoine (18); VANITY, Vivian Blackburn (19); TIME, call-boy, McIntye Wickstead (20); VICE, "Gay White Way" siren, Corinne Uzell (21); WEALTH, millionaire, Frederick De Belleville (22).

"MELLERS" CEASE TO DRAW.

Chicago, Feb. 15.

When the Bijou turns from stock to 5 and 10-cent vaudeville Feb. 24, the passing of an erstwhile rock-ribbed home of "mellerdrama" will be marked. It will denote that the heavy villain and the triumphant hero who have for many years struggled up-stage and down over the honor of lovely woman have lost their hold upon West Siders to such an extent that a profit can not be turned in the box-office.

The Academy, a few blocks north of the Bijou, changed over to cheap vaudeville early this season, deserting the dramatic field and pulling a valuable prop from under the vogue of melodrama; now Kohl & Castle are convinced that their "Byjo" should also flop to cheap vaude if the sending of good money after bad is to stop.

Kilmt & Gazzola have been conducting stock company performances of lurid plays at the Bijou for several seasons past. They will continue resident companies at their new Imperial and at the Criterion for an indefinite time.

LAWYER SUES ACTRESS.

Chicago, Feb. 15.

Before Margaret Anglin left town last Saturday night she was served with papers in a suit for \$1,500 which Angus R. Shannon had filed against her for attorney's fees.

The suit is the result of a bill for legal services which Miss Anglin believed excessive.

FARM OUT PRIMA DONNA.

Now that it is decided that the American production of Mascagni's "Ysobel," is off, Leibler & Co. have made an arrangement with Loudon Charlton whereby Bessie Abbott, who was to create the titular role of the opera, will go on a concert tour under the latter's management.

Associated with Miss Abbott in the tour will be David Bispham, the American baritone. The first joint recital will be given early in March.

COMBINATIONS AT THE COURT.

Al. H. Woods has once more switched the policy of the Court, Brooklyn. This time he will endeavor to draw the dollars by giving Broadway attractions in their second or third season at "pop" prices.

The initial offering will be Thomas E. Shea, who will play four weeks at the house in repertoire.

MABEL BARRISON VERY ILL.

Chicago, Feb. 15.

In her apartments at the Virginia Hotel, Mabel Barrison lies dangerously ill. Little hope is held out for her recovery.

She is and has for months been suffering from bronchitis to which lately has been added symptoms of tuberculosis. It is believed by her friends that should she survive, her stage career is over. Joseph Howard, her husband, is in constant attendance upon her.

ABOLISHING STREET "SPECS."

With a penalty of a fine of \$10 or ten days' imprisonment, the Board of Aldermen, Tuesday, passed an ordinance which will shut out ticket speculators from trafficking in New York streets, if signed by the Mayor.

The ordinance must be vetoed within ten days from passage, or becomes law at that time, if not approved before. The law becomes effective thirty days after.

OLCOTT A DRAW.

Chauncey Olcott plays a week's engagement commencing Monday at the Grand Opera House in Rida Johnson Young's play "Barry of Ballymore."

This statement in itself may not be planet whirling in importance, but the fact that Mr. Olcott has just closed a brief engagement at the Academy of Music breaking all records of the huge auditorium for attendance, will serve to show that the recently iterated and reiterated statements that Irish stars are a thing of the past, are a trifle awry.

For Mr. Olcott's stay at the Academy every Irish society within a large radius was systematically and carefully circularized—entirely unknown to the star, and this is believed to have materially aided in the establishment of a new high water mark at the old Fourteenth street playhouse.

Emma Carus may return to vaudeville, following the close of "Up and Down Broadway."

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Editor VARIETY:

I have been reading VARIETY for a long time now, and I have often wondered why you gave so much room every week to criticisms. Are all your critics so expert that everything they say about a show or a vaudeville performance must be printed?

If you print this, will you tell what you honestly think of criticisms? Very earnestly,
James Hampton.

(Some day I hope to be an actor. If I'm not, then I'm going to be a critic.)

James, here goes for what we honestly think of criticisms, and you are going to hear what we think of the critics, too. We like your letter, Jimmie, because it didn't tell what you think of us. So many do. Somehow though every now and then a writer manages to send the mark down pretty low; no one seems to get us just right.

Honestly, Jimmie, criticism is a bunk. The critics on VARIETY have termed a lot of things connected with the show business "bunks," but criticism is the star green of the lot.

To let you in on the ground, James, we will first tell you how the critics on VARIETY came to know the acting profession so well they believed themselves competent to criticise it. We have five critics in the New York office, one in London, two in Chicago, one in San Francisco, one in Philadelphia, and another in Atlantic City. Besides we have several hundreds of correspondents who "report" shows. Every one is a critic. (Ask any of them.)

We don't know the early history of all, but about those in the New York office, James. One was brought up in a pants factory; another thought himself an assistant to a surveyor (and was indicted in Rochester, N. Y., for trespassing); the third played baseball with country aines, sometimes for money and more often so his father could at least have one reason to be proud of him; the fourth was of the best stenographer New York ever had until the girls pushed him out of a job, and the fifth started to learn the show business by acting as delivery boy in a grocery.

We are not so familiar with the past of the critics in the branch offices, although we do know that two of those who should be best qualified to be our leading critics secured their early training thusly: one was interested in a theatre program, and the other was an usher in a New York vaudeville theatre.

But, Jim, for the sake of argument and if a critic should remark that the beginning has nothing to do with the ending, we will take the other view of it, the scholarly side, that a critic—to be a critic—should be learned. Since our critics are so busy watching shows and then writing about them that they have no time to read what others have written (about shows and other things), where did they secure their eddication from? Honest, Jim, we don't know. One had a thorough course in business college, and the course became a curse before he was through. Another knows every move that Nick Carter ever made, while the baseball player read Spalding's Guide so often he spoke in records.

William Morris, vaudeville manager once worked on a trade paper. He told us himself. As Mr. Morris is now a manager, perhaps his scheme is the best. In Germany Mr. Morris never heard of Princeton nor Yale nor even Harvard. Coming over here and landing in the job of giving good "reading notices" for advertisements seemed to bring to him a condition he could not make good on. Mr. Morris could dig the ads but where were the notices to come from? He commenced to read the paper. It was a clothing journal. If Mr. Doe advertised, Mr. Doe wanted the paper to "say something nice" about the elegant clothes he made. (The only difference in trade papers and advertisers in them, Jim, you see, is the trade itself.)

Mr. Morris could find no help in his own paper. One day he looked over a paper for the shoe tradé. Eureka! The next time an advertiser told him a good notice must go with the ad, Morris was there. Taking the shoe journal, he clipped out an item. Rewriting it, the only changes made were where the shoe paper had printed "Smith," Mr. Morris wrote "Jones," and where the shoe paper notice read "shoes," Mr. Morris inserted "clothing." Mr. Morris found favor with his employers. His advertising was considerable and literary style excellent. They asked him to take a quarter interest in the sheet. Perhaps that

offer drove Mr. Morris into the show business.

But that isn't the point, Jimmie. What we are driving at is this; how do we know our critics are writing their own stuff. We don't even know that what they say about the shows or performances they see is from their own minds. What is to prevent a critic asking an usher what he thinks of this or that act or show? Who knows as much as an usher? We have never met anyone who did.

So, we reach the conclusion there must be more money in being a critic than in holding a pole on damp ground while another fellow looks at you through a spy glass. For critics do like money. Even landladies have been known to broach the subject of overdue board to one.

The other day we were reading that the real critic should be an actor. There's a proposition, Jim! After having been an actor and found out how to talk about yourself, quit all that and write about others! The theory may be very good, but it isn't practical. Naturally then, who should be critics? There's the rub, Jamsey. We think those should be critics who are.

To be a critic is the simplest job in the world. It becomes a matter of believing what you write. When the critic is criticised, he shrugs his shoulders and (inwardly) mutters. "He thinks he knows. Let him wait. Everything will come out just as I said it would." If it doesn't, by that time everybody will have forgotten it anyway.

The critic is a very important person. (He may admit that.) Let a remark be dropped about a performance, and the critic will recall the day he mentioned the same thing. Critics have a remarkable memory. There are only three speeches that may be made to them by others which will be retained. Those are "You are through," "What a job?" and "Did you write that?" The last one is the best. The critic loves that. Jim, if you want to counter-bunk the critic any time, slide up alongside of him, mention something recently printed, notice the look of passing pleasure starting over his face—then, with a gasp of surprise, exclaim, "Did you write that?"—just as though you never expected to live to meet the wonderful fellow who did. If you will do it, Jim, you have that critic hooked for life.

Ask a critic sometime, Jim, what he thinks of his criticism after it is printed, and hear him reply "Oh, I never read my stuff after I turn it in." Why, Jim? Because he is letter perfect, and could repeat it verbatim.

This is leading up to the remark, James, that if you know the critic very well, you won't think much of criticisms. That's why we don't, because we know it's a bunk. If the readers say this one or that one is a good critic, it's enough, and that's why the stuff continues to be printed.

There's but one critic we ever knew who was any different. He criticised

for VARIETY, and was called Rush. (He left us some time ago to go to work). If you had asked Rush the next day what show he had seen the night before, he would have recalled the incident with difficulty, though Rush was the best critic we've ever had. Often he wrote articles we ourselves couldn't understand. (Rush had had a college education.) One day Rush was in the office when an actor-friend called upon him. Rush's friend thought he should have been treated better in the review Rush wrote. So Rush read the review over. (He had to, to remember it). "That sounds all right" said Rush "What's the kick?" "Well" replied his friend, "there's no special kick that I know of, but I have never used that (pointing) in the show." His friend pointed to the word "expedient." Then Rush forgot all about his college education, and became one of us.

If a critic, Jamsey, you would find that what you might tell a man in conversation would be breath wasted—but print it! Human nature has its weaknesses. One is the love of comment. The actor likes it, says 'criticism is grand and needful—and beneficial when it's honest—and a lot more, but it's just human nature, Jimmie.

If the snow would remain on the ground long enough for several thousand snow shovelers to be kept busily employed removing it, we would wager that a trade paper devoted to the business of snow removal could be sustained by a couple of critics upon it. If a critic, who could tell when the snow was freshly laid and knew the average man's capacity for work, would write a criticism to be published in the Weekly Snow Review, it would have every snow shoveler between Albany and the Bay reading it. The critic could make the snow handler at Broadway and 39th street very angry by mentioning the fellow at Broadway and 46th street threw three shovels-full a minute into the wagon. If the critic said he had a way of getting it over without spilling a flake—well, the chances are, Jim, that that snow shoveler's life would be made miserable.

That's what we think of criticisms, Jimmy. Were the same criticisms that are printed passed around, written in long hand for perusal, about one in twenty-five would read. But the same articles in type will be read by that same twenty-five, and twenty will mention about something in it to others. That is the power of type, Jamsey, and criticism is nothing more than type—ordinary comment printed.

Among the theatrical papers, Jimmy, and those which devote space to theatricals for business purposes, criticisms are for sale. You can buy criticisms, just as you purchase anything else, and the transaction is almost as openly made. In fact, Jim, you buy a notice either way; if you pay you get a good one, and if you don't pay you get a bad one. There is a whole crowd of remarks to be made upon the conduct of theatrical papers, as they are now operated, and we are going to hold that out for some future time, Jamsey, with your permission.

MORRIS HOUSES.

(Continued from page 3.)

make demands from their large though "small time" holdings. Messrs. Rhinock and Cox are concerned in the Loew enterprises.

Felix Isman is also a factor in the Loew-Morris deal. Isman is reported to hold a one-sixth interest in the Morris Co., with cash invested to the extent of \$60,000 by him. The Sullivans are reported to have placed about \$240,000 in the Morris company.

One story Tuesday was that the preliminary papers would be signed this week. Another was to the effect that the Loew people have a ten day option on the stock of the Sullivans, the option expiring around Feb. 25. The time was taken according to report for verification of accounts submitted.

A RUN OF STARS.

Chicago, Feb. 15.

The Majestic has its topline filled for several weeks to come. Among the big attractions booked for the house (all having appeared previously in the east) are Gertrude Hoffmann, William Farnum, Eva Tanguay, Frank Keenan, Adeline Genee, Nat C. Goodwin.

Another attraction soon to appear at the Majestic is George Hamlin, the tenor, booked through Nat Mann.

500 CASES OF TYPHOID.

Erie, Pa., Feb. 15.

The attendance at the local playhouses has fallen off to an appreciable extent, due to an epidemic of typhoid fever. This condition has affected not only the theatres but all branches of business.

So bad is the scourge that nearly 500 cases have been reported since Jan. 1, with no indication of a falling off.

A FRUITLESS SAVING.

A trio of aspirants—for burlesque impresario honors, appeared upon the horizon a fortnight ago, but alas, as some great poet once said: "The best laid plans of mice and men," and so forth, and so on.

A man approached Louis Pincus with a proposition to purchase a franchise for a burlesque show. Louis pondered—and figured—and pondered some more. He consulted his brother Joe—and they figured and pondered. It look like a good thing, and didn't the promoter want to put in his own money also? All right.

A company was formed, or rather a corporation with a capitalization of \$12,000. Louis was on hand and also brother Joe, each with his share of the roll; but the promoter failed to "come across."

For the time being Louis will continue to exercise his bankroll across the green table; brother Joe will continue to guess wrong on the local fistic encounters.

A REAL CO-ED ACTRESS.

Fannie Hurst, last year a co-ed at Washington University, will be an added attraction at the Columbia next week in her own sketch "Home."

Fannie wrote some good college plays, but this is her professional debut.

NO ROUTES NEXT SEASON.

There will be but few routes given out for next season from the United Booking Offices, according to one agent, who said this week that from conversations with managers he gleaned there would be little booking done during the hot months.

"As I understand," said he, "there will be highly few routes for the coming season placed under contract. I expect June, July and August to be the duldest we agents have ever had."

A LOT OF MONEY.

"The Masquerade Girl" is the title of what is claimed to be a \$20,000 production, headed for vaudeville under the guidance of Messrs. Leon J. Hirsch and Max Kaufmann.

The piece was originally played in German and the originator of the title role abroad has already arrived in this country and rehearsals are under way at present. The production will carry its own musical director in the person of Adam Federline. The stage will be under the direction of Mme. Elizabeth Menzeli.

"MRS. MACBETH" IN REHEARSAL.

Last Wednesday the rehearsals of "Mrs. Macbeth" the latest vaudeville offering from the production factory of G. Mollasso started. The piece, by James Horan, promises to be one of the big surprises of the present season.

Among those engaged are Lillian Kingsbury, Minnie Ford, John Bennett and A. L. Feeks. A ballet of twenty-five will also be carried.

"COPY" TAKEN OUT.

Philadelphia, Feb. 15.

The travesty sketch "When Casey Meets Ceaser" the "copy" of "When Ceaser Cs Her" which was presented at the Liberty last week by Evans, Anderson and Evans, was taken out of the bill on Wednesday by M. W. Taylor, manager of the theatre. The Georgalas Brothers replaced the act.

The action was taken by Manager Taylor after James Leonard, who claims ownership and copyright of the act, witnessed the "copy" and informed the manager that he had applied for an injunction against further use of the piece. It was reported that further time which had been given Evans, Anderson and Evans has been cancelled to avoid legal complications.

MC DOWELL-TRESCOTT SEPARATE

Chicago, Feb. 15.

Melbourne McDowell and Virginia Drew Trescott are playing their last week together, for the present at least, at the American.

McDowell goes to St. Louis to be a stock company leading man and Miss Trescott, who wrote "The Sheriff and the Widow," will continue in vaudeville with the sketch.

HOTEL ROOF SHOW.

New Orleans, Feb. 15.

A glass enclosed roof will decorate the top of the Monteleone Hotel, to open in May. On the Roof the hotel people expect to present vaudeville.

A LITTLE MATTER OF \$200,000.

Boston, Feb. 15.

Florencio Constantino, the tenor, is suing the Columbia Phonograph Co. for \$200,000, alleging breach of contract. He has filed the suit in the Suffolk Superior court. The singer alleges he was to have sung Spanish and Italian songs for the company and to receive royalty on all records.

The counsel for the defense filed a demand with the court asking that the singer file a copy of the contract which he had with the company. When the writ was served on the company a short time ago, Constantino stated that the company was selling his records abroad under an assumed name.

BANKRUPT'S LIGHT WARDROBE.

Boston, Feb. 15.

James B. Houston, whose stage name is Butler Haviland and who played at Keith's last week in a sketch with Alice Thornton, went into bankruptcy voluntarily last week, stating his debts at \$2,586, and his only assets, \$25 in clothes.

Before going into vaudeville he was connected with a local stock company. One creditor is his mother, Mrs. H. M. Houston, from whom he borrowed \$500. Board bills and notes form the principal claims. The Revere House holds a claim for \$313 for a board bill.

OLD ACT, EVER NEW.

Joe Myers' busiest hours Tuesday morning almost ended in tragedy when the agent and a bill collector came within an ace of having a hand-to-hand encounter. The Myers office was jammed with vaudevillians who drank in every bit of the peppery conversation between the men.

Joe, claiming that the collector was unreasonable and tried to be fresh, says there will be a "clean up" in the office the next time he calls. The onlookers said the conversational bout was better than a show.

A DOUBLE ACCIDENT.

Kalamazoo, Mich., Feb. 15.

Bert Blackman, of Moore's "Rah Rah Boys" company, was severely injured by a fall at the Majestic Tuesday evening. In making his first entrance he slipped and his foot became entangled in the footlight chain, precipitating him into the orchestra pit, falling heavily on Arthur Seward, the cornetist. Seward was also badly hurt, and carried from the theatre. Blackman was unable to continue his performance as he suffered from bruises on his body and limbs, with a slight scalp wound.

ENGAGES FOR THREE YEARS.

A contract was entered into this week between Morris Gest and G. Mollasso under which Mr. Mollasso will become the producer and stage manager of all productions made by Mr. Gest for the period of three years.

The agreement was reached immediately after the pronounced success of Mr. Gest's latest vaudeville number, "The Darling of Paris," a pantomime presented for the first time in the Metropolis at the Orpheum, Brooklyn, Monday. It was produced by Mr. Mollasso.

DR. COOK'S SALARY.

The statement made by Dr. Frederick A. Cook at the Manhattan Opera House Monday afternoon that he was not receiving a dollar for this week there (in vaudeville) brought forth that the amount paid by Hammerstein for the Doctor's services this week, will be \$500.

This will be turned over to his manager, who is also the representative of the moving picture concern that produced the "faked" series of pictures, exhibited along with the Doctor.

Monday afternoon (holiday) the Manhattan was crowded. In the evening the house held an empty rack for the lower section, but there were vacant seats, speculators holding many unsold tickets on the sidewalk. Tuesday business resumed its normal size at the Manhattan, when vaudeville turned the cold shoulder upon Doc Cook.

To win back the good graces of the managers, Gene Hughes and Bill Lykens (of the Casey Agency) will send the Doc over one-night stands starting at Plainfield, N. J., Monday. It will be a trip something like that made by Harry Lauder, the Scotch spendthrift.

After Doc Cook meets a few governors and rails against Lieut. Peary some more, Bill Lykens believes he can come back.

CLOSES GERMAN FUNNY MAN.

Duluth, Feb. 15.

Jean Paul appeared for one show at the Orpheum Monday. Then he was closed, and remained here awaiting further orders from the New York office of the circuit.

Mr. Paul is a German comedian, reported before opening as a very funny man.

Paul was engaged for this country by the Orpheum's foreign representative, W. Passpart. It was Paul's first American appearance. He has a contract on the circuit for several weeks.

Mr. Passpart also booked Lem Put for the Orpheum Circuit.

BALLET MASTER ARRIVES.

M. Corti, the ballet master for Jesse L. Lasky's new Follie Bergere, New York, arrived in New York this week. Rehearsals for the revue in the Follie will start March 1. The opening of the new house is now set for April 23.

NOTHING DOING YET.

As far as could be ascertained at City Hall and the office of the Commissioner of Licenses there has been no action taken whatever on the part of Mayor Gaynor in regard to the charges which the White Rats have preferred against Commissioner of Licenses Herman Robinson.

At the Commissioner's office it was stated there was no official knowledge there that any complaint had been made. The complaint was made in writing before the Mayor last week.

"The Producer," the offering that Ned Wayburn is preparing for vaudeville, was to have started rehearsals last Monday, but was postponed because of the fact that the producer (Mr. Wayburn) is under the care of his physician.

NEW AGENCY LAW.

Albany, N. Y., Feb. 15.

There will be introduced before the Senate within the next few days a new bill regarding the Employment Agency Law, which has been framed in the office of the Commissioner of Licenses in New York City.

This bill is not in the form of an amendment, as was the measure introduced by Senator Spielberg last week, but is a new law. It will retain all of the valuable features of the present law but will drop those that by actual experiment have been found to only hamper the actual workings of the office of the Commissioner of Licenses. Commissioner Herman Robinson and Messrs. Steinhart and McShayne of the commissioner's office are the drafters of the proposed measure.

WOULDBE SQUAW IN VAUD.

Chicago, Feb. 15.

At the Willard Monday night Madeleine Sullivan made her debut in 10-20 realm doing a monolog and singing Indian songs. She gained distinction enough to admit her to the growing circle of "freak" acts when she ran away from her home in this city to marry Charley Plenty Feathers, a Sioux Indian. Her parents appealed to the Government, and when the girl reached her destination in Montana Charley was in the calaboose and was not even allowed to see the pale face who had come such a distance to throw herself into his supposed to be waiting arms.

The Chicago papers have run acres of pictures and printed miles of reading matter about the affair. The Willard audiences stood for her. She will probably proceed upon her mad 10-20 career.

THE VICTORIA SHOW.

Vesta Victoria, the English singing comedienne, who is to make a world tour as the headline feature of an itinerant concert organization, will be surrounded by Tillie Terris, the English prima donna; Ivanowski, Russian pianist; Frank Bush; John Ford; Van Camp, Church City Quartet; Five Musical McLarens.

Havez & Donnelly will attend to the world-wide publicity.

CLARK AND HAMILTON.

The picture in the centre oval of the front page this week is Miss Hamilton, who, with Bert Clark, is at the American this week, holding over there on their second season's engagement with the Morris Circuit.

A fact not commonly known is that Mr. Clark served his apprenticeship in America, and acknowledges he is indebted for the best part of whatever successes has been met with by him to the stage management of Walter Baldwin (Baldwin-Melville Co.).

Engagements in England have prevented Mr. Clark from accepting any of the many engagements offered to him for the legitimate since arriving over here. One was as principal comedian in the new Folie Bergere, tendered by Jesse L. Lasky, while another declined was for "Marriage a la Carte" at the Casino, one of The Liebbers productions.

S-C ACCOMMODATING.

Chicago, Feb. 15.

The possibility of the Hamlin, White Palace and Stitner's switching bookings from the local Sullivan-Considine office has been obviated by a decision on the part of the agency to use whatever form of contract the theatre managers shall suggest. As the White Rats have entered into an agreement with Manager Stitner and Howard to play only union acts, the Illinois form of contract will be demanded by those showmen.

At the S-C office it was said that the matter of contracts was entirely in the hands of the theatre managers, and that they would use whatever contracts Stitner and Howard requested them to.

A JOKE ON CORRIGAN.

Emmett Corrigan has written an act in "one" entitled "The Chorus Girls," in which Maude Courtney and Anna Mortland will be featured.

It is being personally staged by the author. The young women have confided to their intimates that, though he doesn't suspect it, Mr. Corrigan will be called upon to pay for the costumes. "It's just a little joke we're going to play on Emmett!" they whispered.

CLAIM "THE LEADER" A COPY.

Jack Mason and Tim Cronin have placed a claim in the hands of Denis F. O'Brien for adjustment. The allegation is that "The New Leader," the sketch in which Sam Mann and Co. are appearing in vaudeville, was written by Mason and Cronin and produced with "The Cash Girl" some three years ago, with Snitz Edwards in the star part.

Later Edwards played it in vaudeville for a couple of weeks and was stopped by Cronin. They assert that not only the dialog and story are identical, but that even the names of the characters are similar, if not identical.

RATS MAKING REQUESTS.

Chicago, Feb. 15.

Among the several visits the White Rat directors have been making in Chicago was a call last week upon Manager Charles E. Bray of the Western Vaudeville Association. As the Illinois contract is used there, the union men had no complaints on that score but formally requested that the association book only White Rat acts. To this proposition Mr. Bray replied that the managers who booked through the association were the only ones who could decide that point.

Upon a further request that Bray would endeavor to place the matter before his managers, it was agreed that a circular letter should be sent from the association requesting the various members to communicate with the White Rat directors upon the subject of holding a meeting here in Chicago for the purpose of giving the union officials an opportunity to present their claims to the managers.

Another subject which was discussed, related to the establishment of a board of arbitration; one member to be chosen by the Rats, one by the association, and a third to be selected by these two representatives. The White Rats promised, on their own behalf, that should such a board be established, all questions in dispute when passed upon by the arbitrators would be definitely settled without recourse to law.

SUMMER CIRCUIT OF TWO.

Cincinnati, Feb. 15.

A summer circuit of two, for musical stock, may be the intention of Dan. S. Fishell, manager of the Princess, St. Louis. Mr. Fishell was here the other day, looking over Chester Park. If he likes it, he can have it, according to report.

In Chester Park, Mr. Fishell may install a musical stock troupe, which will exchange positions during the summer with the proposed musical comedy company he anticipates placing at the Princess.

EXONERATES MR. BARTRAM.

Berlin, Feb. 4.

At a meeting of the Executive Committee of the International Artisten Loge of Germany, held here Jan. 30, at which seventeen members were present, the charges preferred against C. C. Bartram (Brother No. 876) by Harry Mountford (Brother No. 1,226) were dismissed and Mr. Bartram exonerated of the charges that he attempted to injure Mountford in his reputation and interests through having written a letter in April, 1908, published in VARIETY, Dec. 31, 1910.

The Executive Committee did not convene a Court of Honor as requested by Mr. Bartram to hear the testimony, the Committee, according to the rules of I. A. L., having within its discretion the power to so convene if convinced by the preliminary evidence that the charges are sufficiently well founded to be adjudicated by a Court.

The grounds for the dismissal of the charges and through which it was resolved that a Court of Honor was not required, were, that the letter written by Mr. Bartram was to an individual and not to VARIETY, as VARIETY printed, and that, under the circumstances then existing, there was nothing discreditable or dishonorable in Mr. Bartram writing the letter.

Regarding Mr. Bartram cabling "Certainly not," replying to a cable inquiring if he had written a letter to VARIETY blackguarding and criticizing Mountford, the Committee decided that the question put to Bartram by cable was not quite in accord with the actual facts, and under those circumstances also, and as related by Mr. Bartram (that he retained copies of all letters to VARIETY, but not to individuals) there was no misrepresentation in Mr. Bartram's reply.

The editor of VARIETY is censured in the findings for having published the letter.

OLD ENOUGH TO CONTRACT.

Boston, Feb. 15.

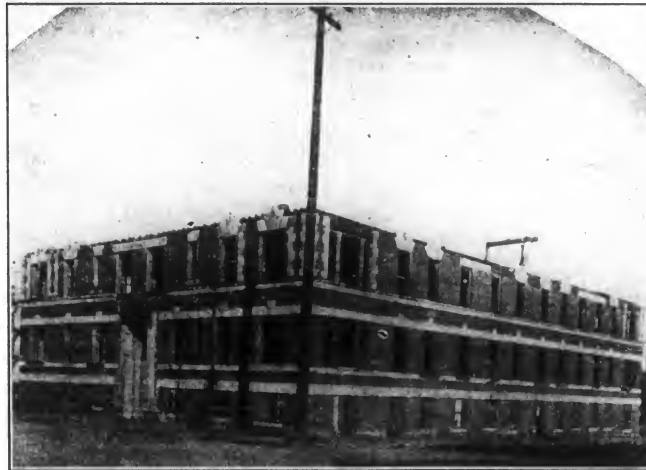
Judge Pierce in the Superior court denied the motion of Mrs. Marguerite Bennett, sister of Ellen Sears, who was said to have disappeared from her home in Bridgeport, Jan. 26, asking that the girl who is appearing in the chorus at a local theatre, be no longer permitted to be in the employ of the company, and that the contract between her and the manager of the company be cancelled.

Judge Pierce said: "Her sister has no control over Miss Sears. Presumptively, a girl of eighteen is able to take care of herself."

Attorney William Scharton, counsel for Mrs. Bennett, told the court that he had seen the manager, but had received no satisfaction. He told the court that all the manager would say was that the girl was over eighteen years old and was, therefore, competent to make a contract.

Attorney Scharton then asked if a writ of habeas corpus would be permitted, and was told that it could not be done, upon which the attorney said that he would bring Miss Sears mother from Bridgeport and institute another suit to take the girl from the stage.

21 OR 22 YEARS' LEASE OF THIS BUILDING CAN BE HAD.



SPLENDID OPPORTUNITY FOR THE RIGHT PARTY.

The above building can be easily altered and changed for the use as a theatre. Arrangements can be made for the completion by the owner or lessee. Situated one block north of Tremont Avenue and near Third Avenue. For further particulars address, 99 NASSAU STREET (Room 515), New York.

GATHERING IN SOUTHERN TIME.

Louisville, Feb.

Sam DuVries, representing the Sullivan-Considine circuit, came to town this week and closed a contract to take over for his circuit, the Hopkins, which has been playing 10-15 vaudeville under the management of Irving Simons. The new deal goes into effect Feb. 26.

Mr. DuVries confirmed the announcement in last week's VARIETY that his circuit proposed to extend throughout the South, with Nashville, Chattanooga, Birmingham and Atlanta immediately in view.

As the outcome of the recent negotiations affecting the Walnut Street theatre, Edwards Davis will assume control of the company March 19. Davis, who is at present filling vaudeville dates in the south, will install his wife in the stock company as leading woman when he takes hold. There will be other changes, including, it is said, a new leading man. Chester DeVonde holds that position at present. Manager Ward, of the Walnut, goes to Seattle, to engage in the theatrical business there.

GREENWOOD BOOKS FOR WELLS.

Atlanta, Feb. 15.

The Greenwood Agency in the English-American Building is booking the Wells Circuit in conjunction with Norman Jefferies, of Philadelphia, the eastern representative. The houses have been booked through Sarnard & Simon of Chicago heretofore. Floyd Lewis, formerly manager of the Majestic, in Portsmouth, O., has associated himself with the Greenwood combine and will look after the western bookings.

ADDING TO THEIR ACTS.

During the past two weeks there have been several new trrios formed among the acts that are playing the time booked through the office of Joe Woods. All of the additions being due to births which seem particularly prevalent up-state.

All Rajah, who has been working the time with his wife, was the first to add another member to his company. This seemed to call forth the best efforts of the other two acts on the time. May Shaw (Eddie and May Shaw) presented her hubby with a child. Then in rapid succession there followed Mrs. Bachen, the female half of Bachen and Desmond, Mrs. Ross, ditto with Ross and Stuart, and Mrs. Heunella, of Heunella and Co. All have added starters in the Baby Stakes.

Woods says that if the anti-race suicide campaign among his acts keeps up, he will make up a kid program, and bill it as his baby show. Otherwise, Mr. Wood remarks, there is no reason he is aware of why all these things should happen.

FROM MANAGER TO AGENT.

Chicago, Feb. 15.

Walter Meekin, who has been managing the Grand, in Forty-third street, has retired from the cares of theatre conduct and has turned to another branch of the business; he is representing Adolph Meyers on the floor of the association.

BUYS A LOT OF LAND.

Boston, Feb. 15.

Moe Mark, former manager of the Lynn, and now at the Comique, has just passed the papers in a deal which gives him the location for a new house. He has purchased 14,000 feet of land at the corner of Central avenue and Liberty street, the busiest corner in the city.

With a frontage of 150 feet and 90 feet deep, it is Mr. Mark's intention to erect a new house and office building. The policy of the house is not yet made public. David Basker, a jeweler of Lynn for the past twelve years, has sold out his business and is going into the theatrical line with Moe Mark.

NEW CLUB IN OLD QUARTERS.

The Thespis Club has been formed with Philip Staats as president and club rooms have been taken above the floor formerly occupied by the old Actors' Union at Fourteenth Street and Fourth Avenue. The membership is not restricted, non-professionals being eligible.

The organization is purely on a social basis and to give the downtown Thespians a rendezvous of their own. The house committee will comprise the following: Fred. Wenzel, chairman; William Bettke, Leon Blain and Geo. W. Reynolds.

The former union headquarters have been closed and the furniture, paraphernalia and belongings stored for the present. The union has had the hall for many years.

TWO NEW ONES.

Jack Singer is getting everything ready for next season. For the Eastern Burlesque Wheel patrons, Mr. Singer will have two new shows, one headed by Ben Welch, the other by Will J. Halliday and Pete Curley.

"The Behman Show" will be shelved next season, after a successful five years' existence. Its present principals will be assigned to roles in the new companies.

Mr. Singer may secure "The Prince of Pilsen" for Welch, or some similar play. "Painting the Town" or "King Casey," will be the other.

TRANSLATED ACT TO GERMAN.

At the Wintergarten, Berlin, April 1, when Grace Hazard first appears in that country, "Five Feet of Comic Opera" will be sung by Miss Hazard in German.

The translation of the words and knowledge of the language have been obtained by Miss Hazard through the assistance of Harry Leonhardt, who also directs her bookings. Miss Hazard will leave for Germany about the middle of March.

LANCASTER ON PERCENTAGE.

Lancaster, Pa., Feb. 15.

The Mozart theatre here will play vaudeville on percentage, entertaining made-up troupes in that way. Frank Bohm of New York, has taken the first chance. Last week he did fairly well and is trying it out again this week. Two shows daily are given excepting on Saturday when there are three performances. Prices run 10-35.

FINDING ANOTHER WAY.

Boston, Feb. 15.

A Boston real estate dealer who paid \$10,000 for a church property in Somerville and then spent \$6,000 more to turn it into a moving picture place, was refused a license by the mayor to open the house. He then delivered an ultimatum to the balking mayor. If the permit is not granted before a certain date the owner of the property claims that he will then turn it over to a colored church society for a place of worship. The house is located in a high-browed section of the city and the residents and business men in that section are up in arms. First they petitioned against a moving picture house near their homes and now they petition against the use of the property for a church for colored people. The owner will probably get the license.

MAJESTIC FOR STOCK.

Indianapolis, Ind., Feb. 15.

Contracts signed here yesterday by representatives of B. F. Keith and P. G. McLane give the latter the possession of the Majestic theatre beginning next Monday. It is the intention of Mr. McLane to give a season of popular priced stock at the house.

ALLERDT BROS. SPREADING OUT.

Chicago, Feb. 15.

For the first time in the history of the town, Superior, Wis., is to have a regular vaudeville theatre. Allerdt Bros., of the Orpheum, South Bend and Danville, have located a site and signed contracts for a \$40,000 house to be built in time to open next season. It will be booked through "The Association."

Superior is one of the very few towns which have been overlooked in the spread of vaudeville and as Sunday shows are permitted the Allerdt's anticipate a good thing. They are also concerned in the S & H Amusement Co., which is trying to negotiate a site in Bloomington, Ill., for an association booked theatre.

TWO AGENCIES BOUGHT IN.

The General Film Company has purchased the Pittsburg Calcium Light & Film Co., and the Magnetic Film Service, of Cincinnati, and the two companies have been consolidated under one roof at Seventh and Walnut streets in the Queen City.

James Steele will be manager. A. R. Dresner, formerly manager of the Magnetic Company, and who was with Lubin nine years, has not announced his plans.

BIG HOUSE AT SEASIDE.

Los Angeles, Feb. 16.

When the new Mermaid picture theatre is completed by Arthur S. Hyman, local amusement promoter, it will undoubtedly be one of the finest houses of its kind in America. The theatre will be built at Venice, a seaside resort near this city, and its cost, including the land investment, will be \$125,000.

The Mermaid will be 60 x 100 feet, two stories high, having boxes, loges and a balcony, the seating capacity being 1,000. B. Cooper Corbett, of this city, prepared the plans.

HODKINS INCREASING CIRCUIT.

Chicago, Feb. 15.

Chas. E. Hodkins, manager of Hodkins' Lyric Circuit, has been sawing much wood of late in his office here with the result that his time has been extended by the addition of several more houses in the south and southeast.

He starts sending five acts to the American, New Orleans, Feb. 12, through an arrangement with Arthur B. Leopold (managing the house for Henry Greenwal, the owner). Next Monday Mr. Hodkins will book five acts, including two features, in Pooley's house at Mobile; Mr. Pooley is also negotiating for theatres in Montgomery and Pensacola which Hodkins will book if they are secured.

This will give the Lyric Circuit an entrance into the southeastern section where it has not previously been.

The Sterns, a newly built house in Port Arthur, Tex., opened last Sunday with Hodkins bookings, playing five acts. The Majestic, Chattanooga, which lately started with Hodkins acts is playing opposition to the Airdome, booked by the Interstate people, and another house in Birmingham is playing Hodkins bills, since Monday.

Mr. Hodkins has gone to Texas and other sections of the southwest where theatres on the Lyric Circuit are located. Feb. 16 there will be a meeting in Fort Worth of the several managers who book through his main office here in Chicago.

New Orleans, Feb. 15.

The Hodkins Circuit is to enter New Orleans next season, according to F. B. Furlong, its general manager. Mr. Furlong was here for several days, and, before leaving, will determine upon a site for a modern, fireproof theatre, to cost \$100,000. The Hodkins Circuit is now furnishing the Lyric with vaudeville.

"SMALL TIME" SMALL CHANGE.

In the office of one of the booking agents of the Nickettes and Uniques in and about New York, the collector of house commissions turned in his accounts one day last week.

The agent has some thirty or forty houses that play three and four "splits" on the week. Some play one act, others two and three.

During the past few weeks the house managers have been quite negligent in "sending in" and a collector has been put on the job.

On this afternoon he had made a trip to some dozen or more of the houses. Returning to the office, he stated gloomily "those guys are the slowest ever when it comes to kicking in, and when they do all that they slip you is a lot of chicken feed." Four of the houses visited but two had seen fit to "come across" with the commission account.

The collector dug deep extracting two handfuls of pennies, nickels and dimes, the former prevailing in quantity. With this coin a long statement went as to what acts were paying. The agent busied himself and after a half hour of laborious counting managed to find that one house had paid \$1.01 and the other \$1.80 for commissions of the week before.

EDWARD F. RUSH LEAVES SUDDENLY FOR EUROPE

**Surrounds His Movements With Mystery, Causing
Many Stories to Float About. Said
to Have Quit Burlesque.**

Although there has been no definite deal closed as yet, the indications are that Ed. F. Rush, who has accumulated a fortune of snug proportion in following the burlesque field for many years, will dispose of his holdings in the Eastern Wheel before the next week has past. With this sale, it is expected that Mr. Rush will retire definitely from the burlesque game for all time.

The causes attributed to this move have been flying along Broadway in the form of various rumors. Early last week a booking agent who has been quite close to Rush approached several of the bigger agents in vaudeville and submitted a proposition for them to take over Rush's production of "The Bon Tons."

The figure set could not be learned, but there was some hitch which prevented this deal from going through. Later reports have it that the same agent has interested several burlesque comedians in the proposition and that they, with additional financial backing from a real estate man, have almost closed for the property, and that the contracts are to be signed Monday. With the signing of those papers the new owners will receive immediate possession.

Ed. Rush had already purchased the book for the coming season. It is said that the work is by the author of "The College Girls," but that the same production in use this season will be used for the setting of the next offering.

Mr. Rush was one of the leaders of the uprising against "The Voting Trust" in the Eastern Wheel.

The Columbia Building seemed as a seething caldron Wednesday. There were at least a dozen meetings held in the various burlesque offices.

All sorts of stories were afloat in the corridors that Rush had disposed of all of his burlesque holdings and that Messrs. Jacobs & Jermon had purchased his stock in the Columbia Amusement Co., paying \$1,000 as a deposit on his holdings, valued at \$40,000. This could not be verified in the offices of the company where a record of the transfer would have to be made.

Other stories had it that Rush had gathered together whatever monies he could before sailing on the "Cincinnati" Tuesday. One who seemed well acquainted with the inside facts stated that he understood that Rush had mortgaged his home on West 138th Street to the extent of almost \$15,000, and that he had also withdrawn his deposits from the Commercial Trust Company.

In the Rush office a general denial was given to all of these tales with the exception that Mr. Rush had sailed for Europe. They stated there that he would remain away for not longer than six weeks. His tour abroad was to look

after his interests in a daily American paper (The American Journal) which is to be published in Paris in opposition to the Paris Edition of The New York Herald. And that he would, while abroad, make a hurried survey of the material that might be available for production at the new Apollo theatre on West 46th Street in which he is interested with Max Speigel.

Those that have been approached with a proposition that they buy the production of "The Bon Tons" and lease the mother franchisees say that Rush wanted to dispose of his holdings for the next five years, with the privilege of renewing for two additional years. The price of the production was to have been \$4,000 and the first year's royalty of \$100 weekly on the franchise was to be paid in advance.

At the Rush office it was admitted that the property had been offered for sale last week, but that as the deal that was on at that time had fallen through, Mr. Rush had decided to withdraw the show from the market.

While there are many other yarns spreading concerning Rush's sudden and unexpected departure, one reason having direct bearing is reliably reported to have had a great deal to do with his former partner, Weber, now reported to be abroad, and also in general about the affairs of the Columbia Amusement Co., in which Rush has always been interested to a greater or less extent.

Several of his associates in the Eastern Wheel who believed they were quite friendly with Rush now appear to have decided opinions regarding the mysterious movements connected with Mr. Rush of late.

At the office of the Columbia Amusement Co., Sam Scribner stated that the suit was still in progress, and that he and his associates would not permit it to be withdrawn under any circumstances.

HYNICKA, TREAS. PRO TEM.

Rud K. Hynicka, having consented to look after L. Lawrence Weber's duties as treasurer of the Columbia Amusement Company while the latter recuperates from his illness, has rented Room 404 in the Columbia building, formerly occupied by Fred Irwin and adjoining the Singer-Hynicka offices, for the purpose.

SHOWS IN SUMMER.

The Columbia theatres at New York and Chicago, both Eastern Burlesque Wheel houses, may play shows from that Wheel during the summer months.

Perhaps the plan followed by the Columbia, New York, last summer, of employing the three or four best shows of the season for a few weeks each will be followed.

THEY CAN COME BACK.

To those who think they can't come back, auditors at the Casino, Brooklyn, Tuesday evening should be interviewed.

It was the occasion of a benefit tendered to Charles Daniels, with every seat taken at one dollar each (box seats \$2). As volunteers appeared Jim Lowrie and Frank Evans, who went through the act they have not done for twenty-five years, to the tumultuous applause of the big assemblage. James H. Curtain returned to the stage in the capacity of announcer.

Among other volunteers were John J. Moynihan, Cliff Gordon and the two Dodys (Sam and Dan).

ACTRESS' DIVORCE VACATED.

Chicago, Feb. 15.

Judge Pomeroy, in Superior Court, vacated a divorce which he last December granted to Edna Davenport from Jack Matthews, and gave Adolph Marks, attorney for the husband, permission to enter a defense to the original proceedings.

Miss Davenport entered a suit in both Chicago and New York, claiming sufficient residence in both places to be within the law; as both actions were pending at the same time, Judge Pomeroy reversed himself when the new evidence was submitted.

To further complicate matters it was currently reported that Miss Davenport had recently married Frank Tinney, the black-face comedian, in Portland, Ore., during his present tour of the Orpheum Circuit. Miss Davenport closed with the "Big Banner Show" to make the tour with Tinney, so it is said.

H. (Rastus) Van Avery will have his first eastern showing at the Warburton, Yonkers, next week.



NINA MORRIS

"WHO SHALL CONDEMN?" is the title of a new playlet to be given in vaudeville, one that will serve also to introduce into this field an actress prominent as leading woman in the big productions of legitimate comedy, NINA MORRIS. The play is said to be based on the facts, never disclosed, that surrounded and led up to the recent mysterious death in a New York hotel of a man high up in the world of finance. It is said also to be of tragic quality of the sensational order naturally suggested by such a theme.

"WHO SHALL CONDEMN?" opens at Hammerstein's Victoria theatre for a week beginning Monday, Feb. 27. In her support Miss Morris has Arthur Hoopes and Walter Hoopes in parts that picture closely incidents recognized by those familiar with the real life tragedy.

Miss Morris is remembered for her excellent work as leading woman with Margaret Livingston, and James K. Hackett and in plays under the management of Henry W. Savage.

PROMISED FIVE SHOWS.

The inducement held out to Gordon & North by the Empire Circuit (Western Burlesque Wheel) to retain the firm within the ranks of the Western people for next season, is said to be the promise of five shows. That is, allowing Gordon & North to operate five shows over the Western circuit, an addition to two of their present list of three.

According to report, the promise by the Western Wheel has nearly culminated in to a fact.

"SHANGHIED" "UNCLE JIM."

When Ed. Miner and Tom W. Dinkins set sail for Bermuda for a twelve days' sojourn, James A. Curtin went down to the water's edge to wave them adieu and thereby hangs a tale. The former exchanged a knowing wink and grabbed the unsuspecting "Jim," hustling him on board where they kept him a captive until the boat was on its way. They returned Tuesday.

Mr. Curtin says it was a bold case of kidnapping, but he, since the trip proved an eventful one, is not sorry that he was forced to go. Although he caught a cold from the change of climate and injured his left hip on the return trip and Mr. Dinkins strained several ribs in a fall on the deck, they are telling their friends what a glorious trip they had.

LABOR STRIKE MAY DELAY.

Chicago, Feb. 15.

Resident Manager E. H. Wood, graduate from a circus billing car, has decorated the dead walls and billboard of the town with attractively worded statements that the Columbia will open next Sunday afternoon, but a strike among the workmen may prevent the fruition of the Columbia burlesque people's plans.

Trouble arose over the hanging of some doors. Carpenters claimed that hanging doors was their specialty, but as sheet metal covers the new theatre doors the sheet metal workers thought differently. The builders offered to pay the carpenters full time while the metal workers hung the doors, and made the same proposition to the metal workers. Nothing doing.

The resulting strike may delay the opening, but if the difficulties can be patched up and the house made ready "The Gayety Girls," a show newly organized, will take its place in the Eastern Wheel next Sunday afternoon, presenting burlesque in the very heart of "The Loop."

At the offices of the Columbia Amusement Company it was stated that the new house would positively open on Feb. 26.

"BRIGADIERS" COMEDIAN ILL.

A wire from Milwaukee Monday afternoon apprised the Whallen & Martell office of the serious illness of Al. Patterson, one of the comedians with "The Brigadiers" (Western Wheel). It is doubtful if he will be able to rejoin the company this season.

Margaret Wycherly has been engaged by Leibler & Co. for a principal comedy role in "The Backsliders."

B. A. Myers slipped away to Europe last week.

Bobby Harrington has replaced Ed. Lovette in "The World of Pleasure."

Grace De Mar (no relation of Carrie) is booked solid until next September.

Percy G. Williams leaves next week for Florida. He will return in March.

Frank Ardell has returned east and has effected a combination with Marie Walters.

Dot Duvall, who recently had her shoulder bone fractured, has rejoined "The Serenaders."

Bryon Douglass and Co. open in vaudeville with "Sheriff Bob" at York, Pa., Monday.

Mrs. Sim Collins successfully underwent an operation for appendicitis in Budapest last month.

Frank Milton and the DeLong Sisters have been booked by the Marinelli Agency to open at the Palace, London, June 3.

Donald and Carson were booked by cable Tuesday by A. E. Johnson to open on the Stoll time in England, July 1.

Hilda Keenan, daughter of the famous dramatic actor, will make her debut in vaudeville on Feb. 27, in "Sarah."

John Hogarty, the well-known advance agent, will travel "ahead" of the forthcoming Vesta Victoria world's tour.

Arthur J. Pickens and Co. are "breaking in" their sketch "Freddie," by Harry Richenbach, in Albany this week.

Lester Hatton, the London song writer, is paying his first visit to America, accompanying Clark and Hamilton.

Nancy Withrow, she of the musical monolog, has departed westward to break in a new routine before a New York showing.

Pauline, the hypnotist, has been confined to his apartment in New York through an attack of typhoid. He is recovering.

Williams and Schwartz cancelled at Hammerstein's this week, Harry Williams' voice have not yet come back.

Eddie Jordan, the Chicago agent, after a few days in a real city, took the train for the Windy town early this week.

Actors counting on an early engagement with A. H. Woods' forthcoming production of "The Greyhound," are disappointed. The authors of the drama, Paul Armstrong and Wilson Mizner, have notified Mr. Woods that their play will not be finished for another four weeks.

NOTES

The Shelvey Brothers have consecutive United time for the remainder of the current season, booked through Alf J. Wilton.

It was inadvertently reported that Will Rogers and his "Wild West" act had gone abroad. He is playing in Detroit this week.

Jean Pollard closed with the "Dainty Duchess" company at Providence Sunday night. The Three Lyres joined the company Monday.

Dexter W. Fellows the press agent, now in Pittsburg, will again be in the publicity lineup of the Barnum and Bailey show next season.

Cyril Keightley has been engaged by Leibler & Co. for the principal male role in support of Annie Russell in "The Backsliders."

The Musical Johnsons sailed Tuesday for Germany on the "Kronprinz Wilhelm." They are booked to open in Nuremberg March 1.

Frederick and Heston will be the name borne by a classical singing team that Robert E. Irwin is shortly to offer for vaudeville.

Ethel Mallard just returned from the road after the closing of "The Girl Behind the Counter," will offer a "single" for vaudeville.

Harry Seamon, who has been quite ill for the past month at his home, 1815 Seventh avenue, is now able to be up and around the house.

Mable Brunelle, the daughter of the vaudeville impresario of Mt. Vernon, is having a new act written for her and Harry Fraser, by Havez & Donnelly.

Ernest Pantzer and Co. have been booked by Paul Durand for a European tour, beginning in Paris, Sept. 1, with London and the provinces to follow.

Havez and Donnelly have sold "A Man's Way," dramatic sketch for two people, to T. Hayes Hunter, formerly stage director of Cohan & Harris' "The Aviator."

Sam Myers became ill Saturday night. His condition showed no improvement Tuesday, when arrangements were made to remove him to a hospital.

Albert Von Blene and a sketch, from England, opened at Yonkers this week. There are three people besides Von Blene (not the cello player) in the piece.

Deas, Reed and Deas are considering eastern time. The act has been playing in the west for two years. Lawrence Deas is in town and if arrangements can be made the act will be seen in New York shortly.

Frank Fogerty plays the Manhattan Opera House next week, the first act to have a return engagement there since the Opera House opened with vaudeville.

John K. ("Pookey") Smith, stage manager of the Family, LaFayette, Ind., and Minnie Barth, non-professional, were married Dec. 22 and kept it a secret until last week.

Nonette, Horton and La Triska and the Kraggs Trio sail on the Mauretania Feb. 22. This Saturday the Stellings leave on the Adriatic. The Uessms and Adelman Trio sail in March.

Jean Havez and Leo Donnelly have started in on a monolog for Abe Attell. Titles suggested so far include "How to Hand the Bunk," "The Return Date Grabber" and "Marks I Have Met."

Sharkey, Geisler and Lewis were compelled to cancel St. Louis this week, Mr. Geisler (the pianist) suffering from an abscess on his hand. He came on to New York for treatment.

Mona Mine sails for England on Feb. 25 to look over the musical comedy field, in which Will Fox, her husband, claims she is being sought by a number of London managers.

Official announcement is made that F. F. Proctor will organize a stock company to play at his Park Place Theatre, Newark, for the Summer months, beginning about the middle of May.

Charlie McNaughton, a brother of Tom, may have the principal comedian's role in the English production of "The Spring Maid." Tom has the part over here. Charlie is now playing a pantomime abroad.

Not content with driving everybody out of the lobby of the Putnam Building, the Shanley restaurant people now find fault with the daily congregation along the curb. The police have been notified of the dislike.

Lillian English is appearing in "Adam, the Second," taking Mrs. Matthews part in the Matthews and Harris sketch. It opened this week at Calgary, Canada, on the Pantages time.

Viola Gillette, of "The Beauty Spot" company, has sent out a denial of the printed reports that the woman, killed at Seattle last week, known as Garna Gillette, was Viola's sister.

Mrs. Hawley, who appears with her husband in "The Bandit," slipped on the ice at the stage door of the Colonial, Lawrence Mass., Wednesday night of last week and fell, sustaining a fracture of her right ankle. Owing to the accident, the act was unable to finish out the week and the Great Richards was placed in the position on the bill that "The Bandit" held.

Al. Woods has gone to the rescue of Will J. Block, the theatrical manager, who languished in the Tombs on a charge of placing Fred. C. Whitney's signature to paper on which he secured money at the Hotel Albany.

Augustus Thomas is asking \$1,000 a week for the right to present "Arizona" in stock. Several stock company managers, to whom this price was quoted, "declined with thanks." Some years ago when a similar price was set for stock for "The Christian," the figure was regarded as top notch.

Mary Beadle, who has been playing in vaudeville with James Sydney, was suffocated by gas in a theatrical hotel in Philadelphia, Feb. 8. Sydney was arrested, but as everything pointed to the woman's death having been accidental, he was released. The deceased was twenty-eight years of age, and lived in New York.

Ed. F. Reynard has been booked solid until June 11, next, by his agent, Jack Levy. That week Mr. Reynard closes his season at the Majestic, Chicago. Two weeks later Bianca Frohlich (Mrs. Reynard) returns to the Majestic for an Orpheum tour, also closing her season. Mr. and Mrs. Reynard will motor to New York, thence taking boat for Vienna to spend the summer (with the motor).

Lena Ashwell has received offers to play several weeks in vaudeville before returning to England. Charles Wyndham and Mary Moore, over here to look at "Nobody's Widow" and "The Havoc," were also approached but cannot be coaxed to make the trial. Among the American stars a certain energetic young hustler is after Ada Rehan and Bertha Galland, but so far there has been no encouragement in either case.

McIntyre and Heath will give one or two presentations of their new act ("Waiting at the Church") at the Colonial next week. The latest act is by H. Verner. It is the first in the career of the blackfaced comedians not written by themselves. McIntyre will be seen in the character of a "wench," Heath as a colored minister and Otto Johnson (who will also black up) will portray the role of a reluctant bridegroom.

