

TEN CENTS

# VARIETY

VOL. XXII, NO. 4.

APRIL 1, 1911.

PRICE TEN CENTS.



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Vol. XXII. No. 4.

APRIL 1, 1911.

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## WHITNEY HAS STRAND THEATRE TO RENAME IT THE WHITNEY

**Takes English House The Shuberts Deserted—Charles  
Frohman's Losses in London Said To Have  
Averaged \$200,000 A Year.**

(Special Cable to VARIETY.)

London, March 27.

Fred C. Whitney, who owns the English rights to "The Spring Maid" has taken over the Strand theatre (formerly the Waldorf) and will rename it "The Whitney."

Col. Mapleson, Whitney's English representative, attended to the details. The house will open under the new management with "Baron Trenk" around Coronation time.

The Waldorf was the theatre the Shuberts were possessed of at one time in London, and over which there is still some slight differences between the owners and the Shuberts. The latter closed the house and left, regardless of the lease in existence at the time. The brothers have given the English capital a wide berth ever since.

One of the interesting topics about town the current week is the withdrawal of Charles Frohman from the English production field of theatricals.

It is conservatively estimated that since he entered "the enemy's" country he has averaged a loss there of \$200,000 yearly.

Charles Frohman, personally, was never a popular man in London, not through any personal prejudice, but due entirely to his natural diffidence and refusal to "mix." The average theatrical manager in England is well known about town and mingles with "the smart set." This Frohman never could be persuaded to do, either here or in Europe.

He has steadfastly refused to appear personally in the limelight, refusing always to accede to any overtures leading to his sitting for a photograph.

### EVERY LITTLE THING IS O. K.

Arrangements are being perfected between Al. Counihan and Harry Sommers on the one hand (parties of the first part) and Nat M. Wills on the other mitt (of the second part) by which the comedian will come under the managerial wing of the aforesaid first part parties for a term of years, commencing in the fall, to be starred in a high-class musical comedy.

The only obstacle in the way at the present time is the selection of a suitable vehicle. One will be decided on in the next few days.

A. L. Erlanger has given his official sanction.

### AND ANOTHER NEW THEATRE.

A new legitimate theatre will probably be erected on one of the side streets, within a large-sized stone's throw of Times Square, in time for opening of the next regular season.

The location is almost directly opposite a well known clubhouse. More definite particulars cannot be published at this time without betraying confidences, for the reason that there is a difference of about \$18,000, between the asking and the offered price for the ground.

The proposed theatre will be erected and conducted as a production house by one of the best known firms of theatrical managers closely allied with "the syndicate."

### PICTURES IN K & E CRESCENT.

New Orleans, March 29.

As announced in VARIETY several months ago, the Crescent theatre will play pictures the coming summer.

The Crescent is a Klaw & Erlanger theatre, presenting Stair & Havlin attractions during the regular season.

### HARRISON "COMING BACK."

Chicago, March 29.

Although the theatrical managers here are, as a class, not much interested in politics, there is a strong sentiment in their set in favor of the election once more of Carter Harrison. The mayoralty election occurs next Tuesday. It looks like a "walk-over" for the once invulnerable Carter.

While the matter of Sunday closing is not an issue, theatrical managers fear that if a reform administration gets into power there is a possibility that someone might start something along those lines.

According to "inside information" the Lorimer faction (Republican) will be with Harrison as against Merriman, who is running on the straight Republican ticket. The Roger Sullivan crowd are for Merriman on account of the recent primary fight, which was a bitter one. The United Societies, which represent the saloon interests, comprising the wholesale liquor dealers and saloon keepers, are a unit for Harrison.

The independent republican vote, known as the John Maynard Harlan crowd, is also for Harrison. The business interests on State street will be, always have been and always will be, behind Harrison with campaign contributions.

Merriman is looked upon as a "reformer" of the hypocritical calibre. The combination favoring Harrison will, it is conservatively figured, run up a majority for him between 60,000 and 80,000.

If elected, it will be Harrison's fourth term in the office. He is now called "The man who did come back."

### COMMITTEE THROUGH.

The Registration Committee of the Actors' Fund is no more. Organized a year ago with three members and establishing headquarters with the Fund officers in the Gaiety building, the committee was expected to do much towards collecting the registration fee of one dollar from the new applicants, but it was decided to abandon its work.

### NEW JEROME PLAY.

(Special Cable to VARIETY.)

London, March 29.

J. E. Vedrenne will produce a new play by J. K. Jerome at the Royalty theatre about April 25. It will be called "The Master of Chlivers." Lena Ashwell, Auriol Lee, Edmund G. Wrenn and Leon Quartermaine have been engaged.

### NEW SHOW AT REPUBLIC.

"Rebecca," which has been at the Republic for twenty-six weeks will bring its season to a close April 8. Business at the house during the stay has been good enough to make money, although from casual observation patronage has appeared light. The upper portions of the house have held up the business.

It was strongly reported that Sir Charles Wyndham was to produce "Rebecca" in London during the Coronation, but this seems to be off. There is very little likelihood of the Londoners seeing the piece.

The Republic will remain open until May 6. A new show, the name of which the Belasco management may not know yet will go in for the short interval before the commencement of necessary alterations to widen 42d street.

### NO PROFIT IN DENVER.

Denver, March 29.

The twenty weeks guaranteed by the Shuberts at the Auditorium end next week, when Edward Terry appears there in repertoire. Neither the city, which leased the house to the theatrical managers, nor the managers themselves have realized any profit from the venture.

The Shuberts will have a house here next season. It is now under construction. Capacity will be about 1,200.

### SOMETHING UP BONCI'S SLEEVE.

Alessandro Bonci, the Italian tenor, despite three big offers from European opera houses to sing over there next season, will very likely return to America. It is said he has something big up his sleeve as the result of an offer from a Chicago millionaire.

**THOMPSON'S "RAINBOW" BLOWS.**

Atlantic City, March 29.

It needed but three performances of "Trailing A Rainbow," one in Trenton and two in Atlantic City, to indicate that the best place for it was the storehouse. There it has gone. The show saw the light under the guidance of Frederic Thompson. Outside of the last act, which was the climax and contained a setting equalling that of the "Round Up," it was apparent the producer did not consider the "Rainbow" in proper shape for a permanent showing. It is said that the show will be rewritten and produced next fall. It is also said that the story was akin to Mr. Thompson's experiences and that was why he staged it.

Most of the cast was that of "The Spendrift," which was here on Thursday and Friday. It was planned to close the latter show in Cincinnati on Saturday next, but now it will probably be kept out.

**STARRING LOTTIE WILLIAMS.**

Next season may see Lottie Williams again on the legitimate path, starring in "Salvation Nell," the drama.

**LAWRENCE JOHNSTON**

Not only is this ventriloquist the youngest judge who ever sat before a jury in a municipal court of Idaho, but during his term of four years in office his record shows that the Supreme Court affirmed every judgment taken up on appeal from his jurisdiction, and this fact is a rare compliment to the ventriloquist's ability as a jurist.

matic piece first made known by Mrs. Fliske.

Pat Casey and Lederer & Frazee are arranging for Miss Williams' tour in that show, with very good prospects of finally closing it.

**FOY'S NEW ACT.**

When Eddie Foy returns to vaudeville at the Columbia, Cincinnati, April 9, he will present himself in a new sketch, named "The King and the Jack."

M. S. Bentham, who placed the engagement for Mr. Foy, is offering also to the managers Cecil Lean and Florence Holbrook, now on the road with the "No. 1" company of "Bright Eyes," very shortly to end its season.

**HELEN WARE'S OPENING DATE.**

Helen Ware opens in her new Belasco piece at Atlantic City, Easter Monday.

**BIG BENEFIT AT MET.**

The Theatrical Managers' Association of New York held a meeting Tuesday afternoon, March 28, at Alf. Hayman's office and decided to give a monster show for the benefit of the sufferers of the recent factory fire (New York) at the Metropolitan Opera House, April 10. The theatre has been donated for the occasion by the management.

The managers intend to make it the most colossal bill ever presented for charity in New York, and the list will include everything from grand opera to vaudeville.

The men in charge expect to have no trouble in arranging their bill as famous artists of every description will take part. It is likely the show will run all afternoon and a night show given to make the receipts of great proportions.

The last big benefit of a similar nature at the same place was in aid of the San Francisco homeless, left so by "the quake" there four or five years ago.

The managers to a man heartily endorsed the action of the New York board of aldermen in prohibiting ticket speculating.

**A SHOW SURE.**

Atlantic City, March 29.

George Broadhurst is in town in daily consultation with Charles B. Dillingham, who is here convalescing from his recent illness.

The manager and author have about consummated a deal whereby a libretto will be written by one and produced by the other, aided and abetted, of course, by a complete musical score.

**KING WANTS TO SEE.**

London, March 21.

The king has commanded two gala performances at the Theatre Royal, Drury Lane and His Majesty's. The dates have not been set as yet.

**THE ROBERTS WITH STOCK.**

Portland, Ore., March 29.

Florence Roberts, Theodore Roberts and Thurlow Bergen opened with the Baker Stock Co., Monday, for an engagement of five weeks. The prices have been raised slightly for the engagement.

**ONE COPYRIGHT PERFORMANCE.**

Montreal, March 29.

A copyright performance of "Rock of Ages" was given at His Majesty's theatre this week. Mr. Ross, the author, also wrote "The Rosary." It is understood Ross beat James Halleck Reid to the title. Mr. Reid wrote "To Serve the Cross" and also expected to name his newest play "Rock of Ages."

The local papers in commenting on the incident grew a bit sarcastic about the religious titles, and suggested two or three others that Mr. Reid might use.

**WHITNEY'S SUMMER SHOW.**

Chicago, March 29.

The new show to be produced by B. C. Whitney for a summer run at the Whitney Opera House will be staged by Gus Sohlke.

John Slavin and May Vokes will be in the leading comedy roles.

**EDNA WALLACE RE-ENGAGED.**

Edna Wallace Hopper has been re-engaged as "added attraction" for the Richard Carle company for next season. Carle will travel to the coast with "Jumping Jupiter." About New Year's, he expects to have a new play, written by himself. He will remain under the management of Frazee & Lederer for two years more.

Carle opened Monday night in Waterbury to \$1,331.75. Another illustration of how little effect adverse newspaper criticism has on shows on the road is the fact that Victor Moore is playing to a big week's business at the Grand Opera House, New York.

Frazee & Lederer may star Moore next season in a new piece.

**TAKING CREATION WITH HER.**

Blanche Latell, who created a "rube" part with Douglas Fairbanks in "The Cub," is going into vaudeville, with a "rube" monolog and songs, under the direction of Gene Hughes.

**MISS CROSSMAN'S TRY-OUT.**

Henrietta Crossman will "try out" a new play next week. The name of the show and the place are a secret.

**SON KERMIT—REAL ACTOR.**

Boston, March 29.

Kermit Roosevelt is a real actor. He is cast for one of the leading female roles in this year's musical comedy produced by the Hasty Pudding Club, of Harvard University. The son of the former president will play "Hilda Imogene Pratt," and also appear in one of the choruses as a "guest." It is for three nights only, in Cambridge and Boston, and will then be given for two nights in New York, in the ball room of the Hotel Astor.

**GOING AWAY FOR BIG MONEY.**

Boston, March 29.

Constantino, the tenor, has been engaged to sing at the Opera House in Buenos Ayres, which is owned by the government. He is to receive \$2,000 a performance for forty performances, and will sing the role of John-son, in Puccini's "Girl of the Golden West."

**"SIS HOPKINS" RETIRING.**

Brookton, Mass., March 29.

Rose Melville of "Sis Hopkins" fame, is going to quit the stage at the close of the present season. This is the twelfth season for "Sis" and she has been very successful.

Miss Melville is the wife of Frank E. Minzey. They have a home on Harvon street in this city. Minzey has been leading man for his wife for the past eight seasons. They will both retire to private life and live at their home.

**PLAYS AT COLISEUM.**

Des Moines, March 29.

The report is that the Shubert shows will appear at the Coliseum, now that the Auditorium is no more, having been removed by fire last week.

The Coliseum is one of the largest convention halls in the west, accommodating 8,000.

**TAKE "NATOMA" AND "VADIS."**

Philadelphia, March 29.

Werba & Luescher, the producing managers, have secured two new operas for production next season. They are the Victor Herbert piece, "Natoma," and the operatic "Quo Vadis," both presented in this city by the grand opera company.

In the securing of the playing rights, which Werba & Luescher have in conjunction with Andreas Dippel, the production for each opera is included. "Quo Vadis" will require about 300 people.

It is quite likely that the companies will be sent en tour to offer grand opera to the masses on a two-dollar scale in the legitimate theatres.

**"JUPITER" IN BOSTON.**

Helen May has been engaged by the Frazee-Lederer Co. to replace Marion Alt with "Jumping Jupiter," opening at the Tremont, Boston, next week.

The Carle show, which ended its New York run at the New York theatre rather abruptly, after a highly successful run in Chicago, played

**ELSIE DURAND**

"THE FEMALE CARUSO."  
At present on the Orpheum Circuit.  
This Week (March 27), Denver.

some "one nighters" this week in New England, starting at Waterbury, taking in Worcester, Hartford, Bridgeport, New Bedford and closing at Meriden before going to Boston.

**FAIR PARISIAN COMEDY.**

(Special Cable to VARIETY.)

Paris, April 29.

A comedy, "Gamine," opened at the Renaissance April 24, to fair success.

**GOING TO AUSTRALIA.**

Eleanora di Cisneros, the Brooklyn mezzo-soprano, now with the Chicago Opera Co., will be a member of the company which Mme. Melba is organizing to make a tour of Australia next autumn. This means that she will not be with Andreas Dippel's forces next season.

**ENGLISH SOPRANO SECURED.**

Maggie Teyte, the English soprano, has been secured by Andreas Dippel for the Philadelphia-Chicago Opera Company for next season, beginning her season here early in November.



# BECK AND CONSIDINE ADMIT POSSIBLE INTEREST MERGER

**Two Managers Say They Think It Likely That Orpheum and Sullivan-Considine Circuits May Combine. Beck Gives Conditions Which Must Exist Before He Purchases Hammerstein's.**

In Martin Beck's private office this week, while closeted with John W. Considine and Pat Casey, the two managers expressed to a VARIETY representative that there existed a very live possibility of the Orpheum and Sullivan-Considine circuits becoming joined. Mr. Beck said he made the statement to settle all reports that the S-C circuit might erect itself as opposition to the Orpheum. Mr. Considine coincided with Mr. Beck.

Outside the Orpheum offices it was reported that Messrs. Considine and Beck were awaiting the arrival in New York of Morris Meyerfeld, Jr., president of the Orpheum company. Mr. Meyerfeld is scheduled to reach New York next week. He is said to be coming on for a double purpose. One object of the trip east is for the president to confer with Mr. Beck over the proposed purchase of Hammerstein's Victoria theatre.

When Mr. Beck was asked regarding this, his reply was he would not secure the Victoria or any other New York theatre without E. F. Albee and Percy G. Williams were concerned in the transaction. "Everything is now peaceful, and all we want is peace. I shall do nothing to interfere. We want to be at peace with everyone," said Mr. Beck, and he added, turning toward Mr. Considine, "Isn't that right, John," "It's a fine sentiment," remarked Mr. Considine.

It is understood along Broadway that Mr. Hammerstein set the price for the Victoria ground lease at \$750,000, with an offer from Mr. Beck of \$600,000 cash. The lease has thirteen years to run, with a renewal option.

William Hammerstein, when asked this week, if the deal between Beck and his father was approaching the closing point, replied, "All such talk is 'seditious.'" It is also said that Mr. Beck and "Willie" have held a long talk over the proposed transfer, and the future policy of the theatre.

The usual Hammerstein Roof show, at the \$1.50 scale, will be given upstairs this summer, said the younger Mr. Hammerstein.

May 15 the new Sullivan-Considine Orpheum theatre at Seattle will open, replacing the present Orpheum there, jointly conducted by the S-C and Orpheum circuits. Mr. Beck said he intended taking a party from New York out to the opening on a special car. The new house will seat 2,200.

An Orpheum - Sullivan - Considine coalition is something the managers interested have had in mind a long while.

Oscar Hammerstein will sail for Europe in about ten days. There is small likelihood that he will dispose of his theatre holdings prior to departure.

## ANNIE YEAMANS' WEEK.

Annie Yeamans, who closed with "The Echo" company last Saturday, will play at the Victoria April 10. Alf. Wilton, who secured the engagement, refuses to accept any commission, as he did when she played vaudeville before. Mrs. Yeamans is 75 years old, and in fine health.

## IRWIN RETURNS TO 5TH AVE.

Bob Irwin, formerly resident manager at the Fifth Avenue, returns in charge April 3. After leaving the Fifth Ave., Irwin took charge of the Plaza Music Hall for William Morris, remaining but a short time.

After an extensive trip abroad last summer he returned and opened a theatrical brokerage office. The new concern will continue to do business. Mr. Irwin will hold his connection with it but will not be active in its affairs.

Leon Carpenter tendered his resignation as the Fifth Avenue manager last week, the third of his reign there. Mr. Carpenter came from Philadelphia to assume the position, and made himself very popular at the house. His resignation is said to have been voluntary and wholly unexpected.

## ABOUT "BLACKLIST" PRICES.

Managers of the United Booking Offices and Orpheum Circuits were due to gather Wednesday to talk over the prices set upon "blacklisted acts."

The salary mutually agreed upon between the managers in most cases was that the act had received when last playing for in a United theatre. Several acts were "cut" below their previous figure, while others, it is conceded by several managers, are worth more at present than when playing for them a couple of years ago.

The slowness in bookings, and the declination by numberless "blacklisted" turns of the figure named for them, coupled with the managers' demand for many, led to the meeting, when, it was thought, a compromise price with several of the acts would be effected.

A few "blacklisted" acts have accepted the figure set by the United Orpheum people. Most of these were acts which did not receive a raise when signing with Morris. There were a few exceptions though. One act which secured \$800 weekly on the Morris Circuit signed with the United this week for \$400, the salary it last received on United time.

One "blacklisted" act engaged this week for a local appearance set a higher price upon an out-of-town engagement. A small time riot immediately followed among the United managers. Two out-of-town managers said they would insist that the act play at their theatres, according to their first requests, which would interfere with the New York dates.

A "single" woman appearing at a Broadway vaudeville theatre this week for \$200, demanded an increase for next week, after having been booked for Syracuse. Word was returned to her from the United office that unless she kept the Syracuse engagement at the \$200 figure, all time would be cancelled.

## UNITED OFFICES, "DAFFYDILS."

By Harry and Eva Puck.  
(With acknowledgement to "Tad.")  
If Alonzo did not tell the truth,  
Would Poli?

If Martin Beck isn't baldheaded,  
Would E. F. Albee?

If Alec Fischer is a lemon,  
Why is Jules Ruby?

If Frank Jones is tall,  
Is Arthur Klein?  
(Doc Steiner, please translate.)

If Jenie Jacobs wears eye-glasses,  
Can Pat Casey?

If Pat Casey swears,  
Can Joe Pin-cus?

## BUCKNER CONFESSES.

Arthur Bucker, erstwhile bicyclist, and now schemer extraordinary, met a VARIETY representative Wednesday evening. Both men stopped and regarded each other suspiciously.

Finally Bucker, unable to endure the suspense, exclaimed:  
"I'm behaving myself!"



LOUIS A. SIMON

Next week (April 3) at HAMMERSTEIN'S VICTORIA theatre, New York. LOUIS A. SIMON and his company will appear in "WILD WILLIE WILKINS," a comedy playlet. In the piece Mr. Simon assumes the principal role, that of "Little Willie," a stuttering, limping dude. It is a funny character, as taken by Mr. Simon, who makes the creation extremely ludicrous, but withal highly artistic. The piece is under the direction of EDW. S. KELLER.

## ORPHEUM OPENING AT FARGO.

Fargo, N. D., March 29.

The new Orpheum theatre will open here April 2, with Lee Muckenfuss, manager. The house is a stop on the Orpheum Circuit between Winnipeg and Spokane, but does not prevent the loss of the week caused by traveling between those points.

The new theatre seats 1,000. It was not expected to open for two or three weeks. Mr. Muckenfuss wired the home office Monday he could start this Sunday, and will have a show here by that time.

## MOORE SHOW CHANGES.

Annabelle Whitford will join the "No. 1" "Madam Sherry" company when the Victor Moore show closes this Saturday. Miss Whitford will play "Lulu."

If final negotiations for placing the piece in London are culminated, she will take the role in the production abroad.

Jack Henderson will be with the "Pink Lady." Gertie Vanderbilt has already joined "Marriage a la Carte." The foreign vaudeville time laid out for Henderson and Vanderbilt has been canceled.

After reading these notes, my mother said: "I have a slight idea of the chronological order," it was rendered the return of the first week (March 1900) he is repeating his story of last week at his own theatre in the West end, the ASHLAND, on the West side, where he is tapping the fall.

Miss Anatula, a Cohen & Hart show, which did not reach New York this season, closed here last Saturday.

After that, she rushes to the Hippodrome twice daily.

Theodore Roberts, with "The Confession," was also out of the cast at the Bijou this week. His inability to play his role, forced the author, James Halleck Reed into the breach. Roberts is expected to resume his part next week.

It is reported that Frederic Thompson will revive his musical comedy "Girlies" for a run here this summer. The piece did very well at the Amsterdam, New York, during the hot spell of last year.

The Belasco was dark Monday and Tuesday, owing to the death of Sam Bernard's father. The comedian in "He Came From Milwaukee" is the week's attraction at the house.

Sydney Ainsworth reached the Garrick in time to see the final curtain fall on "The Fortune Hunter." Jack Gardner, Frances Demarest, John Rheinard and Joseph C. Smith of the "Madame Sherry" company, were stalled, but the show played with understudies in the roles.

Annie Russell opened here last night at the Academy of Music in a new play by Bayard Veiller entitled "Gordon Wife." Miss Russell is surrounded by a company, including Charles Waldron, Oswald Yorke and Tommy Tobin.

# VARIETY

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The Camille Trio joined the Bar-num-Bailey show last Saturday.

The Comedy Club's big ball will be held at Terrace Garden, Monday.

Anniversary Week will commence April 10 at the Alhambra.

Mr. and Mrs. J. C. Matthews are the proud parents of a baby daughter, born Tuesday at St. Louis.

"Christmas," having Clara Belle Jerome starred, will start out over the circuits in about a month. It is a Gus Solhke act.

Joe Whitehead and Flo Grierson sail for England the end of April, going over on "spec."

Belleclair Bros. sail in July for a year's booking in England and on the continent.

Belle O'Keefe has joined the Field Bros. and will seek time under Jack Levy's guidance.

Mrs. Gene Hughes has been placed by her husband for the Wilmer & Vincent houses, starting April 3.

Rosie Green will try out a "single" at the benefit at Herald Square Sunday night.

Christy and Willis have been placed for Europe for six weeks by Barney Myers. They open in England July 3.

Helen Lehmann is at Young's Hotel, Atlantic City, recovering from her recent operation.

Mallia and Bart sail April 15 for Brussels to open at the Palais d'Ete April 28.

Melrose, formerly of Kennedy and Melrose, opened as a "single" at the Garrick, Wilmington, this week. Pat Casey is handling.

The Majestic, Columbus, Ga., will shift its bookings, beginning April 10, to Rosalie Muckenfuss in the U. B. O. Family Department.

John and Emma Ray have been placed by Pat Casey to open at the Columbia, Cincinnati, April 2, with the Majestic, Chicago, the following week.

C. W. Ritchie has leased the Majestic, Montgomery, Ala., for twenty weeks, starting April 17, and will install a stock company.

Schrode and Mulvey start return dates on the Orpheum Circuit at Denver this Sunday, booked by Jenie Jacobs of the Pat Casey Agency.

Geo. C. Boniface, who has been ill for a year or more, is in a serious condition. Mr. Boniface's weight is about ninety pounds.

Jimmy Rice was removed to the local hospital at Elizabeth, N. J., Monday. He was playing at Proctor's over there, with Sam Mint.

At the conclusion of the season of "Naughty Marietta," which has a few weeks more to go, Kate Ellmore will return to vaudeville.

Frank Milton and the De Long Sisters are due to open at the Coliseum, London, July 19, placed by the Marinelli New York agency.

Chevalier appeared last Sunday at the Colonial, the first Sabbath he has publicly played since appearing over here.

Enmet Devoy has secured management and will go starring next season in the "dollar-houses" with a piece written by himself.

The shops of the Pennsylvania Railroad at Altoona, Pa., have been closed down and the effect on show business in the city has been most disastrous.

The first of the road companies of "The Spring Maid" will open in Denver Aug. 1. The second company will take to the road around Oct. 1.

Matt Grau, the dramatic agent, returned to his office in the New York theatre building this week, after a week's tussle with the grip.

Ritter and Foster start a two months' continental tour at Nice this month. Dates including stops at Monte Carlo, Marseilles and Paris are included in the tour.

Fletcher Norton has brought suit against his wife, Valeska Suratt, for divorce; also a damage suit against a Mackaye, of Pittsburgh, for \$100,000, alienation of affections.

John Ringling and Leo Masse, of the Marinelli office, left for Chicago Friday to take in the opening of the Ringling Bros.' show at the Coliseum Saturday night.

Mme. Hermann, the widow of Hermann, the Great, has settled in Paris, where she is offering accommodations to Americans in her residence, 26 Rue de Condorcet.

Charles Sabine the producing agent, who was recovering from a severe illness, has suffered a relapse and an operation will have to be performed in order to save his life.

Eddie Darling, of the United Booking Offices, will be in New York Monday, if he leaves Palm Beach (Fla.) this Saturday as expected. Eddie went south for his health.

Emilie Lea, of Emilie Lea and the Two Lucifers has been engaged for the Folies Bergere. The Lucifers will continue in vaudeville with another partner.

Vic Williams returned to New York Monday. Immediately reports we, about that he would shortly be associated with an agency, booking vaudeville acts.

Leona Stephens, soubrette with "The Newly Weds" last season, will play the role, with Leffler-Bratton's new production, "Let George Do It" next season.

Adelaide Mason won the prize for conscientious work and tidiness about the dressing-room, offered by Lew Fields to members of "The Hen-Pecks" at the Broadway.

Howard Potter, the assistant to Loudon Charlton in Carnegie Hall building, is rejoicing over the advent of a little boy into his home in New York.

The Kidd Opera House, Princeton, Ind., was burned to the ground Tuesday. The loss is \$30,000 with very little insurance. The house was built three years ago.

The Astor Players, a newly formed stock company, opened at the New Brunswick Opera House, at New Brunswick, N. J., this week. James Cruze has been engaged for leads.

William Lytell has recruited his musical comedy stock company from New York players and will open at His Majesty's Theatre, in Montreal, Easter Monday.

Sydney Riley, formerly musical director with Lew Fields' "Jolly Bachelors," has been engaged by F. A. Wade as director of the Eastern company of "The Time, the Place and the Girl."

Hilda Meister, who has been singing for several months at the American theatre, Hamilton, and Thos. McGrabb, electrician, did a soft shoe to the parsonage last Saturday and were married. They told their friends after.

The Elks' Lodge of Northampton, Mass., has purchased Cook's theatre which has been playing vaudeville and will remodel it for a club house at the expiration of the present lease which has another year to run.

The combined turns of McMahon and Chappelle and Tim McMahon's "Pullman Porter Maids" will appear at the Alhambra, New York, next week the first "United time" Tim will have played since "the blacklist" quit.

At the opening (March 25) of the Royal Automobile Club of London, probably the most exclusive organization of its kind in the world, almost the entire vaudeville program presented was made up of American acts.

Oswald Yorke, Charles Waldron, John Glendenning, Jos. M. Sparks, Thomas Tobin, Jr., Paul Byron are the male members of the cast engaged by Liebler & Co. to support Annie Russell in her new play, "Gordon's Wife."

The Scener Firdkin Troupe of Russian Dancers has been placed for the summer season with the Forepaugh-Sells show by Charles Bornhaupt. The Daivies Troupe has been booked with the same circus.

Following the defeat of the bill for Sunday closing by the Legislature of Utah, Sullivan-Considine started to rush the work on the building of the new Empress, Salt Lake City, which will be ready for occupancy next Fall.

Joseph Carr, who has managed the Dewey theatre for the past three years, has been installed as manager of the New York. Joseph Baumann is now in charge of the Dewey. Max Weiss is Baumann's assistant.

E. L. Post, owner and manager of Post's Music Hall at Cold Springs, N. Y., closed up his "pop" house for four days this week, owing to the death of his mother-in-law, which occurred suddenly at 9 o'clock last Sunday night.

Despite reports to the contrary, George C. Boniface, Sr., will not be seen in John Cort's production of "The Fox." Hardie Kirkland being engaged this week to replace the former. It is likely another change will be made before the opening next month.

Florenz Ziegfeld, Jr., says that there will be two more "Pink Lady" companies sent on tour next season. One will probably open in Chicago this summer for a run in the Windy City, while the third will not open until next fall.

Robert Cottrell, of the Cottrell-Powell trained animal act, which left March 25 for Chicago to join the Ringling Bros' circus, was painfully injured just before taking the train in Jersey City. A big truck auto ran across his left foot as he was loading his horses at the ferry.

William Engersoll and Julia Booth will head the stock company the H. M. Horkheimer Amusement Co. will install in the Weitting Opera House, Syracuse, N. Y., commencing April 17. The Weitting is a part of the Reis Circuit which has been playing Shubert attractions for the first time this season. "Soldiers of Fortune" has been selected as the initial stock piece.

**WANT AMERICAN NOVELTY.**

Jacques Charles, who will manage the Olympia, Paris, after August 1, arrived in New York last week on the Oceanic. Mr. Charles is making his first visit to this country and will remain here about five weeks, taking in several of the larger eastern towns going as far west as Chicago.

The new Olympia manager has no definite idea about booking. The American trip was planned with the view of returning a big feature to the Paris house for the opening under the new regime.

This is rather an innovation in vaudeville, an European manager coming to America in search of novelties. The shoe has always been on the other foot. American managers have gone to Europe in bunches each season looking for features.

E. Rottenberg, representing Sherek & Braff, the London agents, is in New York, and will remain over here for a short time. Mr. Rottenberg says he is here just to look around.

**TWO VAUDEVILLIANS FOR WOODS**

Harry Fox has contracted to appear in the new Eddie Foy show A. H. Woods will prepare for next season. Rehearsals commence in August. Mr. Fox has canceled his European vaudeville contracts. The Millership Sisters

**MARIE STONE.**

Will, FRANK STAFFORD and CO. in "A HUNTER'S GAME."

Will, after an absence of three months on the Orpheum Circuit, play an engagement of four weeks in New York City, opening Monday, APRIL 3, at the COLONIAL.

are included in the Woods-Fox agreement. The Foy piece will be a musical version of "The Man From Mexico."

Mr. Woods has also signed Geo. Thatcher, the minstrel, to assume a role in "The Littlest Rebel," in which Woods will present the Farnums.

**WALTER'S WAY.**

Monday was the worst day's business recorded at the Savoy since Walter Rosenberg assumed the management of that playhouse. Tuesday Rosenberg purchased a new automobile guaranteed to go eighty miles an hour. There's no telling what Walter would have purchased had business been good.

**"SNAKE OIL" ON BROADWAY.**

On the window of a little half of a store at Broadway and Twenty-ninth street is a sign reading "Diamond Back Snake Oil." Further information says a bottle is fifty cents, and a dozen bottles may be purchased at a cut rate.

During the day there is a "bally-hoo" outside. New Yorkers seem to be steady purchasers, as the outfit has been in the store for two or three weeks now.

"Snake oil," as all countrified citizens who cherish their fireplaces have heard, is almost guaranteed to cure all ills. "Diamond Back Snake Oil" naturally should be much better than plain "Snake Oil." Anyway, it's slippery enough to land on Broadway.

**ANOTHER "MONK" GONE.**

"Alfred, the Great," one of the "monks" which came to light at the time of the craze, died at New Orleans, last week, after an illness of two weeks.

"Alfred" is the third or fourth of the animals to succumb to the American climate.

**PERCY'S LONG WALK.**

San Francisco, March 29.

Percy Denton, well known in vaudeville on both sides of the water, has the latest "freak stunt" for vaudeville. Denton, who bashfully admits having passed through forty-eight summers, intends leaving here Saturday and work his way to New York, accepting engagements in vaudeville or otherwise on the way through. Denton will carry a set of slides as well as a press agent and boom the 1915 World's Fair while going through the country.

A well known hotel proprietor here has arranged a wager to make the trip interesting. The conditions are that Denton must neither beg, borrow nor steal on the way.

Leaving San Francisco the long distance singer will sell his photographs, Mayor McCarthy having promised to purchase the first. The proceeds will take Denton to Oakland, where he will sing the first two nights at a cafe. From Oakland the vaudevillian will proceed south and work his way through Texas.

One firm has presented Denton with two khaki suits, while another has promised to supply the shoes. Denton says he will bill himself as "the man who sang his way from Frisco to New York." Immediately upon his arrival there, Percy will jump right into a Broadway show (which of course sounds easy away out here). The trip is expected to last about three months.

**"IDEAL BILLS" HELD UP.**

The Judge of VARIETY's recent Ideal Bill competition, William Morris, stated this week he had been unable to give his time, as yet, to a selection of those bills to be adjudged the prize winners.

About next week, said Mr. Morris, he thought the selection could be made.

**BRENNAN BILL HEARING.**

Albany, N. Y., March 29.

Owing to the fire at the capital last night, the hearing on the Brennan Bill, with others, has been adjourned for two weeks.

A hearing will be given to-day on the Brennan Bill, which affects the present Agency Law, through amending it. A committee of White Rats is expected; also representatives of the larger agencies in New York. The Rats are opposed to the amended measure.

The Rats retained ex-assemblyman Green to represent them.

**STILL ANOTHER DISAPPOINTMENT**

Herbert Kelcey and Effie Shannon, who have been most unfortunate in their selection of material for vaudeville consumption, this season, are suffering another failure with the new sketch they are "trying out" at Union Hill this week.

Their present vehicle is a one act farce by Grace Livingston Furness entitled "Music in the Air," and has been found to be unsuited to their personalities, more especially that of Mr. Kelcey. As a result it will be withdrawn on Saturday night.

**KEITH, "THE FITTEST."**

Cincinnati, March 29.

In the program of the Columbia theatre this week there appears the usual page announcement of the coming week's attractions. Adorning the centre of the page is a good sized portrait of B. F. Keith with a sub-title underneath which reads as follows: "The survival of the fittest."

**A KOHL HEIR BORN.**

Chicago, March 29.

A son was born to Mr. and Mrs. Charles E. Kohl last Saturday.

**MAUDE LILLIAN BERRI.**

Maude Lillian Berri, whose pictures appear on the front page of this issue, is the bright particular star of "Cupid in Kilts," next week at the Colonial, New York. She is assisted in presenting this clever operetta by Harry Griffiths and her Scotch Laddies. The music and lyrics are by William J. McKenna. Herbert Thompson, one of the best writers of the country furnished the book.

The operetta was produced by the noted stage director Gus Sahlke. There is a carload of special scenic effects used in the act. The stage settings are unusually elaborate and attractive.

One of the most prominent members of the cast of "Cupid in Kilts" is William Cameron. He is one of the bagpipers and his work goes far toward making the act a success.

**ABSOLUTELY NOTHING TO ATTACH**

Chicago, March 29.

Countess De Swirsky, the one who just missed putting one over at Newport last summer, and who also played a week at Hammerstein's, New York, where she didn't come so close (with her "art" dances) ran into attachment proceedings at Princeton, Ind.

When the Princess smilingly told the sheriff she didn't even own the clothes she wore, the sheriff looked at the beads askance—and beat it.

**"TALKING" DOG IN BERLIN.**

Berlin, March 29.

The H. B. Marinelli agency has booked the much discussed "talking dog" for the Berlin Wintergarten, opening April 1 for a month, with an option of three more. The price paid is reported at 12,000 marks a month.

The dog, called "Don," speaks about three words, all in German. The words are said to be fairly distinguishable.

A syndicate of Hamburg bankers control the animal. An enormous quantity of space in the German press has been devoted to the dog.

Paris, March 21.

The talking dog will soon be put to shame. The Marinelli, Paris office, has had offered it a piano-playing goose. Just how the goose manages the instrument is not made known. Now watch out zither-playing fies, saxophone-cows or a mule-cornetist.

**JEANETTE DENARBER**

The Parisian soubrette, engaged for the new Folies Bergère, New York.

**HUGO'S SIDE LINE.**

Hugo Morris is in no hurry to enter the vaudeville agency business. He is not doing bad at his regular side line—pinochle. Hugo cleaned up \$113 the other evening.

**STAFFS CHANGED ABOUT.**

Indianapolis, March 29.

G. A. Showalter, manager of Keith's theatre, Columbus, O., has been transferred to the Grand, here. C. G. Stevens, manager of the Grand, may take charge of the Olympic, Cincinnati. Howard Feigley, treasurer at the Grand, will be manager of the Columbus house.

**"COUNTESS" A CO-RESPONDENT.**

Chicago, March 29.

The "Countess" Leontine, who is at the Wilson avenue theatre, this week, presenting her singing "single" has been named co-respondent in a suit for divorce which has been instituted by Mrs. Florence le Rivier Linder against her husband, the head of a vending machine company with offices in the Marquette building.

The suit was filed in the circuit court Monday. When the Countess learned of it she vamped to the Wellington Hotel, cornered the unlucky Linder and demanded an explanation from him, to the amusement of the guests in the lobby.



# WESTERN WHEEL MANAGERS CLOSE "KENTUCKY BELLES"

## Whallen & Martell Abruptly End the Season for Their Burlesque Show, Account of Poor Business.

Harry Martell's "Kentucky Belles" on the Western Burlesque Wheel are bulletined to close its road season next week. The abrupt termination of the company's tour is causing much talk pro and con. There are some conflicting rumors anent the disbanding so early. Several reports have gained considerable credence along the Rialto.

One is that the show has experienced heavy financial losses on the season and that by closing now, the amount would not reach greater proportions. Another is that there was much dissatisfaction between the members, particularly the principals and the management.

Hearsay has it that Martell will again have the show in the field next season under a new name and with new people.

The facts in the case will probably come out when the show closes next week.

### WEBER SERVED.

The attorneys for L. Lawrence Weber accepted the service of the papers in the action brought by Eastern Burlesque Wheel managers against the members of "The Voting Trust" of the Columbia Amusement Co. The service was accepted late last week, when Mr. Weber returned to New York, called here through the death of a sister.

It was reported early in the week that conferences held between the lawyers for the different factions concerned in the legal matters, were about to end, an agreement having been nearly reached.

At the office of Edward F. Rush this week, it was stated that Mr. Rush might return to New York very shortly. It was also said that his "Bon Tons" Eastern Wheel show would again go out under Rush's direction next season, offers to purchase the franchise not having materialized. A denial has been entered that in the sale of Mr. Rush's interests in various Eastern Wheel enterprises, were twenty shares of Columbia Amusement Co. stock, held by him.

The chief cause of bringing Rush back to New York is said by his representative to be the proposed erection of the new Apollo theatre, on the site to be cleared at 237-241 West 46th street. Building is to commence May 15, with the Apollo Amusement Co. the lessor of the property. Rush is the principal figure in the corporation. It is possible that some other name for the house than "Apollo" will be used—if it is built.

### SPIEGEL'S "WINNING WIDOW."

"A Winning Widow" is the title of a two-act musical piece by Frank Kennedy, which Max Spiegel will put on the "Combination" road next fall, the play having its initial performance at

the Grand Opera House, Philadelphia, Sept. 18. A full season's route has been arranged.

Mr. Spiegel returned Sunday last from a trip to Chicago and Milwaukee where he signed Perla Barthl, formerly prima donna with Whitney's "A Broken Idol" company to sing the principal feminine role with "A Winning Widow."

Sydney Stone, now in the varieties, has been engaged to create a part in the new comedy.

Dave Posner, for years a faithful stand-by around the A. H. Woods offices, has been engaged by Spiegel to look after one of his productions next season.



LINA ABARBANELL

With the original "Mme. Sherry" company.

### ONE-MAN CENSOR COMMITTEE.

The Western Burlesque Wheel has issued its first ultimatum in a desire to improve productions next season. The first order states that all shows must start with an entirely new equipment. This was expected, for with the innovation (for the Western Wheel), of a censor committee most of the shows would be unable to pass muster.

One man only will compose the committee, someone not connected with the Wheel or any show in it, and will be allowed a free hand. No one has been named for the position as yet.

The directors of the Empire Circuit Co. will meet in New York City the second week in April.

### WIESBERG IS MARRIED.

While "The Star and Garter Show" was playing at the Columbia, New York, last week, it became known that Frank Wiesberg, the manager of the organization, had been a Benedict for some time. The manager wedded Eloise Matthews. Mrs. Wiesberg will appear in her husband's new "Star and Garter Show" next season, under her former stage name of Vera Shelby.

### UNCLE JIM FOR GRAND PRES.

James H. Curtin, president of the Empire Booking Co., affiliated with various enterprises, owner of two Western Wheel burlesque shows and a member of more than fifty fraternal orders, and president of the New York lodge of T. M. A. for the past three years, is being boomed for Grand President of the T. M. A. Grand Lodge.

The Curtin campaign committee consists of Harry A. Greene, past president of the New York lodge; Thomas A. Sheehan and Charles Shea. Mr. Curtin's most formidable opponent is James J. Quigley of Memphis.

### DON'T WANT PATERSON.

The Paterson papers have all carried a story that the owners of the Folly theatre property would rebuild on the site and were negotiating with the Columbia Amusement Co., which they expected to take over a lease on the new house.

Sam Scribner, general manager of the Columbia, when spoken to regarding the lease, denied any intention or desire of entering Paterson.

"The property owners may have their own reasons for giving out the story," said Mr. Scribner, "and if it gets them anything they can go as far as they like, but you can deny emphatically that we want any part of the house or Paterson."

A story is also going around that the Western Wheel will lease the rebuilt house. It is said though that the Western, if it decides to continue the town as a spoke, may take another theatre now standing over there. A. M. Bruggemann's Empire is spoken of as the likely one. No one could be found who would admit that Mr. Bruggemann might object. Since Keith-Proctor opened a vaudeville theatre in the city, the Empire hasn't had the police around its box office to regulate any crowds. Even before K-P got there, the police was not bothered.

### TERMS MADE TOO HIGH.

The details looking toward the connection of Pauline Hall as prima donna for Gordon & North, the burlesque managers, were suddenly halted early this week when Miss Hall surprised the firm with a new set of figures for an extended engagement.

The salary Miss Hall set upon her services was \$200, weekly guarantee, and five per cent. of the gross receipts. It was thirty-nine minutes before Cliff Gordon, after reading the terms, could again commence to memorize Aaron Hoffman's newest monolog for him.

### "BIG SHOW" FOR HURTIG.

Joe and Lou Hurtig will probably secure Fred Irwin's "Big Show" franchise for next season. Papers were being drawn to this end early in the week.

"The Majesties," Irwin's other Eastern Wheel Burlesque show, may continue under Mr. Irwin's management. If no likely bidder for the franchise appears before the preliminaries for next season are to start.

### CLOSED FOR ST. PAUL.

St. Paul, March 9.

The Eastern Burlesque Wheel has closed for a theatre in this city. Jack Cook has left the Majestic theatre, and will manage the new house.

Fred Landecker, of Milwaukee, has secured the site and will erect the new Eastern Wheel house.

### HYDE'S SON A MANAGER.

Chicago, March 29.

With the death of William Beebe, the popular manager of the Star and Garter, who passed away March 15, James Hyde, Jr., just out of college, has been given the management of the theatre as a sort of training gallop.



EVA PUCK

Who will become MRS. AARON KESSLER in June, Miss Puck is appearing in vaudeville with her brother, Harry (THE TWO PUCKS).

### CHANGE WHEEL BOOKINGS.

Chicago, March 29.

Beginning with next week there will be a switch in the rotation of the Eastern Wheel movements as far as Chicago is concerned. For next week "The Crackerjacks," now at the Columbia, will swing into the Star and Garter.

There is an entire revision of the usual rotation and although no set plan has been carried out it is believed that this rotation will hold good in the future.

### SUMMER BURLESQUE IN CHICAGO

Chicago, March 29.

It has been announced that "The Bowery Burlesquers" will be the attraction at the Columbia in Chicago for a post-season engagement.

The management has started a heated publicity campaign headlining "Madam X-Cuse Me," as the big feature.

### POLICE CHIEF DECLARES.

Harrisburgh, Pa., March 29.

Chief of Police Zell has declared himself against immoral shows and threatens to take criminal action against any further violations.

"The California Girls," playing the Casino, caused the rumpus. One of the dailies got after the show and brought the attention of the chief to it. The chief says the town will get no further shocks.

**MODERN THEATRE IN JAPAN.**

Paris, March 21.

A modern theatre, for the production of European comedy, is being built in Tokio to be opened in May. The house will be modern in every way.

The actors will enter the stage from the wings, and not commence their speech from the auditorium, as is usual in the islands of the Mikado.

Those who have criticised the use of a platform from the stage to the back of the theatre, at the London Coliseum, in "Sumurun," evidently do not understand that this is real "local color." In a typical Japanese theatre there is always a platform on both sides of the stage, down which the actors come if their part calls for it.

If a man is supposed to arrive from Tokio, for instance, he will enter down one of the platforms, and humorous altercations often take place on these platforms, to the great amusement of the audience. There are dressing rooms in the front of the house for such actors whose roles require this front entrance.

The practice of artists playing roles in the auditorium is frequently seen in revues in France.

**BIG MONEY IN FLYING.**

Joe Curzon, manager of the Curzon Sisters, will go in extensively for the flying game this season. He had one aeroplane in action last summer, and this year expects to add three new machines to his collection.

It looks like a big season for airships, says Mr. Curzon. They will be the feature attractions at all the exhibitions. The game may last for the next two seasons only, but while it is on, there is plenty of money to be gathered.

Mr. Curzon believes that from \$3,000 to \$5,000 a week can be earned by each of his air vessels.

**MARRIED AHEAD OF TIME.**

Chicago, March 29.

"Divorced and Married Again in Less Than a Year" are the headlines in the local papers that are worrying Joseph E. Sullivan, a member of the "Fascinating Widow" company, at the Colonial.

Thursday of last week Sullivan was wedded in Crown Point. Several of his friends discovered the ceremony had been performed and that Mrs. Alvina Reimenschneider, of New York, was the bride.

They congratulated Sullivan, who at first protested they must be mistaken. He finally weakened however and pleaded with his friends to take heed that the daily papers did not get track of the marriage. "For," he continued, "if my former wife finds out there'll be trouble and plenty of it and I may go to jail. I got a divorce less than a year ago and was told it would be contempt of court if I married again before May 25. Can't you see what a mess I'll be in if this gets out?"

Now Joseph is waiting for the thunderclap to come, and is slipping to the theatre at night through the dark-st alleys.

**HILDA SPONG'S NEXT WHIRL.**

Hilda Spong will have another whirl at vaudeville in a one-act play by Grace Heyer, entitled "The Woman Pays," condensed from a three-act drama of that name in which Miss Spong once essayed a starring tour.

Her leading support will be Sheridan Block. Henry Miller is staging the sketch.

Alf. Wilton, Miss Spong's manager, expects the production to be ready for a break-in at Wilmington week April 10.

**SAMMARCO'S FRIENDLY FEELING.**

Mary Garden is listed to give a concert in Carnegie Hall April 3, at which time the famous singer, Sammarco, will appear out of friendship for the former.

**MUSIC CONGRESS IN ROME.**

The International Congress of Music will be held in Rome from April 4 until April 11. The two American delegates, who sailed for the Old Country last week, were A. J. Gantvoort, director of the Cincinnati College of Music, and Oscar G. Sonneck, head of the music section of the Library of Congress.

**SCHEFF SHOW IN ACTION.**

Boston, March 29.

"Mlle. Rosita," with Fritz Scheff in the title role, was presented for the first time Monday night at the Shubert. It is a comic opera. The book and lyrics are by Joseph Herbert, and the music by Victor Herbert.

The audience was large, the curtain calls were many, the plot is not out of the usual, the music is only fair for Victor Herbert, the cast is good and the chorus is well rehearsed and worked well.

Victor Herbert was embraced in full sight of the audience by Fritz Scheff, and it sounded like grand opera at times, as the dialog and lyrics were indistinct.

The plot deals with the experiences of Rosita, the daughter of Artiste Boutonniere, who keeps a flower shop. Rosita has many admirers, the most persistent of which is Comte De Paravante. But his father will not allow him to marry below his station. It is arranged by the Comte, for Philippe, the Marquis de Montreville, to marry Rosita (as he needs the money,) and who must rush off to Algiers to join his regiment, the moment he signs the register. This he does without seeing his bride. He returns at the end of three months to obtain a divorce from Rosita, as per agreement, and finds that she is the woman with whom he is deeply in love and who loves him. In the meantime he has fallen heir to a fortune and wants to carry his wife away. She spurns him at first but yields before it is too late.

Miss Scheff played the role of "Rosita," as she plays all her parts. Emma Janvier was the humorous cynic to perfection. Joseph Herbert was the high-born roue and was true to the character. Miss Steck dances better than she sings. George Graham pleased with his portrayal of the foolish Boni. Mr. de Varny had a small part, but he was perfect in it.

"Mlle. Rosita" was originally named "The Rose Chop," but the name was pruned. The show as it stands needs some pruning, especially in the second act which runs over an hour. If the shears are applied properly "Mlle. Rosita" may be made into a money maker. The Shuberts are responsible for the play.

**THE CAST.**

Aristide Boutonniere.....	Walter Jones
Rosita.....	Fritz Scheff
Angelique Boutonniere.....	Emma Janvier
Marianne.....	Oлга Steck
Philippe, Marquis de Montreville.....	Eugene O'Brien
Lieut. Prosper de Merimes.....	James Norval
Adolphe, Comte de Paravante.....	Joseph Herbert
Boni de Francellas.....	George Graham
Baron Alphonse Castalet.....	C. Morton Horne
Comte Gaston Gerome.....	E. de Varny
Picotée.....	Sidney Taylor

**N. Y. MUSICIANS CLUB.**

The Musicians' Club of New York was formed last week and starts out with a big membership.

Charles T. Ives has been elected temporary treasurer.

The next meeting will be held in Aeolian Hall, Thursday evening, April 6.

The charter list will be kept open up to that date. Members may enter now at the rate of \$10 a year without an admission fee.

Frazee & Lederer may send out Victor Moore in a legitimate play next season.

**SCHILLER STOCK COS.**

With the coming of the spring birds comes a change from the regular legitimate road attractions to summer stock. The Schiller Players, under the direction of the Schiller Amusement Co. will resume their annual engagements in three southern cities next month and the first of May.

The Schiller Players open the Birmingham season at the Bijou there April 17. Another company bearing the same name will inaugurate its season at the Lyric in Atlanta, April 24, and still another Schiller Players' Co. starts the summer at the Granby theatre, Norfolk, May 1.

Clifford Burke, now leading man with William Gillette at the Empire theatre, New York, will play the leads for the Birmingham company. Others will be Marle Grayber, Mabel Griffith, Carey Hastings, John Todd, Forrest Seabury, Willard Dashiell, George M. Carleton, Roy Gordon, Ida Thomas, with Harry Thomas, stage director.

In the Atlanta company will be found Frank Darien, Harry B. Stafford, Rolla Lloyd, Elbert Benson, Dorothy Dalton, Helen Scott and J. H. Doyle, stage director.

Marlon Ruckert, formerly with various Broadway productions, is the leading woman with the Norfolk company. Others are Louis Kimball, Henry Hicks, Harold Kennedy, Lynn Overmann, Isobel O'Madigan, Grace Sidney, J. W. Ashley, W. A. Whitecar, and Cecil Owen, stage director.

The three Schiller companies will offer a repertoire of this season's successes. No musical comedies will be attempted.

Arrangements were completed Tuesday by E. A. Schiller whereby the rights to produce "The House Next Door" (J. E. Dodson's starring piece) east of the Mississippi were secured from Cohan & Harris. It will be presented under the direction of the Schiller Company.



EDNA WALLACE HOPPER  
Playing in "Jumping Jupiter."

**SEASON'S EARLY CLOSINGS.**

St. Louis, March 29.

The legitimate theatres are to make a record for early closing. Already bookings are scarce. French opera and a German production are offered at the Garrick and Shubert (the two Shubert houses) this week.

Though none of the closing dates are announced yet, by the middle of April it is believed will see several theatres dark. That would be a month earlier than usual.

**LEASE OLYMPIC FOR STOCK.**

Cincinnati, March 29.

The P. G. McLean Stock Co. have secured a lease on the Olympic theatre, Cincinnati, from B. F. Keith, and will open April 17 with popular stock.

P. G. McLean will be leading man and Nana Bryant, leading woman. James Fulton, Frank Thomas, Bert Carpenter, Sara Buckner, Lillian De Lesque and Virginia Douglas have been engaged as supporting company.



CHARLOTTE PARRY.

A leading protean player, standing alone as a female character impersonator and quick change artist. Miss Parry is possessed of unusual dramatic ability, and is only rivaled in this respect by such contemporaries as R. A. ROBERTS, the English "Dick Turpin," and HENRI DU VRIES, the eminent Dutch actor.

**LASKY'S SEXTET.**

The six principals engaged for the Folles Bergere for the opening show now in rehearsal are Ethel Levey, Otis Harlan, Ada Lewis, Arthur Lipshin, Laddie Cliffe and Kathleen Clifford.

# INVOLUNTARY "BLACKLIST" RISING THROUGH CONDITIONS

**Acts Playing in Opposition to United Booking Offices  
"Big Time" Liable to Be Barred. Franklin and  
Green Refused Permission to Appear  
at Atlantic City.**

An involuntary "blacklist" may manifest itself in the United Booking Offices. It will be brought about by acts which play "opposition" in towns where a "franchise" of the United is held.

The first name chosen for the list seemed to be Irene Franklin, on Tuesday, when it was stated that Miss Franklin would appear as the feature attraction at the Savoy, Atlantic City, next week, in opposition to the Young's Pier theatre there, which holds the United's franchises.

It was said that Miss Franklin had been notified that if she played the seaside engagement in the opposition theatre, no further United time could be secured by her. Wednesday morning Miss Franklin was engaged to feature the Colonial (New York) program next week.

It was not a certainty Wednesday that Miss Franklin, and her partner, Burt Green, would appear at the Savoy, although Louis Wesley, their representative (and also the manager of the Savoy) stated the act would play his house.

This week at the Savoy, Morris Gest's "Darling of Paris" is the feature. Mr. Gest is one of the owners of the house. His act has played United time, and is now booked for the Orpheum Circuit. It was an unsettled question during the week whether the Orpheum Circuit would uphold the United in any new "blacklist" that might receive a start.

Just what constitutes "opposition" at present in the minds of the United managers, no one in the Offices seems to know. When the matter arises it is left to Sam Hodgdon to determine. Mr. Hodgdon is the general booker and router for the United.

Several managers are active in locating acts playing "small time" houses against them. One of these, Carl Lothrop, has demanded in an instance or so where he found acts appearing at the Miles theatre, Detroit (in opposition to the Temple—booked by Lothrop) that the act be barred from other United time on the ground that it played an "opposition house." That stand was taken by Mr. Lothrop, it was reported (before the "blacklist" was removed) in the case of the Bell Family, engaged and billed for Hammerstein's, New York. The act did not appear there. It was said at the time the cancellation came through Lothrop's protest.

Another objector is the firm of Wilmer & Vincent. They are extremely vigilant in watching the smaller

time houses in towns where theatres of the firm are located.

As far as can be learned, there has been no protest to date entered in the United Offices against any act for appearing in the "small time" theatres of the larger cities, like New York, Philadelphia, Boston, and Chicago. This situation has been settled locally, it has appeared, with the resident manager in power to revise programs.

At the United Offices a VARIETY representative was informed that the Savoy, Atlantic City, was considered in opposition to Young's Pier.

At a meeting of the United managers Tuesday afternoon, Mr. Wesley went before them. He was asked to withdraw Miss Franklin from his program, but refused to do so. For some years Wesley has been the business representative for Franklin and Green. The Colonial booking of Miss Franklin by Percy G. Williams probably induced Mr. Wesley to shift from the stand taken.

Two former "Morris houses" (Fulton, Brooklyn, and Princess, St. Louis) are booking promiscuously. The other "Morris houses" still playing the better grade of shows (American, Chicago) is booked with the consent of the Orpheum Circuit, and through that office.

A VARIETY representative was informed this week that no objection had been entered by any one against the policy pursued by the first named two theatres, nor the bookings placed in either. The Fulton is not far from Percy G. Williams' Orpheum, while the Princess has been considered a competing house with the Columbia, St. Louis (Orpheum Circuit bookings). It was said at the same time that the Fulton would likely change to a picture policy within a short time, while an immediate change at the Princess is contemplated. William Morris is understood to have a twenty per cent. interest in the Fulton. The Princess is managed and solely directed by Dan Fishell.

St. Louis, March 29.

The Princess will switch from William Morris, Inc., to Sullivan-Considine vaudeville, Sunday, April 2, the parting of the ways with Dan S. Fishell having been reached early this week. The new bookings may be only for a month, as it is planned to close the season May 1. Nothing after has been settled upon.

Plans to produce shows probably will go over till fall as the Fishell Amusement Co. will have its hands full with Chester Park, Cincinnati, and Delmar, St. Louis, this summer.

Business at the Princess increased since the popular prices were inaugurated several weeks ago.

MAY BE AT NEW THEATRE.

Boston, March 29.

The production of "Hippolytus," by Margaret Anglin, at the Tremont theatre, last Friday afternoon, was voted a huge success. Several New York managers were present at the performance. It is reported that George Tyler, of Liebler & Co., had made arrangements with Miss Anglin for the production of the Julia Ward Howe play, with Miss Anglin in the role of "Phaedra" at the New Theatre, in New York.

The play was given for one performance and the proceeds are for the Julia Ward Howe Memorial Fund.

**FIXING "FLX-IT."**

Philadelphia, March 29.

The Norworth-Bayes piece, "Little Miss Fix-It," now playing its second and final week at the Chestnut Street Opera House, is being fixed over for

**TROUBLES OF ITALIAN OPERA CO.**

New Orleans, March 29.

The troubles of Raymond Sarnella's Italian Opera Company, stranded in this city, are to be aired in the Civil Court. Caesar Estrada, of Guayaquil, Ecuador, has filed a petition in which he represents that Raymond Sarnella not only refuses to comply with the terms of a contract which the petitioner entered into with him, but refuses to return \$7,000 which Estrada advanced him under the terms of the contract. In the light of which facts he prays for a judgment against Sarnella in that amount, and asks for a writ of attachment commanding the civil sheriff to seize and attach the property of Sarnella.

It is shown in the petition that Estrada entered into a contract with Sarnella, Feb. 22, 1911, whereby Sarnella agreed, in Havana, to take his Italian troupe from the Cuban capital to the



**CLARICE VANCE**

THE SOUTHERN SINGER

Who opens at the Orpheum Theatre, Spokane, Sunday, April 2; Seattle Orpheum, April 10; Portland Orpheum April 17; Orpheum Circuit, etc.

the New York opening next week. A new character has been added to fill the role of the mythical "Billy," which Miss Bayes refers to all through the piece. J. A. Curtis opened in the part Monday night.

May Buckley will replace Grace Field in the role of "Marjorie," and to add a bit of Broadway atmosphere, four show girls will replace those now playing the suffragettes. The "atmosphere" will be Alys Belga, Estelle Perry, Mona Triest and Vivian Rushmore.

**VICTORIA SHOW GOING ON.**

Montreal, March 29.

Vesta Victoria made her first appearance in Montreal Monday, and will remain for the week. So far the English singer and her show have drawn good business.

Miss Victoria is booked through to the Coast.

Miss Victoria will appear at the Princess, Toronto, all of next week.

**VAUDEVILLE TWICE-MONTHLY.**

March 30, the inmates at Wards Island had a vaudeville treat. Acts in New York gave the show.

Vaudeville for the inmates is to be a fortnightly event hereafter, under the direction of Dominick Buckley, Charles Wishin, Louis Pincus and Frank Jones.

city of Guatemala to give performances at a fixed sum. This, in consideration of Estrada paying to Sarnella in advance \$4,000 in cash and \$3,300 for railroad and steamship fares from Havana to Guatemala.

It was agreed that the troupe should leave Havana on the boat, March 7, 1911, but through the fault and negligence of Sarnella, the troupe missed the boat, and sailed to New Orleans preparatory to embarking for Guatemala.

Estrada shows he advanced \$3,700 to Sarnella and subsequently tendered the balance of \$300. He has also paid in railroad and steamship fares \$3,300. Estrada declares he is still desirous of having Sarnella carry out his agreement as he has a contract with the Guatemalan Government to present on opera troupe there not later than April 14, but that Sarnella refuses to live up to his contract.

The Italians have been giving benefit performances at the French Opera House for living expenses.

**MANAGER MISSING.**

Cincinnati, March 29.

Manager George E. Nixon, of the Sun theatre, has been missing since Sunday. He left the theatre that night. Foul play is feared. Nixon had \$100 with him when he disappeared.

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, March 21.

It is rumored that Albert Callar, who has recovered the lease of the Casino de Paris, is trying to interest Sir Edward Moss in the hall. No decision has been taken by the English director, but the matter is to be placed before his board in London.

Paul de Saint Marcel has taken the Concert European (a well known concert) where he intends to mount revues and vaudeville as previously given here. A new revue is being rehearsed at the Moulin Rouge. Norman French opened in the present show at this hall, March 17. G. J. Bremond has resigned from the agency which bears his name, and Henri Hennecart is now in charge. Bremond expects to join another large agency in Paris, as secretary.

The Syndicate of music hall managers of France held a special meeting at the Folles Bergere, March 11, when the question of the control of agencies, as proposed by the artists' syndicates, was discussed. Clement Bannel, president of the managers' union, was in the chair; Marius Combes, director of the Etoile Palace, as secretary, has been charged to submit the managers' views to the framers of the proposed law.

Wilford Barber, trick cyclist, having paid a deposit of \$482, for a Santos Dumont aeroplane, which was to cost \$1,500 and delivered in nine weeks, sued the maker for the return of his money and \$100 damages after waiting six months. He explained to the court that the indemnity asked was for an engagement which he had cancelled at Magdeburg in order to be free to learn to handle the aeroplane, and the Court has upheld his contentions, allowing Barber the full amount.

The Olympia has made quite a feature of L. Gaumont's "Talking" film, and gave it the place of honor in the new program presented 16th. Among other items on the program is a very poor sketch "L'Hypnotiseur," played by its author, Paul Franck, and Marguerite Deval. It is trivial all through: quite a "femon" for the Olympia, and an abuse of Mme. Deval's talent. The sketch "Divorces" (New Acts) is much better. Another new turn is Blanche de Paunac's "Tableaux d'Art," a creditable show of "living pictures" suitable for "small time." H. B. Marinelli discovered this act in a fair at Calais. It equals many others of the kind which would disclaim such humble beginnings. La Sylphe, having succeeded in getting released for the present from her London engagements, remains in her Egyptian pantomime act "Nitokris." The Easter program of the Olympia is not yet decided, and it may yet take the form of the New York "Follies" production, previously mentioned in VARIETY.

In the revue due at the Femina theatre, early in April, which has been written by Rip and Bousbuet, it is rumored that some fun will be made by the authors concerning the recent duels, of which Rip was one of the victims. This revue writer is credited with saying that P. L. Flers is his master with the rapier, but he can show him how to handle the pen. Perhaps further proof of the pen being mightier than the sword.

Mistinguett who claimed damages to the extent of \$1,930 from the Folies Marigny, for not being billed properly, was granted \$100 by the court. Mistinguett (whose name in private life is Jeanne Bourgeois) was engaged to play in last summer's revue at \$1,022 a month. It was stipulated in her contract that no artist was to be billed above her. She did not complain until Max Dearly was brought in to strengthen the show. Then her name appeared in second largest type, hence the suit. The manager of the Opera Comique, asked to testify, said he did not consider that the value of an artist was measured by the position a name occupied on the program or by the size of the letters on the bill. Coquelin's name appeared last on the bills at the Comedie Francaise for many years, still he was "the great Coquelin."



MARIA HEDLICKA.

## A \$20 REPEATER.

Lafayette, Ind., March 29.

A wandering son of leisure, styling himself the "Millionaire Tramp," opened a lecturing engagement at the Family Theatre last week, but was closed unexpectedly. The tramp (who claimed to be an old pal of Jack London's, is fighting "white slavery," and is strong on prison reforms) was booked for a "split" at \$20. As a draw he was a "flivver."

In his talk he said he had been arrested 160 times. He only talked one afternoon and night, and was then closed.

## MILLIE'S VAIN "WIGGLE."

Chicago, March 29.

Millie De Leon, "The Girl in Blue," tried a little wiggle at the Alhambra, Chicago, last week that she couldn't get away with.

The "Blue One" was attached by an installment jeweler for \$500. Millie was in a rage when she went to draw her salary.

She rushed out upon the stage and injected pathos into her appeal to the audience. "I am a poor, hard-working girl," cried Millie, "who has wiggled twice daily all week for your amusement and edification, and now, now, when the management has all the wiggles I had, they refuse to pay me my salary."

Who could resist such an appeal? No one, except a hard-hearted policeman, who hustled Millie out of the theatre and quieted the sympathetic audience.

New Orleans, March 29.

Lew Rose, who used to prate of the wonders of Millie DeLeon's displacement of the anatomy for the delectation and edification of burlesque audiences, is managing a "small time" vaudeville theatre in Florida.

## GRIFF ON "PAN" TIME.

Griff starts an engagement of eleven weeks over the Pantages Circuit April 3. The time may be extended for the full circuit, if the English juggler can postpone dates at home.

Griff will not be assisted by his son (George) on the trip, the boy having been placed in an art school to develop unusual talents which he has displayed with the brush.

## SEVERAL WEEKS OF OPERA.

Philadelphia, March 29.

Philadelphia is to have a spring season of opera at the Chestnut Street Opera House. The Aborn English Grand Opera Company will open there April 24 for a stay of several weeks. There will be a stationary chorus and orchestra here, while the principals will be exchanged from week to week among companies playing at Boston, Brooklyn, Baltimore and Washington. Prices will range from 25 cents to \$1.

## GLENN'S BALLAD IDEA.

From Greenville, Texas, came a ballad to Charles K. Harris last week. Glenn B. Thompson, of the Texan town, wrote it. Glenn said in his letter that it is a poem and the title, "Miss Bedella Has a Beau." Glenn also said he thought it could be set to music.

Mr. Harris read the ballad, then agreed it could be set to music, but only on the condition that Glenn sticks to the cotton business exclusively hereafter.

Anyway, here's the "poem":  
Bedella has a Beau which everybody ought to know,  
And he is sweet, you can bet by the time of his set;  
For it is now twelve o'clock and no sounds of adieu.  
Bedella has reigned supreme as the community queen  
For quite a long spell and boasts she can turn them down  
With this heirloom frown, and that she is losing her  
Prestige can be readily seen.  
Says she to her beau, "Less take a little stroll and  
Listen to the lonesome cows mow 'Heigh he bl ho ho ho'."

## AGENT FINED \$25.

In the Special Session Court Monday, Walter R. Anderson pleaded guilty to a charge of conducting an agency without a license. He was fined \$25.

The complaint was made by Inspector Whelan of License Commissioner Robinson's office. The specific charge was that Anderson, who has an office at 5 West 38th street, had secured an engagement in New Jersey for an organist, charging \$10 for a registration fee, and ten per cent. of the amount of salary, \$45.

## SUES CHICAGO PAPER.

Chicago, March 29.

Elita West and Jennie Sunshine, of the Gardner, West and Sunshine Trio, injured several weeks ago by a piece of coping falling from the Tribune Building at the corner of Dearborn and Madison streets, have instituted damage suits against the paper.

Miss West, who was rather severely injured by being struck on the shoulder, is asking for \$25,000. A like sum is wanted by Miss Sunshine, whose leg was lacerated. S. L. & Fred Lowenthal represent the claimants.

## PARTNER IN BASEBALL DEAL.

Chicago, March 29.

H. H. Frazee has secured the purchase of all outstanding stock in the Cort theatre here, as announced in VARIETY two weeks ago. He now owns sixty per cent. of the stock with John Cort and "Sport" Herman each holding twenty per cent.

When Frazee assumes the management of the Boston National League Baseball Club, through purchase of the franchise, his theatrical partner, George W. Lederer, will be financially interested in the enterprise.

## "COPY" CAUSES CANCELLATION.

It is claimed that the act known as "Dooley's Metropolitan Minstrels" is a "copy act," in title and material. If Bart McHugh of Philadelphia, who owns the Metropolitan Minstrels, said this week he would consult with David J. Rabilly, a Philadelphia attorney with a view of starting legal proceedings which would cause (Miss) Ray Dooley to change the title and act, if that is possible.

The Metropolitan Minstrels was engaged for the Temple theatres, Detroit and Rochester, through Carl Lothrop, to open at the former house April 17. This week McHugh was informed that through the engagement of "Dooley's Metropolitan Minstrels" at the Miles Theatre, Detroit, where they are heavily billed, the contract for his act in both of the Lothrop towns was canceled.

McHugh is reported to have proposed that his act play under another name in Detroit, resuming its own title in Rochester, but Lothrop would not listen to it.

## "EVERYWOMAN" TRAVESTY.

Gus Hill has authorized Wm. H. Lytell to write a one-act burlesque on Walter Brown's "Everywoman," now running at the Herald Square, New York.

The burlesque will be presented as a feature of "The Midnight Maidens" next season.



# "SMALL TIME" AGENCIES TRYING TO AMALGAMATE

**Bookers of "Small Time" Vaudeville All Over the Country Maneuvering to Gain Affiliations for Added Strength**

All kinds of stories and reports were circulating this week of various "deals" between "small time" agencies, which would add strength to either by a combination of the whole, if effected.

The maneuverings toward this end included agents in the middle and far west. It is said that the Sheedy agency, New York, Joe Wood, New York, Walter Plimmer, New York, Taylor & Kaufman, Philadelphia, Bart McHugh, Philadelphia, Nixon-Nirdlinger, Philadelphia, E. J. Fischer, Chicago, W. F. Keefe (Theatre Booking Corporation), Chicago, and Bert Levey, San Francisco, besides others in Boston, Pittsburg and St. Louis, were all in communication, one with another to bring out of the chaos of the "small time," an orderly line up against the future expected combined forces of either the United Booking Offices Family Department and the Loew Circuit, or the Family Department and the Fox Circuit.

In the calculations, the Fox people were looked to first. It appears to be accepted that the Loew agency will remain by itself. There was no desire as far as could be learned for an affiliation with that agency on the part of the principal "small timers" outside. While Fox was thought extremely desirable, fear was also expressed that were Fox "let in," he might secure control of any combination he entered.

At the William Fox booking office this week, Edward F. Kealey, the Fox circuit booking manager, stated that no deal of any kind was in contemplation by Mr. Fox, who had held no communication with any one regarding a connection. The office, Mr. Kealey said, had received a number of letters suggesting that a connection be made, but none had received the serious consideration of Mr. Fox.

Marcus Loew said this week he saw no immediate conflict in the "small time" and trusted that there would be none, as the Loew Circuit had always sought a peaceful course; did not wish to oppose any other house, believing there was no money in opposition, and hoped no one would oppose them. "But if driven to a fight" said Mr. Loew, "we shall then go right to it in the hardest way we know how."

It was also said by Mr. Loew that while he knew of no general vaudeville combination in prospect just at the present time, he thought that would ultimately arrive. Asked to set a time, Mr. Loew would not venture a date, but admitted that August 1, next, seemed reasonable for any such combination to be consummated by.

Up to Wednesday no confirmation had been received from Chicago of

the affiliation Alex. Pantages said when here last week he thought would be effected between himself and the Theatre Booking Corporation there, with Chas. H. Dourick also in it. Mr. Pantages stated just before leaving New York he expected to close the deal (if closed at all) upon reaching Chicago from New York.

The Pantages Circuit office in New York is not routing acts to open at the Miles theatre, Detroit, as would be the case were that circuit booking with the T. B. C., which has the Miles houses.

Experienced "small time" agents claim that to corral a large circuit of "small timers" for booking purposes is wasted labor.

One of the best versed of the agents handling the smaller time said to a VARIETY representative:

"You may have 100 houses to-night, and you won't know how many are still booked by you to-morrow morning. There are so many things to be attended to, and each must receive personal attention, even to correspondence. The average small time manager is never sure of himself even, so how can the agent be certain of holding him?"

## AT \$5 AND \$10.

San Francisco, March 29.

The latest mode of vaudeville booking has been adopted by the management of the National, who recently leased the house from the S.-C. circuit to offer pictures and vaudeville at five cents a look. Up to last week the National had been running new pictures every day with an act or two, changing the latter semi-weekly. The Garrick, a few blocks away, advertised first run pictures and an illustrated singer. The crowd just naturally passed right by the National to see the Garrick show.

However, the National's manager hadn't come all the way from Vallejo to lease a lemon and part with his bank roll. He accordingly notified Mrs. Ella Weston to follow the scheme of the film exchange and send new actors every day, first run actors preferred, but in case of a rush any kind would do.

The order called for three "singles" daily, except on Sunday, Wednesday and Saturday, when two "singles" and a "double" should be sent along.

The salary limit was placed at \$5 for "singles" and \$10 for "doubles." The day's work consists of five shows, and with commission deducted the actor received \$4.75, just eighty-five cents less than a union bricklayer.

"April Showers" with Sam Reed, opens at the Hudson, Union Hill, N. J., next week.

## WELLS-S-O SOUTHERN HOUSES.

New Orleans, March 29.

Ernest Young, who is associated with Sullivan-Considine, has effected a combination with Jake Wells for a vaudeville circuit in the principal cities of the south. According to Young a corporation is being formed with Wells and himself as the moving spirits, which will present Sullivan-Considine vaudeville in eight southern cities. To a VARIETY representative Young said:

"The same shows we put on in Memphis will be presented in Evansville, Little Rock, Chattanooga, Knoxville, Nashville, Calro and Louisville. Later on we may take in other cities. We have practically perfected all arrangements in all these cities. The house to be erected in Memphis will be one of the finest of its kind in the country."



ELENOR JENNINGS.

## FOX OUT FOR ANOTHER.

William Fox is about to close a deal for the lease of another legitimate house in the heart of the theatrical district. The piece at present playing there is about to "take to the road," at which time it is scheduled for Fox to inaugurate "junior vaudeville and daylight pictures" at the playhouse.

## "POP" IN SYRACUSE ALHAMBRA.

Syracuse, N. Y., March 29.

The largest auditorium in Syracuse (The Alhambra), will start a "pop" picture house May 1.

Next August or September, according to George F. Wright, who claims to hold the lease, the Alhambra will become an Eastern Burlesque Wheel playhouse. Mr. Wright is treasurer of the Albany Film Co., which is to supply the "pop" show.

The Alhambra has been rented for balls and prize fights during past years. It will take a large amount of money to remodel the big place into anything resembling a theatre.

At the offices of the Columbia Amusement Co. (Eastern Wheel) Wednesday Sam A. Scribner, the general manager, informed a VARIETY representative that the report of a Syracuse house for the Wheel was all new news to him.

Bob Watson of Watson and Dwyer was married to May Bernard, St. Patrick's Day in New York.

## STOCK WAVE HITS CHICAGO.

Chicago, March 29.

The star of "small time" seems to have reached its zenith in Chicago and is now on the wane. Within the last two weeks several of the "small timers" have switched their policy to that of stock, and the return received in the box office has already led several other managers to decide that from now on stock is the thing.

Chicago has had three stock houses of the larger sort for the past year. They are the Imperial on the West side, the College on the North side and the Marlowe on the South side. In addition there are four houses (Haymarket, Crown, National and Globe) playing combinations where the bill changes weekly. There are also several other stock houses of the smaller variety, the most successful of which would seem to be the Le Grande, on the North side.

These houses, according to a conservative estimate, are playing to about 9,000 patrons each week. Sinner's (a former "small time" also) on the North side, inaugurated a stock policy last Monday. From the present outlook it would seem as though the management had a winner. There are already two others scheduled to flop within the next fortnight (the Julian and Crystal), both catering to North-siders.

The Crystal is a Jones, Linick & Schaeffer house and has been playing "pop" vaudeville and pictures booked through the Frank Q. Doyle office. This house will start with stock April 10. The Julian is owned and managed by J. G. Conderman. It has been booked through the Chicago Morris office. During the week Manager Conderman issued a statement he would inaugurate stock at his house for a period of eight weeks beginning April 17. He stated further he was simply trying a short season of the "30 actors for 30 cents" policy so as to determine what he would use the house for next season. The initial attraction at the Julian is announced as "Paid in Full."

As against these three houses switching to stock there is but one new house to open with "pop" vaudeville, the Parkway, located at North Clark street and Diversey boulevard. This house is within five blocks of the Julian and will open April 17, with bookings through the W. V. M. A.

## 3 LEGITS TURN OVER.

Chicago, March 29.

J. C. Matthews has added three houses to the string that he is booking through the Pantages offices. The new houses are situated in Dayton, Columbus, and Logansport. The Dayton and Columbus houses are the Victoria and New Southern respectively, leased by Knapp & Bash.

The Logansport house is the Nelson, controlled by Kaufmann. All three have been playing legitimate attractions. The former two will open April 10 with vaudeville, and the latter will inaugurate a like policy a week later. They will play four acts and pictures, splitting weekly.

Jack Hazzard may return to vaudeville. M. S. Bentham is out for time.

**"SPECS" WORKING BY CONSENT.**

Supreme Court Justice Newburger in Special Term, Part II, Tuesday, held that the ordinance passed by the Board of Aldermen prohibiting ticket speculating in the streets was valid and not a violation of anybody's constitutional rights. This decision was handed down in the test case brought on behalf of John B. Lange, who was held by a magistrate and released under a writ of habeas corpus. Dismissing the writ the court said:

"It must be held that the ordinance complained of was within the powers of the Board of Aldermen, and that the arrest of the defendant was justified." Proceeding further Justice Newburger said:

"It is apparent that the control of the streets, and the adoption of reasonable regulations as to traffic thereon, and the use of the sidewalks by foot passengers, is within the powers of the Board of Aldermen of this city.

"The ordinance is not unreasonable, oppressive or in contravention of common right. Broadway is an important thoroughfare, it is crowded at all hours, and the effect of selling tickets on the sidewalk might be to collect crowds and thus to interfere with the use of the sidewalks by the public and lead to disorder. Nor does the ordinance deprive any citizen of the right of earning his livelihood in a lawful manner, as is contended by the petitioner.

"It simply prohibits the party from selling tickets on the streets in front of any licensed theatre or place of amusement. He may sell his tickets in any store, office, and to any person, but not on the street in front of a licensed theatre."

The speculators are operating as heretofore for the time being, under an agreement between the Corporation Counsel and their attorney for two reasons. Their attorney, Louis Marshall, complained that the speculators had invested large sums of money in advance for the tickets on hand and an abrupt termination of activities would entail serious and unnecessary financial loss to them. It has also been agreed that the operation of the new ordinance will not be put into effect until a decision has been rendered in the case of the Fifth Avenue omnibuses, which was brought to question the right of the Board of Aldermen to order the withdrawal of all advertising signs from the 'buses.

Maurice B. Kirby, a well known newspaper man, playwright and theatrical advance agent, died Monday night at a private sanitarium on West 63d street, as a result of a fall on the stairs of the 96th street Subway station Thursday (March 23). Kirby was found unconscious at the foot of the stairs and taken to the J. Hood Wright Hospital with a fractured skull. As soon as Henry W. Savage, in whose employ Kirby has been for the past three years, heard of the accident, he had the victim transferred to a private hospital and everything possible was done to make things easy. He never rallied. The deceased was born in Washington and graduated from Georgetown university. He leaves a widow and one child.

**MANAGERS TAKE IN RINGLINGS.**

The Vaudeville Managers' Protective Association held two meetings this week. The first was a conference by the board of directors, who met Tuesday afternoon in the Long Acre building. The meeting adjourned at 7 p. m.

A general meeting of the members was held yesterday (Thursday), when the Ringling Brothers were admitted to membership. Other circus owners and managers will become members, it was said, giving the association a representation in vaudeville, musical comedy, burlesque, and among the tented organizations. At the meeting last week the Eastern and Western Burlesque Wheels became of membership, through representation. Sam A. Scribner appears for the Eastern Wheel; Herman Fehr for the Western.

It was decided by the directors to issue a statement in the form of an advertisement, to appear in the theatrical papers. The statement is to be prepared, and will probably list all the members, with the houses or shows under their control. It was also resolved that the board of directors should be increased in number.

The commencement of a "black-list" to contain the names of all artists who "walk out" of a theatre was somewhat amplified in its intent by the decision to insert a clause in all contracts issued by a member of the V. M. P. A. to the effect that a willful breach of contract by the artist will carry with it an automatic cancellation of all other contracts which may have been issued to the artist or act by Association members.

A printed circular is to be gotten up, and placed in the dressing rooms of all theatres which the Association represents. The circular will advise as to the purposes of the Association. It is to be very plain and explicit in its language, it is said.



MABEL CAREW.

E. B. Chadsey, a pioneer in the moving picture show business died suddenly at Los Angeles last week. The deceased was interested in various picture enterprises which extended from New York to Kansas City. He is survived by a widow, who will assume charge of his affairs for the present.

**SELLS OUT FOR \$50,000.**

Seattle, March 27.

Peter Geurtz, resident manager of the Odeon and Lyceum theatres, in Alaska, and a heavy stockholder in the People's Amusement Co. of Portland, has sold all his theatrical holdings. \$50,000 is the reported amount received for his Amusement Co. shares. Geurtz intends opening the largest picture theatre in the Northwest at Portland.

**TRYING OUT STOCK.**

Montreal, March 29.

Clark Brown, general manager of the Canadian circuit of first class vaudeville houses, has decided upon an experiment of stock for two of the theatres. The stock policy has not before been attempted.

The Dominion, Ottawa, starts April 24; Orpheum, Montreal, May 1. "The Girl of the Golden West" will be the initial stock production at each house.

**SALARY TIME SKIPPED.**

Philadelphia, March 29.

H. Bart McHugh, the vaudeville agent of this city, has instituted legal proceedings against George Pins, manager of the Family theatre, Chester, Pa., to recover salaries due several acts booked there last week.

It is charged that Pins decamped last Saturday night taking with him the receipts. He paid all the house employes, but left no salaries for the acts then playing.

The acts losing were Higgins, Phelps and Kelly Co.; Morgan Brothers; Bond and Barton. The first named act played the full week and received part of the money due them.

**ON AND OFF WITH BOOKINGS.**

Philadelphia, March 29.

The Moving Picture Company's bookings have flopped again. This is growing into a habit, but it is expected that some sort of an arrangement will be made soon so that the managers of the Victoria, Palace, Great Northern and Auditorium will know where the acts are coming from.

Joe Schenck furnished the acts this week from the Loew office, excepting at the Auditorium, but it was announced Tuesday that Bart McHugh would again handle the bookings beginning next week. It is said there was some sort of a hitch over the arrangements which took the bookings from McHugh to Loew.

General Manager Brock has withdrawn his resignation and will remain with the M. P. Co. in the same capacity.

Myrtle Selwyn has been granted a divorce by the Circuit Court of Illinois from her husband, Chas. H. Edler.

The mother of Mrs. W. E. Whittle, wife of the ventriloquist, died at Oldham, England, March 8.

The mother of Dave Wallace (of the Banjophlends, died last week at Bensonhurst.

John Flood, of the Four Floods, died at Waterbury, Ct., recently following an operation. The body was taken to Muskegon, Mich., for interment.

**WINTER GARDEN'S EXPENSIVE.**

The new Winter Garden will have to play to big business to return the investment. It has a salary list aggregating \$13,000 a week, embracing such figures as the following:

Kitty Gordon, \$1,000 (commencing Feb. 1); Mizzi Hajos, \$350 (also commencing that date); Dazie, \$500 (and assuming the salary of her assistants), Josephine Jacoby, \$500; Tortajada, \$400 (she returns in a week to Europe); Ray Cox, Dorothy Jardon, Harry Fisher, Edgar Atchison Ely and Stella Mayhew, Al Jolson and Jean Alwyn draw between them \$2,600 weekly. A number of the chorus or "show girls" are receiving \$50, \$60 and \$75 a week. Including the Sunday night concerts the house can hold between \$27,000 and \$28,000 a week, at the present scale of prices.

Some radical changes are in course of making at the Winter Garden—that is with the entertainment provided. The Chinese opera which opens the show is to be withdrawn; Tortajada will "sleep in the valley, by request," and one or two other features will drop out of the bill. This will necessitate the addition of some new turns. It is the policy of the management to keep constantly adding new stars from the vaudeville and musical comedy firmament. Harry Fox and the Millership Sisters may go in the bill. All acts are to play from four to eight weeks. Al Jolson has engaged passage to Europe, sailing May 31.

There is said to be a feeling of anything but cordiality between the Shuberts and Lew Fields, due to Fields' withdrawal from the new Winter Garden enterprise. Ordinarily Fields was to be heavily interested, and, according to the story, Felix Isman, who is the financial mainstay of the Fields end, failed to produce. Fields seemed to think that the Shuberts should have carried him, but the Shuberts could not quite see it in that light. When the time came for casting the new piece at the "continental musical hall," the management felt that the services of George Monroe would be desirable, and endeavored to transfer him from Lew Fields' direction. Fields refused, and Monroe remained loyal.

Ray Cox is temporarily out of the Winter Garden production. She retired Sunday night, and underwent an operation on her throat Monday morning. A slight growth was removed from her vocal chords, which was of a formation rare in medicine.

Writing of her disability Miss Cox said: "I have not uttered a sound since the operation and may not for another twenty-four hours. Can you fancy the joy that reigns in the bosom of my family?"

Miss Cox expects to return to the cast next week, but will leave the heavier portion of her specialty work alone for a while.

Harry Marpole, aged 52, formerly business agent of the I. A. T. S. E., died at his home in Philadelphia. He was buried there and the stage hands of every theatre in that city were represented and sent floral pieces. The deceased was employed at the National theatre.

London, March 21.

"The Mad Pierrot," the new Alhambra Ballet, was produced last week and serves to introduce to London an American danseuse in Bessie Clayton who scored a most pronounced success in the title role. The new divertissement is rather thin in plot, but is replete with beautiful dresses, and scenery, quite up to Alhambra traditions, whilst Miss Clayton is a fantastic toe dancer of a very high order, and was the recipient of a well merited ovation. The piece should be in for quite a long run.

All roads led to Leicester Square last Thursday afternoon and the Empire was at the utmost capacity. Close upon \$9,000 was the total amount subscribed, and a magnificent program was submitted, the following amongst others appearing during the afternoon: Dudley Hardy, Rene Bull, Cecil Aldin, John Hassall, G. P. Huntley, Harry Grattan, Barry Lupino, Harry Lauder, Connie Ediss, Phyllis Dare, Maurice Farkoa, Edmund Payne, Farren Soutar, Geo. Grossmith, Jr., M'dlle Kysasht, etc. Special features of the program were the "Pre-Historic Music Hall," and the company of "The Chocolate Soldier." It was the testimonial matinee to the late and very popular Henry Hitchin, manager of the Empire for many years.