Arrangements are now approaching a consummation by which Sir Charles Wyndham will receive from Klaw & Erlanger and Joseph Brooks the right to present "Rebecca of Sunnybrook Farm" in one of the actor-manager's London playhouses, to open the latter part of April. In that event the entire American company may be taken over for the English engagement. Sir Charles has been selected chairman of a committee in London that has in charge a gala dramatic performance, which is to be one of the events of Coronation Week. Heretofore an operatic performance has been given chief place on the program for such occasions, but this time the dramatic profession is honored, undoubtedly due to the high standing of Sir Charles.

PARIS NOTES

By E. G. KENDREW.

Paris, Feb. 6.

Some interest has been caused here by the report that Lord Rosebury, former prime minister of Great Britain and Ireland, had proposed to Mme. Cecile Sorel, the well known actress of the Comedie Francaise. At once the English journals despatched reply-paid telegrams to the charming artist, enquiring if it were true. When asked if the Earl had proposed marriage she smiled enigmatically.

Isadora Duncan's series of matinees at the Chatelet have been a success in every sense of the word. She is shortly going on a tour in America.

A new skating rink on the Rue La Boetie, off the Champs Elysees, was opened last week, which makes six in Paris, with none a lasting success.

The works of Henri Murger, author of "La Vie de Boheme," have now become public property. Murger died 50 years ago. According to the present copyright law all literary works are protected in France for 50 years after the author's death. It is said Murger sold his famous book to a publisher for \$97, who made \$200,000 with it.

Dambreville, a well known comic singer, committed suicide Feb. 2. He was aged 64, and no longer meeting with any success on the stage, preferred to disappear. He could have entered the home of the Artiste Lyrique some years ago, but the glare of the footlights was irresistible. Eugene Dambreville was at one time stage manager of the Cigale music hall, then fulfilled same position at Bobino, and later at the new Cafe Chantant Chante-Clair. He has appeared as a singer at all the smaller halls in France.

VARIETY is on sale at the principal kiosque on the main Boulevards, Paris. Back numbers kept at the Librairie Etrangere, 37 Rue Saint Augustin (Place de l'Opera), Paris.

The south of France is much in vogue at this season, and a number of Americans found at Nice is legion.

A new comedy house, named the Theatre des Varietes, has just been opened. At the Casino "Madame Butterfly" is being given. At the Jete Promenade they have a revue, also at the Eldorado; vaudeville show at the Kursaal; "Merry Widow" at the Olympia; at the Opera there is a new work announced, "Dancer of Tanagra." Large crowds at the Casino, Monte Carlo. Weather delightful.

At Cannes last week a man was arrested for playing the bag-pipes on the street. He was accompanying the crew of an American yacht back to their boat, but the music was not appreciated by the local authorities, and they detained the musician for an hour.

VARIETY is on file in the reading-room of the Casino, Monte Carlo.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Bridgeport, Ct., Feb. 14.

Met a man in Waterbury last week named Freedom. He told me jokes with all the finishes wrong. One hour of Freedom was enough for me.

Met a chap from Bosting named Sinclair Sinclair. It sounds like a church revival, whatever that is.

Al. B. White is studying the part of Romeo. He is going to play it in three different companies to my knowledge.

When you are in a strange town you have peculiar thoughts. I've been wondering "Where do all the amateur cornet and trombone players practice?"

Jumped into the United States last Sunday to play the Green Room Club Benefit.

Oh, well, Bridgeport isn't such a large place. Now, you tell one.

Good news for you; Henry Sofranski's son is on the bill with me this week. Who is Henry Sofranski? Well, I am surprised.

There is quite a difference between a regular sailor and a Connecticut sailor. (A Connecticut sailor sleeps on a boat and works on a farm.)

Something wrong with the show business. I've worked two weeks consecutively.

Vincent Bryan's idea of a good time is to be strapped to a chair in a padded cell with 20,000 clocks all wound up and going; to stay in that room for 24 hours and meet your wife's relations.

Two small town rubes meet. 1st Ruben—Cy, where is your boy Hiram?

Cy—He's a play actor. 1st Ruben—Where be he acting? Cy—In vodaville. 1st Ruben—Where's Vodaville? Cy—Some place in Rhode Island. (From whence came the expression "Small time.")

I saw Pat Rooney beat Hoppe at billiards. Goldsmith and Hoppe do a nice act.

The leader of the orchestra in Waterbury has struck a cleyer original and a humorous idea. If any of the songs sung, are stolen melodies, he plays the original melody in his overture. I was a victim.

"The City" played this village the other evening.

A former manager of Jacques', Waterbury, said: It is a very appreciative audience. They applaud with their knees.

"THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY)

One generally associates Billy Gould with classy girls and at last he has found one who poses herself the classiest. In Harriet Lorraine Mr. Gould has a young woman who easily follows Valeska Surratt. For the first gown Miss Lorraine has chosen black satin, made in straight empire lines. A green and gold was a handsome second gown. But it was the white satin tailored suit that made the women in the audience at the New York last Sunday evening sit up. The skirt was narrow and trimmed in white buttons. The coat, with the waist line just below the armpits, had a single black velvet reverse, also one corner turned back and lined with black velvet. A small black hat trimmed in striped black and white ribbon and white aigrettes completed a stunning costume.

Cole and Johnson's "Sambo Girls" (Colonial) wear pretty costumes in the "Phoebe" number. As Spanish girls the dresses are a riot of colors.

When William Courtleigh first produced "Peaches" in vaudeville one of the girls he "tried out" for the titular role was Janet Beecher—and found she wouldn't do. Miss Beecher now is the leading woman in New York's most successful play "The Concert." Miss Beecher was charming as well in "The Lottery Man." Can one be too good for vaudeville? As the wife of the musician in "The Concert." Miss Beecher is attempting a matronly appearance, but it requires more than the streak of grey in her hair to hide her girlishness. And what a gorgeous head of hair Miss Beecher has, and what good care she must give it. The part requires but one gown and for this Miss Beecher has chosen a blue henrietta cloth, made very well, but plain.

When a "single" leaves the Monday morning rehearsal of her music to her maid, the result is so sure it may be anticipated to be disastrous. It happened with Vesta Victoria at the Plaza Monday. Miss Victoria was noticeably annoyed on the stage. It may teach her that she should have her own leader. Miss Victoria is wearing an evening dress, of white satin made princess with a drapery of embroidered chiffon was decorated with a diamond necklace and butterfly.

Black and White are two pretty English nisses who have dressed their acrobatic act daintily. The black and white costumes consist of silk tights, extremely short skirts and sailor blouses. (Plaza.)

When giving afternoon teas no one has anything on beautiful Rida Johnson Young. Last Tuesday she received her girl friends and just a few boys in one of those semi-classic creations which she wears more gracefully than anyone excepting Mrs. Pat Campbell. Of course Geraldine Farrar and Blanche Bates dropped in for a cup

of tea, and Mrs. Chauncey Olcott and Mrs. Howard Estabrook drank two cups. Laura Hope Crews rushed in with Jessie Glendinning around six o'clock, but having attended two other teas the same afternoon couldn't even look at a cracker. Miss Crews is trying hard to get out of the ingenue ranks which she has adorned since the days she charmed us all in Henry V. Donnelly's Murray Hill Stock Company, but if you had seen her at Mrs. Young's tea you would have sworn that not a day had passed since she came out of the west—with the reputation of being the sweetest little girl who had ever played in Frisco's Alcazar.

The reports of dissension between a certain very charming woman now appearing on Broadway and her new husband are only too true, to everyone's regret. And everyone acquainted with the circumstances sympathize heartily with her. Another stage romance shattered.

At Leila Macburney's last Sunday night musicale, Minnie Dupree charmed and surprised everyone by giving three or four child recitations a la Kitty Cheatham. John Mason was so carried away he forgot all the cares attendant upon the production of Gus Thomas' new play, and Avery Hopwood applauded with a zest that showed how glad he would be to have Miss Dupree do one of his plays. Who knows?

The Rexos (Colonial) dress their act in an attractive manner. The woman wears a short, light-red skirt and coat heavily embroidered in gold and trimmed in ermine. The man wears tights and jacket in same coloring.

I heard a story about a vaudeville critic that's funny enough, though the critic denies the truth of it. Of course, that's expected. A big act lately appeared in one of the Broadway vaudeville theatres. Toward the middle of the week the critic called up the female star, and offered congratulations of a very hearty nature over the wire. The star returned thanks, and the conversation ended. No "business" was talked about (some critics do think of business, you know. Their criticisms bring little salary, but I understand the commission on advertisements is rather high just now). The next week the act was playing at another New York house. Again the critic called up the chief woman. He asked her if she didn't care to advertise, a page or a half page, or anything. "What good would it do me?" replied the star. "Your paper doesn't reach the people I know and who I would want to read my advertisement." "Do you mean that?" asked the critic. "I certainly do," replied the actress. "Then, Miss Blank," said the critic, "I take back every nice thing I said last week about your act. I think it is rotten."

YOUR IDEAL VAUDEVILLE BILL \$200 IN PRIZES

\$100 for the best bill submitted; \$50 second prize; \$25 third prize; \$15 fourth and \$10 fifth.

SELECT YOUR OWN JUDGE

There is but one more week for the publication of the coupons in the Ideal Bill competition, the contest closing with the next issue of VARIETY, Feb. 25.

There has been no great change in the balloting for Judge, William Morris still leading.

The following letter has been received:

Denver, Feb. 9.

Editor VARIETY:

Speaking of Ideal Bills, I want to tell you of an Ideal Bill that played the Grand Opera House, St. Paul, Minnesota, way back in 1895, when vaudeville was just breaking over the horizon.

The bill ran as follows, in this order:

Montgomery and Stone (in black face).

Conroy and Fox.

always did. His famous collection of nothing).

Irene Franklin was the hit of the bill by all odds and I recall that she sang "Keep Those Gates Ajar."

Perhaps you will admit that this bill presented right now would be a hummer. At that time the artists were little known with the exception of perhaps Hallen and Fuller who had been around for some time in their own show and with Joe Hart as Hallen and Hart.

With the exception of Al. Stinson who has gone to rest and Conroy and Fox who have passed out of vaudeville, everyone of those men-

VOTE FOR JUDGE

(Votes received up to Feb. 15, a. m.)

WILLIAM MORRIS	5412
PAT CASEY	4761
PERCY G. WILLIAMS	4237
JENIE JACOBS	1143
GEO. F. DRISCOLL	656
MARTIN BECK	613

tioned are headlining bills in the best houses. I think I remember that Wood and Shepard are also of the past.

This bill was organized in Chicago and played two weeks (one each in St. Paul and Minneapolis) and was a record breaker for attendance.

Yours truly,
Nelson Haight.

P. S.—I was stage manager.

All bills to be submitted and votes for Judge must be in the New York office of VARIETY not later than March 6, to be counted. The vote for Judge will be announced in the issue of March 11, and the Ideal Bills selected for the prizes a week or so later.

"WILD WESTS" IN EARLY CLASH.

Washington, Feb. 16.
This town is likely to be the scene of an early season clash between Miller Bros. & Arlington's "101 Ranch," "Wild West" and the "Two Bills" show. As Buffalo and Pawnee Bill will not this spring play Madison Square Garden, the opening of the show will, of necessity, be under canvas.

Philadelphia may be the opening stand (although Boston was the first reported), but Edward Arlington, anticipating that Washington may be selected, has arranged to bring "101 Ranch" in here at a date which he hopes will anticipate the "Two Bills."

Should the "Scout" show finally decide to start the season in Washington, the "Ranch" show will be here to oppose it.

CIRCUS NOTES

OPENINGS FOR RINGLING SHOWS.

Chicago, Feb. 16.

The Baraboo Bros. have decided, according to good information, where their three shows will open the coming season. In Madison Square Garden will be the Barnum & Bailey show, for the customary New York City circus season.

The Ringling Show will open at the Chicago Coliseum and to open under canvas will ship to Zanesville, Ohio, where the tents will go up April 26. The show will work east to make some sections of the territory ahead of the "Two Bills," which will open the Wild West season under canvas and be earlier ready for the road than when the Buffalo Bill outfit opened at Madison Square Garden behind the circus.

The Forepaugh-Sells Show will be shipped from winter quarters direct to St. Louis, where a week's engagement will start the season for the third Ringling Bros. organization.

WIRTH'S TROUPE.

The Flying Jordans, Adelaide Trio, Mile. Onika Meers, Danny Ryan and Kitchen and Foy will leave New York Feb. 18 for Vancouver from whence the performers will sail for Australia to join the Wirth Brothers' circus.

Harry Allen signed most of the acts for a year's engagement with the "white tops."

NO ROPING CONTESTS.

St. Louis, Feb. 15.

A special dispatch from Oklahoma City says that amusement promoters are taking a more serious view of the anti-cattle roping bill which the lower house of the Oklahoma Legislature has passed.

The measure prohibits cattle roping contests and though at first regarded as a joke, now threatens to become a law.



DIMINUTIVE ISABEL D'ARMOND

Next week at the FIFTH AVENUE will witness the first New York showing of the former musical comedy star, ISABEL D'ARMOND, who will appear there in a new vaudeville offering, assisted by George Moore. Miss D'Armond has been playing the big time in the outlying districts for several weeks past, whipping her present skit into shape, and if advance reports are any criterion, her New York showing will win new laurels for her.

EDWARD SCORES A "SHUT OUT."

In making his railroad contracts for Miller Brothers & Arlington's "101 Ranch" Wild West, Edward Arlington scored a big beat in being the first showman of the year to deal with the New York, New Haven & Hartford Railroad.

There is a rule of that road which provides that three weeks must intervene both before and after a circus of any kind shall be hauled on their rails before any other show can be carried over the road.

The "101 Ranch" Show will be the first in and a string of unusually good towns are thus tied up for the Oklahoma outfit under assured protection.

THOMPSON STAYS WITH "RANCH."

The "cook-house" report of the winter rumor mongers that William C. Thompson would transfer his newspaper abilities from Miller Bros. & Arlington's "101 Ranch" to Buffalo and Pawnee Bill's "Wild West" is asserted by Edward Arlington as without foundation of fact.

Thompson was principal press agent with the Pawnee Bill show when Arlington was interested with Major Lillie, going from his position as press agent of the New York Hippodrome.

When Arlington hooked up with the Miller Bros. the position of "story man" was given to Thompson and he has since remained in Arlington's employ.

Major Lillie did negotiate with Thompson for the "Two Bills," but an agreement was not clinched and Thompson will, therefore, be in his usual position with the "Ranch" show the coming season.

MAIN GOING OUT AGAIN.

Chicago, Feb. 15.

Walter L. Main was in town recently arranging to hook up a small circus to bear his name this summer. Main has been out of the game for some time and expects to "come back" right, but in a small way. The Coulter & Coulter Dog and Pony Show is framing up at winter quarters in Lancaster, Mo. Circus features will be added to the animal displays, bringing the outfit up to twenty-four cars. Thomas Hargraves is assembling an eight-car show at Hammond, Ind., for next summer's tour of lots in this vicinity.

COL. FRANKLIN MAY COME BACK.

Chicago, Feb. 16.

It is reported here that Col. Wm. E. Franklin is occupying some of his winter vacation at his home in Valparaiso, Ind., in considering propositions to reconsider his determination to retire from the circus field for good. His engagement as general manager of the Sells-Floto Show ended with last season and Col. Franklin then said he was off the road for good and all. But the Robinson Famous Shows have made him a proposition which may lure him. There has also been an offer made for him to concern himself in the Campbell Bros.' Show.

MY IDEAL BILL IS

1.
2.
3.
4.
5.

Intermission.

6.
7.
8.
9.

Name

Address

Town or city

Write in name only of act.

Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, male or female, connected with an agency may be voted for.)
(No vote for a professional or newspaper man will be counted.)

Wood and Shepard.

Irene Franklin.

Hallen and Fuller.

J. A. Murphy (Murphy did a monologue and introduced his famous "Legit's" dance).

Felix and Cain (George Felix now of Felix and Fuller).

Knox Wilson.

Stinson and Merton (Al. Stinson was doing then the same act that he

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. 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 privilege of it again.

Superior, Wis., Feb. 6.

Editor VARIETY:—

Please accept thanks for publishing my letter in reference to "The Writing Dog."

Appreciating your comments as well, I will answer questions asked.

I doubt very much if my brother ever heard of "Marvellous Dick," for the fame of a Paris success does not reach Berlin as quickly as New York. Besides he is a busy man.

When I first heard of "Marvellous Dick" I believed it was an act like "Pilu."

I did not acquaint my brother with the full details and whenever offering the act for sale I just described the effects, not the modus operandi. Miss Lorraine and J. W. Gorman, Boston, (not to be confused with Joe O'Gorman, London, present husband of Miss Lorraine) are the only ones I took entirely into my confidence.

Mr. Buckley is a dog trainer who played the Pantages Circuit last season. All thought well of the act, but my price did not suit.

The former manager of "Barowsky's Circuit" in China is now with his wife on the S. & C. Circuit. Meeting him on the train recently, he told me that "Ling," a Chinese who worked for me in China, had told him that Miss Lorraine had told him in London how "Menetekel" is worked. I forgot the name of the gentleman. He is on the same bill with the Jungman Family. That story made a trip around the world.

Now I ask you: Supposing you wrote a play and offered it to various managers, who considered it great, but refused to pay the price. Some time later your play is produced by another party, would you tear up your play?

Awaiting your further comments, I remain,
William Berol.
("Menetekel.")

(The above was written by Mr. Berol replying to comment on his letter in VARIETY, of Jan. 28, '11, relative to the position he would occupy, did he play a "writing dog," following the appearance of "Marvellous Dick," presented by a Miss Lorraine recently at Chicago. Mr. Berol alleged that he had conceived the idea of a "writing dog," and also alleged that Miss Lorraine, to whom he had imparted the secrets of the workings, had seized upon the idea, becoming the first to exploit it, Mr. Berol abiding his time as he thought to the best advantage of himself. Contained in the letter as well is information as to how Mr. Berol is working his present act, "Menetekel." The same principle, Mr. Berol claimed, was to be applied to the "writing dog." His description of the working of "Menetekel" agrees with that un-

derstood among magicians and illusionists as the method applied, and it likewise agrees with the private report VARIETY received at the time "Mysterious Dick" was first shown in Paris, as to the manner in which the dog was worked. It seems to follow that unless Miss Lorraine can or cares to offer an explanation in refutation of Mr. Berol's statement, she is presenting an act undoubtedly based upon his idea. Under the circumstances, and providing Miss Lorraine does not show she is entitled to the moral possession of the "writing dog act," Mr. Berol has every good right to present a "writing dog" turn as his original property.—Ed.)

Melbourne, Dec. 5.

Editor VARIETY:

We are in receipt of information that Henderson and Thoman billed themselves as "Tanglefoot Dancers" at the Miles theatre, Minneapolis, week Oct. 15. This is our original billing. They have no authority to use same.

It seems strange that every time we leave for another land, somebody "chooses" our billing.

Daly and O'Brien.

New Castle, Australia, Dec. 29.
Editor VARIETY:—

In VARIETY, Nov. 26, (Australian Notes), it says that Gray, of Gray and Graham is a "knocker" and that Tom Armstrong, of Armstrong and Verne, is the one who said it. Do you call a man a "knocker" when he comes to Australia and sees this same A and V act use, besides others, Cameron and Flanagan's "Dressing Room" act, and Lucy and Lucier's full act and Wise and Milton's act, and Daly and O'Brien's finish, and parts of my act.

After I got here I made so much trouble for him, he at once wrote to Barrett to pay weekly for his "Battle of Too Soon," but he played seven months in New Zealand before. How did he get this act in the first place, and how did he get the other acts?

Miss Verne said she had traveled a good many miles for ideas and took anything she liked to use out here. Collins and Hart's act they used, then sold it to another act in New Zealand. Still they call me a "knocker" because I am trying to have the managers stop them.

All the Australian acts stay eleven to twelve weeks in a house, and must change every week.

I have all the programs of the acts this team put on, and will send them to VARIETY, if the paper wants them.

Fred W. Gray,
(Gray and Graham).

Ft. Worth, Tex., Feb. 1.
To my professional friends:—

I, the wife of the late Frank R.

Blitz, am financially embarrassed, and any help that you can extend to me would be thankfully received.

I cannot get work in my line (advance and press work) until spring. Should anyone know of anything please let me know as I need the work.

I know that a great many people will be surprised to hear that Mr. Blitz died a poor man, but he was sick for years, and money went for doctor and medicine, and the support of his mother.

I am now without a dollar so you see I need help.

I do not go with the "Little Russian Prince" this season.

Yours in grief and sorrow,
Mrs. Frank R. Blitz.
(Aunt Lou.)

1106 Lamar st.

Editor VARIETY:—

In a review of the Colonial program VARIETY said the "Apache" dance was taken from Kelly and Kent's "Bowery Spiel."

At least give credit where credit is due. I am not looking for any advertising, as I have been off the boards for the past six years and now own and manage my own theatre and never intend to return to my former vocation, but I wish to emphatically state that I, Thomas DeForeest, of the one time Whirlwind DeForeests, was the originator of all style dancing in waltz position, which was first produced by me twenty-three years ago at the Old London Theatre.

I am the originator of all these "whirlwind" dances, also originator of the "Bowery Spielers" and "Hypnotic Limber Tough Girl," which I introduced in our routine of imitations of different style dances seen in the ball room, viz., the "Dutchman," "Dude," "Swell" and "Tough." Our stuff was pirated shortly after it was produced, our "limber girl" number being used in a fainting scene in a big Broadway production.

Thos. DeForeest.
(M. T. Jones.)

GETTING A START IN VAUDEVILLE

Lumbago, Minn., Feb. 12.

Dear Ed:—

The week in Broadaxe was dreary. The show at The Gem ground along all day. First a picture, then an act, then another picture and another act, until the five acts had appeared; then all over again. The Crystal across the street was conducted the same way. The admission was ten and twenty cents, but no one ever bought a twenty-cent seat. They came in for ten cents and the minute the lights went out for the pictures they hopped into the twenty-cent seats.

Everybody around the house was related to the proprietor. His sister-in-law sold tickets, uncle tended the door, aunt played the piano (horror), nephew ran the stage, and the stage manager's wife attended to the props.

The audience drifted in and out, read newspapers and ate lunch but not a laugh or a hand out of them. I never could understand why people

will pay to go in a theatre and then try to read a newspaper in the dark. I never saw the proprietor but once and then I met him at the laundry. I said good morning but he looked so mad about it I was sorry I spoke. They say he is very peculiar, but a regular "Prince" when you get to know him. The royalty I have met in show business has been rather disappointing, managerial "Princes" in particular.

Saturday night finally showed, and a little old man came around with a leather bag and paid us off in nickels. McPhatter's cousin that runs the Hotel St. Dennis presented our board bill at the box office but was refused payment because he never gave any laundry work to our manager.

When you play a whole week without getting a laugh or a hand it makes you wonder whether you are good. I asked several on the bill if they could suggest anything to improve my act. One said to cut out the dancing and do more singing. Another said cut out all the talk and do more dancing, as it made more noise and kept the audience awake, and another advised me to do a straight banjo turn as it did not depend upon the English language and was easier than telling jokes to empty seats.

Late in the week we got a letter from The Jasbo Agency offering us a week in Lumbago, Minn., for our double act. The fare was \$10.75 each, but we were advised to take it because there was such a lot of work from there clear out to the coast. The letter stated that we could book the Grommet Circuit as far as Ox Jaw and then connect with the Siwash tour, after which we could play twenty weeks on the Salmon circuit. The railroad fares would not amount to any thing for we could get cheap round trip tickets as soon as we arrived in Lumbago.

When Pickitt, McPhatter and I talked it over, Pickett said he didn't care much about going but did not like to throw me down. Then McPhatter said he would take up the time with me and no one would know the difference for although Pickitt and I had been a team for several weeks we had never done our double act.

Pickitt loaned McPhatter \$5 towards his railroad fare and had enough left to get back to the Gus Sun territory. McPhatter sold his trunk for \$3.00 and packed his wardrobe and props in a barrel which he shipped ahead by express. We left Broadaxe Sunday morning and arrived here Monday night. We open Friday matinee and close Thursday night so as to make the next town to open Sunday. We have three days to fix up our act before we open here, I will let you know how we make out.

Neucom Pyker.

(McPhatter and Pyker.)

WIFE IN HUSBAND'S SKETCH.

Chicago, Feb. 15.

Mary Cross, wife of Frank Sheridan, is billed to open tomorrow at the Willard (a 10-20) in "The Dorellet," the sketch of life's sunny side which Sheridan formerly played in the Morris houses.

NEW ACTS NEXT WEEK

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

Harry Kelly and Co., Hammerstein's.
Ellis and McKenna, Hammerstein's.
Phina and Co., Hammerstein's.
3 Ravens, Hammerstein's.
Orpheus, Plaza.
Benson and Bell, Manhattan O. H.
Great Atlas, Hippodrome.
Sisters Blumenfeld, Hippodrome.
Amelia Stone and Armand Kallsz, Colonial.

Bernard and Dorothy Granville.
Songs, Talk and Dances.
17 Mins.; One.
Bronx.

Bernard and Dorothy Granville have their first New York showing at the same house where Bernard Granville made his Metropolitan debut some time back as one-half the team of Granville and Rogers. Granville is a versatile chap, looks well, has a pleasing personality. Possessing a good voice, he can also tell a story well, and is a dancer of unquestioned ability. Dorothy Granville is a sweet little girl, inclined toward the plump. With a pleasant smile and a likeable quiet manner, with voice enough for the work attempted, Dorothy is an altogether capital partner for her brother. She wears three beautiful ankle length gowns. Granville again wears the exaggerated Eton outfit. The specialty as it stands will please. It is away from the usual mixed team offerings, containing variety and a bit of novelty, but with some rearrangement the turn could hope for better positions on the bigger bills. The Granvilles were "No. 2" at the Bronx. They should be able to arrange a specialty that would place them well down on the best of programs. Work, in the natural course, will probably bring the changes. *Dash.*

Roberts' Rats and Cats.
13 Mins.; Four (12); One (1).
Hammerstein's Roof.

In this act Roberts has a novelty, to say the least, and one that should find no end of work if the natural prejudice against the rodents can be overcome. The thirteen minutes that Roberts holds the stage are devoted mostly to putting the rats through tricks. Two beautiful cats have but little to do except fill out the picture, effecting a scene quite of the Biblical verse of the lamb and lion living together. The act carries no end of bright looking paraphernalia. The rats perform all sorts of tricks, including rope and wire walking. At the finish in "one" a "slide for life" with one of the animals clinging to a small trapeze makes an applause ending. *Fred.*

Webb Trio.
Acrobatics.
8 Mins.; Four.
Hammerstein's Roof.

Two women and a man. The larger of the women and the man do all the understanding while the lighter, who seems but a child, does all of the aerial and handstand work. The routine is effective and the act is one that will fill the closing position on any "small time" bill. *Fred.*

Dr. Cook.
Pictures and Talk.
57 Mins.; One.
Manhattan Opera House.

Dr. Frederick A. Cook discovered another cold spot Monday, when he landed upon the stage of Manhattan Opera House. During the dialog (read from manuscript) that the Doc prefers be called a lecture, he mentioned Mr. Hammerstein was not paying him one dollar for this week's work. Then the housed warmed up and applauded heartily—probably for Hammerstein. Doc Cook talked his head off, but said nothing. And the funny part of it is that Doc still seems to believe he discovered the Pole. According to Doc there was a fellow named Lieut. Peary, and this Peary was certainly one cuss, if you will accept the Doctor's word for it. It was Peary all over the ring, from the bell to the finish when the audience was on the floor gasping, wondering what Dr. Cook had been talking about. It was the same in the moving pictures. They came first, and only ran for twenty-six minutes. It was long enough to have taken a picture of a trip from here to the Pole, but the only view of the stick was some painted ice, an Esquimaux waving our grand old Stars and Dr. Cook making a bow to an imaginary crowd a few thousand miles south. A lecturer explained the pictures. It sounded like a Goldberg "Foolish" cartoon. "Said Doctor Cook, as he arose to his feet," announced the lecturer, and to permit at least that man to stand right with the crowd on anything he said, Doc Cook arose to his feet—in the picture. While talking, he stood up. The lecturer introduced him. Whoever the lecturer was, he must have been selected by the liquor dealers in the neighborhood. Even Doc Steiner (given the degree of "Doc" through having discovered foreign acts working for the opposition) said he would have to fall off the wagon just once anyway. It was thirty years since Doc Steiner had had a drink—of water. Doc was so excited when he tried to tell someone what he thought of the act that the ushers ejected him for hissing. Toward the finish of the "lecture" the audience commenced to weary to the extent of a slight disturbance in the rear. It quickly passed over. Doctor Cook makes a very poor speech, or did Monday p. m., and after that, he said nothing but what has been printed in the newspapers. Lieut. Peary certainly did get his from the Doc, but at that, it wasn't a bad little ad. for Peary. Doc says if you want to find out whether he located the North Pole, read the Herald of December, 1909. That's the nearest he got to the Pole on the stage, excepting that one picture. Doc blew up, even as a "freak act." *Time.*

Dreano and Goodwin.
Singing and Dancing.
13 Mins.; One.
Union Square.

The man in eccentric make-up registered an emphatic hit with his loose dancing and acrobatics. The singing is of secondary consideration. The woman makes several changes of costume. She dances acceptably, but it remains for her partner to put the act in right with the audience. *Mark.*

Mlle. Mina Minar and Co. (20).
"The Darling of Paris" (Pantomime).
28 Mins.; Full Stage (Special).
Orpheum.

In the "Darling of Paris" G. Molasso has given vaudeville a pantomimic offering miles ahead of anything this producer has heretofore presented. It would be hard to conceive the elaborateness of this offering from mere paper. "Gorgeous" expresses all that may be said. Morris Gest is sponsor for a piece he can well be proud of. As is customary with all pantomimic offerings the program carries a synopsis of the play, but even were this not in evidence, the story would be quite discernible, so perfect is the pantomime. The story deals with a reception given in honor of Radia Vasdor, "The Darling of Paris" (Mlle. Minar) at the Palais de la Danse. At the affair there are two suitors for her hand, Cornello Boris (Angelo Palange) and Pompeus Castros (Jules La Barbe). Radia favors Cornello. This angers Pompeus. He attacks the girl, who is rescued by the favored one. Pompeus then challenges Cornello to a duel. In the encounter Cornello is wounded. Pompeus, thinking that he has killed his rival, flees. Radia enters and, believing her lover asleep, tries to awaken him, but finds the blood stains and calls the guests. Cornello is removed to an upper room. Pompeus returns to mock Radia, who secures one of the foils with which the duel was fought and stabs him to death. The police enter and she confesses. Her confession is interrupted by the return of Cornello, who staggers in and takes the blame upon himself, saying Pompeus was killed in the duel. A beautiful waltz strain runs through incidentally. It is called the "Minar Waltz," and will bid fair to rival that famous strain which made "The Merry Widow" world-famous. During the entire piece there is much dancing, in which Mlle. Minar stands forth as the premiere. A comedy vein is also in the playlet, two characters of the Alphonse and Gaston order (Jimmie Fox and Jack Marcus), managing to provoke much laughter by their antics. Among the principals the work of Mon. La Barbe and Sig. Palange stands forth as worthy of comment. Also that of Fermin Ruiz. Ten show girls are statuesquely stunning and possessed of beauty. Clad in costumes that set off these features to advantage, they are as good to look upon as any collection yet presented in vaudeville. The scenic setting is truly a revelation and it received a round of applause at the raise of the curtain. At the close the act was accorded with eight curtains, none forced. *Fred.*

Kaiser's Terriers.
12 Mins.; Full Stage. Open in One.
American.

Kaiser's Terriers opened the show at the American and did very well, indeed, for that position. The dogs are well groomed and well behaved and go through their tricks with little or no coaxing. For the opening position the act is all right. The turn would do very well for the smaller houses. *Dash.*

"Honor Among Thieves" and Uyeno Japs are new acts appearing next week at the Hudson, Union Hill, N. J.

Frank Keenan and Co. (8).
"Man to Man" (Dramatic).
28 Mins.; Four (Special Set).
Fifth Avenue.

Frank Keenan tried another dramatic sketch on New York at the Fifth Avenue this week. The new playlet is by Oliver White, and at times is intensely dramatic. While it does not come quite to the mark which Mr. Keenan set for himself in "The Oath," it will serve its purpose. "Man to Man" is the title. It is called a sketch of New York City life. In actual detail there are several slight faults, for since the Board of Health of this metropolis has taken it upon itself to immediately take all cases of diphtheria to contagious disease hospitals there is no chance for a little child to be lying in a tenement suffering from that malady. Mr. White has written a story that smacks strongly of socialism and carries as its theme the oppression of the poor by capital. The scene is in the office of a physician whose specialty is diseases of the throat. The set is rather elaborate. A snow effect is visible through a large window. At the rise Miss Truman (Sadie Williams) a maid is setting the room to rights. The one fault with "Man to Man" for vaudeville lies in the fact that it is slow in getting started, there being fully twelve minutes devoted to telling the gist of the story before any real action takes place, although once under way it becomes gripping and growsome. The cast with which Mr. Keenan has surrounded himself is a worthy one. *Fred.*

McKee and Lavigne Sisters.
Singing and Dancing.
12 Mins.; One.
Chicago.

This act is a departure from the customary "three" formation. There is an absence of conversation and the usual frame-up. The girls previously worked as a "sister team"; McKee has been added as a strengthening feature. He builds up the act considerably through his excellent singing and good appearance. The girls attend to the dancing, McKee changing costumes along with the girls. Just now the routine could be improved upon. The three open for a song with the man in soldier cloths. One of the girls accomplishes a change without leaving the stage, remaining to sing, very agreeably, an Irish ballad. She is joined by her sister for a duet song and dance. Here it would be better to present McKee for a song, using the same change and material which he later introduces. It would break the monotony of one of the girls being continuously in the first half of the act. Then the girls might do their song and dance, having had opportunity to change, and the finish could fall as at present with all three in evidence. There is lively action, pleasing song and good dancing throughout. The girls are pretty and clever and McKee serves just the purpose needed. They constitute a trio worthy of continual employment and steady advancement in houses where their style of an act (good class and style) is appreciated. *Walt.*

Jere Grady and Co. (2.)
"The Butterfly" (Comedy).
 16 Mins.; Full Stage.
 Alhambra.

Jere Grady and Co. are playing "The Butterfly" for New Yorkers this week. If the sketch has not been seen in vaudeville before then something vastly similar has been offered. Jimmy, the son of a wealthy contractor, becomes enamored of an actress called "The Butterfly." The actress likes James, too. They become engaged. The father cares not for footlight favorites, and goes to the actress' dressing room to try and buy off the Butterfly. The actress consents to break it up. While father is secreted behind a screen Butterfly throws it into Jimmy. Son discovers father and is led to believe that father is his rival. With an "Oh, father, how could you?" he exits and pop proceeds to hand over \$5,000, agreed as the amount Jimmy was worth to the Butterfly. The actress slides in with a little melo here and states she is a woman, e'en though an actress, and money cannot make up for what she thinks of Jimmy. Pop repents and insists James come back and marry the Butterfly. There are some bright lines in the piece and a few laughs scattered here and there, but it is not quite strong enough. It just misses the big laugh thing that would be necessary to assure it the solid vaudeville success. Jere Grady plays the contractor, doing the wealthy Irishman nicely, although not quite getting the spirit of the thing. The supporting company also falls a bit short. That is the impression left by the entire sketch; it falls a bit short.

Dash.

Rolllicking Four.
 12 Mins.; Four (10); One (2).
 Hammerstein's Roof.

While the Rolllicking Four do not rollick very much, they qualify as a "straight" singing organization that will easily win out on "small time." The women look particularly well in evening costume and the men do very well vocally. The soprano is a corking artist and should be given an opportunity to display her voice other than in the quartets. This might be easily accomplished by cutting the bass solo. Two semi-classical numbers in harmony are used to open, followed by the solo and the close is a medley of popular airs, ending with "Yum, Yum Tree." The taller of the men should go in for more comedy, as what little he attempted got over very well.

Fred.

Scott Proven.
Musical.
 11 Min.; One.
 Gane's Manhattan.

A typical Scotchman, arrayed in native dress and having a delightful accent, Scott Proven is a capital entertainer. He uses no bagpipes, but gives an excellent imitation of the instrument on his violin. Proven closes with a Scotch song which is well rendered, although his voice is of ordinary range. It is with the violin that he scores, his imitations and "Annie Laurie" bit going big.

Mark.

Klein Bros. and Brennan.
 Songs, Talk and Dances.
 21 Mins.; One.
 Bronx.

Klein Bros. and Brennan are billed as late features of "In Panama." The billing doesn't mention whether this includes Miss Brennan. The Kleins followed the Rogers Bros. in that show. It is likely that Miss Brennan played with them. The trio have taken their vaudeville offering from the musical comedy. They open with one of the show's song hits accompanying it with a neat dance. From this they go into talk which leads to the donning of the "Admiral Day and Knight" uniforms by the men. During the changing Miss Brennan sings alone, something which Miss Brennan should not do. It proved how far good looks and personality will go, when she got away with the song. The men return with more of the comedy talk and then the trio with Miss Brennan in evening gown (she appeared first in a tailored suit) go into a burlesque grand opera bit. "Colon Town" makes the finish. It is this number that sent the act over to an applause hit. The number was given in capital style and showed the men to be first rate dancers and threw light on their real strength. Singing and dancing only should be the motto. The talk, although good enough in its day, is now as poor as it is handled. The burlesque opera should be dropped altogether. The act is running too long and this would cut it down to about the proper length. Fifteen or sixteen minutes, plenty.

Dash.

Jessie Edwards.
Dog Act.
 15 Mins.; Full Stage.
 Chicago.

Seven Pomeranian Spitz dogs, white as snow, long haired and beautiful, are used in this prettiest of canine displays. Miss Edwards is a stunning girl, comely faced and of statuesque figure. She dresses in white uniform, with high-topped boots and close-fitting trousers, presenting an attractive figure as she gracefully moves about the stage. Backing the act is a "panorama" curtain of black satin which throws into clear relief the white dogs and their trainer. A black dog is used for comedy, and clowns well. The Pomeranians, however, are the beauty of the act; their tricks are not of a very difficult order, but they work smoothly and form part of one of the prettiest "sight" acts imaginable. The act could serve as an attractive number on any bill.

Wait.

Ruby Caldwell.
Singing and Dancing.
 7 Mins.; One.

Toe dancing is featured by this young woman, who opens with a song that was well received on the "small time." She has a good voice, enunciates well, but could make a better impression by using another number as her foot work is of ordinary proportions. A different style and color of dress would also help.

Mark.

Lew Adams and Dave Scheffer have formed a partnership and will present a new character skit in vaudeville.

Fred. Wright, Jr., assisted by Claudia Clark.
 Songs and Dances.
 17 Mins.; One.
 American.

Frederick Wright was imported from England by Charles Frohman for the "Our Miss Gibbs" production. The show fell down. Mr. Wright will be fortunate if he doesn't do that in vaudeville with his present offering. The comedian is rather unfortunate in his position on this week's American bill. He is following Clark and Hamilton and Felix and Calre, both acts of the musical comedy brand. It is Bert Clark who makes the going hard for Wright. Clark is doing just the type of Englishman American audiences like. Also he is too strong a comedy for Wright to follow. Wright did five numbers. In two he was assisted by Claudia Clark, a good looking girl with a pretty voice. Her appearance helps greatly. Wright has a good idea of how a song should be delivered and were he saddled with the proper material might be able to put it over. His present layout is not strong enough, however. The songs are old in both melody and lyric with one or two possible exceptions. They have probably been taken from shows that Mr. Wright has been with. He is an excellent dancer, but does not show it properly for the best results. If his intentions are to remain in vaudeville he will have to offer something better. The house received the offering coolly and with indifference.

Dash.

"Le Complice."
Theatre Michel.
 Paris.

This little house, managed by Michel Mortier, produced a new program of short plays Feb. 2. In one Miss Bennett, an American girl, debuted in Paris. A kind of Raffles seizes the opportunity of robbing a house while two lovers are engaged in a clandestine meeting. He then denounces the man as the thief. The supposed burglar is tongue-tied, for he cannot prove his innocence without dishonoring the married woman he has come to see. He therefore suffers in silence. The plot is not new, but well told. Another piece presented called "Le Vellier de Nuit" is by Sacha Guitry, son of the well-known actor. It is the well-worn story of the old lover and young mistress, who carries on with a handsome artist. Sacha played the painter, and Mile. Lyses (in private life Mme. S. Guitry) that of a sour-tempered but faithful maid of all work. The acting and sketch were favorably commented upon.

Ken.

Goodall and Craig cancelled Fall River for the current week, both suffering from colds. They open in New York Monday.

Victor Hollaender, composer of "The Big Revue 1910-1911," now running at the Metropole Theatre, Berlin, has signed to write exclusively for Jos. W. Stern & Co. In addition to being a composer of note, Mr. Hollaender is said to be one of those picturesque conductors. He has written several numbers that are well known in America.

O'Brien, Havel and Kyle.
"Monday" (Comedy).
 24 Mins.; Full Stage (Special).
 Orpheum.

Exactly twenty-four minutes of laughter and smiles are in the new offering of O'Brien, Havel and Kyle, at the Orpheum this week. Will M. Cressy, author, has taken Hammerstein's Victoria on a Monday morning for his plot. The theme is a travesty of the "freak acts" that have been playing that house in the past two or three years. "Monday" is supposed to review the trials of an artist on arrival at the theatre, where she is unknown. The headliner is a snake dancer. Tom O'Brien-Havel is the Mopupus and head usher, Arthur Havel is the call-boy, and Miss Kyle the headliner. The run revolves about the attempts of an artist on arrival at the theatre, where she is unknown. The headliner is a snake dancer. Tom O'Brien-Havel is the Mopupus and head usher, Arthur Havel is the call-boy, and Miss Kyle the headliner. The run revolves about the attempts of the "small time" headliner made a big time star over night, to act as a "regular." The two boys "kid" her and finally tell her that the proper caper is to give a tryout in the green room for their benefit. With the windup of the "try out," the boys join in and add to a strong finish. The "stuff" is rather "fly" and at "The Corner" would manage to get to all of the regulars, although much of the value was lost on the Brooklyn audience. Despite this, there was enough of vaudeville comedy to earn a lot of laughs and gain a big applause finish.

Fred.

Naval Trio.
Comedy Singing.
 14 Mins.; One.
 Hammerstein's Roof.

The basic idea of this act is quite new and therefore the boys got a start on the audience which, however, soon wore off and the last number could not save the turn. What seems to be most needed is stage management. The boys dress neatly, one as an officer, another as a seaman (both "straight") and another seaman who does German comedy. The latter has taken the better parts of the monologues of Cliff Gordon and Billy K. Wells and placed them together. Those out front quickly became aware of the "copy" and he was applauded off. The officer who is a high bass should attempt a baritone solo rather than "Asleep in the Deep" in the low key, which is beyond his vocal capabilities. The tenor does very nicely and should be permitted to finish his solo with harmony interruption.

Fred.

Florence Nicholl.
Songs.
 8 Mins.; One.
 Hammerstein's Roof.

As a "small time" single Miss Nicholl will do very well after she manages to put in several months more on the stage and obtains stage presence as well as several other little tricks, learned only by experience. At present she seems to have a tendency to get into the wings as soon as possible after her numbers and runs off at almost top speed, without any semblance of gracefulness. Her present repertoire comprises three numbers that are well suited to her voice.

Fred.

(Continued on page 19.)

COLONIAL.

(Estimated Cost of Show, \$5,000.)

At the Colonial Tuesday evening, the orchestra was a little over half full. Even Percy G. Williams, who gave Miss Tanguay a gold medal, he said she had won last week, informed the audience during his presentation speech that he himself didn't seem to be a very good drawing card. Still Miss Tanguay got the medal for bringing the most money to the box office during the four weeks there, commencing with Adeleine Genee, and continuing with Nat C. Goodwin, Valeska Suratt, closing with Tanguay.

In evening dress, with the medal in one hand and a firm clutch on his speech, Mr. Williams informed Miss Tanguay (with a gown thrown over those white tights) that she had drawn more money to the box office than any of her Gold Medal competitors. To stand off any doubt, Mr. Williams presented Miss Tanguay (besides the medal) with an affidavit that it was so, signed by David Robinson, "business manager," and Dudley Clements, treasurer, both members of the Colonial club.

Miss Tanguay replied by remarking she was proud Mr. Williams in person should have showered a gold medal upon her, and added as an afterthought, "God is good to me." A few moments previously Miss Tanguay told in song she was receiving \$2,500 for the week's engagement. Who was entitled to the credit for that or the medal wasn't indicated by the speaker.

Last week Miss Tanguay was troubled with snow storms also, but increases in the admission prices tended to a swollen box office record, a point Miss Tanguay's competitors were not favored with. Miss Tanguay's gross receipts for the week were some what under \$100 in excess of those drawn in by Mile. Genee, although the latter made a debut, while Tanguay has been a steady caller at the Colonial.

Tom Edwards was the distinct hit of the Colonial show Tuesday evening. He has improved his ventriloquial offering greatly, particularly at the finish, and drew loud laughter with his very neat comedy. He has also improved technically.

Of the other somewhat new acts, Cole and Johnson's "Sambo Girls" did rather well and would be just as good without the large comedian. The Rexos, opening the show, gave a spirited roller skating turn, with a strong finish. They easily go to the top of all roller skating acts, for work, appearance and routine, having novelty, which the others lack, excepting the McLallans.

Flo Irwin has not an overstrong act in "At the Ball," and Fred Duprez might become instructed upon emphasis and delivery to rid himself of a monotonous style in handling a very good monolog, as far as the talk goes.

"Circumstantial Evidence" closed the first half; the Exposition Four opened the second part, and the Bounding Gordons closed the show.

Miss Tanguay did not sing "The Tanguay Rag," the only thing ever in her act worthy of consideration, excepting the "Clams" recitation.

Stine.

AMERICAN.

(Estimated Cost of Show, \$3,700.)

This week it is a long, but rather better show than has been seen at the American for some time. A little shifting about of the program to get more life in the early part of the entertainment helped a whole lot, but made the first half too strong for what was to follow.

The Four Amaranths were removed from the second half to the early section and the fast acrobatic work of the girls did put life into the early proceedings. The Amaranths are doing a capital specialty, too good, in fact, to need any comedy, and the girl with the loose hair who is really the star acrobat of the quartet, should be told so. It doesn't belong. Spencer Kelly and Marion Wilder were another early hit, made so through the medley of old popular melodies used as a finish.

Felix and Calre put in another hit in the first half. The "Kids," ("Kids" no longer) caught on early and never lost them for a minute. Amella Calre improves at each hearing. She has grown to be a dandy looking girl with a world of personality and can sing those musical comedy things with the best that field can offer.

Rivoli, with his protean special and leader impersonations, piled another hit to the credit of the first half. The audience watched in rapt attention and applauded strongly the musical leaders which Rivoli does with remarkable speed, not losing the likenesses through the quick changing.

Clark and Hamilton closed the first part and finished off the several hits that had gone before with one of equal size, if not greater. The pair are in their second week at the house. Clark has become a favorite here. His entrance was greeted with prolonged applause and his witticisms laughed at until the laughs rolled into each other. The new Miss Hamilton is a dainty little miss who makes a charming picture in her several pretty gowns.

The second half did not hold up to the first portion and the show seemed a bit tame after. Galando opened the period with his clay modeling, which the audience took kindly to. The Taft head is about the best thing seen in this line. For expression it would be hard to beat.

The Imperial Musicians did fairly with the brasses, but had it not been for the drummer girls with the trip to Coney Island (all there ever was to the act) the showing would have been a sorry one. The turn was not strong enough for the position.

Fred Wright in (New Acts) also figured in the second half and his showing did not help things any.

Brown and Cooper had a tough spot next to closing. The boys were on at about eleven o'clock. They held many, however, and did very well considering.

Larola closed, while the audience was putting on their things.

Kaiser's Terrier (New Acts) opened the program. Augustin and Hartley, held over, did well, "No. 3."

Harry Brown and Co. in the late Richard Golden's sketch, "A Case of Divorce," did very nicely. *Dash.*

Bedini and Arthur begin their Orpheum tour March 5 at Spokane.

ALHAMBRA.

(Estimated Cost of Show, \$5,000.)

The Alhambra show ran until 11.30 Monday night. With cutting, it might have been gone through in one-half-hour less time with a general improvement. The holiday audience had every seat, but the length of the show cannot be blamed on the crowd.

The Francols (New Acts) opened the program and should have been cut at least five minutes. Brown and Blyler were "No. 2" and the boys pulled out a real hit. The pair are very good entertainers of the rathskeller type. The singer has a free and easy manner of delivery and gets his songs over in a rip roaring fashion. He does a little foolish dancing with each number that helps. Jere Grady and Co. (New Acts) did fairly well.

Jolly Fanny Rice went through nicely. Miss Rice was suffering from a bad cold which handicapped her, but she managed to put over her novel cabinet entertainment in fitting style. The "kid," and a new "Suffragette" number caught the house, the latter going especially strong. A Harry Lauder Scotch number and a Wild West arrangement completed Miss Rice's repertoire. Miss Rice has had a few imitators in her work but she still remains head and shoulders above them all.

"The Photo Shop" closed the first half. The act fell down on all its numbers but the comedy, containing nothing new or novel appealed to the uptowners, and this pulled the turn through. Mamie Fleming, a girl with a speaking and singing voice exactly like Irene Franklin's, really carries the act.

The Five Brown Bros. were a big hit with saxophone playing. The rest of the musical specialty amounts to little. It is the work in "one" with the saxophones that makes them solid. The boys have wisely chosen selections and the way they can rip off "rag" on the instruments is a caution. The comedy is also good. They were forced to play themselves out before the audience was satisfied and even then they came back for three or four bows.

Nat Goodwin and Co. played "Lend Me Five Shillings" to the satisfaction of the house. Mr. Goodwin was not given the reception that his name would seem to warrant and the audience was not particularly demonstrative at the finish. They watched the sketch with interest, however, and laughed when occasion demanded.

Little Billy appeared after eleven, when the house was beginning to get restless. The diminutive comedian held on and won them over. The recitation of "The Goblins 'I Get You if You Don't Watch Out'" was worth waiting for. The kid also does some very good dancing.

The Kitamura Japs closed the program, starting after 11.15. *Dash.*

The Four Konez Brothers have cancelled all eastern time and open Sunday at the Orpheum, Salt Lake.

Earl Flynn, having left "The Behman Show" owing to the illness of his wife, opened at Newark this week with two girls in a dancing act.

MOULIN ROUGE, PARIS.

(Estimated Cost of Show, \$1,220.)

Paris, Feb. 4.

The new revue at the Moulin Rouge by C. Quinel and E. Jouillot, is not a great success, though it is up to the standard of the others produced at this establishment. "C'est tres Excitant" is not at all exciting. It is trivial all through, with only one feature. This is a short pantomime where a girl is made to dance with a corpse so as to deceive the Italian police, who visit a cafe where there has been a brawl and one man killed. There are two pretty sets, homage to the sun, and the voluptuous forest, but the show has been produced at little cost. The company engaged, consisting of good artists, but not all stars, do marvels with the material at their command. Marcelle Yrven is in the biggest type on the bills, and probably the highest salaried, but by no means the cleverest. The male contingent is by far superior, though Gaston Dupray is out of place in the ungrateful role of compere. There is, of course, a troupe of English girls, engaged independently, responsible for the dancing numbers, with Bert Angere in another "Dance of the Seven Veils." Yvonne Yma and half a dozen other women look pretty, but that is about all.

The Moulin Rouge is now in the hands of a liquidator, the French society being wound up in order to get clear of the former management. A new company will be organized probably by the present group. May it be more successful than its predecessors.

Ken.

HAMMERSTEIN'S ROOF.

Whoever attends to the bookings of the acts for the elevated amusement resort at "The Corner" should be taken to task for the bill presented there this week. There is absolutely no novelty whatever in the entire program. Robert's Rats and Cats (New Acts) (held over) are at one end of the bill while the Webb Trio (New Acts) finish off the proceedings. Between these two there are three singing acts, a mixed quartet, a comedy trio and a "single" woman. They were preceded by an ill. song singer and followed in one, two, three order with but one picture to break the monotony.

Monday night there was a packed house on the Roof due undoubtedly to the holiday and the overflow from the other 42d street houses. The audience seemed to like the show even though it was of much sameness and only showed their disapproval when a member of one of the turns started to deliver the best parts of the monolog of Cliff Gordon and Billy K. Wells. This member was applauded off.

The singing acts were the Rollicking Four (New Acts), the Naval Trio (New Acts), and Florence Nicholl (New Acts). The pictures were mostly of the comedy nature with the exception of the last film which portrayed the "Fall of Babylon" and was greeted with a wave of applause. The management might make an effort to have their exchange furnish them with reels that have not seen so much service and thereby lessen the number of waits when the film flies off the track or runs into breaks. *Fred.*

The Francols.
Songs, Dances and Acrobatics.
16 Mins.; Full Stage (5); One (11).
Alhambra.

The Francols have a specialty with plenty of variety that could be made into a very good number were a little judgment shown in the framing up. The act runs too long, the whole trouble. If this were remedied it would take away all the faults, for in the cutting the weak spots must disappear. The encore in "one," a burlesque "apache" dance should be the first to go. There was no reason for the act closing in "one." A turn in "one" followed, and the Francols had finished, before coming back for the encore. The name sounds foreign but the man who does the singing and talking appears to be trying to force the foreign stuff. The woman looks the part and the comedian who wears an eccentric make-up also acts other-sidish. The comedian is a capital ground tumbler, getting his comedy for the most part from eccentric tumbling. The straight does some excellent work on the rolling globe, several of the tricks being entirely new. The woman is lively and helps in a dance or two and dresses the stage. The Francols have a good act for an early position but it needs attention to make it right.

Dash.

OUT OF TOWN

Adeline Francis.

"The Graphophone Girl."