London Theatres of Varieties was mulcted Saturday last to the tune of \$800 for producing stage plays at the London Palladium without a license, the plays in question being "The Forum Scene" from "Julius Caesar," played by Lewis Waller, and "Carmen" by the Beecham Opera Company.

Adele Ritchie, the well-known American musical comedy star, has been engaged by Alfred Butt to open at the Palace (London), Easter.

George Ali, the animal impersonator, after a phenomenal pantomime success in Glasgow, opened at the Palladium last week in "Papa's Day Off," creating an excellent impression.

Carlton, the card manipulator, opened at the Palace Monday, and has also arranged to produce his new illusion "The Inquisition" at the Birmingham Hippodrome, April 3.

Cecilia Loftus has had to forego her engagement last week at the Coliseum, owing to a severe cold. Jen Latona and Osea Mara deputized.

Sir Charles Wyndham cabled one hundred guineas (\$525) from Gibraltar for a stall for the Hitchin matinee.

Harry Lauder made his first appearance in a hall this year at the Tivoli last week and had a great reception. He is singing three new songs: "The Scotch Errand Boy," "Just Like Bein' at Home" and "Roamin' in the Gloamin'."

Frank MacNaghten, managing director of the Macnaghten circuit, has arranged to take over the Albert Theatre, Brighouse, and will run pictures

# LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE.

JAMES W. TATE, Representative.

TOM CASE, Correspondent

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

and a vaudeville show from May 1 to August 14.

Evelyn Millard, the famous West End actress, opened at the Palace on Monday in "Madame Butterfly."

Carl Hertz, the illusionist, has concluded his successful engagement at the Empire Saturday and opened at the King's theatre, Edinburgh, Monday, where he produced a new illusion named "The Harem Skirt." Following the Edinburgh engagement, Mr. Hertz goes on tour for several weeks with his own combination.

The Grand Order of Water Rats has this year arranged for a fancy dress

the matter will end here remains to be seen.

"Die Nihilistin," a highly sensational "Grand Guignol" drama, was produced at the London Pavilion last week and was well received. Herr Spontelli, who played the hunchback in "Sumurun," is assisted by Mlle. Saint Oretta, a clever mimetic actress, who scored a fine personal success.

John Wainwright, a very highly esteemed member of the theatrical profession, died last week in Manchester. The deceased, who was 73 years of age, leaves two sons and two daughters.



How managers in England bill MIDDLETON AND SPELLMEYER. The above photo was taken in Liverpool, where they were held over a second week. MIDDLETON AND SPELLMEYER will return to England next year, going from there to Africa and Australia.

and costume ball, in lieu of the customary evening dress function. The dance will take place at the Trocadero (Balmoral Rooms) April 4.

Heeley and Meeley sail for the United States April 29.

The Clarke Family left for America Saturday.

R. G. Knowles is back in town after a successful visit in South Africa. He says the variety world there is much improved since his last visit and things all round are much better. Marie Lloyd made a big hit out there, so Mr. Knowles informs us, and he had to follow her. R. G. has gone to Paris for a fortnight's holiday with his wife, preparatory to opening at Liverpool April 3.

Frank Parker, the stage manager at the Palladium (late of the Hippodrome), has been replaced by the Holborn Empire's stage manager (W. Whitmore), consequent, we are given to understand, upon his refusal to go to Lewisham to superintend "Arcadia," which he originally helped to produce at the Palladium. Whether

magical effects. The piece was very well received and has been booked up to July at nearly all the principal towns in England.

Roland Burleigh has been booked by Ernest Edelsten for South Africa, under the management of Fred Moullot. He sails per the S.S. Kinfaun's Castle, March 25 and opens at Cape Town April 17.

Seymour Hicks revived "The Hampton Club" Monday at the Hippodrome, and next Monday produces "The Winner," a sporting sketch.

Herbert Darnley has engaged Annie Hughes to sustain the title role in his sketch, "Meg o' the Alley."

Tom Case.

## BARUCH "ROSENKAVALIER."

Richard Baruch, head of the Hugo Baruch company of costumers and scenic makers, who landed for the first time in this country four weeks ago and is now enjoying a pleasure jaunt on the Pacific Coast, will return to New York Easter Monday (April 17). Accompanied by the Baruch representatives in the New York offices he will leave for Berlin where a special conference of the Baruch Brothers will be held regarding the proposed announcement of an important move on the part of that foreign firm.

The Baruch company landed the contract to furnish the costumes and scenery for the new American production of Richard Strauss' work, "Rosenkavalier," which will be ready for stage presentation sometime before next October. F. C. Whitney, who paid \$62,500 advance royalties on the piece on both sides, will produce the play during Coronation Week in London. The Baruch Brothers will also furnish the costumes and scenery for the London production.

Arthur Hempel, one of the variety agents whose license was refused recently by the London County Council, and who appealed against the decision, has decided not to proceed with the appeal.

Happy Fanny Fields has been compelled to cancel her trip to America for the time being through a sudden nervous breakdown of a rather serious nature, and it will probably be some little time before she can resume work.

Edmund Lockwood, the much respected actor and manager, died at Herne Hill last week after a long and painful illness. The deceased was a P. M. of the Yorick and Eccentric Lodges, and was also a very prominent member of the Touring Managers' Association.

Horace Goldin started out in a new role last week when he produced at the Theatre Royal, Chatham, a dramatic and illusionary play, entitled "The Tiger or the Pretender," in which Goldin takes a prominent part. The play is beautifully staged, and there are some excellent electrical and



NORA BAYES and JACK NORWORTH in "Little Miss Fix-It."

# CIRCUS NEWS

## RINGLING SHOW IN JERSEY CITY

After the Barnum-Bailey circus leaves the Madison Square Garden the nearest to the metropolis another Ringling show will land will be May 17, when the Ringling Bros' Circus reaches far enough east to make Jersey City. May 27 that circus will be at Boston (for the week), and the same week the Barnum-Bailey bunch will stop at St. Louis. May 1 the B.-B. starts across Pennsylvania on the way west.

The Sells-Floto circus, the third of the Ringling shows, will likely surprise "opposition" camps by its movements this summer. A few weeks already have been laid out for it in the east. It is possible that the Sells-Floto end of the trio may hit Plainfield, N. J., about June 15, for the nearest chance the New Yorkers will have of viewing it.

"The Double Loop-the-Loop" will be the big feature with Sells-Floto this year. Last week the Ringlings settled the damage action caused during the lamented stay of the Sells-Floto circus at Manhattan Field (New York) last summer. The Ringlings thought the Sells-Floto show couldn't lose money on any stand, until the outfit struck that water-sogged lot. In consequence, there will be no Ringling show experiment under canvas in New York this season.

"The Big Show" at the Garden did not open very strongly. For the first night (March 23) no "paper" was given out, excepting press seats. The second night's attendance was somewhat under the opening crowd, due, perhaps, to the scanty favorable comment the circus received in the criticisms of the dailies.

Last Friday Herbert (the Frogman) took a bad fall off his pedestal while contortioning, and was obliged to keep out of the show. The opening night the Gerry Society agents looked the entire list of performers over, issuing summonses for all acts which seemed to have a child under sixteen working in it.

## "101" IN NEW ARENA.

Boston, March 29.

"101 Ranch," Wild West, will be the opening attraction at the new Boston Arena which throws its doors open for the first time April 8.

The Wild West show will remain at the large pavilion, which seats 8,000, for eight days. A novelty horse show will follow the Ranch outfit into the enclosure. Creature and Band will be at the Arena for the Summer.

## ALL NEW CANVAS.

The Cole and Rice R. R. Shows will open April 22. The opening stand has not been decided upon as yet, but will be in the vicinity of Geneva, N. Y., the Winter quarters.

J. D. Harrison will be in charge of the side show and concert; Bert Rickman heads the commissary department, and the band will be under the direction of R. G. Grady. The show will be supplied with entirely new canvas throughout.

## COL. CODY IN TOWN.

Rehearsals for the Two Bills road season will be held at Trenton April 10. Everybody has responded to the call, including Col. W. F. Cody (Buffalo Bill), who has come from his mines in Arizona to resume his farewell tour. He will stop at the Hoffman House, New York, until the show opens, April 17, at Washington.

George Connors departed this week for the Pine Ridge Agency to take charge of Chief Iron Tail and 100 Ogalalla Sioux Indians, who will be carried with the Two Bills show this season. They will be brought east at once.

The report that Harry L. Clarence, with the Bills last year, would again be official announcer is incorrect. Capt. P. J. Visser will act in that capacity this year.

## USING LITTLE PAPER.

Chicago, March 29.

The billing for the Ringling Show, opening at the Coliseum on Saturday, has been confined mostly to banner and stretcher work within the confines of the city. The circus people have used no stands or locations in the congested parts of the town, and in the outlying sections they have had their own billers at work on the dead walls and a few independent stands.

Guy Steele and Harry Lindley are working up the interest through the newspapers and got a corking showing during the past week. The Sunday papers fell particularly hard for their "dope."

The program of the Ringling show will contain the names of:

**RIDERS:** Four Hodkins; Cottrell-Powell; Ernest Percy and Charles Clark; Josephine Clark; Three Duttons; Emma Stokney; Emma Donovan; Lola Mitchell; Amy Milvo; Florence Harris; Ida Delno; Inez Bell and Cella Vortuna.

**AERIALISTS:** Clarkons (3); Alex Troupe (5); Georgia Troupe (5); Delno Family (3); Flying Wards; Aerial Smiths; Madame George; Ida Abreu; Atoyde Sisters.

**EQUILIBRISTS:** Marguerite and Hanley; The Two Arthurs; Myazee; Aerial Atoyde and Son; The Atoydes.

**COMEDY ACROBATS:** The Atoydes; Prossit Trio; Mario Trio; Rice-Bell and Baldwin; WIRE: Miss Ortiz; J. Milare; Claude Rodde.

**ACROBATS:** Bonacetti Family (5); Florenz Family (6); Heras Family (5); Castellion Troupe (7); and Abreu Troupe (6).

**JUGGLERS:** Manella-Marmitz; Five Juggling Normans; Davis Troupe (6).

**CLOWNS:** Spader Johnson; Jim Spricks; George Hartzell; Leslie E. Wyngon; John Slater; Charles Velling; John Tripp; Arnt Angstad; Roy McDonald; Carl Luster; Nemo; Fred Stelling; Thomas Roberts; Al Mince; Anderson Brothers; Two Milvov; Carl and Beattie; Al White; Max Heller; Jules Turnage; Chas. A. Smith; Ed. Ward; Three Deltorrells.

Others are: The Pilla Family (11); Alfred Loyd and Toney; Schuman Horae (12); Dimitro's Horae; Samok, comedy act; Frank Schadel; Professor Emery's baby elephants and three herds of "telephoning" elephants.

## PERU THE FIRST TOWN.

Chicago, March 29.

Peru, Indiana, has been decided upon as the opening town for the coming season of the Hagenback-Wallace Shows. The date at present is set for April 22.

## KEEP CHILDREN OUT

Montreal, March 29.

The legislature has passed a bill prohibiting children under the age of fifteen admittance to picture theatres unless accompanied by an adult. The bill covers the Province of Quebec only, and will take effect immediately.

## SHOWS NEXT WEEK.

### NEW YORK.

"ALMA, WHERE DO YOU LIVE?"—Weber's (25th week).  
 "AS A MAN THINKS"—John Mason—Nagelmach (10th week).  
 "BABY MINE"—Daily's (35th week).  
 "BARNUM & BAILEY'S CIRCUS"—Madison Square Garden (2d week).  
 "BEVERLY OF GRAUSTARK"—West End (1st week).  
 "CHANTECLER"—Maude Adams—Knickerbocker (11th week).  
 "EVERYBODY"—Herald Square (6th week).  
 "EXCURSION"—Met. (1st week).  
 "GET RICH QUICK WALLINGFORD"—Catharine's (32d week).  
 "GRAND OPERA"—Metropolitan (21st week).  
 "GRAND OPERA (English)"—Majestic (7th week).  
 "THE BE HANGED IF I DO"—William Collier—Comedy (19th week).  
 "LITTLE MISS FIN-IT"—Bayes and Norworth—Globe (1st week).  
 "MILDER HOLLAND"—Garden (3d week).  
 "MRS. BUMPSTEAD LEIGH"—Mrs. Plake—Lyceum (1st week).  
 "NAUGHTY MARIETTA"—Manhattan Opera House (1st week).  
 "NOBODY'S WIDOW"—Blanche Bates—Hudson's (20th week).  
 "OVER NIGHT"—Hackett's (14th week).  
 "PLAYS IN GERMAN"—Irving Place.  
 "POMANDER WALK"—Wallack's (16th week).  
 "REBECCA OF SUNNYBROOK FARMS"—Republic (27th week).  
 "REPERTOIRE"—New.  
 "SHERLOCK HOLMES"—William Gillette—Empire (1st week).  
 "SPECTACLE"—Hippodrome (31st week).  
 "STOCK"—Academy.  
 "SPOONER STOCK"—Metropolitan (6th week).  
 "THAIS"—Criterion (4th week).  
 "THE BALKAN PRINCESS"—Casino (19th week).  
 "THE BOSS"—Astor (10th week).  
 "THE CONFESSION"—Belasco's (27th week).  
 "THE DEEP PURPLE"—Lyric (13th week).  
 "THE DOLLAR PRINCESS"—Grand Opera House.  
 "THE EASIEST WAY"—Frances Starr—Garlick (1st week).  
 "THE GAMBLERS"—Maxine Elliott's (25th week).  
 "THE HENPECKS"—Broadway (9th week).  
 "THE PINK LADY"—New Amsterdam (11th week).  
 "THE SINGING MAID"—Liberty (15th week).  
 "VARIETY"—Winter Garden (3d week).

### CHICAGO.

"THE SINS OF THE FATHER"—Thomas E. Lyon—Princess (2d week).  
 "THE RETURN OF PETER GRIMM"—David Warfield—Blackstone (11th week).  
 "DISRAELI"—George Albee—Grand Opera House (9th week).  
 "GET RICH QUICK WALLINGFORD"—Olympic (19th week).  
 "THE GIRL I LOVE"—La Salle (10th week).  
 "MAGGIE PEPPER"—Illinois (11th week).  
 "THE FASCINATING WIDOW"—Julian Eltinge—Colonial (6th week).  
 "THE GIRL OF THE GOLDEN WEST"—Imperial.  
 "THE GIRL IN THE TAXI"—Carter De Haven—Chicago Opera House (1st week).  
 "SMITH"—John Drew—Powers (1st week).  
 "MONEYMOON TRAIL"—Haymarket.  
 "THE COW AND THE MOON"—National.  
 "GETTING A POLISH"—May Irwin—McVickers (1st week).  
 "LOVE AND POLITICS"—Fort (1st week).

### PHILADELPHIA.

"RAFFLES"—Kyrie Bellow—Broad.  
 "THE ARCADIAN"—Cheatnut St. O. H.  
 "THE FORTUNE HUNTER"—Garlick.  
 "WALNUT"—No announcement.  
 "ALIAS JIMMY VALENTINE"—Adelphi.  
 "THE CITY"—Lyric.  
 "MADAME SIERRY"—Forrest.  
 "STOCK (Orpheum Players)"—Cheatnut St.  
 "THE THIEF"—Grand Opera House.  
 "HAPPY BOODLES"—National.  
 "POLLY, THE CLOWN MODEL"—Hart's.  
 "DUMONT'S MINSTRELS (Stock)"—Eleventh St. O. H.  
 "THOMASHEFSKY'S YIDDISH STOCK CO."—Arch St.

### BOSTON.

"THE COMMITTEE"—Clark (4th week).  
 "JUMPING JUPITER"—Richard Carter—Tremont (1st week).  
 "MILIE ROSITA"—Fritz Schaff—Shubert.  
 "THE GIRL FROM RECTOIRS"—Globe (2d week).  
 "THE GIRL IN THE TRAIN"—Frank Doolan—Colonial (2d week).  
 "TWO WOMEN"—Mrs. Leslie Carter—Majestic (2d week).  
 "A FOOL THERE WAS"—Robert Hilliard—Boston (1st week).

### DENVER.

EDWARD TERRY (Repertoire)—Auditorium.  
 "THE GIRL IN THE TAXI"—Broadway.  
 "THE GENTLEMAN FROM MISSISSIPPI"—Taber Grand.

### NEW ORLEANS.

"THREE TWINS"—Tulane.  
 "THE PARADISE OF MAHOMET"—Tulane.  
 "BROWSTERS MILLIONS"—Crescent.

### ST. LOUIS.

SHAKESPEARIAN REPERTOIRE (Sothern and Marlowe)—Shubert.  
 "THE STRANGER"—Wilton Lackaye—Olympic.  
 "PASSING OF THE THIRD FLOOR BACK"—Forbes Robertson—Garlick.  
 "HOWE PICTURES"—Century.  
 "AT THE MERCY OF TIBERIUS"—American.

"THE MINISTER'S SWEETHEART"—Havilah.  
 "GISMONDA"—McDowell and Trocette—Imperial.  
 "BROADWAY GAIETY GIRLS"—Standard.  
 "QUEENS OF BOHEMIA"—Gaiety.

### CINCINNATI.

"GORDON'S WIFE"—Ann R. Lyric (1st time).  
 "THE SPENDTHRIFT"—Grand (1st time).  
 "HIS LAST DOLLAR"—Walton.  
 "THE GIRL AND THE TRAMP"—Heuck's.  
 "ROLLICKERS"—People's.  
 "THE BEAUTY TRIST"—Standard.

### CLEVELAND.

"THE COUNTRY BOY"—Opera House.  
 "BABY MINE"—Colonial.  
 "CAMEO KIRBY"—Lyceum.  
 "HOLDEN STOCK CO."—Cleveland.

### ATLANTIC CITY.

"THE GAY MATADOR"—Apollo (3-4).  
 "BLACK PATRI"—Apollo (5-6).  
 "WHERE THE TRAIL DIVIDES"—(Robert Edison)—Apollo (7-8).

### SEATTLE.

"THE DAWN OF A TOMORROW"—Moore.  
 "DREAM CITY"—Grand.

### SAN FRANCISCO.

"MARRIAGE OF KITTY"—Alcazar.  
 "LILLIES NIGHTMARE"—(Marie Dressler)—Savoy.  
 "RUTH ST. DENIS"—Columbia.  
 "PRINCESS"—Dark.

### TORONTO.

BERTHA KALICH—Royal Alexandra.  
 VESTA VICTORIA & CO.—Princess.  
 "MRS. WIGGS OF THE CABBAGE PATCH"—Grand.  
 "QUEENS OF JAIDIN DE PARIS"—Gayety.  
 "TIGER LILIES"—Star.

### INDIANAPOLIS.

"MADAME X"—Shubert-Murat.  
 RUSSIAN SYMPHONY ORCHESTRA—English (3).  
 "THE HOUSE THAT JACK BUILT"—(local)—English (4-5).  
 "THE OLD TOWN"—(Montgomery & Stone)—English (6-8).  
 "AT CHERRY CREEK"—Park (3-5).  
 "JAMES BOYS IN MISSOURI"—Park (6-8).  
 "MEN AND WOMEN"—(Stock)—Majestic.  
 "THE DREAMLANDS"—Empire.

## BILLS NEXT WEEK

### NEW YORK.

COLONIAL	BRONX
Irene Franklin	Dustin Farnum & Co.
Maude Lillian Berri & Co.	Chadwick Trio
Frank Stafford & Co.	Gaston & Coverdale
Rooney & Bent	Chas & Fanny Van
Klein Bros & Brennan	The Hamilins
Marshall Montgomery	Mack & Orth
Lee Lloyd	(Others to bill.)
Louise Stickney's Circus	GRAND OPERA
Arab Troupe	"Top of the World Dancers"
Orpheum	Jack Wilson Trio
Cressy & Dayne	Charlotte Parry & Co.
Kealey's Animated Toys	Barnes & Crawford
Conlin, Steele & Carr	Mario Fenton
Jere Grady & Co.	Marselles
Little Billie	Deiro
"High Life in Jail"	Hammerstein's
"Vassar Girls"	Halle & Austin
Bixley & Fink	"School Boys and Girls"
ALHAMBRA	Lois Simon & Co.
Moore & Littlefield	"Cheyenne Days"
Paul Dickey & Co.	Brice & King
McMahon & Chapelle	Exposition Four
Howard & North	"Kumby Bend"
Ricard & Loneragan	Ferrari & Co.
Billy Dillon	Alva York
Marie & Billy Hart	Flavia Arcaro
Carson Bros	Cooper & Robinson
Hathaway's Monkeys	Irving Jones
	Hubert DeVaux
	The Sanfords
	Daly & Vancan

### NEW ORLEANS.

Imperial Russian  
 "Bachelors"  
 Dancers  
 Fred Singer  
 Meyers, Warren & Lyons

### CINCINNATI.

COLUMBIA  
 The Rays  
 Geo Greene  
 Cushman & St. George

### ST. LOUIS.

COLUMBIA  
 "Song Revue"  
 Harlan Knight & Co.  
 Farnum & Clark Sisters

### INDIANAPOLIS.

GRAND OPERA HOUSE  
 Cook & Lorenz  
 Chas E Evans & Co.  
 De Haven Sextet  
 Julius Tanner

## "THE BOSS" MAY COME OUT.

"The Boss," with Holbrook Blinn, will probably be withdrawn from the Astor theatre shortly—in fact, as soon as a new attraction can be secured.



# GETTING A START IN VAUDEVILLE

By J. A. MURPHY.

Applestock, Ore., March 28.

Dear Ed:—

When we landed here we found quite a lot of mail waiting for us and in one letter were notified the remaining houses on this tour had decided to book in with another circuit, consequently all dates were off after this week.

I also got a letter from mother saying she hoped I was saving my money as father thought he would like to raise chickens, and could get a good place by making a first payment of \$500. McPhatter got a very confidential letter from The Eatam Orchard Co. offering him a choice apple orchard of forty acres for \$600 an acre. The rest of the mail was from diamond merchants, bungalow builders, cold cream firms, photographers and boarding house keepers. One dealer in surgical appliances sent us an illustrated catalog and price list of crutches and artificial limbs. A large picture on the front page showed a bicycle rider using two of the guaranteed aluminum legs, and the accompanying testimonial stated they were the longest and best legs he had ever used.

The cancellation of our time made the situation look serious to me but McPhatter didn't worry at all. He said we were likely to "amalgamate" with another job most any time and it was no use to worry until our week was up. I wired to a Frisco agency. "All time open. Can you place us?" They wired an answer, "Send route for next four weeks."

Late in the week, a nervous fussy little man came back in the dressing room and talked more in five minutes than any one I ever met. He told us his name was Malcom Gltner, proprietor of four musical comedies, three on the coast and one in New York. He wanted to strengthen one of his shows before taking it east, and if we wanted to sign for our specialty and a couple of parts for sixty weeks we could do business right away. He wanted us for sixty weeks or not at all as he did not want to be bothered changing people. Most of his people had been with him seven years. He had his own car and it was just like a family. As soon as he played a few more weeks he would ship the show right through to New York for a summer run at the New Theatre. He said the house manager had told him our salary, it was very reasonable. He would pay us the same figure with our board and transportation and raise us ten dollars every season. Report for rehearsal to-morrow, 10.30, at the Tarpau'in theatre and be ready to leave with him Sunday night. He said good evening and vanished before we could say any thing. McPhatter said we would go and look the troupe over any how.

Neiccom Pyker.

The George Bonhair Troupe, risley performers, have been booked for the Hippodrome for next season, with the understanding that they are not to play New York prior to that engagement.

# HERE'S BILLY GOULD

By William Gould.

St. Paul March 27.

Alice Lloyd has left a lasting impression on the vaudeville-going public of the Northwest.

Ad Weigast is picking out soft ones these days; that's why he bars Jim Thornton.

**Society Note.**—John Patterson West spilled radium all over his dress suit the other evening.

There are some people who would go to a first-class tailor if he would put the label on the outside of the coat.

Can't we blame anything on to the extra session of Congress?

**Brotherly Love**—A small time turn talking about a big time act.

A newspaper in Minneapolis said I was the theatrical olive of vaudeville. I don't know whether I should be pleased or perturbed. (P. S.—All of we newspaper men use the word "perturbed" when we want to say "angry.")

Sidney Grant is getting the vaudeville fever. (A week in Des Moines or Sioux City will cure him.)

Hear from a very reliable source (Kid Broad) that the picture machine companies are going to start a war between the U. S. and Japan.

It is very hard to get heat in our new up-to-date hotels. (That's why they are called "fireproof.")

I could tell the St. Paul laundries where to have their washing done.

St. Paul was a city when Maud Ryan played Little Eva. (And that's going back some.)

In the east the railroad depots are beautiful and the trains are awful. In the west the trains are beautiful and the depots are awful.

It is almost an invitation for a fight in the west to say that you are from New York.

E. Bohm, who "travels," sells goods and knows some actors, stopped off here yesterday just to hear the overture.

Forbes Robertson told me one on a cockney property man that he carried. The company had to jump from San Francisco to Chicago in five days. The cockney said: "No blooming wonder Columbus discovered America. It's so bally large I don't see how he could miss it."

# DIED BEFORE ENGAGEMENT.

Chicago, March 29.

Chester I. Fisher, manager of the Crystal, Milwaukee, died of pneumonia March 13, just two weeks previous to the date set for the formal announcement of his engagement to Myrtle Victorine.

# "THE SKIRT" SAYS

SPEAKING OF WOMEN, MOSTLY.

The affections of a manager go through as many changes as the seasons, that is, when the manager is found who wears his heart upon his sleeve at all times. The latest heart somersault along Broadway is now spoken of as by a musical comedy manager, who, in forgetfulness of his delight of last season (now "on the road") has found a newer affinity in a show nearer at home. And thus it goes, for while the absent one may continue "to run the performance" in blissful ignorance of the fall from grace, when travelling shall have returned her to New York, the thud of the drop will carry with it the always bitter sting of the girl forgot. May the new flame profit by the history of her predecessors.



The Latest Mode in Hair Dressing, the Present Vogue in Paris.

A well known theatrical manager who has been paying heavy alimony for the past two years, was called on the phone Tuesday by his ex-wife. She asked him if he would accommodate her by sending her weekly allowance on that day, though it wasn't due until Saturday, for the reason that she was hard pressed by an importunate creditor. Not wishing to appear antagonistic and "for the sake of old times" (as the lady put it), he sent the money promptly by a messenger. Half an hour later she called him up again. "I just got your money," she said, "and I want to tell you that I am married again—thought I might as well stick you for another week's alimony. Tee-hee!"

The second matinee of "Lola" at the Lyceum last week was attended by as distinguished a coterie of notables as has attended any playhouse this season. Mme. Gaski, looking like a sister of the beautiful young lady beside her—her daughter, Miss Tauscher—was in one box, while Amelia Bingham graced another, decked in a white broadcloth suit and wearing white furs. In the lobby stood Hedwig Relcher talking to Martha Morton in earnest fashion about a play the lady dean of dramatists will map out for her while abroad. Kate Jordan was reloading over the fact that Hamilton Revelle will do a one-act play of hers at the Palace in

London and Harriet Ford and Grace Elliston sat so far front they had to stand up and use lorgnettes to see who was in the house. Janet Beecher sat modestly in the last row with her sister Olive Wyndham. Among the other interesting people present were Hilda Spong, Charles Cherry, Emma Frohman, Mlle. Manhattan, Alan Dale and his daughter, and Marguerite Clarke.

Pedestrians who frequent Riverside Drive between Eightieth street and Grant's Tomb have become accustomed to seeing a distinguished looking gray-haired lady spending several hours daily in leading a pet dog up and down the drive. Her eyes have a far away look and the corners of her mouth are drawn down with sadness, but when she says an affectionate word or two to the little animal who looks up worshipfully into her eyes, the tones of the voice sound strangely familiar. Time may have dealt harshly with Ada Rehan in most things, but he has passed that lovely voice by.

It may not be known but Henry Miller and Chauncey Olcott are staunch friends. In fact all of Olcott's productions are staged by Miller, and when they are both playing in the same town Mr. and Mrs. Olcott are either the guests or the hosts of Mr. Miller. At a little luncheon Mr. Miller gave to the Olcotts at the Ritz-Carlton recently the other guests were Mr. and Mrs. Adolph Klaubner and Mrs. Rida Johnson Young.



(MISS) SYDNEY SHIELDS.

A player from the "legitimate" now in vaudeville, with her own company.

The gowns worn by Eleanor Kent in an act she is presenting in vaudeville, will create a sensation if shown in New York. There are two. The first is a Grecian affair of white crepe studded with pearls and rhinestones, and with a gold cord trimming that drapes it into classically graceful lines. The other gown is a Paquin frock of old rose chiton made over pearl gray satin. With this one Miss Kent wears an iridescent head-dress that is exquisite.

## NEW ACTS NEXT WEEK

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

Bailey and Austin, Hammerstein's.  
Louis Simon and Co. (New Act), Hammerstein's.  
Ferrari and Co., Hammerstein's.  
"Mulberry Bend," Hammerstein's.  
Flavia Arcaro, Hammerstein's.  
The Sanfords, Hammerstein's.  
Daly and Vanen, Hammerstein's.  
Maude Lillian Berri and Co., Colonial.  
Lee Lloyd, Colonial.  
Kealey's Animated Toys, Orpheum.

G. Marck and Lions.  
"Devorecs" (Dramatic).  
Olympia, Paris.

This is an excellent idea for presenting a wild animal act, introduced for a short spell into the revue at the Moulin Rouge and now presented as a special number for touring. Georges Marck owns a menagerie, formerly seen at French fairs. With his lions, he has constructed a sensational sketch for vaudeville. An artist has fallen in love with a female lion tamer (Valentine Petit) while painting her portrait. They flirt, and so, continually thinking of his fame, he is a very miserable man when at home with his wife and child. He finally has a terrible nightmare: dreams that he is imprisoned with the lions, that they are about to devour him, and, in his terror, falls through the window. (The lions and Marck portray the dream.) The artist awakens with a shock, determines to turn over a new leaf, and becomes reconciled with his wife. This is the sketch, well played, presented with the object of introducing an ordinary lion tamer's performance. *Ken.*

Weston and Lynch.  
18 Mins.; Four.

Albert Weston and Nellie Lynch may have a name for their vaudeville act. It is a sketch, evidently constructed to permit of Mr. Weston simulating his well-known "drunk," and Miss Lynch to assist at the finish by her "loose" contortions, something similar to the "scarecrow" girl. Mr. Weston was the "drunk" at one time of the Karno Comedy Co. (English), playing "A Night in an English Music Hall." Miss Lynch's last engagement in the legitimate was with "The Summer Widowers." In the present act there is a quantity of dialogue which Mr. Weston handles mostly. He practically delivers a monolog during the piece. He arrives home late in the morning well "soused," and his wife (Miss Lynch) is ready for him. A feature of the turn is a wrestling bout, well performed by Mr. Weston, alone, who works it up nicely, making the scene quite interesting as well as entertaining in a travestied sort of way. Mr. Weston has been known as a pantomimist over here, but the dialogue appears to be no stranger to him. The sketch might stand some rehearsing by a stage manager of experience, when it would materially improve. Meanwhile the "drunk" could secure a larger quantity of laughter by more "falls" in his character. There is also scope for additional humor by Miss Lynch in her eccentric work. *Sim.*

Harrison Armstrong Co. (3).  
"4 A. M." (Comedy).

"4 A. M." is one of those sketches that just escapes becoming a big comedy act. The idea is there and the start is excellent, but the piece falls down towards the finale, ending lamely. This may be partially through the introduction of a property man (perhaps) for a small character, and another important person, often mentioned though never seen (the wife), should appear, grotesquely made up and very boisterous, following the verbal descriptions of her. The sketch should be rewritten to permit of this.

The story is of two lodgers in a country hotel, one arriving late in the evening and disturbed by the snoring of the other. The two men occupy single beds in the same room. The late-comer protests against his fellow-sleeper's night noises, but the other roomer disclaims ever snoring. During a general argument and objections by both, one claiming he can't sleep and the other angry because he is not allowed to, it develops that the late-comer is there to meet his wife, married five years before in California. Further dialogue reveals that the snorer left his clothes in a sea beach bath-house some time before, in perfect contentment that the world might believe him dead, to escape the same woman, married ten years before. The late arrival does a hornpipe upon learning he is freed through the existence of the first husband, who immediately threatens to actually kill himself rather than go through another siege "with her." Having it pointed out to him that the second death would not be of any aid, as he is already considered dead, the first husband attempts to escape through the window. The second catches him when partly through and drops the window down, calling to the landlord he is attempting to jump his board bill. The landlord enters, saying a woman who arrived on the 4 a. m. train was killed by an automobile. In the excitement attending the announcement the landlord further says the woman talked about was his wife, married fifteen years ago. A woman calling is heard off stage. It is a man with a poor idea of a woman's voice. The first two husbands push the landlord into the hallway with the statement he is her husband, then clasp hands as echoing in concert, "Never Again!" The landlord might be eliminated altogether, except for the comedy business involved. As the third husband, he destroys the logical probability of the piece which is held until that time. It will require a regular sketch writer to build up a proper finish. Now, all the meat is in the opening scene. With reconstruction, the sketch could hold up. It's too good to be lost and not good enough at present for more than the "smaller time." *Sim.*

### STEVENS LEAVING "SHERRY."

Next Monday Edwin Stevens will be in readiness to, and may, reappear in vaudeville. Mr. Stevens leaves the "Mme. Sherry" show this Saturday. His return to the variety stage will include Tina Marshall, who has been in Stevens' support in his past vaudeville successes.

"The Banjophiends."  
16 Mins.; Two (Special Drop).  
Hammerstein's.

"The Banjophiends" may feel very well satisfied with their showing at Hammerstein's. The act is "No. 2," a spot considered suicide when eight acts were the rule at the house. So it is easy to imagine what the position is with the show starting fifteen minutes earlier than usual. Three men and a boy make up the "phiends." The boy takes no part in the banjo playing. At the opening a drop-hung in "two" is disclosed, upon which is painted a huge banjo, the drum of which is a transparency. The three men are seated behind this, playing the opening number. They come before the drop for the remainder. The banjo playing is exceptional. They secure more volume and melody from the instruments than many others. Perhaps because they attempt no trick or heavy playing. One of the men has a very good singing voice, used for a couple of well chosen selections. As a finish the boy is introduced. Singing from behind the transparency with the three men playing the instruments in front, the boy shows an unusual boy tenor, which will always be sure fire. The men join in for a finish, and it is good enough to extend in the singing line. A real encore was demanded as early as 8.15, and a couple of "bends" followed the encore. The Banjophiends will be able to hold an early position on any of the big bills. *Dash.*

Hess-Munro-Powell.  
Vocalists and Instrumentalists.  
12 Mins.; One.  
Majestic, Chicago.

A "rathskeller three-act" that in itself is distinctly different from those that have gone before. The boys dress in good taste, work without any shuffles or wiggles and their voices carry them along well. It is not one of the acts that become "a riot" but is a pleasing turn that can fit in any bill and give satisfaction. The opening number is a trio that is lively and gives a good start. This is followed by a brief banjo routine and finally a bass solo with guitar accompaniment by two of the boys. For the final number they employ a burlesque grand opera medley that sends them over big. They were in the fourth position before closing on the program this week. This spot is not suited to the act, being too far down. Better results would have been obtained earlier. *Fred.*

Marie Fenton.  
Songs.  
11 Mins.; One.  
Bronx.

Marie Fenton has much in her favor as a "single." Monday evening at the Bronx the blonde girl sang four songs and made three complete changes. "Coon stuff" is depended upon in the song line, although she finished strong with a telephone number. The girl, on "No. 4," was well liked. *Dash.*

Pietro.  
Accordeon.

Pietro is an accordeon player, an Italian like the other manipulators of this instrument, and reported to be a brother of Diero, who has been appearing in vaudeville for a few months. At a concert in New York last Sunday, Pietro made a distinct hit with his instrument, perhaps not so much because of the music (although well selected and well enough played), but because Pietro unconsciously conveyed to the audience that he is a musician by instinct. Had this boy been on the stage for any length of time it would have been called "showmanship," but it wasn't; just plain naturalness, and so attractive the house held Pietro for several encores. He sways slightly while playing, carries a smile that gives him the good-will of an audience and beats the rhythm softly with either foot. A couple of "rags" were exceedingly well liked, and his popular selections were current, all going over strongly. To those who believe there is melody in the accordeon Pietro's playing will be appreciated. As a general proposition, he would be a good card on the big small time for the "No. 2" spot, or as an attraction in the ordinary "small time" houses, but it is quite as possible that this boy could get over in any house, for vaudeville does like its music. *Sim.*

Franklin and Bauvard.  
Singing, Talking and Dancing.  
17 Mins.; One.  
Majestic, Chicago.

This duo are evidently from "across the pond." Their comedy smacks strongly of the English. The man devotes his time to the fun, while the woman (a rather pleasing creature with pretty face and form) does the "straight." The opening, songs and talk, was rather slow but as the act neared the finish and the man cut loose with acrobatic dancing, it gained three bows. It is barely possible that the turn would have fared much better had it been placed a little further down on the bill. In the opening position, with not very much more than a hundred people in the house, they really received an unusual amount of applause. *Fred.*

Berini and Berini.  
Songs.  
10 Mins.; One.  
Hammerstein's.

Berini and Berini open the show at Hammerstein's, appearing before 8 o'clock. When high class, straight, singing specialty, is given as a description, the result can be easily guessed. The pair have splendid voices, but need an act. Straight singing, especially of the grand opera order, will not do for vaudeville, if nothing is given with it. The woman is very likeable with a pretty voice and a pleasing manner of delivering songs. The man makes too much work of the singing. With a vehicle that will give them a chance to show their voices they may be able to land the better time. *Dash.*

**Hilda Keenan and Co. (8)**  
**"Sarah" (Comedy).**  
**17 Mins.; Full Stage (Special Drop**  
**and Setting; Exterior).**  
**Orpheum.**

As a coarse, unlettered feminine type, using the slangiest slang imaginable and a penchant for "kidding" everybody, even her old dad, Dan Connors (Thomas O'Malley), whom she meets after many years under peculiar circumstances and stakes to ten dollars to gamble with, Hilda Keenan comes into vaudeville in a little comedy styled "Sarah." Hilda is the daughter of Frank Keenan, who has seen that the stage details for his daughter's vehicle have been carefully looked after. No great acting is required of Miss Keenan and supporting members, the piece de resistance being the slang as fluently employed by Miss Keenan. In the background is a mountain drop and down stage is the outside of the little Alaskan inn where Hilda finds employment, Jollies Mrs. Williams (Marie Haynes), the chief cook around the place, and continually jabs her in a ticklish part of her anatomy; runs across an old friend, Bart Knott (John P. Piazza), a confidence man, who is trying to do Connors out of a valuable mine; encounters her pap, broke from gambling and indebted to Knott for \$200, for which he has given a bill of sale on the mine; gives him her last ten spot and finally outwits Knott, after her father wins \$300 in the twinkling of an eye—and then runs things to suit herself. Miss Keenan is an attractive young woman and comes up to reasonable expectations in a part that is grossly exaggerated, highly colored and withal hard to imagine. As Frank Keenan's daughter, the audience received her with much favor; as Sadie, the slang thrower, she evoked hearty laughter at times, but a noticeable nervousness retarded her efforts somewhat. Her support is fair, O'Malley's makeup being very good. Improbable though the piece may be, the slang and Miss Keenan's family prestige will likely carry the sketch through. *Mark.*

**Crotton Bros.**  
**Acrobatic.**  
**10 Mins.; Full Stage.**  
**Hammerstein's.**

The Crotton Bros. are an Australian importation, upon whom it is hardly fair to pass judgment on this week's showing at Hammerstein's. The brothers hit the platform at just 11.40, after Winsor McCay had drawn his well known life studies and left not more than fifty people in the house. The brothers are doing enough good work to secure then plenty of "big time," if they will arrange it properly. The muscle display, if it must be done (would be better to drop it altogether), should be shown at the opening. Coming as it does at the finish it kills all the good work that has gone before. The boys do some capital hand-to-hand work, balancing and holding. Either can work as top mounter or understander. A couple of new tricks are uncovered. The dressing could also be improved. The colors now worn are not attractive, though the style is very good. *Dash.*

**The Paul Armstrong Co. (21).**  
**"A Romance of the Underworld"**  
**(Comedy Drama).**  
**31 Mins.; Full Stage (15); One (8);**  
**Full Stage (13) (Special Sets).**  
**Fifth Avenue.**

"This is not a sketch nor an act; it is a play," said Paul Armstrong, who appeared before the curtain Monday evening at the Fifth Avenue in response to cries of "Author." The author's speech was the second distinct departure and step forward in vaudeville made by Mr. Armstrong that evening. Disregarding whether friends of Mr. Armstrong started the strange "author" cry in a variety theatre, the call was thoroughly deserved, for to the man who wrote and produced "A Romance of the Underworld" must go all the credit for the success of the piece. That he has gathered the most capable and largest group of actors for speaking parts in a dramatic piece that vaudeville has ever had—and which help toward the success the sketch reaps—is a mark for the producer. He has casted his play so that it could not fail. By the same right of reasoning, perhaps Paul Armstrong had a little more to do with the selection of players for "The Deep Purple" than those who think George Tyler did it all may know. Mr. Armstrong is the co-author of that melodrama. Like it, "The Romance" lightens up for public inspection other phases of the seamy side. Three scenes are required. The second section is in "one," and neatly filled for the three-minute wait necessary to make the second act, a corridor in the Tombs, with prisoners in cells awaiting their call for a ride to Sing Sing. The prisoners in sight are those who, in the first scene, were sentenced in the Criminal Court, for various offenses. It is in the first scene also that Mr. Armstrong has availed himself of that "dramatic license" in writing, by intermingling the procedure of a police and higher criminal court; also in the bringing on of the "mob" and prisoners together. The "mob" arrived a little late. Some of the supers should have been there when the curtain rose. There are twenty-one speaking parts in "The Romance of the Underworld." Excepting the Judge, who spoke his lines haltingly as though new to the role, there was not a flaw in the performance. Minor characters in the guise of "types" (criminal) were made cameos in the brevity of their importance. The types were true, and brought comedy with them. They were in the first act. The jail scene tends to melodramatics somewhat, and quick action is given in the limited time the playlet runs. Mr. Armstrong may have borrowed his "O'Leary" from "The Boss," albeit a politician with irons to grind is no innovation on the stage. O'Leary wants to marry a girl who is in love with a young real estate clerk. To clear the path, the politician frames up a robbery charge against the young man and he is convicted. The day of his sentence, a lawyer with the ink still dry on his legal certificate to perform drops into the case. Within the thirty-one minutes the sketch consumes, he secures a warrant for the

arrest of O'Leary for conspiracy. In the interim Mr. Armstrong has worked out a strong comedy drama, and has set the spindle at a point where sketch writers for vaudeville will look to it for years. Mr. Armstrong has not stopped at construction, but has what vaudeville asks for in dialog and action. All the comedy is nicely placed and well maintained. In setting, the producer has even done more. The court room scene in actual setting is superior to that of "Madame X." Those of the cast attracting especial notice are Farnia Marloff (the sweetheart of a "crook" and one herself), Charles H. Phillips (a fighting Irishman), Ralph Theodore (the young lawyer), John McLaughlin (one of the best stage detectives ever) and W. Tammany Young (a crook). "A Romance of the Underworld" should become a drawing card, making itself of more value to the box office on a return engagement. If the present company may be carried for the vaudeville salary, every manager who wants something new and good in his house should book this act, and can just as safely at the time of booking arrange for the return date. Here is a sketch that makes you forget all the other "dramatics," including those jokes which had or have a "thriller" to deceive. *Time.*

**Mabel Bardine and Co.**  
**"Tim Grantley's Wife" (Comedy).**  
**14 Mins.; Five (Parlor).**  
**Bronx.**

If anyone in the audience was not convinced that Miss Bardine's act was not up to the high class vaudeville mark when it finished, they were well satisfied on that point shortly after when Edward Abeles appeared in a regular comedy sketch. Mr. Abeles would have been out of place, if the other had had any class. "Jim Grantley's Wife" tells of a young girl who is about to elope with a married man. Another woman in the guise of the man's wife calls on the young girl and succeeds in persuading her that the man is a heart-breaker. The young girl learns the women is not her lover's wife, but some one else, also crazy about him. A brother to the young girl in the sketch is supposed to be out looking for the married man. He returns toward the finish to inform both women the heart-breaker has left with his own wife. This is the situation the sketch is built up on. It requires thirteen minutes to reach there. The act did little in the "No. 3" position at the Bronx. *Jess.*

**New York Four.**  
**Singing.**  
**10 Mins.; One.**

The members are trying to make something out of one of those newsboy quartets, but as everything but the singing is below the average the four do not seem to have a chance. The few songs they sing are rather aged and the act will not warrant them playing any of the regular theatres. The chief object of the act seems to be the advertising of a paper. *Jess.*

**Maxim's Models.**  
**Posings.**  
**13 Mins.; Full Stage (Special Set).**  
**Fifth Avenue.**

In New York for the first time, Maxim's Models, an act first produced in the west, is at the Fifth Avenue this week. The Models act is pleasing in the usual way the posing turns have, although Maxim's makes no bid for approval through the nude. The single pose in which the model is draped in the near-altogether is "Evening Idylls"—and then the model is seated. The "sight" of the reproductions (as they are for the most part) is obtained more from the shades of light and color effects. Each is very nicely worked. "The Gleaners" brought involuntary plaudits, while the finale ("Spirit of '76") kept the applause up until the curtain dropped. The finish is purely patriotic. In between the pictures mentioned were "The Blacksmith," "The Peacemaker," "Return of the Mayflower," "The Shepherd" and "The Siren," the latter somewhat undressed also. "The Return of the Mayflower" is about the weakest in the list. The changes of pictures are quickly made, though the poses are held quite long, around forty seconds. No large groupings are attempted. None of the pictures contained over four figures. It makes a pleasant number on a bill, and was strong enough to hold in the body of the house at the Fifth Avenue Monday evening, when the act closed the show, although it does seem that a turn of this quiet and artistic nature would have been of more value further up on the program. *Time.*

**College Trio.**  
**18 Mins.; Five (Parlor).**

The College Trio makes an appeal through the three boys in it living up to the impression given by the billing. They could have been in college or could have gone through it, from their stage appearance and bearing. The interior of a parlor is decorated with several college emblems. The atmosphere is of the middling boys' room at college, who have not an overabundance of money, but are managing to enjoy their intellectual trip. The act itself is not so well placed together. There is piano playing, singing and club juggling. The latter is not exactly juggling, but more a gymnastic exercise by one of the trio, and very well executed with two clubs. The pianist has some imitations that an average audience would fail for now as the audiences fell for them twenty years ago. The stout youth of the party sings lively songs fairly well, and there is a good finish (which could be performed in "one"), with an added encore that should be thrown out. A story carries along until to the ending. The comedy might be roughened up a trifle, and it looks as though the club exercise will have to go unless it may be more properly fitted in. The instrumental imitations will never bring the act anything in way of reputation, either, especially on the big time, but the singing of "Dixie Daisy Dear" will come pretty near stamping this turn as sufficiently enjoyable. The three boys, notwithstanding the defects, do make an entertaining act. *Time.*

(Continued on page 21.)