13 Mins.; Two.

Young's Pier, Atlantic City.

Adeline Francis, well known as a singer of English character songs has a brand new novelty, and its patented. She has originated a nifty little idea and worked it up excellently. Miss Francis made a series of graphophone records of the songs she is using in the act. These she plays on a graphophone (Columbia) which is on a table beside her. She sings with the machine. The records are cleverly made and miss Francis cleverly sings. Thus the effect given is that of a duo and this is helped along by a little patter between verse. "Dreams" was the first number given, followed by "That Beautiful Rag," and here the duo effect was particularly effective. Four numbers were given, all taking a good measure of applause. Miss Francis has an interesting and pleasing novelty. It is one that will win approval anywhere and which should last a long time.

I. B. Pulaski.

Margaret Pitt and Co. (3.)

"The Mountain Rat" (Dramatic).

14 Mins.; Full Stage.

Garrick, Wilmington, Del.

Scene shows a general store in a western mining town. The story deals with a young man who has come west and married a young girl, but thinks he has made a mistake. A strong scene ensues between husband and wife, when she denounces him for his failure to love her. He tells her of the coming visit of his mother and does not want them to meet. He decides to abandon her. A friend of the girl enters, sides with the young wife and after a quarrel attempts to kill the husband. She protects him, bids the friend go and the happy ending.

Howard W. Burton.

Blanche Deyo and Co. (8.)

"Poppyland" (Dancing and Scenic).
16 Mins.; Full Stage; (3 Scenes, Interior, Ohio and Wheat Field).

Garrick, Wilmington, Del.

Gus Sohlike launched a top-liner in Blanche Deyo and her girls in "Poppyland." The first scene shows an interior, with frame taking up full width of stage. Miss Deyo sings a pretty song, employing life pictures in the frame to illustrate her subjects. Second scene is a "street" in winter, in which the characters are shown in a change of costume. Miss Deyo sings another song in a charming Quaker garb. Next is a wheat field, with the wheat in stacks. Again Miss Deyo sings, followed by a dance in which she is assisted by scarecrows and the girls, who make their appearance from the wheat stacks. The act closes with Miss Deyo in the branches of a tree, singing a fourth number. The act is beautifully mounted throughout, especially the last scene.

Howard W. Burton.

Mildred Deverez and Co. (1.)

"The Poison Kiss" (Pantomime).

12 Mins.; Full Stage (Special Set).

Young's Pier, Atlantic City.

Miss Deverez has played "The Poison Kiss" abroad. This is the first American showing, it is said. The dance was suggested by Max Pemberton's "Lucretia Borgia." The story is laid in Venice in the days when licentiousness was rampant. One Giavinni possesses himself of a young girl whom he betrays and who dies. Her sister, Lucretia, determines to avenge her death. Lucretia entices Giavinni to come to her. He finds her dancing for him. He believes she is bewitched with his charms. But on her lips there is a poison, which would kill when it touched other lips. Giavinni in his passion suspects this but is powerless to turn away. When they kiss, he falls dead. Miss Deverez is a handsome, well rounded young woman, and very clever. The young man who assisted her is also capable. The dancing and the pantomime are of the fine order and the piece absorbingly interesting. The act received big applause, well merited.

I. B. Pulaski.

STAND-UP RESOLUTION IN.

The New York City Aldermen have before them the resolution approved by Fire Commissioner Waldo, bearing upon the present stringent ruling of the courts governing the sale of admission (only) tickets to local theatres.

The resolution has been referred to an aldermanic committee, and will be reported upon to the full board next week. In the interim a public hearing is to be held.

The resolution, before the Board as an ordinance, is known as the "six-foot rule."

SOUTHERN MANAGER RETIRES.

Tampa, Fla., Feb. 15.

N. Houston Harrison, or as he is better known in this part of the world "Monk" Harrison, for years associated in the active management of the Oppenheimer theatres in this state has announced his intention to retire from the theatrical game.

STEP CAREFULLY!

The new George M. Cohan theatre opened Monday, with Mr. Cohan's dramatized play, "Get Rich Quick Wallingford" as the attraction. The change of location for the piece from the Gaiety (where "Excuse Me" replaces it) occurred without any dents in the capacity box office records "the Wallingford show" has been piling up. The sale is very large for two months ahead.

With the opening of the new house, a perfect structure (excepting that the dressing rooms are too far from the stage—vide actors) came a story about a certain commissioner of authority in New York having hindered the opening of the house through believing that Sam Harris (Cohan & Harris) was Henry B. Harris, another theatrical manager.

Some time ago the commissioner called at the Hudson theatre, where his wife was enjoying the play. Informing the doorkeeper his wife was inside, he was countered upon with the information if he wanted to see her, the route lay by the way of the box office. It was late, the performance nearly over, and the commissioner couldn't see, if he appeared as respectable looking as his friends claimed, why he could not stand inside instead of using up lobby space. The doorkeeper admitted he should have been a U. S. Senator from the force of his arguments, but murmured that a box office was a box office nevertheless.

Thereupon the commissioner displayed his badge of authority, and as the doorkeeper bowed low, knowing he must recognize that as something connected with the building department, the commissioner walked in presumably locating Mrs. Commissioner.

Somehow right away there were things to be looked after in the new Geo. M. Cohan theatre. It finally narrowed down to the electric carriage else had been passed. After the carriage call had been O. K'd, Mr. Commissioner accidentally learned that call (outside the theatre). Everything Sam Harris and Henry B. were two individuals, so the story goes. (Henry B. Harris owns the Hudson.)

"SALOME" GREATER THAN LAW.

St. Louis, Feb. 15.

A special to the Globe-Democrat from Delhi, Tex., says that broad minded citizens of Delhi refused to take Chicago's word for "Salome," throwing the mayor and constable out of the town hall when they tried to interfere with a production of Herod's troublous story by the Kern Comedy Company.

Eloise Mason played "Salome." A dozen cowboys backed up Manager Clinton Baker in his efforts to keep the show going right through, seven veils and all.

William T. Grover is the manager of the Colonial, Akron, O., for Felber & Shea. A. E. Johnson, the former director, has joined the Nixon forces in Philadelphia.

Marcus Loew was termed "The King of Vaudeville" the other day by a New York daily. That may make John W. Considine furiously angry.

BILLS NEXT WEEK

NEW YORK.

MANHATTAN O H
Eva Tanguay
Howard & North
Stapp, Mehlinger &
King
Nichol Sisters
Geo. B. Reno & Co.
Hal Merritt
A. O. Duncan
Benson & Bell

AMERICAN
Vesta Victoria
Halwaiian Trio
Florence Family
Jupiter Bros.
May Edgars
Four Amaranths
Geiger & Walters
Charles Kenna
Richards & Montrose
Elroy Sisters
(Three to fill.)

PLAZA
Geo. Laashwood
Clark & Hamilton
Orpheus
Augustine & Hartley
Walter Percival &
Co.
Olive & Harding
Bob Ford
Kaiser's Dogs
Pendleton Sisters
(Four to fill.)

HAMMERSTEIN'S
Harry Kelly & Co.
Elita Proctor Otis
Al Johnson
Ellie & McKenna
Mr. & Mrs. Mark
Murphy
Polina & Co. x
3 Dolce Sisters
3 Ravens
Juggling De Lisle

COLONIAL
Andrew Mack
Stone & Kallaz
"The Darling of
Paris"

BRONX
McIntyre & Heath
Van & Beaumont
Vasco
Kelly & Kent
Leon Rogee
Brown & Byler
Claude & Fanny
Diaz's Monkeys
(Others to fill.)

CHICAGO.

MAJESTIC
Wm. Farnum & Co.
Jack Wilson Trio
Pianophond Min-
strels
Lester
Felice Morris & Co.
Fred Singer
Vito & Georgetto
(Others to fill.)

AMERICAN
Marietta Oily

CINCINNATI.

COLUMBIA
Mathewson & Mey-
ers
Mason & Keeler
Kaiser & Brown
Coakley, Hanvey &
Dunley
Temple Quartet
Flying Martins
Lane & O'Donnell
Lem Put

ST. LOUIS.

COLUMBIA
George Leaban & Co.
Old Soldier Fiddlers
Arthur Deagon
Meyers, Warren &
Lyons
Thurber & Madison
Alpha Troupe
Saona & Co.
Grace Hoops
Fannie Hurst

"PAPER THEATRE" OFF.

One of the numerous "paper" theatres has gone by the boards—this time through no reasonable fault of its promoters. Some months ago Liebler & Co. had practically closed a deal for a sixty-two-year lease of the property extending from the corner of 37th street half way up the east side of the Broadway block.

The firm had every reason to believe that the owners of the property, who reside in Europe, would consent to a building loan, but when at the last moment, the owners refused to advance any money for the improvement of the property by the erection of a theatre and office building, negotiations came to an abrupt halt.

The New York theatre treasurers will have their annual Sunday evening show at the Broadway, Feb. 26.

THE DEEP PURPLE.

Why "The Deep Purple" should have wrought up the diversified opinions of theatrical people as to its merits becomes more of a perplexing question after the show has been seen. It is a melodrama, and contains melodramatics. Some of the fiery passages and situations arose from what is known by the followers of the easy money route as "the badger game."

"The badger game" is a cute little maneuver of young people to separate a man from cash through a fairy tale. All fairy tales must have a little fairy, of course. One can hardly be discriminate in accepting the hero who yanks the young woman out of Chinatown, or saves her from the "badgers." Whoever is preferred depends upon the manner in which the fairy tale is served.

It required two experts in criminology to write "The Deep Purple," Paul Armstrong and Wilson Mizner. Which collaborator wrote the tale and which wrote the fairy isn't mentioned on the program, nor is it known which has made the greater study of crooks, but Mr. Armstrong was responsible for "Alias Jimmy Valentine." Mr. Mizner wrote a great piece some seasons ago (even if the public didn't believe it). In that he had a character alongside of which a dirty little badger becomes an archangel, although the two are generally one.

The two authors in collaboration have turned out a strong play, one that holds the audience at all stages, and should grow in popular interest, for to those who understand, it comes through right, while to those who don't, the story leaves an impression sufficiently strong for many questions to follow the unfolding—and questions regarding anything in the show business is advertising of the best kind.

Either the authors or Liebler & Co. (the producers of the show) recognized that "The Deep Purple" was a melodrama, of a character to be determined by the cast selected. Whoever selected the present cast made of the play by so doing good meller-drammer; the other way it would have been cheap—and fallen down.

The piece runs out in four acts. Two of the scenes are set in the boarding house of an ex-crookess, called "Frisco Kate," who, in trying out reformation, seeks the renting of rooms—in actual life the surest road back to whence she came.

Kate can't break away altogether from old associates. They have "something on her" and make use of her basement dining room for conferences. After seeing "The Deep Purple" a young woman who knows more than she should, remarked "It's tough if anybody has something on you, isn't it?"—and it is.

To Kate's dining room regularly came a select party of two, a young crook of good looks and an old crook, looking always far ahead. They framed up jobs that would leave them clean, and to avoid further detection by the police they stood in with a couple of cops.

Then there is the daughter of a parson in Buffalo, who ran away from home to marry the young crook; a bad man from the west, who wants

decent work to kill time—after killing four people out in the wilds besides holding up a train single-handed; a mining engineer who returns to civilization with the modest fortune gathered of \$40,000; a police inspector, hotel copper, engineer's mother, sister, and servant.

There are enough to round up a full story, with the engineer defeating the "badger workers" and saving the girl—for himself. At least in the last act it looked as though they would be married, for the young crook was in the same room, but dead. The bad man from the west killed him, after promising when released from a charge of vagrancy that he would be good and go to work. The engineer in his turn saved the bad man after he had killed the crook. Then the bad man remarked to his savior: "I've met some game ones, but you must have been bred in the deep purple."

When Messrs. Armstrong and Mizner reached that part of the dialog, they knew what the title of the show would be. It's as well they mentioned it, too, for the only colors in the piece seen by the audience were crimson, scarlet and white, although the paint mixers still insist that white isn't a color.

While strong on actors, the producers are short on detail. The second and third acts take place in an ultra-swagger hotel. At least that is the belief. Three calls to the office brought the same bell hop. Upon information even the Little Belmont couldn't have committed that error, without the other hops going on strike. And a couple of more boys would have but added a slight expense, including the uniforms. Now that the show is doing business this detail may be corrected.

Kate's basement dining room is set in "two," with a street backing. The areaway is shown. Neighborhood supposed to be round Times Square, perhaps near Joe Adams'. All the streets around the centre of New York are busy enough to have more than two passers-by daily. And that hotel! The bell boy had to double for the only other guest in sight.

A comedy character was written in the guise of a Swedish servant. If more comedy cannot be secured that role should be given to a knockabout team of funny acrobats.

Of the principal principals, it seems a toss-up between W. J. Ferguson and Jameson Lee Finney for honors in acting. Otherwise Mr. Ferguson takes the gold medal without buying the medal himself. His ministerial crook may be recalled by readers of Dickens. It seemed to have stepped out of some old book. The show is worth viewing a second time just to watch once more that artist. Mr. Finney is the young crook, and plays it from the ground up, then down again. Richard Bennett is the breezy mining engineer, loving his parents and beloved by the matinee girls. Mr. Bennett is some little actor, and with his personality will land—or should—very strongly some day. Among the women Ada Dwyer as "Kate" has a walk-away. If she doesn't look the crookess, Miss Dwyer is the perfect type of a boarding house mistress of the medium class. The young confiding

JARDIN DE PARIS GIRLS.

"The Jardin de Paris Girls" give rather an amusing show, although one that will not stand analysis. The production is nothing. The pieces are set in a shabby interior and a full stage with an ocean drop. The costuming of the choristers goes little further than the scenery. There are several costume changes, but none count. The best looking dresses are in the "Silver Bell" number.

The usual Miner red, white and blue finale is brought forward for the opening piece. It must make some of the older girls in the chorus weary every time they look at those Uncle Sam togs.

The chorus, the usual sixteen, are a good working crowd with appearance a bit above the average, and were they given half a chance could do things. They manage, however, to get a great deal out of not over-well staged numbers. The numbers have little newness or novelty.

"Stop, Stop, Stop," proved the biggest hit of the evening, due to the principals in it. The chorus girls worked in the background under red lights. Both the girls and light should be omitted. A chorus of the "Barber's Ball" with the principals and the chorus, giving it plenty of life, also came through solid. There were one or two other numbers that got over. There are few better singing combinations than "The Jardin Girls" have.

In comedy the show is just about so so. Four or five men are involved in its fun, put together in a slipshod manner. Some of the comedy is rough, but all is clean. This may have been one of the reasons why the entertainment seemed enjoyable. To the principals go the credit for getting the show over in the very good manner that they do.

Abe Leavitt is principal comedian. He is in both pieces a "Dutchman," not of the usual type, and without giving much attention to dialect or the character. Leavitt would do just as well were it any other nationality. He is a big, good-natured fellow with a personality and a funny way of saying commonplace things. His methods are legitimate and his very good singing voice helps. Leavitt has borrowed a few pet lines that it might be well to let alone. Clayton White's "Living la Carte" and Carol Henry's "I Can't Say Positively," are amongst them. Leavitt doesn't need to borrow. He's a good comedian by himself.

Ralph Rickus does not get all that his character deserves. He plays a

girl from Buffalo is Catherine Calvert, in a part she probably makes faces at, but the one moment when Miss Calvert can call her own, the finale of the third act, she rises to it easily, furnishing the best of the play.

There are others—and Emmett Corrigan, as the bad man, cool and confident. He gives a good performance and becomes of considerable strength to the play.

To dramatize a "badger game" may be little—to put it over is something, and on top of that, to build a first class melodrama around it is more besides, but wait until the stock actors get hold of "The Deep Purple."

Stone.

broken-down old man who looks as though he might fall to pieces. The make-up is capital, extremely funny, and he should be allowed more scope. The one bit he does with money in the burlesque gave him a chance for pantomime comedy that showed there were plenty of laughs stowed away in that direction that the show was not getting the benefit of. Chas. Campbell played "straight" as an army officer. He has a dandy singing voice that was appreciated. Charles Mack was on the stage a good deal, mixed up in all sorts of things. Mack confines most of his efforts in laugh getting to falling over the stage. His make-up seemed unnecessary and he doesn't appear to be doing as well as he is capable of.

William Stewart was a lively constable. He shared the falling honors with Mack. Stewart brought some legitimate laughs, however, and his ginger is enough alone to recommend him. Two or three other men figure in a small way, and help in making the organization one of the best in the singing line.

Ruby Harris takes the lead over the other two women, in the billing, at least. That is as far as it should go, for both of the other female principals overshadow her for real work. Ruby is cold and indifferent. She looks well, but lacks the necessary life. Helen Davis takes the cream amongst the women. Full of life, she is working all the time. In numbers which she does not lead, Helen works just as hard, as though her own. She is a good dancer and is one of the responsible parties for making the show seem good. Marion Campbell also does very well, is lively and inclined to be sourestish (as Irene Franklin caricatures it). Marion is all right and fits into the picture. None of the women begin to class with others in the field for dressing.

The olio has five acts, including a minstrel first-part by the entire company. It gets over very nicely. Care has been taken in its production. Even better results could be obtained with a bright number or two injected.

Joe Brennan put over a very pleasing fifteen minutes of Irish monolog. He makes his entrance from the second floor of an unfinished building set in "two." He goes into some good though not new stories and finishes with a couple of Irish songs very well rendered. Living pictures are used in illustrating the closing number. Davis and Harris have a pleasing "sister" specialty.

Gladys Sears, an added attraction, opened the olio, doing extremely well with character songs. Miss Sears has greatly improved during the past season. Abe Leavitt and Marion Campbell did fairly with songs and talk.

Rago, a handcuff expert, was also in the olio. Rago does three "escapes." One is from a barrel, another from a board (in full view of the audience), and the finish is from the milk can. The announcer was the best part of the act.

Dash.

An application for a receiver filed in the Supreme Court by F. F. Proctor for the Keith-Proctor corporation is pending, without any court action having been taken. The trouble in the concern may be amicably adjusted, it is said.

STAR SHOW GIRLS.

As a burlesque organization the "Star Show Girls" would not carry off the post season prize, but as an ordinary Western Wheel entertainment, it seems to suffice. One good feature is its cleanliness.

As the chorus is lively enough and seems willing to work hard, it might be possible to give them a little more time and cut some of the scenes, too long and talky without materially aiding the action of the two pieces.

The principal comedy of the opener, dubbed "The Reception of Willie Green," is given to John T. Baker as Willie Green. His principal feeder is Louie Lynn as Polly Pickles. The two manage to extract all of the comedy that there is in the book and add some of their own and all-in-all are the entire life of the performance as laughter producers. In the afterpiece entitled "A Model's Surprise," for no apparent reason, Baker and Lynn retain the same roles.

The opening piece must have had a story of some sort or other, just what would be hard to say, for one can learn little about it from the piece, as it is presented. There is no head or tail to it. The principals walk on, deliver a few lines, and walk off. When the time comes for a number some one just naturally takes to the center of the stage and cuts loose with the vocal stuff, the chorus comes on and have a try at livening things up, but in most cases even their heroic efforts were of no avail.

In the second part things seemed to go from bad to worse and at the close the dear old worked to death "Stars and Stripes" were once more lowered from the boards as a finale for a number of "All Nations."

Five numbers are in the first part, including the finale, which employs the Bickel, Watson and Wrothe "bum band" idea, and a quartet which holds the stage with popular melodies about half-way between the opening and the close.

Three of the numbers are led by the female contingent. This numbers four with Rosalie as the liveliest of the lot. She is on the stage almost from the beginning to the end, and working all the time. The other three, Mae E. Hadley and Martha and Minnie Lockwood also aid materially by their appearance.

The girls make four changes in the first part. While none of the costumes is expensive, all look quite pretty. The trouble seems to be with the tights and stockings, all showing the effects of hard wear. One very pretty costume worn during the hit of the first part "Take a Chance With Me," sung by Rosalie, in a black costume of a Tanguay effect, was spoiled by the tights, a horrible shade of yellow.

In the closer the six numbers, including the opening chorus and finale, "were much better dressed and selected with greater care. The opening medley is rather lengthy and the general effect for a brief moment smacks somewhat of "The Sultan of Sulu" of years ago, even though the scene is laid in Central Park. The dressing here ranges all the way from long skirts at the opening to a tight effect in the "grand finale."

Although the afterpiece is entitled "A Model's Surprise," it is seemingly a duolog for Mr. Baker and Miss Lynn. These two make the most of the opportunities and provoke laughter. Three or four other characters in this part have little to do. Their lines are few and far between.

The olio was on a par with that which it was sandwiched between. The Lockwood Sisters opened with songs and dances. The girls looked pretty in soubret dresses and sang fairly well. They were followed by The Musical Stewarts, who won no end of applause. In the third position Rosalie offered a "single" with the going rather hard. She just managed to dent the chilliness. A comedy sketch "His Colors Saved Him" was in next. It is an impossible affair with no reason to it. Reid and Hadley offer a conventional singing turn which passes them. There were two added attractions with the show, namely, Hans Holmer, the Champion Marathon runner and Gertie LeCaire and Picks. It remained for the latter turn to walk off with the real hit of the evening. The act whooped 'er up and was the one lively spot on the bill last week at the Bronx house.

Beside Baker in the male portion, the cast includes a very good Hebraic comedian in Bert Weston, who, whenever given a chance easily managed to secure his share of the laughs; Frank P. Murphy, as an Irishman also did well toward making matters move along, and Billie Reid as the "straight" fills that position acceptably as far as physique, looks and singing voice go.

Of the women Rosalie makes the most changes. She is a likeable little person and works very hard to get her material over the footlights. Soubret costumes seem to be her forte and she wears them well. Minnie and Martha Lockwood also wear several costumes that make them look like "the money" and Mae Hadley is not far behind.

The show as it stands at present is evidently built it seems to stand a "roughening-up" process out of town. Perhaps the running of the fine tooth comb through it before the Metropolitan showing is responsible for the gaps that there are in the story. Fred.

Nicholson and Norton, Al Jolson and the International Polo Players were engaged this week for the Shuberts Winter Garden. This uses up the available supply of actors, excepting Fred Ward. If Mr. Ward would stop using the Hammerstein lobby for an office and walk a few blocks along Broadway once in a while, he might have a Winter Garden job too.

May Wentworth, injured by the dynamite explosion at Jersey City and who had to spend twelve days in the hospital recovering from the effects of a severe nervous shock, resumed her vaudeville work this week. Miss Wentworth was in the Jersey City station waiting for a train when the explosion occurred.

Stuart Barnes opened on the Orpheum Circuit last week at Denver. The Melnotte Twins start the time at Duluth. James E. Plunkett placed the turns.

ALHAMBRA, PARIS.

(Estimated Cost of Show, \$2,350.)

Paris, Feb. 4.

The February program of the Parisian house of the Variety Theatres Controlling Co. (London), constitutes a good all-round vaudeville show, with more American acts than usual. There are four, with but one new to Paris. The fourth is not composed of Americans, only hailing from the other side. It is "The Tiger Graces," three piebald lady acrobats, whose chief interest lies in their curiously colored skin. Everhart and his troupe of 4 hoop manipulators go extremely well with the same act given two years ago at this hall. Minola Hurst, with her Cupid dwarf, also makes good with her old act.

Collins and Hart have the same business presented at the Marigny last year, but the stage and public of the Alhambra are more suited to them, and they are an immense success. The Sleeds elicit much laughter with "black art," introduced into the Olympia revue a couple of seasons ago.

The Eight Saxones, billed as an American novelty, form one of J. W. Jackson's troupes of dancers. Although the work resembles what has already been put into the Folies Bergere revues, they take well at the Alhambra. All of Jackson's troupes make good numbers for any establishment, and though J. W. J. is still a young man, he is right at the top with this specialty.

Hayes and Merriot have a clever trampoline horizontal bar act. A Will's cycling troupe, Les Freres Zenary, equilibrista; The Balfours, musical; 3 Celinis, comic acrobats, and C. Baron, with cats, make up the remainder of a good show.

The vedette this month is a sketch from the Grand Guignol, "Depuis 6 Mois," well acted and amusing. Madame cannot keep a servant, and for six months past (hence the title) they have all left the house within twenty-four hours, so that Monsieur has been obliged to go out at night to dine at the restaurant. Finally an independent sort of Irish woman finds the place comfortable, and decides to stay, in spite of a tip from Monsieur to clear out at once. It is then discovered that Monsieur has been sending off all the servants, and then grumbling at his wife for her incapacity in keeping anyone in the house, in order that he may be free to dine out. Mme. Durand plays the part of the strong-willed servant to perfection. The plot is very slight, but there is some fun in it, and it goes much better than the former sketch of the bath by Rosenberg. The original cast from the Grand Guignol appear in the piece, which is by the director, Max Maurey. Ken.

"Jimmy" Cook, manager of the "Golden Crook" company, who has been laid up for several weeks by illness and was operated on at the Columbian Hospital in Brooklyn, rejoined his company at Washington this week.

Elliot Foreman has tendered his resignation to the Orpheum Circuit, to take effect upon the return to New York of Martin Beck. Mr. Foreman has been in charge of the department since Mark A. Luescher retired.

OBITUARY

Grenville James, who has been playing The Servant in the "No. 2" "The Devil, The Servant and The Man" Company, died in Bellevue Hospital, New York, Feb. 14 of pneumonia. He was stricken on Monday morning and was hurried off to the hospital at once. His folks reside in Atlanta. The body has been sent there for interment.

Mrs. Arthur Pike, mother of Charles E. Colby, the ventriloquist, died Saturday evening, Feb. 11, at her home in Waltham, Mass.

James W. Hall, father of Vera Hall (Raymond and Hall) died at Excelsior Springs, Mo., Christmas Eve. The deceased was a member of The Eagles, K. of P., I. O. O. F., and W. O. W.

Lillian Foster, an actress, died in Chicago at the County Hospital, where she had been removed for treatment. The cause of her demise was set down as ptomaine poisoning.

Mrs. Sarah Strouse, mother of Harry Strouse, manager of the Buccaneers, died at her home in Newark, N. J., Feb. 3. Her son accompanied her remains to Wabash, Ind., for burial.

Edward F. Keeley, father of Edw. F. Keeley, Jr., the booking agent, died at his home in New York City Wednesday at the age of sixty-eight.

GOING BACK TO STOCK.

Seattle, Feb. 15.

The Lois, an Alexander Pantages "pop" vaudeville house at present, will return to stock Feb. 19, it is announced, when Daphne Pollard will head a company now named after her, producing comedies to be changed weekly.

Miss Pollard has changed her mind about going to Australia.

AMERICA'S FIRST "ANGEL."

The Twelfth Night Club is promoting a scheme to secure funds wherewith to erect a monument to perpetuate the memory of Lewis Hallam, the man who brought the first theatrical company to America. Just how long ago this was nobody has yet figured out but the Twelfth Nighters claim to have the real dope and will soon spring it in conjunction with their initial appeal for coin of the realm.

STAGE CHILDREN'S BENEFIT.

A monster benefit for the purpose of a publicity campaign with a view toward obtaining legislation in the states of Massachusetts, Illinois and Louisiana against the barring of stage children has been planned by the National Alliance for the Protection of Stage Children.

The monster benefit will take place at the Metropolitan Opera House on Monday, Feb. 27, starting at 1 p. m., and will run fully 5 hours. The bill presented will range from vaudeville to excerpts from the dramatic hits of the season and the stars of the grand opera stage.

JEROME H. REMICK, President

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"They're All Good American Names"

This is the new song everybody is talking about. A real comic lyric by the greatest of them all, Billy Jerome, and the best melody Jean Schwartz has ever written to a comic ditty. Professional copies of this great song are in now and we want YOU to sing it. A lot of extra verses will be ready in a few days, but read the following:

FIRST VERSE.

I love my dear old Yankee land,
The land where hearts are free;
I love those good old Yankee names,
That fought for liberty.
The men who lead the world to-day
In all athletic games
Are brawny sons of Uncle Sam,
With good old Yankee names.

CHORUS.

Brady and O'Toole,
Doolin and McCool,
McInerney and McBarney,
Harrigan, McVey and Kearney,
Rafferty and Breen
McCurdy and McQueen,
Rooney, Cooney, Mooney, men of fame;
Hogan, Ryan and Moran,
Hennessey and George Cohan;
They're all good American names!

SECOND VERSE.

The grandest men we have to-day
Are Yankees through and through;
The flag they love and worship is
The old Red, White and Blue.
There's not a game like baseball,
It's the best of all our games
The players are Americans
With good old Yankee names.

CHORUS.

Jennings and McGann,
Doyle and Callahan,
Hannon, Scanlon, Kirk and Donlin,
Devlin, Keeler, Walsh and Conlin,
Joe McGinnity, Shea and Finnerty,
Farrell, Carroll, Darrell and McAmes,
Connie Mack and John McGraw,
All together shout hurrah!
They're all good American names!

THIRD VERSE.

I love to stroll along Broadway
And gaze at every sign;
The Yankee Doodle notion store
Is run by Rosenstain;
You'll find a good old Yankee name
On every business house,
There's Rosenheimer, Jacobs, Wiener,
Gimble, Sax and Straus.

CHORUS.

Abraham and Stine,
Oppenheimer and Kline,
Rosenberger and Levinsky,
Harris, Cohen and Rosinsky,
Hammerstein and Gost,
Stern and Rosenquest,
Simon, Hyman, Wyman, men of brains;
Levi, Wilsky, Berg and Falk
Are the men who rule New York!
They're all good American names!

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CHICAGO

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AMERICAN (Wm. Morris, Inc., mgr. and agent).—A reported crowded matinee and a very light Monday evening attendance marked the introduction of Jack Laiz to the business management of this house. At the Coliseum, a mile further down Wabash Avenue, 7,000 people witnessed wrestling bouts at night; that must have cut into the attendance. But the American bill possessed very little real drawing power. Geo. Lashwood, the class of the show, remained over his second week; the Karnos entered upon to change their act, and Frank Hartley, one of the best little jugglers Chicagoans have seen, was also a hold-over. Melbourne McDowell and Virginia Drew Treacott were the biggest new feature and they have "10-20's" for six weeks among the neighborhood theatres in town. Their excellent sketch, "The Sheriff and the Widow," finely acted, proved one of the best liked numbers in the bill. Stevens and Nugent, singers and dancers; Bennington Bros., athletes; Cornelia, vocalist, and Frank Hartley, juggler, were the early numbers Monday night. Scott and Wilson, acrobats, once well started, pleased. Bertie Fowler scored one of the hits of the first half. With three men "bronzed" and two girls in fleshings, Brencke's Models closed before intermission with a display which did them little credit. Alexander and Bertie, aerial ladder and trapeze, opened with a showy specialty. Miss Bertie filling the eye as comfortably as she did her tights. Church City Four gave a straight singing act, pointed more for lyricism than vaudeville, which was applauded. Lashwood held the house for six songs, making two changes from last week, and scored. The hilarious attendant upon Karno's "Night in a London Music Hall" ended the show joyfully. WALT.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—"The Old Soldier Fiddlers" were an appropriate Lincoln's Birthday offering, and the Monday afternoon crowds showed interest and appreciation. But the old gentlemen drew their inning to far too great length, next to closing, and during the last fifteen of the twenty minutes on view scarcely walked out and left but half a house to witness the Six Abdallahs in their lightning acrobatics

and pyramids—remarkable examples of agility and strength. Preceding the veterans Geo. Beban moved the audience intensely through the impressiveness of his acting in "The Sign of the Rose." The originality of the idea behind Paul Quinn and Joe Mitchell's talking act, with comedy scenery, was an asset and their abilities as performers sent the act through to a hit. "A Night in a Turkish Bath" developed originality of theme, brightness of lines and cleverness in handling the material and situation. The laughs ran close together and the singing vastly helped in registering. Johnny Stanley "put it over," and Ruby Norton sent matters along on the rebound, their dual offering, with its novel start, finishing to repeated bows. Clever Louise Meyers, sweet singing Mildred Warren and the amiable Bert Lyon registered an early hit, primarily through the refreshing comedy work of Miss Meyers which caught the house and won storms of appreciation. Suzanne Rocamora was in a position too early to give her the attentive audience her artistic work deserved. The graceful restlessness of her style and her sweet, clear tones, in combination which made her hit pronounced, and indicated that she would have come fully into her own in a more favorable spot on the bill. The Five Phipps made good headway with hoop rolling and juggling. Bob White, in second position, proved a good whistler, and Risener and Gores, opening the show, displayed an unusually good act. In their hands the much maligned Italian is presented in a creditable manner, the girl in particular offering a character study worthy of consideration from many women of greater fame who are essaying like roles in vaudeville. WALT.

STAR AND GARTER (Wm. Beebe, mgr.).—Patrons of this house who recall the "Dainty Duchesse" may find it hard to believe that L. Lawrence Weber is also sponsor for "The Parisian Widow," which started here to the usual capacity business last Sunday. If Mr. Weber sent the "Duchesse" out as a good show, he must, himself, find the "Widow" a marvel among burlesque organizations—so far superior is the present

offering to the Weber show seen here earlier in the season that there are no comparisons; it's unanimous in favor of the "Parisian Widow." The four-sectioned first part held its "bare stage" division as much as the merriest interval in the performance, and to the natural manner in which Ike Wall ruled the roost as "props" must credit for its success be given. Geo. Niblo, as the general "cut-up," also helped mightily; but it was Ike Wall all the way. A regular actor could not have done half so well as Wall, because Isaac acts himself and, placed as he is, like is some real comedian. There were some good laughs in the boarding house scene, and the first half, entire, set a good pace for the "Department Store" afterpiece which kept the shouts booming almost to the curtain fall. There was an entertaining olio sandwiched in between the burlesque books, with Nick Long and Idaline Cotton an extra attraction for the week. They played their dramatic sketch, in which Miss Cotton scored a great personal success in the tense moments of an altogether entertaining interlude. The Musical Gordon Highlanders opened the vaudeville part and cleaned up. For Geo. Niblo and Helen Spencer's dancing interval there was great applause. Hal Groves and Emma Berg preceded the burlesque. Miss Berg, Miss Spencer and Emily Miles constituted a trio of good looking and talented girls who contributed more than the average share women are called upon to add to burlesque entertainment. Miss Berg was a host in herself, leading several numbers with vivacity and providing nine-tenths of what value there was to the Groves and Berg specialty in the olio. Miss Spencer held up her end in the olio and was conspicuous because of her beauty and intuitively throughout the first part and burlesque. Miss Miles was the belle of the occasion. She is a daintily clever girl, of more than the common run of good looks, has vivacity and in everything she seems to bend her best efforts with results inevitably beneficial to the entertainment. For Belle Bell there was little opportunity to do more than look blondely beautiful and wear numerous and handsome gowns becomingly. She cut a dashing figure in tights, lent her voice to the ensembles and grasped the only real opportunity she had to make a personal success in a "drunken" scene which she neither over nor under acted, but put across just about right. Lee Hickman, Harry Bentley and George Niblo were conspicuous for cleverness among the male contingent; the chorus entered with spirit into the proceedings and the total entertainment was creditable to all concerned. WALT.

WILLIARD (Jack Burch, mgr.; agent, Frank Q. Doyle).—Rice and Prevost started at 7.45 and won favor with good acrobatic work and great tumbling. Frank Bush held an early position, but his stories and talk, mostly all new, won over the crowd. Jane Carra and Co. in "The Phone Girl" showed big improvement since last seen in the "Windy

City"; did nicely. Jules Von Tilzer broke back into vaudeville and scored the hit of the show. He was assisted by his pianist and two members seated in the audience. The applause held up the act following him. Madeleine Sullivan proved to be quite a favorite. "Aeroplane Girl" closed the show.

PRESIDENT (I. A. Levinson, mgr.; agent, W. V. M. A.).—Homer Lind and Co., headlined, and both shows Monday evening drew capacity. The Bimbos opened with a good line of acrobatic work, which brought them good returns. Russell and Church are two nifty girls. Three costume changes and a good line of songs with a splendid dancing finish sent them home with the early hit of the evening. Carson and Willard scored. Homer Lind and Co. in "The Opera Singer" were the hit of the evening and several curtain call swere taken. Finally, Mr. Lind had to come before the curtain to sing another selection.

SITTNER'S (Paul Sittner, mgr.).—Joe Welch and his two boys, next to closing, cornered what little laughs there were around the playhouse. Some of his talk went over their heads, but a good deal reached home. Miss Jenny's cats and dogs opened. Pearl Stearns and Co. in "Her Husband's Friend" won many laughs with witty lines. Taylor and Herbert rely mostly on suggestive jokes to bring applause. They did fairly well. Boutin and Tillson presented as neat a musical act as one would want to see. They have a rural setting. Crissie Trio closed the show with clever acrobatics.

PLAZA (Fred Hartman, mgr.; agent, W. V. M. A.).—For the first time here, "Day Light" pictures were exhibited last week and caused real interest. It makes a marked improvement over the old dark way. The bill was one of the best playing the small time around here last week. Sam Liebert and Co., headlined, scored substantially. Cowan, Dailey and Coon opened the show. This is a rag trio, but away from the others. One, a cartoonist, during the singing of songs, is busy drawing different objects that fit in with the verses. All three are good singers and did nicely in the early spot. William E. Whittle scored a hit. Gladiah and Cranston won favor with singing. Rackett and Douglas, next to closing, got away with honors. Miss Douglas, with pretty costumes and a winning way of her own, makes a dandy feeder for her comical partner. The Le Jo Troupe in cycle riding, appearance and neat work, made a dandy closing number.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox).—The presence of May Yohe as the topping feature pulled the business above the average on the night this show was "caught" last week. It usually takes the extra attraction of "try outs" to assemble the crowd then in evidence. Miss Yohe made good, songs, a brief monolog, and the enacting of a trifling sketch with her accompanist, F. M. Reynolds, constituting her offering. Reynolds made a hit of his own at the piano, having

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"A Case of
Divorce"

BY CLAY M. GREENE

A TREMENDOUS SUCCESS

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Great Company, Great Act, Great Theatre

the good sense to keep away from "rag" time and within the musical confines of the scene in which he took part. "In Silk Attire" was the sketch title, Miss Yohe appearing as host to an English gentleman come to make an evening call. There was nothing so "high browed" about the affair that anything of value was lost to the audience and the act was greeted with abundant signs of appreciation. Three Walseys, acrobats, closed the show. Nettie Fields danced her way to applause and encores; Belle and Forbes put across a musical act which pleased, and Anthony Raimo and Co. introduced a "street urchin" sketch, a study in its way. Raimo played an Italian boy only fairly and Ralph Hertz, as a neway, demonstrated that his name should be "up"; he was much the better of the two male performers. Edith May Root played an inconsistent role under utterly impossible conditions as well as any actress could. The act depends too much upon the credence of its beholders; it makes only fair entertainment. WALT.

BELLE (Henry Brown, mgr.).—Another 10-30 was dedicated last Thursday, while in other sections of town several of these theatres are for sale or ready to go "picture showing." The Belle is away out at Armitage and Albany Avenues. The opening attendance was capacity at both shows; the neighborhood simply could not resist the novelty of having a house of its own. Joseph Bernard and Co.; Geo. Hillman; O'Kura Japs; Chas. Bartholomew and Musical Silvers provided the entertainment; a pleasing show, on the average. WALT.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—Gilmore, Kinky and Gilmore; Griffin Sisters; Allen and Vane; Lizzie Wallace. CALIFORNIA (F. H. Franke, mgr.; agent, Frank Q. Doyle).—Dayton and Edwards; Geo. De Monico and Co.; Frank Parish; Ella Le Page.

EMPRESS (E. L. Montague, mgr.).—Joe Fanton and Bro.; Knox and Alvin; Mr. and Mrs. James R. McCann; Harry LeClair; The Salambo. SITNER'S (Paul Sitner, mgr.).—Joe Edmonds; Seydour's Dogs; Marcos; Loretta Twine Trio; Burkhardt Kelley and Co.; Cherry Sisters.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—Helen Stuart; McCarthy and Major; Morris and Morris; George W. Day; Louise's Monkeys. CLARK (Joe Grimes, mgr.; agent, William Morris).—Lee Barth; Van and Van; Lawana Five; Agnes Burr; Scrooge; Rachetta Trio; Madeline Sacks; Franklin Colby and Co.; Elliott and West.

OAK (Bert Goldman, mgr.; agent, William Morris).—Fields and Le Adelalde; Barry and Nelson; Eggleston and Smith; Essie Andra; Van Camp; W. J. McDermott; Racetta Trio; W. G. Roll; Sam and Ida Kelley; The Vades; Mann and Franks; Hamilton Bros.; Cycling Cogswell.

LINDEN (Charles Hatch, mgr.; agent, William Morris).—Chas. Creyon; Dick Lynch; The La Valle; Mr. and Mrs. Franklin Colby; Wiggins and Jennings; Van Camp; Lee Barth; Lancelotti; Marionettes; Agnes Burr; Nelson Comiques.

ACADEMY (Agent, W. V. M. A.).—Alva and Copeland; Wesson, Walters and Wesson; Haley and Haley; Lesah; Hawley Olcott and Co.; Sutton and Sutton; Yaito Duo; Maurice Samuels.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—Yaito Duo; Dick Miller; Ferguson and Mack; Flora Rabin; Lillian Mortimer and Co.

PLAZA (Fred Hartman, mgr.; agent, W. V. M. A.).—Duffin, Redway Co.; Germain; Allie Leslie Hassan; Tackley and Bunnell; Findlay Holmes and Wells.

ASHLAND (Al Widner, mgr.; agent, W. V. M. A.).—Herbert and Germain Trio; Marie Dorr; Newhoff and Phelps; The Zanciga; Fasso Trio; Ray and Rogers; Walter and Brandt.

KEDZIE AVE. (William Malcolm, mgr.; agent, W. V. M. A.).—Ben Beyer and Bro.; Grace Leonard; Hawley Olcott and Co.; Ray and Rogers; Waterbury Bros. and Tenney. PRESIDENT (I. A. Levinson, mgr.; agent, W. V. M. A.).—The Bimbos, Russell and Church; Carson and Willard; Homer Lind and Co.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—George S. Banks; Bosworth and Otto; Lord and Laird; Eldridge and Barlow; Dick Crofts and Co.

CIRCLE (Balabon Bros.; mgrs.; agent, W. V. M. A.).—Albany Quartet; Besnah and Miller; Mr. and Mrs. Jack Golden; Datto Freese and Co.

Catherine Challoner, at the Majestic, Little Rock, next week, begins her tour of the Interstate Circuit.

Frederick Melville, on behalf of "Motor-girl," settled out of court her claim against the Wabash Railroad for injuries sustained in a wreck on that road while bound from Chicago to Little Rock, to take up her present tour of the Interstate Circuit.

Marion Blake has reached town from a six months' tour of the Southwest and the Pacific Coast time. She is playing vaudeville in this vicinity.

Coogan and Parks have secured enough of the Butterfield and other time to keep them working until June 15.

Morris Jones is back at his desk in the Frank Q. Doyle agency after a two weeks' lay-off.

Grace Wilson is this week playing the Majestic, Des Moines, and goes to the Lincoln Orpheum next week with her new costume change and song act. Upon her success at these theatres may depend a further routing on the Orpheum time.

Hazel M. Davis, of Davis and Gilroy, has recovered from an attack of pneumonia, combined with appendicitis, which confined her in a local hospital for twenty weeks. She will, however, be compelled to rest for some time, before resuming her stage duties.

The Marks Bros. Co. have been booked solid by the W. V. A. for the rest of this year, to present their "school" act.

Chevalier John De Loris returned to town last week from a tour of the Pantages time.

Salvati has arranged to furnish the side show and outside privileges for Young Buffalo's "Wild West."

The Apollo, Robert Levey, which has been playing Frank Q. Doyle bookings, has flopped to Charles Dourick's office, where the Thalia, Tom Murray, manager, has been booked for some time.

Frank Thellen and Lou Goldberg, now operating the Majestic, Bloomington, will give the house "split" shows for the first time in the town. The shows will go to other Dourick booked theatres those managers have in nearby towns.

Count De Beaufort's Road Show makes a start Saturday of this week at Kenosha.

Chas. Dourick has added the Empire, Morris Ill., to his booking list. An idea of the average Dourick bill is shown in some of his shows this week which have listed Blim-Boom-Burr, Maxini and Bobby, Five Musical Leslies, May Nannary and Co., the Stanley Sextet, Thos. F. Hoyer and Co., Gardner and Stoddard, the Mozarts, Brookes and Carlisle, Harry and Kate Jackson, Rondas and Booths, Jos. E. Bernard and Co. and others.

Hunt's Hotel, Chicago home for many a year for hundreds of actors, is to be demolished May 1 to make way for an office sky-scraper.

Chas. and Jack Kohl are now in active charge of their mother's interests in the Kohl & Castle houses and the estate of the late C. E. Kohl. Charles is the secretary and treasurer of the Kohl & Castle corporation, with offices on the third floor of the Majestic building.

SAN FRANCISCO

By Lester J. Fountain.

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ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Fanny Ward and Co. at the top of the Orpheum program, but it was Frank Tinney who walked away with the laughing and applause bit. Redford and Winchester also put over a solid success. Miss Ward closed the intermission and finished rather well, although the piece did not hold the house in the earlier periods. Mignonette Kohn proved a bit of a surprise, her dances placing her amongst the real hits. Porter J. White and Co. held the house interested. Amy Butler and her quartet filled in nicely. Miss Butler had her character songs particularly well and the quartet give excellent support. Reed Bros. opened the show in good style. Galletti's Monkeys closed the show with an original but rather tiresome routine.

WIGWAM (Sam Harris, mgr.).—Hanlon, Dean and Hanlon got all that was possible out of the opening position. Pealson and Hill did splendidly in an early position. Stewart and Earl fopped badly with an ordinary specialty. James Lee Musical Comedy Co. put over a good performance that was highly appreciated. Perry and Perry big winners; Willard's "Temple of Music" showed its class and landed solid.

CHUTES (Ed. Levey, mgr.; agent, Pantages).—Sam Levey started the bill away in whirlwind fashion. Blake's Circus, usual animal offering. The mule proved equal to the occasion and pulled the act out to a big scream. Broadway Musical Comedy Co. did all right. Old material held them back considerable. White and Brewer, local favorites, cleaned up.

Bob Fargo, of Los Angeles, has been in town for the past two weeks, doing considerable quiet but energetic hustling. Bob will probably have a musical comedy company in one of the local houses in the very near future.

The Broadway Musical Comedy Co. will go to the Jose, San Jose 26 and another company, which will be organized or possibly, the James Post Co. will replace it.

"The Chocolate Soldier," in its second week at the Savoy, exceeded its record for the season, and broke all records for the house. Receipts for the second week, during which an extra matinee was given, ran over \$16,000. James T. Powers in "Havana," following the "Chocolate Soldier," had set a new record for business on the three opening performances.

Will Lochrane, the Scotch comedian from Australia, is playing the Bert Levey time. Snitz Edwards resigned 4 as principal comedian with the Broadway Musical Comedy Co. Willis West succeeded Edwards.

Hilda Carle, prima donna with the Broadway Musical Co., leaves the company 11.

Barnes and West are playing a few weeks in this vicinity before returning, opening at the London Pavilion Mar. 20.

Crawford and Meeker has split, they agreeing to disengage in Honolulu, where Meeker is said to have purchased a grove of lemons or something of that kind.

COLUMBIA (Gottlob & Marx, mgrs.; K. & E.).—"The Arcadians."

SAVOY (F. Buscy, mgr.; Shuberts-Cort Circuit).—Jas. T. Powers in "Havana."

PRINCESS (S. L. Loverich, mgr.; Shuberts-Cort Circuit).—"The Chinatown Trunk Mystery."

ALCAZAR (Belasco & Mayer, mgrs.).—"The Pit" (stock).

EMPRESS (Sid Grauman, mgr.).—Nelson; Mr. and Mrs. Robert Kane; Clara Rogers; Mimie Four; Majestic Trio; Wilfred Clarke and Co.; Barnes and West.

NATIONAL (D. J. Grauman, mgr.).—The Chamberlains; Marguerite Fry; Hart and Berick; Otto Trio; Lester and Kellet; Caron and Pantom.

AMERICAN (Ed. Homan, mgr.).—The Alva-

rettas; Armstrong Musical Comedy Co. PORTOLA-LOUVER (Henry Meyerfeld, mgr.; Morris Resch, amusement mgr.).—Aurora Arliss; Ethel Leslie; Bards and Ward; Zaretsky's Troupe; Virginia Alsworth; Marguerite Favar; Voerg.

BOSTON

By J. Geells.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—To a fair attendance, Maclyn Arbuckle, in "The Welcher," drew peals of laughter from the audience. "The Courtiers" with handsome set, costumes and music, held the next position. Bert Levey pleased with his artistic work. Felix Adler, very funny; T. H. Davies and Co., in a good farce, pleased; Wentworth, Vesta and Toddy, two acrobats and a dog, good; Goodrich, Murray and Gillean, went well; Tempest and Sunshine, pleased; Three Livingstons, good bar work, pleased; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Barrows and Mile; Clara Nelson; Fulgora; The McCarvers; Franklin Ardell and Co.; Klein and Clifton; Macon and Bart; Edgar Berger; Young and Young; Cole and Hastings; Laurie Ordway; Cable and Co.; Sherman and Rose; Mason and Bart; pictures. KUB (Joe Mack, mgr.; agent, Fred Mardo).—T. F. Thomas and Co.; La Petite Emille Troupe; Eldson and Clifton; Bellitrelli and Glissando; Lee and Allen; pictures.

HOWARD ATHENIUM (Jay Hunt, mgr.; agents, P. Hunt and Ed. Kelley).—The Bohemian Burlesques; house bill, Wagdoode Four; Silverettes; Sperling and Barrow; Mabel Carey; Scans and Valin; James Gray; Harry Whitman; pictures.

BOWDOIN SQUARE (J. E. Comerford, mgr.; agent, Vacons).—Nelson's Aerial Ballet; Kilsto and Baylies; Kennedy and Lee; Lewis and Burns; Dawson and May; Nel Winmore; pictures.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock, "Faust."

GAIETY (G. H. Batcheller, mgr.; agent, direct).—"The Trocadero Burlesques."

CASINO (Chas. Waldron, mgr.; agent, direct).—"Dainty Dances."

COLUMBIA (Harry Farren, mgr.; agent, direct).—"Cosy Corner Gloria."

AUSTIN & STONE'S (Frank P. Stone, mgr.; agent, direct).—Walton and La Pare; Manning; The Murrays; Joe Harrison; Melville and Sloan; Camille De Val; Pete Murray; Frank Walsh and Misses Campbell; French, DeHann and Clifford; pictures.

ROSTON (Al Levering, mgr.; K. & E.).—Julian Ething, "The Fascinating Widow," business good, second week. Here for run.

PARK (W. D. Andrea, mgr.).—Wm. H. Crane, in "U. S. Minister Bedloe." Closing week, capacity business.

TRENT (John B. Schoeffel, mgr.; K. & E.).—"Follies of 1910." Good business.

HOLLIS (Chas. J. Rich, mgr.; K. & E.).—John Drew, in "Smith." Business good, closing week.

SHUBERT (E. D. Smith, mgr.; Shubert).—Sam Bernard, in "He Came From Milwaukee." Business fair; second and last week.

GLOBE (R. Joannette, mgr.; Shubert).—Harold Reynolds, in "The Hokey." Business fine, finish of a long run.

COLONIAL (Thos. Lothian, mgr.; K. & E.).—"The Dollar Princess." Business good.

MAJESTIC (E. B. Smith, mgr.; Shubert).—"Madame X." Eighth week with S. R. O. sign every performance.

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the make-up of what may be termed a "real burlesque" show. Reeves has recently advertised for an understudy for his part in the show. He may find one capable of understanding him, but there will always be room for questioning what will become of the man who attempts to follow Reeves in his particular line of work. If he can follow Reeves and make good, Al. will have to find a new trade-mark. Give him credit, by.

Preparations are being made for an elaborate production of Rex Beach's last season's success, "The Barrier," at the Chestnut Street theatre by the Orpheum Players.

The Five Perliacoffs, featured with the "Crackerjacks," will terminate their three years' contract with the burlesque show this season and open on the Orpheum Circuit in June.

Many of the companies appearing in town are promised to participate in the big theatrical ball, an annual affair, which will be held at Junger Maennerchor Hall 21.

George E. Scott, formerly operating a booking agency in the Crozier building, has secured offices in the Park Theatre building, and will operate in conjunction with the Nixon-Nirdlinger Vaudeville Exchange. Mr. Scott will look after the club and family department.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.)—Herera; Flo Zeller and Kolins; Coleman and Frances; Fred Ward; W. B. Patton and Co.; the Holdsworths; Carlotta; pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—"Star Bout," featured; Imperial Trio; Sprague and McNice; Percy and Emma Pollock; Bert Leslie's Players; pictures. NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Albini; Four Millers; The Cow Puncher; Musical Kites; Australian Trio; "Nella and Lew," pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Don Fabian; Jackson and Margaret; Bristol's Equine Paradox; Three Virginians; "Annie Laurie Song"; Hamilton and Howlett; Abby and Trayer; Roberts, Hayes and Roberts; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Gray and Mack; Tom Coleman; Froslin; Powers; Elephant Road; Caldwell and Co.; De Dio's Animals; Uncle Josh; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—John Zimmer; Carl Zeno; Meyer Hantz and Co.; La Belle Clark and Horae; Ollie Lamond; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Buzby and Williams; White's Circus; Bernard and Current; Baby Belle Jeannette; Hohnenberger Bros.; pictures.

COLONIAL (F. Wolfe, mgr.; agents, Taylor & Kaufman).—English and Carnahan; Stan Stanley and Bro.; Armstrong and Whelen; Floy Hognniss; pictures.

GRAND (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—"The Subway"; Woods and Green; Norris and West; Rehlander's Pigs; Jacobs Bros. Second half; Washer Bros.; Catherine and Bennett; Steller Trio; Maurice Wood; Savoy Trio; pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Stelner Trio; Washer Bros.; Barrows and Barrows; Maurice Wood. Second half; Morris and West; Wood and Green; Rehlander's Pigs; James Kennedy and Co.; "The Subway"; pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—Dave and Bogard; Uinel; Dan Malumby. Second half; Bennett and Darling; Lord and Meek; The Great Henry; pictures.

TWENTY-NINTH ST. PALACE (C. H. Keller, mgr.; agents, Taylor & Kaufman).—Gordon and Keyes; Morris and Darling; The Great Henry. Second half; Four Bragdon; McGrath; Anna Bond; pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—Jennings, Jewel and Barlowe; Lord and Meek; Savoy Trio; McGrath. Second half; Gordon and Keyes; Hevener and Clark; Jack Atkins; pictures.

AURORA (Donnelly and Collins, mgrs.; agents, Taylor & Kaufman).—Bogard and Wolf; Blondie Robinson Duo; Chas. and Sadie McDonald; James Dent. Second half; Jen-

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nings, Jewel and Barlowe; Gates and Blake; Bancroft and Griffe; Zeda; pictures.
DIXIE (agents, Taylor & Kaufman).—Four Bragdon; Gates and Blake; Two Franks; Jack Atkins. Second half; Marcello and Wolf; Charles and Sadie McDonald; Blondie Robinson Duo; Martinielle; pictures.
PLAZA (Chas. Oelschager, mgr.; agent, H. Bart McHugh).—"Musical Rough Riders; Willis and Barron; Fraley and Abbott; Richards and Lewis.

GREAT NORTHERN M. Greenwald, mgr.; agent, H. Bart McHugh).—Wilson and Hudgins; Brennan and Wright; LaBelle Troupe; De Kinzoer Leopards. Last half; Reed's Bull Dogs; McCracken and St. John; Tanen and Claxton; Albert Duo.

LINCOLN (Daniel Bader, mgr.; agent, H. Bart McHugh).—"Fritale Haubel and Co.; Jules Harron; Dow and LaVan; The Merediths.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Great Alvin, Mae Mitchell; Stuart and Mullin. Last half; Great Alvin; The Sharps; Harry Taylor.

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PHILADELPHIA

GLOBE (Benn Israel, mgr.; agent, H. Bart McHugh).—Albert Duo; The Great Santell; Hughes and Logan; Edith Barton. Last half; Victor Faust. is and Hudgins; Downey and Ashton.

GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—Taylor Trio; Rosner and Hillman; Delphino and Delmore; Eleanor Cameron; Spiesell; Ladell and Engel. Last half; Lambert Trio; Spiesell; Ladell Engel and Co.; Usher Whitecliff and Co.; Ernest Car and Co.

JUMBO (Mr. Wagner, mgr.; agent, Chas. J. Kraus).—Ernest Car and Co.; Martin's Lions; Tweedy and Roberts; Usher Whitecliff and Co. Last half; Franklin and Davi; Taylor Trio; Kallinowski Bros.; Four Musical Halloys.

62ND ST. (Mr. Wheeler, mgr.; agent, Chas. J. Kraus).—Wm. Cahill and Co.; Four Musical Halloys; The Campbell; Lizsets. Last half; Tweedy and Roberts; Rosaner and Hillman; Leonard Phillips; Delphino and Delmore.

THIR (Mr. Walsh, mgr.; agent, Chas. J. Kraus).—Florence Levere; Kallinowski Bros.; Brooks and Vedder; Five Juggling Jewels. Last half; Wm. Cahill and Co.; Gechan and Gechan; Lizsets; Five Juggling Jewels.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—Lambert Trio; Leonard Phillips; Landings; Miss May Evans. Last

half; Billy Evans; Martin's Lions; Brooks and Vedder; The Campbell.

MAJESTIC (J. Jermon, mgr.; agents, Stein & Leonard, Inc.).—Geo. Brand; Anna Ricely; Robt. Hilliard and Co.; Flora's Animals.

MAJESTIC (Camden) (Wm. J. Valli, mgr.; agents, Stein & Leonard, Inc.).—Elky, Ottke, Elky; Arthur Cameron; Three Merry Minstrels; Wulfin and Albert; Two Trio Crocod;

CRYSTAL PALACE (D. Baylinson, mgr.; agents, Stein & Leonard, Inc.).—Wulfin & Albert; Muller and TenBrook; Geo. Beach and Co.; Miss Mae Penman; Joe Rose; Elky; Ottke; Elky; The Charbon; Lew Weiford.

GRANDE (C. M. Rapoport, mgr.; agent, Stein & Leonard, Inc.).—Jack Hammond; Tom Howard and Co.; Baby Franklin; La Rue and Cameron; Felde and Williams; La Van and Curraile; Edith Barton.

ALEXANDER (Mr. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Massey & De Van; Joe Herbert and Co.; Mr. Wolf and Co.; Hilluntz and Brook; Geo. Beach and Co.; M. Wagner and Co.; Lauson Slater; Lew Weiford.

LYRIC (Mr. Tyrrell, mgr.; agents, Stein & Leonard, Inc.).—La Van and Curraile; Al Wheeler; Tom Peterson; Douglass and Douglass.

CASINO (Elisa & Koenig, mgrs.).—"Crackerjacks" with Five Perliacoffs featured. The "Crackerjacks" are using Billy Hart's version of "Dr. Dippy's Sanitarium" for the afterpiece, used last season with Hart as principal comedian. Mollie Williams, presenting a legitimate sketch is featured in the olio, and scored strongly. The show opened to big business and made a strong impression.

TROCADERO (Socadere, Dawson, mgr.).—"The Ducklings," pleased generally.

ATLANTIC CITY

By I. B. Fulaoki.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—William Flemen Co. well liked; Mildred Deverez and Co. (New Acts); Jack McKay, went big; Laura as principal Adeline Francis (New Acts); Elenor Dunbar, well liked; Robert's Circus, excellent; Valveno and Treck, excellent.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Edw. Howell and Co. funny; Roland Carter and Co. went big; Dean and Sibley, well liked; Klutings Animals, wonderful; Imperial Zietta, big applause; Urmn, clever; Zetta and Naunders, good; the Ozava, good; Bailey and Co. T.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. p.

MILLION DOLLAR PIER (J. L. Young & J. P. Fennan, mgrs.).—M. p.

STEEL PIER (J. Howell, mgr.).—M. p.

APOLLO (Fred E. Moore, mgr.; K. & E.).—13-14, "The Cowboy an dthe Thief"; 15, Mmc. Bernhardt in "L'Aiglon"; 16-18, Wilton Lackaye in "The Stranger."

At the Apollo Thursday L. S. Sire presented Wilton Lackaye in a new comedy-drama, entitled "The Stranger." The show was written by C. F. Dazey. It opened two weeks ago. The last half of last week Elsie Ferguson appears in "Jolly Madison."

From Friday until Monday a vast throng of visitors was in town. Each holiday more and more people ran down to Atlantic City. The hotels were crowded to capacity and the theatres had a sell out. The weather was glorious—more like spring than winter—just kind that has made this town a winter resort. Among the crowd there was a goodly percentage of theatrical folk. "The Pink Lady," which opened last Friday attracted many show people.

Pat Casey was down for the week end, with A. L. Erlanger, both here for "The Pink Lady" premiere.

Work has begun on a dance hall of large proportions at Steel Pier. This hall will be located seaward of the theatre and will be finished by Easter. There are to be many new features in the "Pavilion of Fun." Last season the "Pavilion" was one of the most popular amusement features on the island.

W. E. Shackelford, who for seven years managed Young's Pier, sailed Thursday for the tropics. During the two months' trip

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he will visit Jamaica, Panama and South America. It is a pleasure hunt.

Mr. and Mrs. Mose Gumble (Clarice Vance) were down over the holidays.

AUSTRALIA

By Martin C. Brennan.

TIVOLI.—Julian Rose, filled the Walter C. Kelly hold and proved a great big hit. Some of his material appears familiar, but, with Julian's method of serving it up, a brand new polish is noticeable. On a particularly good bill are the Six American Dancers, furore nightly; The Blessings, equilibristae; Fred Bluet, Irving Sayles; The Quealoes; Les Warton and several others.

NATIONAL.—The Stria Trio and Harney and Haines, vying for top-line honors; both acts fine. Jack Kearns is back after a twelve months' absence; also are the Apollo Bros., strong men; Delavale and Gilbert, comedians, and others.

OPERA HOUSE (Melbourne).—The Barnard Animal act still the feature. Daley Cooper and Mabel Lait are well spoken of in a comedy sketch; Alexander Prince, concertina soloist, big feature. Strong bill.

GALETTI (Melbourne).—Potter, Hartwell and Howard are the trio who got on opening last week; Vernon and Harris, another American act, doing well. Supporting are Melrose and Mensies, Linda Davis, Frank York and others.

Golding and Keating, an Australian act, report well from your side.

Harry Clay, the leading small-time vaudeville enterprise man, will leave for his Queensland vaudeville tour next month.

AKRON, OHIO.

COLONIAL (Wm. T. Grover, mgr.; agent, Fleber & Shea, rehearsal, Monday and Thursday 10.30).—Belmonies, ordinary; Brooklyn Harmony Four, very poor; Seymour and Katie Dupre, variety; Willard Hachin Son and Co., entertaining; Downie Sisters, fair; Consul, hit.

NORRA (M. C. Winters, mgr.; agent, Gus Sun; rehearsal, Monday 11).—Parker and Kramo, fine; Nick Conway, good; Rogers and Mackintosh, well liked; Lemuela and Lemuela, clever; Howard and Dolores, pleasing; Hirschhorn, great.

GRAND OPERA HOUSE (O. L. Eisler, mgr.; agent, Stair & Haviland).—10-11, "Moulin Rouge Girls," good, big business; 12-15, "Checkers," capable company; 16-18, George Sidney in "Bixy Izzy."

MUSIC HALL (Carl Seybold, mgr.).—10-11, International Harvester Co. Home Minstrel, direction of F. W. Work; good show, big business. **HAPPY HOUR (J. Stanley, mgr.).**—Horne Stock Co., playing "St. Elmo." Big business.

"When Sweet Sixteen" played at Colonial to a well filled house. Very capable company, including Eugene Cowles, Scott Welsh, Helen May and others. First "legit" to play here at sensible prices since vaudeville started.

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ALLENTOWN, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Monday and Thursday 10.30).—Ely and Florence, scream; Goodman and Elliott, fine; Helen Meyers, pleased; Major and Roy, clever.

PERGOLO (E. E. Knorr, mgr.; rehearsal, Monday and Thursday 11).—Grumlich and Hall, funny; Cole La Crandall Trio, went well.

LYRIC (N. E. Worman, mgr.; independent booking).—11, "The White Sliter," two good performances to good houses; 12, "Polles of the Day," with Al Kaufman, sold out both performances; 14, May Irwin, in "Getting a Polish," capacity house; 15, "Uncle Tom's Cabin," 16, "The Cowboy and the Thief," 20, "The Pennant Winners," 22, Otis Skinner; 24, Crestore. **WILLIAM J. MCGRATH.**

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Monday 11).—Valentine and Bell, good; Whitman and Davis, big hit; Bert and Emma Spears, clever; "Night With the Post," very good. **MISHLER (I. C. Mishler, mgr.).**—9, Frances Starr, in "The Easiest Way," excellent, to packed house; 10-11, "The Merry Whirl," four big and well pleased houses; 12, boxing

carnival, pleased fair-sized house; 17-18, "Follies of the Day."

The new vaudeville house now being built by J. T. Keith, and to be known as the Majestic, will probably open about the middle of March. The house will play three acts with moving pictures at popular prices.

It is rumored that I. C. Mishler of this city and Messrs. Sherer and Kelly of Johnstown will erect a vaudeville theatre on the old Mishler theatre site, corner 11th Avenue and 11th Street. **GUY L. WONDERS.**

ANN ARBOR, MICH.

MAJESTIC (J. W. Williams, mgr.; agent, W. V. M. A.; rehearsal, Monday 3).—Coogan and Parks, encores; "Girls From Melody Lane," hit; Eleanor Otis and Love well received; Porter and Craves, very good; Mayme Remington and "Picks," pleased.

BIJOU (D. M. Seabolt, mgr.; agent, direct; rehearsal, Monday and Thursday 1).—15-16, The Dancings and Dancing, very good; George Phillips, well received. 16-18, Streeter, Byron and Co.

WHITNEY (A. C. Abbott, mgr.).—"Lower Birth 13"; 16, "The Country Boy."

MELTON.

AUBURN, N. Y.

BURTIS-GRAND (Joe O. Brooks, mgr.; agent, Joe Wood; rehearsal, Monday 11).—The Dancings and Dancing, very fine; All Rajah and Co., entertaining; Saunders and Stanley, good; Taneen and Claxton, clever; Fred Hildebrand, laugh; Reed and Smith, very good; Baker Troupe, excellent; Lawson and Lerner, clever; Elliot Russell, went well; Beale La Count, good; Mortimer Fox, laugh; Beltrah and Beltrah, novelty; Alice Lorraine, excellent; Three Ernesto Sisters, sensation. **JEFFERSON (E. J. Lynch, mgr.).**—"The Robyns Players" presenting "The Love Route," good. Same company in "Mrs. Temple's Telegram" week 20.

MOTION WORLD (E. M. Day, mgr.; agent, U. B. O.; rehearsal, Monday 11).—Mysterious Moore, clever; Peterson and Garfield, laugh; La Frasers, good; Ah Sing Foo, excellent. **HAPPYLAND (Frank Simpson, mgr.; agent, Gus Sun; rehearsal, Monday 10.30).**—Lester, Burger and Lester, good; Schilling's Rifle Experts, clever; Cooper and Brown, good; The Great Brown, went well; good business. **"BILLIKEN."**

AUGUSTA, ME.

OPERA HOUSE (F. E. Cuddy, mgr.; agent, U. B. O.).—12-14, Count Lagarto, good; Dan Mason Co., pleasing; Magnani Family, hit. 15, "The Time, The Place and the Girl." 16-18, Mordant and Foster; Chester and Corbett; Charming.

COMIQUE (H. S. Morrill, mgr.; agent, I. B. A.).—13-15, Una Bonetti, good. 16-18, Sam Barbier. **J. FREMONT DEARBORN.**

BAY CITY, MICH.

BIJOU (J. D. Plimore, mgr.; agent, W. V. M. A.; rehearsal, Sunday 10.30).—Sully and Laursen, clever; Mildred Flor, well received; Heekman Bros. and Co., great; Tom Fletcher Duo, big; Herr Janan, encores.

WASHINGTON (W. J. Daunt, mgr.; agent, W. F. Keefe; rehearsal, Monday 2.30).—Three Keelcy Sisters, artistic; "Turkey" Boyd, poor; Edison and Dog, clever; Clemons and Brose, pleased; Twin City Quartet, pleased; Edgar Foreman and Co., fair; Billy K. Wells, big hit; Romano Bros., very good. **VAN W.**

BIRMINGHAM, ALA.

MAJESTIC (Carl Rettick, mgr.; agent, I. A. Co.; rehearsal, Monday 10).—Feb. 6, Luce and Luce; very good; Fitzgerald and O'Dell, great; Campbell and Yates, hit; Al. Laurence, excellent; De Hollis and Valora, pleasing.

PASTIME (Sam Pearl, mgr.; agent, I. V. E.).—McDonald Sisters, hit; Schuster and Cole, scream; Lola Grace, big; Little Miss Jenkins, good; Robinson Bros., hit, held over; Sam Pearl, good.

BEST (Lenhart & Burton, mgrs.; agent, Furlong).—Westerman and Hopkins, excellent; Neal Brodie, hit; Murdos, very good. **PERGOLO (S. E. Enslin, mgr.; agent, Greenwood).**—Williamson and Watson, scream; Mabel Fries, well received; Herbert and Laurence, hit.

AMUSEU (E. E. Newcome, mgr.; agent, Furlong).—Myrtle Victorine, very clever; Sidney and Christine; excellent; Aerial Foxters, good.

NAT W. WILLIAMS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal, 10).—Miles, Gentry, hit; Howard Bros., pleased; Hopkins and Axtel, excellent; Thaler's Circus, interesting; Three Singers, good; Walsh, Lynch and Co., fine; Cooper and Robinson, did well; Three Marcantonis, good. **GARDEN (R. White, mgr.).**—"Cruise Girls."

LAFAYETTE (Baxx and Buckley, mgrs.).—"Washington Society Girls." **TUCKER (The Nigger, mgr.).**—enthusiastically received. 16-18, "The Prince of Flen."

STAR.—12-15, Rose Stahl, in "Maggie Pepper," tremendous hit.

LYRIC (M. Laughlin, mgr.).—Playing "Three Weeks" to crowded houses.

Five picture houses are playing stock, using one after-places. It has become a craze in Buffalo. Commencing with the Fillmore house and spreading to the Main Street houses.

GER.

CARLSLE, PA.

OPERA HOUSE (Wm. Brets, mgr.).—Bouldin and Quinn, big; 16-18, Nebeur and Cadenes.

ORPHEUM (P. McGaro, mgr.; agent, Joe Wood; rehearsal, Monday 10).—The Knobs, good.

CHARLESTON, S. C.

MAJESTIC (J. C. Sherrill, mgr.; agent, Interstate; rehearsal, Monday 3).—Week 6, Woodward, excellent; Munroe, entertaining; St. Clair, good; "Laughing Horse," good.

MEL.

CINCINNATI.

By Harry Hess.

COLUMBIA (H. K. Shockley, mgr.; agent, U. B. O.; rehearsal, Sunday 11).—Kremka Brothers, excellent; Blinn City Four, hit; Flanagan and Edwards, very fine; Camille Ober, scored; Dooley and Sayles, comedy hit of bill; Mms. Beason and Co., exceptionally strong; York and Adams, scream; "Top of the World Dancers," hit.

EMPRESS (Howard E. Robinson, mgr.; rehearsal, Sunday 10).—Mile, Ant Hill, excellent; John G. Robinson's Bucking Mules, fine; Mueller and Mueller, hit; Patrice and Co., scored; Carita Day, fair; 8 Vassar Girls, featured.

AMERICAN (E. W. Dustin, mgr.; agent, Consolidated; rehearsal, Monday 3).—Carmen and Roberta, Wheeler and Goldie, May Bretonne and Co., Jack Lewis, Griffin and Lewis, Emory Manly, Dancing Kramer, Espe and Roth, Edith Doyle, Bobbie Burnett, Kishi's Imperial Japs.

PEOPLE'S (James E. Fennessy, mgr.).—"Rector Girls," featuring John L. Sullivan and Jake Kilrain.

STANDARD (Frank J. Clements, house agent).—Fred Irwin's "Big Show," "Down the Line" and "Frenchee's Ex-Husbands," richly staged, and the whole show compares favorably with the higher class productions at the "32 houses."

ROBINSON'S (Forrest V. Pilsen).—"The Dwight Players," "In the Heart of the Woods."

GRAND OPERA HOUSE (John H. Havlin, lessee; T. Aylward, mgr.; K. & E.).—"The Lily," featuring Nance O'Neil and Charles Cartwright. Very fine performance to good business.

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back there for six weeks, opening 30, at the Tivoli Gardens.

J. A. Murphy, author of "Adam Sowerguy," at the Pantages, in a sketch compiled from this "haysed" character, was opening a bottle of wine in a cafe with some newspaper men the other night. At the other end of the rail, two men were in a heated argument. Said one: "That fellow Murphy, who wrote 'Adam Sowerguy,' has gone crazy."
Said the other: "He's not. I saw him on the street with his wife."
Said No. 1: "They won't let him be at large without someone with him; and the office staff of VARIETY is writing up his copy."
(Really happened—not a press notice.)

DES MOINES, IA.
ORPHEUM—Week 5, Mareena, Nevano and Mareena, good; Paul Fines, pleased; Bert Cote and Co., good; Radie Furman, scored; Jewell Manikins, entertaining; Grant and Hoag, liked; Gus Onlaw Trio, very clever.
JOE.


ELGIN, ILL.
GRAND (Thielan & Prickett, mgrs.; agents. W. V. A.; rehearsal, Monday 5).—Wells Bros. Minstrels, good; Jack Baxley, good; Wells Bros. hit; Richard and Romain, good.
STAR (Thielan & Prickett, mgrs.).—Sherman Stock Co., indefinite.
H. F. BARTLETT.

ELMIRA, N. Y.
MAJESTIC (G. H. Ven DeMark, mgr.; agent. U. B. O.; rehearsal, Monday 13.30).—13-16, Fred Morton, fair; Shaw's Monkey Merry Makers, ordinary. 16-18, Kimball and Lewis, good and McDowell.
FAMILY (C. W. L. Jorgensen, mgr.; rehearsal, Monday 10).—13-15, Breakaway Barlowes, fine; The Sternoffs, good; Hines and Fenton, fine comedy. 16-18, Luken's Dax and Pony Circus. L'CEUM (Luz Norton, mgr.).—11, Stetson's E. C. C. capacity.
MOZART (G. W. Middleton, mgr.; agent. Edward Mozart).—13-18, Stanford and Western Plays, in "The Love Route," large business.
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ERIE, PA.
PARK (Jeff Callan, mgr.; agent. U. B. O.; rehearsal, Monday 10).—Brahams' Trained Fleas, great novelty; Demont and Co., clever; Mills and Moulton, went big; Harry Sauber, well liked; Bradleys, Martin and Co., good; Krecko and Fox, good; Croten Bros., excellent.
COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agent. Gus Sun; rehearsal, Monday 10).—Barnes and Mann, big hand; Jack Harlow and Co., amusing; Searl Allen and Co., went good; Cora Youngblood Corson Sextet, very good; Royer and French, excellent; Riva Laren Troupe, clever.
HAPPY HOUR (J. H. Connelly, mgr.; agent. Bert Marshall).—Montague, good; Jacobs and Dale, well received.
ALPHA (Sol Phillips, mgr.; agent. direct).—H. C. Bloeser, good. M. H. MIZENER.

FAIR RIVER, MASS.
ACADEMY OF MUSIC (Julius Cahn, lease and mgr.; agent. direct).—13-15, "At Cripple Creek"; 17-18, "The Girl in the Taxi".
SAVOY (Julius Cahn, lease and mgr.; rehearsal, Monday 10).—Ferrara and Co., good; Jannings and Renfrew, very good; Dixon Bros., good; Billie and Marie Hart, excellent; Percy Warne and Co., good; Montrose Troupe, hit; Moscrop Sisters, applauded.
BIJOU (L. M. Boas, mgr.; agent. rehearsal, Monday 10).—13-15, Farley and Clare, good; Gracey, very good; Bowen and Lina, good. 16-18, Mr. and Mrs. Arthur Curtiss; Morton Klein; Chan Toy.
PREMIER (L. M. Boas, mgr.; agent. rehearsal, Monday 10).—13-15, Eileen Richards, good; Ray and Williams, very good. 16-18, Vennette and Byrne; Clinton and Chatter.
EDW. F. RAFFERTY.

FORT WORTH, TEX.
M. Goldstick, father of George Lemaire (Conroy, Lemaire and Co.), was killed by a taxicab while crossing a street in Fort Worth, night 3.
The Majestic, owned by Interstate Amusement Co., closed at Fort Worth 4. Thos. Mulally, manager, explains as the reason that it will require all his time to arrange for the opening of the Interstate's new theatre, which should be ready March 6. Up to its closing, the Interstate Co. was using the old Royal theatre building (a rebuilt church), which has proven a "hoo-doo," this being the third venture to abandon the house. I. K. FRIEDMAN.

GALVESTON, TEX.
GALVEZ (R. L. Welch, mgr.; agent. direct. rehearsals, Sunday 11).—Week 6, Leo Heers, pleased; Jack Wyatt and Co., snappy sketch; Mamie Harnish, made new friends; Williams and Gordon, cream; Bogert and Nelson, hit.
CRYSTAL (J. L. Jorgensen, mgr.; agent. Hodgkins; rehearsal, Sunday 10.30).—Hedge and Dotty Holmes, did well; Rand and Byron; Hoyt and Stein; The Alrona-Zeller Trio.

Attractions at the Grand have been uniformly good all season. Adelaide Thurston and Pavlova and Mordkin there last week.
B. SPROULE.

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NOTICE TO MANAGERS

On SUNDAY AFTERNOON AND EVENING (Feb. 19), at the Academy of Music

Miss DE LA COOPER

Assisted by
ERNEST E. CHESTER
AND CO.Will present
A Dramatic Masterpiece

"THE CONFESSION"

UNDER THE PERSONAL DIRECTION OF PAT CASEY

went well; Frank Parlish, well received; George Evans, excellent; pictures: WALTER N. BLAUFELD.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 6).—Week 4, Murphy and Nichols, good; Nevins and Erwood, pleased; Leo Carillo, good; Goldman's Cats and Dogs, feature; Billy Farnon and Clark Sisters, clever; Aldro and Mitchell, good.

Gertrude DuMont, Lyric Stock Co., this city, left for Chicago, where she will do a "single" in vaudeville.

The Loyal Order of Moose, organized in Lincoln with 1,000 charter members. The theatrical folk are joining in large numbers. LEE LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Monday 10).—Week 4, Murphy and Nichols, good; Nevins and Erwood, pleased; Leo Carillo, good; Goldman's Cats and Dogs, feature; Billy Farnon and Clark Sisters, clever; Aldro and Mitchell, good.

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LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, U. B. O.).—De Veto and Zeld, very good; Goff Phillips, received well; Joseph Adelmann and Family, big; George Auger and Co., received well; Neapolitans Operatic Singers, very good; Barrows, Lancaster and Co., very good; Coakley, Hanvey and Dunlevy, fine; Four Riancos, novelty.

HOPKINS (I. Blmons, mgr.; agents, S. & C.).—Mr. and Mrs. Dick Cooley, good; Raffner and Cook, clever; Harry Antrim, received well; Moore and Barry, very good; Elsworth and Lindon, very good; Bader La Velle Troupe, well received.

BUCKINGHAM (Horace McCracklin, mgr.).—"Jolly Girls."

GATETY (Al. Boulier, mgr.).—"Follies of New York and Paris."

J. M. OPPENHEIMER.

LOWELL, MASS.

HATHAWAY (Donald Meek, mgr.).—Donald Stock Co., in "Our New Minister," business big.

MERRIMACK SQ. THEATRE (J. Morrison, mgr.).—Geo. Prim, very good.

ACADEMY OF MUSIC (J. Flynn, mgr.).—Mahoney Bros. and Daisy Dancers, good; Geo. Hone and Co., pleased; Miss Martha and Billy Kymans, very good.

OPERA HOUSE (Julius Cahn, rep. and mgr.).—12-16, Thomson and Flynn Co. in "The Charity Ball"; 17, "The Girl From Rector's," business good.

JOHN J. DAWSON.

MONTREAL.

ORPHEUM (Geo. Driscoll, mgr.; agent, U. B. O.; rehearsal, 10).—Adelaide Norwood, well received; Edwin Holt and Co., big hit; Pederson Bros., good; Elsie May, 10-13; Chas. John, 14-16; Van Der Koors, amused; Lancton-Lucier Co., hilarious; Elida Morris, well liked; Clifford Walker, appreciated.

HIS MAJESTY'S (G. Brooks, mgr.).—"To Serve the Cross," impressed greatly; business good.

PRINCESS (W. Judge, mgr.).—"The Jolly Bachelors" opened big and was hit.

ROYAL (O. McEwen, mgr.).—"Imperial." Went well. BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal, Monday, 10-30).—Chas. John, 14-16; Van Der Koors, amused; Lancton-Lucier Co., hilarious; Elida Morris, well liked; Clifford Walker, appreciated.

WYSON GRAND (Fred S. Love, mgr.).—Sterling Stock Co., 13-18.

GEO. FIFEN.

NEWARK, N. J.

PROCTORS (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal, Monday 9).—Valerie Berger and Co., pleased; The Golden Troupe, scored; Tom Mahoney, funny; Devlin and Ellwood, good; Dagwell Sisters, took; Tom Jack Trio, play well; "Marselles," clever; "Onion, Steele and Carr," hit.

NEWARK (George Robbins, mgr.; K. & E.).

—"The Girl in the Train," favorable impression, large holiday gatherings.

COLUMBIA (Mr. Jacobs, mgr.).—"The Little Girl That He Forgot," went well. Special matinee Friday of a new play, "The Little April Lady."

ARCADE (L. O. Mumford, mgr.).—Lycium Players, in "Beyond the Rockies," and "A Wail of the Streets," to good business.

COURT (Harold Jacoby, mgr.; agent, Loew; rehearsal, Monday 9).—Loring-Parquette and Co.; Yamamoto Bros.; Cowboy Williams; Helen Giers; Parks and Mayfield; Earl Flynn; American Beauties; Dorothy Deschelle and Co.; Monarch Comedy Four; Altus Bros.; "Burnie"; Reid and Hanson; Havel and Levere.

EMPIRE (Leon Evans, mgr.).—"World of Pleasure."

WALDMANN'S (Lee Ottelengut, mgr.).—"Big Banner Show." JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (F. J. Windisch, res. mgr.; agent, U. B. O.; rehearsal, Monday 10).—Eddie Leonard, always favorite; "Graduation Days," future; MacCart and Bradford, good; Laurent Trio, extraordinary; Kristoff Trio, fair; Fidler and Shelton, very well received; Moffett and Clair, good.

HYPERION (E. D. Eldridge, mgr.; Shubert Bros.).—Ben Greet Players in a revival of four comedies, 13-14, poor business; 16, Cyril Scott, return engagement, "The Lottery Man"; "College Girls," 17-18.

GRAND (M. T. Yack, res. mgr.).—13, Mrs. Fiske in "Becky Sharpe," immense business; 17, "The Soul Kias." E. J. TODD.

NEW LONDON, CONN.

NEW ORPHEUM (Bullock & Davis, mgrs.).—13-15, Fondellers, grant; Payne and Lee, excellent.

LAWRENCE (Grant Heth, mgr.).—13-15, Niblo and Riley, fair; McCabe and Vogel, pleased; Annah Grant III, songs.

EMPIRE (Empire Amusement Co., mgrs.).—13-15, Friedland and Clark, ordinary; Lesos, very good.

LYCEUM (Walter T. Murphy, mgr.).—11, "The Lottery Man," to good business; Henry Ellsworth, in "Oberammergau" lecture, 14-15.

NEW ORLEANS.

By O. M. Samuel.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Edwards Davis and Co., splendid; 1, 10, and Butterworth, emphatic success; "High Life in Jail," pleased; Balsara, did not do well; Banks-Beazle Duo, fairly; James H. Cullen, amused; Ramezes, closed show.

TULANE (T. C. Campbell, mgr.; agent, K. & E.).—Raymond Hitchcock in "The Man Who Owns Broadway," opened to capacity.

CRESCENT (T. C. Campbell, mgr.; K. & E. Stair & Havlin Circuit).—"The Thief," playing to huge business.

Sunday at the Dauphine, Pavlova and Mord-kind had nearly a turnover.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal, Sunday 10).—Mordcock and Watson, hit; Toki Murati, liked; Louise De Forgi, pleased; Mann and Costello, fair; Armand Dubois and Co., offering an elaborate "small time" interlude, scored tremendously.

LYRIC (George Barringer, mgr.; agent, George B. Greenwood; rehearsal, Sunday 10).—Edmonds and Hill, bolsterous; Atlantis and Fink, distinctly successful; Wilmore Winnie, entertained; Monte Wilkes, holdover.

WINTER GARDEN (Frank B. Chase, mgr.).—"Pop" vaudeville.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co. vaudeville and pictures.

HAPPY HOUR (Al. Durning, mgr.).—"Pop" vaudeville.

The seventeenth annual banquet of T. M. A. Local No. 43, given at the Monteleone Hotel, was a gala affair. Over two hundred members of the organization and their guests attended. The bright particular speechmaker was Dr. Carl Herman, who pulled down the applause hit of the evening. Bernard Shields, of The Shields, was a close second in point of popular favor. Dr. E. Dreifuss is president of the local lodge, the other officers of which are S. R. Socola, C. Doleau; J. L. Riehl, J. Becker, Al. Wagener, G. S. Peterson, Wm. Wright, Dr. W. H. Rellly and "G. Leitz."

A museum of anatomy has been opened in Canal street. It is a "straight show" minus the "doc" or "professor" upstairs. The last waxen affair exhibited in this city met with a terrible fate. It was here during mid-summer. Failure to provide the necessary ventilation one July night caused the show to melt away.

George R. Greenwood is the Lyric's newest booker.

Where answering advertisements kindly mention VARIETY.

NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; agent, U. B. O.; rehearsal, Monday 10).—DeHaven Sextet, scored; Barnes and Crawford, close second; Quinlan and Richards, laughs; Bert Fitzgerald, clever; Mr. and Mrs. Stuart Darrow, interesting; Jack and Violet Kelly, excellent; Amoros Sisters, good.

MAJESTIC (Otto Wells, mgr.; agent, Norman Jefferies).—Dick Thompson and Co., excellent; Fagg and White, clever; Louise Elliot, good.

ORPHEUM (S. B. Butler, mgr.; agent, Norman Jefferies).—Quinn Bros. and Madison, excellent; Mrs. Doherty's Foodies, entertained; Jim Dixon, fine.

GRANBY (Otto Wells, mgr.; rehearsal, Monday 2).—"Her Son," excellent production and exceptional business.

ACADEMY OF MUSIC (Otto Wells, mgr.).—Madame Sarah Bernhardt in "Camille," 13, to capacity; Yiddish all-star production, 14.

Madame Pauline, who performed at the Majestic theatre last week with her trained leopards and who was seriously injured by her pets Monday night, was removed to Baltimore, where she is now in a dangerous condition.

OAKLAND, CAL.

ORPHEUM (Martin Beck, mgr.; agent, direct).—"Harry Tate's 'Motoring'; Starr and Neff; Valicella's Leopards; Hugh Lloyd Holdovers; Victoria Four; Lawler and Daughters; Borani and Navarro; White and Stuart.

BELL (Julius Cohn, mgr.).—"The Roalreale; Fred and Elsie Pendleton; Emily Dodd and Co.; Hammond and Forrester; Three Roehrs.

ONEONTA, N. Y.

ONEONTA (Harry M. Dunham, mgr.; agent, Prudential; rehearsal, Monday and Thursday 10).—13-15, Dorothy Reid and Co., well liked; The Vesperinas, pleased; pictures; 11, songs.

17 "Seven Days" at the Oneonta.

DeLONG.

PITTSBURG.

GRAND (Harry Davis, mgr.; rehearsal, Monday 10).—Three Navarros, good; Sandburg and Lee, pleased; J. Warren Kenne, very good; Jolly, Wild and Co., took well; Mary Norman, big hit; Mack and Walker, well received; "Dinkelpiel's Christmas," much applause; Ladie Chis, big hit; Chas. Ahearn's Troupe, very good.

FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsal, Monday 9).—Dobla-do's Performing Sheep, interesting; Gorman and Bell, took well; William Cross, well received; Two Frankfords, big hit; Grace Maloney, very good; Terry and Saunders, good; Herbert Camp, much applause; Fern and Mack, many encores.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Four Musical Cases, very good; DeHaven and Whitney, pleased; Hugel and Sylvester, big hit; Evelyn Ware, scored.

GATETY (Henry Kurtsman, mgr.).—"Queen of Bohemia."

ACADEMY (Harry Williams, mgr.).—"Merry Whirl." M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Ed. Todd, good; Four Masons, well received; Mangan Troupe, great; Stuart and Keeley, went well; Donovan and Arnold, went big; Una Clayton and Co., very good. FRANKLIN.

PORTLAND, ME.

PORTLAND (J. W. Greely, mgr.; agent, U. B. O.; rehearsal, Monday 10).—"Dixie Renaders," big; Lawrence and Evans, classy; Mr. and Mrs. Jack McGee, laughing hit; Four Grohmanns, clever; Frederick Wright and Co., well received. HAROLD C. ARENOVSKY.

When Players Play

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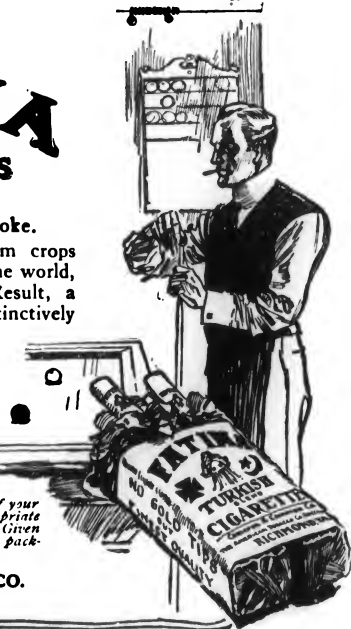
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Levy Family W 129 New York
Lewis Bert Majestic Ft Worth
Lewis A Vanity Fair B R
Lewis & Lake 3411 Norton av Kansas City
Lewis Phil J 11 W 31 New York
Lewis Walt & Co 471 Wash'a Brookline Mass
Lewis & Green Dainty Duches B R
Lillian Grace Century Girls B R
Lingermans 705 N 5 Philadelphia
Liscord Lotie Watsons Burlesquers B R
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Mack & Co 123 W 31 New York
Mack Wm Follies of the Day B R
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Martin Carl 200 E 107 W 57 New York
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Mendelsohn Jack 163 W 68 New York
Mendelsohn 104 Irving 181 Gravesend av Bkln
Meredith Sisters 29 W 65 New York
Merrill & Otto Orpheum Portland
Merritt Hal 5 Av N Y
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Merritt 104 Irving 181 Gravesend av Bkln
Meyer David Lewis & Lake Musical Co
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Moore Snits Knickerbockers B R
Moore Helen J Columbians B R
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Pederson Bros 635 Greenbush Milwaukee
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Phillips Samuel 216 Claxson av Brooklyn
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Potter & Harris 6280 Wayne av Chicago
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Reeves A Reeves Beauty Show B R
Reffkin Joe 163 Dudley Providence
Regal Trio 113 W Wash Pl N Y
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Ritter & Foster Tiroll London
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Roastin Mile Queen of Jardin de Paris B R
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Thornton Arthur Golden Crook B R
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Thurston Leslie 1232 15 Washington
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Tinney Frank Orpheum Oakland
Tinsley Quartette Columbia Tenn
Tombs Andrew College Girls B R
Tops Topsy & Tops 244 W School Chicago
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Valmore Lulu & Milled Bohemians B R
Van Dille Sisters 514 W 125 N Y
Van Horn Bobby 129 East Dayton O
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Wood Bros Majestic Patterson
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Zeda Harry L 1228 Cambria Philadelphia
Zeiser & Thorne Willard Temple of Music
Zell Rodgers 27 So Clark Chicago
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Americans 20-23 Folly Paterson 23-25 Bon Ton
Jersey City 27-1 Gayety Scranton 2-4 Lu-
zerne Wilkes-Barre
Beauty Trust Gayety Washington 27 Gayety
Pittsburg
Bhannans Show Murray Hill New York 27
Washopolis New York Gayety Schenectady
Big Banner Show Empiro Hoboken 27 Music
Hall New York
Big Review Eighth Ave New York 27 Empire
Newark
Bohmians Columbia Boston 27-1 Bon Ton
Jersey City 2-4 Folly Paterson
Bon Tons Casino Philadelphia 27 Gayety Bal-
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Bowery Burlesques Olympic New York 27
Casino Philadelphia
Brigadiers Dewey Minneapolis 27 Star St Paul
Broadway Gayety Girls Folly Chicago 27 Star
Milwaukee
Cherry Blossoms 20-22 Luzerne Wilkes-Barre
23-25 Gayety Scranton 27 Gayety Albany
College Girls Westminster Providence 27 Ca-
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23-25 Folly Paterson 27-1 Luzerne Wilkes-
Barre 2-4 Gayety Scranton
Crackerjacks Gayety Baltimore 27 Gayety
Washington
Dainty Duches 20-22 Empire Albany 23-25
Mohawk Schenectady 27 Gayety Brooklyn
Dreamlands Star Milwaukee 27 Dewey Min-
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Duckings Lyceum Washington 27 Monumental
Baltimore
Fads & Follies Empire Toledo 27 Alhambra
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Follies Day Academy Pittsburgh 27 Star Clevel-
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Kansas City
Ginger Girls Alhambra Chicago 27 Standard
Cincinnati
Girls from Dixie Standard St Louis 27 Empire
Indianapolis
Girls from Happynland Gayety Milwaukee 27
Star & Garter Chicago
Golden Crook Gayety Pittsburgh 27 Empire
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Hastings Big Show Star & Garter Chicago 27
Gayety Detroit
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Knickerbockers Gayety Philadelphia 27 Star
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Buffalo
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Merry Whirls Star Cleveland 27 Folly Chicago
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Howard Boston
Pendant Winners Penn Circuit 27 Academy
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Queen Bohemia Empire Cleveland 27 Empire
Toledo
Queen Jardin De Paris Gayety Kansas City 27
Gayety On
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Rent-Santley Gayety Minneapolis 27 Gayety
Milwaukee
Robinson Crusoe Girls Corinthian Rochester
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Rollickers Star St Paul 27 St Joe
Rose Sydel Metropolis New York 27 West-
minster Providence

Runaway Girls Waldmans Newark 27 Empire
Hoboken
Sam T Jacks Lafayette Buffalo 27 Star To-
ronto
Serenaders Gayety Omaha 27 Gayety Minne-
apolis
Star & Garter Show Garden Buffalo 27 Corin-
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Star Show Girls Empire Newark 27 Bowery
New York
Tiger Lilies Empire Indianapolis 27 Bucking-
ham Louisville
Trocadero Columbia New York 27 Gayety
Philadelphia
Umpire Show Trocadero Philadelphia 27 Ly-
ceum Washington
Vanity Fair Gayety Brooklyn 27 Olympic New
York
Washington Society Girls Star Toronto 27
Royal Montreal
Watsons Burlesques St Joe 27 Century Kan-
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Wardes of Pleasure Bowery New York 27-1
Folly Paterson 2-4 Bon Ton Jersey City
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(C)
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Bond Harry (C)
Bonita
Bonita & Co (C)
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Dudley Alice
Duncan Charlotte (C)
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C.
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Cameron C T
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Cameron Ollie
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Carletta (C)
Carlisle J H (C)
Carmen Beatrice (C)
Carr Nellie (C)
Carillo Leo
Carroll Sadie (C)
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Cecile Francis & Co
(C)
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Christy Dixie
Church City Four
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Clifford & Hall
Clinto Jac
Cogswell Sarah L (C)
Cole & Coleman (C)
Cole Dollie (C)
Coleman Boyd (C)
Colburn & Pearson
(C)
Conway & Corkell
(C)
Conwell Bob (C)
Collins Corsette (C)
Collins Will
Connelly Eddie (C)
Cook Bessie (C)
Cook Geo Shaw (C)
Cooper K (C)
Coulter Frazer (C)
Coyne Jack (P)
Crislie Trio (C)
Cromwell & Samse
(C)
Croton Bros
Cullen Wm
Cummings Richard
Curran Maj P (C)
D.
Dallas Bouch (C)
Daily Jack (C)
D'Amon Chester
Darnelle L
Darro Arthur (C)
Day Dave (C)
Day Carls (C)
De Baestries Animals
(C)
De Costa Viola
De Pays Musical (C)
Deford Gordon
Delacy Mable (C)
Delacey Mable (C)
Delmar Jennie (C)
Dematoer The (C)
De Shon Cuba (C)
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Dick Al
Dierlecke Floyd C
Dillworth Lillian
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Doranto (C)
Doneta & Co (C)
Doe Allen (C)
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Dram Ed
Dudley Alice
Duncan Charlotte (C)
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Dutton Chas (C)
E.
Earle Dorothy
El Cota
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(C)
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Fisher C L (C)
Fiske Gertrude
Fitzgerald H J
Fitzgerald Harry C
Ford Marie
Fowler Lew (C)
Laurent L
Frankel Fannie (C)
Fricker Chas (C)
Fredericks Musical
(C)
G.
Gaylord Bonnie
Geiger & Walters (C)
Gener David
Gerson Dave (C)
German Gertie (C)
Germano Ray (C)
Gilday & Fox
Gillmore Mary (C)
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Goldberg Sol (C)
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Gordon & Marx
Graham C (C)
Grand Gertie (C)

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Grieb Matilda (C)
Grimes Gertie
Grimes Harry (C)
Gruet Mrs
Grubbs Steve
Gwynne Beulah (C)
(C)
H.
Haines E E (C)
Haley Jim (C)
Hall Lillian (C)
Hall Joe
Hamlins The (C)
Hammond & Forrester
(C)
Haney Edith (C)
Hanson & Walsh (C)
Hansen Louise
Harpstrie J W (C)
Harris Grace
Hart & Woodley (C)
Harvey Allen (C)
Harvey Frank D (C)
Hastings Adelaide (C)
Hayatake H
Hayden Jos (C)
Hayden Broden &
Hayden (C)
Hayes Geo Harris (C)
Hayes Sully (C)
Heale Emma (C)
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Herron Bertie
Hickey Tom
Hill Christine (C)
Hoffman Milton E (C)
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McIntyre & Heath
McKee & Lavigne
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McLellan & Carson
(C)
McConnell H T
MacDonald Hazel (C)
Melvin Mrs Frank
Meredith Roberta
Millar Sadie
Millards The (C)
Miller Elmer (C)
Miller & Lytle (C)
Miller & Tempest (C)
Mitchell Dot
Mitchell Otis (C)
Modica Hap
Monroe R O
Montague Sone (C)
Montell Geo
Montrose Senator (C)
Moore Blanche (C)
Morgan Jack (C)
Morris & Kramer
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Krukletts Pranas (C)
Kutz Dave (C)
L.
La Cross Monte (C)
La Hires The
La Taska Phil (C)
De Shon Cuba (C)
La Viere Helen
Lamence Effie (C)
Lane Dorothy
Lanndon Lucille
Lavan Eleanor (C)
Layton M (C)
Leander Thos (C)
Lee Irene
Lehman Joe (C)
Lehman Clyde (P)
Lehman Walter
Lemieux Geo (C)
Leo Fred (C)
Leonard Sadie
Leroy & Harvey (C)
Leater Harry B
Lettellier Prof A (S F)
Leta Sisters
Levin Percy (C)
Lewis Bert (C)
Lewis & Harr
Lewis P H (C)
Lewitt Ralph
Lind Harry
Lindsay Roy (C)
Logan Emma (C)
Long Morey (C)
Loyett Geo (C)
Lowe Musical (C)
Lowenworth & Cohen
(C)
Lucades The (C)
Lyons Linnie (C)
Lyons The
Lynch Hazel
Lynn Sisters
M.
Mark W H & Co (C)
Marion C E (C)
Mann & Franks (C)
Mantell Ed
Marxreat & Jackson
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Markes Emily (C)
Marsh Joe (C)
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Martyn Howard (C)
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Olliver Jack (C)
Olliver Perry (C)
O'Malley Geo (C)
P.
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Parker J D Jr (C)
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Packer Henry (C)
Palzer Geo
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Perry Paul (C)
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Phillips Mondane (C)
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Polk A (C)
Preston Geo
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Proctor Carrie
Provol
Provol (C)
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Rosetta
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Royce Jack
S.
Sa Haras The
Sainpson & Douglas
(C)
Sartell Winnie (C)
Sayles Chas (C)
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Scott Jack (C)
Seuzell Jac (C)
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Sharp & Montgomery
(C)
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Sherwood Jac C (C)
Shisler C P
Short J C (C)
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Smalley Ed (C)
Smith Bruce (C)
Smith Jas H (C)
St. Albyn Edmond G
St. John Nancy (C)
Standing Jack (C)
Stanhope Paul (C)
Stanton Lola
Stanley Joe (C)
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Steele Sisters (C)
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Stevens Gus
Stewart Capt Geo (C)
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T.
Targay Ray
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Thomas Hillie
Thomas Cora (C)
Thomas Ray (C)
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(C)
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V.
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Walfied Coxley A
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Warne Dave (C)
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Warren Billy (C)
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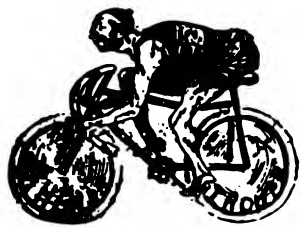
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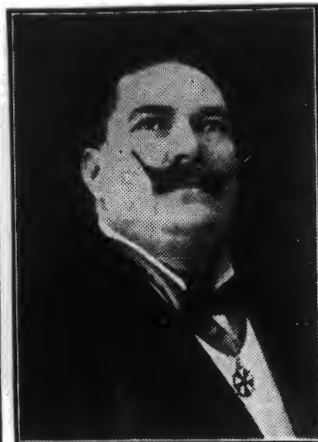
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REPRESENTATIVE ARTISTS

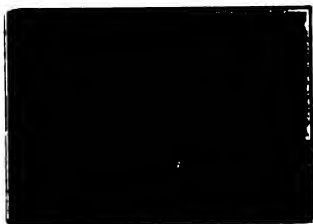
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Direction JACK LEVY.

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MELODY AND MIRTH
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Stuart Barnes

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ATLANTIC CITY, N. J.
Bell 'Phone 196.

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MYRTLE

VICTORINE

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"THE NARROW FELLER"

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN
AND

RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King K. C.



On our way to Frisco.

Just heard from King Manuel to the effect that he is beating our time over in Eng. He certainly must be going some. Well, just wait till we get back; it won't take us long to catch up with him.
We are all loaded up on "Pancakes," "Puddin'" and all those things right off Mother's table, but it's good-bye, Denver, till we meet again.

It took three nights and three days to come from San Diego to Denver. Can you imagine how many dates we could play in Gt. Britain for that amount of traveling. (Well, why didn't you stay over there, then?) Well, don't you think we want to come home once in a while? (Well, why don't you go back there?) We're going to. Give us a little breathing spell, please.

Odeon Cafe, San Francisco, Cal.

VARDON, PERRY and WILBER

J. LOUIS JEANNE
MINTZ and PALMER
"THOSE CLASSY SINGERS."
In an original, refreshing comedieta in "one."
Next Week (Feb. 20), Julian, Chicago.

JOCK McKAY

Second to None.

I hear the Terry Twins are getting married to Sister Twins. Why were they born so handsome?
What a mix-up if they all live in the same house.
Stop right where you are.

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TERRY TWINS



We met Jock McKay coming home in the "wee wee" hours. He didn't know whether to walk through us or round us. He thought he was seeing double.
Held over at Ganes', Manhattan. Billed like a circus everywhere two weeks in advance. Not a draw, but a pair of draws.

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(Feb. 20)



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THE ORIGINAL DRUNK.
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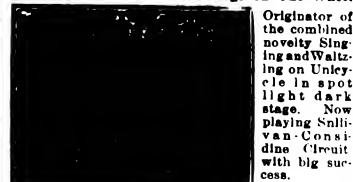
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THE FELLOW THAT WALTzes and sings on One Wheel



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American Tastes
GRIFF
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I put a cent in a fortune telling machine and the paper read "Don't trust your business to other people, you are quite capable of managing your own."

This Week,
Plaza, New York
Mr. B. A. Myers
Sole Manager

KLEIN OTT AND NICHOLSON

IN THEIR NEW COMEDY ACT

NEXT WEEK (Feb. 20)

Percy G. Williams' Greenpoint Theatre

DIRECTION

Albert Sutherland

"The Rexos are a new departure in the roller skating line. They stand alone and at the top."—VARIETY

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A SKATING ACT THAT IS A NOVELTY

Condition of stage immaterial to us. We carry our own special flooring (rolls and unrolls like carpet)

This Week (Feb. 13) Colonial, New York

Another big success at Orpheum, Brooklyn, last week (Feb. 6)

NEXT WEEK (Feb. 20) POLI'S, BRIDGEPORT

Direction, **PAT CASEY**

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IN A REVELATION OF VOICE THROWING THE EQUAL OF WHICH HAS NEVER BEEN GIVEN. PERCY WILLIAMS CIRCUIT.

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PIANOLOGUE
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In an operatic
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original humor
and wit

A Comic Opera in Ten Minutes

United Time

THIS WEEK (Feb. 13) KEITH'S, CLEVELAND

Direction, **JENIE JACOBS** (Casey Agency)

J. ROSAMOND JOHNSON PRESENTS

COLE AND JOHNSON'S "SAMBO GIRLS"

With Edgar Connor and Jules Smith
Sweet Singers and Dainty Dancers
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Direction, **M. S. BENTHAM**

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As his

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For a term of three years

— G. —

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TEN CENTS

VARIETY

VOL. XXI, NO. 12.

FEBRUARY 25, 1911.

PRICE TEN CENTS.



IMPORTANT

H. B. MARINELLI

has disposed of his interests in the

OLYMPIA THEATRE, PARIS

and will have no further connection with the house
after June 1911

in order to devote his entire time to the

H. B. MARINELLI
LIMITED

Artists having Novelties, Inventors of Scenic Effects and Sensational Tricks are requested to

COMMUNICATE AT ONCE

Nothing too Big Nothing too Startling
Always Ready to Encourage New Ideas

WIRE OR CABLE

"Uptodate, Paris"

"Sensation, Berlin"

"Bravissimo, London"

"Helfersich, New York"

VARIETY

Vol. XXI. No. 12.

FEBRUARY 25, 1911.

PRICE TEN CENTS

SMALL TOWN OPPOSITION OVER WITH NEXT SEASON

**Legitimate Field Will Be Cleared, Outside the Big Cities.
West and South Booking Through Route for
all Shows. Idle Houses on Market. Reis
Circuit Outside. "Open Door"
Still Open.**

The lines in legitimate theatricals will be more regular next season on the circuits, now included within "The Open Door."

The readjustment of theatrical conditions, which will eliminate the "opposition" houses in many western and southern cities, is expected to take place upon the next visit of John Cort of New York. Mr. Cort is to reach the city the early part of March. At that time, with Klaw & Erlanger, and representatives of other circuits, a conference is to be held, when by a process of elimination, the booking limit for legitimate attractions in "The Open Door" group will be confined to one house per town.

The several theatres this will leave in idleness for next season may be provided for through a vaudeville policy, which will probably mean the "pop" variety at low prices of admission.

"The Open Door" is included in its entirety, with the exception of the M. Reis circuit in the east. It is said that Reis' interests with the Shuberts have become so considerable that at present no outlook is in sight whereby the Reis houses may be admitted to the understanding without a coalition between K. & E. and the Shuberts.