## ORPHEUM.

(Estimated Cost of Bill, \$4,450.)

It took a song that was all to the good for Brooklyn to give the bill at the Orpheum Monday night the proper start. Harry Williams had 'em going on "Boost Brooklyn" and as a result he and his lanky partner had the applause honors of the first half of the entertainment.

A downpour of rain was an early dampener on the spirits of the regulars as the first two acts failed to create barely a ripple of laughter or applause. By the time Ricard and Lester exchanged their merry repartee, the house was well filled.

Albert Chevalier may have drawn many in, but Hilda Keenan, daughter of Frank Keenan, making her debut in a new act, was a card that the regulars didn't want to overlook.

Zazel, Vernon and Co., comedy pantomimists, seemed to be lost for ten minutes, but created some enthusiasm with their illusion at the finish. Carter and Bluford (colored) had rough going until they worked in their character bits at the close. The present arrangement of the act hurts. A revision would work wonders.

Any Ricard and Lester Lonergan put over their little comedy with excellent results. They have some smart lines that should always be good for a laugh.

Williams and Schwartz fell into a nice, soft spot and took advantage of it. A bit of big proportions was scored. But the audience was there when the boosting thing came off.

Miss Keenan (new acts) was on just before the intermission.

Charles F. Semon's legs and music started things off in the second half and the favorite deserved the recognition he received.

Chevalier's artistic act polished off the bill at the right angle and the former vaudeville did his usual clever character work.

Howard and North kept the audience in good humor.

Lucille Mulhall and ranch boys in "Cheyenne Days" presented their "Wild West," with "broncho busting" at the end the big feature. It closed the performance. *Mark.*

## ALHAMBRA.

(Estimated Cost of Show, \$3,675.)

Percy G. Williams had no violations recorded against him by the firemen stationed at the Alhambra Monday night. At 7.45 it began to rain hard enough to keep most of the Harlemites indoors for the evening. The result was a three-quarters house. Those who managed to arrive were so thoroughly drenched that the program was half through before they were sufficiently dried out to warm up to any applause.

The bill opens with the Zara-Carmen Trio, hoop rollers, etc. They do eight minutes of fast work. The taller of the two women works with a dash and spirit that is magnetic. The cyclorama drop with borders used for a special stage setting is very effective, but the "eye" should be carried down stage clear to the tormentors, thus shutting off views of the rear of the stage to those seated

on the sides, effectually carrying out the picture.

Beth Tate is second with a more or less conventional act consisting of four songs. For her fresh, girlish appearance she has too much self-assurance which discounts any bid for approval on the score of youth. The act is built on regulation lines, though her last song redeems the offering considerably.

Eva Taylor follows with a revival of "Chums." Miss Taylor has essayed several other sketches, but none has met with the success achieved by "Chums." It is now, however, a bit behind the times, though it could readily be brightened and brought up to date. For instance, the characters make their entrance to cue music and there are such situations as a man fainting and yelling: "Water, water—put a little whiskey in it." Miss Taylor, though a trifle stilted, is still an excellent performer; so also is her chief support, Lawrence Grattan. The other two, a man and a woman, are anything but good.

Lyons and Yosco (playing two houses this week), the next turn, scored strongly, as usual. Their method of "rhapsodizing" their numbers makes them stand out effectively. Yosco's emphatic way of "emphasizing" gives an audience the impression that his mediocre voice is in reality very remarkable. It is good showmanship.

Charlotte Parry, well known to Harlemites, received a round of applause when her "number" went out. She is such a favorite up town that it is likely that the act would have been very favorably received even if it wasn't such an excellent novelty as it unquestionably is. The audience approved heartily of her new offering.

Charles and Fannie Van opened the second half with "The Stage Carpenter's Experience," a counterpart of the previous act with which they were identified for a long time. Their "support" is a big chap made up to impersonate a broken-down "legit," and his efforts to create laughs by ranting failed.

George Lashwood, on his "first Harlem appearance," was not called upon to make any speeches at the conclusion of his turn. There was a mild amount of applause and the audience was evidently quite content to let him depart without any regrets. He succeeded in arousing two laughs in his entire act, one with the assistance of a "plant," who attempts to join in a chorus with a cracked voice.

Jack Wilson and Co. entered the arena at 10.40 and "hogged the show." They stayed on for half an hour, which put Karl Emmy and his dog act on to close the show at 11.10. It is marvellous how Emmy managed to hold the spectators at that late hour, but he went after them and showed sixteen minutes of fast animal tricks, interspersed with amusing patter. *Jolo.*

## FIELDS' FALL PIECE.

Glen MacDonough is writing a new piece for Lew Fields for next season. It is scheduled to open at the Broadway theatre in the early fall.

## BRONX.

(Estimated Cost of Show, \$3,300.)

Considering that a storm swept New York state Monday evening and included the Bronx, the Bronx house in that section held a fair sized crowd when the curtain went up on the first act. The bill was well enough in every respect but one; the presence of two comedy sketches. Mabel Bardine and Co. (New Acts), were "No. 3," and interrupted the smooth running of the show after Miller and Lyle ("No. 2"), had started the performance going nicely.

The "Top O' Th' World Dancers," placed at the top of the sign boards in front of the theatre, held that important position down in good shape. The act went very big in second from closing.

Edward Abeles and Co. closed the first part. Their comedy sketch, "He Tried to Be Nice" was a scream from start to finish. Abeles is a regular actor, and a good comedian besides.

James Thornton, next to closing, was given a warm reception, and then the audience settled back to laugh. They did all the laughing that they could do in about twenty minutes, while the master monologist was on. Jim's throat seemed to be bothering him quite a bit and his jokes floated out with quite some huskiness but the audience didn't mind it a bit.

The Exposition Four opened the second part. Their costume changes alone were a hit. There is just enough of everything in this act. Jetter and Rogers opened the show. The skaters proved themselves a corking number to start a bill with. Miller and Lyles wore a laughing hit, the talk being funny, but the boxing dance for a finish was a scream. The colored team could have done another number, according to the audience. Marle Fenton (New Acts).

The Four Bolsoes closed the show. The classy casting act worked to a full audience. They all remained to see some clever work on the bars, and didn't leave until the act had received a couple of recalls. *Jess.*

## TWO SKETCHES FOR CORBETT.

Plans have been made by William L. Lykens for James J. Corbett to play vaudeville all of next season. Mr. Corbett will open his season in the east with a couple of sketches, including his former vehicle "A Thief of the Night." The other will be an adaptation of a Bernard Shaw story. The eastern tour is to start at the Colonial, New York, Oct. 24. Later the ex-champion will tour the Orpheum Circuit with a monolog, discarding the pieces for the time being.

At the opening of the Dave Robinson's Brighton Beach theatre, Mr. Corbett will first appear, to smooth the running of the two sketches.

Camille Ober, the woman with a voice that has a range of four octaves, has a big spectacular act in preparation for next season. It consists of international singing and dancing and will require four sets of scenery and fifteen people. Miss Ober is under the direction of Paul Durand.

## HAMMERSTEIN'S.

(Estimated Cost of Show \$3,950.)

"They all look good when they're far away" (apologies to Goldberg). That's Hammerstein's program this week. The bill at a glance looks like a hummer, just too good to fall down—but it "divvered" just the same. The show goes all to pieces in the first half and even the well balanced second half couldn't dispel the gloom of the opening. It isn't anyone's fault. The acts all frame up well and individually they do all right, but they do not knit.

The house Monday was chilly to a degree. At the matinee there was a big crowd on hand, but the storm early in the evening killed the attendance at night. Billy Van and Beaumont Sisters get the plume. On after 11 o'clock Van and the sisters steamed over a hit that was proper. Billy is doing a three-minute monolog at the finish, "kidding" the other turns. It is a winner. The sisters are two of vaudeville's best little dressers and are disporting a couple of creations that are wonders.

The sketch of Jane Courthope and Co. in "Lucky Jim," following other western sketches make the others look silly. The latter piece has been exceptionally well staged and is as well acted. Little Chas. Leonard takes the honors. The kiddie's scene with the big St. Bernard dog couldn't miss fire.

Lyons and Yosco are at home on the corner. Although following another Italian act with only one between, they did well.

Grace Hazard came amongst the second halves, and did her share toward making the latter half of the entertainment a success. It is a long while since Miss Hazard has appeared in a "United house," having played for "the opposition" in the past.

Winsor McCay, down next to closing, is another of the "blacklisted acts." McCay is still taking his two figures through the various stages of life. It is interesting and amusing to those that have not seen it, but he has been about so often that if he wishes to hold up in vaudeville, he will have to work out something new.

Rooney and Bent did not do as well as usual. They were on early ("No. 6") and had the house to wake up before they could get going. The dancing finally brought the audience out of its repose and the applause at the finish was convincing.

Patsy Doyle went up against it pretty strong. The house was far from all in when Patsy started, and they were walking in all through his talk. The slow easy style of Doyle's was the worst in the world for the position, and Patsy was left stranded.

Daisy Harcourt did very well. She was the third of the acts that are playing Hammerstein's because "the blacklist" is off. Daisy is using the lighter of her numbers. She should start working without the "blue" songs altogether. She can put over songs that do not have spley lyrics.

The Roberty Dancers did nicely. They came after Rooney and Bent's dancing, which was of no assistance.

Berini and Berini, "Banjophlends," Kathrin Klare, Clarke and Verdi and Crotton Bros (New Acts). *Dash.*

(Continued on page 24.)



# BARNUM & BAILEY.

## Three Bokromas. Equestrian and Juggling.

Three Bokromas are two men and a woman, who juggle while riding on the backs of horses. Pads used to stand upon do not take away from the work in any manner. The juggling at no time is sure and the misses are many. Some very good work is shown, the best being the tossing of apples across the ring by one of the men, caught on a sword by the other. This was accomplished without missing and was the showiest of the routine. Some very good manipulation of the balls were also evidenced. The act could be improved in dressing, which would call attention to the exceedingly good work that at the Garden was probably overlooked by many. *Dash.*

## The 7 Pichis. Acrobatic.

First appearing in a high-ladder balancing turn, the septet latter show in another "Display" as the Finellis, when they do their best work as straight acrobats, employing a spring-board. This is said to be their first American appearance. In the acrobatic performance, the foreigners are liked. Probably a regular indoor stage performance would include a combination of the two different turns, when the act would appear to the best advantage, and be better thought of. *Sime.*

## The Gammons. Acrobatic.

The Gammons are three men. In their acrobatics, they have the very valuable aid of two dogs. Given the second ring among an arenic display of corking acrobatic turns, the Gammons were placed too prominently. Either of the four other acts could have brought more distinction to the position. The Gammons will do for the circus, with no leeway left. *Sime.*

## Azuma Troupe. Japanese Acrobats.

The Azuma Troupe has been appearing in the west. It is an act differing from the familiar Jap performance, with pedal juggling, acrobatics, and so on. The Azumas accomplish most of their work in perch balancing, with women as the understanders. A couple of youngsters are at the tops of the poles. A strong point of contrast to other "perch acts" is the Azuma women moving around while holding the poles on their shoulders. The work is startling in its hazardlessness, with many of the finer tricks somewhat lost in the big Garden, through the location assigned the Japs. On a theatre stage, the turn would probably be a thriller. *Sime.*

## Yegawa. Wire.

Yegawa is a Japanese woman wire walker. While on the wire, she pedal-juggles, balancing upon her back on the thin thread. It is excellent performance, requiring an extraordinary degree of perfection in maintaining a balance. Yegawa looks more healthy than the average Jap lady. She is somewhat stout. *Sime.*

## Six Konyots. Riding.

The Konyots, composed of three women and three men, are a riding act, if new, nearly duplicating a somewhat similar performance seen last season. Riding on different animals in different groups, the finale earns applause by the six leaping, one at a time, to the back of a single moving animal, the last to arrive there carrying along an American flag—perhaps to make it harder. The pleasing part of the turn from the standpoint of the audience is the handsome Hussar dress uniforms. *Sime.*

## White and Perry. Songs and Talk. 16 Mins.; One. Greenpoint.

White and Perry have been playing west for the past few seasons. This is their first real eastern showing. The act is one of the very neat, clean, likeable singing and talking turns. Lee White is a dandy looking girl with a voice far ahead of what is usually shown or demanded in an act of this description. An easy personality and a winning smile do the rest. Mr. Perry looks well, besides helping out in the singing with a pleasant voice. The pair are especially adapted for the Norworth and Bayes style of songs. It is merely a matter of securing the right ones. The talk now in use is not strong enough for the excellent manner in which they handle the songs. Unless something better in dialog can be procured it would be well to hold to the numbers. White and Perry were "No. 2" at the Greenpoint. They easily caught four or five bows at the finish. A classy looking couple, and if they will stick to the singing, getting the laughs from the songs, they will have no trouble putting in over in the best of company. *Dash.*

## Kathrin Klare. Songs. 13 Mins.; One. Hammerstein's.

Kathrin Klare is appearing as a "single," a departure for her. She was of the Ward, Klare and Ward combination. Miss Klare can sing an Irish song with the best, but there is a doubt whether it is possible to put over a single singing specialty composed only of Irish songs. Kathrin may have discovered that by this time. She has appearance and a pleasing personality, but it was a glaring mistake trying to make an act of three songs, all sung before and at the same house. If Kathrin continues as a "single," and there seems to be no reason why she should not be able to handle one, the girl should have an act written for her. A comic Irish number, another of the kind she is now using, with some bright talk, should do the trick. *Dash.*

## Miller, Engle and Miller. Casting. 12 Mins.; Full Stage

The three show some very good casting tricks, working over a net stretched very close to the stage. A few of the doubles done are hair-raisers. The act would be a good opener on any time. *Jess.*

## Phrynnette. Songs. 11 Mins.; One.

Phrynnette is a girl, rather weighty, who has framed up a singing act with some costume changes in it. The first two songs are sung in male attire. The opening of these is a good number, but the other, all wrong. After the man idea, she wears two gowns and sings a couple of lively songs. The selections are well enough, but the girl rushes them a bit too much. Phrynnette hasn't a half-bad style and plenty of ginger. Besides she is good-looking. With the dropping of the second number in the male clothes, and coaching in her other songs, Phrynnette ought to be able to play anywhere. *Jess.*

## Sully and Hussey. 13 Mins.; One.

A Western talking team played New York last Sunday, probably for a "showing," since they appeared under an assumed name. The straight man wears a neat hunting dress, while the comedian is a Hebrew messenger boy, looking more like a "bellhop." The talk did fairly, with nothing novel or original in it, most of the laughs being depended upon through the messenger boy demanding "twenty-five cents" for the "tip." The singing got over much better. In the singing of a semi-"rag," the Hebrew had his dialects twisted often, and the "rag" suggested that he might be better liked in blackface. The act looks good enough for the better class of "small time" houses; for the "big time" in the east the boys need new talking material. The "straight" gave rather a good performance; the Hebrew comedian did not appear to take the Sunday engagement seriously. *Sime.*

## Brown and Brown. Songs and Talk.

Brown and Brown are a couple of New York youngsters. At least New York must be the home of the boy in the act, from his self-confidence on the stage, overplayed as it were, though the kid's flip remarks seem to amuse the "small time" audiences the couple are appearing before. In dressing the boy and girl ape Felix and Caire, as that team dressed when first arriving on the professional stage. The girl in Brown and Brown might have even borrowed Amelia Caire's first dress, the resemblance is so marked. In this act, however, the boy stands out. Miss Brown makes an attempt with singing, but with no voice for the try. The kid gets all the comedy possible, and appears to have a natural inclination for fun-making within him. It's a good "small time" act. *Sime.*

## Bernie. Violinist. 11 Mins.; One.

An orchestra somewhere or a social club some place has lost a corking good fiddler. If Bernie was a soloist with an orchestra it would not matter much, but if he came from a social organization the girls surely have lost an idol, for Bernie is a very good-looking fellow. He plays a "rag" medley for a finish that would have brought him among the regular vaudeville people if he had been earlier in starting. Anyway, Bernie's all right. *Jess.*

## Clark and Verdi. Talk and Songs. 15 Mins.; One (Special Drop). Hammerstein's.

Clark and Verdi have played New York before, but this is the first appearance before the jury. The boys were placed to open after the intermission, a not too easy position for an act that depends upon a talking opening. Both men work as Italians, and know what they are doing. The Italian, as portrayed by Clark and Verdi, is the laboring type. No one has shown a better knowledge of the character. One is the Boss with a pull at the City Hall. He has been in the country long enough to know that it is easier and more profitable to graft than to use the pick and shovel. The other is the new recruit looking for a job. The talk is amusing and away from the usual dialect cross-fire. A couple of Italian songs break in. The finish is also a little away from the ordinary. The boys play some sort of an Italian game, highly amusing to the audience. The game went exceedingly well with the Hammerstein crowd and the pair came back for an Italian dance that also got over. Clark and Verdi will be able to hit it up in fast company, position considered. *Dash.*

## O'Donnell Bros. Talking and Musical. 12 Mins.; Full Stage (Special Set). New York.

Callahan and Mack did the act some time ago under the title, "The Old Neighborhood," that the O'Donnells are doing now. Callahan is at present with Jenie St. George in a similar act, in the west. The O'Donnells may have a right to this act, but even so, it is not any too well done. He who plays the old "Tad" tries to follow Callahan very closely, but misses a mile. Instead of the flute the old man plays a violin. The young fellow plays the bagpipes. *Jess.*

## Weston, Fields and Carroll. Singing. 11 Mins.; Five (Interior).

The three boys crowd a lot of songs into a very short time and send over a first rate "rathskeller act." Besides "straight" singing there is "coon" and Italian songs, along with a Hebrew "rag." The little fellow at the piano has the right idea. The boy who sings the "Cissy" song is there, and the big fellow has a voice. The act was a riot at the New York.

## Violo Duval. Songs. 13 Mins.; One. New York.

Violo starts with a classical number, just to show her voice off and she has a dandy. After the first number, Vi does a couple of popular songs in rattling good style, the good voice helping all the while. With tones such as hers (not forgetting the name), Violo ought to be among the regulars very soon. *Jess.*  
(Continued on page 26.)

# SO MANY GREAT SONGS, ONE

## "We've Kept the Golden Rule"

By DEELEY and PERCY WENRICH

This is the song WE think is as good as "Put On Your Old Gray Bonnet." Ben Deeley has written one of the most delightful stories that has ever been published, and Percy Wenrich has set a proper melody to it. Get it while it's fresh, for we are surely going to make it a TALKED ABOUT SONG.

## "Winter"

By AL. BRYAN and ALBERT GUMBLE

The greatest singing hit on the market. Everybody wants to hear it. It's sweeping the entire country with its jingly melody. Every single singing act in show business should have this song in their act.

## "I'm Just Pinin' For You"

By WILLIAMS and VAN ALSTYNE

This is the pretty ballad Andrew Mack is singing on his vaudeville tour. Phina and Company, the sensation in New York vaudeville, and Harry Williams, the writer himself, are also using "Pinin' For You," a sweet, sentimental ballad that appeals to your audience. It's creeping along towards a great big hit. Watch it grow!

## "Sugar Moon"

By STANLEY MURPHY and PERCY WENRICH

A serenade coon song. One of the hits in William Collier's production of "I'LL BE HANGED IF I DO." A song that will fit any kind of an act, and especially a staging and dancing number. A spotlight number, and a corking big number song, with plenty of girls to work in.

## "The Vale of Dreams"

By SCHMID and BAER

Slowly and surely this beautiful ballad is forcing its way to the front. The old saying "You can't keep a good man down," applies to "The Vale of Dreams,"—you can't keep a good song down. It's just as good as our famous "Garden of Roses," the one tremendous ballad hit of last season. The song is tuneful—a beautiful set of words.

By two great writers.

## "On Mobile Bay"

By JONES and DANIELS

DANIELS wrote "Hawatha," and we are proud to say this is one of his first song successes. It's on the order of "By the Light of the Silvery Moon," and on the road to a great big hit. It's just the kind of a light serenade song that pleases the popular fancy.

## "My Irish Dearie"

By JEROME and SCHWARTZ

The boys who wrote "My Irish Molly O," "My Irish Rosie," etc., have written another popular Irish song, away from their old style. Sort of a ballad chorus, and a lively verse. Try it. It's different from the rest and a novelty way to use it. Professional copies of this song just off the press.

### NEW NOVELTY SONGS

### "CASEY"

By

GILLESPIE and VAN ALSTYNE

### "Open Your Eyes"

By PERCY WENRICH

### "CARITA"

By STANLEY and WINNE

The first song of its kind we have ever published in the popular line. Every quartette that we have been able to reach is preparing to use it in their repertoire. It's out of the ordinary—a real lively Spanish song for high-class singers and not over the heads of the popular fancy.

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

By PERCY WENRICH

### "A VERY AMBITIOUS GIRL"

By BROWN and AYER

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# PAGE CAN'T HOLD THEM ALL

## "Who Are You With To-Night?"

By WILLIAMS and VAN ALSTYNE

A production number just released. A hit over night. Every cafe in New York is singing this popular song. Full of life and lots of funny sayings. A light, tuneful melody to please everybody. No worries when you sing this song. Just APPLAUSE! APPLAUSE!! APPLAUSE!!!

## "The Alamo Rag"

By BEN DEELEY and PERCY WENRICH

There is many a great act featuring this rag song. A clean story, full of comedy, with a rag melody, by the famous composer of "Put On Your Old Gray Bonnet," "Silver Bell," etc. It's just the song for a novelty rag number—the kind the public is clamoring for.

## "They're All Good American Names"

By JEROME and SCHWARTZ

There never was a song written on this order before. A real comedy number by the PREMIERE comedy song writer of the world, BILLY JEROME. And JEAN SCHWARTZ has written a melody to fit this funny lyric. Lots of extra verses to suit any character.

## "King Chanticleer"

By BROWN and AYER

These two writers are on the Orpheum Circuit singing their own songs, including "King Chanticleer." They wrote "Moving Day in Jungle Town," and then wrote the other one. Both lively and full of ginger. A great opening or closing song; a great orchestra number, and a great illustrated song. Send for it. Ask any orchestra leader in any town to play it for you, and then we are sure you will send for it.

## "Maybe You're <sup>Not the Only</sup> One Who Loves Me"

By AL. BRYAN and GEORGE BOTSFORD

This is the song that Tempest and Sunshine, and the De Haven Sextette introduced around New York. The only conversational song in the market that is being whistled all over town. The song that San Francisco picked out as their one big hit from New York. A whirlwind hit from coast to coast.

## "Emmalina Lee"

By WM. McKENNA and ALBERT GUMBLE

Every season these two writers delight the public with a good song. Everybody remembers "Lady Love," "Mandy Lane," etc. One of the same kind, only better. Just a sweet, soothing sort of a song and dance number. This song has only been out a few days, but it is being grabbed by everybody as fast as they learn about it.

## "Blushing Moon"

By CLARE KUMMER

Everybody knows the wonderful writer who composed the "Garden of Dreams," "Dearie," "In My Dreams of You," etc. "Blushing Moon" is one of Miss Kummer's latest and best compositions. An odd tune; a beautiful set of words, well phrased and punctuated. In other words, a classic.

READY NOW

**"I Was All Right in My Younger Days"**

By BROWN and AYER

**"Dear Old Winter Time"**

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**"IN THE SUMMERTIME"**

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**"ROLLING STONE"**

By JEAN HAVES and GEORGE BOTSFORD

**"Honey Bunch"**

By FLETA JAN BROWN and H. SPENCER

**"Let's Make Love Among the Roses"**

By JEROME and SCHWARTZ

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## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

"Little Miss Fix-It," Globe.

"Mrs. Bumpstead Leigh," Lyceum.

### THE TRIBUN.

Paris, March 21.

Paul Bourget's study of political life was produced at the Theatre du Vaudeville, March 15. But for Gultry's magnificent performance the three acts would be somewhat dull, though a work by Bourget is always interesting, even if we do not agree with his ideas.

Portal is Minister of the Interior, and leader of a strong socialist party. He is therefore known as the Tribune by his admirers.

His doctrine is that a politician must not be influenced by family ties, and he proposes a number of measures to destroy family influence, a law against inheritances, marriage, and other social problems.

"Graft" is discovered in the Government: an iron founder has bribed state officials to secure the contract for battleships. Portal is incorruptible and intends to make an example of this "affair." He can prove the guilty parties by the stubs of the checks paid to them as graft.

But the stubs disappear. Portal's own son George, acting as his private secretary, restores them to the contractor for a bribe of \$20,000. George is a youth of 24 and madly in love with a jeweler's wife, who has had a pearl necklace stolen and is on the verge of ruin. If the jeweler is not saved he will have to leave Paris, and his wife will naturally accompany him. George is in despair at the thought and robs his father of the precious proofs of graft, in order that he may put the jeweler in business again.

He sends him money with a letter signed "From the repentant thief" so as not to raise the jeweler's suspicions.

When these facts are revealed to the Tribune his rage knows no bounds, and he is about to denounce his son. But his courage fails him. He realizes that "family" is more than a vain word. He hesitates to send his son to prison. He thus also fails in his duty (in spite of his doctrines) shields his boy and retires into private life.

Gultry's impersonation of the politician Portal will rank among that actor's best creations. His "Chantecler" is not in the same street.

"The Tribune" is a good play, but sometimes false in its teaching. Because a man is a socialist, a democrat or a revolutionist even, he is not necessarily opposed to family life. Bourget starts off by lending this impression in his play, but he terminates in spite of himself and his own political ideas in showing his Tribune to be a weak father—but a father all the same.

This piece will have a moderate run, and find its way to other capitals, but it is not destined to conquer the world. Ken.

### BARNUM & BAILEY'S.

"The Barnum & Bailey Greatest Show on Earth" may be experimenting for the season of 1911. Provided the show can draw the usual gross receipts, the experiment will relieve the minds of the Ringling Brothers of a very troublesome anxiety—that of obtaining a "sensation."

This year's "Big Show" has nothing approaching sensationalism. It's merely a plain circus performance at the Madison Square Garden. The circus is so plain it may be a disappointment to New Yorkers. Out on the road, however, where circus people look for the big money, anyway, the yoke is likely to accept the Barnum-Bailey exhibition as the sort of a circus they want.

On the other hand, though, if the R. B's have in mind the gradual elimination of the memory of Barnum & Bailey as the greatest ever, and the substitution of "Ringlings" for the future "kings" forever, two or three spring openings in New York with a similar aggregation will do a lot towards effacing the memory of America's greatest. And that nerve-racking and head-breaking anguish over a "feature" will have been something of the past. The "three rings" will remain, and the myriad of "acts" continue, but the tented industry will have been pushed back to where it was before Mr. Barnum discovered that a "Jumbo" would keep the ticket men busier than they had ever been. There is another side to the "feature" question. The chances are that there has been no "feature" to be obtained. "Features" are growing scarce among "acts" and about the only kind that appear nowadays are candidates for the side-shows.

The distinct hits of the circus at the Garden are The Leamy Ladies, Berzac's "unridable" animal acts (for comedy), La Belle Victoria (on the wire) and The Sandwinas.

The customary quantity of acts do not seem to be present. The "Displays" run to "No. 20," and the performance is over at 10.30 sharp, but it really does strike one that a couple of displays have been "made."

"The Balloon Horse" is again on the ground, but no longer a feature even, just "The Balloon Horse," which everyone knows of. The opening night the electric spark would not take for the fireworks illumination, which spoiled that turn. Again, the same evening, one of the riders in the Roman two-horse Hippodrome race, lost his footing, falling from his mounts, which dampened the spirit of the three-quarters house for the remainder, the previous events not having been exciting in the least. The best liked of the track races was "Beauty," a riderless horse, racing against a jockey mount.

Some new acts (foreign) (reviewed under New Acts) are in the program. They are the Three Bokromas, a riding act, with the riders juggling; the 7 Pichis, performing a ladder balancing turn and afterwards appearing with their best work as the Fonelli Troupe; the Azuma Troupe, a Jap perch turn, Yegawa, a Jap girl wire walker, The Gammons, acrobatic, with a couple of dogs for principal

assistants, and the Six Konyots, a riding act with the riders prettily dressed.

Several of the acts were "featured" in press matter sent out. Among these were "The Musical Horses," Victoria, and The Leamy Ladies. The latter two could easily stand the billing, but "The Musical Horses" are merely funny. They happen as the finale to an ensemble riding number. Strings of bells attached to the horses' bridles are made to play "Enduring Young Charms," by the rider flicking his horse's ear with a whip as the time arrives for the respective horses to shake the bells. The house applauded it.

The Leamy Ladies put up the star performance however, in their aerial trapeze, ring, strength, and novelty. The lay out of the turn keeps the girls on the move. One is a pretty performer. She does strength tests, arching herself to an extent that has never before been even attempted in public. It made a distinct score. The descent is fetchingly accomplished. After the five young women are on the net, one ascends to the dome of the Garden, taking a neat headlong dive from there. "Pop" Leamy has turned out a corker this year.

The Sandwinas were the "sight" turn, occupying the center ring in Display 7. The woman is the strong part of the two-act. She is a beauty, in face, figure and size. Very tall, she handled the man as though he were a bit of paper, and made a profound impression. The Sandwinas have appeared on this side before, having toured the Orpheum Circuit.

As the queen of the wire, Victoria easily upheld her station, so much so that she dimmed all the other in the rings and stages during Display 14. Were this great wire walker to wear more appropriate costume (such as the Nettie Carroll Trio have in the same Display) she would be both expert and classy. Another dandy performer, to bring all attention to himself, was Cordona on the high flying trapeze during Display 4. Cordona first showed in New York last season. His exhibition is just as daring and thrilling, good enough to be featured alone over the center ring.

"The Grand Tournament" programmed as "Display No. 1" was not imposing in any way. It made rather a lukewarm start, and nothing of important moment really occurred until The Leamy Ladies had the arena to themselves as "Display No. 11." It was a long lapse. The herds of elephants were No. 3, each herd going through a similar performance, worked by Trainers J. L. Clark, Harry J. Mooney and J. J. Dooley. A couple of new tricks have been discovered by the mammoths, but nothing startling. The next number (4) besides Cordona, had as its best, The Great Vandors, who contorted in the air, while the stages and rings were filled with flying people, including contortionists. There were fourteen acts programmed for this number.

Single riding turns by Ella Bradna and one of the Davenport girls flank the Bokromas in Display 6. Another riding number was 13, with Fred

Derrick, Orrin Davenport and Chas. Siegrist, each an excellent horse gymnast, Davenport taking the honors with his back somersaults from the leading animal to two following. The third and last riding number was 16, with the three Davenports (Orrin, Victoria and Mae in Ring No. 1), the Six Konyots in the centre ring, and Miss Bradna and Mr. Derrick in Ring 3, each ring drawing applause from its neighborhood.

It was about this time that the best clown work of the evening developed in a "Yiddish" dance by two comedians from the Baker-DeVoe Trio. In Hebrew makeup, they did a funny little step around the entire Hippodrome track. It is probably the long distance dance of the world. Many clowns, though not as many as formerly it seemed, attempted foolishness. Some of it got over, more or less. The clown who did the "shadow boxing" or burlesque fight with himself is there again, and simultaneously with his work, another on the next stage did a long-toed dance.

Display 7 included besides the Sandwinas and Pichis, the Joe DeKoes Troupe of acrobats and the Georgetown Troupe, also the Three Marcantonis (billed as "Italy's three greatest gymnasts"), and the Namos, Japs.

Seals and "monks" had the next number. Winston's Sea Lions were the feature, Winston's five seals being divided into the three rings, three in the centre and one each at the ends. All did mostly horseback riding, while juggling, and rope walking. It made an excellent display. "Charles the First," chimpanzee, did much of the usual "monk" stuff, including riding a wheel. On the other stage, ordinary monkeys did some wheel riding as well, one doing about as good work on a wheel as any of the near-human "educated" chimps has shown.

Display 9 was composed of clowns in their specialties, with the Three Corellis drawing attention through the lanky member with the legs. The Four Comrades also did well. "The Musical Horses" were all alone during their exhibition, then the Leamy Ladies, with Berzac's comedy acts No. 12. Berzac's assistant on the other stage this time is a man. Both acts worked finely, bringing rolling waves of laughter.

The wire walkers were Display 14, with the Nettie Carroll Trio second to Victoria through general appearance and likeableness. The acrobats looked well parading single file to their stations, taking up Display 15. The Dollar Troupe among this collection turned off their always good work, and remained with the Fonelli Troupe for a special trick, after the Six Florences, The Gammons and the Five Josephas had retired. The Dollars had one of their girls do a double to a three-high from off the springboard, while the big trick of the Fonellis was a triple by a youngster, from the springboard to a two-high.

The aerial casting and flying trapeze turns were No. 18, with the same layout in number and names as last season.

W. E. Gorman is equestrian director of the circus; F. Bradna, assistant equestrian director. *Stim.*

# TIM McMAHON

PRESENTS

## McMAHON AND CHAPPELLE

AND

### "THE PULLMAN PORTER MAIDS"

At Percy G. Williams' Alhambra Theatre, New York, Next Week (April 3)

April 10, Colonial; April 17, Orpheum; April 24, Hammerstein's

Booked by **PAT CASEY**

Address Communications to

**TIM McMAHON**

(Room 424) PUTNAM BUILDING, NEW YORK CITY

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Can always use good singing and dancing girls



**Jos Hart's Co. (3).**  
**"April Showers"; (Comedy).**  
**18 Mins.; Full Stage (Special In-**  
**terior).**  
**Young's Pier, Atlantic City.**

***I. B. Pulaski.***

**Grace Cameron.**  
**Character Songs.**  
**16 Mins.; One.**  
**Portolo Louvre, San Francisco.**

It's a mighty long time since the one-nighters have presented vaudeville with such a dainty package of comedy as little Grace Cameron, who made her return plunge into the two-a-day shops a few weeks ago after touring the country in her own show, "Nancy." With a repertoire of three numbers (one a high-class ballad and the other two offered in the garb of an unsophisticated country maid), Miss Cameron is easing through vaudeville with hardly a sigh of exertion. In the delivery of her comedy songs, "Help, Help, Help," and "Heaven Will Protect a Working Girl," Miss Cameron is a contender for first honors in her line of work. Added to this is her soprano voice that well-nigh touches the best in vaudeville. Her appearance makes a pretty picture. At the Portolo business has doubled since her engagement, according to the management, and in appreciation of her success the local billboards are flooded with announcements of her presence, under the guidance of Charles Bowman, responsible for her reappearance in vaudeville. As one of her listeners remarked, "Grace Cameron is the best attraction in California at present."

Wynn.

Gertrude Rennyson, the singer, is convalescing from a severe attack of grip. She will be unable to take part in the prize contest at the biennial of the National Federation of Music Clubs with the Philadelphia Orchestra next week.

held the opening position, followed by Wentworth, Vesta and Teddy in their gymnastic offering. The third position was given over to the Roseow Midgets, who were at the time of the world's age. The boys were expected to pull up with the boxing bout. Alexander and Scott were as near a clean-up as they could be in the blackfaced offering. The audience did not really get the inside of the trouble until they saw the wig at the finish and then there was terrific applause. Following this turn Cutler and Heagney, a rathskeller two-act, put over a pleasing routine. The boys work was a little better than the last, but a long season abroad but nevertheless they managed to draw a goodly share of applause. Closing the first part "The Models of the Jerdin" was the first in the third series. The varied edition of burlesque afterpiece with all the trimmings. The "clay" managed to get a lot of laughs but overdid things. The chorus of four girls who sing and dance were the only thing that was new. The work as though at one time they were part of an English pony ballet and are never quiet. Opening the second part Murray and Lane held forth in a singing comedy. The first of the series was "The Fire Escape," sent a laughing hit over the footlights. There were four curtains at the finish of the first act. The second act was by Hartley and Hartley with a barrel jumping novelty did fairly well.

FRD.

STAR AND GARTER (James R. Hyde, mgr.)—Hurtig & Seamon's "Follies of New York and Paris" drew a capacity audience to the Star and Garter Sunday night. Charles Howard is the featured comedian. The show is a two-act arrangement without an olio, there being several spatioles inserted between the acts. The plot is good, but does not add materially to the general good effect, but rather proves a drawback. There does not seem to be any dearth of good material in the ranks of the cast of characters to have their performance work along smoothly without interruption of the plot and without other interruptions of a like sort. The show is unusually strong on women who could easily have more to do. Jennie Austin is a capital soubret and showed her worth, although working in a seemingly listless manner. Even her dancing was good, and she put out all her numbers well. Nell Capron is a favorite of the female contingent who did yeoman service with due reward, and Ada Ayers, who had a role that called for her to do little other than look pretty, filled that requirement. The supporting band, consisting of a quartet supporting Howard, Saul Powder stood out as foremost after he got started. The others, Bert Chapman and Harry P. Nelson, were constantly in the picture, and assisted ably in the entertainment. The principal feature, a musical comedy, was a collection of songs to be the chorus. At all times they were stunningly clad and working hard. The costuming is adequate from every standpoint. The show was slightly slow in getting started and did not receive any perceptible impetus from the start to the climax. From that point on it was heartily applauded until the final curtain.

FRED.

Last Wednesday evening the Plaza held two well-filled houses, and the increase is noticeable. The bill itself was of the pleasing sort, but badly arranged by three full stage acts following one another. The songs were sent out to be by the orchestra, and the first two sides. The Crouch-Richards Trio opened with banjo playing, which gave the show a good start. The closing with the playing of national songs and the scene of a miniature battle, that was a little better. The orchestra crowded up in their seats. Kelly and Wentworth, presenting the "Village Lock-Up," were on rather early, but were rewarded by heavy applause. Mabel Bunynea and Melville J. N. 3. Miss Bunynea sang three songs making a change with each. Her latest dress is that of the "harem skirt." She has the credit of being the first to flash it on the North Side. She is a good singer, but her costume, which accompanied this costume, but is not appropriate. Mr. Gideon is a pianist for merit. For "ragging" on the ivories he can play circles around some of the others in that line. "Evelyn" is a good singer, but she has no proper time for a change. The number is one of the "blue" variety. The act did exceptionally well. Zay Holland pleased with singing and a violin solo. The three Melvins closed with a good song, and a very little clean-cut comedy which brought laughs.

**KEDZIE AVENUE** (Wm. Malcolm, mgr.; agent, V. W. M. A.)—Perhaps the change in the weather has something to do with the light audiences for the past few days. All the outlying houses seem to have been affected by the change. At the local houses, however, the big draw is a smooth unner and of the pleasing kind. The Tennis Trio opened at 7.45 with a juggling turn that caught on. Colton and Darrow won favor. Fred and Eva Mozart with their snow shoe novelties were a hit. Arrol and Cook and Work and Over following one another, made a good laughing finish.

**ASHLAND** (Al. Widner, mgr.; agent, W. V. M. A.).—The West riders this week have among them a native son in Gene Greene who tops the bill at what is called his own little theatre. Monday evening the second of the week's shows was given and the results were present saw Gene score one of the biggest hits that ever was registered at the Ashland. Banks-Braxelle Musical Duo were billed as the openers. Irwin and O'Neill opened with a song, and the latter sang a solo. Three Hickies, Brothers with acrobatics held up the bill at this juncture and only when they again appeared did the show continue. Carlin and Penn were a bit handicapped by having to hold the stage during the applause for the act just on ahead, but after the noise died down the boys warmed right up to their audience. Their bright talk and parodies went over like wildfire. They handle the German dialect in a manner that even their own audience can understand, and they kept the audience in their seats for the pictures.

ASHLAND (Al. Widner, mgr.; agent, W. V. M. A.).—Gene Green; Three Hickey Bros.; Carlin & Penn; Banks-Breazeale Duo; Irwin & O'Neill.

**SCHINDLER'S** (L. Schindler, mgr.; agent, W. V. M. A.).—Haydn, Borden & Haydn; Sophie Tucker; Reed Sisters; Sixelle Bros.; Mr. & Mrs. Jack Golden.