The latter is not even a remote possibility, according to well informed legitimate men, who claim that the Shuberts will be in about the same relative position next season (if no untoward change happens with them) that they were before taking on all the theatres that came their way.

The new plan of booking is to be the acceptance by "The Open Door" circuits of all attractions that may be

presented, which shall receive their "O. K." mark, without being obliged to take anything not so denoted.

The main circuits in the proposed deal are the Cort and Wels & Greenwall, in the south, with such intermediate country time as has been associated with them during their allegiance of the past season.

With the departure of Julius Cahn and his New England houses from the camp of the Shuberts, entering the K. & E. office through the shelter of Alfred E. Aarons' "Ohio Circuit," the only factor of moment left in the cold by the new understanding will be Reis.

While the new system will resemble very much the general scheme of the former "Syndicate" booking, it is understood that each circuit represented will route from its own offices, collecting the usual fee therefor.

What disposition will be made of the new houses at various points started by Klaw & Erlanger shortly after the break in their ranks came, does not appear to have been discussed. Excepting where the house will be pushed to completion, the best theatre in town will house the highest priced attractions.

In opposition between K. & E. and the Reis circuit, there are a few towns where Reis has the better house. This may lead to a settlement of some kind, bringing all the "Open Door" within the general agreement to be entered into.

TWO GIRLS A "TWO-ACT."

Salle Fisher and Claire Kummer have framed up a "two-act," solely for a short engagement in London.

ELTINGE THE OPENER.

The first gun of the '11-'12 season was fired this week when it was settled the attraction booked to open the New Amsterdam theatre, New York, Aug. 28, will be Julian Eltinge in "The Fascinating Widow."

Although A. H. Woods was laughed at by his associate managers when first announcing he was going to star Eltinge, in a musical piece, the scoffers have since changed their opinion.

The show is scheduled to play a return date in Chicago at the Colonial theatre beginning on March 6.

EDNA GETS \$2,000.

Five hundred dollars less weekly is the difference in vaudeville between Nat C. Goodwin and Edna Goodrich, regardless of the upheaval in the family ties.

Mr. Goodwin wins \$2,500 every week from the vaudeville managers. His wife, Miss Goodrich, will make a modest start March 13 at Keith's, Philadelphia, by accepting \$2,000 for herself and a comedy sketch.

SURATT IN OWN SHOW.

A production built around her present vaudeville number, called "Bouffe Variety" is the idea of Valeska Suratt's, which Miss Suratt will place in commission shortly.

Twenty people will be in the piece Miss Suratt is to finance. The show is to travel to the Coast, after Harry B. Smith writes it.

The start coastward may commence around April 1.

OUT FOR MASS. LAW.

Boston, Feb. 22.

Representatives of the White Rats appeared before the Legal Affairs committee Monday, when a hearing was given the bill introduced by Jos. A. Garlond to regulate theatrical agencies.

The Rats representatives asked that the fee agents might extract for securing engagements be limited to five per cent., and made other suggestions to be embodied along lines of the present agency law in New York state.

All matters relating to employment agencies were adjourned until March 26.

IKE IS COMING OVER.

London, Feb. 14.

Irresistible and irrepressible Ike Rose intends leaving Liverpool on the Mauretania March 4 to visit his mother in America.

Ike will remain but ten days. He is now on the continent gathering in the coin with his "Siamese Twins" act. Ike is telling the managers he has the only act in the world which cannot split.

FRISCO'S NATIONAL CLOSING.

San Francisco, Feb. 22.

The National, San Francisco, first vaudeville house after the quake, is announced to close next week. The lease still holds for fourteen months. The house is now jointly owned by John W. Considine and Sid Grauman.

It had first call on the Sullivan-Cousidine road shows coming into Frisco, until the new Empress started. The National was rated as a big money maker, before downtown Frisco was rebuilt.

GERMAN GOING HOME.

This Saturday the U. S. will probably lose Jean Paul, the German monologist, who appeared for one performance at the Orpheum, Duluth.

A two-weeks' clause in Mr. Paul's contract will likely bring him the amount of salary for that length of time. The German had a route over the Orpheum Circuit. New acts on the time are often started at Spokane, but it may have been a matter of transportation that suggested Duluth to the Orpheum bookers.

HENRY B. HARRIS GETS TWO.

Arrangements were completed this week whereby Henry B. Harris is to receive another play from George Brownson Howard for production next season. The title of the piece could not be learned.

This is the second piece by this writer that the younger Harris has contracted for. The first will be the vehicle in which Frank McIntyre will be starred. It is entitled "The Snobs." According to present plans it will be the initial attraction of the coming season at the Hudson theater.

IF A SIGN MAY BE BELIEVED.

If a nicely painted billboard is the sign of anything, the Broadway Winter Garden is really going to open and the date is set for the week of March 6. That's what the big sign in front of the Garden says.

The sign also says other things. It announces the following artists as having been specially engaged: Kitty Gordon, Maud Raymond, Dorothy Jordon, Paul Nicholson, Arthur Cunningham, Melvin Stokes, John Daly, Josephine Jacoby, Mlle. Dazie, Harry Fisher, Tempest and Sunshine, George White, Yvette, Arthur Grover, Mizzi Hajos, Jean Allwyn, Barney Bernard, Al. Jolson, Edgar Atchison Ely, Hess Sisters and Lee Harrison.

There will be a variety of dancers at the Garden. Besides Dazie, the toe stepper, La Tortajada, a Spanish dancer, who has been appearing on the Orpheum Circuit, has been engaged.

All is not milk and honey at the rehearsals for the new Winter Garden show. It is to be in many respects an excuse for the introduction of the specialties of the various artists, the idea of the management being that theatre-goers may walk in at any hour and see a star on the stage. All the performers are now finessing in a vain endeavor to secure the most advantageous time on the bill for their specialties, in order to shine.

At Monday's rehearsal the company was informed that there would be two performances daily, including Sundays. No mention of this was made heretofore and the artists feel that an advantage was taken in securing their signatures to what they believed was to be but seven performances weekly.

There is a report that the officials of the United Booking Offices will regard the two-a-day house as an encroachment of their field and might notify the vaudeville stars engaged that they will be playing "opposition." Official verification of such an attitude on the part of the United is lacking.

Mayde Raymond, engaged as a Winter Garden attraction, threw up her job this week. She left for Baltimore Wednesday to look over "Jumping Jupiter." The show opens at the New York theatre March 6. If the role proffered Miss Raymond pleases, she may join that show.

George W. Lederer has placed the comedienne under a contract for next season, when Miss Raymond will be starred by Frazee & Lederer in a new play, to be entitled "Seven Years Off."

Ray Cox was wired to Washington, where she is playing this week, to report at once at the Garden. She is booked for the Bronx next week and will endeavor to find time for a few morning rehearsals at the new music hall.

Yvette has not yet signed a contract for the Winter Garden as the salary figure is not what the little artiste demands. If the price is not agreed upon Yvette will stay in vaudeville.

Veronica and Hurlis-Falls arrived from Europe Thursday on the Lusitania and will play United time, under the direction of Alf. T. Wilton.

NO SPECULATORS, \$2.50 SHOWS?

By the terms of the ordinance prohibiting ticket speculators from carrying on their business on the sidewalks, the new order of things should go into effect in three weeks. The association to which the old time licensed ticket vendors belong, proposes to test the validity of the ordinance, not as an association, but its members as individuals will sue for injunctions whenever they are interfered with.

Louis Marshall, of Guggenheimer, Untermeyer & Marshall, counsel for the association, has assured the speculators that their business is legitimate and cannot be interfered with, if conducted in an orderly manner.

In justice to the old-timers it must be conceded that their methods seldom savored of "coarse work." Should, however, the speculators be effectually abolished, it is safe to hazard the prediction that front orchestra chairs at all the first class playhouses will sell at \$2.50 each at box offices. Managers have for a long time contemplated such a step, but the falling out between the syndicate and anti-syndicate forces has caused them to temporarily abandon the plan.

Several years ago Charles Frohman tried the experiment for the engagement of John Hare at the Criterion theatre in "The Gay Lord Quex." The front half of the orchestra was listed at \$2.50 a seat and, to everybody's amazement, they were the first seats sold, with never a complaint.

A prominent manager, discussing the plan Monday, said:

"And why shouldn't we charge \$2.50 for seats, when folks are willing to pay that price to speculators? If they like the show they will pay any price within reason, and if they don't you can't get them to come to see it even on passes."

SHUBERTS AFTER A SITE.

Philadelphia, Feb. 22.

It is reported negotiations are under way for the rental or sale of the De Long properties at 1525 to 1531 Chestnut street, to the Shuberts as a site for a theatre. The lot has a frontage on Chestnut street of 86 feet and on a depth of 186 feet to Ransdell street. The properties are assessed at \$536,000.

J. Stewart Alcorn, a lawyer, who is representing the Shuberts said that no definite agreement has been reached.

\$30,000 NEW ORLEANS RECORD.

New Orleans, Feb. 22.

Pavlowa and Mordkin broke all local receipt records at the Dauphine last week. An advance scale of prices prevailed. The total for ten performances amounted to nearly \$30,000.

"NANCY" STOPS IN THE WEST.

San Francisco, Feb. 22.

After a season of one-nighters, with the route drawing towards this neighborhood, Grace Cameron in "Nancy" closed shop last Saturday.

Miss Cameron is negotiating to return east over the Sullivan-Considine circuit as a "single" in vaudeville at a large salary. She may open Monday at the Empress, here.

NEW "POP" CIRCUIT.

With the sailing of L. Lawrence Weber for Europe the popular priced musical comedy and dramatic circuit that he had in mind fell by the boards, as did the Hill-Rush circuit, once thought of.

Within the last week there has been an insistent rumor that such a circuit would be a fact after all, and that A. H. Woods would be the head of the latest scheme to play musical comedy and dramatic attractions in the same "wheel" manner as is at present employed for the burlesque attractions.

It is said that interested with Mr. Woods will be found Mr. Koneig, at present with Wilmer & Vincent. These two are believed to be after several of the Stair & Havlin houses and with these as a nucleus, they would arrange the other theatres in "Wheel" formation, so that, by the opening of the next season, they would have at least twenty-six or thirty weeks to offer in the Wheel.

None of those interested or believed to be interested would talk on the subject when approached by a VARIETY representative. George H. Nicoll of the Stair & Havlin offices is south and will not return to New York until March.

At A. H. Woods' office Martin Herman, Mr. Woods' general manager, stated he did not believe that Mr. Woods was concerned in the project, but added, he did not believe it would be possible to obtain the requisite number of houses to make the venture a profitable one.

"There are not enough houses remaining in the Stair & Havlin office to make the chain possible," Mr. Herman added, "although there is no doubt that that firm would be only too glad to enter a proposition of this nature."

Cleveland, O., Feb. 22.

According to report, the Cleveland theatre, one of the Stair & Havlin chain will desert the "meller" field beginning with March 1, installing "pop" vaudeville and pictures. This will leave the S. & H. people but one theatre in this town—Lyceum.

San Francisco, Feb. 22.

What seems to be one of the most fortunate of the "mellers" still left on the road, closed a remarkably successful week Saturday night. The show is owned by Counihan & Shannon, of New York and is called the "Chinatown Trunk Mystery." Receipts for the week here were in excess of \$4,000.

WRITER'S SIXTH PIECE.

Jos. W. Gailes' next production will be another musical comedy by Otto Hauerbach and Karl Hoschna, the sixth piece from these two writers that will find its way to the stage through the Gailes route. At present it is planned to name the show "Dr. De Luxe" and Ralph Herz is the particular actor slated for stellar honors in it.

"Dr. De Luxe" will see the light on the road March 20, and is to be brought to New York for a late spring and summer run.

DIFFERENCE OF \$300,000.

The New York Theatre block is for sale. Everybody knows that; but it isn't generally known that a condition attaches to its sale namely, that the building is not to be devoted to theatrical purposes. Incidentally, it may be remarked, that nobody is likely to buy the property for theatrical use.

The price for which Klaw & Erlanger would sell (\$3,500,000) makes it almost impossible to yield a fair return on the investment to anybody interested in the show business.

An offer has been made for the property, according to report, of \$3,200,000; negotiations are now on. The building represents an investment to K. & E. of a little over one million.

The possible transfer of the New York has made the stand for the "Follies of 1911" next summer in New York an uncertainty. It lies between the New York Roof and the roof upon the Majestic. The latter house (now booked by the Shuberts) passes to the possession of Henry B. Harris and Frank McKee, May 1, becoming one of the Klaw & Erlanger line.

The New Amsterdam Roof, a summer resort 'o night for the Metropolis, has not the seating capacity the manager believes necessary to accommodate a "Follies" production.

"TANAGRA DANCER" AT NICE.

Paris, Feb. 13.

There is some complaint here of art centralization, but it cannot apply to music, for it is invariably in the provinces that new operas are now produced in France.

"La Danseuse de Tanagra" was given at Nice Feb. 8, and judged a success, though Henri Hirschmann's score is not striking.

The story is based on F. Champ-saur's "L'Orgie Latine," and tells of the fate of the dancer and her Scythian lover. The latter falls in the power of Messalina, but he spurns her amorous advances. The empress seeks her revenge, and although it is predicted that she will die after having danced again thrice, the dancer of Tanagra dances to appease Messalina and save her lover.

There are four leading roles: the Empress Messalina, the Tanagra dancer, the Scythian, and Silius, the latest favorite of Messalina, who falls in love with the dancer. The plot is excellent and would make a splendid theme for a dancing act.

HOWARD REHEARSING LATEST.

Chicago, Feb. 22.

A new musical show for presentation at the Colonial is about in rehearsal. Joe Howard is putting the show on. Tom Lewis will probably be a principal.

RUSSIAN ORCHESTRA GONE HOME.

Aboard the Mauretania Wednesday was the Balaikal Orchestra, the Russian organization brought over here by Klaw & Erlanger. It had a brief unsuccessful traveling season on this side.

The Lawrence theatre at New London, Ct., was badly damaged by fire Feb. 18. The Yale Stock Co. lost some wardrobe and props.

THE MORRIS-LOEW DEAL EXPECTED TO GO THROUGH

Other Issues Said to Bear Upon the Successful Completion of it. William Morris Reported as Joining the Loew Staff, or Entering the United Booking Office.

Unless the unexpected happens the Morris Circuit will become "small time" and allied with the Loew "small time" agency. The universal belief seems to be that it is all over excepting the shouting—or groaning—as one may see it.

It is conceded that if the Morris houses play "small time" vaudeville, abandoning the present policy of high-class shows, the United Booking Offices will abolish its "blacklist."

This Friday (Feb. 24) is the date that the option expires, given by the widow of "Little Tim" Sullivan, and "Big Tim" Sullivan, to the Loew-Isman-Cox-Rhinock combine for the purchase of the stock of the Sullivans in William Morris, Inc. It carries a condition regarding finances. The Sullivans hold about \$150,000 worth of the stock.

The financial condition running with the option obligates William Morris to present a list of the maximum cash amounts it will require for the Loew crowd to step in.

Providing the necessary details have not been completed by this Friday, an extension may be given upon the option for a few more days. The agreements being made by the Morris office in anticipation of the Loew deal going through call for a cash payment of the amounts agreed upon within ten days from Feb. 24.

The Loew-Morris deal appears to have several arms. One is said to reach into the United Booking Offices; another to F. F. Proctor. The name of S. Z. Poli has been mentioned in connection with the merger.

It is suspected by many well up in vaudeville that the present Loew negotiations with Morris found their inception upon suggestions from Percy G. Williams. Mr. Williams is one of the leaders in the United Booking Offices. No one appears to have any doubt but that he and E. F. Albee were kept fully informed of the progress made.

Meagre information would indicate that Loew believes it a possibility that with the Morris houses, he may effect a union of some sort with the United Booking Offices, either directly or through a working understanding.

Other stories said that a berth might be provided for William Morris in the United Booking Offices, with a pretext (perhaps to bury him there) of a necessary reorganization of the agency.

The consolidation with Loew, if it does go into effect, practically means that Morris is out of vaudeville for the present as far as influential authority is concerned.

There has been some talk that if F.

F. Proctor is successful in dissolving the Keltz-Proctor corporation, and becoming a single-handed vender of vaudeville once more, he might look upon the Loew-Morris combine with favor. With Proctor connected, the trio may prove interesting to S. Z. Poli. It is said. Though Poli is reported dissatisfied with his present business relations, he has waited for a clear road before taking any step.

With Loew or Morris in the United, the aspect of the vaudeville sky would be clear blue—for United managers.

There is a nervous expectation among artists that with the abolishment of vaudeville, and without "opposition," the United managers will start to work on the salary lists with a cleaving knife.

As far as can be learned, nothing definite has been settled regarding the Morris houses outside New York City. A Cincinnati newspaper this week printed that the Orpheum there would shortly be closed. The American, Chicago, might be turned back to its owners, while the Plaza, New York, can go back probably with pleasure, if the owner will take it.

It has not been settled that the American, New York, will play "small time" shows, nor that any other of the Morris houses is to adopt that plan. There has been a rumor that a proposition has been placed before William Hammerstein to pool the American, Victoria, Manhattan Opera House and the American, Chicago, or just the three without the Chicago house. The one proposition said to have been put forward as a money maker was that the Victoria should play 10-20, while the American might continue with the high-class goods, booked from the United agency. The American is capable of holding much more money than Hammerstein's on "The Corner."

Besides these reports, there were 8,000 others during the week.

There is always the chance that William Morris will kick over the traces. It is recognized that just now he is surrounded by partners. With a conditional agreement outstanding, dependent upon Morris himself to fulfill, no one can tell. He likes vaudeville, and the American, New York, has been making not less than \$3,000 weekly (eaten up by the others).

The lease of the American has twenty years to run. It is reported worth \$250,000. The rental for the American building is \$50,000 yearly, standing Morris in net, \$40,000. Theatrical men say it is the cheapest house in the city on a rental basis, and worth \$65,000 a year.

TRYING TO STOP TROVATO.

A motion to restrain Trovato, the violinist, from appearing under any other management other than that of Solman & Bissing, is on the New York Supreme Court calendar, for argument.

Papers were served upon Trovato last Saturday, in the form of a motion wherein Judge Gerard directed the violinist to show cause last Monday why a permanent injunction should not be granted. Maurice Delches appears as attorney for the firm.

Trovato was under a contract to Solman & Bissing, expiring next September. Under it he was obligated to play engagements secured for him, at a sliding scale of salary, varying according to the amount paid for the act.

A few months ago Trovato "jumped" the contract, accepting bookings through the Casey Agency. Later the violin player "fopped to the opposition" in vaudeville, appearing at the William Morris houses where he received a salary of \$500 weekly. While under Solman & Bissing's direction Trovato had been advanced as an act by salary from \$125 to \$250. The offer from Morris was one of the many Morris made for turns desperately needed. An offer by Trovato to cancel the Morris engagement and return to "United time" (United Booking Offices houses) for \$400 weekly was declined by the United bookers. Trovato is booked to next appear in England.

Monday when the motion came up it was adjourned.

The hearing on the motion Monday was adjourned until Thursday. Phillips & Steinhardt appeared for Trovato, who sailed for London Wednesday of this week.

ADELAIDE TWICE-BOOKED.

A double booking for London was entered for Adelaide, the toe dancer who appears to have decided the contract for the Palace, London, made over her own signature, is the agreement she shall keep. The Palace contract passed through the New York Marinelli agency.

A previous agreement had been made on behalf of Adelaide by H. C. Lloyd, her husband and former manager. It is reported that Adelaide informed the New York office of Sherek & Braff, which had booked her through Mr. Lloyd for the Alhambra, London, that her husband had no power to bind her to a contract at the time of the execution by him.

MORNING VAUDEVILLE.

A change has been made in the running of the shows at Keltz's Union Square. Manager Buck now starts the vaudeville acts at 11 a. m. instead of at 12.30, and while the number of performances will not be increased, the pictures will be given more time on the sheet.

It is thought that the morning vaudeville will give business an early boost at the Union Square, notwithstanding that the picture shows are in full running blast by 9 o'clock.

Pauline starts on a return trip over the Pantages circuit March 5.

NEW ASS'N'S FIRST MEMBERS.

The new society of vaudeville players, which will be called the American Vaudeville Artists, has received assents for membership from over twenty leading artists.

So far, the promoters state, no one approached has failed to recognize the benefits to be derived from joining. Additions are daily made to the proposed list as prospective members are interviewed. A limit of 100 professional's has been placed.

Among the artists signifying a willingness to join are the following, given out for publication: Nat Willis, William Gould, Tom Nawn, Arthur Deacon, George B. Reno, Harry Williams, William H. Thompson, Charles Grapewin, Andrew Mack, Jack Wilson, Jean Schwartz, Charles King, Dave Genaro, Geo. Le Maire, Chas. Ross, Lamar and Gabriel, Bert Levy, Lee Harrison, Oscar Loraine, Goldsmith and Hoppe, Herbert Ashley, George Leslie, Pat Rooney.

Many names are missing on a revised list of desirables.

"TEXAS TOMMY" FLOPS.

San Francisco, Feb. 22.

The attempt to dramatize "Texas Tommy" fopped when "tried out" at the Empress Sunday. "Texas Tommy" is one of a trio of Pacific Coast "national" dances, which originated in Fresno's "Barbary Coast" district. The others are "The Turkey Trot" and "The Grizzly Bear." Each has moved on to the south side of Chicago, but from reports haven't reached the New York dance halls yet.

"Texas Tommy" was essayed by three local dancers. The "try out" was with a view of going to the east, and displacing "The Apache" or even "Sa'ome."

"Tommy," produced without scenery or sensational features, and in fact, nothing interesting just properly fopped, although with capable dancers handling the dance, something might materialize.

FOR PANTO IN AUSTRALIA.

Berlin, Feb. 13.

J. C. Williamson, the Australian legitimate producer, has engaged Collins and Hart to appear in pantomime away over there, commencing Dec. 15, 1912. The Australian engagement is for forty weeks.

CLAIMS ALLOWED CHORUS GIRLS

Chicago, Feb. 22.

Charles Beehler, of the Western Vaudeville Association is looking for six girls, formerly members of "The Bama Bama Girls" company, with a view to slipping them fifty dollars apiece.

Some time ago the organization was touring the northwest. While traveling on the Northern Pacific between Seattle and Portland, the girls lost some of their personal effects.

The claim agent of the road has adjusted the damage at \$50 each and has notified Mr. Beehler that the checks await them.

Beehler is unable to locate the girls and neither does Gus Schlie, who produced the act. Their names are Evelyn Destroche, Helen Hanson, Anabelle Nilson, Thers A. Fletcher, Haudetta Lee and Estelle Neidig.

KEITH-PROCTOR HEARING.

Portland, Me., Feb. 22.

Monday, at the adjourned hearing on the application of F. F. Proctor for a receivership for the Keith-Proctor corporation, F. F. Proctor took the stand early in the day, before Judge Peabody in the Supreme Court. Mr. Proctor's testimony reiterated all of the evidence submitted by his attorneys Saturday.

There were frequent interruptions during Monday's hearing. A conference of Supreme Court judges occupied an hour. Judge Peabody was obliged to leave town, and the matter stood adjourned until March 1.

B. F. Keith was expected to arrive here Monday. It was reported he had returned to Boston that morning. Nothing of interest developed at the Monday hearing, beyond the reading of a few business letters written by Proctor to Keith.

This hearing was adjourned from Feb. 18, based upon a petition by B. F. Keith asking that the temporary receivership and dissolution asked for Dec. 31 by F. F. Proctor be vacated. On that day, F. F. Proctor and Sydney Larrabee (Portland) were appointed temporary receivers for the Maine corporation, which has all of its interests outside this state.

Affidavits have been introduced into the hearings from prominent theatrical men, who swear for either Keith or Proctor, stating each is a good business manager, of the highest integrity, etc. E. F. Albee, when on the stand, testified he had been connected with Keith for twenty-six years, and considered him the best theatrical manager in the country. Testimony showed that the profits of the Keith-Proctor corporation in three years have aggregated nearly \$700,000. The allegations by the respective parties, seem to hinge on the Fifth Avenue theatre, New York.

Ethan M. Robinson, formerly manager of Proctor's 58th Street theatre, and now an employee of the United Booking Offices made affidavit that Proctor had informed him the Fifth Avenue under the Proctor management lost \$64,000.

Mr. Proctor was represented by W. F. F. Hart, of New York, and Berrill, Hayes & Booth, of Portland. Keith had Judge Morgan J. O'Brien, Benjamin M. Cardozo, Maurice Goodman (New York), and Libby, Robinson & Ives of Portland.

An application for a receivership pending in the New York Supreme Court, and motion adjourned, is dependent upon the disposition of the case in Portland.

It is understood that strenuous efforts have been made on behalf of Keith to pacify Proctor. Early last week the Keith people appeared quite certain that an amicable settlement would be reached.

Vaudeville people who should know claim that Mr. Proctor will force the dissolution if possible, and has other plans completed in contemplation of his success.

Charles Klein and Mrs. Klein have sailed for a three months' European tour.

JACK LEVY'S JOKE.

Jack Levy was wandering about town last Tuesday with a disconsolate expression marking his usually beaming countenance. The mask of mourning was due to the fact that Monday evening he was "touched" for \$150, his entire "roll," while a passenger on a Broadway car.

Levy left a crowd of genial companions and hailed a taxi-cab to take him to his home somewhere in the eighties. As the taxi took the curve into the Circle something happened and the cab came to an abrupt halt. The chauffeur tried his best, but it was of no avail. Finally Levy becoming impatient clambered from the taxi and made for one of the red north bound Broadway cars.

The car was crowded and the booking agent was forced to stand. At Sixty-sixth Street an additional crowd entered and before the car had gone many blocks further Levy was being jostled by several well dressed young chaps. Suddenly he felt a hand get to his roll, but before he could say a word the three crooks jumped the car and Levy's coin went with them.

In relating the tale Levy said "Well, what could I do, I couldn't run after them, and I guess nobody else would." He has reported the "touch" to the police. When the tale became known in the big building the general query was as to where Levy managed to get that much coin at one time.

One wise boy said that if Levy ever let any money get away from him, he must have had a hunch that disease germs were on the bills. In any other case Jack's life would follow the coin.

CAST FOR "MISS FIX-IT."

About March 6 will witness the premiere of "Little Miss Fix-It," at Waterbury, Ct.

In "Little 'Miss Fix-It'" Nora Bayes and Jack Norworth will be surrounded by William Danforth, Lionel Lawrence, Annie Buckley, Grace Field, Eleanor Stuart, James C. Lane, Oza Wal'rop, Harry Lillford, Queenie Emmer, Edith Norman, Hazel Cox, Bessie Gibson and Mary Duncan.

The joint stars of the piece have furnished the music and lyrics while William J. Hurlbut and Harry B. Smith wrote the book.

After Waterbury the Werba-Luescher show will road it awhile before "Miss Fix-It" is given a New York showing.

REOPENING IN JOLIET.

Joliet, Ill., Feb. 22.

The new Coliseum will have a reopening Monday, under the title of the Orpheum. Chas. E. Stevenson will manage the house, to play vaudeville received from the Vaudeville Managers' Association, Chicago.

Ned Alvord, an agent of the Barnum-Bailey show, came on to handle the advance work for the opening. Mr. Alvord pulled a few things. The town looks as though it had been built to advertise the Orpheum. For the wind-up Mr. Alvord sent out handsomely engraved invitations.

The Coliseum—now Orpheum—sits 1246. Its opposition is the Grand, booked by Charles Doutrich, of Chicago.

A PROP EATING ELEPHANT.

By Monday night the actors at the Hudson, Union Hill, had hidden even the grease paint. Everything else perishable on the stage had disappeared at that time. The rumor was afloat in the house that Max Gruber's elephant could tell, if she would. The elephantess, though, kept up her hunt for fodder and remained silent.

Phil Nash opened the act Sunday night for this week, instead of Monday, which cost Le Roy and Harvey their nice stock of potatoes. The taters were in a closet, waiting for the act to start so they could play their parts. Gruber's elephant ambled over the stage, without anyone ordering her off. She detected the odor of the Murphys. To ascertain why they had not been cooked, the elephant tore open the closet door. The stage hands broke up the party by nailing up the closet, after Gruber's man had enticed his charge away. She returned, however, finishing the job and the closet.

Monday morning Miss Ele tackled the edibles used in the Jos Hart's act "Honor Among Thieves," and had started for the dressing rooms when the grease paint disappeared.

It is the same animal that, while walking down Broadway last summer, did not like the way a policeman was twirling his club, and chased the copper for three blocks.

NEW SHOWS NEXT WEEK.

"Everywoman," Herald Sq. (Feb. 27.)
 "The Arrow Maker," New. (Feb. 27.)
 "Homeward Bound," Majestic. (Feb. 28.)

BENEFIT ROAD SHOW.

According to the present plans, those fathering the benefit to raise funds for the purpose of furthering legislation in behalf of stage children have decided to make a road tour after the performance at the Metropolitan Opera House next Monday.

At present it is believed that they will follow pretty much the same route as that taken by the Lamb's Gambol a year or so ago. All of the big cities as far west as Chicago were played as one night stands.

There are two methods of procedure under advisement at present. One is to form a road company of the famous stars of to-day drafted from all branches of the theatrical profession and paying them their salaries, devoting the profits of the tour to the work in hand. The second proposition is to gather a number of agents and send them into each of the cities in turn and organize benefits there with the material on hand in the current attractions.

Definite plans will be arranged after the performance next week has passed into history.

STOCK LEAVING OLYMPIC.

Cincinnati, Feb. 22.

The Forepaugh Stock Company will vacate the Olympic March 4. It has been a fixture there for seven years. Business this season fell off.

No announcement has been made regarding the future policy of house. J. J. Murdock, lately in town, speaking for the Keith-Cox company which operates the Olympic, said stock might continue.

THIS WEEK (Feb. 20)

6th Time in Two Seasons
 At Fifth Avenue, New York

HENRY CLIVE

Miss Mai Sturgis Walker

New Act

JACK LEVY, Robber

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Harvard University has engaged a press agent.

Burr McIntosh and Co. will start over the Orpheum time, March 12.

Ben Harris left his sick bed this week and walked into the Broadway sun.

Joe Schenck returned from the west to the Loew Booking Agency, Monday.

Ila Grannon has replaced Mamie Fleming in the head of "The Photo Shop."

Hal Forde, an Orpheum Circuit importation, opened at the Majestic, Chicago, Monday.

Fred Santley, late of "The Governor's Son" is going to do a "single" in vaudeville.

"The Cow Puncher," a western piece with seven people, opens at the Plaza, Monday.

Arthur Fine has closed with "The Girl and the Drummer" and is back in New York.

The Court, Brooklyn, passes to J. Wesley Rosenquest, and will play "pop" vaudeville.

Mr. and Mrs. Pete La Belle are the owners of a new baby girl. It happened in Saginaw, Mich.

Joe Barton and the Great Libbey sailed Feb. 22 for Europe, where they will do a double bicycle act.

Ben. Hendricks has been engaged by Werba and Luescher to replace Wm. Burress in "The Spring Maid."

Henry F. Beaumont has been appointed press agent for the Shubert theatre at Birmingham.

Billy Gould and Hattie Lorraine are booked over the Orpheum Circuit, starting March 19.

Harry Fox and the Millership Sisters open on the Orpheum Circuit in May, placed by Pat Casey.

Sig. Lecomte, baritone, of the Metropolitan Opera Company, has resumed his teaching in this city.

James Devlin will abandon his present vaudeville tour shortly and place "In Your Office" in rehearsal.

A new theatre will be constructed at Paxtang Park, Harrisburg, Pa., to open with the summer season.

Jean Salisbury replaces May Florence Linden with "The Queen of Bohemia" at Toledo next week.

Jake Rosenthal has purchased the control of the Majestic, Dubuque, Ia., which he promoted and managed.

Emma Eames has been announced by the dailies as having set her marriage to Emilio de Gogorza for next July.

Myrtle Elvyn will return from Europe next October for an American tour under the direction of Edgar Smith.

Marjorie Conboy says to call her Marjorie Leavitt hereafter. Miss Leavitt is with the "Robinson Crusoe Girls."

Ben Barnet of the New York American has placed a comedy dramatic sketch entitled "Reformed" with the Dan Casey Co.

Chairs were changed in the lobby of the American theatre the other evening and Freeman Bernstein could not find his office.

Alex Fischer received as his share last week from the Vaudeville Collection Agency \$1.85. And a fellow was waiting for that.

Madeline Sack, a violinist from the west, will make her first eastern appearance at the American, New York, next week.

Ann Murdock, a principal with "Excuse Me," is one of the youngest leading women in the country. She is 17 years old.

Eddie Lippus and May Orr, who gave their vocations as vaudeville players were given a license to wed at Covington, Ky., Feb. 18.

Julian Rose cabled he has been engaged for an additional ten weeks in Australia, where he went to appear in the Harry Rickards theatres.

Al Trahern, formerly connected with the Darcy & Wolford offices, is now personally managing the Orpheum (legit) Theatre in Nashville.

Tetrazzini will close her present concert tour on April 11. W. H. Leahy is managing her tour.

Taylor, Kranz and White have been offered a four week's engagement at the London Coliseum through the Marinelli office, beginning in July.

Leona Stephens, who originated the "Boogie Boo Girl" in "The Newlyweds," will debut in vaudeville next week, opening on Hammerstein's Roof.

Gertrude Hoffmann will disband her company after playing Toronto in April. Miss Hoffmann will take a rest building a new cottage at Sea Gate, Coney Island.

"Marriage a la Carte" goes to Boston for the remainder of the season. Liebler & Co. closing the engagement here at the Casino, New York, this week.

George Barr McCutcheon, author of "Graustark" and "Brewster's Millions," gave Chicago the farewell sign and is now living in New York among the literary lights.

Blanche Walsh fainted upon the stage at Peoria, Ill., last Friday night while waiting for her cue. Local physicians pronounced Miss Walsh very ill.

M. S. Benthams is placing Mrs. Woodbury, wife of the proprietor of the Belleclaire Hotel, New York, in a vaudeville offering called "In Old California."

Edna Showalter, the young American soprano, who toured during November with the New York Symphony Orchestra, was re-engaged for aspecial concert Feb. 21.

Alfred G. Robyn, the composer, read in the Evening Sun last week that he had died. Mr. Robyn is in splendid health. He will shortly open a studio in New York.

Monday the Spooner Stock Company opens a season at the Metropolis, New York. The Blaney-Spooner Amusement Co. has taken a lease of the theatre for five years.

Kitty Gordon is booked to play at the Palace, London, for the month of June. Her stay at the Winter Garden here is therefore limited to about five or six weeks.

The Poli theatres (excepting New Haven) will start stock seasons commencing in May. Ed. Renton of the New York Poli office, has commenced to organize the companies.

Lawrence Johnston, the ventriloquist, is at Keith's, Providence, this week, fulfilling an old contract, after which Mr. Johnston returns to the Williams houses in New York.

C. F. Hale left Thursday to join "The Time, The Place, The Girl," now playing New England under T. A. Wade's management, replacing Harry Reed as Tony, the organ-grinder.

William McGarry, of McGarry and McGarry, with "The Pennant Winners" Co., fell and sprained his ankle while playing the Monumental theatre in Baltimore. He will be laid up several weeks.

H. M. Horkheimer has returned east after a six weeks' trip to the Pacific coast, where he made arrangements for five concessions at the Panama Exposition, to be held in San Francisco in 1915.

Florence Geneva, with "The Fascinating Widow" leaves that show in Boston this Saturday, and will enter vaudeville in about three weeks under the management of H. C. Lloyd, who managed Adelaide.

Mildred Grover and Dick Richards will conclude their tour on the Orpheum Circuit, at the Majestic, Chicago, March 6. Return east booked over United time by Albee, Weber & Evans.

Bob E. Mathews has finally put in rehearsal his long-deferred production of his sketch called "Absinthe." The cast is said to be a large one, for vaudeville, and the names of the support are being kept secret.

May Elinore presented a doctor's certificate to the Morris office as the reason she did not appear at the American, New York, Monday. It would have been Miss Elinore's introduction to "the blacklist."

Taylor Holmes had no sooner severed connections with the cast of "The Commuters" and given the "two-a-day" a pleasant thought when he was signed to help Emmy Wehlen play "Marriage a la Carte." Holmes is being featured with Miss Wehlen.

Adele Oswald (in private life Mrs. Johnny Collins) has fully recovered from her recent illness and is able to be out and around again. It is understood that Miss Oswald will shortly return to the stage in a new single act, providing her husband consents.

"Pomander Walk" will be presented shortly by a cast made up of children for charity. Wallack's theatre has been donated for the occasion. "Alias Jimmy Valentine" was produced last spring by an "all kid" cast, the proceeds also going to charity.

Dave Ferguson substituted for Al Jolson at the Alhambra after Monday of this week. Mr. Jolson was doing the feat of playing two houses (Hammerstein's and Alhambra). He concluded his condition did not warrant the exertion.

Frank Milton and De Long Sisters were obliged to cancel Keith's, Boston, this week, owing to illness in the girls' home. George Felix and the Barry Girls were booked in Sunday by Arthur Goldsmith, chief clerk, stenographer, typewriter and general manager for M. S. Benthams. Through Arthur having secured all the titles at one salary, Benthams is enabled to live in the country.

DEATH OF AL SUTHERLAND SHOCKS ALL VAUDEVILLE

Managers and Agents Unite in Trusting the Agent's Business for the Benefit of His Son.

Albert Sutherland, probably the third or fourth oldest agent in vaudeville in point of continuous service, died at his home Tuesday morning, about 3.30 after an illness of a couple of hours, of acute indigestion. The deceased was forty-nine years old and was born in Connecticut. He leaves a wife, his second (Julie Ring) and a son by his first wife, aged 12 named Edward.

Mr. Sutherland was apparently in good health Monday and was about all day attending to business. In the evening he went over to Jersey City to see a performance of "The Girl in the Taxi" in which his wife was scheduled to make her first appearance. After the show he ate a hearty supper and went to his home, when he was immediately seized with convulsions.

One of the first ventures in theatricals with which the deceased was con-

cerned was the Sutherland office. Every assistance will be given to Thomas Fitzpatrick, the deceased's office manager, to enable him to carry on the business as heretofore, for the benefit of the twelve-year old son.

Even before this decision was arrived at by the big booking offices, a meeting of all the agents was called and it was unanimously decided that no agent would book any of the acts enrolled under the Sutherland banner.

The entire attitude of all who knew the man is a marked tribute to the affection in which he was held.

Herewith is a list of the acts on the books of his agency:

Edward Abeles & Co	Jetter and Rogers
Alpha Troupe	Klein Ott & Nicholson
Mr. and Mrs. Allison	Klamura Troupe
Haque Quartet	Keno Walsh & Melrose
Valerie Bergere & Co	Kenney Nobody and Platt
Valerie Bergere Players	La Vigne Cimarón Troupe
Bowers, Walters and Crooker	Chas Lawlor and Daughters
Harry Breen and Ayer	The Leasos
Bounding Gordons	Edna Luby
Clemens and Dean	Melani Four
Conlin Steele and Carr	Murray and Lane
Collins and Brown	Mangan Troupe
Chas and Rosie Company	Marion Murray & Co
Cunningham & Marlon	Nichols Sisters
Diaz' Monkeys	Three Nevares
Dollar Troupe	Charlotte Parry & Co
"Dixie Serenaders"	Bobby Pandur & Bro
Du Ball Bros	Franklin Ritchie & Co
Duff and Walsh	Rita Redfield
Elton Polo Troupe	Fanny Rice
Ellis and McKenna	Rickard & Lonergan
Frank Fogarty	Savo
Billy Farnum & Clark	Smythe & Hartman
Sisters	Schep's Circus
Paul Florus	Stickney's Circus
Glynn Martins	Tasmanian Van Die-
Gray and Peters	man Troupe
Hathaway, Kelly and Mack	Claude and Fannie
Hilda Hawthorne	Usher
Edwin Holt and Co	John P Wade & Co
Beatrice Ingram & Co	Work and Ower
The Josellins	Marshall P Wilder
	Ward and Cullen
	Zeno, Jordan & Zeno

"MME. SHERRY," PLUS.

George W. Lederer is a landlord. In addition to a beautiful country home for his personal occupancy, Lederer is the owner of "The Chateau," an enormous apartment house on 100th street, between West End avenue and Riverside Drive, having paid \$370,000 for same.

The wherewithal for so big an investment was derived from the enormous profits of Lederer, Frazee & Woods' "Madame Sherry"—which recalls the lucky chance that brought the piece into New York at just the right time and in the right theatre.

"Madame X" closed its successful run at the New Amsterdam last spring when the warm weather came, and was scheduled to reopen the house in the early fall. Then came Mr. Savage's deal with the Shuberts, necessitating the reopening of the "Madame X" engagement at the Lyric.

This enabled "Madame Sherry" to enter New York at the "psychological moment." Thus: "Madame Sherry" plus "psychological moment" equals apartment house, country home, "and other things."

DELMAR GARDENS MUSICAL ONLY.

St. Louis, Feb. 22.

Dan S. Fishell this week signed a contract with John C. Jannopoule of Delmar Gardens, to manage the musical stock company there this summer, which will be the only theatrical attraction on the grounds.

Two years ago dramatic stars also appeared at the Gardens. Last summer the musical shows had Morris vaudeville as opposition.

Fishell is already negotiating for the biggest of musical comedy stars. Raymond Hitchcock, Eddie Foy and Blanche Ring are among those mentioned for short summer engagements.

The house will open June 4. Fishell and Jannopoule will leave for New York shortly to engage a record company.

Dan Fishell managed the house two years ago and under the policy of short stays for big stars made it a winner.

It has been reported in New York during the week that Mr. Fishell would also produce musical shows for the road next season, going in somewhat extensively through his Princess Theater Co., of St. Louis.

A SHUBERT CLOSING.

Chicago, Feb. 22.

"Two Men and a Woman," with Bailey and Austin, a Shubert production, closed in the middle west Saturday night.

JUMP INTO NEW YORK.

The jump from Montreal to the West End theatre, New York, made by "The Jolly Bachelors" in time to open at the Harlem house last Monday is expected to mark the early wind up of the Lew Fields organization.

The shift in route came suddenly. It had been expected the troupe would travel into the metropolis very slowly.

"RENO MESSAGE" DELAYED.

"A Message from Reno," in which H. M. Horkheimer starred Violet Dale for a short tour, has been put on the shelf temporarily until a score can be completed. The attraction will then take to the road as a musical farce.

GOING HOME WITH A BUNDLE.

Louis N. Parker sailed for his home in England on the Mauretania Wednesday, after three months in America. He came here to superintend the production of five new plays, of which he was either sole author or adapter.

"Pomander Walk" is now running at Wallack's; another, "Disraeli," with George Arliss in the title role, has just been staged in Chicago. Maude Adams is playing his English version of Rostands' "Chantecler." Olga Nethersole is touring the south in Mr. Parker's version of Bernstein's "The Redemption of Evelyn Vaudray," and Otis Skinner is appearing in his translation of Lavedan's "Slre." In addition Edward Terry is touring Canada in a repertoire which includes two of Mr. Parker's plays, "The House of Burnside" and "Love in Idleness."

Without fear of dispute Mr. Parker can lay claim to being one of the best paid dramatists of the current season.

\$80,000 IN 36 DAYS.

Houston, Tex., Feb. 22.

On the fourth return trip of "Ben Hur" over the Greenwall & Wells legitimate time in Oklahoma and Texas, the show cleaned up \$80,000 in thirty-six days, mostly week-stands, with matinees.

The chariot piece did not take all the money out of the states. Other shows following have reported good business. Patronage of the theatres in this section has picked up greatly since the first of the year.

A good line of attractions are booked over the G. & W. circuit, most of them starting now to make the Coast for the warm weather. "The Chocolate Soldier" and "Mme. Sherry" are both booked, closely following each other.

May Robson in "The Rejuvenation of Aunt Mary" is one of the latest announced bookings. Miss Robson comes south sometime in April.

TWO "ALMAS" NEXT SEASON.

Joe Weber has decided to place two companies of "Alma Where Do You Live?" on the road next season. According to present plans, both companies will start out Labor Day.

The company playing at the Weber house now will remain intact.

A "SALOME" PLAY.

Jeanne Towler, billed as "a gloriously beautiful woman," who has been playing Elinor Glyn's "Three Weeks" for the past two years, has been secured for a further term of five years by Messrs. Morrison & Hefferlin. March 6 she will begin a tour in Forrest Halsey's new play, "A Modern Salome."

The author says in no way is his play suggestive of the long established character of "Salome" further than the type of woman. It is emotional from start to finish.

Cleveland, Feb. 23.

Efforts to stop the German Theatre Company's performance of "Salome" at the Colonial, Monday, by the Catholic Federation of Cleveland and Cuyahoga County proved futile, though officers of the organization swore out warrants for Carl Haagen, manager of the company; R. A. Mitchell, manager of the Colonial, and for the ticket seller and ticket taker.

The Federation protested because the "drama is based on the story of John, the Baptist, the precursor of Christ" and because Oscar Wilde wrote the words. President R. A. Koch saw the show and said it was "abominable." The chief of police saw the performance, but found no reason to call a halt.

The entire city was stirred up over the Federation's protest and policemen and stage hands guarded the rear door, fearing an attack by constables. The company played under a heavy nervous strain, fearing arrest.

The principals were Melaine Strauss, Fischer-Ackton, Helene Buerger, Fritz Hamboeck and Hans Forstner.

Joie Flynn is convalescent at the Beth Israel Hospital, New York, after a serious operation. In private life Miss Flynn is Mrs. Sam Schiller.



ALBERT SUTHERLAND

nected was the Pauline Hall Opera Company. He afterwards went to England with "The Belle of New York," and later settled in Chicago as local manager of a theatre. Just prior to his entry into the vaudeville agency business he managed a lecture tour for R. G. Knowles.

The funeral takes place Friday morning at Middletown, Ct. Services were held Thursday at the Masonic Temple, New York.

It is worthy of especial comment that not a single agent took advantage of "Al." Sutherland's death to attempt to corral any of the acts booked by the Sutherland office. A similar attitude of consideration was displayed by the United Booking Offices and the Orpheum Circuit.

The United and Orpheum people have agreed not to book any of the Sutherland acts direct or through any other agent for a reasonable length of time unless it should be for the credit

EASTERN WHEEL WILL LOSE ITS FORMER TREASURER

Resignation of L. Lawrence Weber Left Behind Him. Not Again Expected to be Officially Connected With the Columbia Co. R. K. Hynicka, His Successor. Edw. F. Rush Sells All His Stock.

The consensus of opinion among burlesque managers, particularly those in the Eastern Burlesque Wheel, is that L. Lawrence Weber has severed all official connection with the Columbia Amusement Co.

The Columbia Co. operates the Eastern Wheel. Mr. Weber was its treasurer. Before leaving New York for Europe quite suddenly a couple of weeks ago, Weber placed his resignation as treasurer in the hands of friends. At a near future meeting of the Board of Directors of the Columbia Co., Rudolph K. Hynicka, now acting treasurer, will be permanently appointed.

The sudden departure of Weber, followed by a similar feat by his former partner Edward F. Rush, last week, has brought to the surface many stories of the whys and wherefores of the both men leaving. While many reports are about, stockholders in the Columbia Co., who should have been the most bitter against their late associates—if the stories were true—have no complaint to offer. One Columbia man stated to a VARIETY representative he thought Mr. Weber had been foolishly advised, and knew of no reason why he should have gone so far away, unless the indiscriminate reports spread had worked upon him.

In the general talk about, the Gayety theatres built for the Columbia Amusement Co. within the past three years are often mentioned. It is said that many of the contractors were on more intimate terms with an officer of the Columbia Co. than they or he could have been. Other managers seem to accept this as a normal and natural condition.

The precipitate departure of Rush and its consequent developments has made more scandal talk. Rush is reported to have taken a very large sum of money along, when boarding the Cincinnati Tuesday of last week. On that day his automobile remained on the sidewalk before the Columbia Theatre building until 2 p. m. The boat sailed at noon. It is said that while those of the Eastern Wheel "faction" Rush had allied himself with were watching the auto to see if their old comrade was slipping past them, Rush took the Subway downtown, having informed his chauffeur to wait for him until two o'clock before returning to the garage. Rush sold all his stock in the Columbia and the subsidiary companies for something like \$100,000. Jacobs & Jermon were the purchasers. Several hundred shares passed into the firm's possession. Messrs. Jacobs and Jermon, also Eastern Wheel managers, are reported to be the largest individual holders of stock in the Wheel.

It is said that Henry C. Jacobs, for his own account, has secured fifty shares more of the Gayety theatre, Toronto, placing the control of that house with him. Mr. Jacobs would not talk about the matter when seen by a VARIETY representative. Neither would he verify the amounts of money or stock purchased from Rush, though admitting his firm had bought them.

Officers of the Columbia said this week that the reports occasioned through one of its officers did not affect the circuit in any way. The Eastern Wheel will proceed with its business, governed by its officers, board of directors and "Voting Trust." It was denied that any intention existed of having two of the "malcontents" become members of that "Trust."

It was also said that Rush had demanded another franchise on the Wheel. When this was refused, he started an aggressive campaign, growing so antagonistic that many statements were made by him, in which he also implicated himself. The sale of Rush's "Bon Tons" had not been completed up to Wednesday, although a VARIETY man was informed the sale would take place this week.

No one would say that the Weber shows will not continue on the Eastern Wheel under the Weber management. It was merely stated as a fact that Weber will not again have any official connection with the Columbia Co.

KRAUS ADMITS.

Philadelphia, Feb. 22.

David Kraus was in town this week to close contracts for a new theatre in West Philadelphia, to be located near the new Nixon theatre. The house is to have a seating capacity of 2,100 and to be ready for occupancy early next fall. It is to be a quarter of a million dollar proposition.

Returning to New York, Mr. Kraus declined to discuss the details, further than to admit the truth of the story and to add that the new house would play burlesque.

CHANGES IN NEW SHOW.

Philadelphia, Feb. 22.

John J. Jermon, who is producing the "Gayety Girls," the new show which will open the new Chicago house for the Columbia Amusement Co. next week has made several changes in the cast.

Sam Collins and Ned Dandy have replaced Carlin and Fox, as principal comedians and Rita Gould has been engaged.

HOME TOWN NOT TO BE BUNKED.

Pittsburg, Feb. 22.

If Brookville, Pa., is "bunked" Friday night into turning out en masse to see the "turkey" billed as "The Morning Glories, Sam A. Scribner's Big Show," it will not be the fault of that same Sam-u-el.

The Brookville papers have received letters from Mr. Scribner notifying the village that the paper is up without his consent; that he has no interest in the show, and doesn't want his home town "bunked" into believing he has.

Brookville is Mr. Scribner's home town. In New York he is the general manager of the Columbia Amusement Co. (Eastern Burlesque Wheel). The Brookvilliers believe the title is just a joke, and that Sam Scribner owns the whole shooting match. Whenever a resident of Brookville visits New York, he stands opposite the Columbia theatre building and says "What d'ye think of that? That's Sam Scribner's building. He used to wallop the life out of my father in Brookville years ago. Dad told me about it."

In Brookville, the report is the town people think it is an advertising dodge of Scribner's to secure more advertising for the "turk" and are going to see it anyway, just to find out what kind of a show Sam Scribner would have had had he had this one. (Some of the lithos are of young women in tights.)

Wheeling, W. Va., Feb. 22.

It is said here that a burlesque show, playing over the one-nighters so far this season, and called "The Morning Glories" will open at the Apollo next Monday, thereafter traveling over the Western Burlesque Wheel route.

ENGAGE COLORED ACTS.

"The Eight Africanders" (colored) were signed as an olio feature with the "Moulin Rouge" show (Western Wheel) Tuesday, the act to join up-state March 6.

Another colored act, Black Carl's "Five Licorice Sticks," with Nettle Glenn, joined "The Ducklings" (Western Wheel) at Washington this week for ten weeks. Carl's other act, "Five Tar Babies" will remain in vaudeville.

COMEDIAN FOR CONSTABLE.

Receiving a wire from Hoosier Falls that fire had ravaged his old home, Will J. Kennedy, of "The Behman Show," got a two days' furlough last week and hurried upstate. Imagine his surprise when a delegation met him at the train and notified the comedian that he had been unanimously nominated for constable on the Prohibition ticket.

SO. NORWALK HOUSE LEASED.

By a lease that was closed by Walter Rosenberg, the Hoyt theatre, South Norwalk, Ct., will start with a combination policy under new management May 1.

The parties interested will not divulge who the lessees are at present but it is believed that the house will book through the Loew offices.

DIDN'T BOOST.

When Jack Singer signed Halliday and Curley for next season, he had the very piece in mind that he wanted them to play. It was W. F. Carroll's musical comedy, "Painting the Town" and efforts were made to secure the original manuscript. A price was reached, but when the time came to produce the script there was nothing doing. The latter could not be found.

A check had already been made out and Singer was about to destroy it and purchase another piece when the lost manuscript bobbed up serenely. Had the owners known Singer's anxiety to land the piece they could have boosted the price on him.

Singer has also purchased the script for "The Girl From Rector's," which may be used by Ben Welch.

JAY HUNT LEAVES HOWARD.

Boston, Feb. 22.

Following an association of seventeen years with Dr. Lothrop, owner of the Howard, Jay Hunt has resigned as manager, taking up the direction of Cook's Opera House, Rochester, N. Y., now playing stock.

R. E. Somerby is the acting-manager of the Howard (playing Western Burlesque Wheel shows and vaudeville). G. E. Lothrop, Jr., is the manager.

WOLHEIM MAY STICK.

London, Feb. 14.

Though the resignation of A. Wolheim as the London branch manager of the H. B. Marinelli agency has been placed in the hands of the chief (H. B. Marinelli) there is doubt expressed whether Mr. Wolheim's resignation will receive favorable action.

It is reported Mr. Marinelli has informed Wolheim to stick around, and that Wolheim is willing, provided agreeable arrangements may be made.

Should the Wolheim resignation go into effect, however, it is understood that Leo Maase, at present the New York Marinelli manager, will remove to the London branch.

At the Marinelli office, New York, Mr. Maase said he had received no instructions to leave New York, and trusted that none would be sent him, as his present stay is proving enjoyable.

Neither had he any information regarding Mr. Wolheim's movements. added Maase, who stated that beyond what he had read of Wolheim resigning he knew little.

CONVENTION IN BALTIMORE.

W. H. McElfrick, the theatre architect, was called to Baltimore last week to make a personal inspection of the Fifth Regiment Armory and see if it was a good place to hold the Democratic National Convention of 1912. He pronounced it suitable for the occasion.

Mr. McElfrick was unable to see either the local architect or the owner of the new Baltimore burlesque (Western Wheel) house as they were out of town, but received word Monday that the contracts for the structure were all in and that the committee would make a decision soon.

PRIZE COMPETITION FOR IDEAL BILL ENDS THIS WEEK

**Ideal Bills and Votes Accepted Up To March 6.
William Morris and Pat Casey Running
Close for Judge.**

This is the final week in which the coupons for the Ideal Bill competition will appear.

Votes and bills received up to March 6, next, only, will be counted. The name of the Judge selected will be printed in VARIETY of March 11. Bills submitted will then be forwarded to him, and the bills selected as the prize winners will be published a week or so afterwards.

William Morris is still leading this week in the voting for Judge, with Pat Casey having made some gain over last week's totals.

A timely bit of verse is printed herewith, apropos of the contest for Judge. While it refers to "the Blacklist," it is quite probable from all the signs just now that the "Blacklist" will have passed away before the balloting concludes, or the Judge is called upon to make the selections.

THE JUDGE'S SONG.

(Not from "Trial by Jury.")

If ever they put it up to me—
Says Pat to himself, says he—
I'll be as impartial as I can be—
Says Pat to himself, says he—
Of course, I do not dispute the fact
That Harry Lauder the houses packed,
But Vesta Tilley's a better bet—
Says Pat to himself, says he—

If I am to have the final say—
Says Bill to himself, says he—
I'll not be biased in any way—
Says Bill to himself, says he—
Now, I have conceded all along
That Vesta Tilley could sing a song—
But Harry Lauder is twice as strong—
Says Bill to himself, says he—

If myself for Judge is the people's wish—
Says Pat to himself, says he—
I'll try to be fair with the Opposah—
Says Pat to himself, says he—
But I never could see Cliff Gordon's Dutch,
And Morton's as funny as grandpa's crutch—
Nat Willis is worth fully a dozen such—
Says Pat to himself, says he—

If I'm to select the winning show—
Says Bill to himself, says he—
I'll try to be fair with the U. B. O.—
Says Bill to himself, says he—
Now, Willis as a single is fair enough—
(Though you've got to admit that his work is rough)
Cliff Gordon or Morton pull funnier stuff—
Says Bill to himself, says he—

According to my judicial mind—
Says Pat to himself, says he—
Eltinge's act is fair for its kind—
Says Pat to himself, says he—
But as a novelty, does it rank
With Annette Kellerman and her tank?
She draws the shekels into the bank.
Says Pat to himself, says he—

Takes Eltinge to put on women's clothes—
Says Bill to himself, says he—
And that's more than Miss Kellerman does.
Lord knows—

Says Bill to himself, says he—
This lady, she does a fair turn, it's true,
But a tank act, you know, ain't so novel or new—
Jim Thornton that pulled it in '72—
Says Bill to himself, says he—

TOGO.

VOTE FOR JUDGE

(Votes received up to Feb. 22, a. m.)

WILLIAM MORRIS 7326
PAT CASEY 7082
PERCY G. WILLIAMS 4763
JENIE JACOBS 1216
GEO. F. DRISCOLL 812
MARTIN BECK 661

MY IDEAL BILL IS

1.
2.
3.
4.
5.
- Intermission.
6.
7.
8.
9.

Name
Address
Town or city

Write in name only of act.
Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, male or female, connected with an agency may be voted for.)
(No vote for a professional or newspaper man will be counted.)

AN ACTOR MISSING.

Cincinnati, Feb. 22.

Percy Reed, who has been singing at the Gayety for the past five weeks was reported missing by his wife Sunday.

Reed is 35 years of age. He was a minstrel for six years, and also appeared in blackface in vaudeville.

Mrs. Reed, formerly Mrs. Pearl Hanson, of Charleston, W. Va., a widow, said her husband kissed her one hundred times every day.

WELLS BUYS AN ORPHEUM.

Savannah, Ga., Feb. 22.

The Orpheum, owned by M. Willensky, has been purchased by Jake Wells who has the Bijou here. A lease on the Orpheum with an unexpired term of seven years was also taken over by Wells.

The house has been playing vaudeville booked by the Inter State Circuit. It is reported Wells intends holding to the policy.

Hazel L. Anderson, a Cleveland actress, has filed a petition for divorce against her husband, Harry Eugene Anderson. The wife says harsh names applied to her by Mr. Anderson tended to disrupt her acting technique.

LOST HIS HEADLINER.

Lewiston, Me., Feb. 24.

When George O'Malley and Seven "Dancing Girls," booked by the Sheedy Agency, failed to appear as the feature for the second "split" at the Empire, Manager O'Brien became excited. He plays vaudeville when there are no "legits" booked.

Telephonic communication with Manager Garrity, of the Jefferson, at Portland, revealed the fact that the act had left there, but had gone to Boston instead of Lewiston.

The loss of the act hit the Empire hard, as the act had been heavily billed. Furthermore, as the United has a house here, it gave the latter an advantage. A week ago the United lost a banjo team in the same manner.

Inquiry at the Sheedy offices here failed to secure any information. O'Malley and Girls are on the books and had contracts for the Maine houses.

BIG HOUSE FOR GERMANTOWN.

Philadelphia, Feb. 22.

Germantown is to have a new vaudeville theatre to be erected by the Connogue Theatre Company in which Charles J. Kraus is interested.

It will cost \$200,000, and have a seating capacity of 2,100. The location is Germantown and Cheltenham avenues, the busiest corner in Philadelphia's busy suburb.

COHN SCHEME MAY BE OFF.

San Francisco, Feb. 22.

The indications are very much to the effect that the scheme of S. Morton Cohn to put over a chain of ten-centers, playing vaudeville, in the west, received its quietus when Sam Harris, Ed. Ackerman and Zick Abrams withdrew from the combination.

OBITUARY

Lewis McCord died in New York City, Feb. 16, of Bright's disease. He was 42 years of age. The funeral was held in Harrisburg, Pa., the home of the deceased. A widow survives him. In private life Mr. McCord was Landis Wanbaugh. An actor for fifteen years, the deceased had appeared in the legitimate and vaudeville, having been a member of the Belasco forces, and gained vaudeville fame through playing "Her Last Rehearsal."

Mary Maloney, a sister of Alice Greth, of the "Crackerjacks" chorus, committed suicide at Camden, N. J., Feb. 14, by swallowing carbolic acid. Domestic unhappiness is given as the cause.

Henry Farnsworth Dixey, aged 57 years, an old-time actor, formerly with the Hess and Emma Abbott opera companies, and who managed theatres in New York and Philadelphia and later was with Booth and Augustin Daly, died at his home in Ithaca, N. Y., last week. His widow, May Brooks, a Boston actress, is coach of the Cornell Masque, the college dramatic club.

Mrs. Mary McLain, mother of the McLain Sisters, died suddenly in Boston, Feb. 16.

SOUTHWEST MANAGERS MEET.

Fort Worth, Tex., Feb. 22.

Managers representing almost a score of the towns that are included in the Charles E. Hodkins circuit in this part of the country, met here late last week. The meeting was to discuss business relative to the circuit. Owing to the illness of W. H. Ward, the proprietor of the Imperial, the delegates were forced to meet at his home where he is confined in bed. It was decided that the circuit should have regular road shows, booked in Chicago and sent over the time intact.

Among the towns represented were Hot Springs, Pine Bluff, Fort Smith, Little Rock, Galveston, Sherman, Waco, San Antonio, Houston, Palestine, Corsicana, Waxahachie, Texarkana, Shreveport, Oklahoma City, Muskogee, St. Joseph, Joplin.

NEW HOUSE BURNED.

Boston, Feb. 22.

The new Lawrence theatre was burned early Feb. 18, with a loss of \$10,000. Cause unknown.

The house had been playing vaudeville. Warren Church was the agent. The house discontinued vaudeville Feb. 16, and put on the Bennett and Moulton Stock company. All costumes were lost, it is said. Damage to house covered by insurance.

LANDS IN AUBURN.

Auburn, N. Y., Feb. 22.

The Burtis-Grand has Joe Wood for its manager, Wood having secured a lease.

The New York "small time" agent will put "pop" vaudeville in the house, which has played in its day everything there has been to play.

Auburn is the home of a state prison. Otherwise its inhabitants are without country-wide reputation.



LAWRENCE JOHNSTON

The above is a close likeness of LAWRENCE JOHNSTON, a new Ventriloquist from the West, who is now creating extraordinary comment on the PERCY WILLIAMS CIRCUIT.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

London, Feb. 14.

Bert Howell has resigned as manager of the London William Morris office. Mr. Howell has had a few offers from other agencies since resigning, but hasn't decided as yet which one he will take.

A new invention to be shown to the press men of London this week. It is said to be a process where paper instead of celluloid can be used for picture films.

B. Wolheim, who resigned from the Marinelli office, has been rumored as being a future certainty on three different circuits when he finished with Marinelli. Mr. Wolheim stated this week that he had no future plans.

Henry Hitchens, manager of the Empire theatre, Leicester Square, died suddenly last week from heart failure.

Sydney Wood of Maud and Sydney Wood has obtained a divorce from his youthful wife, Ouida Macdermott, a "single" in the halls. Jay Laurier, a comedian, was correspondent, and ordered to pay \$250 and costs.

George Foster has booked Adele Ritchie at the Palace, London, to open some time in June. Sophie Tucker has also been fixed at this hall by the same agent.

Leon Zeitlin of the Syndicate halls and W. J. Grimes, proprietor of the Brixton theatre, met with a serious accident while horseback riding across the Brighton Downs. The pair while racing, ran into a wire which they didn't see, and were both thrown. Grimes was severely injured, breaking three ribs and his knee cap. Leon, outside of a broken thumb and a few mars to his fatal beauty, luckily came out in fairly good shape. Leon is back at work now, but Grimes is in a hospital in Brighton.

A verdict of \$500 was handed in against Seymour Hicks in favor of Eva Chaplin, who claimed she was not given a square deal in a beauty competition run by Hicks a couple of years ago.

Sahary Djell is a new "Salome" dancer at the London Hippodrome. She seems very promising for that hall. It is a trifle late for "Salome," but this time it is done very well and if the run keeps up the Hippodrome will be helped a whole lot. The Hip has not been doing very well in the business line. Djell and her company of dancers seem to have broken the

spell. Good houses are now growing common.

G. P. Huntley and **Harry Grattan** have shown the sketch "Buying a Gun." For clean lines and cleverness it has something on most anything in the comedy line seen around the halls. Huntley is well known as a Johnnie. His conception of this one who wants to buy a gun is a scream. Grattan as a "straight" also shows up well. Grattan plays the gunsmith. It will be well for the halls if Mr. Huntley decides to stay in them for some time, for this kind of fun will always be appreciated.

George Graves has been engaged for the London Hippodrome around Easter time for a review which will be given as an Easter attraction.

Zelle DeLussan has been booked for a tour of the Varieties Controlling Company's halls, starting the end of February.

David Devant is being considered by proprietors for a vaudeville tour. Dr. Devant is of the firm of Maskelyne & Devant, the famous illusionists and conjurers.

Miss Lillian, a bicycle trickster, has seen Lala Selbini sometime or other.

Brooks and Vedder have been booked to appear in England for the month of August through the efforts of Max Ritter.

Harry Lauder, from reports from Glasgow, is still out of the pantomime, the result still being good for the opposition panto. It is said that Harry is angry with the management up there.

Rinaldo has been booked to appear at the Palace, London, in August. Will Collins did it.

Jose Collins is reported engaged to a man of much money whose name is kept secret. Jose won her prize in a pantomime in Manchester, where she is now working.

Will Collins is sending turns to South Africa to play the Grand theatre, Johannesburg, a large picture house. Collins is also booking the King's theatre, Southsea, exclusively.

Sam Stern will sail for New York on the Lusitania Feb. 18, having just finished his London time. Stern has had one of the most varied experiences of any American performer ever

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Feb. 13.

The Folies Marigny (or rather Theatre Marigny as now billed) will open still under M. Borney's direction on or about May 1, with a revue, of course. Borney has been in London for a fortnight, looking over all the shows with his agent, C. M. Ercole, and has engaged ten Tiller girls, the Trapnell Sisters, and a contingent of good looking supernumeraries from "The Arcadians." Ercole, as a matter of fact, has been in London producing the "Salome" act at the Hippodrome with Mme. Sahary Djell, engaged from the Casino de Paris through his agency.

playing here. His first trial at the Tivoli wasn't at all successful, but the comedian since then has played almost every hall in the West End. This week he is topping the bill at the Canterbury, showing that one can make good with a struggle. Stern returns to London in two months.

"Sumurun" opened at the Coliseum and toward the end of its first week, remained a gamble as to what it will do in the way of causing a big stir. "Sumurun" was brought to London by the Marinelli office, having first been seen by a Stoll representative in Munich. Monday afternoon the piece ran ninety-five minutes, about forty too long. It was cut down later to a little over an hour. The piece is taken from an Arabian Nights tale. A couple of love stories are in, to make it interesting. The first few scenes of the piece did very little towards telling a connected story to the Coliseum audience. The result was that near the finish, when the piece becomes interesting, the audience grew restless. Some kidding followed from the gallery. The scenery is very novel, on the Persian idea—all white. The scene in "one" with the Palace in the background is a fine picture. The plot of the piece is a daring one and well played by an excellent cast. The last four scenes tell the story. In Germany the skit was made popular when condemned by the press for being too strong. The Daily Mail was the only paper to slate it in London. The more one thinks about the show, however, the closer to the real plot he will reach. Once "getting it right" it is a bit over the line.

It is reported that **Fred Karno** and **Walter Gibbons** have smoked the pipe of peace, and from now on Karno's acts will again be seen on the Gibbons' circuit.

Seymour Hicks expects to shortly put on a boxing sketch for the English music halls, called "Sporting Life." Hicks at one time had Jack Johnson engaged to play a part in a production by this title, booked to appear at the Aldwych theatre. The deal fell through.

Leo Pouget, the composer of the music of the "Salome" pantomime, said to be a success in London (far greater than it was in Paris) has been appointed musical conductor of the Olympia, under the management of Jacques Charles when he opens in August next—possibly the 20th. Febre, producer at the Gaite Rochecouart, goes to the Olympia as stage manager next winter, but will retain his functions at the Ambassadeurs and Alcazar d'Ete this summer.

Both managers, **J. Charles** and **C. Bannel**, have been in London last week, looking for acts, but found next to little of interest to them in England. They returned without having booked anything of note. Charles is at present visiting Vienna.

A company, with a capital of \$154,000 has been formed for the ambulant theatre proposed by the actor, **Germier**. This is to be a large concern, similar to the canvas circus now so popular in America, but will play only well known comedy and operas.

A sad accident happened at the Nouveau Cirque to a rider by the name of **Jean Bernard**, aged 23, who was riding a young horse. He was thrown and received a kick in the face, which fractured his jaw, necessitating his removal to the hospital, where he now lies in a serious condition.

It has long been the habit of some of the Paris vaudeville theatres to admit the paying public to the dress rehearsals, which to all intents and purposes were the premieres. The managers of some of the legitimate houses are now going to try the same trick. A number of seats, at double prices, will be sold for future dress rehearsals at the Gymnase and Apollo theatres, where M. Franck is director. A private show, however, for the dressmakers, will as hitherto be given the preceding day. This is almost as clever as announcing several succeeding premieres, letter A. B., etc. of one piece as was done when "Chantecler" was first produced.

The Moulin Rouge company, being in liquidation, artists who had signed for the summer revue, by **Fiers** and **Heros**, have become free and new contracts will be necessary. A well known artist, booked for that show, has declined to resign and will be found at another establishment. Manager **Fabert** is still in charge with his friends, as before, and awaiting a favorable solution is at present the tenant of the liquidator.

The horse used in "Don Quixote" at the Gaite has become so fat that his ribs now have to be painted.

LYCEUM AND CONCERT:

ENJOYABLE MONTH AT CARNEGIE.

Music lovers have enjoyed a big feast at Carnegie Hall (New York) so far this month and some good programs have been arranged for the remaining days. The February card of attractions has been a well-balanced one and included symphony concerts by the Symphony Society for Young People, Walter Damrosch, conductor; Philharmonic Society, the Boston, New York and Volpe Symphony Orchestras, song recitals, a Burton Holmes travelogue and a series of dances by Isadora Duncan.

The carded attractions for the rest of the month are: 25—Aft. Boston Symphony Orchestra; 26—Aft. Philharmonic Society; 26—Eve. Song Recital, McCormack; 28—Aft. Song Recital by Edmond-Clement; 28—Eve. Oratorio Society.

On the evening of March 1, the Cantors Association of America, with Leon M. Kramer as conductor, will furnish the program.

LIKES GUARANTEED SEASON.

Though many entertainers formerly on the Lyceum routes have heeded to the call of vaudeville, there is one who prefers the thirty-five guaranteed weeks per season and contracts for several years ahead to doing the "two a day." He is Ralph Bingham, now booking with the Redpath Lyceum Bureau, Chicago.

Elias Day, now with Day, Crane and Co., is a well known Lyceum entertainer, and Clifford Walker, another vaudevillian, was also employed by the Lyceum bureaus.

Mention of the names of Day and Walker, and also Bingham's, recalls that each of these men used their own versions of the "Three Trees" selection which Tom McNaughton employs in "The Spring Maid." Day's was a dialect version. Bingham called his the story of the Sahara desert.

CONCERT AT CARNEGIE HALL.

Announcement is made that the MacDowell Chorus, Kurt Schindler, conductor, and the Philharmonic Society of New York, Gustav Mahler, conductor, will present for the first time in America Chabrier's opera "Brisels" at Carnegie Hall, Friday evening, March 3.

The cast will include Mme. Alma Gluck, Mme. Bressler-Gianoli, Edmond Clement, Dinah Gilly and Leon Rothier.

The program will also have Borodin's Russian folksongs and dances (new), and Moussorgsky's cantata "Joshua" (new).

A REQUEST PROGRAM.

Sunday afternoon, March 5, in response to a demand from many Philharmonic patrons, a request program will be given. Suggestions for overtures and symphonies will be received by Loudon Charlton, 868 Carnegie Hall, New York. This concert will not be a part of the regular Sunday series, but will be an extra.

GOOD YEAR FOR LECTURERS.

Hon. Francis J. Heney, the young prosecuting attorney, who became famous through his fight against graft in San Francisco, following which several grafters were convicted and sentenced to prison, has been engaged for a Lyceum tour during the coming season. Heney was almost fatally shot during the trial.

It looks like a big year for the lecturers, who are being signed up right and left by the various lyceum bureaus. Among those already listed, in addition to Heney, are Ex-Governor Hanly of Indiana; Senator A. J. Beveridge of Indiana; former United States Senator Frank J. Cannon (a prominent political character in Utah for years); J. W. Folk, ex-Governor of Missouri and leading candidate for the Democratic presidential nomination; Champ Clark of Missouri, speaker of the House of Representatives; Dr. Frank W. Gunsaulus of Chicago; Congressman Duncan McKinley of California (recently appointed First Assistant Postmaster General), Judge George D. Alden, George E. Vincent, president-elect University of Minnesota, Senator LaFollette of Wisconsin, and a host of others.

FLONZALEY'S LAST.

The Flonzaley Quartet, organized by E. J. de Coppet to play at his Swiss villa, "Flonzaley," on Lake Geneva, and at his New York residence, played the last chamber music concert of its present New York series at Mendelssohn Hall, Feb. 21.

The quartet comprises Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan D'Archambrau, violoncello.

HOLMES TO SOUTH AFRICA.

Burton Holmes, the travelogue lecturer, sailed for South Africa, via Europe on Washington's birthday. Before departing he gave several extra travelogues. His "Passion Play" was given Sunday evening, Feb. 19, at Carnegie Hall, and Tuesday afternoon (Feb. 21) at the Lyceum, while his "Two Ways Around the World" was given a special morning presentation on the 21st.

ONE RECITAL ONLY.

Maximilian Pilzer, the American violinist, has been engaged for his only recital of this season at Mendelssohn Hall, Tuesday evening, March 7.

SOSA FAR AWAY.

John Philip Sousa and his band, now touring Great Britain and Ireland, close at Alexandria Palace March 2, and will set sail from Plymouth March 4 for Capetown, South Africa.

SCHUMANN-HEINK AS SOLOIST.

Mme. Schumann-Heink, prima donna contralto; George Hamlin, tenor, and Maud Powell, violinist, have been specially engaged for solo work during the March series of concerts by the Philharmonic Society.

These concerts will be offered as a

"THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY)

The theatrical world was startled recently on learning that the wife of one of the best known theatrical and operatic managers in America was being sued for divorce. The couple have a number of grown children and although the manager had not lived with his wife for the past half dozen years, it was believed that they had come to some sort of a mutual understanding by which the wife was not to molest her husband in any way. Since the announcement of divorce proceedings the amusement world has been wondering what a woman considerably over fifty years of age could possibly want a divorce for. It now

special cycle within the regular series given by the society.

Hans Ellenson, tenor (Royal Opera House, Wiesbaden), in operatic selections, Cornelia Rider-Possart, pianiste, playing the Rubinstein D minor Concerto, and the Volpe Symphony Orchestra, were the Washington holiday attraction at Carnegie Hall.

MISS DUNCAN'S "ORPHEUS."

Isadora Duncan made her second appearance at Carnegie Hall Feb. 20 in connection with Walter Damrosch and the New York Symphony Orchestra, and dancing in scenes from Gluck's "Orpheus."

FRANCES ALDA'S RECITAL.

Mme. Frances Alda, soprano, with Kurt Schindler at the piano, will appear in song recital at Mendelssohn Hall, Friday afternoon, March 3.

A lengthy program has been arranged.



RICHARD CARLE

In his latest play "JUMPING JUPITER," to debut in New York March 6. The piece has been on the road for some time, with a run in Chicago to its credit.

transpires (from a reliable family source) that she doesn't, but has received an attractive cash bonus from her husband to "go to it." The husband is said to be smitten with a singer, about thirty years of age, formerly a member of one of his musical organizations, and intends to marry her the moment he is free.

A well known musical comedy woman is minus a "job" because she registered a kick when her best song was taken from her in a Broadway extravaganza after the first week of its run. If the song had been eliminated entirely or given to another of similar reputation or ability, the woman wouldn't have objected. But when the number was allotted to a chorus girl who had never played a part before, she failed to see the justice of the discrimination. What the woman didn't know until it was all over (and she was "let out") is that the chorus girl knows the financial sponsor for the show.

The wedding awhile back which brought no end of talk, tied two people together on manuscript, but it doesn't seem to hold them together. I hear that the almost bride and bridegroom are now occupying separate domiciles, with both willin'.

Amelia Stone (Colonial) clothed in a salmon pink and gold brocade combined with chiffon and lace made a pretty picture. A cloak of smoke color and silver was also worn.

Edith Luckett with Jere Grady wore a simple but perfectly made dress of white chiffon, with panels of French blue embroidered in silver and a becoming cap, Miss Luckett looked very smart.

Isabelle D'Armond (Fifth Avenue) is dressing her act in a quaint manner. First appearing in a short white linen frock, Miss D'Armond changes to short knickers of white satin. Then a pink dress with an over drapery of pearls proved most becoming.

Chewing gum is at the bottom of a story told the other day by Lottie Williams, who says that when Edith Tallafero appeared in "Shore Acres" she was cautioned by the late James A. Hearne against masticating the sticky stuff on the stage. In one of her sober scenes one evening Mr. Hearne detected Edith battling away for dear life with some gum. Sotto voice, he told her to place the gum in his hand, without any one in the audience seeing her. Edith did so. Absent minded Mr. Hearne placed the gum in his mouth, when Edith started to laugh. Further annoyed that a serious moment should be disturbed the second time the great rural character player asked little Miss Tallafero why she was laughing. "Because," replied Edith, "My mamma chewed that gum all through the first act."

"THIRD PARTY" ORGANIZED.

The "third party" in the picture field has become a reality. The National Film Manufacturing & Leasing Co. was recently formed and arrangements made to issue twelve reels a week. It has opened offices in New York and enlisted enough exchanges for an encouraging start.

To picture men enrolled with the Patents and Sales companies, the proposed venture of the National people was not taken seriously. They simply said it looked pretty good on paper. But the "third party" movement has made such progress that they are wondering what will result if it gains the strength of the other companies.

The National Film Co. has elected the following officers: A. S. Royal, president; J. S. Young, vice-president; L. J. Rosett, secretary; A. J. Clapham, treasurer.

The directors are: I. W. Illman, A. S. Royal, H. Revier, J. S. Young, A. J. Clapham, L. J. Rosett and A. G. Whyte.

Two of the directors, Messrs. Clapham and Whyte, when seen about the make-up of the exchanges under the "third party's" jurisdiction, said the time was not just ripe to make known the names of those in their fold. They say important announcements will be made in a few weeks.

It is understood the new organization expects to build a factory in New York.

STOCK COMPANY SHAKE-UP.

There has been quite a shakeup in the Reliance stock company. Director Taylor has made several changes in the personnel of his staff of principals. For some time, the leading men and Taylor have not been working in harmony. Things reached such a crisis that three high-salaried men retired from the company.

Arthur Johnson was the first to leave, but was not at liberty long as the Lubin company picked him up in a hurry. James Kirkwood and Henry Walthall, who have also been with the Reliance company since its inception, are the other Taylor players to quit. New principals have been engaged by the Reliance company.

MILES BROS. WITHDRAW.

The Atlas Film Co. has temporarily withdrawn from the picture field. Its last release was on Feb. 15. To the members of the Sales Company the suspension of business by the men behind the Atlas Co. was no bolt from the blue, the Miles Bros., Herbert and Joseph, having informed them it was advisable to shut down for the present. When the Sales Company was fighting the old Film Service Association (now the Patents Co.) the Atlas Co. was organized to help the cause of the Independents along.

The Miles Brothers have withdrawn the Atlas films until they get "their house in order" and the company given another lease on life.

The Atlas had been recently turning out one reel a week, the last one being entitled "Coals of Fire." The pictures were made in Baltimore.

PICTURE MARKET "BUFFALOED."

The picture market is being "buffaloed." The Buffalo Bill and Pawnee Bill picture company no sooner has its agents scouring the country selling state rights and calling the attention of exhibitors to the fact that the "Two Bills" have posed before the camera and will positively appear in each picture than the Patents Company jumps into the arena with the "Buffalo Jones" pictures.

The Patents company has come out with a flat-footed statement that the "Two Bills" pictures are the product of the Independents, but that its exchanges can perform that old stunt of saying, "We haven't that brand, but here's one just as good, if not better," referring (of course) to the "Buffalo Jones" series.

Considerable money is being spent by both sides and the present status of affairs means a bitter fight all the way.

The Buffalo Jones pictures show buffalo and antelope hunts in Africa, taken by the Pathe company.

Licensed exhibitors were warned this week that if they persisted in running the "Two Bills" pictures that they were taking a chance of losing their rights and privileges with the Patents company.

ONLY A \$40,000 FIRE.

The New York dailies made something out of nothing when crossed wires in the printing room of the Carlton Motion Picture Laboratories at Coney Island set fire to the place Feb. 18, and created a panic among the factory employees. The fire did about \$40,000 damage to the building and contents. A number of Reliance and Bison negatives were destroyed, but a consignment of printers and perforators are expected daily.

The Reliance release of March 4, "Tangled Lines" has been substituted for the one of Feb. 25. The latter will be remade. President Baumann was on the ground constantly this week making arrangements to repair the damage done by the fire and smoke.

Only one of the factory girls was injured, being overcome by smoke in the rush to safety.

MAY SPRING NEW SUITS.

Although the Independents are shouting hurrah over the withdrawal of the camera suits, a tip went their way this week that the Patents Co. had something else up its sleeve and would institute another series of court proceedings against the strongest of the Independent companies.

The exact nature of this expected litigation is not known, only by the Patents Co.'s attorneys, who are mum as oysters regarding the matter.

Several of the "Independent" manufacturers are preparing for any onslaught that the Patents side may make and have retained Charles Taft, brother of President Taft, and Kenyon & Kenyon as attorneys.

Dyer, Dyer & Taylor are the principal legal representatives for the Patents Co.

Anna Chandler returns to England in July, to take up several seasons' bookings in London and the provinces.

SHOWS NEXT WEEK.

NEW YORK.
 "Alma, Where Do You Live?"—Weber's.
 "Baby Mine"—Nasimova's.
 "Hantecier" (Maude Adams)—Knickerbocker.
 Ethel Hartman—Empire.
 "Everywoman"—Herald Square.
 "Excuse Me"—Gaiety.
 "Get Rich Quick Wallingford"—Cohan's.
 Grand Opera—Metropolitan.
 Grand Opera (English)—Majestic.
 "Happiest Night of His Life" (Victor Moore)—Criterion.
 "Homeward Bound"—Daly's.
 "I'll Be Hanged If I Do" (William Collier)—Comedy.
 "Mme. Sherry"—New Amsterdam.
 "Marriage a la Carte"—West End.
 "Naughty Marietta"—New York.
 "Nobody's Widow" (Blanche Bates)—Hudson.
 "Over Night"—Hackett.
 Plays in German—Irving Place.
 "Pomander Walk"—Wallack's.
 "Rebecca of Sunnybrook Farm"—Republic.
 "Seven Sisters" (Charles Cherry)—Lyceum.
 Spectacle—Hippodrome.
 Stock—Academy.
 "The Arrow Maker"—New.
 "The Balkan Princess"—Casino.
 "The Rose"—Astor.
 "The Concert"—Belasco.
 "The Deep Purple"—Lyric.
 "The East End Way"—Grand Opera House.
 "The Gambler"—Maxine Elliott's.
 "The Haycock"—Bijou.
 "The Hen Party"—Broadway.
 "The Slim Princess" (Elsie Janis)—Globe.
 "The Spring Maid"—Liberty.
 "The Zebra"—Garrick.

BROOKLYN.
 "Mother"—Majestic.
 Stock—Crescent.
 Stock—Gotham.
 Stock—Payton's.
 "The Country Boy"—Montauk.
 "The Jolly Bachelors"—Shubert.
 "The Traveling Salesman"—Broadway.

BOSTON.
 "Beverly" (2d week)—Cherry.
 "Follies of 1910" (8th week)—Tremont.
 "Madame X" (9th week)—Majestic.
 "The Commuters" (2d week)—Park.
 "The Fourth Estate" (2d week)—Shubert.
 "The Girl of My Dreams" (first time)—Colonial.
 "The Spendthrift" (first time)—Hollis Street.

SAN FRANCISCO.
 "Dawn of a Tomorrow" (Gertrude Elliott)—Savoy.
 "Lena Rivers"—Princess.
 "Mme. Sherry"—Columbia.
 "Girl of the Golden West" (stock)—Alcazar.

PHILADELPHIA.
 "He Came From Milwaukee" (Sam Bernard)—Lyric.
 "U. S. Minister Bedloe" (W. H. Crane)—Broad.
 "Seven Days"—Chestnut St. O. H.
 "The Country Boy"—Walnut.
 "The Fatal Card" (stock)—Chestnut St.
 "The Fortune Hunter"—Garrick.
 "The Man From Home"—Adelphi.
 "The Girl From Rector's"—Grand Opera House.
 "The Pink Lady"—Forrest.

CHICAGO.
 "A Fool There Was" (Robert Hillard)—McVicker's.
 "Dianna" (Geo. Arliss)—Grand.
 "Don't Lie to Your Wife"—Whitney.
 "Get Rich Quick Wallingford"—Olympic.
 William Gillette (repertoire)—Hilltop.
 "Katy Did"—Colonial.
 Ernst Von Fossart (German repertoire)—Princess.

"Raffles" (Kyrle Bellow)—Powers.
 Ruth St. Denis—Studebaker.
 "St. Elmo"—Haymarket.
 "When Sweet Sixteen"—Chicago O. H.
 "The Girl I Love"—La Salle.
 "The Girl and the Kaiser" (Lulu Glazer)—Lyric.
 "The Passing of the Third Floor Back"—Garrick.
 "The Return of Peter Grimm" (David Warfield)—Blackstone.

ST. LOUIS.
 "A Broken Idol"—Century.
 "Kreutzer Sonata" (Bertha Kallich)—Garrick.
 "Montana"—Havilla.
 "Wearing of the Green" (Elsie O'Hara)—American.
 "The Lily"—Olympic.
 "The Merry Widow"—Shubert.

CINCINNATI.
 Sarah Bernhardt—Grand O. H.
 Stock—Olympic.
 "The Chocolate Soldier"—Lyric.
 "The Chorus Lady"—Walnut.

WRITING HER EXPERIENCES.

Mabel Rowland, a former stock actress of reputation who for a time was a member of one of the leading picture stock companies, is the authoress of "The Land of the Git," in a current magazine.

The story deals largely with Miss Rowland's personal experiences while a member of the photoplaying organization. ("The land of the git" in plain English is the land of the nickel theatre.)

BILLS NEXT WEEK

NEW YORK.
HAMMERSTEIN'S.
 Maggie Chase
 Nina Morris & Co.
 The Bell Family
 Gordon & Marx
 Fatsy Doyle
 Tyson & Brown
 Cole & Johnson's
 "Sambo Girls"
 Robert's Rats and Cats
 Carl Raschetta

PLAZA.
 George Lashwood
 "Ma Goose"
 Hawaiian Four
 Charles Kenna
 Florenz Troupe
 Kelly and Wilder
 Fox and "Foxie"
 "The Cowpuncher"
 Edith Leroy
 Burgess & Clara
 Zimmer
 Orpheus
 (One to fill)

ORPHEUM.
 Valeska Suratt & Co
 Al Jolson
 "The Son of Solomon"
 Stop. Mehlinger & King
 Claude and Fanny
 Usher
 Harvey De Vora
 Trio
 Marcelles
 Blank Family
 Six Steppers

GREENPOINT.
 Van and Beaumont
 "Sliders"
 "The Mayor and the Manicure"
 Bert Levy
 Ruby Raymond and Boys
 Conroy & Le Maire
 Keeley's Circus
 Goldsmith & Hoppe
 St. Onge Troupe

ST. LOUIS.
PRINCESS.
 Fred Wright, Jr.
 Riccabonna's Horsem
 Hallen & Fuller
 Beahan & Miller
 Ben Leonard
 Aerial Bude
 National Quartet
 (One to fill)

RESIGNS FOR NEW PIECE.

Chicago, Feb. 22.
 John Slavin has given his notice to the management of the Lulu Glaser company and will immediately begin rehearsals as the star of a musical comedy to be produced at the Whitney Opera House.

The new piece is by Peck and Hubbell.

JOINS GRANT LAFERTY'S STOCK.

Philadelphia, Feb. 22.
 Florence Roberts, one of the most popular favorites among stock actresses, has joined the Orpheum Players at the Chestnut Street Theatre.

MAXINE LOSES TWO DAYS.

Kansas City, Feb. 22.
 Maxine Elliott booked here for this week, did not appear Monday and Tuesday, through remaining in Denver (where she played last week) to meet her sister, Gertrude Elliott (Mrs. Forbes-Robertson) playing there in "The Dawn of To-morrow."

Miss Elliott arrived here to-day and started "The Inferior Sex" with a holiday.

TWO ADDED TO "EVERYWOMAN."

When "Everywoman" is given at the Herald Square next Monday night Stella Hammerstein will be found in the role of Vice, while the role of Beauty will be portrayed by Virginia Hammond.

"Natoma" is the name of a new opera in three acts which will have its first performance on any stage at the Metropolitan Opera House, Philadelphia to-night. Its New York premiere will be at the Metropolitan, Feb. 28. The libretto is by Joseph D. Redding and the music by Victor Herbert.

NEW ACTS NEXT WEEK

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

Dustin Farnum and Co. Alhambra.
Nina Morris and Co., Hammerstein's.
The Bell Family, Hammerstein's.
Carl Raschetta, Hammerstein's.
Keeley's Circus, Greenpoint.
Marial Rocks and Bro., Colonial.
Arthur Reece, American.
Madeline Sack, American.
"The Cowpuncher," Plaza.

Harry Kelly and Co. (2).

"Doing Him Good" (Comedy).

20 Mins.; Full Stage (Special Set).
Hammerstein's.

Harry Kelly and Co. have in "Doing Him Good" twenty minutes from the short-lived musical show "The Deacon and the Lady," of which Kelly was the star. The scene is the attempted holdup of the deacon by the actress and the "fly guy." The scene contains imaginary food, breaking expensive crockery and the passing back and forth of rolls of money through the use of revolvers that are not loaded. Sounds like the plot of a burlesque show. There are one or two other bits that are easily recognized, such as the poorly pronounced French. Whoever was first responsible for that "trays beans" thing has a whole lot to answer for. Why people who are just as apt to make similar mistakes and they are really pardonable ones, will laugh at that French junk is truly remarkable. Kelly is funny. His rube has always been distinctive and amusing, but he is not now doing anything in vaudeville that will add to his fame. Mr. Kelly handles this old junk especially well, but it is junk nevertheless. He might put in a number or two with a little of his dancing. The act needs it and Kelly is never funnier than when in action. Helen Byron is chief aid. Miss Byron, although suffering from a severe cold, gave an extremely good performance. She handles the French dialect in a most fetching manner. Her one number was ruined because of the hoarseness. The "con" man had a small role and was satisfactory. A very pretty garden set is employed in the playing. Closing the first half Kelly amused. *Dash.*

"Sarrazzino."

Poses Plastiques.

10 Mins.;

Olympia, Paris.

This young Italian, only 22 years of age, but possessed of a splendid physique, has created one of the finest "singles" yet presented in this line. He poses, in the nude (covered in white chalk) a series of statues, the originals of which may be seen at the Vatican, Office and other museums and art galleries. It was thought impossible to create a "single" in this category that would "make good" at a large establishment. Sarrazzino has proved the contrary. His act is carefully studied, artistic and realistic. It is not in the slightest degree vulgar. *Ken.*

Valerie Bergere and Co. (5).

"Judgment" (Dramatic).

16 Mins.; Five (Special Set: Parlor).
Fifth Avenue.

Victor H. Smalley's posthumous playlet, "Judgment," might stand through its title for his epitaph, as one of the few writers for vaudeville who knew vaudeville so well that the "big moment" never failed. Like in "Judgment," so like in all of the Smalley sketches. When Victor H. Smalley died, the vaudeville managers should have been his sincerest mourners. He could write the piece. Oftentimes for the salary the managers wanted to pay, Mr. Smalley could not cast the production as he would have, but the sketch for vaudeville was there. So it is in "Judgment." By a simple twist in the centre of the playlet, Valerie Bergere brings her audience around with a snap. Miss Bergere is an indefatigable producer. She is always trying, always producing, and her experience has been such that selection is now over one-half the struggle for her. In "Judgment" Mr. Smalley expressed the ever present fallacy of circumstantial evidence. He did it simply and directly. When May Slocum locked the door, turned out the lights, shrieked for help as she entwined her arms around Judge Brill in the parlor of his own home, the expected happened. Mrs. Brill burst into the room, demanding to know of her husband why he was holding a woman. The Judge could not find an explanation to soothe his wife's suspicions. Then, said May Slocum, how can you charge the jury tomorrow that because they found my Jim in a room with a revolver in his hand, he had committed murder. That was circumstantial evidence also. The Judge capitulates, and May returns, as she says, to tell the kiddie that his popple will be home for dinner tomorrow. Miss Bergere plays May Slocum. She conveyed the tense strain of the character without falling all over the stage. She didn't rave and rant. Jim had to be freed. He murdered no one. He had told her that. Jim might be a crook who would lift a bunch of stray jewelry, but he respected his family too much to chance the chair. May was sure of it. The Judge had just passed through almost as annoying an experience with his mother-in-law as had the audience. He was reading up on circumstantial evidence when May brushed past the butler to interview him. Up to Miss Bergere's entrance, "Judgment" had been running slowly. The mother-in-law with the rasping voice performed her share for a quick decision that neither the playlet nor the acting could get over, when the few moments redeemed it. This sketch is not an isolated case of circumstantial evidence as the theme, but "Judgment" is mightier in its simplicity than the others. As a dramatic moment on a vaudeville bill, it will do nicely. If the opening is hastened along and the ending reached more quickly. The setting of a parlor does not look new. It is a combination parlor-library. The piece is worthy of an elaborate set. Herbert Warren is an able judge, all excepting his facial make-up. *Time.*

Ellis and McKenna.

"Wanted, a Tenor" (Songs).

19 Mins.; One.

Hammerstein's.

Ellis and McKenna were formerly one half of "The" Quartet. The boys have framed up a double singing turn that will land them right if it is handled with the proper judgment. To bring them on easily they have a semblance of a plot structure. McKenna, reading a newspaper, comes across an advertisement carrying a \$5,000 reward for anyone who will produce a tenor who can replace Caruso. An Italian saunters on singing Grand Opera. "Just the Man," etc., but the job doesn't go through, and the boys decide to do a singing act themselves, Ellis dropping the Italian character which he explains was assumed only to sell statues. A change to evening clothes brings them back for the singing finish. Ellis has an excellent tenor voice, of a wide range and a sweetness of tone. He handles a heavy number very well. McKenna follows this with a ballad that doesn't seem to fit him. At any rate, something more lively should be given here which would make a break between the grand opera selection of Ellis and the medley finish, also heavy. It is merely a matter of selection with the boys. Their voices blend nicely and the bigness of the tones can't help but win for them. Ellis and McKenna as a team should work into a more valuable act than was the former quartet. McKenna should unbend a bit. The white tie worn with the first suit should also be changed. It is probably worn to make the change to dress clothes easier. "No. 4" at Hammerstein's, the singers did nicely, but not as well as they will with properly arranged selections. *Dash.*

Phina and Co. (3).

Songs and Dances.

14 Mins.; One.

Hammerstein's.

Phina and Co. might just as well be Phina and "Picks." It is a "Pick act," and a good one too. Phina starts with "Lovey Joe." That "Joe, Oh, Joe" has been done pretty regularly at Hammerstein's for the past ten weeks and it is saying something when Phina comes along after them all, sings it in her own way and gets more out of it than all the "clauded singers" that have played the house put together. Phina fools 'em too. She tans up and it was even money around the house whether the girl was white or colored. Three "picks" are carried. Particular attention has been given to the dressing of the "kids." Results show it was worth it. The two smaller of the trio get a good little bunch of comedy over although given a trifle too much leeway. The finish brings the "kids" back for a dancing finish that takes the act off in good style. Phina has an act of its kind that is away from the others. She is a good "coon shouter" herself and with the kids behind her, will put it over in the best of company. The act scored roundly at "The Corner," opening after intermission. *Dash.*

Amelia Stone and Armand Kalisz.

Operetta.

22 Mins.; Three.

Colonial.

Miss Stone is to be congratulated upon being the first comic opera prima-donna who has entered vaudeville with a real vehicle. Her little musical romance "Mon Amour," written by Edgar Allan Woolf with music by Armand Kalisz, is one of the prettiest, daintiest little playlets produced in some time. The story is very simple. A young composer (Mr. Kalisz) has written an opera which the critics find lacks only one quality—depth of feeling or soul. The morning after the first production Lorena Hollins, a young prima-donna (Miss Stone) calls to give him an order for his next opera. As she sings the different styles of songs she wishes him to write, he gradually falls in love with her. Thus he inspires him during her visit till he composes for her an ardent love waltz ("Mon Amour") which finally wins her heart. There are little comedy episodes which run through the piece, and the author has turned out a consistent story told in brightly written dialog. The music by Mr. Kalisz is far above the ordinary and the love song "Mon Amour," holds its own with some of the Viennese waltzes which have been whistled over town of late. Technically correct as a singer, attractive in the matter of physical charm, Miss Stone still lacks an undefinable something that goes to make greatness as an artist. She appears to be minus a certain degree of "abandon," or "magnetism," or something or other, yet in this little piece she shows to more advantage than in anything she has ever done. Mr. Kalisz rendered excellent support. He has a well trained voice, and plays naturally. There is also a trivial maid's part, acceptably done by Dixie Barry, and a personal musical director, fully equipped with evening clothes. The finish of their act is somewhat handicapped this week through being preceded by Molasso's big pantomimic production "The Darling of Paris." The last two minutes of "Mon Amour" is given over to pantomime and appears insignificant only by comparison. When Mr. Kalisz and Miss Stone have perfected themselves in the art of emphasizing properly their "gags" so that a vaudeville audience will secure the full value, the act will be worthy of honors on any bill. It has class.

Three Ravens.

Acrobatic.

10 Mins.; Full Stage.

Hammerstein's.

Three Ravens are closing the show at "The Corner" this week. They seem to fit in. The routine consists of hand-to-hand balancing and barrel jumping by the two men, while the woman goes through a routine of acrobatic contortions. The men wear white dannels which could be improved upon. The work is rather well handled although nothing new in the line is shown. The finish is a drop from a hand-stand on a raised platform to the hands of the understander. The Ravens would fit in better in an early position than closing on the big bills. *Dash.*

Hugh Herbert and Co. (2).
"The Son of Solomon" (Comedy).
34 Mins.; Five (Parlor: Special Set).
Fifth Avenue.

"The Son of Solomon" will be played in vaudeville for a long time, and become as popular as once was "The End of the World." Aaron Hoffman is the author of both pieces. A little attention should be paid to Mr. Hoffman, now, perhaps for the edification of Hebrew comedians. When Mr. Hoffman wrote "The End of the World," he deceived a rather fair Hebrew comedian. Mr. Hoffman did not lend himself to the deception. It was merely a minor affair anyway. The actor thought he "made" the sketch. After witnessing "The Son of Solomon" Mr. Hoffman may take whatever credit is needful for the success this piece will reach. And that credit will be no detractor from Hugh Herbert's work. He plays the elderly Hebrew father quite well, and well enough, at least, but any average Hebrew comedian, with the material in this piece, would reap the same result. Hoffman can write one line containing a tear and a laugh. You will always find the laugh closing the line. Therein is Hoffman's secret of success for vaudeville. For Mr. Herbert's support two young and capable players have been engaged, Thomas A. Everett and Margot Williams. Mr. Everett gives the proper touch to the scapegrace Americanized son of orthodox Jewish parents. Miss Williams is a sweet and loving daughter. Perhaps the best, or not the least part of the playlet is the setting. That is a setting! The parlor of a home, with the details complete, even to pictures on the wall which may have been removed from the homes of the sketch's producers, Gordon & North. The story leads up to a point where the son, as he is about to rob his father, touches a spring which releases a phonograph, utilized as a sort of burglar alarm for the old man's wealth, that day removed home from a bank, which had "too much surplus." The son, subject to fits, grabs off one when his sister, entering the parlor at the alarm, fires a pistol left by her father on the mantel piece. A moving picture is brought in here to inform the medical profession that a person in a fit dreams naturally, as though sleeping, which is a strong argument against having fits. The dream-picture brings to view for its finale the electric chair, with the hood placed over the boy's head, and a graveyard in the prospective. The son reforms when the fit runs out, and all is happy, although the finish (like that in "The World") is horribly dragged. Instead of the act running thirty-four minutes, as it did Monday evening, twenty-five would be enough. The electric chair scene might be cut out of the film. To bring the reel only to the room where the chair is will nicely suffice. Why add gruesomeness in fact when it may be obtained by suggestion? Next to closing at the Fifth Avenue the sketch was a pronounced success, both for laughter and applause. It is high-class comedy, with sentiment.

Sime.

Vissochi Brothers.
Musical.
12 Mins.; One.
Fifth Avenue.

One must hear the Vissochi Brothers before believing what may be said of the whistling done by one of them. The whistling is about all there is to the turn, though both brothers play accordions, not overwell as it sounds. As one wonders why the act was booked, a brother whistles, using no mechanical assistance. His hand is held close to mouth for the throwing of the volume outward or to obtain a tremolo possibly. There have been whistlers, many of them in vaudeville—men and women—but none who could obtain what really are big, round full notes, containing melody, as this boy does. He whistled a selection from "Il Trovatore" and another for an encore, both accompanied by his brother on the accordion. This was the best employment the accordion has had in years, for it made harmony. The whistler seems to have perfected a method in whistling, funny as that may read. Vissochi, the whistler, could quite easily whistle "rag," or at least it appears that way. Popular melodies would be preferable, although the "Il Trovatore" air should be retained. The routine isn't arranged for the best placement. The whistler might enter whistling, with the accordion duet sandwiched in. One duet is plenty with the instruments. It is good enough to eliminate any solo after. Nine minutes will make the running time just about long enough, unless encores draw it out. The act can take the "No. 2" place right along. That is where it was at the Fifth Avenue Monday evening.

Sime.

John W. Dugan and Co. (2).
"Bud's Inferno" (Comedy).
18 Mins.; One (2); Four (15); Two (1).

In presenting "Bud's Inferno" George Weedon and J. K. Emmett, who are responsible for the act, showed a skeleton that will with a little playing, prove one of the big comedy acts of the season. The act is one of the dream things, but this is concealed until a final moment at the end of the act. Bud Wizer, a surething wire-tapper, finds himself in Hell. His Satanic Majesty has been awaiting his coming with pleasure and is willing to make him secretary. But Bud gets his eye on the Devil's girl. The two plan to elope. Old Nick returns as they are about to flee. Catching them with the goods, as he is about to throw Bud into the sea of molten lead, there is a quick curtain. The second scene is a sick room, with Bud in bed, a nurse in attendance and a surgeon cleaning his instruments after an operation. Bud's visit to Hades was but a vision while under ether. There are any number of bright lines in the piece. John W. Dugan as the wire-tapper sends them over for the best results. He is a light comedian of no mean order. Dorothy Phillips is a pretty girl, with a pleasing personality and a good singing voice. The Devil is J. K. Emmett, who handles the role capably. At a "try out" in a "small time" house, the act received five curtains and an extra bow.

Fred.

The Great Jupiters.
Cowboy Magicians.
16 Mins.; Four.
American.

These two boys pulled down one of the real hits of the bill (there were only three) at the American theatre this week. The act is a comedy turn, pure and simple, with a little mystery attached. The turn in the position (closing the first part) was the means of gaining laughter from start to finish. The Jupiters dress in the approved cowboy fashion and work in a wood set, employing horse blankets to frame up their tent for a sort of a black-art cabinet. One of the brothers calls for a committee from the audience. Among those answering are several "plants," who help the laughs. The committee is seated on the stage. The comedy is gotten from a trick chair with a needle spring attachment. The other brother is seated on a high stool, his hands bound to his thighs and the shirt sewn to his trousers, and blindfolded. The front cover is then let down. There is an opening through which his face is shown. Suddenly there is a hand waved above the covering, then it shows from another part of the impromptu cabinet. Just as suddenly two hands are shown. The play of palms and fingers goes on for some few minutes. Although the trick may be meant for comedy the American audience seemed too mystified to laugh. The hands are commanded to bring forth fresh flowers. These are distributed in the audience. Finally a bouquet is brought forward and a "plant" from the balcony comes down to receive it. This gives the man in the blanket time to return to his bondage and when the curtain is pulled aside, he is still tied and sewn. The act is one that can fill in on any bill and get laughs.

Fred.

Henry Clive.
Comedy.
11 Mins.; One.
Fifth Avenue.

Henry Clive is presenting a new act at the Fifth Avenue this week. He has left the magical comedy tricks, and does not walk into the audience. To replace the former matter, Mr. Clive has a humorous travesty on lightning calculations, with Mal Sturgis Walker once again as his pretty assistant. Another new bit is a little skit on ventriloquism, with Clive wearing a drooping mustache, holding a "dummy" on his knee. While speaking he makes a large jar of milk disappear, ostensibly drinking it. To conclude, a little magic with handkerchief and billiard ball is explained as the orchestra drowns out his voice through loudly playing "The Glow Worm." It's another act, with Clive still the easy going pleasing entertainer. In an important spot at the Fifth Avenue, the house evinced so strong a liking that Mr. Clive and Miss Sturgis bowed many times. Clive is always laughable, and his present material is much preferable to the other.

Sime.

Isabelle D'Armond.
"Jolly Junk" (Songs, Talk and Dances).
17 Mins.; One (4); Three (11); One (2).
Fifth Avenue.

"That Dainty Little Will-o'-the-Wisp" is the program caption for Isabelle D'Armond. It's probably the single time in a year that the Fifth Avenue program has struck twelve. With Miss D'Armond is George Moore, one of those "loose" comedians, who seems a natural entertainer—and is. When a comedian is "loose," he isn't a comedian by rule. The act is named "Jolly Junk," likewise a good description. The couple while away seventeen minutes in a remarkably swift manner. They do a great deal, so much it is barely possible there is another turn in vaudeville sending over as much material in the same time. That bespeaks the speed which is always three-quarters of the success of an act of this nature. Miss D'Armond sings, dances, changes costumes three times, and plays the piano (incidentally moving it around as well—but Isabelle should not do that). About the only fault in the turn just now is the number from "The Dollar Princess." While no doubt it has been held in for the laughable business connected with the bit, the selection is too musical for these light entertainers to bother with. The "business" could be removed to some other section of the turn. A very pretty dancing finish in "one" is connected with the singing of "Sweet Italian Waltz." The dance is similar to that performed by Brice and King. In the talk, which draws many laughs, are a number of "gags," some new, some not so, but all excellent for the purpose employed, the skit having a sketch foundation. For that reason perhaps the opening in "one" this week was for the accommodation of the stage manager. Miss D'Armond is a sprightly little thing, animated, full of ginger, of the musical comedy classification, but perhaps rather a "pony soubret," and as good as the best of the several who have had their diminutiveness to help them "make good." "No. 4" at the Fifth Avenue, following McConnell and Simpson (and Lulu McConnell is no slouch comedienne to follow), the act was well liked all the way. It can get over easily in any company.

Sime.

Gerard and Hut-Ell.
Acrobatic.
11 Mins.; Full Stage.