**SOUTH CHICAGO** (agent, W. V. M. A.).—  
Bush & Peyser; Lee Tung Foo; Gillette's  
Baboons; Those Four Kids; Teed & La Zelle;  
Rainbow Sisters; The Brownings; Emil Hoch  
& Co.; Christopher & Ponte; Tennie Trio.

**PRESIDENT** (I. A. Levinson, mgr.; agent, W. V. M. A.).—Carter & Swanson; George Yeoman; Toona's Indians; West & Van Sliclen; Four Newsomes; Banks-Breezeale Duo; Frank Rogers; Yuill & Boyd; Carlin & Penn; Morton-Jewell Troupe.

**CIRCLE** (Balaboon Bros., mgrs.; agent, W. V. M. A.).—The Two Clippers; John and Mae Burke; Sidney Shields & Co.; Christopher & Ponte.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Leonard Kane; The Brownings; The Polres; Lahl Cecil & Co.; Mack-Dougal & Co.; Bush & Peyser; Reid Sisters, Emil Subers; Pat Reilly & Co.; Harry Fetterer.

**LINDEN** (Chas. Hatch, mgr.; agent, James Mathews).—Clivette; May Keogh & Co.; San Lucci Trio; Hines Kimball Troupe; Collins & Dulmate; Cortell & Hamilton; Godlewski Troupe; Butt & Wayne; Seymour & Dupree.

CLARK (Joe Grimes, mgr.; agent, James Mathews).—Kopeland Bros.; Butt & Wayne; Willard's Temple of Music; Axel Christensen; Blake's Comedy Circus; Mason & Le Clair; La Tosca; Linden & Moren; Clivette.

**BLACKSTONE** (Edward & Brotham, Inveterate).—David Harry J. Powers, mgr.: K. & E.).—David Warfield in "The Return of Peter Grimm" has but one week longer at this house.

**CHICAGO OPERA HOUSE** (George Kingsbury, mgr.; K. & E.).—"Sweet Sixteen" closes its engagement Saturday. "The Girl in the Taxi," with Carter De Haven as the feature player, will hold forth beginning Monday.

CORT (Sport Herman, mgr.; Shuberts).—Henry Kolker, in "The Great Name," will

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

**FRED SCHADER**  
Representative  
Residence: Sherman House

# CHICAGO

**VARIETY'S CHICAGO OFFICE:**  
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**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—With Eva Tanguay as the headliner and a spell of bad weather as a first aid to business the Majestic had a capacity audience within its doors on Monday night. The weather was not the only factor usual with about one-third of the house filled. The opening spot was assigned to Franklin and Bauvard (New Acts). They were followed by Roeber and Farnham in a comedy sketch. The next act was a musical, mostly to empty benches, drew fair applause. The comedy operatic duo finish to the turn was the best that they offered. The entire turn needs to be rearranged for the second night. The third act was a musical with the third number, Clark Stiles and Lilly Farnum. This trio with the house coming in on them came within an ace of stopping the show. On the 4<sup>th</sup> the Tanguay act was a musical in a cabaret style, ran about 15 minutes with frequent applause interruptions and a good round hand at the finish. Nevins and Erwood next in a blackface singing, dancing and talking specialty were followed by a musical duo. The final act of the act brought them solid applause from all parts of the house. The final five turns of the program were headed off by Flo Irwin assisted by Stiles Broughton in "A Kiss in the Temple." The program was thrown to the medium of the passed week finish. The

next turn was Hesse-Munro-Powell (New Acts) followed by Charles E. Evans and Co. in "It's Up to You, William." The farcical patterling kept the house in roars of laughter from the start to the final curtain. Charles E. Wright as Henry Lewson proved a worthy foil for Evans' comedy. In the position next to closing "the little thunderbolt," Eva Tanguay, held the stage for exactly 30 minutes, doing eight numbers and "Clams," and even then the audience were loathe to let her go. In the closing position the Charles Ahearn Troupe held the audience in to the last, amid prolonged laughter. FRED.

—AMERICAN (William Morris, Inc. mgr.). —The best show that has been at the music hall in the past months is there this week. There was almost a stag audience present Monday matinee, due undoubtedly to a couple of the boys who were in the show for a week. He obtained the right to show the pictures of the Cubs in training, exclusively in this town for two weeks. This fact, coupled with the climatic condition drew a matinee audience of 1,000. The big hit of the week was a big hit of the bill went to Andy Rice, next to closing. Rice just "went to 'em" with his parodies and Hebrew characterization and got all that was in the house. The entire audience was laughing at the matinee and vim from the very start. The La Vegas

FOLLY (John A. Fennessy, mgr.)—The Ducklings' proved just the girlie-girls show that the patrons of the Polly wanted. It was rather hard for this organization to follow in the "Belle Giris" and draw a capacity house. The boys and girls were dressed in the style of the present and even with the assistance of a raincoat the house was just about three-quarters full Sunday afternoon. There have been no changes made in the cast of principals since the show was reviewed in New York. The show itself has been brought to the city as a stronger, more complete and more varied affair. The appearance in the metropolis and the result was that its fast and fresh comedy call forth much laughter and applause. For the Chicago engagement the Five Licorice Sticks were added to the bill as a stronger, although there was no need of it, and even so as it stands is quite strong enough to pass in any of the Western wheel houses. The two pieces were laughingly received. J. H. Price and Mike McDonald still carry the prize for the best comedy duo in the city. A little expropriation indulged in at their entrance they would have worked a clean record out for themselves. This bit could be put to advantage. In the olio portion of the program there are five acts, four of which are drawn from the "Belle Giris" bill. The first is the pantomime "Templeton" by Blanche Martin and Frank Damsel are the featured players. The entire performance was very well liked by the house present. Another act of the nature was a "couch" number by Margie Bennett did a "couch" number before the finale.

FRP.

PLAZA (Fred Hartman, mgr.; agent, W. V. M. A.).—This week marks the last of the long vaudeville war, which has been carried on on the "north side" for the past seven months. The flag of truce will fly from Sittner's auditorium, which will be turned into a stock house playing dramatic productions.

**CHICAGO OPERA HOUSE** (George Kingsbury, mgr.; K. & E.).—"Sweet Sixteen" closes its engagement Saturday. "The Girl in the Taxi," with Carter De Haven as the feature player, will hold forth beginning Monday.

CORT (Sport Herman, mgr.; Shuberts).—Henry Kolker, in "The Great Name," will

## DIRECT FROM AUSTRALIA

# THE CROTTONS

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At **HAMMERSTEIN'S VICTORIA** This Week (March 27)

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# WILLIAMS' GREENPOINT THEATRE

THE FAMOUS EUROPEAN JUGGLER

THIS WEEK (MARCH 27) WILLIAMS' GREENPOINT THEATRE

Direction H. B. MARINELLI AGENCY

GRAND OPERA HOUSE (J. Dayton Wegefarth, mgr.; Stair & Havlin).—Jeanne Tower in "A Modern Salome" and "Three Weeks".  
NATIONAL (J. M. Kelly, mgr.; Stair & Havlin).—"The Smart Set".  
HAITS (John Hart, mgr.; booked independent).—Clara Turner in "East Aside".  
ELEVENTH ST. O. H. (Frank Dumont, mgr.).—Dumont's Minstrels in stock.  
ARCH STREET (Max Thomasafsky, mgr.).—Yiddish Stock Company.

Thomas Grady who has been touring the West and South with a "A Winning Miss," has returned after a successful trip.

Belle Dixon left "The College Girls" this week to go into vaudeville. Irene Clark replaced her.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Gertrude Dean Forbes & Co.; Vira Rial & Co.; Parker & Manship; Four Musical Luclars; Limber-limbed Kellys; Echo Four; pictures.

FOURTEENTH (Miller & Kaufman, mgr.; agents, Taylor & Kaufman).—Della Stacey & Co.; The Stanleys; Murphy & Andrews; Goodwin & Burgess; Hickman, Willis & Co.; Martelli Trio; pictures.

COLONIAL (F. Wolfe, mgr.; agents, Taylor & Kaufman).—Marie Zelezny; Riva Larsen; Carter & Boulden; Travis York; Imperial Musical Trio; pictures.

GIRARD (Miller & Kaufman, mgr.; agents, Taylor & Kaufman).—30-1, Musical Hodge; Downey & Ashon; Paul Burns & Co.; Rossi's Dogs; pictures.

EMPIRE (Stanford & Western, mgr.; agents, Taylor & Kaufman).—30-1, Jenny's Animals; Hotter & Son; Kelly & Catlin; Rossi Duo; pictures.

GEM (Morris & Ancke, mgr.; agents, Taylor & Kaufman).—30-1, Palmer & Dockman; pictures.

TWENTY-NINTH ST. PALACE (C. H. Keller, mgr.; agents, Taylor & Kaufman).—30-1, L. Street & Co.; pictures.

AURORA (Donnelly & Collins, mgr.; agents, Taylor & Kaufman).—30-1, The Vynos; Cantino & Lawrence; An Dee; pictures.

MANHEIM (Fuhman Bros., mgr.; agents, Taylor & Kaufman).—30-1, Wilson & Thurston; Stewart & Stevenson; Hikawa; pictures.

DIXIE (J. Labell, mgr.; agents, Taylor & Kaufman).—30-1, Conrad & Whidden; Hennella; Penn City Four; Dan Malumby; pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, Loew).—Robinson Trio; Young & Young; Don Carney; Eva Westcott & Co.; pictures. Owing to trouble with the electric lights, no show Monday afternoon or evening.

PLAZA (Chas. Oelachlager, mgr.; agent, H. Bart McHugh).—Aerial Posters; Weston Sisters; The Fergusons; James J. Glides; Reuben's Animals.

GLOBE (Ben Israel, mgr.; agent, H. Bart McHugh).—30-1, Wilson & Hodge; St. Elmo; Washer Bros.; LaSalle & Lind.

LINCOLN (Dan Bader, mgr.; agent, H. Bart McHugh).—30-1, Martinelli; Fred Morton; Jarvis & Martyn; Higgin-Kelly Co.

AUDITORIUM (W. C. Herchenroeder, mgr.; agent, H. Bart McHugh).—30-1, Weber Bros.; Arthur Cameron; Juggling Jewels.

ELIMANTOWN (Walter Stuehmig, mgr.; agent, Chas. J. Kraus).—30-1, The Carrays; Muller & Stanley; Zuhn & Dreis; Ellis Novlan Troupe; Whitman Bros.

52D STREET (Mr. Wheeler, mgr.; agent, Chas. J. Kraus).—30-1, Donner; Three Live Lovers; Billy Davis; Buckley Martin & Co.; White Florida.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—30-1, Ugeno Japs; Lucky Bob & Co.; Faust Bros.; Prof. De Anzio; De Verno.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—30-1, Fields & Williams; Myers & Ross; Lelia Cautna; Howard & Hoeger.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—Harry Lewis' Dogs; Roney & Dixon; Roy & William; Irene Vaughn; The Delmonts; Mildred Haywood; Marville & Davis.

GRAND (M. J. Rapoport, mgr.; agents, Stein & Leonard, Inc.).—Le Vanlons; Preston & Preston; Billy Morell; Kent Stock Co.; Roney & Dixon; "Zeda"; Joe Benn; The Shorts.

CRYSTAL PALACE (S. Moria, mgr.; agents, Stein & Leonard, Inc.).—Mildred Haywood; Varville & Davis; Florence La Vere; Smith & Smith.

LYRIC (D. Tyrrell, mgr.; agents, Stein & Leonard, Inc.).—Lane & Howard; Florence Lovers; Sammy Harton; McCord & Fisher; Dolly Morgan.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Alberta & Wulfrin; Quaker City Minstrels; N. Wagner & Co.; Watson & Baker; Girard & Conell.

AUDITORIUM (J. Gibson, mgr.; agents, Stein & Leonard, Inc.).—Warfield & Campbell; King & Gilliam; Southern Four.

MAJESTIC (Candor, M. J. Vail, mgr.; agents, Stein & Leonard, Inc.).—Dolly Morgan; LaDove & Moe; Sherwood & Co.; Harold Nelson; Lane & Howard; Fleming & Lee.

STAR (C. Mount, mgr.; agents, Stein & Leonard, Inc.).—Caffrey & Grant; Kilgallon & Deane; Edgmar & Wynne.

CASINO (Ellas & Koenig, mgr.).—"College Girls".

TACOCADERO (Sam M. Dawson, mgr.).—"Big Review".

GAYETY (John P. Eckhardt, mgr.).—"Star and Garter".

## ATLANTIC CITY

By I. B. Pulaaki.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Jos. Hart's "April Showers" (new acts); Robert's Rats and Cats; remarkable novelty; Lawrence Johnston, hit; Joe Flynn, very big; Marie Dreams (new acts); Viola Bros., clever; Ed. Jordan & Co., liked; Williamson & O'Connor, good.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—"The Darling of Paris," brilliant production; Delmore & Lee, fine; Sam Stern, clever; Walter Daniels, good; Mr. & Mrs. F. Keenan Wallace, good; Marion & Deane, good; Josephine Lelch, good; Marion & Deane, good; Donat Bedur, good.

STEELCHASE 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.).—"At the Old Cross Roads." (7-29; Lillian Russell, in "In Search of a Sinner." 30-1.

The "Pavilion of Fun," with many new features, is to open 8. The Steelchase was very successful with the "Pavilion" last season.

Roller skating has again taken hold. It seems. The rink on Young's Pier has a good crowd of fair devotees daily. They are truly good to look upon—and some are nifty skaters, too.

Joe Schrode, the actor and acrobat, and Frank Mt. Pleasant, the Indian, were down here for an indefinite number of days "cutting up." Although the name of Schrode could not be traced to any tribe, both men proved to be Indians. While attending Carlile, Mt. Pleasant was a great athlete—probably the best all around man ever turned out by that institution. He was a brilliant football player, a great sprinter and held the intercollegiate record in the broad jump. Joe and Frank work well as a pair.

Geo. W. Lealle, who was here with "Trailing a Rainbow" is to be principal comedian in "Girles" when that show opens in Chicago.

C. E. Roberts, who is playing here with his train, has one proven fellow that he caught at Hammett's three weeks ago. In the short time he has had the rodent he is able to handle and pet it like he does the trained ones.

## BOSTON

By J. Gooltz.

80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Good attendance via word of mouth. Bill of exceptional merit. Valerie Bergere & Co., in "His Japanese Wife," excellent; Wilbur Mack and Nella Walker, dainty and good; Mabel Montgomery, ventriloquist, best ever; Alice Raymond and Her Players, good; Sharkey, Geisler & Lewis, pleased; Royal Tokio Japanese Troupe, closed right; Arthur Bowen, cartoonist, pleased; Clarence Wilbur & Co., pleased; Derenzo & La Due, trapeze, fine work, pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Tom Bateman; Anna Lehr; James Kiernan; Edward Markley; "Battle of Toon-Son"; Arthur Aldridge; Morris & Kreener; Four Rivers; Della Rhonaha; May Evans; Burt & Malveen; Fred Gilman; Walter Percival; Blair, Mathews & Blair; The Worthingtons; pictures.

HTE (Joseph Mack, mgr.; agent, Fred Mardo).—"Four Musical Elements; Felge & Mack; McAlpin & Deusing; Jackson & Stone; Juliet Wood; pictures.

HOWARD (G. E. Lothrop, mgr.; agents, Phil. Hunt & Ed. Kelley).—"Burlesque, "Reactor, Burlesque," with John I. Sullivan. House bill; Bud & Clare; The Champyros; Three Tumbling Clouds; John & Mary Greaves; Clyde Bates & Franklin Roseman; Hansone; Neely & Parker; Bob Roberts; pictures.

HOWDOIN SQUARE (J. Craig, mgr.; agent, Loew).—"Brindamoor; Helena Gamber's Living Pictures; Powers Bros.; Rhonda Marionettes; Charles Mackie; Bothwell Sisters; Elizabeth Kelley; pictures.

CASTLE SQUARE (J. Craig, mgr.; agent, direct).—"Stock, "End of the Bridge." Fourth week.

GAIETY (G. H. Bachelier, mgr.; agent, direct).—"Burlesque, "Parisian Show."

CASINO (Charles Waldron, mgr.; agent, direct).—"Burlesque, "Big Banner Show."

COLUMBIA (Harry Farley, mgr.; agent, direct).—"Burlesque, "The Lady Buccaneers."

## THE

# Sensational Boises

THIS WEEK (March 27) BRONX THEATRE, New York

Direction, JO PAIGE SMITH

PARK (W. D. Andreas, mgr.; K. & E.).—"The Commuters," sixth week of very good business.

HOLIS (Charles J. Rich, mgr.; K. & E.).—House dark. "The Eastest Way" closed by Mayor and police commissioner.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Green Stockings," with Margaret Anglin. Fourth and last week of good business.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Mile, Rosita," with Fritz Scheff. First time on any stage. Opened to capacity.

GLOBE (R. Jeannette, mgr.; Shubert).—"The Girl From Rector's." First week. Business big. Concluded on its last appearance, this advertised show.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Girl in the Train," with Frank Daniels. First time and very good attendance.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Two Women," with Mrs. Leslie Carter. First time, playing to capacity. Mrs. Carter always a big attraction here.

GRAND OPERA HOUSE (George Magwe, mgr.; Stair, Wilbur & Magee).—Thomas E. Shea, in repertoire. Third week, only engaged for two. Houses big.

BOSTON (Al. Levering, mgr.; K. & E.).—"Naughty Marietta," with Mlle. Emma Trentini. Closing week. Played four weeks to good business.

PALACE (L. H. Mosher, mgr.; agent, National).—Stanford & Kingsworth; The Toils; Claudia & Scarlet; Mr. & Mrs. Jack Wheeler; Frank Dale; Wanny Mann & Co.; Count La Gusta; Fern & Fern; Sheppard & Ward; Wendrick & Waldon; William Dick; pictures.

BRACCO (Jacob Lurie, mgr.; agent, National).—Harry Dare; Joseph Parise; Polly Carpio; Chan Toy; Farley & Putnam; Rother & Kelgard; J. P. Wild; Marlowe & Plunkett; pictures.

PASTIME (F. Allen, mgr.; agent, National).—Fritz Houston; William C. Hammond; Jack Mackie; White & Johnson; pictures.

WASHINGTON (Nat. Burgess, mgr.; agent, National).—Walton & La Pearl; DeWitt & Stewart; Hal Clements; Wacey Norris; Hallett & Stack; Denlitch Girls; French & Nichols; R. G. Thompson; Zanfretta & Mansfield; pictures.

OLD SOUTH (Nat. Burgess, mgr.; agent, National).—Arthur & Charlie Lee; Temples; Langwood Sisters; Greene & Greene; Harland; Mack Trio; Bentley & Mack; Mlle. Jeannette; Heron, Owen & Co.; Marie Winn; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—James Russell; Sammie Taylor; Cawley & Brennan; Princess & Knight; pictures.

SUPREME, Jamaica Plain (John Levey, mgr.; agent, National).—Elmer Jerome; James Russell; Jack Miller; Rogers & Pore; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agents, Davis, Shedy & Flynn).—Kennedy & Lee; Bill Jones; Musical Prancing; Theresa Miller; pictures.

POTTER HALL (H. E. Jones, mgr.; agents, Davis, Shedy & Flynn).—Mona Teasler; Cunningham & Fowley; Una Bonnette; Bill Jones; pictures.

ORIENTA (J. Copp, mgr.; agents, Davis, Shedy & Flynn).—Tom Killean; Barney First; pictures.

SCENIC, East Boston (George Copeland, mgr.; agents, Fred Mardo).—Richards & Thatcher; Le Baron; Maile Barrett; Tom Singer; Mlle. Wilfred; Claude & Marion Cleveland; pictures.

COMIQUE, Lynn (Moe Mark, mgr.; agent, Fred Mardo).—"Vaudeville and pictures.

A charity concert of unusual interest will be given at the Colonial, 2, the proceeds of which will be expended toward the completion of the new home for destitute Jewish children. The building in Dorchester is nearly ready for occupancy. This is the first building to be erected in Massachusetts for a Jewish charity, and will cost over \$100,000. Nearly half of this sum has already been received. The program arranged by the committee includes the Neopolitan singers from the Boston Opera Company; Henry Gaye, the violin virtuoso; Henry W. Wilson; Leon Van Vleet, the cellist; Tom Carl and Sam Studley, from the famous "Bostonians"; two artists from the Aborn Opera Company and an orchestra of twenty-five men through the courtesy of the Boston Protective Musicians' Association.

SACRIFICE—2 lots at Dumont, N. J.; sell cheap if taken this week. ELLIOTT, 115 Broadway, Rooms 1420 V.; phone 4832 Cortlandt.

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## AUBURN, N. Y.

BURTIS AUDITORIUM (J. N. Rose, mgr.;  
K. & E.).—Alice Neilson and Boston Opera  
Co., 28; "Madame Sherry," April 3; Otis Skin-  
ner, in "Sire," 6.

JEFFERSON (E. J. Lynch, mgr.; Reis Cir-  
cuit).—Mary Mannering in "A Man's World,"  
30.

BURTIS-GRAND (Jos. O. Brooks, mgr.;  
agent Joe Wood; rehearsal 10.30).—Graham &  
Evans, good; Farber Sisters, pleasing; Al. Ma-  
remer, funny; Musical Bunkirks, very good;  
Rand's Musical Dogs, clever; Ruth Roy, went  
well; Eldon & Clifton, acrobats; Elton Polo  
Troupe, excellent; Five Juggling Jordans,  
clever; Lyric Comedy Four, good; Marie Ray-  
mond, pleasing; Master Melville, very good;  
Ethel Van Orden & Co., excellent; business  
good.

MOTION WORLD (E. M. Day, mgr.; agent,  
U. B. O.; rehearsal 11).—Emmonds, Emmer-  
son & Emmonds, laugh; Brennan & Wright,  
pleased; Cullen & Viny, good; Knox  
Broe, clever; Four Grohyners, hit; Fay St.  
Claire, good; very good business.

## AUGUSTA, ME.

OPERA HOUSE (T. H. Cuddy, mgr.; agent,  
U. B. O.).—Three Liebig, big hit; Kalma &  
La Frier, good; Spencer & Williams, nice.  
COMIQUE (Ch. L. Morrill, mgr.; agent, John  
Quigley).—Three Comiques, hit; Golden Gate  
Trio, fine. J. FREMONT DEARBORN.

## BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.;  
rehearsal 10.30).—Gertrude Hoffman, hit;  
Brown Bros., excellent; K. Watson, good; Hoey  
& Lee, pleasing; "The Boatwain's Mate,"  
scored.

STAR.—"Madame Sherry," to big business.  
TECK, G. Fuggett, in "The Great John  
Ganton," to fair business.  
LYRIC.—"St. Elmo," to S. R. O.  
GARDEN.—"The Rollicking Girls"  
LAFAYETTE.—"Tiger Lilies."

## CLEVELAND, O.

HIPODROME (Ch. A. Daniels, mgr.; agent,  
U. B. O.; rehearsal Monday 10).—"The Living-  
ston, good opener; Hon & Price, fair; Lan-  
ceton, Lucier & Co., amused; Fred Watson, well  
received; "Circumstantial Evidence," preten-  
tious; Carrie De Alar, feature; Sam Mann &  
Co., scored; Three Athletes, excellent.

GRAND (Ch. H. Nichols, mgr.; agent, U. B. O.;  
rehearsal Monday 10).—Rue Ball, hit; The  
Maxine's, clever; Maud Burbank and Horse,  
well received; Dolson & Lucas, good; Arthur  
Forbes Co., headline; Ben Pierce, went well;  
Four Juggling Girls, closed.

PROSPECT (Ch. A. Daniels, mgr.; agent,  
U. B. O.; rehearsal Monday 10).—Narrow  
Bros., good; Grachten Spencer, won favor;  
Ernest Carr & Co., featured; Jack Hoyce,  
good; Mr. & Mrs. Mark Murphy, heads bill;  
Date & Boyle, well received; Thelma Circus  
closed.

STAR (Dow & Campbell, mgr.; rehearsal  
Monday 10).—"The Wise Guy."

EMPIRE (E. A. McVard, mgr.; rehearsal  
Monday 10).—"The Bowers," burlesque."

OPERA HOUSE (Geo. Gardner, mgr.;—  
Robert Hilliard in "A Fool There Was."

COLONIAL (R. A. Mitchell, mgr.;—Walker  
Whitehouse, "The Melting Pot."

LYCEUM (Geo. Todd, mgr.;—Hanton's New  
"Sappho."

CLEVELAND (Harry Zinker, rep.).—Holden  
Stock Co., "Under Two Flags."  
WALTER D. HOLCOMB.

## DAVENPORT, IA.

BURTIS (Wm. Kinch, mgr.; Cort, Shubert  
& Kniff).—15, Ian Robertson, in "Third Floor  
Back," good business; 10, Mary Mannering  
drew big.

GRAND (D. L. Hughes, mgr.; K. & E.).—15,  
Ruth St. Denis, small house, enthusiastic;  
15-18, "Katy Dink," featuring Adelaide, big hit,  
and Bert Baker, a favorite; three perfor-  
mances, excellent business.



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single and from \$6.00 to \$8.50 double. Rooms with private bath  
attached, from \$8.50 to \$10.00 per week single, and from \$9.50 to \$11.00  
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PRINCESS (Chas Kindt, mgr.).—Stock;  
Week 19, Grace Baird & Co., making good.  
AMERICAN (Chas. Berlin, mgr.; agent,  
Wm. Morris; rehearsal Monday 12.30).—Week  
19, Martha Russell & Co., headline with strong  
sketch; Slaters McConnell, recital; Steely &  
Edwards, fair comedians; Frederick, well ap-  
plauded; Kent's Seals, strong. American  
showed films last posted by Miss Russell, while  
with Essanay Film Co. SHARON.

## DAYTON, O.

LYRIC (Max Hurlig, mgr.; agent, U. B. O.).  
—Klein, Ott & Nicholson, good; Chasina, very  
good; Six O'Connor Sisters, good; Valerie  
Bergere Players, good; Cunningham & Marlan,  
appliance; Willard Simms & Co., headline;  
Howard's Tonics, very good. R. W. MYERS

## DENVER.

By Hoff.

ORPHEUM.—Porter J. White & Co., grip-  
pling sketch; Murphy & Nichols, scream; Loney  
Haskell, funny; Elsie Durand, good; Maxim's  
Models, beautifully mounted; Brown & Ayer,  
passing; Kuma Family, neat opener.  
PANTAGES.—Ethel May Barker, refined;  
Renee Family, excellent; Four DeKocks, novel-  
ty; Max Laube, pleasing; Barrett & Bayne,  
good; Mack & Benton, good opener.

The Baker theatre is again open for amuse-  
ment seekers—this time its lease being W.  
Arlington, who opened 12 with stock, fur-  
nished by his own company. The second  
week's business was twice that of the first  
week and it looks like the proposition is  
going to win out. The management gives a  
\$275.00 plan, away every week, in a  
wagonload of glassware and candy as souve-  
nirs. "St. Elmo" is the bill this week; "Lena  
Rivers" next.

## DES MOINES, IA.

FOSTER'S (Ed. Millard, mgr.).—23-25, "Ben  
Hur," sold out.  
GRAND (Ed. Millard, mgr.).—19-21, "The  
Romany," good; 22-25, "The  
White Captive," well staged; good business.  
PRINCESS (Elbert & Gotschell, mgrs.).—  
Week 20, "The White Slave," well acted,  
good business.

ORPHEUM (H. B. Burton, res. mgr.).—  
Week 20, Adonis & Dog, very good; Miss  
A'Yoe, fair; James Brockman, well liked;  
Jas. Cullen, pleased; Master Gabriel & Co.,  
scored; George Austin Moore, big; Tanbo  
Japa, line. JOE.

## ELMIRA, N. Y.

MAJESTIC (G. H. Ven Demark, mgr.;  
agent, U. B. O.; rehearsal Monday 12.30).—  
27-29, The Garmona, fair; Lowry & Brown,  
ordinary. 30-1, Frank Manning; Fisher &  
Whitecliff. Large business.

FAMILY (C. W. Lawford, mgr.; rehearsal  
Monday 10).—Florence White, fair; Hume  
& Perry, good; Great Seranton, clever;  
30-1, Barbin's Dogs; De Moulin, Flint &  
Brooks; excellent business.

MOZART (G. W. Middleton, mgr.; agent,  
Edward Mozart).—27-1, Stanford & Western  
Players, in "Such a Little Queen"; large and  
delightful houses. 3-8, "Brown's in Town."

LYCEUM (Lee Norton, mgr.; Reis Circuit).  
—31, Emma Abbott and David Blapham.

## ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.; Reis Cir-  
cuit).—22, Viola Allen, very good show, fair  
house; 27, Mary Martin, good show, good  
house; April 1, "Blue Mouse."

ALPHA (E. H. Surken, mgr.; agent, Loew,  
rehearsal Monday 10).—Helle Meyers, good,  
Tod & Nods, well received; Michael Coscia,  
clever; Joe Kuching & Co., queer; pictures.  
COLONIAL (A. P. Wechsler, mgr.; C. E.  
Cummins, asst mgr.; agent, Gus Sun, rehearsal  
Monday 10).—Hoyt & Marlan, well re-  
ceived; Benzel Troupe, good; Tanbo Doo



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GOOD LUCK SONG "HITS"

Under Sole Direction of  
MARTIN SAMPTER

took well; Tom Mahoney, big; Una Clayton & Co., clever; Sohke's "Bama Bama Girl," hit.  
HAPPY HOUR (D. H. Connelly, mgr.).—C. Ernest Edwards, well received; Norwood & Wheeler, good. M. H. ZIEGLER.

FALL RIVER, MASS.  
SAVOY (Julius Cahn, lessee and mgr.; rehearsal Monday 10).—Poole, good; Waring, very good; Burke, Carter & Inky Boys, good; Miles Stavordale Quintet, excellent; Franklyn Ardell & Co., good; Bellboy Trio, hit; Vincent & Glinran, good.  
BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—27-29, May Evans, good; Blair, Matthews & Blair, very good; Worthingtons, good. 30-1, Frank Markley; Four Rivers; James Klerman & Co.  
PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—27-29, Peter Latendre, good; Nellie Lyton, very good. 30-1, Ed. & Italia White; Dave Manley; Maudie Barrett. EDW. F. RAFFERTY.

HAMILTON, ONT.  
TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; rehearsal Monday).—Chas. & Roale Coventry, good; Abbott & Minthorne Worthington, good; Gerald Grimm & Co., hit; Harry Breen, fair; The Madcaps, excellent; Hawthorne & Burt, took well; Landry Bros., novelty.

GRAND (A. R. London, mgr.).—27-29, "The Roary," poor business; 29, Otis Skinner, in "Sire." M. S. D.

HARRISBURG, PA.  
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Vivian & Corrigan, scored; Al & Fannie Stedman, pleased; Arturo Bernardi, headlined; Sara Lemer, local girl's first appearance won merited applause; Modena & Gardner, well received; Harry Fox & Millership Sisters, well liked; Herzog's Horses, big hit; Herbst's Pictures, very good.  
CASINO (P. Magaro, mgr.; agent, "California Girls," week 27, good business beginning of week.  
MAJESTIC (N. C. Myrick, mgr.; Rela Circuit).—22, "Bachelor Club" burlesques, fair show, good house; 24, Black Patti Musical Comedy Co., well filled house; 25, Wm. Dodge in "The Man From Home," excellent, big business; 27-28, Harrisburg Operatic Society in "Florodora," capacity business; 29, Miner's "Americans," April 7-8, "Chocolate Soldier." J. P. J.

HARTFORD, CONN.  
POLI'S (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Frank Fogarty, big; Six Kirkamith Sisters, hit of bill; Spadoni, clever; Moffett & Clare, pleasing; Smythe & Hartman, very good; Harry Beresford & Co., went well; Phina and Picks, applause.

HARTFORD (F. P. Dean, mgr.; agent, Jas. Clancy; rehearsal Monday and Thursday 11).—27-29, "A Night in the Slums of Paris," big hit; Leonhardt, good; Gruett & Gruett, pleased; Hazel Crosby, dainty; Heesley & Adams, laughs. 30-1, "A Night in the Slums of Paris," Moriarty Sisters, Sherman & Rose; George F. Clark & Co.; Howard & Cornell.  
SCENIC (B. R. Dobbs, mgr.; agent, Sheedy-Keeney; rehearsal Monday and Thursday 10).—27-29, Eva Fallon & Co.; Black, Bailey & Black; Fagan, Merrick & Thurston; pictures. 30-1, Eva Allen; Beale LaCount; Somers & Law; pictures.  
PARSONS (H. C. Parsons, mgr.).—22-23, Henry Miller, in "The Havoc," good business; 24-25, "Seven Days," good business; 27-29, "Bright Eyes," capacity; 29, Richard Carle, in "Jumping Jupiter"; 30-1, Aborn English Grand Opera Co. R. W. OLMSTED

INDIANAPOLIS.  
GRAND (C. G. Showalter, mgr.; agent, U. B. O.; rehearsal Monday 10).—Frank Keenan & Co.; Thomas & Hall; Lew Hawkins; Callahan & St. George; Belleclair Bros.; Burnham & Greenwood; Juglin Burke.  
ENGLISH (A. F. Miller, mgr.).—22, John Drew, in "Smith," splendid business; 23-25, "The Dollar Princess," fair business; 27-29, "The Quality of Mercy"; 30-1, "The Sweetest Girl in Paris."  
SHUBERT-MURAT (F. J. Dalley, mgr.).—20-22, "The Blue Mouse"; 23-25, "The Honey-moon Trail," poor business for both attrac-

tions; 27-29, Mme. Bertha Kalich, in "The Kreuzer Sonata."  
PARK (Shafer, Ziegler, mgr.; Stair & Haylin).—Week 20, "The Newlyweds," splendid business. 27-29, "East Lynne"; 30-31, "Gilda."  
MAJESTIC (Phil Brown, mgr.).—F. G. McLean Stock, Week 20, "When We Were Twenty-One," business very good. Week 27, "Sweet Clover."  
EMPIRE (H. K. Burton, mgr.).—Week 27, "The Brigadiers."  
NEW COLONIAL (E. E. Daley, mgr.; agent, Loew; rehearsal Monday 10.30).—Willard Hutchinson & Co.; Doc O'Neil; Wilson & Rich; Daryl Taylor; Chas. Thompson; Kelly & Judge.  
GAYETY (B. D. Cross, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Tom Linton & Jungle Girls; Pete Baker; McMullen & Rheda; Miss Alice Dudley.  
FAMILY (E. Argenbright, mgr.; agent, Coney Holmes; rehearsal Monday 11).—Stutzman & May; Three Van Staats; Gillette & Bingo; Franklin Clifford.

The Indianapolis Orchestra, with Alexander Ernestoff, conductor, and Mrs. Arnold Spencer, soloist, gave its second concert at the Shubert-Murat afternoon 26.  
A concert by the Russian Symphony Orchestra, under the direction of Modest Altschuler, will be given at English's afternoon 2. The soloists with the orchestra will be



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Now in preparation, "The Dream Model."  
Novelty act.  
Have taught Hoffman, Daisie, Bianci and Mariow, and others equally well known.

### MUNCIE, IND.

SUN (Ray Andrews, mgr.)—agent, Gus Star; rehearsal Monday 10.30.—Brett & Starr, took well; Casey & McGill, pleased; Arthur Kirby, hit; Roland Traversa, very clever.  
WIPAR GRAND (Moore Circuit),—28, "Graustark"; Apr. 1, "As Told in the Hills"; 3, Dave Lewis, in "Don't Lie to Your Wife"; 8, Rose Melville in "Sis Hopkins"; 10, "Madame Sherry." GEO. FIFER.

### NORTHAMPTON, MASS.

ACADEMY (B. L. Potter, mgr.; Ind.),—27, "The Japanese Girl," local talent; benefit of the playgrounds; good, to good attendance. April 5, "The Rosary"; 15, Margaret Anglin, in "Green Stockings"; 30, "Uncle Tom's Cabin."  
COOK'S (W. R. Cook, prop. & mgr.),—27-29, Wandoozie Four; May Nash. 30-1, Dunn, Warren & Mack; Clayton Lester.  
MILTON STONE.

### ONEONTA, N. Y.

ONEONTA (Harry M. Dunham, mgr.; agent, Prudentia); rehearsal Monday and Tuesday 11.—13-19, "Chance-Kieffer Stock Co. good business; 22, "College Girls," excellent business; 23, "Prince for a Day," fair house; 24-25, The Herberts, ordinary; Franklin & Wilson, fair; 27-29, Rich & Rich; George St. Lament, pleased; 31, "The Red Mill." DeLONG.

### PITTSBURG.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Emma Dunn & Co., realistic; Mr. Frederick Voelker, enjoyable; Harry Jolson, much laughter and applause; "Schlichtl Royal Matinee," fine; Wright & Dietrich, enjoyed; Lou Anger, wins favor; Nedverdale's Monkey Jockey, interesting; Hopkins, Astelle & Co., well received; "Ric," clever.

FAMILY (John P. Harris, mgr.; agent, Morganstein).—Harry E. Morse & Co. featured; Margo's Manikins, attractive; Kai & Kai, very good; Dancing Butlers, applause; Ben Dawson, well received; Kotora Jap, pleased; James Bennett, took well; Nichols & Sherwood, won favor.  
LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Trimbali & Donovan, splendid; Yetta Peters, pleased; Beach & Maye, applause; Dave Caston, took well; Douglas A. Flint & Co., scored.

GAYETY (Henry Kurtzman, mgr.).—"Van-ity Fair."  
ACADEMY (Harry Williams, mgr.).—"Moulin Rouge Burlesquers."

ALVIN (John B. Reynolds, mgr.; agent, Schubert).—"Baby Mine," exceedingly funny, packed house.  
LYCEUM (R. M. Gulick, mgr.; agent, S. & H.).—Thurston, the Magician, large business.  
NIXON (Thos F. Kirk, mgr.; agent, Nixon-Nirdinger).—"The Arcadians," very good, large audience.  
M. S. KAUL.

### PITTSFIELD, MASS.

COLONIAL (Jas. Sullivan, mgr.; K. & E.).—25, "Red Mill," good business.  
EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Moss & Frye, went well; Laura Buckley, well received; Tom Naxon & Co., good; Mysterious Moore, good; Hays & Johnson, very good; Fred Ott, Grace & Co., excellent.  
FRANKLIN.

### PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal 10.30).—The Macagnas, clever; Jane Elton, tremendous; Four Bragadons, feature; Parker, Lurgay & Sneo, classy; Nichols-Nelson Troupe, did well.  
JEFFERSON (Gullus Cahn, mgr.; agent, Ind.).—Deacy Stock Co., business light, show

fair. 27-29, "Girl of My Dreams"; 30, "Madame X." Week April 3, "Three Twins."  
SCENIC, Westbrook (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 1).—Stewart & Donahue, good; Woodall & Fennell, nicely.  
B. F. KEITH'S (James W. Moore, mgr.).—Keith's Stock Co., in "Peaceful Valley."  
HUEGG HALL.—29-30, Shepley Minstrels.

Nickel theatre, formerly Convention Hall, will open Saturday with pictures and singing.  
HAROLD C. ARENOVSKY.

### PORTLAND, ORE.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 11).—Week 20, Burr McIntosh & Co., excellent; Three Mises, Western; Mile. Bianci Feilich, nicely acted; John Birch, scream; Coakley, Hanvey & Dunleavy, excellent; Koners Bros., clever; Russell & De Virne, good.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Excellent bill, featuring Four Norrins and Bob Albright; Gilroy, Haynes & Montgomery; Foster & Dog; Williams & Right.

GRAND (Chas. P. Ryan, mgr.).—De Haven & Sidney & Matinee Girls; Kennedy & Rooney; C. Herbert Mitchell; Manning & Ford; Italia; Longacre Four.  
HEILIG (W. T. Pangle, mgr.; Cort).—Gertrude Elliott, "The Dawn of a Tomorrow," fine; fair business.

BAKER (Geo. L. Baker, mgr.).—Baker Stock Co., "A Texas Steer," excellent performance and business.  
BUNGALOW (Geo. L. Baker, mgr.).—"Father and the Boys," excellent comedy; fair business.  
N. R. B.

### READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Nat Goetz, very good; Marie Davis, pleased; Flidler & Shelton, well received; Rosa & Ashton, liked; Thos. C. & George Leary, liked; Tom Terrie & Co., "Scrooge," meritorious.

HIPPODROME (C. G. Keeney, mgr.; agent, Bernstein); rehearsal Monday and Thursday 10.30).—Dave Lubin & Co.; Freeman & Watson; Coral Hall; Edward Hoyt & Co.; Ferra.  
PALACE (W. K. Goldenberg, mgr.; agent, Morrislow); rehearsal Monday and Thursday 10.30).—Eva Westcott & Co.; Don Curney; Young & Young; Maude De Lora; Robinson Trio.

LYRIC (Frank D. Hill, mgr.; agents, Taylor & Kauffman); rehearsal Monday and Thursday 10.30).—Hikawa; Marvin Bros.; Five Merry Juveniles.

ACADEMY (N. Appell, mgr.).—21, "Moulin Rouge," well received by good house; 24-25, Lyman H. Howe, pictures; 27, Lillian Russell, "In Search of a Sinner"; 28, "Americana"; 29, Ethel Barrymore, "Allice-Sit-By-the-Fire"; 30, "Paid in Full."  
GHAND (Reading Amusement Co., mgrs) 31, "City Club Burlesquers." G. R. H.

### RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, Eastern Vaudeville Assn.); rehearsal Monday and Thursday 3.30).—27-29, Minnie Fisher, pleased; Jackson & Markarite, very good. 30-1, Two Trents; Musical Deyo.  
WM. E. ALBRIGHT

### ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jefferies); rehearsal Monday and Thursday 11).—27-29, The Carenos, well received; Jeanette Germaine, fair; Leach La Quinlin Trio, good. 30-1, Excella & Franka; F. J. Hurley; Huegel Sylvester. TOM BRD.

### ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal 12.30).—23-25, The Banks, good; Billy Rose, old material handled well; Ateneas & Soverna, scored; "Witt's Girls From Melody Lane," pleased; pictures.  
LOUIS F. WENDT.

### SAN ANTONIO, TEX.

ROYAL (agent, C. E. Hodgkins; rehearsal 10).—Week 20, Wilmot Sisters & Graeme, great; Wiesner & Dean, comical; Ferguson & Passmore, good; Rosalie Rose, hit; Webb's See Lions, fine.

GRAND OPERA HOUSE (Sid. H. Wells, mgr.).—18, Louis Mann, big; 19-22, "Madame Sherry," excellent; 23-24, May Irwin, fine; 25, "Three Twins." BEN MILAM.

### SAN DIEGO, CAL.

GARRICK (Wm. Tomkins, mgr.; agent, S.-C.; rehearsal Monday 10).—Sherman & De-Forrest, good; Lester & Kellert, applauded; "The Little Blonde Lady," good; Cycling Brunettes, ordinary; Nelson, juggler, well received; The Rosaries, pleased.  
ISIS (J. M. Dodge, mgr.; agent, Ind.).—25, Lew Dockstader Minstrels. Coming, May Hobson.

PRINCES (Fred Bailien, mgr.; agent, Bert Levey; rehearsal Monday 10).—"Camille's Dog Circus," very good; Young Sandow, entertaining; Angel Four, good.

GRANT AUDITORIUM (J. H. Holmes, mgr.).—28, Edna Darch, recital.  
L. T. DALEY.

### SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.; Schubert).—Ruth Grey & Co., mystified good attendance 30; Madame Sarah Bernhardt, in "Camille" and "Thelma," creditable triumph, 21, attendance not as large as expected; Virginia Harned, in "The Woman He Married," 31; Ida St. Leon, in "Poly of the Circus," 3; James K. Hackett, in "The King's Game," 8; The Mary Garden concert, 11; Louis Mann in "The Cheater," 21; Harry Bulger, in "The Flirting Princess," 24; "The Three Twins," 25; "The Chocolate Soldier," 29; New York Symphony Orchestra, with Walter Damrosch, May 1-2.