Gerard and Hut-Ell on appearance, would hardly be expected to do the style of work which they unroll after a few preliminary bows. An elderly man in dinner jacket and a woman in a shoe-top length semi-soubret costume, seem more like a mind reading specialty than acrobatic. The man is a contortionist and a good one. The real work is the teeth tests. The man does some great work in the lifting and whirling about of chairs and tables. The woman assists. The act will compare favorably with any of its kind.

Dash.

(Continued on page 17.)

SKIGIE TELLS OF "CHANTECLER"

VARIETY'S boy critic (12 years of age) wrote the following story, from memory and without a program, five days after having seen the show. It is the first descriptive article he has attempted, though for several years "SKIGIE" has been commenting upon vaudeville programs, giving the impressions the various acts left upon his youthful mind. "SKIGIE" was seven years of age when his first review was printed. It was taken down as he spoke. Since, later, learning to manipulate a typewriter, "SKIGIE" has always written his own stories.)

By SKIGIE

ACT I.

As the curtain goes up you see a farmyard, the chicken coop, the dog's kennel, and a crow's nest and other things. The chickens are around the barnyard picking up crumbs, worms, etc.

After a while a dove comes on the top of the chicken coop and asks who this Chantecler is. The chickens tell him and he says that his mate will be pleased to know what Chantecler looks like. He stays a little while and talks with the chickens.

Finally along the fence comes Chantecler (Maude Adams). The dove is very much surprised to see him. Then he flies away. Chantecler comes down the fence and orders the hens around and tells them what to do. Of course they obey him. He tells some to go over in the field and eat up all the bugs on the flowers, but not to hurt the flowers. So off they go to do what they are told.

Then as one of the many hens starts to cross the road he rushes to the road and stops her from going across. Just then you hear the noise of an automobile go by. Then he says she can go across. His mother is in a basket and every little while she pops out and says something.

Finally the dog comes out of his kennel and talks with Chantecler. In the distance you hear two shots. Then the hen pheasant comes flying over the wall and tries to tell everything all at once. She is out of breath. After a few minutes she tells Chantecler that she has run away from her home in the woods, and was seen by the hunters in the field. They had shot at her, but had missed. Her bright feathers shine in the sunlight and she looks very pretty. She is very frightened and looks around for a place to hide. The dog says that she can hide in his kennel. So in she goes.

Right after that a hunting dog puts his head over the wall and asks Chantecler if they have seen anything of a hen pheasant. They all say no of course, but tell him that they have seen one fly in the opposite direction. So he goes at his master's whistle. Then the hen pheasant comes out and tells Chantecler why she ran away.

The blackbird in the cage comes down and says he is going over and tell the guinea pig all about the hen pheasant. Of course when the chickens come back they are surprised to see the hen pheasant, and flock around her in great bewilderment. The hen pheasant holds her head in the air and walks proudly away. Chantecler admires her very much, and says how much nicer she walks than his hens.

Night comes on and the chickens start to go to bed. They all bid the hen pheasant good night and go in the chicken coop. Chantecler calls out is everybody all right and the hens answer by cackling.

Chantecler says that the hen pheasant should stay over night with them, which she does. She goes to bed in the dog's kennel. Of course the dog does not object. A little chicken comes out and Chantecler chases him back again. Then he goes in the chicken coop for the night. The night is dark when three owls come out on the fence and say how they hate Chantecler. They wake up the blackbird and ask him if he wants to come to a meeting of the owls or something like that. He says yes, so they go off.

The hen pheasant comes out, being awakened by the noise the owls make. She stays out a little while. Then Chantecler comes. He is very restless. Of course he is stuck on this hen pheasant. He sees her out there and asks why she is there. She says that she was awakened by a noise and he says the same thing. Then they go back and go to sleep.

ACT II.

The curtain goes up for the second act, and there is the blackbird at the meeting he said he was coming to. He says he is a friend of Chantecler, but really is an enemy.

There are about ten owls on the stage, their eyes lighted up by electric lights. They are planning how they are going to kill Chantecler. They strike on a number of plans. But finally they strike on a plan that suits them most. They will get a rooster of every breed and have them fight Chantecler. So they go away and then Chantecler and the hen pheasant come in. He tells the hen pheasant that if he didn't crow the sun wouldn't come up. He has a secret of how he crows; he will not tell anybody, but after a while the hen pheasant gets him to tell her. So he crows and up comes the sun.

Of course he is very proud and the hen pheasant says she thinks he is right about him bringing up the sun. So she says he must bring the sun up above the trees and he does. As they are standing there the curtain goes down.

ACT III.

The curtain goes up and the scene is a cabbage garden. There is a great big gate and in this gate there is a little hole large enough to let the people go through. There is a man at this gate and as the roosters come in he tells what kind they are.

The roosters are supposed to fight Chantecler. At last comes a fighting rooster and he says he is some fighter. Then comes the peacock and he thinks he is the whole cheese. As he comes down the middle of the stage he spreads out his big tail.

Then comes Chantecler and the roosters from all over the world look at him in great wonderment. The fighting rooster comes out and tells Chantecler that he has killed three of this kind and two of that kind, etc.

Chantecler looks at him coolly and turns to the hen pheasant. The dog is in the wheelbarrow, and he says, "If anything happens I will come to the rescue." The hen pheasant is very nervous and keeps asking the blackbird if everything is all right. The blackbird says that everything is all right and walks away. The chickens form a ring and Chantecler goes in with the fighting rooster to fight him.

They all start to talk, each talking to his favorite. The majority are for the fighting rooster. Some one calls out that Chantecler is bleeding. They crane their necks to see the blood.

The hen pheasant is on the outside, very excited. At last you see the fighting rooster fall, but he gets up again. One chicken asks why he fell and the other says that he pricked himself with one of the horns on his feet. Then you see the fighting rooster go away amidst the cries of the disgusted chickens.

Chantecler comes to the front and tries and tries to crow but he can't, as he is all out of breath. He is worrying over the morrow if the sun will come up. The hen pheasant wants Chantecler to go to the woods, but at

much surprised to hear what a sweet voice she has. The frogs start to back away as she starts to sing.

Chantecler keeps telling her that they are retreating and that she must keep it up. Then after she has driven the frogs away, a shot is heard and the nightingale falls to the ground dead.

Chantecler rushes over and is expressing his regret, when the sun comes up very slowly over the hills. The hen pheasant does not want Chantecler to know that the sun is coming up without him crowing, so she puts her wing at the back of his head. Then he turns around and sees that the sun is coming up. He is a little surprised. He tells the hen pheasant that it is some of his call left from yesterday.

Once more the hen pheasant asks him if he will marry her and he says no. She says that she hates him. He says that he loves her. Just then the dog comes in and he is looking for the nightingale. Chantecler is very much surprised to see him. The dog says that the hunting dog is sick and that he has got to take his place. He says that he hates to do it, but he has to do it.

Chantecler bids the dog and the hen pheasant good-bye and says that he is going back to his work. You hear a shot and the hen pheasant is afraid that Chantecler is shot. But you hear Chantecler crow and she knows that he is all right. In the meantime she has gone too close to the trap that is set for her and she walks into it and the net falls over her and she is a prisoner.

The dog stands there and says, "Ring down the curtain, here come the human beings."

Chantecler is a very good play. I went to see it Saturday with my mother. I like the first act better than all the others put together. Maude Adams is very good, although she is kind of weak when she tries to crow like a rooster. She comes out and makes a little speech before the show begins and talks about the show. The scenery is very good. It is built in proportion.

The costumes are very pretty. Three little children are baby chickens. The dog is very good.

UNION SQUARE.

In a blizzard, Lila Cotay, "The Aeroplane Girl," returned to the Union Square for the third time this season and plainly demonstrated that she is a draw at this K.-P. house. The act is as presented before, with the exception of the girl's second song.

Without standees, the Square is not doing the business as heretofore, although there were no empty seats Monday night.

Bingham, the ventriloquist, worked his dummies well, closing with the walking and talking Hebrew. Much of Bingham's repertory bears an up-to-date trade mark. The Blount Brothers did fairly well with patter and singing.

The Lyric Four acquitted themselves with credit, although the soprano seemed to have an off-night. The male voices, tenor and bass, are good, being conspicuous in harmony throughout. Another popular selection would help. *Mark.*



SKIGIE.

first he says he won't, but finally he says all right, and they both go off together.

ACT IV.

The curtain goes up and the setting is in the heart of the woods. Chantecler is admiring the splendor of the woods, when they start to dispute some word. The hen pheasant says, "Let us ask the woodpecker." She calls up to the woodpecker in the tree and asks him about the word. He tells them that the word comes from a Latin word.

Just then some frogs comes in and tell Chantecler how beautiful his song is. They invite him to a party. He tells the hen pheasant that he must go. The hen pheasant goes and he goes over to flower and asks central for the blackbird. He tells the blackbird that the hen pheasant says that if he marries her he can only crow once a day. But he says he will steal away in the dew and crow until he wants to stop.

While he is telling this the hen pheasant comes up behind him and the woodpecker is trying to attract his attention so that he won't say too much. Just then the nightingale starts to sing and Chantecler is very

THE HEN-PECKS.

As "The Hen-Pecks" (at the Broadway theatre) has many vaudevillians in the cast, it is no surprise to hear and see much from vaudeville in the show. Lew Fields is proclaimed the owner, with the production staged by Ned Wayburn. Glen MacDonough wrote the book, E. Ray Goetz bullded the lyrics, and A. Baldwin Sloane composed the music.

The very first line of the program mentions Lew Fields. All the remainder is extraneous matter, as the lawyers say. Mr. Fields has the principal character. He undoubtedly built the comedy situation.

The first act contains too much fun of the bolsterous kind for the second act to follow with safety. In fact, the first scene of the second act (Times Square) is entirely wasted. The second scene, a lunch counter (one of the laughter making periods) is reached without sequence in the story, and the third scene closing the show brings forward for a pleasing finale, one of the best put on numbers of many seasons. It is "June," sung by Blossom Seeley, a "moon" song, recalling any dozen of other "moon" selections in the melody.

Miss Seeley is in the show, as a sort of specialist, a female song and dance artist. She has three songs to deliver. The first "Toddling the Tolado" is the musical hit of the show. Miss Seeley's second is an Italian song, and the third "June." In the latter comes the dancing portion of her performance. It is the "Toddling" song that sends the girl over. It is of "The Turkey Trot," that found its origin in the dance halls of San Francisco's "Barbary Coast." Miss Seeley played west in vaudeville. She could always deliver a song, and in burlesque (around New York) was accorded the honor of being one of burlesque's best soubrettes. That is why the young woman finds it easy to send over "The Toddling" song and help hold up "June" with a dance. But Miss Seeley might be given a part. That of the daughter, Hénoria, at present played by Gertrude Quinlan, might suit Blossom.

Miss Quinlan has a manicure girl to play in the "city" scenes, having first hopped into sight as a farmer's drudge. The manicure is exaggerated in every way, and becomes a silly role, especially the ridiculously travestied manicuring bit in the barber shop scene. It's unnecessary to travesty a manicure girl, at least in this late day. Anyone may play naturally and it will be funny enough.

It is the barber shop scene where Mr. Fields draws down his screaming comedy hit, that of shaving a man by plastering him with lather. The audience just howled. Well they might, for The Great Lafayette first introduced that bit in his impersonations of composers. Mr. Fields follows Mr. Lafayette closely, to the little dabs of lather and the ejection of the subject onto the floor through an extension on the chair. Lafayette, now in London, may be elated upon reading this and knowing that his big comedy impersonation has been thought well enough of to find a place on Broadway—through others.

In the first scene of the first act there is much fun, in action and dialog. Mr. Fields and Lillian Lee as Mr. and Mrs. Peck have a humorous talkfest about death, Miss Lee playing an excellent straight to Fields. The big laugh of the "book" is brought out here when Mr. Fields repeats Tim McMahon's joke, that riding in the first carriage behind the hearse with his mother-in-law will spoil the whole day's pleasure.

There is some fun when Fields drops into a stage well. Again in the Lunch Counter scene, some mussy comedy is derived by sending rice and other things through a pneumatic tube into the faces of people eating at the other end of the counter. It's very mussy; under the heading of poor old "slapstick"—but gets over.

It's somewhat odd for a production as large as "The Hen-Pecks" not to have a novelty of any kind, in scenery or effect. The Times Square scene may have been the place intended for this since "When the Breezes Blow" was taken out and a "Piano" song interpolated. Costumes were worn just the same as though "Breezes Blow" had been sung, but there were no breezes.

A pretty little bit of toe dancing was interjected by Mazie King, who seems to make of her dancing real work, perhaps through weight.

The music is likeable enough while being sung, but rests there. There is no whistling tune, and two or three that might be taken out. "The Manicure Girl" may pass away on lyrics, while "White Light Alley" never knew it was on the stage. A couple of "ensembles" were, and there is another "Hall to the Bride" which permitted Joe Keno to perform an acrobatic dance.

Bert Leslie is a doctor, with no opportunity, not even with slang; Stephen Maley has a wild role; Edith Frost sings one song; Vernon Castle has graduated two degrees beyond a dancing contortionist, now including some slight magic and a funny make-up; Frank Whitman scores a hit with his dancing-violin specialty. Ethel Johnson looking well, sings and dances as best she can; Laurence Wheat is singing all the time it seems, either by himself or with Miss Johnson, and there are others, not forgetting Sammy Watson and his "Farmyard Circus."

That Mr. Fields is the show isn't the fault of Mr. Fields. He just makes the comedy, and if "The Hen-Pecks" continues to draw as well as it has, the reason may be placed to laughs. On the theory that if laughs alone are sufficient, Mr. Fields might even dig further down and go away back for "stuff." If Broadway likes "oakum" and "slapstick," Broadway should have what it wants.

It will likely be found however that unless the second act is brought up nearer the calibre of the first, "The Hen-Pecks" will prove a short-lived draw. Mr. Fields appreciated the weakness of the second act, having remarked before the New York opening, that it was unsatisfactory. A producer of the Fields brand, who has an excellent idea of what the public will laugh at, should be paired or tied up with equals in the other departments of play-making. *Time.*

(Continued from page 15.)

Four Harmonists.

Singing.

12 Min.; Four (Interior).

Three young men, wearing white sweaters, and a white-dressed miss, form this singing combination, in vaudeville with the wrong idea. There is entirely too much singing. An avalanche of solos draws the act out with harmful effect. No talking is attempted. The voices are fair. A good selection of songs is spoiled by a poor arrangement. A piano is used, the woman playing accompaniments. The tenor does well with his solo, but his top notes were reached under strain. The boys should overcome their amateurish ways, and put more life into the act. The quartet is of "small time" calibre. *Mark.*

Green and Black.

Singing and Drawing.

14 Min.; Four (Interior).

The main strength is a monolog by the man, in blackface. The woman sings, making one change of costume. Her wardrobe is attractive. Of two vocal numbers, her first received the most applause. The caricatures drawn by the man at the finish were fairly well received. The picture in colors made a slight impression. His comedy holds up the act. *Mark.*

Howard Trio.

Singing and Dancing.

11 Mins.; One.

Two boys of the usual song and dance type and a pretty little girl on the soubret order make this turn one that can fit anywhere on "small time." There might be an improvement made in the style of dressing by the boys. The girl looks pretty all the time. A fast dancing finish earned several bows. *Fred.*

Mayer and Hyde.

Songs and Imitations.

13 Mins.; One.

Barring a weak opening, Mayer and Hyde have several "bits" that would prove acceptable in the bigger houses. They get satisfactory results with the English Johnny at the dance, but it is the coster imitations that brings the biggest returns. The team puts over some clean comedy as the coster types who visit a show and see it from the gallery. The finishing number is "And That's How They Say Good-Bye," the coster bit being interpolated in this song. The team dresses well. *Mark.*

Genia and Polo.

Violinists.

12 Mins.; One.

A boy and girl violin act which, were it properly dressed and had a routine arranged that showed a bit of novelty, should do well on the "small time." The girl should dress to set off her charms to the best advantage. The boy should also have a new outfit. If they would minimize the swaying of their bodies while playing it would help the act materially. *Fred.*

Dave Fine.

Imitations.

12 Min.; One.

Fine may be able to secure plenty of work on the "small time," but it is unlikely the present offering will ever land him in bigger company. He works hard but relies too much on imitations. His best efforts are done with his Scottish bit and the Cliff Gordon monolog. As the finish, he does a Dickens character, seriously attempted but does not strike twelve. Fine has ability and should secure better material. *Mark.*

OUT OF TOWN.

Charlie Edenberg.

Equilibrist.

7 Min.; Full Stage.

Greenwall, New Orleans.

A pleasant appearing young man is Charley, who was, if the program states aright, a former sparring partner of Battling Nelson. Just what historic lustre is attained by the announcement of a former association with the Hegeswich lad—who knocked 'em all (for a time) at 133, ringside is apparent to the auditor. Charlie is a dandy little balancer, doing nearly everything the other fellows do, and some things they don't. He employs a pedestal for most of his work, finishing with revolutions while balancing on his head. At the Greenwall Sunday afternoon Charlie was a success. *O. M. Samuel.*

Winifred Florence.

Songs.

13 Mins.; One.

Young's Pier, Atlantic City.

Winifred Florence is the daughter of W. J. Florence of "Mighty Dollar" fame. She last appeared in "The Ginger-Bread Man" and has not been seen professionally since. In this, her first vaudeville appearance, Miss Florence brings one of the finest and most pleasing voices yet heard in the two-a-day. Prettily dressed, with a pleasant personality and a graceful way she cannot fall to charm. *I. B. Pulaski.*

Weston, Fields and Carroll.

Songs.

13 Mins.; One.

Young's Pier, Atlantic City.

Three boys who are real entertainers. It's a "rathskeller" act, far better than most of that sort. The house did not stop applauding until the piano rolled off the stage. *I. B. Pulaski.*

Alexander Heilmann, the German llder singer, after a recent appearance at Carnegie Hall in this city, has departed for the west to fill engagements in Cleveland, Detroit, Kansas City, Wichita, Kan., Dayton, O., and Richmond, Ind. He has appeared in the west before.

Viena Bolton, formerly of "Swat Milligan," who will shortly appear in New York in a new act, is recovering from the effects of a recent accident. She was entering a "pay-as-you-enter" car and had her hip injured in the crush. Viena may be out of the private hospital next week.

KNICKERBOCKERS.

"The Knickerbockers" at the opening leads one to expect much more than they really get. Not that the opening is ahead of the rest of the show, but the outfit at a glance looks like a regular troupe and when they descend to the usual, it is a disappointment.

A good looking interior is shown for the first part and an equally pretty exterior looms up for the afterpiece. The costumes given to the chorus makes the equipment average up with the general run of shows. In the costumes, however, are many misfits. The pink tights which make the background in the first piece are worn by the girls all through the act, various dresses covering them, and a couple of different uppers being worn. The sixteen girls are divided into six "ponies" and ten "show." They do very well as far as they are allowed to travel.

The girls work hard, try their best to make the numbers gingery and also endeavor to make the organization stand out as a singing combination. In the latter department they are not successful. No burlesque show without men to help in the numbers was ever a good singing company.

The show is lacking mostly in numbers. There are not enough of them, and those that are there have not been wisely selected. That some one tried to write a score may be the reason for the weakness. There are several "Yes, Here He Comes, Oh, Here He Comes" things, never "numbers." "My Abyssinian Maid" with the chorus in semi-cooch costumes was the only hit in the first part, due in a measure to "wiggling" of some of the girls, from which the audience derived lots of fun. In the burlesque "The Yoboogoo" and "The North Pole" were well liked. The latter did not get all that was coming to it.

The comedy upon which the show stands is good, in many instances very good, but not strong enough to carry the show without any numbers. With six or seven fast, gingery numbers the comedy would make the show a corker. As it is the fun making gives a boost upwards and makes it an amusing show that will please the majority without starting anything.

Some of the fun is expected to come from the pieces or "the book." Some does, but not overmuch. The comedians are hurting their own chances somewhat by following the book too closely.

Snitz Moore is the principal comedian. In the opening Moore plays a German and in the burlesque, a Hebrew, changing his make-up but little and his dialect not at all. Moore is a good German; too good to have his name connected with any other character. His methods are quiet and clean, and there are real laughs in his twisted English. He does not get going in the first part, but picks up in the second half. Some new business capably handled by Moore is refreshing and the house showed its appreciation.

John E. Cain travels with Moore in the opening piece as an Irishman. He makes a dapper little Irishman and although, like Moore, he is handicap-

ped by the material manages to keep things going at a lively pace. In the burlesque Cain does a "straight," as a millionaire, dressing the part well and playing with good judgment.

Eugene Kelly and Harry Holden play "straight" in the opener, but do not get very far. Though the roles require little playing, neither of the men seemed at home. In the burlesque Kelly does a "tough guy," getting away with it, while Holden is at home in a "rube kid" role that is to his liking.

The program reads "and Miss Beattie Evans," so Beattie must be important. She is up to a certain point. Beattie is a nice looking girl with a voice that is satisfying and a wardrobe that is extensive and expensive. Beattie makes her best showing in tights, which she wears for about two minutes at the opening of the burlesque.

The rest of the women figure about equally. What the company needs is a lively soubret. Violet Rio does well enough and looks bully but she is not a soubret, at least, not acting like a regular one. In the burlesque she attempts a little of the soubretish stuff and does well with it. She should let herself go. There seems to be possibilities.

Lucy Harron does little but look well. She is coldly unfriendly, and must loosen up if she wishes to attract attention. Zella DeMar could do a leading lady to a finish, but Zelle doesn't get much opportunity. On looks alone Zelle should command more importance than is now coming to her.

May Millier has a speaking part in the first piece, and when she is not speaking seeks her place in the ranks. May is a good looking, lively girl, prone to being a trifle lax. With proper attention she should step out of the ranks in a short time.

An olio of three acts is carried. Two of the turns are mixed doubles, although the acts do not conflict materially. The vaudeville portion of the entertainment went rather well.

Kelly and Rio opened with a neat singing and dancing offering that could do very well without the talk. The conversation is familiar. The couple do so well with the singing and dancing they should stick to it. The dressing gives a helpful boost.

Kip and Kippy offered a very good comedy juggling act. The act is really a one-man act with the woman as assistant. The juggler is good in his work and also has a good idea of comedy. He lacks finish. This and the dressing might be brushed up.

Holden and Harron close the olio with a singing and talking act. The man works as a messenger boy, is a first rate comedian, but doesn't seem to believe it himself. Confidence and a little "fly" material are what this boy needs, to be heard from. He is too good a comedian not to be employed in the pieces.

Geo. B. Reno and Co. were added for the Columbia week. *Dash.*

Lila Rose, lately with "The Hapless Night of His Life," opens at the Majestic, Paterson, March 6, booked by Albee, Weber & Evans.

AMERICAN.

(Estimated Cost of Show, \$5,435.)

Of the fifteen acts on the bill at the American this week, there were three "sure enough" hits. Twice during the three hours and a half of the show the performance came to an abrupt halt through the audience demanding more from an act. The first of these stops came as a surprise but the latter was expected and assisted by a number of the house "hangers-on."

The show itself is nothing to boast about and does not get fairly started until it is more than half over. There was a ripple apiece for the first four acts and the fifth turn just managed to wake 'em up after a fashion.

The program was entirely switched about after the matinee. This may have improved the running order slightly for the night show. There also were several disappointments on the bill. May Elinore, who was to have "flopped," reported ill, and Gellger and Walters, who were to come from Chicago, missed the train. The place of the former was filled by Harry Mayo, while the latter were replaced by McKee and Wilson, banjoists. The business at the night show, despite the storm, was fairly large.

In the opening position the Sisters El Rey presented an act of the song and dance type on roller skates with the audience coming in on them. The next number was the ill. song. With the third, a little speed showed itself in the strong act offered by the Lambert Brothers. The start that these boys gave the show was lost with the next turn, McKee and Wilson. These banjoists were an extra turn. They were in perfect accord with the American orchestra and even the regulars who held down the lobby seats protested.

The first act to start something was Richards and Montrose. They had hard sledding at first with singing, but the acrobatic dance at the close won out. Buckner's Cycling Sensation, with a substitute doing Buck's tricks, managed fairly well with the comedian assistant getting the greater share.

Charles Kenna held down "No. 7" and being pestered by a house comedian, one of the "souse" variety, in one of the boxes, he managed to pull a lot of laughs. From this point on the show got under way with the Four Amaranths beginning the good work. The girls though not looking as well as they did when seen several months ago, have not lost any of the speed and the act went over in good fashion.

In the position next to closing the intermission came the real surprise, the Hawaiian Four, completely stopping the show. Their regular routine was given with an encore, after which the house was still clamoring for more. Closing the first part were The Great Jupiters (New Acts).

The last half was opened by Zimmer, juggler. Vesta Victoria followed and put five numbers over the plate. One called "The Twins" which she has added to her repertoire will have to be considered "rough stuff."

It is very "blue" for America from an artist of the Victoria calibre. The Florenz Family received a goodly share of the applause.

HERE'S BILLY GOULD

By WILLIAM GOULD.

(Girl that opens the show). Perhaps they heard you sing it and want you to learn it properly (meow, meow).

Time is coming in rapidly. Was offered two more benefits last week.

Received a letter from a lady asking for a photo. One of the sentences was, "I would like to have your photo to hang on the wall. I have several other actors pictures and its cheaper than wall paper." I feel the same way, Miss.

Manager Whitaker of Waterbury and Garvie, of Bridgeport, are two aces in the managerial deck of cards.

Bobby Heath of the 4 Song Writers, wants to buy poison every time their act flops. When it goes well he hies himself to the florist.

Did you ever see Milton and the DeLong Sisters act? They have the best rube sketch I've seen in many theatrical innings. (Ball stuff.)

Miss Lorraine buys, reads and saves all the newspaper criticisms of our act. Just as if the poor girl didn't have troubles enough of her own, without handicapping her disposition.

Heard a tug boat whistle blowing yesterday. Thought for a minute Polly Moran was in town.

Prof. Jas Atlas runs a hotel in Bridgeport. He was formerly a strong man, appearing under the name of McGee. An old and wise showman, named Sackett gave him the name of "Atlas" and then booked him in St. Joe, Mo. When McGee got to St. Joe the town was heavily billed with "The strongest man in the world, Atlas." McGee said I knew there must be some other guy with that Monacker, Sackett was kidding me. He took the next train out of St. Joe, and Sackett was minus a headliner.

I'm glad to see the day has passed for elephant, snakes and other animal headlines, although I must admit, every once in a while a monkey heads the bill.

The late Walter Browne's morality play, "Everywoman," will be presented by Henry W. Savage at the Herald Square theatre, Feb. 27, instead of Daly's, as originally announced.

The Primrose Four cancelled their Worcester (Mass.), date this week, owing to the illness of Murphy and Gibner, who are suffering with severe colds. The boys start over the Orpheum time shortly.

Next to closing was the ever faithful Harry Mayo. He has interpolated a little talk into his "single" which were better left out. Otherwise in the late position he held them in. Burgess and Clara, Germans, do a cowboy lariat act that is funny owing to the accent of the rope manipulator. *Fred.*

AUSTIN & STONE, S. (Frank P. Stone, mgr.)

FRED

NEXT WEEK (Feb. 27) MANHATTAN OPERA HOUSE, NEW YORK
Management, ARTHUR KLEIN

JAS.

BROWN AND BLYLER

CLEVER ENTERTAINERS

IMPERIAL-SOUTH BOSTON (M. J. Lydon, mgr.; agent, Jeff Davis).—The Dunsworths; Fred Dugas; West and Henry; El Zaro; pictures.

POTTER HALL (Mr. Jones, mgr.; agent, Jeff Davis).—Murphy and Andrews; Bovals; George Fichette; Samuel Phillips; pictures.

GORDON'S, Chelsea (Gordon Bros., mgrs.; agents, Shedy, Flynn & Jeff Davis).—Golden and Golden; Erminie Stewart; Elmo and Bob; Campbell and Clark Sisters; Jack Dempsey; Fox and Le May; Special; La Della and Engel; pictures.

ORIENTAL (J. Copp, mgr.; agent, Jeff Davis).—Billy Harris; Chas. Edwards; pictures.

BEACON (Jacob Lourie, mgr.; agent, National).—The Huxtables; De Costa Duo; Taylor and Fabian; Three Tumbling Clarks; Burge and Wilson; Samuel P. Phillips; Coffey Bros.; James P. Johns; pictures.

PASTIME (F. Allen, mgr.; agent, National).—Bob Finlay; Margaret Scott; Faustina; Tom Burnes; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—De Blake Circus; Mona Forbes; Burto and Pimrose; Harding and Joyce; Lane and Hamilton; Verdi Trio; W. G. Rogers.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Fourcher; Louise Whitney; Jack Hargraves; Prince and Virginia; Shea and O'Brien; Ed and May Keene; Allen and Arnold; Fink and Davis; pictures.

SCENIC, East Boston (Geo. Morrison, mgr.; agent, Fred Mardo).—Vaudeville and pictures.

COMIQUE, Lynn (Moe Mark, mgr.; agent, Fred Mardo).—Vaudeville and pictures.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Ed. Gringas; Mary Davis; The Anglo-Saxon Trio; Bombay Deerfoot; Ray and Williams; pictures.

HOWARD (Jay Hunt, mgr.; agent, P. Hunt & Ed. Kelley).—"Imperial Burlesques." House bill: The Four Lagardes; Warren and Brockway; The Fondellars; Jones and Gaines; Madge Hughes; Alexander and Watson; Claude and Marion Cleveland; Lee Marty; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Saja's Band; Marlowe and Plunkett; The Tolls; Shaw and Everts; Clark and Lewis; The Great Marlon; Mlle. Ramon; pictures.

CATTLE SQUARE (John Craig, mgr.; agent, direct).—Stock, "Faust." Second week and usual stock house attendance.

GAITY (G. H. Batcheller, mgr.; agent, direct).—"The Columbia Burlesques."

CASINO (Chas. Waldron, mgr.; agent, direct).—"Jersey Lilies."

COLUMBIA (Harry Farren, mgr.; agent, direct).—"Bohemian Burlesques."

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—One could get pretty much anything out of this week's bill, some of it very old, a lot of it new and most of it good. Maclyn Arbuckle, with "The Welcher," proved interesting as well as entertaining. It is a cleverly woven story and acted in an admirable manner. Harry Fox and the Millership Sisters followed the tear-draining and proved a corking good number for the position, for the act brought the laughs back in a hurry. Fox's breezy and easy style and the dainty work of the sisters makes a corking combination far in advance of the "copies." Jack and Violet Kelly, the Australian whip experts, scored one of the big hits of the show, and after landing solidly in third place, were moved down to close the show and held the position in fine shape. Kelly's work with the stock whips is really sensational, and the act is nicely staged. Miss Kelly adds a liberal share to the success of the act. (Miss) Linden Beckwith did unusually well for a single act, though her first number did not get what it should have had, through poor lighting. A full, round, musical voice and her winning personality are a lot in her favor, and Miss Beckwith had her audience right on her finger tips when she finished. Her number registered one of the best hits credited to a singer in some time. She has improved a great deal since last heard. It took parts of three pages of the program to tell about "College Life," the latest effort of Charles Lovenberg's, and a lot of space was wasted for the footnote, which offered a reward for knowledge of a college similar to the one described, told the whole story. The footnote was incomplete, for the reward should have been offered for the discovery of a reason for the act being there at all. A bit of stepping and singing by Minerva Courtney and Marie Clifford got all there was, except the finale, and it needed "Dixie" and the Pennsylvania glee song and a national air to bring this, about as fine a combination as could have been thought of to appeal for kind applause. Lovenberg could get a good "sister" act out of this and should keep the rest of the "comedians" sitting on the fence counting the one string of stars which shine over the back drop. Clara Ballerini offered a pretty and well liked number for the opening, doing very well here. Her trapeze work stands out for warm praise, for it is very high in its class. Carl Randall has omitted only the billing, which he used as "The American Laddie Cliff." Everything else follows the English boy, though the songs are different.

ent. Randall is a clever dancer, but will never command recognition until he puts his talents to some use along nearly original lines. Harry Brown has made few departures from the act he did as Brown and Harrison of many years ago, but his first few minutes puts the Brown, Harris and Brown act "in soft" and helps it through to the finish. Viola Harris can lay some claim for creative powers in dress. The one she displayed here Monday was a revelation in color and design and the audience seemed too much engrossed in trying to figure it out to bother about what happened after she made her second entrance. Brown's comedy made the act a big laugh winner. The International Polo Teams on bicycles furnished a bit of novelty, but fitted in the early position given after the first show better than the more important position of closing, which went to the Kellys later. Pictures as usual.

When Mollie Williams takes her dramatic sketch, "La Danse de Enticement," into vaudeville at the end of the present burlesque season, the act will be under the direction of Joe Pincus of the Pat Casey Agency.

Kathryn Pearl has received an offer from Cliff Gordon to go with one of the Gordon & North burlesque shows next season as leading woman. Miss Pearl is making this city her home at present. Violet Pearl, who was with the "Midnight Melodians" this season, and Billy Meehan, with the "Merry Whirl" will also be with the Gordon-North forces next season.

In the review of the Al Reeves show last week in this column, the name of the Gayety theatre was omitted. The Reeves show did a big week's business, beating the previous week's record by a big margin and doing almost as much as the shows ahead of him did with extra features. Give him credit, boys. Al had not discovered an understudy when he left town, but said his ad in VARIETY brought him a bushel of answers.

The American Grand Opera "Natoma," score by Victor Herbert, book by Joseph D. Redding, will have the first production on any stage at the Metropolitan Opera House this Saturday night (Feb. 25).

The annual dinner of the Sporting Writers' Association of Philadelphia was held at the Walton, Monday night. Harry Davis, Eddie Collins of the Athletics and Sherwood Magee of the Phillies were the principal guests. City officials, baseball magnates and fans, to the number of 400 were present. Among the theatrical contingent were Harry T. Jordan,

Carl Lathrop, Grant Laferty, Jay Mastbaum, Jules E. Aronson; George Metzel; W. W. Miller; Fred G. Nixon-Nirdlinger, Norman Jeffries, H. Bart McHugh, H. Walter Schlechter, Edward Stein, Louis Robie, Joseph Robie, Hughey Dougherty, Charles S. Doolin, John P. Eckhardt. A vaudeville show of fourteen acts was offered by the entertainment committee, George M. Young, chairman; Harry T. Jordan, H. Bart McHugh, H. Walter Schlechter and A. L. Einstein.

CHESTNUT ST. OPERA HOUSE (J. Fred Zimmerman, mgr.; K. & E.).—"Seven Days." Third week and still playing to crowded houses. Engagement extended indefinitely. BROAD (Frank Nirdlinger, mgr.; K. & E.).—"Thais." Second week; fairly good business.

FORREST (Thomas M. Love, mgr.; K. & E.).—"The Pink Lady." Second week; capacity business.

WALNUT (Frank Howe, Jr., mgr.; K. & E.).—"The Country Boy." Seventh week; big business continues.

GARRICK (Frank Howe, Jr., mgr.; K. & E.).—"The Fortune Hunter." Drawing crowded houses.

ADELPHI (Adolphe Mayer, mgr.; Shubert).—William Hodge in "The Man From Home." Fifteenth week and still doing very well.

LYRIC (Walter Sanford, mgr.; Shubert).—Marie Cahill in "Judy Forgot." Second week; fair business.

GRAND OPERA HOUSE (J. Dayton Wegefarth, mgr.).—Vaughn Glasser in "The Man Between." Opened to good business.

CHESTNUT ST. THEATRE (Grant Laferty, mgr.).—Stock. Orpheum Players in Rex Beach's "The Barrier." Opened strong; Prankeworthy performance.

BLOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Joe Horitz and His Minstrel Boys; Bradlee Martin and Co. in "A Unique Proposal"; Hon and Price; Laypo and Benjamin; Valakas; Harry Bachelor; The Tanakas; pictures.

WILLIAM PENN (Geo. Metzel, mgr.; Fitzpatrick Agency).—McWatters and Tyson; Jennings Trio; Fenton and Leeds; Milt Wood; Fraley and Abbott; "SaHera"; pictures.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Joe Deming; The Stanleys; Weston Sisters; Dora Pelliter; Blake's Comedy Circus; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Hivoli; "That Annie Laurie Song"; Roberts, Haynes and Roberts; Jackson and Margaret; Don Fabio; Four Musical Misses; pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—

ENGLAND'S
POPULAR
SWELL
COMEDIAN

HARFORD

THIS WEEK (Feb. 20) MAJESTIC,
CHICAGO

NEXT WEEK (Feb. 27) COLUMBIA
ST. LOUIS

MANAGERS AGENTS
PLEASE TAKE NOTICE

that

The Booth Trio

Comedy Bicyclists

Have Never Appeared Upon the Keeney Circuit

Nor in Bridgeport nor at the Third Avenue, New York.

We regret being compelled to make this public announcement through having been announced at both places, when the Walthour Trio were billed and played under our name. Mr. Walthour has acknowledged he was a party with the management to this unprofessional action.

We think this is the very lowest kind of "choosing," and we also think the Walthour Trio are the very lowest kind of "choosers," knowing when they did it, that we might be drawn into unnecessary explanations, besides taking the liberty of using our name in front of houses that they seem to have been ashamed to play under their own title.

PAT CASEY ESQ. SAYS THAT HE SAW
MISS

Lily Lena

In Many Great Acts, BUT the act she is doing now is the **GREATEST** he has ever seen

Opinions of the Audience: "Oh, what beautiful gowns!" "She's so artistic!" "What clever songs!" The more you see her, the more enthusiastic you get. She's the greatest of them all. Her lace curtain effect is the best idea yet.

The Princess of Comediennes—**LILY LENA**—
An Artist With Art

JUPITER BROS.

"COWBOY WIZARDS"

Plain, Ordinary Cow-punchers, but Headliners Refuse to Follow Us

Meeting with *Enormous Success*

This Week (Feb. 20) *American Music Hall, New York*

Albini; The Cow Puncher; Australian Trio; J. C. Mack and Co.; Boulden and Quinn; Caldera and Co.; Three Dancing Harlees; Two Colomans; pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Brown and Co.; Four Mullers; Libby and Traver; Bernier and Stella; Coulter and De Arco; Dempsey and Co.; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Bristol Ponies; Electric Comedy Four; Ed. Eatus; Frances Robinson; pictures.

VICTORIA (Jay Maatbaum, mgr.; agent, H. Bart McHugh).—Sweeney and Rooney; Alini; Cubanola Trio; Taneau and Claxton; The Haidwahn; Davenport and Heller; Emmons, Emerson and Emmons; Herbert Cyril; Terry Twins; pictures.

PALACE (Julius A. Aronson, mgr.; agent, H. Bart McHugh).—Brothers Heyn; Carolin Mikell and Picka; Two Elliotts; Atlantic City Four; Williams and Sterling; Rembrandt; Somers and Law; pictures.

GLOBE (Benn Israel, mgr.; agent, H. Bart McHugh).—Willis and Barron; McClain and Mack; Ternellos; Lizzie Willer. Last half: Reed's Bull Dogs; Buster Brown Minstrels.

LINCOLN (Dan. Bader, mgr.; agent, H. Bart McHugh).—Reed's Bull Dogs; Brennan and Wright; Downey and Ashton; Musical Rough Riders. Last half: Jessie Phillips; Willis and Barron; Paris Bros.; Musical Rough Riders.

PLAZA (Charles E. Oelschlager, mgr.; agent, H. Bart McHugh).—Cy Simmons, Wilson and Kent; Edward Harper and Co.; La Belle Troupe; Les Danovas.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Romanoffs; Honen and Heim; Am. Goza; Tyrolean Troupe. Last half: Original Woodwells; Gleroy and Russell; AmGoza; Valley Forge Four.

AUDITORIUM (W. H. Herkenreider, mgr.; agent, H. Bart McHugh).—Nicodemus; Hank's Sisters; Hardon and Wrighton; Two Colomans; Pat Dalton.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Two Traps; Wheeler and Armstrong; Dunn, Warren and Mack; Three Virginians; Blondy Robinson Duo; Dan Malumby; pictures.

COLONIAL (Frank Wolfe, mgr.; agent, Taylor & Kaufman).—Welp and Cassini; Taylor's Musical Dogs; Spauldings; Lord and Mack; Four Brazdona; pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Rice Elmer Trio; Gracey and Burnett; Percy and Emma Pollock; Bennett and Darling; Al Herrmann. Second half: De Noyer and Danie; De Dio's Circus; The Ahearns; Arthur Connelly; pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—De Dio's Circus; De Noyer and Danie; The Ahearns; Arthur Connelly. Second half: Percy and Emma Pollock; Rice Elmer Trio; Gracey and Burnett; Bennett and Darling; pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—The Ritchies; Rehlander's Pigs; David Livingston and Co.; Milano Serenaders. Second half: Marzello and Wolf; Crown Musical Duo; Roberts and Elliott; Frances Wagner; pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—Stone and Sheldon; Crown Musical Duo; Carl Wahlner. Second half: Mantell and Wagner; Gordon and Keyes; Fred Le Sere; pictures.

TWENTY-NINTH ST. PALACE (C. H. Kellner, mgr.; agents, Taylor & Kaufman).—Charles and Sadie McDonald; Gates and Blake; May Penman. Second half: Stone and Sheldon; The Campbells; Mae Francis; pictures.

AURORA (Donnelly & Collins, mgrs.; agents, Taylor & Kaufman).—Lewis' Dog Circus; Gordon and Keyes; Nixon Trio; Fred Le Sere. Second half: Rehlander's Pigs; Milano Serenaders; Chassino and Co.; Fred Roberts; pictures.

GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—Shepman's Dogs; Ikawara Japs; Brooks and Vedder; Billy Fay; Jockey; Tommy Meade. Last half: Princess Wenona; Jockey; Tommy Meade; Tweedy and Roberts; Wm. Cahill and Co.; May Evans.

JUMBO (Mr. Hagner, mgr.; agent, Chas. J. Kraus).—Rosner and Hillman; Carrie Raymond; Lambert Trio; Cycling Zanoras; Geo. Moore. Last half: Billy Fay; Brooks and Vedder; Leonard Phillips; Delphino and Delmore; Cycling Zanoras.

22ND ST. (Mr. Wheeler, mgr.; agent, Chas. J. Kraus).—Morgan Bros.; Usher and Chitcliffe and Co.; May Evans; Hodges Musical Four; Tom Post. Last half: Al. Wilson; Lambert Trio; Ernest Car and Co.; Kathleen Potts; Shepman's Dogs.

1115 (Mr. Walsh, mgr.; agent, Chas. J. Kraus).—La Salle and Lind; Delphino and Delmore; The Campbells; Ernest Car and Co. Last half: Ikawara Japs; Nettie Knise; Rosner and Hillman; International Trio.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—Wm. Cahill and Co.; Princess Wenona; Al Sweeney; Florence Le Vere. Last half: Kalinowski Bros.; Usher Whitecliff and Co.; Carrie Raymond; George Clark.

MAJESTIC (Mr. Jermon, mgr.; agents, Stein & Leonard, Inc.).—Pike and Pike; Cap. Snyder; Gordon and Gordon; Jack Ripp.

MAJESTIC, Camden (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—Fields and Williams; St. Leon and McClasick; McKenale and Pete; Will and Mable Casper; Duffy and May; Prof. Charley.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—Baby Franklin; Duffy and May; Melville and O'Neill; Manning Trio; Mamie Lee; Kent Stock Co.; Howard Bros.

GRANDE (C. M. Rapoport, mgr.; agents, Stein & Leonard, Inc.).—Kent Stock Co.; De Almon and Co.; Harmon and Duffer; Wulfin

NOTICE

Certain Agents and Booking Concerns are Trading on the
Western Vaudeville Managers' Association
Name and Prestige

This fact has been brought to our attention by inquiries from a number of managers who have written relative to the "claims" made by irresponsible persons.

Among the arguments advanced by these "would be" competitors are:

(1) THAT A SECRET WORKING ALLIANCE EXISTS BETWEEN THEMSELVES AND THE ASSOCIATION.

(2) THAT THIS "AGREEMENT" PERMITS THEM TO PROCURE FROM THE ASSOCIATION ANY ACT KNOWN AS AN "ASSOCIATION ACT."

(3) THAT BY MEANS OF THIS "AGREEMENT" THEY CAN GIVE A MANAGER THE SAME HIGH STANDARD OF SERVICE AS THAT OFFERED BY THE ASSOCIATION.

(4) THAT THE ASSOCIATION AND THEMSELVES WORK HAND IN HAND, AND BOOKING WITH THEM BRINGS THE SAME RESULTS AS IF MANAGERS WERE WITHIN "THE ASSOCIATION" FOLD.

Therefore, in order that no one may be misled by such claims I emphatically say that the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION has no AGREEMENT, CONNECTION, AFFILIATION or UNDERSTANDING whatsoever with any AGENT or AGENCY other than the ORPHEUM CIRCUIT, UNITED BOOKING OFFICES OF AMERICA, INTERSTATE AMUSEMENT COMPANY and GUS SUN.

And any person or persons making any claim to the contrary is knowingly telling a wilful, deliberate and malicious falsehood, and to quote Mr. Roosevelt there is a shorter and uglier word which could be safely applied.

Western Vaudeville Managers' Association

BRANCH OFFICES Des Moines, Ia., Fargo, N. D., Battle Creek, Mich., St. Louis, Mo.

Chicago, Feb. 20th, 1911.

C. E. BRAY, General Manager.

JEROME H. REMICK
President

F. E. BELCHER
Secretary

NEW DESIRABLE ESSENTIAL SONGS ISSUED BY **JEROME H. REMICK & CO.**

(FEBRUARY)

**WILLIAMS AND
VAN ALSTYNE**

Two writers who are so well known by their works and who have written too many hits to necessitate mentioning any of them, have written two new songs that are now ready.

"WHO ARE YOU WITH TO-NIGHT?"

A light novelty song you will enjoy singing.

"I'M JUST PININ' FOR YOU"

A nice little love ballad with a bit of real sentiment.

**JEROME AND
SCHWARTZ**

To give the names of this popular song writing team is a guarantee as to the merit of the new songs we are mentioning here:

"MY IRISH DEARIE"

A beautiful, merry, lilting Irish ballad.

"THEY'RE ALL GOOD AMERICAN NAMES"

A clean, comedy, laugh getting song.

**BROWN AND
AYER**

Two writers who have given us in the past year such well known hits as "Band, Band, Band," "I've Got a Live One Now," "Moving Day in Jungle Town"—have handed us three new songs, each one a novelty in its class:

"KING CHANTICLEER"

A Lively March Song.

"DEAR OLD WINTERTIME"

The only legitimate successor to our big hit, "Winter."

"I WAS ALLRIGHT IN MY YOUNGER DAYS"

A real comedy song up to the minute.

**PERCY
WENRICH**

Who has written such wonderful songs as "Put On Your Old Gray Bonnet," "Rainbow" and "Silver Bell," has written four remarkable new songs:

"THE ALAMO RAG"

Lyrics by Ben Deeley, the best rag coon song on the market.

"WE'VE KEPT THE GOLDEN RULE"

Lyrics by Ben Deeley, a beautiful story well written, with the proper sort of a melody.

"I'LL MEET YOU WHEN THE SUN GOES DOWN"

A serenade song.

"OPEN YOUR EYES"

A coon song.

"SUGAR MOON"

Lyrics by Stanley Murphy. A serenade coon song, now a big hit.

**ALBERT
GUMBLE**

The writer of such popular hits as "I Won't Be Back Till August," "Are You Sincere," etc., has given us

"WINTER"

Lyrics by Al Bryan. Still our one best bet.

"EMMALINA LEE"

Lyrics by Wm. J. McKenna. Just off the press. Get it while it's new.

**JONES AND
DANIELS**

You all remember Daniels (Neil Moret), who wrote "Hawatha," etc. The same writer just finished a great song

"ON MOBILE BAY"

Good for all acts, and particularly adapted for quartets, etc.

**SCHMID
AND BAER**

Who wrote the "Garden of Roses," the best and biggest of the ballad hits of the country has ever known, have given us

"THE VALE OF DREAMS"

Just as good, if not better, than their previous success.

**JESSE
WINNE**

Has turned in a beautiful Spanish song, called

"CARITA"

Lyrics by Edwin Stanley.

**BOTSFORD
AND BRYAN**

Have written

"Maybe You're Not The Only One Who Loves Me"

That popular conversational song that everybody is talking about.

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and Alberta; Edith Barton; The La Croix; Le Feer and Fleiss.

ALEXANDER (Mr. Alexander, mgr.; agents, Stein & Leonard, Inc.)—Zimmerman and Taylor; Clegg and Clegg; Burns and Kole Animals; The Ozarks; J. A. Schwench and Co.; Joe Reynolds; La Van and Curraine; Morton and Burdon.

LYRIC (D. Tyrrell, mgr.; agents, Stein and Leonard, Inc.)—Wulfskin and Alberta; Mamie Lee; Emma Lindsay; Henderson and Sheldon.

CARINO (Elias & Koenig, mgrs.)—Robie's "Knickerbockers."

TROCADERO (Sam M. Dawson, mgr.)—"Wise Guy."

GAYETY (John P. Eckhardt, mgr.)—"Bon Tena."

ATLANTIC CITY

By I. B. Pulaaki.

The town is gradually getting in attire for the Easter season. The big New Berkeley cafe opened last week.

Henry B. Harris presented "Dolly Madison" for the first time Thursday night, at the Apollo. Charles Nirdlinger, a brother to S. F. Nixon, wrote the show. Elsie Ferguson has the title role; Orme Caldara is her lead. It is a comedy and has a historical setting.

Master Forrester, the clever little fellow in Jane Courthope and Co.'s act, "Lucky Jim," is recovering here from an attack of scarlet fever. He will return to New York, it is expected, this week.

At Hill, with Young's Pier for the past nine years, and who for the past few seasons has been in charge of the box office, leaves Saturday. Al is to be note clerk in the Marine Trust Co., one of Atlantic City's best financial institutions. Gene Parker, who has been Al's running mate in the box office, will probably take his place.

Young's Pier is being painted and refurnished throughout.

"Miss Bob White" is to be given at the Apollo 27 by the St. Nicholas Dramatic Club (local).

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.)—Davis and McCauley, went big; Weston, Florida and Carroll, went big; Dale and Boyle, good; Winifred Florence (New Act); Three Trocaderos, good; Zara Carmen Trio, excellent; The Vynos, well liked; Blanche Sloan, very clever.

SAVOY (Harry Brown, mgr.; agent, Louis Weale),—Clark and Owen, well liked; Artie Hall, scored; Morrissey and Berton, went big; Hanson and Bijou, funny; Tops, Topay and Tops, very clever; Lee and Allen, liked; Stelner Trio, excellent; Cowboy Williams, good; Gibson and Henry.

STEELPIER PIER (R. Morgan & W. H. Fennan, mgrs.)—Pictures.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.)—Pictures.

STEEL PIER (J. Bothwell, mgr.)—Pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.)—20-22, Otis Skinner, in "Sire"; 23-25, Elsie Ferguson, in "Dolly Madison" first time.

ST. LOUIS

By Frank E. Anfanger.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit)—Grace Hooper; Meyers, Warren and Lyon; Old Soldier Fiddlers; Fannie Hurst and Co., excellent for an early effort and her own debut; Thurber and Madigan; George Beban and Co., in sketch, too appealing and good to be enjoyable; Arthur Deagon, opened fine; Five Alphas.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris)—Bronck's Models; Four Bards; John and Mac Burke; Arthur Aldridge; Wilson Franklin and Co.; Irwin and Herzog; Lavigne Sisters.

CENTURY (Pat Short, mgr.; K. & E.)—Della Fox, in "Delightful Dolly," excellent business despite blizzard. Good notices.

GAIRICK (Harry Buckley, mgr.; Shubert)—Grace George, in "Sauce for the Goose."

SHUBERT (Melville Stoltz, mgr.; Shubert)—Marie Dressler, in "Tillie's Nightmare," business good second and last week.

OLYMPIC (Pat Short, mgr.; K. & E.)—Montgomery and Stone in "The Old Town," business excellent, second and last week.

AMERICAN (John Flemming, mgr.; Stahl & Havlin)—"Hewate's Millions."

HAYLINS (Harry R. Wallace, mgr.; Stahl & Havlin)—"James Boys in Missouri."

IMPERIAL (David Russell, mgr.)—"Quo Vadis."

STANDARD (Leo Reichenbach, mgr.)—"Girls from Dixie."

GAYETY (Frank V. Hawley, mgr.)—"Follies of New York."

COLONIAL—"Thorns and Orange Blossoms."

Irving Herzog, of Herzog and Irwin, at the Princess this week in a St. Louisan.

Saona, billed at the Columbia, did not show, as his wife was ill. As the bill ran long, no one was substituted.

Marie Dressler, whom the press agent styled the "mother of the pony ballet," gave a dinner last week to six of Lederer's originals, who are with her show and "The Old Town" they are Eva Marlowe and Margaret Taylor, with "Tillie" and Ada Robertson, Beatrice Ladd, Lizzie Hawman and Seppie McNeil at the Olympic.

Alto Lillian Ward, formerly of Ward, Klare and Ward, who married Robert Lanyon, a wealthy young St. Louisan, retired from the vaudeville stage at Dover, N. J., last week, and came to St. Louis, where she will live with her husband.

The suit of Ella May Cushman of Kansas City against the Hippodrome Amusement Co. and the C. W. Parker Amusement Co. of Kansas City, for damages, when a lion thrust its paw at her and clawed her face, has been appealed to the United States Court of Appeals. She received a \$3,000 verdict in the trial court.

The building inspector and deputies to enforce the law relative to stages in moving picture shows, this week went to two or three houses during the performances and removed improvised platforms.

ALLENTOWN, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.)—rehearsal, Monday and Thursday 10.30.—Whitman and Davis, very good; Fred Ward, humorous; Valentine and Bell, clever; Wilson and May, pleased.

PERGOLA (D. E. Knorr, mgr.; rehearsal, Monday and Thursday 11.)—"Carrol, ventriloquist, good; Lillian Wright, Lloyd and Clayton, fine.

LYRIC (N. E. Worman, mgr.)—14, May Irwin, in "Getting a Polish," good performance to packed house; 15, "Uncle Tom's Cabin," usual crowd at two performances; 18, "The Cowboy and the Thief," poor performance to fair houses; 20, "The Pennant Winners," with good olio, capacity houses; 23, Otis Skinner, in "Sire"; 24, Creature and his band; 27, "Yankee Doodle Girls"; Mar. 2-4, "At the Crossroads."