LIBERTY (Frank & Hubert Handy, mgrs) Tenth week Starkey Players, change of program Monday and Thursday. "The Southern Girl" and "Thelma," creditable.

BIJOU (Charles W. Rex, mgr.; Wells' Circuit; rehearsal Monday and Thursday 11). Mile. Sidonie, very good; Musical Alvinos, scored; The Kronemann Bros., well received; Parker & Schwad, hit 30-1. Allen & Kennen Tom Kerr; Nichols & Croix; Blase & Connolly.  
R. MAURICE ARTHUR

### SCENECTADY, N. Y.

MAJESTIC.—23-25, Kisha Manitou, excellent; Two Georgas, good; Joe Hardman, fair; Sharp & Montgomery, good; Hobson & DeLand, excellent. 27-29, Theo, excellent; Joe Brennan, good; Percy & Emma Pollock, good; Tops, Topsy & Tops, fair; The Stantons, well received.

ORPHEUM (F. X. Breymaler, mgr.; rehearsal 12).—23-25, "Moulin Rouge" Orchestra, with Frederick Guillaume, great; Milton & Dolly Nobles, excellent; James Bradley, good; Bert & Rose, fair. 27-29, "In the Subway," well received; La Foye & Toohy, good; Hoyer & French, fair; Young & La Dell, fair.  
CAN CULLER (G. McDonald, mgr.; Schubert).—22, "Time, Place and Girl," good show, poor business; 23, Beale Abbott and David Hapham in concert; 27-29, Beulah Poynter, in "The Little Girl That He Forgot"; 30, "The Chocolate Soldier," hit 31-1. Lyell-Vaughn Co., in "The Aviator"; 3-4, Eugenia Blair, in "The Light Eternal."

MOHAWK (C. T. Taylor, mgr.).—27-29, "Hastings Show," 1. "The Midnight Maladens." HENRY RICKMAN.

### SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 20, Kramer & Sullivan, Delaphone; Irwin & Herzog; Two Lelands; Belia Italia Troupe; Middleton & Spellmeyer headlined; pictures.

MOORE (Carl Reed, mgr.).—Seattle Symphony Orchestra to large business, 10; "The Arcadians," to packed houses, 19-22; Bonci, tenor, 23, crowded.

GRAND (G. G. Barry, mgr.; Cort).—"Three Weeks," good business, 19-1.

LOS S. Duncan, Inverarity, mgr.).—Daphne Pollard Co., in "The Girl From Turkey," good business.

SEATTLE (Harry Cort, mgr.).—Sanders-Stevens Stock Co., in "Sapho," medium business.

ALHAMBRA (Russell & Drew, mgrs) Margaret Marlot, in "Princess of Patches," fair business. ARCHIMEDES.

### SUREVEPORT, LA.

MAJESTIC (Ehrlich & Coleman, mgrs, agent, Hodgkins; rehearsal Sunday 1.30).—Martha Howard, pleased; Tonie Klumker, good; Fleida & La Della, Delaphone; Irwin & Herzog, very good. Good business.

PALACE (C. L. Montville, mgr.). John D. Ormond & Agnes Fuller Stock Co., presenting "Merry Widow Green," and "The Old Homestead," to good showing. Fair performance.

GRAND (Ehrlich & Coleman, mgrs; K. & E.).—20, Blanche Walsh, in "The Other Woman," fair performance to good house; 21, Della Fox, in "Delightful Dolly," poor performance to poor showing; 23-25, "The Traveling Salesman," a pleasing performance to good business; 27, Grace Van Studdford, in "Loves Beauty Show."

Rehearsal theatre opens April 3, with a five-act bill (S.-C). E. V. Richards will have charge of the house.

HOWARD T. DIMICK

### SPRINGFIELD, MASS.

POLIS (S. J. Breen, mgr.; agent, U. B. O.; rehearsal Monday 10).—The Halzars, good opener; Vismouchi Bros., excellent; Leonard & Whitney, pleased; Amorus Sisters, very good; Lillian Herlein, success; Eddie Leonard and Mabel Russell, left them clamoring for more; Sclom's Venus, artistic.

GILMORE (Roht, McDonald, mgr) 30-1, "Loves Beauty Show."

COURT SQUARE (Dwight I. Gilmore, mgr; Ind.).—23-25, Aborn Opera Co., in rep., excellent; to fair houses. 27, Boston Symphony, 28, soloists from Boston Opera Co.; 29-30, "Bright Eyes"; 31, U. T. C. G. A. P.

### ST. PAUL.

PRINCESS—Chas. Howe & Co., good; Kinzo, good; Hoban, Lindsay & Hoban, good; pictures.

GAYETY—King & Queen, please; Marmette Trio, good; Davey & Getsey, good; pictures.  
ALHAMBIA—Katie's Hoban Trio; Tom Frey; Hasamans; Evelyn Clark.

Box theatre has discontinued vaudeville pictures only.  
HEN

### TEMPLE, TEXAS.

TEMPLE (Vogel, mgr) Colliam & Carroll, very good.  
MAJESTIC (Sid Stone, mgr) Moving pictures, good attendance.

The Redfrow Jolly Pathfinders (Gent show) with Miss Adelaide Link as the leading lady, scored. Big business

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DIRECTION

## PAT CASEY

Members of the local Elks' lodge will give  
their minstrel at the Exchange, April 2-3.

## TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—  
Operatic Festival, big; Dolan & Lenharr,  
clever; "Swiss Milligan," laughing success;  
Linden Beckwith, pleased; Alpine Troupe,  
good; Swor & Mack, clever; Blank Family,  
sensational; Three Vagrants, fair.

MAJESTIC (Peter F. Griffin, mgr.).—Royal  
Scotts, Jacobs & Bertrand, Forest & La Rue,  
Carroll & Brevoort; Jones & Gilliam; Bar-  
hino's Aerial Dogs.

YONGE ST. (Geo. H. W. Moran, mgr.).—  
Flying Weavers; Mason & Murray; Harry  
Miller; William McKee & Co.

ROYAL ALEXANDER (L. Solomon, mgr.).  
Wm. Faversham, "The Faun."

PRINCESS (O. B. Sheppard, mgr.).—The  
Private Secretary, 27-29; Otis Skinner, in  
"Sire," 30-1.

GRAND (A. J. Small, mgr.).—"Old Home-  
stead."

GAYETY (T. R. Henry, mgr.).—"Serenad-  
ers."

STAR (Dan F. Pierce, mgr.).—"New Cen-  
tury Girls."

## WASHINGTON, D. C.

BELASCO (W. S. Taylor, mgr.; Shuberts).  
—"He Came From Milwaukee," with Sam  
Bernard.

NATIONAL (W. H. Rapley, mgr.; K. & E.).  
—"Billie Burke, in 'Suzanne," capacity busi-  
ness.

COLUMBIA (E. Berger, mgr.; Ind.).—Chas.  
Cherry, in "Seven Sisters," B. R. O. houses.

ACADEMY (John Lyons, mgr.; S. & H.).—  
"Happy Hooligan," big houses.

CHASER'S (H. W. DeWitt, mgr.; agents, U.  
B. O.).—rehearsal Monday 10;—Bernard &  
Dorothy Granville and Hugh Herbert & Co. in  
"The Son of Solomon," hits; Le Cadets de  
Gascoigne, pleased; Ryan & Richmond, hon-  
ors; Marie & Billie Hart, well received; Vi-  
oline Barbara, encores; International Polo  
Teams, clever.

CASINO (A. C. Mayer, mgr.; agent, Wm.  
Morris; rehearsal Monday 10).—"The Cow-  
boy, the Swell and the Girl," Musical Maze  
and Frankie La Marche, hits; Gertrude Mae-  
well, honors; Crawford, clever; Taft, encores;  
Casin Sisters, well received.

COSMOS (A. J. Brylawski, mgr.; agent,  
Norman Jeffers; rehearsal Monday 10).—  
Chick & Chickadee, Dot Richmond & Co.;  
Lillian Stone, Gertrude Flake; Four Clovers  
and Jules Harron.

MAJESTIC (F. B. Weston, mgr.; rehearsal  
Monday 10).—Richard Dogs; Leslie Secardo,  
Conley & Mack; Lawler-Futler; Kingsberg;  
La Petite Emelle.

GAYETY (Geo. W. Peck, mgr.).—"The  
Dainty Duchess."

EXCELSIOR (Eugene Kernan, mgr.).—"Star  
Show Girls."

W. K. BOWMAN.

## WILMINGTON, DEL.

GARRICK (W. L. Dockstader, mgr.; agent,  
U. B. O.).—rehearsal 10;—Melrose, pleased;  
Terry Elmer & Co., good; Franz Weisel, big;  
Cooper, Chester & Co., big hit; Ten Vassar  
Girls, big; Lolo, exceptional; Ethel & Etta  
Hyland, big hit; Walsh Lynch & Co., good.

LYRIC (W. M. Bender, mgr.).—27-29, Flem-  
ing & Lee, clever; Anna Boyd, good.

AVENUE.—Connors & Edwards Stock Co.,  
27-1, "Lost Paradise."

HOWARD W. BURTON.

## WINNIPEG, CAN.

ORPHEUM (Clarence Dean, mgr.; agent,  
direct; rehearsal Monday 10).—Week 20, Chas.  
E. Evans & Co., good; Donald & Carson,  
laugh; Four Famous, laudable; Alex-  
ander & Scott, excellent; Marvelous Millers,  
fair; Clark & Bergman, pleased; Swain's  
Cockatoos, good.

EMPRESS (John A. Schuberg, mgr.; agent,  
S. C.).—rehearsal Monday 10;—Week 20,  
Eight Vassar Girls, good; Mile. Ann Hill,  
clever; Carita Day, good; Patrice, good; Muel-  
ler & Mueller, pleasing.

DOMINION (W. B. Lawrence, mgr.; agent,  
T. B. C.).—rehearsal Monday 8:30;—Week 20,  
Four Mortons, hit; Allen Doone & Co., laugh-  
able; Trio Leo, fair; Billy K. Wells, good;  
Keith, Hobson Trio, moderate.

WINNIPEGO (C. F. Walker, mgr.).—Stock,  
"Friends," fair show; good houses.

WALKER (C. P. Walker, mgr.).—"Poity of  
the Circus," good business. O. H.

## YONKERS, N. Y.

WARBURTON (Stalnach-Hards Stock Co.,  
leases; C. Woodward, mgr.).—"Paid in  
Full," good performance to good house. April  
3, "Merely Mary Ann."

ORPHEUM (Sol. Schwartz, mgr.; agent,  
U. B. O.).—rehearsal Monday and Thursday 12;  
T. B. C.;—rehearsal Monday 8:30;—Week 20,  
Bros. & Daisy, liked; Zarrell & De Aman,  
laugh. 27-29, Mary Carrington & Co., liked;  
Mario & Trevette, hit; The Dorians, laugh;  
pictures.

GETTY SQUARE (Ed. Rowlands, mgr.;  
agents, Marcus & Harrison).—Phyll Brown;  
Bert Babelle; Dan Stauch; Frank Montgom-  
ery; May Thayer; Tony Walters; May West;  
Tom Ward; pictures. CRIS.

## YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Feiber & Shea).—  
Four Bards, great; McKenzie, Shannon & Co.,  
entertaining; Gordon Eldrid, Co. funny; Kath-  
erine Kay, pleasing; Kramer & Ross, excel-  
lent; Eddie Foley, good.

PRINCESS (Walter Hanitch, mgr.; Feiber  
& Shea).—"The Girl in Command," to good  
business.

GRAND (Jos. Schagrin, mgr.).—Herman  
Timberg, in "School Days," big business,  
pleased. C. A. LEEDY.

## VARIETY ARTISTS' ROUTES

FOR WEEK APRIL 3

WHEN NOT OTHERWISE INDICATED.

(The routes are given from APR. 3 to 9, inclusive, dependent upon the open-  
ing 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.)

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 RE-  
PLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

## A.

Adair Art Grand Knoxville  
Adams Sam D Trocadero B R  
Adams Billy 29 Milford Boston  
Adams & Lewis 106 W Baker Atlanta  
Adams Milt Hastings Show B R  
Admont Musical 225 Broadway N Y  
Adonis Orpheum Kansas City  
Agustin & Hartley Majestic Milwaukee  
Abern Danny Shears Rochester  
Aberns 2219 Colo Av Chicago  
Altken Bros 1450 Second River  
Altken Great 2219 Gravier New Orleans  
Altken Jas & Edna 267 Park av N Y  
Albani 1695 Broadway N Y  
Alburtus & Millar Waterville Can  
Aldine Joseph 222 Cottage Grove Chicago  
All Sidi 308 Spring Pittsburg  
Allen Joe Robinson Crusoe Girls B R  
Allen Leon & Bertie 112 Central av Oshkosh  
Allen Marie Columbians B R  
Alminal Joseph 422 Broadway Hoboken N J  
Allison Mr & Mrs Keitha Columbus  
Alpha Troupe Majestic Milwaukee  
Alpine Troupe Grand Syracuse  
Alpine Quartet Bowers Burlesquers B R  
Alquist Clayton 545 Bergen Brooklyn  
Alrona Zoeller Troupe 269 Hambleck Brooklyn  
Alton Grace Follies of New York B R  
Altus Bros 123 Cottage Auburn N Y  
Altward George 1235 N Main Decatur Ill  
Alynn Miltie Tiger Lillies B R  
American Newsboys 2636 21 Phila  
Anderson Gertrude Miss N Y Jr B R  
Anderson & Anderson 225 Dearborn Chicago  
Andrews & Abbott Co 292 Morgan St Louis  
Antrim Harry Majestic Des Moines  
Apdalen Circus Bijou Bay City Mich  
Apollon 104 W 40 N Y  
Arberg & Wagner 51 E 72 N Y  
Ardelet George 414 Veston  
Ardelet & Leslie 19 Broessel Rochester  
Arlington Billy Golden Crook B R  
Arlington Four Hammerstein N Y  
Armstrong Ted V Serenaders Wellington N Z  
Arthur Mae 15 Unity Pl Boston  
Ashner Tessie Irvine Big Show B R  
Asspall Nan J Falls City Neb  
Atkinson Harry 2111 Av v Billings Mont  
Atlantic City 2511 Av v Billings Mont  
Atwood Warren 111 W 31 N Y  
Aubrey Rene Runaway Girls B R  
Austin Jennie Follies of New York B R  
Austin & Klumker 2114 Phila  
Austin & Smith Crystal Alliance Neb  
Australian Four 323 W 43 N Y

## B.

Baader La Velle Trio 220 N Christiana Chic  
Bachman Desmond 18 N 11 Philadelphia  
Baker Billy Merry Whirl B R  
Baker Elsie 1914 Newport av Chicago  
Baker Harry 2942 Renow W Philadelphia  
Baker De Vos Trio Dainty Success B R  
Baldwin Players 28 Memphis Indef  
Bannon Joe Girls From Happyland B R  
Bantas Four Columbians B R  
Baraban Troupe 1304 Fifth av N Y  
Barbee Hill & Co Empire Calgary Can  
Bates Virginia 1914 W 39 N Y  
Barnes & Crawford Greenpoint Bklyn  
Barnes & King Majestic Birmingham  
Barnes & Robinson Majestic Seattle  
Barrett Chas Tiger Lillies B R  
Barrett Tom Robinson Crusoe Girls B R  
Barrington Andrew Star & Garter B R  
Barron Geo 2002 E Av N Y  
Barron Billy 1215 Jefferson av Bklyn  
Bartell & Garfield 209 E 53 Cleveland  
Bartlett Harmon & Engelf 313 W 44 N Y  
Barto & Clark 2221 E Cumberland Phila  
Barto & McCue Midnight Maidens B R  
Barton Joe Follies of the Day B R  
Bates Virginia 1914 W 39 N Y  
Bates & Neville 57 Gregory New Haven  
Baum Will J & Co 37 Wolcott New Haven  
Baumann & Ralph 360 Howard av New Haven  
Baxter Sidney & Co 1222 48 Av Melrose Cal  
Benson Ida Palmer 1200 W 13th N Y  
Beano Duo 3422 Chariton Chicago  
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Beardsley Sisters Union Hotel Chicago  
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Bennett Sam Rose Sydel BR  
Bennett & Marcello 208 W 47 New York  
Benson Marion J Passing Parade B R  
Bentley Musical 121 Clipper San Francisco  
Benton Buell Irving Majestics B R  
Benton Ruth Big Banner Show B R  
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Black John J Miss N Y Jr B R  
Black & Leslie 2723 Eberly av Chicago  
Blair Hazel Reeves Beauty Show B R  
Blanchard Trio 245 Lincoln Quebec  
Blomquest & Co 2220 Chicago av Minneapolis  
Bohannon Burt Hastings Show B R  
Boles Sensational Chases Washington  
Bonner Alf Brigadiers B R  
Booth Trio 245 Lincoln Johnstown Pa  
Borella Arthur 524 Stanton Greensburg Pa  
Borrow Sidney Big Banner Show B R  
Boestack Jean Lovemakers B R  
Bouden & Quinn 212 W 43 N Y  
Boutin & Tilton 11 Myrtle Springfield Mass  
Bouton Harry & Co 1265 E 55 Chicago  
Bowler Mayme Merry Whirl B R  
Bowers Walters & Crooker Orpheum Duluth  
Bowman Fred 14 Water Melrose Mass  
Boyd & Allen 2700 Howard Kansas City  
Bradley The 1214 Rush Birmingham  
Brady John B Tiger Lillies B R  
Brann Laura M 527 Main Buffalo  
Bray Joe Irving Big Show B R  
Brennan Geo Trocadero B R  
Brennan Samuel N 2356 Tullip Phila  
Brenon & Downing Orpheum Sioux City  
Breton Ted & Corinne 114 W 44 N Y  
Brettonne Mary J 627 146 W 48 N Y  
Brinkley The 424 W 39 N Y  
Bristow Lydia Dreamlanders B R  
Britton Nellie 140 Morris Philadelphia  
Britton & Britton 705 Lexington Brooklyn  
Brook & Maxim 1240 Wabash av Chicago  
Brookes & Carlisle 28 Glenwood av Buffalo  
Brooks Florie Big Review B R  
Brooks & Jennings 361 W Bronx N Y  
Brooks & Kimm 200 W 39 N Y  
Brookland Chas Runaway Girls B R  
Brooks The Girls from Happyland B R  
Browder & Browder 620 E 15 N E Minneapolis  
Brown & Farloweau National Steubenville O  
Brown & Samuels 1200 W 13th 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  
Bryant May Irving Big Show B R  
Byrdon & Hanton 35 Cottage Newark  
Buckley Joe Girls from Happyland B R  
Bullock Tom Trocadero B R  
Bunce Jack 2219 11 Philadelphia  
Burgess Harvey J 627 146 W 48 N Y  
Burke Joe 244 W 14 N Y  
Burke Minnie Trocadero B R  
Burke & Farlow 4027 Harrison Chicago  
Burnell Lillian 220 W 13th N Y  
Burnett Tom Century Girls B R  
Burnham & Greenwood Grand Indianapolis  
Burns Jack 287 Bainbridge Brooklyn  
Burrows Lillian 2050 North av Chicago  
Burt Wm F 1200 W 13th W 45 N Y  
Horton Sydney 126 2 av N Y  
Horton Jack Marathon Girls B R  
Horton & Burton Empire Indianapolis Indef  
Busch Devere Four Reeves Beauty Show B R  
Bush & Peyser Temple B R  
Bushnell May Fads & Follies B R  
Butlers Musical 423 E 3 Phila  
Butterworth Charles 850 Treat San Francisco  
Byron Gleta 107 Blue Hill av Roxbury Mass  
Byron Ben Passing Parade B R

## C.

Cahill Wm 305-T Brooklyn  
Cain John E Knickerbockers B R  
Caine & Odum Majestic Denver  
Callahan Grace Bobemians B R  
Campbell Al 2731 3way N Y  
Campbell Harry Jaration Girls B R  
Campbell Phyllis Merry Whirl B R  
Campbell & Parker Rose Sydel B R  
Campbell Zelma Bon Tons B R

When answering advertisements kindly mention VARIETY.



Campeau Beatrice Knickerbockers B R  
Canfield Al Wise Guy Co  
Canfield & Carlston Chutes San Francisco  
Canway Franky Wadsworth Chicago  
Capman Bert Follies of New York B R  
Capron Nell Follies of New York B R  
Cardon Chas Vanity Fair B R  
Cardwell Sisters 165 N Tery Alliance O  
Carley & Stamp 334 42 Brooklyn  
Carle Irving 4303 No 41 Chicago  
Carlton Frank Broadway Galety Girls B R  
Carmelo Pictures Broadway Galety Girls B R  
Carson & Van 448 N Tery Alliance O  
Carmen Beatrice 73 Cedar Brooklyn  
Carmonte Hatfield Marathon Girls B R  
Carr Trio Canadalia N Y  
Carroll Nettle Troupe Barnum & Bailey C R  
Carrollton & Van 448 N Tery Alliance O  
Carson Bros 1058 56 Brooklyn  
Carson & Devereaux 410 Line Evansville  
Carters The Ave Mo  
Casad Irvin & Casad Darlington Wye  
Casad & De Vane 312 Viley Dayton O  
Casburn & Murphy Wichita Kan  
Case Paul 31 S Clark Chicago  
Casey & Smith 124 Franklin Alliston Mass  
Cassius & L Mar Box 247 Monticery Ala  
Cauffman & Driver Normandie Hotel N Y  
Celast 74 Grove Rd Clapham Pk London  
Celeste Grace Midlight Maldens B R  
Chabanty Marguerite Claudians B R  
Chamersopolis  
Champion Mamie Washon Society Girls B R  
Chantrell & Schuyler 319 Prospect av Bklyn  
Chapin Benjamin 566 W 136 New York  
Chapman Sisters 1629 Midburn Indianapolis  
Chase Dave 90 Birch 115 N Y  
Chase Carma 3615 So Halstead Chicago  
Chatham Sisters 302 Grant Pittsburg  
Cheers & Jones 1933 Pine Philadelphia  
Chick Frank Brigadiers B R  
Chubley Ray 107 Spruce Berntown Pa  
Church City Four 1333 Decatur Brooklyn  
Clairmont Josephine & Co 163 W 181 N Y  
Clark Wilfred 180 W 44 New York  
Clark Florent 418 Lincoln Johnston Pa  
Clark Geo Robinson Crusoe Girls B R  
Clark & Ferguson 181 Phelps Englewood  
Clark Sisters & Farnon Majestic Milwaukee  
Claton Carlos 235 6 av Nashville Tenn  
Claus Radcliffe & Claus San Carlos Key West  
Clayton Elsie Tiger Lillies B R  
Clear Chas 459 W 123 N Y  
Clemons Margaret Midlight Maldens B R  
Clermonto & Miner 39 W 99 New York  
Clever Trio 127 Arch Philadelphia  
Cliff & Cliff 4106 Artesian Chicago  
Clifton Barry Dreamlanders B R  
Clito & Sylvester 298 Winter Philadelphia  
Clyo Rochelle 1478 Hancock Quincy Mass  
Cockley Harry Dunley Orpheum San Fran  
Cohan Will H Miss New York Jr B R  
Cohen Nathan Hastings Show B R  
Coe Chas C Rollickers B R  
Collins Eddie Reed Jersey City N J  
Collins Fred Dreamlanders B R  
Collins Wm Pennant Winners B R  
Collins & Hart Eden Turin Italy  
Colton Tommy Fada & Follies B R  
Colton & Gardner 325 E 12th New York  
Compton & Plumb 2320 Emerson av Minneap  
Comrades Four 824 Trinity av New York  
Conn Hugh L Fada & Follies B R  
Conn Richard 20 W 109 N Y  
Connolly Bros 1909 N 24 Philadelphia  
Coogan Dan Lovemakers B R  
Cook Geraldine 675 Jackson av New York  
Corbett Ada Miss New York Jr B R  
Corbett & Forrester 71 Emmet Newark N J  
Corline Susan Fada & Follies B R  
Cornish Wm A 1108 Broadway Seattle  
Costello & La Croix 313 Ewing Kansas City  
Cotter & Houdren 1838 Vineyard Philadelphia  
Couty New York Tokyo Kan  
Coyle & Murrell 3227 Vernon av Chicago  
Coyne Tom Hastings Show B R  
Crane Mrs Gardner & Co Hip Cleveland  
Crawford Catherine Reeves Beauty Show B R  
Crawford George 1619 E 12th Philadelphia  
Creighton Bros Midlight Maldens B R

De Mar Zelle Knickerbockers B R  
De Mario Palace Leipzig Ger  
De Mill Gertrude 113 Sterling Pl Brooklyn  
De Coach Mile M 188 S 10 Saginaw  
De Renzo & La Due Hathaways New Bedford  
De Vassy Thos Big Banner Show B R  
De Velde & Zelds 116 E 14 N Y  
De Vere & Roth Malety B R North  
De Vere Tony Watsons Burlesques B R  
De Verne & Van 4573 Yates Denver  
De Witt Hugo 343 W 43 N Y  
De Young Tom 156 E 119 New York  
De Young & Van 448 N Tery Alliance O  
Dean Leo 453 S Niagara Falls  
Dean & Sibley 462 Columbus av Beaton  
Deery Frank 304 West End av New York  
Deinay Patay Miss New York Jr B R  
Deimar & Maribel 54 West New York  
Delmar Arthur Irwins Big Show B R  
Delmore Adelaide Girls From Happyland B R  
Deion Bros 361 W 88 New York  
Demaco Francis Montreal  
Denning & Alton American B R  
Demonic & Belle Englewood N J  
Denton G Francis 451 W 44 New York  
Desmond Vera Lovemakers B R  
Dias Mons Bohemians B R

## Anita Diaz's Monkeys

Next Week (April 3), Greenpoint, Brooklyn.  
Direction AL SUTHERLAND.

Dioles The 162 E 6 Mansfield O  
Dixon Belle College Girls B R  
Dixon & Harn 418 Erie Ave Chicago  
Dobbs Wilbur Ginger Girls B R  
Doebly Emily & Jesse 201 Division av Bklyn  
Doherty & Harlowe 428 Union Brooklyn  
Doian & Lennart 321 7 av New York  
Doyle Sister 190 W 14 N Y  
Donaghy G Francis 319 55 Brooklyn  
Donald & Carson 216 W 108 New York  
Donegan Sisters Bon Tons B R  
Donner Hans 842 Lincoln Johnston Pa  
Dooley Wm J Empress E St Louis Ill  
Dooleys Three 9951 Charles Chicago  
Doss Billy 102 High Columbia Tenn  
Douglas & Burns 326 W 43 N Y  
Dove Johnny Al Fields Minstrels  
Dow & Lavan 893 Caldwell av New York  
Downey Leslie T Elite Shoboygan Wis Indef  
Doyle Phil Merry Whlri B R

## PATSY DOYLE

Lonesome Comedian.  
Hammerstein's This Week (March 27).

Doyle & Fieids 2343 W Taylor Chicago  
Drew Chas Passing Parade B R  
Drew Dorothy 377 S av New York  
Dube Leo 253 Stowe av Troy  
Du Bois Gertrude & Co 30 N Wash av Bridgeport  
De Mar & Gardner 325 E 12th New York  
Duffy Tommy Queen of Jardin de Paris B R  
Duncan A O 942 E 9 Brooklyn  
Duncan Charlotte 2672 Warren av Chicago  
Dunedin Troupe Bon Tons B R  
Durham Jack Bohemians B R  
Dunn Arthur F 217 E Lacock Pittsburg  
Dwyer Fred Maryland Baltimore  
Dwyer Lottie Trio 59 No Wash Wilkes Barre  
E.

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Two Real Singers  
Next Week (April 3), Travel.  
Week April 10, Orpheum, Spokane.

Elton Jane Bullocks Providence  
Elwood Perry & Downing 924 Harlem av Balto  
Emelle Troupe 694 E Taylor Bloomington Ill  
Emerald Connie 41 Holland Rd Brixton Lond  
Emerson & Le Clear 23 East Grand Rada  
Emerson Ida Robinson Crusoe Girls B R  
Emerson Harry Midlight Maldens B R  
Emmett & Lower 419 Pine Darby Pa  
Empire 1619 E 12th Philadelphia  
Englemarelle Princess Ft Worth  
Englebreth G W 2313 Highland av Cincinnati  
Emann H T 1284 Putnam av Brooklyn  
Euser Wm Hastings Show B R  
Evans Alton Irwins Big Show B R  
Evans Beale 3701 Cottage Grove av Chicago  
Evans Emilia & Evans 2546 7 av N Y  
Evans Teddy Midlight Maldens B R  
Evans & Lloyd 223 E 12 Brooklyn  
Evelyn Sisters 253 Green av New York  
Evens Fred & Beattie Knickerbockers B R  
Everett Gertrude Fada & Follies B R  
Evers Geo 102 Looey San Antonio  
Ewing Charlie 514 W Oceane Fitzgerald Ga  
F.

Fairburn Jas Miss New York Jr B R  
Fairchild Sisters 328 Dixwell av New Haven  
Frohld Mr an Mrs 1321 W Union Harrisburg  
Falls Billy A 482 Lyell av Rochester  
Fanta Trio 2 Union Sq New York  
Fawn Loretta Rose Sydel B R  
Fay Gus Irwins Majestics B R  
Fenn & Vyon 471 10 Brooklyn  
Fenner & Fox 639 Central Camden N J

## DAVE FERGUSON

United Time. Direction MAX HART.

Ferguson Mabel Bowdoin Sq Boston Indef

Ferguson Frank 489 B 48 Chicago  
Ferguson Jos 127 W 87 New York  
Ferguson Margaret Hastings Show B R  
Ferry Ray 1306 Ontario Philadelphia  
Fernandes May Duo 307 E 37 New York  
Ferrard Grace 3716 Warsaw av Chicago  
Ferre Evelyn Tiger Lillies B R  
Field Bros Empire Pittsfield Mass  
Fields & La Adella 101 N Ravenswood Chic  
Fields & Hanson Hip Little Falls N Y  
Finn & Ford 380 Revere Winthrop Mass  
Finney Fran Trocadero B R  
Fisher Marie Broadway Girls B R  
Fisher Sue Rose Sydel B R  
Fisher Perkins 531 Washington Brookline  
Fleete Gertrude Brigadiers B R  
Fitzgerald & Quinn Bowers Burlesques B R  
Fitzgerald & Cameron 160 S Green Chicago  
Flavin Margaret Tiger Lillies B R  
Fletcher 33 Rondell Pl San Francisco  
Fletcher Ted 478 Warren Brooklyn  
Florence Nellie Claudians B R  
Florence G W 38 Bennett Buffalo

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Follette & Wilks 1234 Gates av Brooklyn  
Forbes & Bowman Polla New Haven  
Ford 300 Edmore Baltimore  
Ford Geo Queen of Jardin de Paris B R  
Ford & Louis 128 S Broad Mankato Mich  
Formby Geo Waltheu House Wigan Eng  
Foster Billy 2316 Centre Pittsburg  
Fowler Kate Crystal Waterloo Ia  
Fox & Summers 517 10 Saginaw Mich  
Fox Florence 174 Plimora Rochester  
Fox Wm H Majestic Birmingham  
Foyer Eddie 930 Pierpont Cleveland  
Frances & Coleman 3147 N Broad Phila  
Francie Winnifred Vanity Fair B R  
Francis Willard 47 185 New York  
Francisco 348 N Clark Chicago  
Frank Sophia & Myrtle Miss N Y Jr B R  
Frans Sig Ginger Girls B R  
Fredericks Musical Majestic Ft Worth  
Fred Jack 86 W 116 N Y  
Freeman Florence Broadway Galety Girls B R  
Freeman Frank N Queen of Bohemia B R  
Freeman Bros Girls From Happyland B R  
Freilich Lissie Bowers Burlesques B R  
French Henri 600 Madison New York  
French & Williams 321 W Blaine Seattle  
Fricke William Lovemakers B R  
Frobel & Rice 314 W 23 New York

G.  
Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 398 Vernon Bklyn N Y  
Gage Chas 173 White Springfield Mass  
Gale Ernie 169 Eastern av Toronto  
Gallagher Ed Big Banner Show B R  
Garden Geo Girls From Happyland B R  
Gardner Family 1953 N 3 Philadelphia

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Gardner Georgia 4644 Kenmore av Chicago  
Garrity Harry Princess Los Angeles Indef  
Gath Karl & Emma 508 Cass Chicago  
Gaylord Chas 68 17 Detroit  
Gear Irving Center Hastings Show B R  
Gee Garys Orpheum Winnipeg  
Genaro & Thoei Majestic Corsicana Tex Indef  
George Chas Park Arid  
Germane Anna T 26 Arnold Revere Mass  
Gettling & Bader 23 E 12th New York  
Geyer Bert Palace Hotel Chicago  
Gilbert Ella R Runaway Girls B R  
Gill Edna Queen of Jardin de Paris B R  
Gilmore Mildred Broadway Galety Girls B R  
Girard Marie 41 Harvard Boston  
Gleason Violet 489 Lexington Waltham Mass  
Glose Augusta Kelts Boston  
Glover Edna 862 Emporia av Wichita  
Godfrey & Henderson 320 E 12 Kansas City  
Goforth & Doyle 251 Haley Brooklyn  
Goide Jack Ginger Girls B R  
Golden Claude 177 Walnut av Boston  
Golden Sam Washington Society Girls B R  
Golden Ted Hastings Show B R  
Golden Max 6 Alden Boston  
Goldie Annet Big Banner Show B R  
Goldsmith & Hoppe Lyric Dayton O  
Goodman Joe 2038 S 3 Philadelphia  
Goodrich Mitchell Hastings Show B R  
Gordo El 255 W 42 New York  
Gordon Paul L 314 W 59 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Bader 26 So Locust Hagerstown Md  
Gordon & Kinley Orpheum Omaha  
Goss John 33 Sawyer Haverhill Mass  
Gossans Bobby 400 So 6 Columbus O  
Gottlob Amy 600 No Clark Chicago  
Gould & Lorraine Orpheum Winnipeg  
Gould C W Marathon Girls B R  
Gould & Rice 223 Smith Providence R I  
Goyt Trio 256 Willow Akron O  
Grace Frank College Girls B R  
Grace Lew 284 Penn av Baltimore  
Graham Frank Marathon Girls B R  
Grannon Ida Melrose Park Pa  
Grant Rurt & Martha 356 Dearborn Chicago  
Granville & Mack Cherry Blossoms B R  
Granville Bernack Cherry Blossoms B R  
Graves Joy Dreamlanders B R  
Gray Trio 1406 Woodlawn av Indianapolis  
Gray & Gray 1922 Birch Joplin Mo  
Green Edna Bowers Burlesques B R  
Greene Winnifred Runaway Girls B R  
Gremmer & Melton 1437 S 6 Louisville  
Grievess 13 W 60 N Y  
Griffith A F Grand Evansville Ind  
Griffith John B Frederick B R  
Griffith Myrtle E 8006 Kirkwood av Pittsburg  
Griffs & Hoot 1328 Cambria Philadelphia  
Grimes Tom & Co Lyric Danville Ill  
Grimm & Satchell Congress Portland Me  
Groom Sisters 602 N Hermitage Trenton N J  
Grossman Al 633 North Rochester

Gravini Gennette Washon Society Girls B R  
Gruber & Kaw 408 Av E Flint Mich  
Guilfoyle & Cherton 505 Harrison Detroit  
Guyer Victoria Miss New York Jr B R

H.  
Hall E Clayton Elmhurst Pa  
Hall Ed Peaslee Peaslee Pa  
Hall & Pray 30 Columbus Swampscott Mass  
Hall & Briceoe 56 Orchard Norwich Conn  
Halls Dogs 111 Walnut Revere Mass  
Halperin Nan 1631 E 17 av Denver  
Halspern Leo Hastings Show B R  
Halsen Boys 31 E 33 New York  
Halsted Willard 1141 Trytania New Orleans  
Hamilton Estelle 3636 N 31 Phila  
Hamline The 51 Seoval Pl Detroit

## HAMMOND and FORRESTER

Sullivan-Connidine Circuit.

Hammond Grace Robinson Crusoe Girls B R  
Hampton & Basset Lyda Chicago  
Hansy Edith 8384 Harrison Kansas City  
Hanson Three Pennant Winners B R  
Hanson Billy 18 N 20th av Chicago  
Hanson & Co 1037 Tremont Boston  
Hansy Lou 553 Lenox av New York  
Harcourt Frank Cracker Jacks B R  
Harney Ben National Sydney Australia  
Harrington Bobber  
Harris & Randall Palace Hotel Chicago  
Harron Lucy Knickerbockers B R  
Hart Bros Barnum & Bailey C R  
Hart Stanley Ward 1446 Pine St Louie  
Hart Maurice 165 10th av New York  
Hartman Gretchen 521 W 135 N Y  
Hartwell Elm Big Banner Show B R  
Harvey Harry Hastings Show B R  
Harvey & Watson 12 E 49 N Y  
Harvey 507 Western Moundville W Va  
Hastings Harry Hastings Big Show B R  
Hawell J H Majestic Elwood City Pa Indef  
Hatches 47 E 131 New York  
Hawthway Kelley & Mack Colonial Norfolk  
Hawkins Harry College Girls B R  
Hawthorne Elida Orpheum Winnipeg  
Hayes Margaret Watsons Burlesques B R  
Hayes Gertrude Follies of the Day B R

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Haynes Beatrice Americans B R  
Haxelton Jas Washington Society Girls B R  
Hearn Sam Follies of the Day B R  
Heald Frank B R  
Heidelberg Four President Chicago  
Heid & La Rue 1238 Vine Philadelphia  
Helene La Belle Kentucky Belles B R  
Henderson & Houdren 1838 Vineyard New York  
Hendrix Klari College Girls B R  
Henella & Howard 646 N Clark Chicago  
Hennings Jagers Saginaw Mich  
Henry Dick 307 Palmiste Brooklyn  
Henry Girls B R Philadelphia  
Henry 423 E 162 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 223 W 36 N Y

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Hill & Knickerbockers  
Hill Edmunds Trio 292 New Brunswick  
Hill Chas J Ginger Girls B R  
Hillard May Sam T Jacks B R  
Hillman & Roberts 616 E 11 Saginaw Mich  
Hills Harry Robinson Crusoe Girls B R  
Hilliers 152 Bay 25 Bensonhurst N Y  
Hines & Fenton 151 W 62 New York  
Hoffman Dave 2241 E Clearfield Phila  
Holden J Maurice Dainty Duchs B R  
Holden Harry Knickerbockers B R  
Hollander Joe Irwins Majestics B R  
Holman Bros 614 Lake Cadillac Mich  
Holmes Ben Box 891 Richmond Va  
Holmes Wells & Finlay Illinois Iowa City Ia  
Holt Alf Sydney Australia  
Homan & Helm 128 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian 432 W 34 New York  
Hopp Fred 326 Littleton av Newark N J  
Horter Kathryn 251 Haley Bklyn  
Horton & La Triksa Hip Sheffield Eng  
Hotelling Edward 557 S Division Grand Rapids  
Howard & Howard Foreyth Atlanta  
Howard Bros Temple Chicago  
Howard Chas Follies of New York B R  
Howard Emily 644 N Clark Chicago  
Howard Moe Vanity Fair B R  
Howard Geo F Big Review B R  
Howard Comedy Four 983 E Brooklyn  
Howard Harry & Mae 222 S Peoria Chicago  
Howard Bernice 3009 Calumet av Chicago  
Howe Sam Lovemakers B R  
Howe Lizzie Watsons Burlesques B R  
Hoyt Edward N 164 W 47 N Y  
Hoyt & Starks 14 Hancock pl Bklyn  
Huexl & Quinn 536 Rush Chicago  
Hufford & Chas 1104 Flint Mich  
Hulbert & Houdren 1838 Vineyard New York  
Hunt Robt Washington Society Girls B R  
Hunter Ethel 4029 Troost Kansas City  
Hunter & Rose 820 So Senate av Indianapolis  
Hurley F J 152 Magnolia av Elizabeth N J

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Cressy & Dayne Orpheum Bklyn  
Crispi Ida Irwins Big Show B R  
Crosby Anna 162 E 8 Peru Ind  
Crose & Josephine Orpheum Omaha  
Cross & Maye 1312 Huron Toledo  
Cullen Thos Runaway Girls B R  
Cullen Bros 2916 Elsworth Philadelphia  
Cumminger & Colonna Galety Chatham Eng  
Cumplings Joe Rose Sydel B R  
Cunningham & D 112 Washon Champagn  
Cunningham & Marion Temple Detroit  
Curley Charley Pennant Winners B R

## CURRIE and RILEY

Pantages Circuit April 1.

Curzon Sisters 317 Adelle av Jackson Miss  
Cutty Musical Anderson Louisville  
Cycling Brunettes 231 Cross Lowell Mass

D.  
Dale & Harris, 1610 Madison av New York  
Daley Wm J 102 N 16 Philadelphia  
Dalton Harry Fen 176 Irving av Brooklyn  
Daly & O'Brien National Sydney Indef  
Darmody Connie Augusta Me  
D'Arville John 2026 N Clark Chicago  
Daugherty Peggy 5524, 20 Portland Or  
Davenport Edna Big Banner Show B R  
Davenport Flossie Pennant Winners B R  
Davenport Pearle B Carlton Du Bois Pa Indef.  
Davis Haze M 8538 La Salle Chicago  
Davis & Cooper 1230 Dayton Chicago  
Davidson Dott 1305 Michigan av Niagara Falls  
Dawson Eli & Gillette Sisters 244 E 58 N Y  
De Clairville Rich 1313 Douglas Omaha  
De Costa Duo 450 N 3 Phila  
De Frankie Sylvia Saratoga Hotel Chicago  
De Grace & Gordon 322 Liberty Brooklyn  
De John B 718 Jackson Milwaukee  
De Mar Rose 807 W 87 Pl Chicago



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The Only Act of  
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Direction, **ALBEE, WEBER & EVANS**

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Hyatt & Le Nore 1612 W Lanvale Baltimore  
Hylands 23 Cherry Danbury Conn  
Hynde Beatie 518 Pearl Buffalo

L

Imhoff Roger Fads & Foibles B R  
Inge Clara 800 D 48 N Y  
Ingills & Reading 454 9 av N Y  
Ingrams Two 1804 Story Boone Ia  
Innes & Ryan Plaza Chicago  
Irish May Watsons Burlesquers B R  
Irving Pearl Pennant Winners B R  
Irwin Flo 227 W 45 New York  
Irwin Geo Irwin Big Show B R

J.

Jackson H'ry & Kate 206 Buena Vista Yonkers  
Jackson Alfred 40 E Tupper Buffalo  
Jackson Robt M Runaway Girls B R  
Jackson & Long No Vernon Ind  
Jackson Cyclists Alhambra Paris  
Jansen Ben & Chas Bowery Burlesquers B R

**Fred Jarvis and Harrison Frederica**

The Jolly Jester. The Smiling Girl  
Next Week (April 3), Orpheum, Lincoln, Neb.  
Direction, **ALBEE, WEBER & EVANS.**

Jeffries Tom 170 Hick Bklyn  
Jenkins Wallace Tiger Lillies B R  
Jennings Jewell & Barlowe 2362 Arl'g't'n St L

## P. O'MALLEY JENNINGS

Orpheum Circuit.

Jerge & Hamilton Trent Trenton  
Jerome Edwin Merry Whirl B R  
Jess & Dell 1202 N 5 St Louis  
Jess Johnny Cracker Jacks B R  
Jewell Mildred 5 Alden Boston  
Jewells Monkins Columbia St Louis  
Johnson Honey 39 Tremont Cambridge Mass  
Johnson Kid Sequia Tour South America  
Johnson Bros & Johnson 6246 Callowhill Phila  
Johnston Elsie Reeves Beauty Show B R  
Johnston & Buckley Golden Crook B R  
Johnstone Chester B 49 Lexington av N Y  
Johnstone Musical Hip Devonport Eng  
Jones & Rogers 1351 Park av New York  
Jones Maude 60 W 135 N Y  
Jones & Gaines 412 W 65 N Y  
Jones & Gilliam Yale Stock Co  
Jones & Whitehead 83 Boyden Newark N J  
Julian & Dyer Keltia Phila  
Junia Lee Big Banner Show B R  
Juno & Wells 611 E 78 New York

K.

Kano Co Empress Winnipeg  
Kartello Bros Paterson N J  
Kaufman Bros Anderson Louisville

Kaufman Reba & Ines Folies Bergere Paris  
Kaufmanns 240 E 35 Chicago  
Keating & Murray Blakely Wildwood N J Ind  
Keaton & Barry 74 Boylston Boston  
Keeley Bros Hip Dublin Ireland  
Keeley & Parks Star Pawtucket R I

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Kelke Zena 110 W 44 N Y  
Keller Jessie Temple Grand Rapids  
Kelley Joe K 9 and Arch Philadelphia Indef  
Kelly Eugene Knickerbockers B R  
Kelly Lew Sereaders B R  
Kelly & Wentworth Circle Chicago  
Kelley Sisters 1832 Christiania av Chicago  
Keltner 183 Colonial Pl Dallas  
Kendall Ruth Miss New York Jr B R  
Kendall Chas & Madie 123 Alfred Detroit  
Kennedy Joe 131 N 3 Knoxville  
Kennedy & Lee Old South Boston  
Kenney Chas Tiger Lillies B R  
Kenney & Hollis 46 Holmes av Brookline Mass  
Kent & Wilson 6036 Monroe av Chicago  
Kenton Dorothy Majestic Milwaukee  
Keough Edwin Continental Hotel San Fran  
Kessner Rose 412 W 14 New York  
Kidders Bert & Dorothy 1874 Clay San Fran  
Kinebrow & Klara O H Plymouth Ill Indef  
Kine Josie Bowery Burlesquers B R  
King Margaret H Sereaders B R  
King Broe 311 4 Av Schenectady  
King Violet Winter Gard'n Blackpool Eng Ind  
Kirkalo Bros 1710 S av Evansville Ind  
Knight Harlan & Co Columbia St Louis  
Knowles R M College Girls B R  
Knox & Alvin Washington Spokane  
Koehler Grace 5050 Calumet Chicago  
Kobers Three 62 18 Wheeling W Va  
Kob & Miller Dayton Ky  
Koler Harry Queen of Jardin de Paris B R  
Koners Bros Orpheum San Francisco  
Krafft & Myrtle Happy Hour Dallas

L.

Lacey Will 1514 N Capitol Washington  
Lacouver Lena Vanity Fair B R  
Lafayette Two 135 Graham Oshkosh  
Laird Major Irving Big Show B R  
Lake Jas J Bon Tosa B R  
Lalor Ed Watsons Burlesquers B R  
Lancaster & Miller 546 Jones Oakland  
Lane Goodwin & Lane 3713 Locust Phila  
Lane & Ardell 323 Genesee Rochester  
Lane Eddie 308 E 78 New York  
Lang Earl 372 Bickford av Memphis  
Langsons Grand Syracuse  
Langlan Joe 102 E 81 Philadelphia  
Lansear Ward E 332 Schaefer Brooklyn  
La Auto Girl 123 Alfred Detroit  
La Blanche Mr & Mrs Jack 1815 E Baltimore  
La Centra & La Rue 1461 S Av New York  
La Clair & West Academy Danville Va  
La Fere Eleanor Miss New York Jr B R

La Mar Dorothy World of Pleasure B R  
La Maze Trio Eden Turin Italy  
La Moines Musical 332 5 Baraboo Wis  
La Nolle Ed & Helen 1707 N 15 Philadelphia  
La Ponte Marg 123 W Commerce San Antonio  
La Rue & Holmes 31 Little Newark  
La Tour Irene 24 Atlantic Newark N J  
La Vettes 1708 W 31 Kansas City  
La Vine Edward Majestic Chicago  
Larkin Nicholas Runaway Girls B R  
Larrievs & Lee 32 Shuter Montreal  
Larose 226 Blecker Brooklyn  
Larue Great 1811 Kater Philadelphia  
Laurant Marie 114 W 45 N Y  
Laurence Bert 207 W 33 N Y  
Larvades Lillian 1309 Union Hackensack N J  
Lavender Will Big Review B R  
Lavine & Inman 3201 E 21 Cleveland  
Lawrence Bill Bohemians B R  
Lawrence & Edwards 1440 Westminster Providence  
Lawrence & Wright 55 Copeland Roxbury Mass  
Laypo & Benjamin Polla Wilkes-Barre  
Layton Marie 352 E Indiana St Charles Ill  
Le Beau Jean Ginger Girls B R  
Le Grange & Gordon 2321 Washington St Louis  
Le Hirt 740 Clifford av Rochester  
Le Page 120 French Buffalo  
Le Pearl & Bogart 401 Solome Springfield Ill  
Le Roy Geo Kinsey Kan  
Le Roy Lillian Marathon Girls B R  
Le Roy Vivian Golden Crook B R  
Le Roy Vic 323 Everett Kansas City Kan  
Le Roy Chas 1806 N J Baltimore  
Le Roy & Adams 1312 Locust av Erie Pa

## LE ROY AND PAUL

ORPHEUM TOUR. JO FAIGE SMITH, Rep.

Le Van Harry Big Review B R  
Leahy Bros 359 East av Pawtucket R I  
Lee Minnie Bowery Burlesquers B R  
Lee Rose 1040 Broadway Brooklyn  
Lee Joe Kinsey Kan  
Leffingwell Nat & Co 235 W 150 New York  
Leffler Edith Tiger Lillies B R  
Leick & Keith Palace Bath Eng  
Lenns The 1914 Newport av Chicago  
Leonard & Drake 1029 Park Pl Brooklyn  
Leonard & Phillips Hong Kong Toledo Indef  
Leon Ruby Cracker Jacks B R  
Lerner Dave Americans B R  
Leslie Geo W Wilson Baltimore  
Leslie Genie 321 Tremont Boston  
Leslie Frank 124 W 129 New York  
Leslie Mabel Big Banner Show B R  
Leslie Eleanor Merry Whirl B R  
Lester Joe Golden Crook B R  
Lester & Kelt 118 Fairmount av Jersey City  
Levin D & Susie 14 Prospect W Haven Conn  
Levitt & Falls 712 Cedar Syracuse  
Levy Family 47 W 129 New York  
Lewis A Vanity Fair B R  
Lewis & Lake 3411 Norton av Kansas City  
Lewis Phil J 116 W 121 New York  
Lewis Walt & Co 477 Wash'n Brookline Mass

Lewis & Green Dainty Duches B R  
Lillian Grace Century Girls B R  
Lingermans 705 N 5 Philadelphia  
Liscord Lottie Watsons Burlesquers B R  
Lissman Harry Hastings Show B R  
Livingston Murry 230 E 165 New York  
Lloyd & Castano 104 E 61 New York  
Lockhart & Webb 222 W 33 N Y  
Lockwood Sisters Star Show Girls B R  
Lockwoods Musical 123 Cannon Poughkeepsie  
Lois & Love 2914 E Brooklyn  
London & Riker 22 W 98 New York

*Ed Longworth*

Next Week (April 3), Bijou, Flint

Loraine Oscar Keltia Providence  
Lorraine Rita Tiger Lillies B R  
Lovett Ed World of Pleasure B R  
Lowe Leslie J Hong Kong Toledo Indef  
Lowe Musical 37 Ridge av Rutherford N J  
Lower F Edward Hastings Show B R  
Lucas & Luce 288 N Broad Philadelphia  
Lukan Al Marathon Girls B R  
Luttringer Lucus Co Unique Minneapolis  
Lynch Hazel 355 Norwood av Grand Rapids  
Lynch Jack 33 Houston Newark  
Lynneva Dayton Ky  
Lynn Louis Star Show Girls B R  
Lynn Roy Box 42 Jefferson City Tenn  
Lyon & Atwood Dunne Cafe San Fran Indef

M.

Mack Anna Tiger Lillies B R  
Mack Tom Watsons Burlesquers B R  
Mack & Co Lee 446 N State Chicago  
Mack Wm Follies of the Day B R  
Mack & Walker Orpheum Harrisburg

When answering advertisements kindly mention VARIETY.

Mack Oille Pantages Denver  
Mack Floyd Orpheum Spokane  
Mack Two 117 Phila  
Mackey J 3 Runaway Girls B R  
Macy Maud Hall 2618 E 26 Sheephead Bay  
Madison Chas Trocadero B R  
Mae Florence 43 Jefferson Bradford Pa  
Mae Rose Parade B R  
Mahoney May Irwin Big Show B R  
Main Ida Dunns Cafe San Francisco Indef  
Maitland Mable Vanity Fair B R

Mullen Jim Lovemakers B R  
Muller Maud 601 W 151 N Y  
Muller & Amaro Orpheum Portland  
Murphy Frank P Star Show Girls B R  
Murphy Frances Dreamlanders B R  
Murray Chas A & Co Grand Sacramento  
Murray Elizabeth New Amsterdam N Y Indef  
Mae Rose Parade B R  
My Fancy 13 Adams Strand London  
Myers & MacBryde 163 E av Troy N Y  
Mylle & Orth Muscoda Wis

Nash May Columbian B R  
Nazario Nat & Co 3101 Tracy av Kansas City  
Neary Bliss & Rose 469 E Main Bridgeport  
Nelson H P Follies of New York B R  
Nelson American B R  
Nelson Bert A 1943 N Humboldt Chicago  
Nelson Oswald & Berger 150 E 128 N Y  
Nevaros Three Grand Indianapolis

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Address ALBEE, WEBER & EVANS,  
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Newton Billy S Miss New York Jr B R  
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Nicoli Ida Bohemians B R  
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Nonette 617 Fifth av Brooklyn  
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Norton C Porter 6242 Kimbark av Chicago  
Norwalk Eddie 505 Prospect av Bronx N Y  
Noss Bertha Gerard Hotel N Y  
Nugent J G Grand Pittsburgh

O'Brien Frank Columbian B R  
O'Connor Trio 704 W Allegheny av Phila  
O'Dell Fay Miss N Y Jr B R  
O'Dell & Gilmore 1146 Monroe Chicago  
O'Donnell J R 125 E 124 N Y  
Ogden Gtrude 15 2335 N Mozart Chicago  
Oliver Jack Barnum & Bailey C R  
Omar 230 W 36 N Y  
Omego Trio Orpheum Huntington W Va  
O'Neill & Hegarty 508 Warren Bridgeport  
Opp Joe Kentuckians Belles B R  
O'Rourke & Atkinson 1848 E 65 Cleveland  
Orpheum Comedy Four Oak Chicago  
Orr Chas F 131 W 41 N Y  
Orren & McKensie 408 East Springfield Ohio  
Orr Phil 178 A Tremont Boston  
Owens Dorothy Mae 3047 30 Chicago  
Owens The 48 Kinsel av Kenmore N Y

Packard Julia Passing Parade B R  
Palme Esther Mile 121 E 46 Chicago  
Palmer Daisy Golden Crook B R  
Palmer Louise Irwin Big Show B R  
Pardue Violet Follies of New York B R  
Parfay Edith College Girls B R  
Parker & Morrell 187 Hopkins Bklyn  
Parvis Geo W 2634 N Franklin Philadelphia  
Patridge Mildred Kentucky Belles B R  
Patterson Al Kentucky Belles B R  
Patterson Sam 29 W 133 N Y  
Paul Dottie 5 Rollickers B R  
Paulinetti & Pique 4324 Wain Franklin Pa  
Pauli & Ryholda 369 County New Bedford

## PAULINE

Pantages Circuit.

Payton Violet Bohemians B R  
Pearl Violet Midnight Maidens B R  
Pearl Violet 221 Madison Bklyn  
Pearson Walter Merry Whirl B R  
Pedersen Bros 635 Greenbush Milwaukee  
Peerless Gilbert Ginger Girls B R  
Peletta The Great 22 Elmfield av Hoboken N J  
Pendleton Majestic Colorado Springs  
Pepper Twins Lindsay Can  
Perry & Wilson Washington C H Ohio  
Perry Frank L 747 Buchanan Minneapolis  
Personi & Halliday Majestic Houston  
Pettit Mary 22 Elmfield av Hoboken N J  
Phillips Joe Queen of Jardin de Paris B R  
Phillips Mondane Calvert Hotel N Y  
Phillips Samuel 318 Classon av Brooklyn  
Phillips Sisters Wintergarten Berlin Ger  
Piccolo Midgets Box 23 Phenicia N Y  
Pierston Hal Lovemakers B R  
Pierocoms Five Lovemakers B R  
Pisano Wm 16 Charles Lynn Mass  
Pillard Gene Casino Girls B R  
Pittman Wm Big Banner Show B R  
Potter & Harris 6330 Wayne av Chicago  
Potts Bros & Co Hamlin Chicago  
Powder Paul Follies of New York B R  
Powell Eddie 2214 Chelsea Kansas City  
Powers Elephants 745 Forest av N Y  
Price Harry M 934 Longwood av N Y  
Prices Jolly 1629 Arch Philadelphia  
Primrose Four Lyric Dayton O  
Primrose The Tukula Wash  
Proctor Sisters 1112 Halsey Brooklyn  
Prolet Trio Ringling Bros C R  
Purvis Jas Midnight Maidens B R

Quicker & Nickerson Follies of 1910  
Quinlan Josie 644 N Clark Chicago  
Radcliff Ned Dreamlanders B R  
Radcliff Pearl Watsons Burlesquers B R  
Rainbow Sisters 840 E Adams Chicago  
Rainbow Sisters 840 E Adams Chicago  
Rainsey Address Washington Society Girls B R  
Randall Harry E Edith Maraton Girls B R  
Ranf Claude Majestic Seattle  
Rapiet John 178 Colo av Dallas  
Rathskeller Trio Hijou Duluth  
Rawlin & Von Kauffmann San Francisco  
Ray Eugene 5603 Prairie av Chicago  
Ray & Burns 887 Bainbridge Brooklyn

Raymond Clara 141 Lawrence Brooklyn  
Raymond Great Madrid Spain Indef  
Raymore & Lip 78 N Y  
Redford & Winchester Orpheum Salt Lake  
Redmond Trio 351 Halsey Bklyn  
Redner Thomas & Co 973 Hudson av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed & Edd 232 E 124 N Y  
Reeve Al Reeve Beauty Show B R  
Reefkin Joe 163 Dudley Providence  
Regal Trio 116 W Wash Pl N Y  
Reid Jack Runaway Girls B R  
Reid Sisters 45 E Broadway Elizabeth N J  
Relly & Bryan Pecks Bad Boy Co  
Relly Chas Kentucky Belles B R  
Remy & Soper O H Richmond Ky  
Renaldi The 2064 Sutter San Francisco  
Rensselaer & Rue 2321 So Hicks Phila  
Reverse Eleanor Pennant Winners B R

## THE REXOS

Next Week (April 3), Majestic, Chicago.  
Direction, PAT CASEY

Reynard Ed Polla Seranton  
Reynolds & Longue Varieties Breslau Ger  
Reynolds & Longue Varieties Day B R  
Rhoads Marionettes 33 W 8 Chester Pa  
Rhoads Four Auditorium Lynn Mass  
Rice Louise Dreamlanders B R  
Rice Frank & Truitt 539 Vernon av Chicago  
Rice Sully & Scott Orpheum Ulica  
Rich & Howard 214 E 19 N Y  
Rich & Rich 2493 Milwaukee av Chicago  
Richard Bros 116 E 3 New York  
Richards Geo & Elyria Dayton Ohio  
Rieckner & Gores Orpheum Leavenworth Kan  
Riley & Ahearn 35 Plant Dayton O  
Rio Al C 269 W 126 New York  
Rio Violet Knickerbockers B R  
Ripon Alf 615 E 27 New York  
Ritchie Billy Vanity Fair B R  
Ritter & Bovey 49 Billerica Boston  
Ritter & Foster Grand Hanley Eng  
Roach A E Vanity Fair B R  
Roatini Mike Queen of Jardin de Paris B R  
Roher Gus Bowery Burlesquers B R  
Roberts C E 1851 Sherman av Denver  
Roberts Rob Bowery Burlesquers B R  
Roberts & Downey 66 Lafayette Detroit  
Robinson Chas & Robinson Crusoe Girls B R  
Robinson The 901 Hawthorne av Minneapolis  
Robinson Wm C 3 Grandville London  
Roche Harry Sam T Jacks B R  
Rock & Rol 610 Indiana av Chicago  
Rogers & Lester 314 Broadway Buffalo  
Rogers Ed Girls From Happyland B R  
Rogers & Mackintosh 3 Claremont Pl Montreal  
Roland & Morin 208 Middlesex Lowell  
Rolande Geo & Elyria Dayton Ohio  
Roof Jack & Clara 705 Green Philadelphia  
Rooney & Bent Colonial N Y  
Roosli & Doreto Hanlons Superba  
Roosli's Majestic Denver  
Rood Dave Rose Sydel B R  
Rose Blanche Cracker Jacks B R  
Rose Lane & Kelgard 125 W 43 N Y  
Rose Len 1021 Cherry Philadelphia  
Rose Clara 6025 57 Brooklyn

THOS. J.

## RYAN-RICHFIELD CO.

Next Week (April 3) Keith's, Philadelphia

Ross & Lewis Hip St Helens Eng  
Ross Sisters 65 Cumberland Providence  
Rossia Musical Novelty 218 W 48 N Y  
Royden Virgie Rose Sydel B R  
Russell & Davis 1316 High Springfield O  
Rutans Song Birds Garrick Norristown Pa  
Rutledge Fred Gerard N Y  
Rye Geo W 116 4 F Smith Ark  
Ryno & Emerson 161 W 174 N Y

Sabel Josephine Ponce de Leon Hill St August

## THE SALAMBOS

S-C Circuit until middle July  
Address Chicago Office, VARIETY

Sampson & Douglas Majestic Cedar Rapids  
Sanders & La Mar 1327 E Ave New York  
Sanford & Darlington 89 E Fargow Phila  
Sanderas Chas Center Girls B R  
Saxe Michael Follies of New York B R  
Saxon Chas Big Review B R  
Scanlon Geo B College Girls B R  
Scanlon W W Vinwood Detroit  
Scarlet & Scarlet 318 Longwood av N Y  
Scherer & Newkirk 18 Goodell Buffalo  
Schilling Wm 1009 E Lantave Baltimore  
Schintella 588 Lowell av Rochester  
Scott Rolie Lovemakers B R  
Scott & Toat 40 Morningdale av N Y  
Scully Will P & Webster Pl Brooklyn  
Seagr Gladys Jardin de Paris B R  
Selby Hal M 204 Schiller Bklyn  
Senzell Jack 211 Park N Y  
Semon Primrose Ginger Girls B R  
Sengvalia 624 Abel Easton Pa  
Sexton Chas B 2849 Johnston Chicago  
Seymour Nellie 111 Manhattan N Y  
Shaw Edith Irving Majestic B R  
Shaw Thos E 3664 Pine Grove av Chicago  
Shoa Tex & Mabel 522 N Main Dayton O  
Shon Al Hie Banner Show B R  
Shook & Doherty 2028 N Clark Chicago  
Shedman Dogs Dumont N J  
Shicks Bros Grand Indianapolis  
Shippell & Bennett Dreamlanders B R  
Shippell Sisters 250 Dovercourt Toronto  
Sherlock Fred 814 W 135 N Y  
Sherlock & Holmes 2506 Ridge Philadelphia  
Sherman & L Forest & Co Majestic Denver  
Sherman Two 222 St Emmanuel Mobile

## Sydney Shields

UNITED TIME

Sherry J W Pennant Winners B R  
Sherrwood Jeannette Ginger Girls B R  
Shields The 307 City Hall New Orleans

Chas. W. Alice

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Direction B. A. MYERS.

Sidello Tom & Co 4313 Wentworth av Chicago  
Siddons & Earle 2544 So 8 Philadelphia  
Siddman Sam Passing Parade B R  
Siegel & Matheson Chicago  
Silver Nat Watsons Burlesquers B R  
Simms Al 18 E 105 N Y  
Simma William 6435 Ellis av Chicago  
Simonds Teddy Americana B R  
Simpson Russell Big Review B R  
Singer & Finch 10 N 3 Vincennes Ind  
Small Johnnie & Sisters 620 Lenox av N Y  
Smirl & Kessner 428 W 164 N Y  
Smith Allen 123 Jefferson av Brooklyn  
Smith & Adams 408 So Halsted Chicago  
Smith & Brown 1324 St John Toledo  
Snyder & Buckley Fads & Follies B R  
Somers & Storke Empress Chicago  
Sossin Sam Hastings Show B R  
Spears The 67 Clinton Everett Mass  
Spears Anna Merry Whirl B R  
Spelvin Geo Sam T Jacks B R  
Spencer & Austin 3110 E Philadelphia  
Spisael Bros & Co Orpheum New Orleans  
Sprague & McNece Unique Minneapolis  
Springer & Church 96 4 Pittsfield Mass  
Stadium Trio 81 Charles Hotel Chicago  
Stedman Four 244 W 19 New York  
Stanley Harry Garrick Chicago  
Stanley Stan 905 Bates Indianapolis  
Stanwood David 364 Bremen E Boston  
Starr & Sachs 343 N Clark Chicago  
Stedman Al & Family 456 E 80 Boston  
Steinert Thomas Trio 521 Lenox av N Y  
Steinman Herman Lovemakers B R  
Steppe A H 33 Barclay Newark  
Stepping Trio 3908 N 5 Philadelphia  
Stevens Harry Garrick Chicago  
Stevens Will H Serenaders B R  
Stevens E 135 So First Brooklyn  
Stevens Paul 323 W 28 New York  
Stevens Little Brigadiers B R  
Stevens & Co 163 W 100 Chicago  
Stewart Harry M World of Pleasure B R  
Stewart & Earl 125 Euclid Woodbury N J  
Stewart Musical Star Show Girls B R

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Two Natural Colored Comedians  
Booked Solid. Under Direction JOE MEYERS

Strik & London 38 Hancock Brooklyn Mass  
Stokes & Ryan 3106 Bayard Wilmington Del  
Storke Geo Ginger Girls B R  
St James & Co 163 W N Y  
St John & McCracken 6151 Chestnut Phila  
Storacheln H 2522 Atlantic Brooklyn  
Strehl May Broadway Gaiety Girls B R  
Strickfield Trio 580 Maple av St Louis  
Stuart Helen 41 E Ohio Chicago  
Sullivan Dan J & Co 1917 W 61 Cleveland  
Sullivan Harry & Co Majestic Ann Arbor  
Sully & Phelps 2310 Bolton Philadelphia  
Summers Al Division Chicago  
Sutton & Sutton Orpheum Leavenworth Kan  
Sweeney & Rooney 1320 Wyoming av Detroit  
Swisher & Evans Majestic Waco Tex  
Swor Bert Columbians B R  
Sydney Oscar Lovemakers B R  
Sylvester Cecelia Passing Parade B R  
Sylvester Plymouth Hotel Hoboken N J  
Symonds Alafretta 140 S 11 Philadelphia  
Syts & Byts 140 Morris Philadelphia

Tambo & Tambo Empire Cardiff Wales  
Tatra Motoring Orpheum Lincoln Neb  
Tangley Peter 67 E Clark Chicago  
Tayler Mae Calgary Can  
Teal Raymond Majestic Phoenix Ariz  
Temple & O'Brien 429 E 2 Fargo N D  
Temple Quartet Forsyth Atlanta  
Tenley Elmer Pennant Winners B R  
Terrill Frank & Fred 223 N Orkney Phila  
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 1284 Putnam av Brooklyn  
Thorne Mr & Mrs Harry 223 St Nich av N Y  
Thorns Juggling 58 Rose Buffalo  
Thornton Arthur Golden Crook B R  
Thornton Geo A 955 Broom N Y  
Thurston Leslie 1322 23 Washington  
Thurston Fred & Co Casino Washington  
Tilford Low Orpheum Ouden Utah  
Tinney Frank Orpheum Salt Lake  
Tinty Quartette Girawall Cafe Detroit Indef  
Tombs Andrew College Girls B R  
Tops Topsy & Tops 3442 W School Chicago  
Touret & Flor D Aliza Wilson Chicago  
Tracy Julia Raymond Inverthill Inn N Y  
Traversa Belle 207 W 31 N Y  
Traversa Phil 5 E 115 N Y  
Traversa Roland 221 W 42 N Y  
Tremaine Muf 236 Caldwell Jacksonville Ill  
Trevett Quartet Monarch Hotel Chicago  
Trevor Edwina 1322 23 Washington  
Trellora 346 E 20 New York  
Troadours Three 347 W 34 N Y  
Troxell & Winchell 206 S N Seattle

## HARRY TSUDA

This Week (March 27), Colonial, Lawrence  
Booked Solid. James E. Plunkett, Mgr

Tania Fay World of Pleasure B R  
Tasano Ross Public Warehouse  
Tavola Frank & Fred M H C

Ulline Arthur M 1759 W Lake Chicago  
Unique Comedy Trio 1927 Nicholas Phila

## REPRESENTATIVE ARTISTS

WORLD'S  
GREATEST SAXOPHONE  
PLAYERS

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**THIS WEEK**  
(March 27)  
**Shea's, Buffalo**  
**NEXT WEEK**  
(April 3)  
**Shea's, Toronto**

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A New Farce, "THE DEAR DEPARTED," in Rehearsal  
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## The 3 Original Ravens

UNITED TIME

LAWRENCE JOHNSTON  
The King of Ventriloquists

HAVE YOUR CARD IN VARIETY



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"The Little Indian Girl"

Offered immediate time after first  
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REPORTS WERE ALL GOOD

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Some Singing

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Some Clothes

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15 Minutes of laughs.

Military Comedy Act.

Special scenery.

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Coon Shouter"

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Pantages and Keefe Time  
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Valdare Beale Biju Bay City Mich  
Valentine & Bell 1451 W 103 Chicago  
Valletas Leopards Orophum Denver  
Valletta & Lamson 1329 St Clark Cleveland  
Vance Lulu & Mildred Bohemians B R  
Vance Gladys Biju Battie Creek  
Van Dail Sisters 114 W 135 N Y  
Van Horn Bobby West Des Moines O  
Van Oasen Eva Queen of Jardin de Paris B R  
Van Osten Bob Sam T Jacks B R  
Vardies Lowell Mich  
Variety Comedy Trio 1515 Barth Indianapolis  
Vass & Arden 1315 Christopher Bklyn  
Vass Victor V 35 Haakila Providence  
Vedder Fannie Bon Tons B R  
Vedder Lillie Cracker Jacks B R  
Vedmar Rene 8885 Broadway N Y  
Venetian Serenaders 878 Blackhawk Chicago  
Vernon & Parker 187 Hopkins Brooklyn  
Village Comedy Four 1915 Ringgold Phila  
Vincent John B 830 Olive Indianapolis  
Vinton George Serenaders B R  
Violet Otto 3 at Richmond Va  
Violetta Jolly 41 Leipzig Berlin Ger  
Von Dell National Phila  
Vyner Idyllia Reeves Beauty Show B R

Y.  
Yackley & Bunnell Lancaster Pa  
Yeager Chas Dreamlanders B R  
Yeoman Geo 4866 Gibson Ave St Louis  
Yerra & Adele Orophum Des Moines  
Yost Harry E World of Pleasure B R  
Young Carrie Bohemians B R  
Young Ollie & April Keltus Portland Me  
Young & Phelps 1018 Baker Evansville Ind  
Yur May Pennant Winchester B R  
Yule Fordyce Trio Orophum Easton Pa

Z.  
Zanciga 36 Cliff at E Portchester N Y  
Zanfirias 131 Brixton London  
Zeda Harry L 1828 Cambria Philadelphia  
Zell & Thorne Willard Temple of Music  
Zell & Rodgers 67 So Clark Chicago  
Zimmerman Al Dreamlanders B R

## BURLESQUE ROUTES

Weeks April 3 and 10.

Americans Academy Pittsburg 10 Star Cleveland  
Beauty Trust Standard Cincinnati 10 Gayety Louisville  
Behman Show Olympic New York 10 Casino Philadelphia  
Big Banner Show 3-5 Empire Albany 6-8 Mohawk Schenectady 10 Gayety Brooklyn  
Big Gayety Gayety Minneapolis 10 Gayety Milwaukee  
Big Review Lyceum Washington 10 Monumental Baltimore  
Bon Tons Columbia Chicago 10 Standard Cincinnati  
Bohemians Bronx New York 10 Eighth Ave New York  
Bowery Burlesquers Empire Toledo 10 Columbia Chicago  
Brigadiers Buckingham Louisville 10 Peoples Cincinnati  
Broadway Gayety Girls Standard St Louis 10 Empire Indianapolis  
Cherry Blossoms Empire Newark 10 Bowery New York  
College Girls Gayety Baltimore 10 Gayety Washington  
Columbia Burlesquers Gayety Washington 10 Gayety Pittsburgh  
Cosy Corner Girls Eighth Ave New York 10 Empire Newark  
Dainty Duchess Gayety Pittsburg 10 Empire Cleveland  
Dreamlands Empire Indianapolis 10 Buckingham Louisville  
Ducklings Star Milwaukee 10 Dewey Minneapolis  
Fads and Follies Gayety Kansas City 10 Gayety Omaha  
Follies Day St Joe 10 Century Kansas City  
Follies New York Gayety Detroit 10 Gayety Toronto  
Ginger Girls Gayety Omaha 10 Gayety Minneapolis  
Girls From Dixie Lafayette Buffalo 10 Star Toronto  
Girls From Happyland 3-5 Mohawk Schenectady 6-8 Empire Albany 10 Gayety Boston  
Golden Crook Gayety Louisville 10 Gayety St Louis  
Hastings Show Gayety Boston 10 Columbia New York  
Howes Love Makers Empire Hoboken 10 Music Hall New York  
Imperial Empire Brooklyn 10 Bronx New York  
Irwin Big Show Star & Garter Chicago 10 Gayety Detroit  
Irwin Majestics Gayety Milwaukee 10 Star & Garter Chicago  
Jardin de Paris Trocadero Philadelphia 10 Lyceum Washington  
Jersey Lillies Music Hall New York 10 Murray Hill New York  
Jolly Girls Howard Boston 10 Columbia Boston  
Kentucky Belles Bowery New York 10-12 Folly Peterson 13-15 Bon Ton Jersey City  
Knickerbockers 3-5 Gilmore Springfield 6-8 Park Bridgeport 10 Westminster Providence  
Lady Buccaneers 3-5 Bon Ton Jersey City 6-8 Folly Peterson 10-12 Luzerne Wilkes-Barre 13-15 Gayety Scranton  
Marathon Girls Gayety Philadelphia 10 Star Brooklyn  
Merry Maidens Avenue Detroit 10 Lafayette Buffalo  
Merry World Century Kansas City 10 Standard St Louis  
Midnight Maidens Gayety Brooklyn 10 Olympic New York  
Miss New York Jr 3-5 Folly Peterson 6-8 Bon Ton Jersey City 10-12 Gayety Scranton 13-15 Luzerne Wilkes-Barre  
Moulin Rouge Star Cleveland 10 Folly Chicago  
New Century Girls Royal Montreal 10 Howard Boston  
Parisian Widows Columbia New York 10 Gayety Philadelphia  
Passing Parade 3-5 Gayety Scranton 6-8 Luzerne Wilkes-Barre 10 Trocadero Philadelphia  
Pat White Gayety Girls Casino Brooklyn 10 Empire Brooklyn  
Pennant Winners Star St Paul 10 St Joe Queens Bohemia Gayety St Louis 10 Gayety Kansas City  
Queen Jardin de Paris Gayety Toronto 10 Garden Buffalo  
Rector Girls Columbia Boston 10-12 Jersey City 13-15 Peterson  
Receives Beauty Show Westminster Providence 10 Casino Boston  
Rents-Santley Corinthian Rochester 10-12 Mohawk Schenectady 13-15 Empire Albany  
Robinson Crusoe Girls Waldman Newark 10 Empire Hoboken  
Rollickers Peoples Cincinnati 10 Empire Chicago  
Rose Sydel Casino Philadelphia 10 Gayety Baltimore

Runaway Girls Casino Boston 10-12 Empire Albany 13-15 Mohawk Schenectady  
Sam T Jacks 3-5 Luzerne Wilkes-Barre 6-8 Gayety Scranton 10 Gayety Albany  
Serenaders Garden Buffalo 10 Corinthian Rochester  
Star and Garter Star Brooklyn 10 Waldman Newark  
Star Show Girls Monumental Baltimore 10 Penn Circuit  
Tiger Lillies Star Toronto 10 Royal Montreal  
Trocadere Murray Hill New York 10-12 Gilmore Springfield 13-16 Park Bridgeport  
Unipolo Folly Chicago 10 Star Milwaukee  
Vanity Fair Empire Cleveland 10 Empire Toledo  
Washington Society Girls Gayety Albany 10 Casino Brooklyn  
Watsons Burlesquers Empire Chicago 10 Avenue Detroit  
World of Pleasure Penn Circuit 10 Academy Fairburg  
Yakko Doodle Girls Dewey Minneapolis 10 Star St Paul

## CIRCUS ROUTES

Al G Barnes April 1-3 San Louis Obispo 4  
Pao Robles 5 Salinas 6 Watsonville 7 Holister 8 Gilroy 9-10 Richmond 11 Vallejo 12 Santa Clara  
Harum & Bailey March 23-April 15 Madison Square Garden N Y  
Nat Nelas April 3 Gaineville Tex 10 Ardmore Okla 17 Oklahoma City 24 Guthrie  
Klingling Bros April 1-22 Chicago  
Sells Bros April 1 Albuquerque N M 3 El Paso Tex 4 Douglas Ariz 5 El Paso 6 Nogales 7 Tucson 8 Phoenix 9 Yuma 10 San Bernardino Cal 11 Redlands 12 Liverdale 13 Pomona 14 Santa Ana 15 San Diego

## LETTERS

Where C follows name, letter is in Chicago.

Where S F follows, letter is at San Francisco.

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.  
Addison Mae (C)  
Ahlberg I  
Alban Adele  
Albright Bob (C)  
Allen Violet (C)  
Almeta (C)  
Anderson Anna P  
Argo L O (C)  
Armento Angel  
Arthur Adrienne (C)  
Avel Edwin (C)  
Ashley & Lee (C)  
Atkinson Prof  
B.  
Banta C V (C)  
Barnes H D (C)  
Barnes & West  
Barrett & Earle (C)  
Bartell Beale  
Bartlesmes The  
Bedini Jean  
Beeman Theresa (C)  
Belmontes The (C)  
Bender Myrtle  
Benedittoes The  
Berger Edgar  
Bernard Nat  
Bernstein Bros  
Bert Glynn (C)  
Bohling Wm (C)  
Bonita (C)  
Boyer Susie (C)  
Bowers H C (C)  
Breen Harry  
Buckley Anna  
Buckley Mrs Jack  
Buckley Rae  
Budd Ruth (C)  
Bunchu & Algr  
Bush Frank (C)  
Byers & Herman  
C.  
Callahan W E (C)  
Cameron Ella  
Cameron & Gaylord  
Carleton Arthur C  
Carroll Sisters  
Cates Musical  
Ce Doras  
Challenger Percy (C)  
Charles Sisters (C)  
Chase Warren  
Christopher Mr & Mrs  
F C (C)  
Christy Dixie  
Clark & Verdl (C)  
Clayton & Drew (C)  
Clumons Jas  
Clito Jno (C)  
Clure M C (C)  
Cogswell Sarah L (C)  
Coley Edwin (C)  
Cole & Coleman (C)  
Conant Helen (C)  
Corbett Edythe S (P)  
Corrigan Emmett  
Cortez  
Costin Myrtle (C)  
Craig Marie  
Crollus Richard (C)  
Croton Bros  
Cunby Frank  
D.  
Daly Jack (C)  
Daub Jack  
Davis Eloise  
Davis Frank (C)  
Davis Jack (C)  
Deaux Ben  
Dean Daisy (C)  
De Baletres Animals  
(C)  
Debell Gordon  
Debell Hattie (C)  
De Main Gordon  
Demotes The  
Denis Homer  
Deveau Hubert (C)  
De Wolf Wm (C)  
Dietrich Rene  
Dingle Thos (C)  
Donita (C)  
Doward J A  
Drew Lowell H  
Dreyer Mrs Billy  
Dudley Alice (C)  
Dunlap Bob  
Dunlavy Jos  
Dwell Mae (C)  
E.  
Edmond Luc  
Edmonds Grace  
Egerton Jos  
Elverson Harry  
Elwood Emma (C)  
Emerald & Dupree  
Engelbrecht C  
Ernest Trio  
F.  
Fenner Geo (C)  
Fenton Marie  
Fordard Stephen  
Ferry John  
Fisher F A (C)  
Flelds Harry W (C)  
Fleming Walter (C)  
Flynn Earl  
Fogarty Frank  
Foster & Foster (C)  
Fowler Lew (C)  
Francis Ruth (C)  
Frankel Fannie (C)  
Franklyn Wilson & Co (C)  
Fricker Chas (C)  
G.  
Gelger Nellie (C)  
Gibson Sidney  
Girard Jennie  
Glose Augusta  
Goak Belle (C)  
Golden Morris (C)  
Gordon Thos  
Gould Mrs Geo  
Greene Walter D  
Gregorie & Elmina  
Grieb Matilda (C)  
Gouler & Abena (C)  
Graham Clara (C)  
Grand Gertrude (C)  
Greenwood Zeno (C)  
Grieves John  
H.  
Hagget Geo (C)  
Haley Jim (C)  
Hall H H  
Hammond & Forrester  
(C)  
Hanlon & Walsh (C)  
Hansen Louise  
Hansen Roy  
Harvey Allen (C)  
Hawkins Lou  
Hawthorne Al  
Hayes Geo H (C)  
Healy Dan  
Heart Henry  
Helston & Arlington  
(C)  
Hemingway Billy  
Henry R E (C)  
Herman Wm (C)  
Herrmann Mrs A  
Herron Bertie  
Hickman Geo  
Hobson Ben  
Hoier Thos (C)  
Holmes C O (C)  
Holmes Cecil  
Hope Jas  
Hornbros Bronchos  
(C)  
Howard W  
Hoffman Al (S F)  
Huntington Val (C)  
I.  
Ibsons The  
J.  
Johnston Lawrence  
K.  
Karno Co (C)  
Keane J Warren  
Kelly Andrew  
Kelly Joe  
Kelly Jack & Violet  
Kelly & Kent (C)  
Kelly Sam & Ida (C)  
Kimball  
Klemm Freda  
Klein Geo & Nicholas  
Knight Ruby (S F)  
Knox Wm C  
Kollins & Killion (C)  
Kurtis Julia (C)  
L.  
La Estrella (C)  
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Lambert Bros (C)  
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La Vine & Jeffery  
(C)  
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Lee Irene  
Lee Laro Arthur (C)  
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Leslie Geo W  
Leslie Ethel  
Lettell Prof A (S F)  
Levin John J (C)  
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Lewis Claire  
Light Anna (C)  
Lind Homer (C)  
Lindsay Roy (C)  
Lloyd Dorothy (C)  
Lloyd Earl  
Lolo & Land (C)  
Loverthos The (C)  
Lopez & Lopez  
Lownworth & Cohen  
(C)  
Luciera & Ellsworth  
(C)  
Luciera & Ellsworth  
Lukas Gust (C)  
M.  
Mab & Wels (C)  
Macart Wm H  
Macak Frank J  
Maltese Salvatore  
Manion Raymond G  
(C)  
Margaret & Jackson  
(C)  
Marion Hal (C)  
Marshall Geo O  
Martine C B O  
Mason Nellie  
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McCafferty Hugh (C)  
McCann Frances (C)  
McClure Le Roy  
McCullough Carl  
McGloin Bert  
McKee Wm  
McKinley Nell  
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(C)  
O'Hearn Will D (C)  
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Otto Frank  
P.  
Pauli John K (C)  
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Pearson Harry  
Percival M  
Perritt Bob (C)  
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Petroff (S F)  
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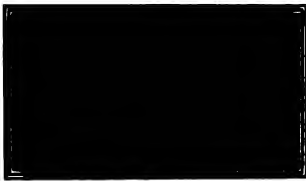
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I wonder how it makes some managers feel when an act comes to him and says: I can do what that act is doing for "umph dollars" per week (the price named is just half what he is paying the act he is now using), so he let the original act go and hires the "umph dollars" per week act. "Umph Dollars" he closes after the first performance.

Does he sit himself down and cuss. Your darn right, he does.

He paid the original act a certain amount to draw them in and he paid "Umph Dollars" half as much to drive them out. Which they both did.

Readbetween the lines, Yours,

**VARDON, PERRY and WILBER**

J. LOUIS

JEANNE

**MINTZ and PALMER**

"THOSE CLASSY SINGERS"

In an original, refreshing comediella in 'one'

**JOCK  
McKAY**

SCOTCH COMIC

Second to None.

If the fellow by the name of McGregor or some other Scotch Comic in America who is using my material and has not the brains to use original stuff, does not cut it out of his act, I shall be compelled to report the matter to the Rats, and you know how they can bite.

This Week, Philadelphia.



HOMER D.

MARGUERITE

**Mason & Keeler**



EMERALD AND DUFRÉ.

**A HOT SCOTCH**

Fully booked—Fully protected.

GENE

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**Marcus and Gartelle**

In their sketch

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JAMES PLUNKETT, Mgr.

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THE PEACHES**

Presenting "TRAVELING A LA CART"

GEO. WOLFORD BARRY,

(No. 7 Hawthorne Ave., Clifton, N. J.)

**GILL BROWN  
AND  
LILL MILLS**

"JUST TO AMUSE"



**HARRY L. WEBB**

Direction Alf. T. Wilton.



THE SARCASTIC JUGGLER

**GRIFF**

In consequence of William Morris (Inc.) having gone to Loew, they are no longer in my employ.

Next Week (April 3)

DOMINION THEATRE  
Winnipeg, Man., Can.

(I don't like that  
"Man., Can.")

**THE ORIGINAL WILL LACEY**

CYCLING COMEDIAN

The Fellow that Waltzes and Sings on One Wheel



Originator of the combined novelty Singing and Waltzing on One Wheel in spot light dark stage. Now playing Sullivan-Conside Circuit with big success.

Permanent address: 1516 North Capital Street  
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**BILLIE  
REEVES**



THE ORIGINAL DRUNK.

"FOLLIES OF 1910."

April 17-30, Columbia, San Francisco  
Management F. ZEIGFELD, JR., '08, '09, '10.

**BARRY and WOLFORD**

"AT THE SONG BOOTH"

Time All Filled.

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Home address 8 Hawthorne Ave., Clifton, N. J.

**Sam J. Curtis  
And Co.**

Melody and Mirth.

In the original "SCHOOL ACT."

All music arranged by Geo. Botsford.  
Next Week (April 3), Orpheum, Harrisburg.

HOWARD

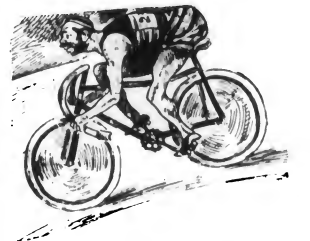
**DOTSON**

Management, GEORGE O'BRIEN.