VICTOR—Fine pictures and big crowds. The German Vaudeville Co. of this city gave two good performances at the Saengerbund hall.

Jack Fagan, old-time dancer and singer, of Philmore's minstrels, is at present located in Allentown, where he is rehearsing a "double" singing and dancing skit to take the circuit next season.

Low Simmons, the well-known minstrel man, has also taken up his residence here. Low tried out an act in Brooklyn last month, but has reached the conclusion he will rest on his laurels.

Young Henry, a bona fide pugilist, will leave in spring for a tour of the London and Paris music hall, where he will be the sparring partner of Leo Houck, the sensational Lancaster welter.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.)—rehearsal, Monday 11.—The Delys, good; Helen Myers, pleasing; Ely and Florence, good laugh; J. Hunter Wilson and

Bothwell Browne

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I Give the CHORUS of Each Song so You Can tell the STYLE at a GLANCE

"Don't Wake Me Up, I am Dreaming"

BALLAD BY HERBERT INGRAHAM AND BETH SLATER WHITSON.

CHORUS.

Don't wake me up, I am dreaming,
Dreaming of one I love.
Don't wake me up, I am dreaming,
Where skies are blue above.
Dreaming of days spent together,
Days when you loved me, too.
If I should wake, my heart would break,
Let me dream, dream, dream.

"I Love My Wife"

COMIC SONG BY ALFRED BRYAN AND GEO. WALTER BROWN.

CHORUS.

Anybody, ev'rybody, all together, shout together
"I love my wife!"
Shout it over, put it over, yell it over, tell it over,
"I love my wife!"
Wife dear is listening, come, tell it again,
Even if it hurts you just yell it again,
Anybody, ev'rybody, all together, shout together,
"I love my wife!"

"Let's Go Where We Can Have Some Fun"

"YIP-I-ADDY" SONG BY WILL D. COBB AND TOM KELLEY.

CHORUS.

Let's go where we can have some fun,
You'll have some, I'll have some,
Let's go where we can make things hum,
To-morrow's another day, yes!
Let's have a "strike up a tune" time,
Loony time, spoony time,
Let's go where, where, where, where,
Where we can have some fun.

"That's Going Some For You"

NOVELTY SONG BY ALFRED BRYAN AND FRED FISCHER.

CHORUS.

I'd hold a tiger by the tongue for you,
I'd push an elephant along for you,
I'd twist a lion by the tail for you,
I'd ride upon a big Atlantic whale for you,
I'd spend a year or two in jail for you,
To prove my love is true,
I'd sit upon a carpet tack
And ride around the world and back,
That's going some for you.

"O'Callahan"

GREAT IRISH SONG. BY VINCENT BRYAN AND TOM KELLEY.

CHORUS.

Oh! Oh! Oh! O'Callahan!
Oh, where is Dan O'Callahan?
Find my Dan, I know you can—
Wurra, wurra, wurra, how I love that man.
Whisper in his ear and he will understand,
Say his Mary Ann is here from Ireland.
Oh! Oh! Oh! O'Callahan, O'Callahan-halla-halla-halla-han.

"I'm in Love With a Chocolate Soldier"

NOVELTY MARCH SONG BY EDGAR SELDEN AND TOM KELLEY.

CHORUS.

I'm in love with a chocolate soldier,
A chocolate soldier man.
A lolly-pop dandy, sweeter than candy,
On the military plan.
He certainly is "My Hero."
Uniform so spick and span.
I'm in love with a chocolate soldier,
A chocolate soldier man.

"FIRST YOU GET THE MONEY, THEN YOU GET THE FLAT, THEN IT'S TIME ENOUGH TO GET THE GIRL"

NOVELTY SONG BY ALFRED BRYAN AND FRED FISCHER.

"You Needn't GO TO College If You've Been to College Inn"

COMIC SONG BY EDGAR SELDEN AND HERBERT INGRAHAM.

"POLLYWOGG WIGGLE"

A POSITIVE NOVELTY IN A RAG SONG BY SELDEN, BRYAN AND FISCHER.

"Below the Mason-Dixon Line"

A GREAT OLD-FASHIONED COON SONG BY DAVE REED, JR.

NOT FORGETTING SUCH HITS as "ALL THAT I ASK OF YOU IS LOVE," ballad. "COME JOSEPHINE IN MY FLYING MACHINE," novelty song. "WHEN JUNE ROLLS AROUND WITH ITS ROSES," march song. "THAT'S WHEN LIFE'S ONE GRAND SWEET SONG," waltz song. "MY DIXIE ROSE," southern ballad. "IN GOOD TIME TOWN," march song. "LISTEN TO THAT JUNGLE BAND," novelty song. "HAVANA," concert number. "THAT LOVIN' LAZY RAG" and "A CERTAIN PARTY RAG," the two best vocal rags.

IN PREPARATION—TWO NEW SONGS BY BILLY GASTON—HIS BEST
"ARE YOU FEELING AS LONESOME AS I AM?" and "I'M TRYING MY BEST TO SMILE"

NEW YORK OFFICE: EDGAR SELDEN, General Manager. GEO. WALTER BROWN, Mangr Prof. Dept.

The following Pianists and Singers always on hand: Tom Kelley, Bob Kelser, Harry D'Oosta, Eugene Platzman, Dave McFayden, Roy LaPearl, Harold Norman, Johnny McCowan, Geo. Cragg, Ed. Morbach, Geo. P. Briezel and Sam Winkle.

CHICAGO OFFICE: RUBY COWAN in charge. JAMES WHITELEY, EVALYN PERSONNE

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ed Steam Heated
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every convenience.

Pearson, good; Major and Roy, jugglers, hit.
MISHLER (L. C. Mishler, mgr.).—17-18,
"Polka of the Day," with Al Kaufman as
special, pleased; 20, "Gay Morning Glories,"
fair sized house; 21, Sarah Bernhardt, in "Ca-
mille," capacity house; 22, "Wayward Wife";
23, "Pennant Winners"; 25, "Paid in Full."

Vaudeville is on the "boom" in this city.
Messrs. Silverman Bros., who operate the
Pastime, a moving picture house, have closed
a very important real estate deal for a site on
the main avenue. Their plans are to erect an
up-to-date vaudeville theatre, the work to be-
gin early this fall.

The Orpheum has added another act to the
program, beginning with this week, taking
the place of the Illustrated songs, making five
acts on the bill. Business at this play-house
has been exceptionally big this season, it
being said that Altoona holds the record for
receipts on the "small time."

GUY L. WONDERS.

ANN ARBOR, MICH.

WHITNEY (A. C. Abbott, mgr.; K. & E.).
—16, good house received Willette Kershaw,
in "The Country Boy"; 22, return of "Bright
Eye," with Cecil Leach and Florence Hol-
brook.

MAJESTIC (J. W. Williams, mgr.; agent,
W. V. M. A.; rehearsal, Monday 2).—Excellent
bill last week played to packed houses. This
week's bill a repeater. Swan and Bombard,
very good; Carstens and Brosius, novelty;
Toney and Norman, acrobats; The Longworths,
scored; Bosale Browning, pleasing.

UNIVERSITY HALL (S. L. A. Course; Dana
E. Jones, mgr.).—16, Leland Powers made
his eighteenth appearance in a dramatic im-
provisation, presenting "Taming of the
Shrew." House packed; Mr. Powers heartily
received.

BIJOU (D. M. Seabolt, mgr.; agent, direct;
rehearsal, Monday and Thursday 1).—Indefi-
nite time. This week—Streeter and Bryan
Co., presenting "The Banker and the Dancer,"
cast including M. B. Streeter, Blanche Bryan
and Jack Warburton.

STAR (B. O. Reynolds, mgr.).—Pictures.

MELTON.

AUBURN, N. Y.

At the matinee performance 15 of "The Love
Route" at the Jefferson, Campbell Travers,
leading man with the Robyns Players, ac-
cidentally shot a woman in the forehead with
the wadding of a pistol. During the
scene there is a duel. Following is a struggle.
In this the gun discharged, the wadding striking
a woman in one of the front rows. After
medical attention, she was taken home. Noth-
ing serious will develop beyond a scar.

Wm. Robyns, for years in vaudeville, is now
manager of the Wm. Robyns Players, meeting
with success here. Mr. Robyns has a com-
pany of 15 artists, and produces dramas.

Joe O. Brooks, formerly manager of the Ma-
jestic, Utica, N. Y., and the Jefferson, Auburn,
now manages the Burtis-Grand here, playing
vaudeville, booked by Joe Wood.

AUGUSTA, GA.

GRAND (Jake Wells, lessee; R. B. Tant,
mgr.).

BIJOU (Jake Wells, lessee; H. V. McSteen,
mgr.).—Vaudeville and pictures.

BONITA (E. J. Sparks, mgr.).—Pictures.

SUPERBA (R. H. Darvieux, mgr.; agent,
Independent).—Next four weeks, Hyatt and
Brooks Musical Comedy Co. and pictures.

DEMP.

BIRMINGHAM, ALA.

MAJESTIC (Carl Rettick, mgr.; agent, I. A.
Co.).—Artili Bros., good; Tokio, great; Long
and West, excellent; Carl Stewart, went big;
Catherine Chaloner and Co., hit.

PASTIME (Sam Pearl, mgr.; agent I. V.
Ex.).—Garcla and Hemingway, went big;
Al Lawson, very good; Billy Landis, good;
Robinson Bros., hit.

AMUSEU (E. E. Newsome, mgr.; agent Fur-
long).—Low and Sterling, good; Stanley Hall,
excellent; Ben C. Duncan, pleasing; The Ver-
nona, hit.

MARYLE (S. C. Enslin, mgr.; agent I. V.
Ex.).—Holzer and Reziok, good; Del Baily

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double. A room by the day, with private bathroom attached, \$1.50 single;
\$2.00 double. Rooms with use of bath, from \$2.00 to \$2.00 per week
single, and from \$2.00 to \$2.00 double. Rooms with private bath
attached from \$2.50 to \$10.00 per week single, and from \$2.50 to \$10.00
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100 Modern Rooms, 50c., 75c., \$1.00, Daily;

\$2 single, \$5 double, Weekly.

and Dok, good; The Starrs, took well; George

Morton, hit.

THE BEST (Lenhart, mgr.; agent, Furlong)

—Castellani and Hall, good; Madame Von

Zelber, pleasing; The Ellises, took house.

NAT W. WILLIAMS.

BRIDGEPORT, CONN.

POLE'S (L. D. Garvey, mgr.; agent, U. B.
O.; rehearsal, Monday 10).—The Rexos, clever;
Jerge and Hamilton, much liked; "Musical-
kings," well received; Hedini and Arthur, very
good; Toney and Haglund, laughing hit; Too-
ney and Bent, big applause; Bradna and Der-
rick, good.

EMPIRE (S. L. Oswald, mgr.; rehearsal,
Monday and Thursday 10.30).—Lewie Sisters,
good; Empire State Four, well liked; Leona
and Davis, good; Gilmore and Castle, big ap-
plause; King Brothers, clever riders.

BIJOU (W. E. Smith, mgr.; agent, U. B. O.;
rehearsal, Monday and Thursday 11).—Goo-
dy, favorite; Fredrick and Weston, big ap-
plause; Polly Carpo, very good.

B. GLASSER

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.;
rehearsal 10).—Sam Mann and Co., hit; Moon
and Morton, pleased; Crosby and Dayne, good;
Three Nevados, fine; Willette Whitaker,
clever; Harriet Burt, excellent; Big City Four,
hit; Tasmanian Van Dlemens closed all com-
edy hit.

LAFAYETTE (Bagg & Buckley, mgrs.).—
"Sam T. Jack's" show to big business.

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Dad's Theatrical Hotel

PHILADELPHIA

GARDEN (C. W. White, mgr.).—"Star and
Garter Show" to capacity.

STAR—"Three Twins," satisfactory business.

TECK—"Mother," sensational topic.

LYRIC—"The Man of the Hour," nice busi-
ness.

Monday evening the Elks practically oc-
cupied the Lyric theatre, tendering an extra-
ordinary ovation to Felix Hanley. All the
cast wore Elks' badges and buttons.

There is some talk of Mike Shea building
another home on the old church site on Frank-
lin street.

Madame Nordlen filled convention hall at
her engagement last week.

Eddie Moore (late Six American Dancers)
and Willy Smith have doubled. GEE.

CINCINNATI

By Harry Hess.

KETTIE'S COLUMBIA (H. K. Shockley, mgr.;
agent, U. B. O.; rehearsal, Sunday 11).—Lane
and O'Connell, highly laughable; Conkey,
Hanvey and Dunley, very good; Kalmar and
Brown, hit; Mason, Keeler and Co., acrobats;
Topsy, Quartet, good; Mathewson, Myers and
Tully, featured; Julius Tannen, went well;
Fishing Mottus, very good.

EMPIRE (Howard E. Robinson, mgr.;
agent, U. B. O.; rehearsal, Sunday 10).—Loche
and Strauss, clever; Ingels and Redding, very
fine; Burdette, novelty; Barrows-Lancaster
Co., hit; Jack Goldie, excellent; Albee's Bears,
featured.

AMERICAN (E. W. Dustin, mgr.; agent,
Independent); rehearsal, Monday 9).—Jan-
ney, good; Mitchell and Willard, good;
Haynes, Redmond and Co., hit; Cankey Trio,
good; Baader-La Velle Troupe, excellent;

Seltnilla, fine; Leopold and Francis, good;
Stewart and Malcolm, good comedy; "Billy
Falls, very good; "Edna," mysterious.

PEOPLES (James E. Fennecy, mgr.).—"Jolly
Girls."

STANDARD (Frank J. Clements, house
agent).—Irwin's "Majestic."

GRAND OPERA HOUSE (John H. Havlin,
lessee; T. Aylward, mgr.; K. & E.).—"The
Round-Up." Rapley Holmes as sheriff.

LYRIC (James E. Fennecy, mgr.; Shubert).
—E. H. Sothen and Julia Marlowe in reper-
toire.

WALNUT (M. C. Anderson, gen. mgr.; Wil-
lie F. Jackson, res. mgr.; Stair & Havlin).—"Paid
in Full," well balanced and capable
company.

ROBINSON'S (Forrest V. Pilson, mgr.).—
Albert Dwight Players, featuring A. D. King.

FAMILY (L. Lisbon, mgr.; agent, J. P.
Harris Circuit); rehearsal, Monday 8.30).—
Cox Family, fine; Richard Sisters, excellent;
Maxwell and Shaw, very good; Irving Jones,
good; Gardner and Gardner, hit; St. Gottard
Trio, excellent; Gorman and Bell, scored; Ar-
thur Borella, very good.

The Family is the sixteenth house which
opened this season, giving Cincinnati one
theatre for every 22,000 inhabitants, not in-
cluding innumerable five-cent moving picture
houses. The seating capacity is a trifle over
1,250 and the cost exceeds \$135,000. House
staff: L. Lisbon, manager; Charles Koch,
stage manager; Robert Aultman, chief elec-
trician; Oscar Tanner, superintendent. Book-
ings through the U. B. O.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.;
agent, U. B. O.).—Gruet and Gruet; Budd and
Wayne; Frank La Dent; Weston, Wood and
Tiffany; J. Knox Gavin and Jennie Platt; Lad-
die Cliff; Richard Barry, Virginia Johnson
and Co., in "At the Mouth of the Crater." Pictures.

CHARLESTON, S. C.

MAJESTIC (J. C. Sherrill, mgr.; agent,
Independent); rehearsal, Monday 2).—Weeks
and Wayne; Frank La Dent; Weston, Wood and
Tiffany; J. Knox Gavin and Jennie Platt; Lad-
die Cliff; Richard Barry, Virginia Johnson
and Co., in "At the Mouth of the Crater." Pictures.

DAYTON, O.

LYRIC (Max Hurlitz, mgr.; agent, U. B. O.)

Williams and Warner, fair; Barbey Bros.,
good; Jarvis and Harrison, good; Augustus
and Co., hit; Nibbs' Talking Birds,
amplified; Eddie Leonard and Mabel Russell,
headlines.

DES MOINES, IA.

ORPHEUM (rehearsal, Sunday 10).—Week
12. The Gals, good; Grace Wilson, pleased;
Bellette Bros., exceptionally good; Clark Sil-
vers and Billy Farnum, clever; William Far-
num and Co., good sketch; Quikley Bros.,
good; Goldenback's Animals, pleasing.

MALIBU (rehearsal, Sunday 10.30).—
Golding, good; Harrington, Mildred and Le-
ster, pleased; Leable and Nelson, cunning; Four
Kids, good.

COLISEUM (Rosed & Adams' indoor circus,
show good and excellent business).

GRAND (Ed Millard, mgr.; agents, Stair &
Havlin).—16, "The Smart Set," good busi-
ness, fair show.

PRINCESS (Edith & Getchell, mgrs.).—
Stock, Week 2, "Face of the D'Berghs,"
good performance well staged. JOE.

ELMIRA, N. Y.

MAJESTIC (G. H. Von Denmark, mgr.;
agent, U. B. O.; rehearsal, Monday 12.30).—
20, Jack Brown, hit; John E. Hannon and
Co., very good; 23, Six Jolly Jugglers, Harry
Foster Trio.

FAMILY (C. W. Lawford, mgr.; rehearsal,
Monday 10).—20, Great Motion, well re-
ceived; Howard and Cornell, good; James
Bradley, hit; 23, 25, Brothers Read and Co.,
Musical Parade, Johnny Fields.

LYRIC (Lee Norton, mgr.; Shubert-Edie
Circuit).—20, 25, Nick Brown, long and well-
pleased house.

MOZART (C. W. Middleton, mgr.).—20, 25,
Stanford and Western Players, in "The Girl
of the Golden West," big business, pleased.

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written its equal in

IV'E GOT TO GO AND GET MYSELF A GIRL LIKE YOU

LEO EDWARDS BEST BALLAD

"Ashes of Roses"

Poem by

EDWARD MADDEN

Male and Female Version

CHORUS

I've got to go and get myself a girl like you
That's some job, too, for they come few—but believe me
If I can't find one just like you,
I don't care who you belong to,
I'll come right back again,
Right straight back again
And steal you.

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ERIE, PA.

COLONIAL (A. P. Wechsler, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; rehearsal, Monday 10).—Grimes and Dunbar Sisters, well received; American Comiques, good; Arthur Rigby, went well; May Tohe, well liked; Rogers and Mackintosh, clever; Five Flying Bicketta, excellent.

PARK (Jeff Callan, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Lamont and Milham, good; Watkins and Williams Sisters, excellent; Felix Adler, went big; W. B. Patton and Co., very amusing; City Comedy Four, big hand; Adonis and Dog, classy.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Bert Marshall).—Cameron, fair; Raymond and Raymond, good.

MAJESTIC (J. L. Gilson, res. mgr.; Shubert-Reis Circuit).—15, "Prince of Pilsen," big house, good show; 16, "Billy, fair house, clever show; 17, "Two Men and a Girl," good house, show went well; 18, "The Nigger," two shows to good houses; 23, "A Fool There Was"; 24, Nordica.

On account of the many rumors that through typhoid, Erie would be quarantined, the manager of the Park, Jeff Callan, has a letter from the Health Officer, Dr. Wright, saying that there will be no quarantine under any circumstances.

The Alpha has closed for two weeks. When they will open with a stock company, which will start rehearsing this week.

A. P. Wechsler, owner and mgr. of the Colonial, will build a new theatre on the main street, to cost about \$100,000. The plans have been submitted and work will start at once. Seat 1,500. Vaudeville there.

The attendance at all theatres is still affected by the typhoid fever situation; cases have increased to over 600, with no improvement in sight. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, mgr.; rehearsal, Monday 10).—Howard Trio, good; Kline and Clifton, good; Mabel Bardine and Co., excellent; Jas. F. McDonald, very good; Barnes and Crawford, hit; Violinsky, very good; The Savoy, good.

BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal, Monday 10).—20-22, Bijou Pictorial Novelty, hit; Daryl Taylor, good; Sherman and Rose, very good. 23-25, The McCarvers; Lucille Langdon; Walter Cluxton.

PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal, Monday 10).—20-22, Roxie and Wayne, very good; Great Sensualy, good; Jas. Walbank, very good. 23-25, Gravette and Parr; Nay Blossom.

ACADEMY OF MUSIC (Julius Cahn, mgr.; Geo. S. Wiley, res. mgr.).—17-18, "The Girl in the Taxi," good business; 22, "A Texas Ranger"; 24-25, "The Climax."

EDW. F. RAFFERTY.

FORT WORTH, TEX.

IMPERIAL (W. H. Ward, mgr.; agent, Hodgkins).—Week 13, Webb's Song, good; Ranka and Arno, well liked; Three Trampers, music; Clarence Able, singer, very good; Ferguson and Passmore, well received; Rosalie Rose, singer, business excellent.

PRINCESS (Gus Arnold, mgr.).—Mr. and Mrs. Arthur Young, good; Zamoras, trap Herbert Hier and Co., clever; Isabel Howell, very good; Four Grammas, well liked; business good.

BYERS (P. W. Greenwald, mgr.; agent, Shubert).—14-16, "Newlyweds," poor performance and bad business; 16-18, Thos. Dixon in "The Sins of the Fathers," show below average, poor business, notwithstanding that Mr. Dixon received excellent press work and also addressed a mass meeting of citizens upon "Vice in the Cities."

FIRST MAJESTIC.—Lillian Buchanan Stock Co., practically no business. FRIEDMAN.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; C. P. Hopkins, local mgr.; agent, U. B. O.; rehearsal, Monday 10).—Artusa, applause; Wallace and Chapman, pleased; Edmund Stanley and Co., fine; Simon and Gardner, laughs; Barry and Wolford, went well; Haines and Vidoco, former success, riot; Alaine Troupe, very good; Herbat's Pictures, good.

HIPODROME (A. L. Roumfort & Co., mgrs.; agent, Rudy Heller; rehearsal, Monday 10).—Harry Taylor, Kennedy and Farley; Holden and Leclair; Lezette and Model; pictures.

CASINO (C. F. Carpenter, mgr.).—"Moulin Rouge Girls," burlesque, fair show and good business. (Nothing announced week 27.)

MAJESTIC (W. Mirick, local mgr.; Shubert (Reis Circuit).—22, Elmer Tenney and "Pennant Winners"; 23, Red Men's Minstrels (local). J. P. J.

HARTFORD, CONN.

POLIS (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Maud Lillian Berrie and Co., big; Macart and Bradford, scored; Lorch Family, wonder; Nellie Brewster and Amsterdam Four, pleasing; Klein Bros. and Brennan, hit; Crouch and Walsh, different; Forbes and Bowman, good.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal, Monday and Thursday 11).—20-22, Six Imperial Dancers, big; Goyt Trio, clever; Leona Guernsey, very good; Freeman and Flak, pleased; Hayter and Jeanette, funny.

PARSONS (H. C. Parsons, mgr.).—20-22, "Girl of My Dreams," big business; 23, Syril Scott, in "The Lottery Man"; 24-25, Wilton Lackaye, in "The Stranger."

Bill at Polis this week is one of the most expensive in the history of the house. Estimated cost \$3,000. R. W. OLMSTED.

HOPESTON, ILL.

McFERRON O. H.—Wm. McFerren, mgr.).—Dark.

VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.).—Pictures and vaudeville; Anita, soubret, fair; Karell the Great, pleased; 20-22, Arcola and Co., scored; Schoenwerk, good. RIGGS.

INDIANAPOLIS, IND.

B. F. KEITH'S GRAND (Chas. G. Stevens, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Annette Kellerman; Willard Simms and Co.; Great Ashli Troupe; Frank Morrell; Mildred Grover; Swor and Mack; Krenka Bros.

COLONIAL (J. J. Ryan, gen. mgr.; rehearsal, Monday 10.30).—Thomas Chatterton and Lucile Culver Chatterton, in a new act, "Maxwell's Dogs"; Broe and Maxim; Clayton Drew Pictures; "Count the First." Pictures.

EMPIRE (H. K. Burton, mgr.).—"Tiger Lilies."

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal, Monday, 10.30).—Phasma, Mme. Helene Hardy; Varin and Varin; Knickerbocker Trio; pictures.

FAMILY (Ed. Argenbright, mgr.; agent, Coney Holmes; rehearsal, Monday, 10.30).—Swain's Rats and Cats; Vincent and Slager; Billy Shean; The Two Bees; pictures.

ENGLISH'S (A. F. Miller, mgr.; Boda).—Week 13, Aborn English Grand Opera Co., excellent productions, fair business; 20-22, Nance O'Neil in "The Lily"; 23, Rose Stahl, in "Maggie Pepper"; 24-25, Blanche Walsh, in "The Other Woman."

SHUBERT MURAT (F. J. Dally, mgr.; Shubert).—13-15, Louis Mann, in "The Cheater"; good business; 16-8, "Merry Widow," capacity; 21-25, "The Bohemian Girl."

MAJESTIC (P. G. McLean, mgr.).—P. G. McLean Stock Co. in "The Charity Ball,"

with Mr. McLean and Naria Bryant in the leading roles.

PARK (J. P. Ghnes, mgr.; Stair & Havlin).—13-15, "Port of Missing Men"; 16-18, "Montana," excellent business. V. B.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.; agent, Gus Sun; rehearsal, 10).—Cora Youngblood (Corson Sextet), excellent; Four Sullivan Bros., good; Royer and French, good; Lombards, equilibrista, clever; Bernice Howard and Co., pleasing comedy sketch.

SAMUELS (J. J. Waters, mgr.; Shubert-Reis Circuit).—Helen Grayce Stock Co., in repertoire; pleasing performances and business good. LAWRENCE T. BERLINER.

JOIET, ILL.

COLISEUM (Chas. E. Stevenson, mgr.; agent, Cox).—Wayne G. Christy, amusing; Sharrah Brandon and Co.; Guerro and Carmen; Fields and Coco.

GRAND (Maj. Le Voy, mgr.; agent, Chas. Dautrick).—Clifton-Maxwell and Co., satisfaction; Capt. Lewis and Co., interesting; Musical Stipps, tuneful; Ethel Talbot, pleased; pictures.

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KNOXVILLE, TENN.

STAUER (Fritz Staub, mgr.; K. & E.)—Wrestling Match, 13, Dr. Roller vs. Mandino, to big business. 16, "Human Hearts"; 20, Lillian Russell, in "In Search of a Blinner."

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal, Monday 10).—Week 13, Bamples and Riley, went big; Clyde Elliott, excellent; The Hamlin, liked; Mr. and Mrs. Dowling, well received; Gilmore & La Tour, clever.

EMPIRE (Geo. Collins, mgr.; agent, Greenwood; rehearsal, Monday 10).—Marie Harding, well received; Tonia Klempner, good; Stanley and Rice, excellent.

WALTER N. BLAUFELD.

LINCOLN, NEB.

OLIVER (F. Zehrung, mgr.)—"Honey-moon Trail," 13, good business; "Smart Set," 14, fair house; "Madame Sherry," 15, two capacity houses; "Polly of the Circus," 17-18, fair houses; "A Broken Idol," 21-22, "Girls," 24-25.

LYRIC (L. M. Gorman, mgr.)—Stock, good business.

ORPHEUM (Martin Beck, mgr.; agent, direct; rehearsal, Monday 6).—The Havelocks, clever; Scheda, good; Neuss and Eldred, excellent; Helen Grantley and Co., holds interest; McDonald, Crawford and Montrose, good; Bowman Bros., laughs.

Cheridiah Simpson replaces Dorothy Morton as Catherine in Western "Madame Sherry."

LEE LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, res. mgr.; Interstate booking; rehearsal, Monday 11).—Week 13, Fagan and Byron; Dixon and Hanson; Gene Hale; De Hollis and Valora; Kline Bros.; Herbert; Fairman, Furman and Fairman.

CAPITAL (F. S. Pennell, mgr.; K. & E.)—14, "Dollar Princess."

KEMPNER (Wels & Oppenheimer, lessees; H. Ybanes, res. mgr.; Shuberts).—13, "Three Weeks"; 15, Olga Netherole; 16, Virginia Harne; 18, "Chocolate Soldier." JIM.

LOS ANGELES.

ORPHEUM (Martin Beck, mgr.; agent, direct; rehearsal, Monday 10).—Week 13, Whitt and Cordella, fine reception; Wyman and Jennings; Palfrey and Barton and Clemens and Dean, handsomely rewarded; "The Police Inspector," held attention; Four Delano, opened.

DAUPHINE (Henry Greenwood, mgr.; Shubert).—De Wolf Hopper, in "The Matinee Idol."

TULANE (T. C. Campbell, mgr.; K. & E.)—"The Dollar Princess."

CRESCENT (T. C. Campbell, mgr.; K. & E.)—Stair and Havin (Circus), "Buster Brown," good show for children or grown-ups.

FRENCH OPERA HOUSE (Globe Layde, proprietor).—"Faust," "Hocotica," "La Traviata" and "Pagliacci."

WINTER GARDEN (Frank B. Chase, mgr.; leased Stock Co., in melodrama; fair business).

GREENWICH (Lillian B. Leopold, mgr.; agent, direct; rehearsal, Sunday 10).—Mand Powell, violinist, will give a recital at Wallace Hall on March 7.

"A Modern Salome," a new play by Forrest Halsey, a resident of this city, will have its premier at the Columbia March 6.

JOE O'BRYAN.

NEW LONDON, CONN.

LYCEUM (Walter T. Murphy, mgr.).—22, "The Climax"; 27, Viola Allen in "The White Slave."

ORPHEUM (Bullock & Davis, mgrs.).—20-22, Howard's Bears, pleased; Cole and Hildebrand, fair; business good.

EMPIRE (Empire Amusement Co., mgrs.).—20-22, The Maskanga, good; Peckin Trio, went well, good business.

LAWRENCE (Grant Heth, mgr.).—Opened with the Yale Stock Co., "A Jealous Wife," 16, to good business; closed 17, owing to fire which destroyed the theatre.

NEW ORLEANS.

By O. M. Samuel.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—La Tortajada, clever, scored unmitigably; George Austin Moore and Cordella, fine reception; Wyman and Jennings; Palfrey and Barton and Clemens and Dean, handsomely rewarded; "The Police Inspector," held attention; Four Delano, opened.

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Ben Walton, dances well; Bolus and Bolus, fair; Follett and Wicks, and Harry Howard, complete.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., featuring Percy Barbat, vaudeville and pictures.

A new vaudeville and picture theatre will be built in Napoleon avenue, according to the promoters. The City Council, at the request of property-holders along the thoroughfare, has voted against granting permission for its erection.

The advent of Mardi Gras, bringing many visitors to this city, has caused increased attendance at the local theatres.

Harriet Ware and Cecil Fanning appear at the Athenaeum shortly.

The Winter Garden has switched from "pop" vaudeville to melodrama. The house hasn't been the same since Helen Hahn Lehman left.

OGDEN, UTAH.

ORPHEUM (Martin Beck, mgr.; agent, direct).—Week 13, Sharp and Turk, good; Du Cillon, pleasing; Earl's Quartet, liked when singing; Dorothy Kenton, good; Cross and Josephine, hit; "The Chalk-Line," good.

LYCEUM (C. W. Lippincott, mgr.; agent, Fisher).—Mack and Benton; Gailmarl Trio; pictures.

ROBERTS (John Cort, mgr.).—Florence Roberts in "The Nigger," took well, fair houses; two nights. "The Girl in the Kimono," 18; "The Climax," 18-19. H. R. BLUTH.

ONEONTA, N. Y.

ONEONTA (Harry M. Dunham, mgr.; agent, Prudential; rehearsal, Monday and Thursday 1).—20-23, Zara's Animals, good; Steve White, pleased; 17, "Seven Days," excellent business; week 27, Whitehead-Strauss Stock Co.

DeLONG.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Landry Bros., good; Jock McKay, went big; Marion Murray and Co., very good; Mills and Moulton, very good; Fay and Florence Courtney, good; Richards, pleased.

FRANKLIN.

COLONIAL (Jas. Sullivan, mgr.; K. & E.).—"Soul Kiss," 13, business good; 15, F. M. T. A. minstrels (local); 17-18, "A Texas Ranger," good business; 22, John Drew in "Smith"; 20, Yiddish Opera Co.; 24, New York Symphony orchestra.

PORTLAND, ME.

PORTLAND (J. W. Greely, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Australia Four, strong feature; Great Baasera, pleased; Irene Dillon, hit; Catherine Cronin Trio, clever; Rathakoller Trio, well received; Elyse M. Wallace, pleased. Strongest bill this season.

Buffalo Bill's "Wild West" is booked here June 12. HAROLD C. ARENOVSKY.

PORTSMOUTH, O.

"The City Club Burlesquers," 18, business good.

Keys Stock Co., repertoire, 20-25.

MAJESTIC (Maler & Reineger, mgrs.; agent, Coney Holmes; rehearsal, Monday 10).—Caldwell and Polton, clever; Sterling Bros., took well; Ruth Herold, pleased; De Verne and Van, hit; pictures. GORDON.

PORTLAND, ORE.

ORPHEUM (Frank Connelly, mgr.).—Week 13, Elbert Hubbard and Bird Millman, divided feature honors; Empire Comedy Four, burlesque hit; Ernest York and Adele, novelists, Mr. and Mrs. Frederick Allen, capital; Walter Graham, excellent; Glen Ellison, good.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal, Monday 11).—Dunn and Glazier, repeated former success; Rene Family, excellent closing number; Ethel May Barker, musical treat; Four De Kock Bros., clever; Barrett and Bayne, very good; Max Lane, excellent.

GRAND (Chas. Ryan, mgr.).—Youngman Family; Calne and Odum; Raymond and Hall; Bente Bros., Hardie Langdon; Hope Booth and Co.

Lillian Gardner, who underwent an operation at the Good Samaritan Hospital, is convalescing.

After an absence of five months, John A. Johnson, for several years manager of Pantages, has returned to Portland, assuming his former position. W. R. B.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, Eastern Vaudeville Association).—30-32, John W. Cooper and Co., very good; Freeman and Watson, decided hit. 33-35, Mile. La Toke; Flexible Venus; Siddons and Earle. WM. E. ALBRIGHT.

ROCHESTER, N. Y.

VICTORIA (M. H. Kuhn, mgr.; agent, Loew; rehearsal, Monday 10).—Enigmarelle, headline, good; Hanscom and Lee, good; Zlaka and Saunders, fine; Burns and Lawrence, fair; Robertus and Doe, clever; Lena Pantser and Co., hit; pictures; good business.

COLONIAL (Chester Fenyes, mgr.; rehearsal, Monday 9).—Ferry L. Brott and Co., headline, good; DeShon's Circus, good; Grace Meloney, fine; Murray and Stone, pleased; Herbert Camp, good; Terry and Saunders, clever; James Bennett, good; Three Tonitulis, hit; pictures; good business.

CORINTHIAN (P. Strauss, mgr.).—"Robinson's Crusoe Girls."

LYCEUM (M. E. Wolff, mgr.).—"The Girl in the Train," 20-22, big business. 23-24, Yiddish Opera Co.

SAM S. SHUBERT (F. Ray Comstock, mgr.).—"Way Down East," packed houses.

BAKER (F. G. Parry, mgr.).—"The Girl From Rector's," 20-25, good business.

COOK OPERA HOUSE (J. Graham, mgr.; permanent stock).—"The Girl of the Golden West," 20-25, fair business.

CONVENTION HALL.—Operatic concert, 20, good business; charity concert by Philanthropic Club, 23.

The Colonial has changed booking agent. LEW BONNER.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal, 13.30).—Week 13, 13-15, Robert W. Man, clever; Barry and Hibbard, laugh-producers; Four Cook Sisters, took well; George and Elmira, pleased. 16-18, The Yakkie Yegawa, good; John and Winnie Hemmings, hit; Gladys Vance, clever; Lopes and Lopez, interesting. LOUIS F. WENDT.

SALT LAKE.

ORPHEUM.—Alice Lloyd, tremendous success; Lew Sully, riot; "Chalk Line," scored; Konez Bros., liked; Duccallion, clever; Waro Bros., pleased; Hyde Quartet, liked; capacity business; house record will be broken.

MISSION.—Jeanette Dupree; The Traviolas; Maud Stili; Anna Delille and Co.; Aviation Pictures.

CASINO.—The Vagges; Bodie and Brown; Paul Paulus; pictures.

SHUBERT (formerly Revier).—Reopened with vaudeville, split week. Millie Williams, entertaining; Fong, good; pictures.

MAJESTIC.—Burlesque; principals, Gus Pixley, Geo. Mirrell, Robert Mallory, Marie Malatesta, good; big business.

SALT LAKE.—Independent. "Zalmons," a Mormon play, big production, mediocre plot, music exceptionally good, comedy poor, tragedy fair, company below ordinary standard. S. R. O. sign out, 19-22; 23, "Mme. Sherry."

COLONIAL (Cort).—"Merry Widow," 16-18, capacity business. Chas. Meakins and Mabel Wilbur leads big hits; R. E. Graham, scored; 20-22, "Chocolate Soldier," capacity business. Immense hit; 23-25, "Queen Moulin Rouge."

GARTICK (Independent).—Stock; principals, James Durkin, Jane Wheatley, Henry Crosby, Jessie Pringle, character; Walter Seymour, heavy; J. David Herblin, juvenile; Margaret Dilla, soubrette; Wilson Day, comedy. "The Kreuzer Sonata," pleased audience. OWEN.

SHREVEPORT, LA.

MAJESTIC (Ehrlich & Coleman Co., mgrs.; agent, C. E. Hodkins; rehearsal, Sunday 1.30).—Week 13, Ferguson and Passmore, very good; Leland Siskley, ordinary; Rosalie Rose, good; Hamza and Arnd, good; pictures.

PALACE (C. L. Montville, mgr.; agent, direct; rehearsal, Sunday 1).—Von Tallo and

Tiner; Fox and Lawrence; Mme. Florence Keifer and Kline; pictures.

GRAND (Ehrlich & Coleman Co., mgrs.; agent, K. & E.).—16, Coburn's Minstrels; 17, Olga Netherlands, fair business; 18, Virginia Harned; 19, "Madame X." HOWARD T. DIMICK.

SAN ANTONIO, TEX.

ROYAL (J. L. & R. F. Nix, mgrs.; agent, C. E. Hodkins; rehearsal, 10).—Week 13, Duddy and Duddy, good; Fred Elliott, very good; Van Hoffman, excellent; James and James, very good; Darwin Karr Co., clever. BEN MILAM.

SEATTLE.

PANTAGE'S (Alex Pantages, mgr.; agent, direct; rehearsal, Monday 11).—Week 13, Variety Trio, good openers; Aerial Shaws, clever; Fitzsimmons and Cameron, endorsed; Emil Merkel, pleased; James Lichter, scored heavily; "The Hold-Up," headlined, decided hit. Pictures.

Two picture houses on 3d Avenue have been forced to close on account of dull business.

The building which serves as the Orpheum ngr. will be torn down after the new Orpheum is opened, and a business block built in its stead. NED.

SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.).—Blanche Ring, in "The Yankee Girl," played to capacity and more than delighted. Best musical show here this season. Warde De Wolfe, in "The Girl in the Taxi," 20, pleased good sized house. "The Squaw Man," 21; "Blue Mouse," 22; "Madame Sherry," 24, advance sale tremendous; Lillian Russell, "In Search of a Sinner," 25; May Irwin, in "Getting the Pollah," 27; Robert Edeson, in "Where the Trail Divides," 28; DeWolf Hopper, Mar. 2; Grace Van Studdford, 3; Adelaide Thurston, 10.

LIBERTY (Frank & Hubert Brady, mgrs.).—Fifth week with the Starkey Players in high class productions, presenting double bills weekly to excellent attendance. Company will continue indefinitely.

ORPHEUM (Charles W. Rex, mgr.; agent, Inter-State; rehearsal, Monday 11).—Campbell and Yates, hit; Violet Trio, clever; Paris Green, good; DeVore and Roth, scored; Long and West, well received.

BILOU (Charles W. Rex, mgr.; agent, Wells Circuit; rehearsal, Monday 11).—Carroll and Yates, hit; Violet Trio, scored; Pepper Twins and Sadie Whiting, went big; Campbell Trio, well received; The Clarkes, excellent; Madyln Shone; Stanley and Rice; Terry and Franks, second half.

R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

ORPHEUM (F. X. Breymer, mgr.; rehearsal, Monday and Thursday 12).—16-17, Wm. McKee and Co., well received; Moyer and Yates, hit; Violet Trio, clever; J. G. Green, good; DeVore and Roth, scored; 20-22, Henning, Lewis and Henning; La Petite Emilie Troupe, excellent; Parker, Palmer and Co., good; Gofforth and Doyle.

BROADWAY (C. T. Taylor, mgr.).—16-18, "Vanity Fair," excellent show, good houses; 20-22, "Love Makers," large company, good show and fair business; 23-25, "Dainty Dutchess."

VAN CURLER OPERA HOUSE (C. C. McDonald, mgr.).—18, "At Cripple Creek," good Western drama to two large houses; week 20, George Ovey and Co. of forty, musical pieces. Attendance during the first part of week show local public appreciates company.

The Schenectady Boat Club and Co. F. N. G. N. Y., are conducting a circus at the State Armory on an elaborate scale. The following acts have been engaged through New York agents to assist the local people: The Three Comers, Kitamura Troupe; Van Cleve, Denton and Mules; Victoria and Orin Davison.

HENRY RICKMAN.

SPRINGFIELD, MASS.

COURT SQUARE (Dwight C. Gilmore, mgr.; Ind.).—17, Mrs. Fluke, in "Becky Sharpe," capacity; 18, "The Merry Man," excellent business; 20, "The Private Secretary," good house; 21-22, Calhoun Club Minstrels (local);

23-24, "The Pled Piper of Hamelin" (local).

POLIS (S. J. Breen, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Tyson and Brown, opened; Veroni Verdi and Bro., very pleasing; Gerald Griffin and Co., hilarious; Four Sons Writers, hit; Rogers Barker and Co., scream; Ethel Whiteside and Picka, excellent; DeKos Troupe, sensational.

GILMORE (Robert McDonald, mgr.).—20-22, London Belles, enormous business at reopening of burlesque at this house.

Rogers Barker, at Polis, in "Books," is renewing acquaintances there. He was lead of the stock company at that house last summer. G. A. PRESSL.

ST. PAUL.

MAJESTIC.—Fela, good; Ethyle McDonald, good; The Lelanes, pleasing; Wells and Sells, good; Smith and Harvey, good; Albert Ingham, good.

PRINCESS.—Three Dates, good; Howard and Escher, good.

GAITY.—Slater and Finch, pleasing; Whistling Wilson, fine; James and Nesbitt; pictures.

REX.—Mme. Rae, good; Art White, pleased; Three Morrises, good; pictures. BEN.

SYRACUSE, N. Y.

GRAND (Joe Pearlstein, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Julian and Dyer, many laughs; Oscar Lorraine, hit; Hayes and Johnson, big; Lee Baga and Co., well received; Conlin, Steel and Carr, gave big needed life; Ed Reynard, ovation; Mme. Adelaide Norwood, headliner, failed to get over; Saad Bahduh's Troupe, good closing number.

TROY, N. Y.

LYCEUM (Sam Bernatell, mgr.; agents, Bernatell & Wood).—20-22, Jane Cooper and Co., excellent; Gertrude and Harry Dudley, applause; Aerial Bartlett, fine; Kola Trio, good; Josie Antoinette, caught on; Mike Felting, 23-25, Denny Hullen Co.; Ruby Mack; Gehantros; Cunningham; Rita and Emily Curtis; Bennett and Marveto; Richardson's Doga.

PROCTOR'S (Guy Graves, mgr.; agent, U. B. O.).—Pictures and vaudeville.

RAND'S OPERA HOUSE (H. T. Thompson, mgr.; agent, Reis Circuit).—21-22, Ben Greet and Players. J. J. M.

WILMINGTON, DEL.

GARRICK (W. L. Dockstadter, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Sartello, clever; Bazaar Trio, good; Margaret Pitt and Co., good; Rita Redfield, very well liked; Clifford and Burke, big hit; "The Leading Lady," liked; Fred Dupres, clever; Byers and Hermann, well received.

LYRIC (W. W. Benson, mgr.).—20-22, Henderson and Sheldon, clever; Sam Barton, pleased.

STAR (Berman & Statnekoo, mgrs.).—20-22, Piquous, clever.

AVENUE.—Conness & Edwards Stock Co., 20-25, "Under the Red Robe."

Master Frank Richardson, the wonderful boy tenor, is making a big hit at the Grand with Illustrated Act.

HOWARD W. BURTON.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; rehearsal, Monday 10.30).—Bothwell Brown, fine; The Aeolians, hit; Ward and Curran, laugh; Van Avery, good; J. Warren Keane and Co., clever; Kono, Walsh and Melrose, pleased; Arus Bros., liked; pictures.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; rehearsal, Monday and Thursday 12).—16-18, Edward Van Blene and Co., strong; Lynn and Una Wesley, passed; Pekin Trio, promising. 20-23, Marion Morris and Co., fair; Santell and Co., good comedy; Lester, Laurie and Quinn, pleased; pictures.

GETTY SQUARE (Ed. Rowlands, mgr.).—Vaudeville and pictures.

PALACE (Alfred E. Hamilton, prop. and mgr.).—11, songs and pictures. Daylight pictures first time in Yonkers.

HOLLYWOOD INN.—23, Empire Dramatic Co., amateurs, presenting "The Other Mr. Smith," cast as follows: Francis Lawrence, Harry A. Lawrence, Edward E. Martin, Allan M. See, Blaine Burton, Ella L. Parker, Sadie C. Giedhill, Grace M. Francis and Henriette Barrydt.

PARK.—HILL COUNTRY CLUB.—Park Hill Players 27, in "Oh, Susannah!" CRIS.

RELEASED!

BLANCHE RING'S SENSATIONAL "WHOOPE'ER UP" "JOIN IN THE CHORUS" SONG

LYRICS BY
Howard Atteridge

"YEA, BOYS! LET'S HAVE A TIME!"

MUSIC BY
Phil Schwartz

FIRST VERSE:

Come down to the corner some Saturday night,
The boys will be there, and the boys are all right.
There's Jimmy and Johnny and Ferdinand too,
When you get acquainted you'll find it's some crew.
You bet they're good fellows and great little pals,
And nothing can scare them, not even the gals.
Gee, what they will do, why nobody can tell,
But here's the idea of their college yell!

CHORUS:

Yea, Boys! Let's have a time!
Yea, Boys! Do it up fine!
There's a big time a-coming, so let's give a cheer;
What do we care, for the rank is all here!
Yea, Boys! Get in the game,
One more! I'll take the same.
We will do the old town and we'll paint it up brown,
So, Yea, Boys! Let's have a time!

SECOND VERSE:

"It's always good weather" when you're with the boys;
We don't think of troubles, it's only of joys.
It's "What will we do?" or "What shall we drink?"
It's "Here is good luck," as the glasses they clink.
The world is all sunshine, the skies are all clear,
We're glad just because of the fact that we're here.
Come on down and see them, and get in the ring,
And join in the chorus as we start to sing!

VICTOR KREMER COMPANY

108 Randolph Street, Chicago

VARIETY ARTISTS' ROUTES

FOR WEEK FEB. 27

WHEN NOT OTHERWISE INDICATED.

(The routes are given from FEB. 26 to MAR. 5, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF." PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

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Anderson Gertrude Miss N Y Jr B R
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Andrews & Abbott Co 2962 Morgan St Louis
Apollon 104 W 48 N Y
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Australian Four M H Lewiston Me
Ayers Ada Follies of New York B R

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Belmont Florence Girls from Happyland B R
Belmont M Follies of New York B R
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Benn & Leon 239 W 12 New York
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Bennett Florence Irwins Maidens B R
Bennett Sam Rose Sydel B R
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Bennett Bros Keagay Greensburg Pa
Benson Marion J Flying Parade B R
Bentley Musical 121 Clipper San Francisco
Benton Buelah Irwins Maidens B R
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Bernhard Hugh Bohemians B R

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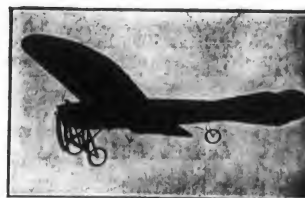
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Downey Leslie T Elite Sheboygan Wis Indef
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Drew Dorothy 277 2 Av New York
Dube Leo 258 Stows av Troy
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De Verne & Van 4572 Yates Denver
De Witt Hugo 248 W 43 N Y
De Witt Burns & Torrance Alhambra Paris
De Young Tom 156 E 112 New York
De Young Mabel 250 E 161 New York
Dean Lew 452 2 Niagara Falls
Daen & Bibbey 452 Columbus av Boston
Deery Frank 204 West End av New York
Delaney Patsy Miss New York Jr B R
Delmar & Delmar 94 Henry New York
Delmor Arthur Irwins Big Show B R
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Dojan & Lenbarr 2460 7 av New York
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Donaghy G Francis 219 55 Brooklyn
Donald & Carson 216 W 108 New York
Donegan Sisters Bon Tons B R
Donner Doris 243 Lincoln Johnstown Pa
Dooleys Three 9915 Charles Chicago
Doss Billy 102 High Columbia Tenn
Douglas & Burns 226 W 42 N Y
Douglass Chas Washington Society Girls B R

Eddy & Tallmon 640 Lincoln Blvd Chicago
Edman & Gaylor Box 39 Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Gertrude Miss New York Jr B R
Edwards Shorty 212 Carroll Allegheny
Edythe Corinne 225 S Robey Chicago
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Emerald Connie 41 Holland Rd Bristol Lond
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 Fox Will World of Pleasure B R
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 Hart Bros 35 Central Central Falls R I
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 Hartwell Ed Big Banner Show B R
 Harvey Harry Hastings Show B R
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 Laurender Bert 207 W 38 N Y
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 Le Pearl & Bogart 1401 Solome Springfield Ill
 Le Roy Lillian Watsons Girls B R
 Le Roy Vivian Golden Crook B R
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M. Mack Anna Tiger Lillies B R
 Mack Ollie Pantages Portland
 Mack Tom Watsons Burlesquers B R
 Mack & Co Les 444 N State Chicago
 Mack Wm Follies of the Day B R
 Mack & Mack 5947 Chestnut Philadelphia
 Mack & Walker Proctors Newark
 Macke Two 246 N 49 Phila
 MacKay J 25 R R B R
 Macy Maud Hall 2612 E 26 Sheephead Bay
 Madison Chas Trocadero B R
 Mae Florence 42 Jefferson Bradford Pa
 Mae Rose Passing Parade B R
 Maguire L L 8 San Antonio Tex Indef
 Mahoney May Irwins Big Show B R
 Main Ida Dunsen Cafe San Francisco Indef
 Mainland Mable Vanity Fair B R
 Majestic Musical Four Bway Gaiety Girls B R
 Majors & Middle 18 Dyer av Toronto
 Mann Chas Dreamlanders B R
 Mangle John W 503 N Clark Chicago
 Manning Frank 355 Bedford av Brooklyn
 Manning Trio 70 Clacy Grand Rapids
 Mantella Marionettes 420 Berkeley av Chic
 Mardo Trio Gayety Springfield Ill
 Mardo & Hunter Cozy Corner Girls B R
 Marimba Band Hip London
 Marine Comedy Trio 187 Hopkins Brooklyn
 Marie Louise 244 Broadway B R
 Marion Johnny Century Girls B R
 Marke Dorothy Priscilla Cleveland
 Marlon Dave Dreamlanders B R
 Marr Billie Irwins Big Show B R
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 Marsh Chas 205 14 Milwaukee
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 Marshall Bros & Bert Victoria Wheeling W Va
 Martell Family Kentucky Heles B R
 Martha Mlle 53 W 81 New York
 Martin Frank A T Jacks B R
 Martine Carl & Rudolph 457 W 57 New York
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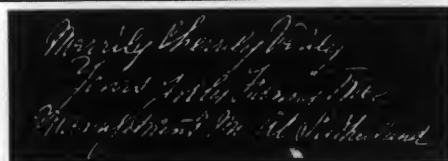
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Peerless Gilbert Ginger Girls B R
Peiris The 161 Westminster av Atlantic City
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Phillips Mondane 4027 Bellevue av Kan City
Phillips Samuel 212 Claason av Brooklyn
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Pieroccos Five Lovemakers B R
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Pollard Gene Casino Girls B R
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Raper John 173 Cole av Dallas
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Raymond Clara 141 Lawrence Brooklyn
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Redner Thomas & Co 972 Hudson av Detroit
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Reed & Earl 235 E 62 Los Angeles
Reeves Al Reeves Beauty Show B R
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Jack Runaway Girls B R
Reid Sisters 45 Broad Elizabeth N Y
Reilly & Rich 3603 Milwaukee av Chicago
Richard Bros 112 E 2 New York
Riley & Ahearn 55 Plant Dayton O
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Ritchie Billy Vanity Fair B R
Ritter & Rovey 49 Billerica Boston
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Sevensia 525 Abel Easton Pa
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Shea Thos Mabel 518 N Main Dayton O
Rheas Al Big Banner Show B R
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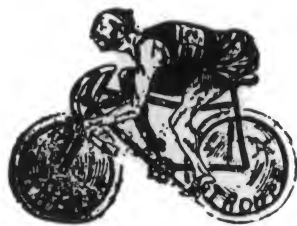
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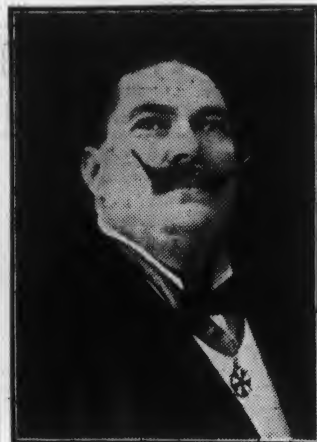
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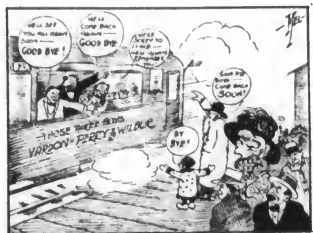
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