**CHAS. F. SEMON**

"THE NARROW FELLER"

**CHARLES AHEARN**



"THE RACING MAN"

PAT CASEY, Agent

**FOUR**

**CATES**

WORLD'S GREATEST AND MOST MERITORIOUS MUSICAL ACT.

Although the world has been searched and is still being searched for Saxophone Players, up to date there have been no Saxophone Players discovered or manufactured who are competent enough to go up against THE FOUR MUSICAL CATES, THE WORLD'S CHAMPION TEAM OF SAXOPHONE PLAYERS, or WALTER H. GATE, THE WORLD'S GREATEST SAXOPHONE SOLOIST in a Saxophone Contest. Should they ever be discovered or manufactured we will be pleased to prove our claims against any and all comers, barring none. For \$1,900.

**ALWAYS  
THE  
BULL'S EYE**

**Return Engagement  
Orpheum Circuit**

**Next Week (April 3)  
Orpheum, Kansas City**

**Week April 10  
Majestic, Milwaukee**



**THE  
PREMIERE  
ATTRACTION**

**(On the Stage and in  
the Box Office)**

**Season Fully Routed**

**Direction  
PAT CASEY**

# CLARK AND VERDI

**THE ITALIAN COMEDIANS**

**FIRST AND ONLY ACT** of its Kind in the Country

**This Week (March 27) Hammerstein's**

**Management, Joe Sullivan**

**LEO** ON THE **ORPHEUM CIRCUIT**

**Put There by  
PAT CASEY**

# CARRILLO

**Next Week (April 3) Orpheum, Salt Lake City**

PRESS COMMENTS RECEIVED ON  
THE ORPHEUM CIRCUIT  
BY  
**VAUDEVILLE'S  
GREATEST SISTER ACT**

San Francisco "Examiner" (Dec. 19, '10)

"COSTUMES THRILL SPECTATORS  
MEREDITH SISTERS TAKE CROWD"

# Meredith Sisters

St. Paul "Pioneer Press,"

Aug. 15, '10.

The Meredith Sisters, with international songs made a decided hit. Besides having good vocal powers, their lightning-like changes of costume were a remarkable feature of their performance, and the entire act could not be improved upon.

Minneapolis "Daily News," Aug. 25, '10. The Meredith Sisters make one's lips pucker and feet keep time with a melodious array of songs.

St. Paul "News," Aug. 29, '10. Pearle and Carrie Meredith make lightning changes of costume and sing many pleasing songs. They carry two elaborate scenes and are satisfying at all times.

St. Paul "Tribune," Aug. 29, '10. The Meredith Sisters are two of the most willing workers that ever appeared here. They make about 57 changes of costumes, and they do it without dragging out their act. They also are to be commended for their attention to enunciation. (Nothing pleases an audience quite so well as to be allowed to know what performers are talking or singing about.)

Kansas City "Post," Sept. 19, '10. The Meredith Sisters are two black-haired, dark-eyed pretty girls who sing a number of songs, with elaborate stage settings. Their lightning changes of costume are an interesting part of their act. Both have good voices, one soprano and the other alto, and their songs represent different nationalities and races.

Kansas City "Times," Sept. 9, '10. Another feature act is presented by the Meredith Sisters, justly described as "Southern Beauties." Kansas City "Journal," Sept. 19, '10. The Meredith Sisters (Pearle and Carrie), with songs and many changes of costumes, made a big hit. They had songs to fit "Girls of '61," German girls, a "North Pole," Egyptian, Spanish, Chinese and Indian songs.

Pittsburg "Dispatch," Oct. 11, '10. The Meredith Sisters, dark-eyed beauties, sang several very pretty character songs.

Indianapolis "Star," Oct. 4, '10.

The Meredith Sisters, in repertoire of picture songs, make the vaudeville bill at the Grand this week a welcome relief from the mediocre quality of entertainment served up there the past two or three weeks. The Meredith Sisters are two lively girls blessed with magnetic personalities, who have gone into the vaudeville because they have a place there and not because, like the average "sisters," they desired to escape the ribbon counter. They have exceptionally pleasing voices, well trained, and a versatility in character impersonation that is delightful. They open their act as two charming "Dixie" girls, with a pretty song to match. Then they glide into the very best thing they do from a technical standpoint—an impersonation of Dutch girls, with a comic drinking song. Next they step into the past to recall the Cook-Perry controversy, appearing as Eskimos. A curtain then rises, exhibiting a beautiful Egyptian setting and the girls sing this splendid "Arab Love Song." After rather cute Chinese and Spanish songs, they reach another climax with a forest setting, appearing as Indians. They close their act as charmingly as they opened it, appearing this time in modest suits of gray.

Indianapolis "Sun," Oct. 4, '10.

By far the most entertaining number is the presentation of pictorial songs by the Meredith Sisters, Pearle and Carrie. These girls sing charmingly and the staging and costuming of these numbers is excellent.

Pittsburg "Gazette-Times," Oct. 11, '10. The Meredith Sisters have an elaborately staged singing act in which some old favorites are staged and dressed in handsome form.

"Post," Oct. 11, '10.

The Meredith Sisters were excellent in their singing act. The selections were made real and more pleasing by the use of scenic and light effects and the innumerable costumes of the team.

Spokane "Press," Oct. 21, '10.

The Meredith Sisters in their various songs made a distinct hit.

"Inland Herald," Nov. 2, '10.

The Meredith Sisters, singers, scored in everything they attempted, costume changes were made in lightning order, and the girls became more and more popular as they progressed. The settings for the various songs were effective, and the Indian scene was the most heartily applauded. It is not so much the voices of the pair as it is the way they sing and the costume and light effects that made the act the most enjoyable of its kind seen this season.

"Chronicle," Nov. 2, '10.

The most tuneful number and one of the most artistic singing acts ever seen at the Orpheum is that of the Meredith Sisters, two comely young women who enhance pretty songs with elaborate and tasteful costuming and settings.

"Inland Herald," Nov. 3, '10.

Two of the best and most entertaining singers of the year are found in the Meredith Sisters, who sing old and new songs, relying on pretty costumes, elaborate scenery and effective light effects for their success. They receive the lion's share of applause on the bill.

Portland "Evening Telegram," Nov. 15, '10.

The Meredith Sisters contribute a singing and quick-change act. They must bring a couple of trunks of wardrobe and considerable excess in the way of scenery. They sing a number of songs. The girls make strip changes very quickly, and proved a decided hit.

"The Oregonian," Nov. 16, '10.

The Meredith Sisters send a lot of real entertainment over the footlights, and it's nice, clean, pleasant entertainment, too.

San Francisco "Bulletin," Nov. 28, '10.

The Meredith Sisters, with their sprightly hits and quick changes of costumes, made a great hit with last night's audience.

"Examiner," Nov. 23, '10.

The audience was captivated by the Meredith Sisters.

San Francisco "Call," Nov. 21, '10.

The Meredith Sisters, who admit they introduced "Hiawatha," did nothing more deadly yesterday afternoon and the audience liked them to the point of enthusiasm.

Oakland "Enquirer," Dec. 12, '10.

Pearle and Carrie Meredith are two of the busiest little lassies we have seen on the stage in many a year. They have eight changes and even after all this the audience demanded more. The lassies excused themselves by explaining that "they did not know any more and could not take off any more." Their singing is splendid and the costumes varied and brilliant. Each scene is staged in elaborate manner.

San Francisco "Examiner," Dec. 12, '10.

NONE BUT APPLAUD MEREDITH SISTERS. Marvelous changes in costume feature of singing act at the Orpheum.

Every one in the audience applauded Pearle and Carrie Meredith and their songs yesterday afternoon at the Oakland Orpheum. The sisters in their changes of costume alone, ten different ones in all, made with lightning-like rapidity, were marvelous.

Oakland "Tribune," Dec. 12, '10.

The Meredith Sisters do many songs in as many costumes and settings and are thunderously applauded.

Salt Lake "Evening Telegram," Jan. 16, '11.

Pearle and Carrie Meredith, sprightly misses, captured the audience last night to an unusual extent. In fact, so thoroughly had the young women ravaged their costume trunks that finally clad only in gray tights, they begged the audience not to ask them to undress further.

Baltimore "American," Mar. 7, '11.

The Meredith Sisters are the real quick change artists and they startled the audience yesterday more than once. They sing well together.



TEN CENTS

# VARIETY

VOL. XXII, NO. 5.

APRIL 8, 1911.

PRICE TEN CENTS.





# ALVA YORK

**CHARACTER COMEDienne**

**ON THE UNITED TIME**

**At HAMMERSTEIN'S THIS WEEK** (April 3)

Direction **JOE PINCUS** (Casey Agency)

THE MOST PRETENTIOUS VENTRILOQUIAL ACT IN VAUDEVILLE

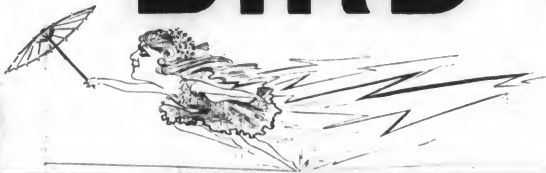
# DAVE RAFAEL

Presenting his Spectacular Scenic Surprise **"ON THE FARM"**

WILL OPEN IN NEW YORK SHORTLY

Management, **ALBEE, WEBER & EVANS**

# BIRD MILLMAN



**The Whirling Dancing Daredevil Bird Girl of the Air**

AND HER COMPANY OF PREMIER WIRE ARTISTS

Meeting With Unusual Success on the Orpheum Circuit

**G. GREGORIE** presents

# "The Furniture Tusslers"

Introducing

**MLLE. ELMINA**

the most perfectly formed and only woman in the world performing these particular feats.

This week (April 3)

**Majestic, Chicago.**  
En Route W.M.V.A. time

Greatest, original and most sensational balancers and French pantomimists in existence. Offering a parlor upside down

# VARIETY

Vol. XXII. No. 5.

APRIL 8, 1911.

PRICE TEN CENTS

## KLAW & ERLANGER FIGURING ON GIGANTIC CORPORATION

**A Capitalization Plan on the Way Which Will Include All  
of the "Syndicate's" Shows and the Theatres.  
May Take in the Shuberts.**

An evening paper early in the week carried a "dope" story of Klaw & Erlanger and the Shuberts having become reconciled to each other. Meagre detail was contained in the publication, which carried a denial from both sides at the conclusion of the report.

Information at hand gives more substance for the tale, in part, than the reporter who wrote it probably was aware existed. The facts seem to be that Klaw & Erlanger are in the throes of negotiations with "Wall street people" for a gigantic corporation. The corporation will be capitalized at a sum large enough to envelop all the theatre properties including shows over which the syndicate heads preside, either directly or in the capacity of bookers.

The capitalization scheme is no new move for the legitimate theatrical managers. Klaw & Erlanger had the idea some time ago. It is said to have been revived, not by them, but through several prominent Wall street financiers who are connected with the New Theatre having suggested it, when lately casting around for some theatrical manager to take over that unwieldy load.

These financial men, mostly bankers and brokers, are in majority the backers of the Shuberts, according to report, in any number of the Shubert enterprises. Their suggestion to incorporate is claimed to have arisen from a desire to stop the outflow of money they have been enduring this season, and from a profit earning connection. This they believe may be accomplished by a corporation including legitimate theatricals.

It is doubtful if either of the Shubert brothers or any of their intimate business associates has been aware of the negotiations. That K. & E.

have been very close to the "down town crowd" was in part confirmed this week when a theatrical lawyer informed a VARIETY representative that Levy Mayer, the Chicago attorney, and Paul D. Cravath, the well known New York corporation lawyer, had been in conference of late. Mr. Cravath is of the law firm of Cravath, Henderson & DeGersdorff. He is the attorney for some of the wealthiest of New York rich men, and is reported to be the attorney for nearly all of the coterie of millionaires who are behind the New Theatre and many of the Shubert enterprises.

Their suggestion of a company into which any holding Shubert stock might cast their lot with it really led into the immense capitalization plan, it is said, with the financial manipulators ready to market the stock, when issued.

Mr. Mayer, who is K. & E.'s confidential attorney on all important deals has been in New York several days. The pending deal had to do with Marc Klaw's visit to London. It is rumored that Klaw crossed the water to obtain an affirmative reply from Charles Frohman as to his theatres and productions.

Last week and up to Tuesday of this week inquiry at Klaw & Erlanger's office for A. L. Erlanger brought the reply he was out of the city. At the same time Pat Casey was not at his office. It was rumored that Messrs. Erlanger and Casey were on a trip, during which they visited several eastern cities. Monday last although it was said at his office that Mr. Casey had returned to New York, he could not be found.

As Casey is the recognized representative of Klaw & Erlanger in vaudeville, it was quietly talked about that

(Continued on page 6.)

### "THE GIRL" MUST CLOSE.

Boston, April 5.

"The Girl From Rector's" will end its engagement at the Globe Saturday night, after only a fortnight's run. This is not from any lack of patronage, but because the mayor has refused to permit it to continue any longer. When the piece opened there Monday a week all dialogue that might be considered objectionable had been carefully excised for the Boston run. Unfortunately Tuesday evening one of the female members of the cast inadvertently spoke some of the lines she had grown accustomed to, while Censor Casey was present in his official capacity. It was explained to the mayor that the lines were used accidentally, but he refused to sanction the continuation of the production after Saturday night.

It is currently reported that the reason "The Easiest Way" was closed was because "Charley" Rich, at the public hearing before the mayor, asked "his honor," who is a Catholic, why he didn't close all the Catholic churches and monasteries within his jurisdiction.

J. J. Shubert is in town, accompanied by Edgar Smith. They are busily engaged in doctoring up "Mlle. Rosita," the new Fritz Scheff operetta now in its second week at the Shubert.

Richard Carle at the Tremont is, to the astonishment of everyone, a really sensational hit. Monday night he was called before the curtain for a speech, during which he referred feelingly to the cold reception accorded him in New York. This was greeted with loud cheers. Carle is undoubtedly in for a highly successful run.

### NEW START FOR SHOW.

"Marriage a la Carte," almost entirely recasted (with the English people out) has been again sent on the road. The show reopened its season last night (Thursday) at Cleveland. Chicago is to have the Liebler & Co. piece for a run.

Of the new principals Gertrude Vanderbilt will remain about three weeks, retiring to take the trip to the London balls, and will have a young man on hand to assist her when opening at the Palace, London.

### TWO NEW FRENCH SHOWS.

(Special Cable to VARIETY.)

Paris, April 5.

The "Revue Femina" opened at the Theatre Femina Saturday evening (April 1) with moderate success. It is a "review" by Rip and Bousquet and has a splendid company of performers including Anna Dancrey, Mlle. Spinelli and M. Signoret, (the latter a well-known French actor who plays in "review" for the first time.) M. Signoret has heretofore been identified with the legitimate stage. Special interest was shown in a travesty on the recent revival of the duelling craze here. Rip is perhaps the wittiest review writer in Paris at present, though his pen is sometimes a trifle too biting. He has a fondness for reproducing on the stage events in people's private lives, which isn't always relished by the victims or their friends.

"Lysistrata" opened to-night at the Casino de Paris. It is a burlesque of the Greek play "Lysistrata." The parody has been a great success at the Theatre des Varietes, Brussels, and was chosen by Albert Caillat for reopening the Casino. The scenery and costumes from Brussels are being used for the Parisian presentation. A piece called "Lysistrata" was produced by Mme. Cora Laparcerie at the Bouffes Parisiens, October 20, 1909, and the new offering is a parody of this and the original Greek play.

### SUCCESSFUL IN PARIS.

(Special Cable to VARIETY.)

Paris, April 5.

The Philipp Sisters opened at the Olympia last Saturday and did very nicely. At the Alhambra the same evening the Jackson Family of cyclists, DeCoe, equilibrist, the Marco Twins, and "the Surf Bathers" made their initial appearance and were very successful.

### MAY MAKE EARLY PRODUCTION.

(Special Cable to VARIETY.)

London, April 5.

There is a rumor that Fred C. Whitney may make an early production for England of "The Spring Maid," during Coronation time. Mr. Whitney has the English rights, which permit a presentation any time before Jan. 1, next.

**WOULDN'T SING FOR LEE.**

Camille Ober was booked for the Fifth Avenue theatre for next week at her full salary but asked permission to retire from the bill Sunday evening in order to make a jump out of town. This was acceded to on the basis of a pro rata deduction, but when Miss Ober demanded a full week's pay the engagement was cancelled entirely.

Miss Ober recently sought an engagement for the Winter Garden, but resolutely refused to sing for Lee Shubert, either privately or at a Sunday show for which the manager was willing to pay. Her husband declared in voluble French to Mr. Shubert that his wife was too great an artiste to give any trial performances. The manager put on his hat and walked out to look after some business affairs of a more tangible nature.

**IN AND OUT OF GARDEN.**

Several changes occurred in the cast at the Winter Garden (New York) this week. Last Saturday night Torjoda and Dorothy Jardon left. Monday Cliff Gordon and "Slivers" (the clown) stepped in. Next week Maud Lambert will be added to the show. Al Jolson, who expected to shortly leave, was given a better position in the program; also permitted more scope, and will remain. Miss Jordan gave as a reason for retiring that she could not perform a specialty on Sunday which the management required.

**RIVALRY IN TRAVESTIES.**

New York will have a surfeit of travesty during the spring season, with "The London Follies" coming to Weber's theatre, the Winter Garden going in for it on a large scale and the Folies Bergere expecting to feature the burlesque style of performance, also the summer season of "The Follies of 1911," which leans toward travesty a bit. Between the Folies Bergere and the Winter Garden there is likely to be rivalry over the travesties. The Winter Garden will start within the next two weeks, just a few days before the Folies opens. It is understood that the Folies has a travesty idea that has been produced in vaudeville and is enlarging it. The Winter Garden last week negotiated for the vaudeville act, wanting only the principal comedians of the vaudeville production. This would mean the taking off of the edge of the Folies travesty.

A law suit is mentioned by the vaudeville act, which claims anything along the line of its act will be an infringement of the copyrighted property.

**LEW FIELDS DENIES REPORT.**

Lew Fields wishes to deny the published report (in *VARIETY* last week) that Felix Isman ever was his financial mainstay or that his retirement from the Winter Garden enterprise was due to the fact that Isman failed to finance his end of the enterprise.

Mr. Fields says that his withdrawal was not due to the causes reported and that the relationship existing between him and the Messrs. Shubert has not been strained.

**NO OFFENSE TO ADVERTISE.**

Cleveland, April 5.

It has been decided that it is no violation of the law to advertise "Salome," procure persons to attend the performance and sell them tickets by which they could attend it. Therefore, the charges against Carl M. Haagen, brought by the Catholic societies of Cleveland, were dismissed yesterday.

The Catholic Society objected to the Germans of the city giving performances on Sundays, something which they have been in the habit of doing for several years.

**"MOTHER" NOT WITHDRAWN.**

Detroit, April 5.

The report coming from Chicago that William A. Brady had closed his "Mother" show was unfounded. The piece is at the Garrick this week, playing to good business.

**ROUTE NOT EXTENSIVE.**

Upton Sinclair's socialistic playlet, "The Second Story Man," which opened at Trenton a few weeks ago with Brian Darley in the leading role, supported by Frances Meek, William Topper and little Dorothy Darley, closed at Morristown, Pa., April 1.

Darley has rejoined his wife. They and the Farleys, who are English sketch artists, will resume their former variety work.

"Dreamland" Coney Island, is to have a new color scheme this summer.

**NOTICE OF 20% SALARY CUT.**

With one day's notice, Doris Hardy entered the cast of "The Confession," replacing Helen Holmes as leading woman. She opened at the Bijou Monday night.

Ralph Delmore, of the original company, was replaced this week by Pryse Mackaye. Theodore Roberts has not returned to the cast, and the author, James Halleck Reed, continues to play his part.

Business during the Lenten season has been unsatisfactory, and notice was served on each member of the company Tuesday night, that the management would cut the salary list twenty per cent. More changes are expected in the company as a result.



SIE HASSAN BEN ALI

Calls your attention to the inferior troupes calling themselves "ARABS." During the past five years the cheap vaudeville market has encouraged these unworthy so-called Arabian acrobatic troupes, who at present are taking advantage of the reputation earned by SIE HASSAN BEN ALI'S ARABS.

Agents booking fake Arabian troupes show bad business judgment; managers engaging such troupes show lack of good judgment.

Once, in London, a Hindoo magician playing to an intelligent audience reached the climax of a specialty and announced that he would produce a genuine live monkey in the air, but before doing so his ethereal spirit compelled him to demand an extra fee for the trick. His demand being met with, the fakir swung his deceiving blanket in the air and from under it produced a jointed imitation monkey, which he shook before the spectators. Several voices from the audience shouted, "That is not a real live monkey." To this the fakir replied, "My friends, as you realize the fact that I am over one thousand miles away from the land of the monkeys and the small fee I have collected for this trick is not sufficient to give a decent burial to my poor joke that expired just now." The audience went away in disgust and the manager who had engaged the fakir lost the confidence of his patrons.

The best way to recognize SIE HASSAN BEN ALI'S ARABS is by their native costume, which they always wear in the street. This serves as the best possible advertisement for the show.

**"FIRING LINE" LACKING.**

Baltimore, April 5.

"The Firing Line," a dramatization by Richard Watson Tully of Robert W. Chambers' story of the same title, had its premier here at the Auditorium, Monday night.

The play has a few dramatic moments, but in the main is loosely constructed, lacks force and abounds in overdrawn situations. In the hands of a more competent company, and with sweeping elisions and reconstructions of the text, the stage version of the book might find admirers. In its present shape, however, it is impossible.

The scenery is gaudy and highly colored, and the light effects intended to be startling proved a drawback instead of a help. Of the company, the only members to receive favorable notice were Edith Shayne and William McKee. Only a fair-sized audience was present at the opening.

**COMBINATIONS AT ASBURY.**

Walter Rosenberg will open his new Savoy theatre, Asbury Park, April 27, as a combination house. The initial attraction will be Grace George.

**NOT TWO "WHITNEY SHOWS."**

Chicago, April 5.

Show people hereabouts have become confused through the announcements of two separate shows for the Whitney Opera House, each in the immediate future.

The first place at the Opera House (April 17) will be "Merry Mary." It is Walter Lindsey's production, playing the theatre on the usual terms. Sophie Tucker is a principal in it. Myles McCarthy is the main male comedian.

The B. C. Whitney show is to be organized, and may replace "Merry Mary" unless that performance gives indication of health susceptible of withstanding the heat. If so, Mr. Whitney's show will be located elsewhere in this town. Jack Slavin and May Vokes are to be Mr. Whitney's featured players.

Pending the opening of the Whitney Show, Slavin is preparing a one-act musical skit for vaudeville, in which he will be supported by Florence Morris, who appeared with him in the Lulu Glaser Company, and another male actor not yet selected. His vaudeville tour will be under the direction of Alf. T. Wilton.

**TWO SHOWS APRIL 17.**

April 17 at the Astor (replacing "The Boss") will appear "What the Doctor Ordered," a new play by A. E. Thomas. "The Boss" closes this Saturday.

On the same day at the Knickerbocker, Jos. M. Gaites, "Doctor De Luxe" will take the stage that "Chancteler" will vacate the Saturday night before.

Harriet Burt has replaced Mindell Kingston in the Gaites new show.

**BIGELOW RETURNING TO WORK.**

"The Kiss Waltz" is in rehearsal. The Shuberts have engaged for the operetta (written by E. H. Zieher and Edgar Smith), Eva Davenport, Christine Nielson, Charles Bigelow and Van Rensselaer Wheeler.

**NO CHILDREN IN INDIANA.**

Chicago, April 5.

With the passing of the first of the month there became effective throughout the state of Indiana a law which prohibits the employment of children for stage performances.

**OPERA CO. STRANDED.**

Montgomery, Ala., April 5.

The Majestic Opera Company, which has been playing a four weeks' engagement here struck a snag Monday. Most of the troupe were left stranded.

The manager ran out of funds. He was as badly off as the actors. At a vaudeville performance given for the benefit of the players at the Majestic, enough money was realized to take most of the players out of town.

**B. P. O. E. PLAY.**

John M. Hickey has completed all arrangements to put out John E. Henshaw in a comedy drama entitled "The Best People on Earth," opening at Trenton, April 17. The title should draw the Elks.



THELMA FAIR.

Appearing in "The Girl From Rector's."

**"FOLLIES" MAY LOSE TWO.**

Kansas City, April 5.

"The Follies of 1910" may lose two members Saturday, at the close of the local engagement. Harry Pilcer and Vera Maxwell have notified the management they intend taking to vaudeville. Efforts are being made to dissuade them.

"The Follies" is on its way to the Coast. At Rochester several of the chorus girls returned to New York.

**THERE MAY BE HOPE.**

Boston, April 5.

Something new for Boston. The Flower Show was allowed to keep open last Sunday.

# PERCY G. WILLIAMS OPPOSED TO BECK'S NEW YORK ENTRY

**Local Manager Said to Have Made Offers for American, Chicago and Hammerstein's, New York. The Latter Earns \$160,000 Yearly.**

The strongest opposition against Martin Beck and the Orpheum Circuit gaining a foothold in New York through securing Hammerstein's Victoria is said to have come from Percy G. Williams. Mr. Williams is reported to have made an offer to William Morris and Marcus Loew for their American theatre, Chicago. Williams is also said to have requested of Oscar Hammerstein that if the Victoria is to be sold, that he be given an opportunity of bidding for it. According to the story, Mr. Williams has declined to name a sum he will pay for the Hammerstein vaudeville house.

Mr. Beck and E. F. Albee are also reported to have had a strenuous conversation regarding Beck playing vaudeville in New York. It is said that Albee threatened to place "Keith vaudeville" in several cities around Chicago way, if Beck persisted in taking the Hammerstein house, which carries with it a "franchise" of the United Booking Offices. Each town mentioned by Mr. Albee as a future possibility for Mr. B. F. Keith holds an Orpheum theatre.

The offer of Mr. Williams for the American, Chicago, is reported to have been made in good faith, but he did not touch the figure Messrs. Morris and Loew will sell at. It is also said that either before or after Williams made his offer for the American, Mr. Loew received a proposition from another United Booking Offices manager to take over all the stock Loew held in William Morris, Inc., the corporation which nominally controls the Chicago house.

Mr. Beck is due to return from Chicago today. He left Tuesday for that city, where he met Morris Meyerfeld, Jr., president of the Orpheum Circuit. Mr. Meyerfeld is returning with him. The only obstacle standing in the way of Beck taking the Victoria (besides reaching a final agreement with Hammerstein) is said to be Meyerfeld, who may persuade Beck to leave the Victoria and the east alone for the sake of universal vaudeville peace.

The activity regarding Hammerstein's has revived stories of further trouble in vaudeville to arrive. Many rumors are floating around as to what will happen.

From all accounts Messrs. Albee and Williams have taken very seriously the display of interest by Beck in the Hammerstein proposition. It is accepted by vaudeville people that this is Beck's last chance for a "show down with the east."

Mr. Beck continues to deny that he is considering purchasing a New York theatre, and particularly Hammerstein's. He also talks about wanting to be at peace with everybody, and no doubt he would prefer that, if "peace" carried a New York theatre for Martin Beck with it. Mr. Beck would like to

show New York his idea of vaudeville with variations.

An object of Mr. Beck's visit west besides seeing and meeting Meyerfeld is said to have been a proposal of John W. Considine that the Western Vaudeville Association become the center of booking for the present association managers and also the western depot for the Sullivan-Considine Circuit.

Pending the discovery by William Hammerstein of what his father's intentions regarding the Victoria are, the younger Mr. Hammerstein is proceeding cautiously before engaging acts for the Victoria Roof for the summer.

Oscar Hammerstein may leave for London any day now. An intimate friend lately stated that with the sud-



**SUZANNE ROCAMORA.**

A delightful single entertainer, who is charming the patrons of the Orpheum Circuit theatres.

den increase of business at the Manhattan Opera House, Mr. Hammerstein might just possibly conclude to hold onto the Victoria.

It is rumored that the Victoria has earned for Pater Hammerstein an average of \$160,000 net yearly during the past ten years. Were it purchased on a basis of \$750,000, it would have to return a net profit of at least \$90,000 annually in order that the investor in the lease of thirteen unexpired years might recover his investment during that period. It is reported that contenders for the property have estimated that the house is capable of returning \$200,000 yearly, through a remodeling which will permit of a greater seating capacity.

## PROMOTING INDUSTRIAL FAIR.

Houston, Tex., April 5.

An Industrial Fair is being promoted for this city by Max Rosen, of New York. \$300,000 is required. About one-half that sum has been subscribed. Seventeen railroads are interested.

## PANTAGES-T. B. O. DEAL FALLS.

Chicago, April 5.

The proposed combination between Alex Pantages and the Theatre Booking Corporation has fallen through. Pantages has established his office at 35 South Dearborn street (old number 167 Dearborn), with James C. Matthews in charge. Walter Keefe continues as booking manager of the T. B. C.

Hereafter the Pantages Circuit will open its acts at the Dominion, Winnipeg, a former booking of the T. B. C. The house is playing out contracts entered for it through that agency before taking up entire bills from the Pantages offices.

A report circulated about New York this week that the Pantages Circuit had offered feature acts contracts calling for two performances daily during the week, with three on Sundays. Louis Pincus, New York representative for Pantages, said the report was wrong; that no contract under those conditions would be issued. As a matter of fact, Mr. Pincus stated, the theatre at Calgary (Canada) and the Chutes at San Francisco were both twice daily houses, but there were no others playing less than three shows a day booked on the Circuit's sheet.

There was a report around during the week that a contract for a certain small time circuit had been exhibited on behalf of a former "blacklisted act." The exhibition of the agreement immediately brought contracts from a first class circuit which is partially paralleled by the small timer, according to the story. The price on the second lot of agreements was \$150 weekly beyond the limit set by the managers when sitting over the question of salary for "blacklisted" turns.

Winnipeg, April 5.

The Dominion Theatre, owned by the Dominion Theatre Co., was sold yesterday to the United Theatre Co. Price not given.

## HENRY KELLIE MARRIES.

Seattle, April 5.

Henry Kellie, father of Edward Kellie, half owner of the Daphne Pollard Stock Co., was married to Mrs. Anna Young, March 21.

## HART ATTACHES KATE ELINORE.

Boston, April 5.

An attachment was started last week against Kate Elinore, who was playing here with "Naughty Marietta." The attachment was on behalf of Max Hart, a New York vaudeville agent, who claimed Miss Elinore owed him \$138.50, as commission on the extension of her engagement with the show. Hart acted as her agent for the first eight weeks she signed for with "Marietta."

Tom Barry, the Boston attorney, took hold of the case for Miss Elinore and will defend it. The attachment proceedings against an actress of Miss Elinore's standing caused some indignation about town, not alone that the object of the suit is a woman but that Miss Elinore is well known in the profession to be financially responsible for any amount she may properly owe.

## CLOSE TO "OPPOSITION."

It was talked of in the Long Acre Building this week that the Shuberts' Winter Garden was becoming close to what is known as "opposition" in the United Booking Offices. The "opposition" high sign however has not been placed against the new resort of the Shuberts, a VARIETY representative was informed, but a few little tiffs had arisen by reason of the Shuberts engaging outside acts for the Sunday concerts which the Winter Garden give.

The Shuberts have engaged a cast at the newly opened place, consisting almost entirely of people who have appeared in vaudeville. The Winter Garden is located nearly midway between Percy G. Williams' Colonial and Hammerstein's Victoria. The Winter Garden entertainment is called a "big vaudeville show at \$2.50."

The Sunday concerts at the Garden have attracted crowds of considerable dimensions. Acts have been asked to play there which were booked to shortly after appear for a week in either the Colonial or Victoria. Objections placed against these turns playing a house in such close proximity started the rumor early in the week that the Winter Garden had been declared "opposition," which carried with it, if true, a "blacklist" against acts appearing in it.

No further "blacklist" talk was heard around this week beyond a report that the United Booking Offices would probably take no active measures towards starting another "opposition sheet" before next season. Vaudeville men seemed agreed that such a "blacklist" would certainly assert itself with the commencement of '11-'12, unless the present conditions in booking are to undergo a sweeping change by that time.

The threatened trouble of last week, caused by Irene Franklin's refusal to leave the bill for this week at the Savoy, Atlantic City, was adjusted apparently to the satisfaction of all concerned. Miss Franklin opened Monday at the Colonial, New York. A "United act" also opened at the Savoy, the same day.

Percy G. Williams is reported to have protested against certain acts appearing at the Fulton, Brooklyn, one of the remaining "Morris houses" which is continuing to play a mixed bill of high and low time acts. The Fulton is on Fulton street, Brooklyn. Nearer the centre of civilization Mr. Williams planted his Orpheum. The two houses are near enough for "opposition" purposes. An act engaged for the Fulton this week cancelled by consent after Williams made himself heard.

Jos. M. Schenck, of the Loew agency, had converse with Jack Flynn, manager of the Young's Pier theatre, which holds the United "franchise." Mr. Flynn is reported to have consented that the "United act" booked in for this week might play the engagement, provided no feature act from the United troupe is again booked for the Savoy. Mr. Schenck acted for Louis Wesley, it is said. Mr. Wesley operates the Savoy.

Vaudeville will be re-umed at the Park theatre, Erie, Pa., April 17.

**THE PRINCESS RESTARTING.**

San Francisco, April 5.

Alex. Pantages will play his Road Shows in the Princess, commencing Sunday. Sam Loverich will manage the house as formerly. Ed Levy, manager of the Chutes, resigned last week, and will be assistant to Loverich.

The Princess (a John Cort booked theatre) has not had a legitimate attraction in several weeks.

After the sentence of twenty-five days in the county jail imposed on Jack Johnson, actor, fighter and speed maniac, has been successfully appealed and the pugilist released on \$500 cash bail, Irving Ackerman and Sam Harris secured his signature to a contract for one week at the Princess at \$2,000.

The managers had quietly made arrangement with the management of the Princess to take over the house for the one week and figured on putting the Pantages road show behind the negro to make the thing stronger.

It was arranged that Johnson would give an exhibition of the manly art and finish by racing sixty miles an hour in his machine atop a specially built treadmill.

Everything went lovely until the case was recalled before Judge Morgan. Ackerman and Harris were on hand to congratulate Johnson on beating the sentence and make ready for the big engagement. But, Judge Morgan handed Johnson a solar plexus wallop by sustaining the decision of Judge Conlan and ordered the champion to the rock pile.

While the Chutes and Wigwam are playing the Pantages show this week it is announced that hereafter both houses will be booked by a local agent.

**BOSTON STILL BUILDING.**

Boston, April 5.

A new playhouse, known as the St. James theatre, will be erected in the Back Bay. M. H. Gulesian, connected with the Castle Square theatre and William T. Richardson of the Boston Arena, have leased the Chickering Hall property on Huntington avenue, near Massachusetts avenue, where they will erect the new playhouse. It is stated that the house will be used for stock productions. The land valuation is placed at \$280,000.

On the roof of the new theatre building will be placed an Italian roof garden.

**ALL VAUDEVILLE SHOW.**

When A. H. Woods sends out Eddie Foy next season at the head of the company to play the musical version of "My Friend from India" he will have a cast made up almost exclusively of vaudeville artists. Those at present contemplated in the roster are Genaro and Bailey, Harry Fox and the Millership Sisters, Watson and Dwyer and the Eight Madcaps.

**MINSTREL'S WIFE DYING.**

Chicago, April 5.

Death is hovering about Flo Hawkins, wife of Lew Hawkins, the minstrel. It is thought improbable that Mrs. Hawkins can survive the illness which lately seized upon her.

**"STOCK" ON THE BOOM.**

With the coming of several dramatic agents from upstate and one very prominent in Boston theatricals to New York Monday, a casual meeting with local agents resulted in the present stock season being the main topic of conversation.

The outsiders to a man said that the stock business was more prosperous than it has been in the past twenty years.

The Down East man said Boston would have four stock companies, Providence four and that the prospects were that there would be one hundred and seventy-nine companies throughout the New England states and through other Eastern territory.

New York agents say that there isn't hardly a city of any prominence between the big eastern points that hasn't a stock company of its own. They are filling more engagements at present than they have in many years. The agents think that "stock" will continue to boom for four or five years judging from the growth of "stock" in past years.

More stock engagements have been made by the Betts & Fowler agency, among them being Beresford Lovett and Venie Atherton, Montreal; Richard Sterling, with Marjorie Cortland and Co. and Fred D. Lane, Syracuse; Deirdre Doyle, with Louis Leon Hall's Co., Trenton; Maude M. Stevens, Majestic theatre stock, Utica; Stanley George, Ruth Blake and Helen Ham-mill, with Helen Grayce Co., W. E. Warren, Roland Edward and Harry A. Henshaw, Harrisburg, Pa.; Dorothy Stanton, with Benjamin Players, Knoxville; James Cruze, Jerome Storm and Maude Eburne, New Brunswick, N. J.; F. E. McCann, Mobile, Ala.; Ernest Rowan, Hempstead Prince and S. T. Leaming, with the Hill Stock Co.

**"EASIEST WAY" RETURNS.**

Frances Starr in "The Easiest Way" will open at the Republic for three weeks commencing April 10.

The Belasco piece was decided upon after the Frederic Thompson production "Trailing a Rainbow," which was scheduled for the house, was sent to the store house, after three performances.

Miss Starr will move from the Garlick to the Republic.

**LOUISVILLE REFORMERS BUSY.**

Louisville, April 5.

The reform wave has struck Louisville. Very shortly there will be a fight on to close all theatres on Sunday. The preachers of the town have organized with the idea of breaking up the Sabbath Day performances.

Edwards Davis, who is presenting stock at the Walnut Street theatre, after a conference with the preachers announced that he will do away with Sunday matinees immediately and in the near future will also abandon the evening performances. Before becoming an actor, Mr. Davis was a clergyman.

Juliette Dika, late of "The Wife Tamers," supported by Templar Saxe and Audrey Clifford, will shortly appear on the variety stage.

**LILLIAN RUSSELL'S NEW SHOW.**

Chicago, April 5.

Next Tuesday, April 11, at the Blackstone, Lillian Russell will be presented in a new piece. "The First Nighter." Geo. V. Hobart is the author.

David Warfield in "The Return of Peter Grimm" concludes his successful run of eleven weeks at the theatre this Saturday.

"The First Nighter" is "Nancy & Co." revamped. Digby Bell will be chief assistant to Miss Russell.

**"MLLE. ROSITA'S" HARD LUCK.**

Boston, April 5.

Bad luck seems to be with "Mlle. Rosita," the show in which Fritz Scheff is starring. The piece opened March 27 at the Shubert at a packed house. But that was the opening and closing performance until Saturday night. Miss Scheff was stricken with a bad throat ailment that confined her to her apartments for the rest of the week. Her physician forbade her appearance and sent out assuring bulletins from day to day.

Saturday night the house was well filled, but shortly after the rise of the curtain, Walter Jones, one of the principals in the cast, collapsed. There was no understudy and his part was read from the manuscript.



MAUDIE WOOD.

The youngest of the "English Lloyds" now appearing alone in vaudeville abroad.

**BEATING THE PAY-PHONE.**

Baltimore, April 5.

A local theatrical manager is dally beating the pay-as-you-enter office telephone. The printed rules attached to the phone say that a nickel must be dropped in the slot before a local call will be hooked on. When the nickel slides down, it strikes a bell. "Central" hears the tinkle, and the rest happens.

Baltimore's wise little manager heard the tinkle often. The other day he purchased an ordinary table bell. Now when "Central" says "Put your nickel in, please," Mr. Manager strikes his little side bell with a buttonhook.

**"THE NEVER HOMES" NEW SHOW.**

The name of the new Glen MacDonough piece, which Lew Fields is to produce this spring, is to be "The Never Homes." It is scheduled for presentment early in June.

**KLAW & ERLANGER FIGURING.**

(Continued from page 3.)

Messrs. Erlanger and Casey may have been looking over various cities as to the disposition of surplus theatres, if conditions should throw present active houses into temporary uselessness.

The theory of legitimate showmen who have been asked for their views upon a stock plan as outlined is that if the financial sponsors of the Shuberts should exchange their stock in the various corporations the Shuberts have formed for different ventures, it would give the big concern an inlet into the business affairs of the Shuberts, which might of itself bring about a settlement of the legitimate struggle, and place the entire legitimate division under one directing body.

It is following along the line of this theory that showmen say there may be a surplus of theatres for legitimate attractions, and to which is traced Casey's connection. It is also said that K. & E. may be indirectly interested in the contemplated purchase of Hammerstein's Victoria by Martin Beck, through Casey as their representative, which would give a new vaudeville circuit if decided upon a New York terminal for a chain of theatres reaching to Chicago, where the Orpheum circuit would complete the chain to the Coast.

No specific details of the pending deal into which Klaw & Erlanger are heading are obtainable, but that the reports as printed have solid foundation is substantiated through their source.

(Special Cable to VARIETY.)

London, April 5.

Marc Klaw, who has been over here for a couple of weeks on some private mission, sailed for New York to-day.

**STOCK RECORD IN BOSTON.**

Boston, April 5.

Never before in the history of stock companies has a play remained so long as the present vehicle, "The End of the Bridge," at the Castle Square theatre. This is its sixth week. The end is not yet in sight.

Boston may have more than one stock house in the near future. Lindsay Morison is negotiating for a house in which to produce stock plays throughout the year. He takes possession of the Majestic next month, and will conduct it through the summer.

**ARLINGTON BACKING PLAY.**

Edward Arlington is not only interested in a circus and a "wild west," but also is now financing the road tour of a dramatic attraction, called "A Quality of Mercy"—which already has had two different owners.

Frederic Thompson first put out the show. Then Tom Ryley had it. Arlington came into possession of the play about three weeks ago and is giving it a run for his money. In his "Quality" company are W. S. Hart, Howard Hall and Anne Sutherland.

Gus Sohke has purchased a site at Freeport, Long Island. He will build a home there.

Will Von Tilzer has been confined to his home all week with a severe attack of mumps.



# VARIETY

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## ADVERTISEMENTS.

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

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"The Gamblers" closes its season at the Maxine Elliott theatre, April 24.

**Lew Brown**, lyricist, is now writing in collaboration with **Al. Von Tilzer**.

The run of "The Confession," at the Bijou, has been extended indefinitely.

**Josie Heather** will have her first New York chance at the Fifth Avenue, April 10.

The **Maxim Sisters**, aerialists, have arrived in New York from South America.

**Barney First** and **Irene Dow** (non professional), were married in Boston last week.

"Three Twins" "jumped" from Syracuse, N. Y., last Sunday, to open at Portland, Me., Monday.

**John G. Sparks**, the Irish comedian, will be exploited in a comedy playlet for vaudeville.

**Lep Solomon**, formerly treasurer of the Metropolis, is now assistant manager of the City theatre.

**Carlotta St. Elmo**, a San Francisco prima donna, will tackle vaudeville shortly in a singing sketch.

**John Emerson** is playing the badger man in "The Deep Purple." **Jameson Lee Finny** created the role.

**Denman Thompson** is dangerously ill with uraemia and heart trouble at his home in West Swanzey, N. H.

**Irene Dillon** is now fully recovered from her recent attack of typhoid fever and opens in Scranton April 17.

**Nace Bonville** has gone to Chicago to become stage manager of "The Sweetest Girl in Paris" Company.

**Newman Bros.**, a foreign bicycle turn, are booked over the Pantages Circuit, opening at Calgary, April 20.

**Jack Lorimer**, the Scotch comedian, is being offered to the American managers at \$500 weekly.

The **Fordyce Trio**, with a six-year-old as the star of the turn, will play at the Hudson, Union Hill, N. J., next week.

**J. H. Goldsworthy**, comedian, has been signed by **Matt Grau** for the **Richard Carle** "Jumping Jupiter" Company.

**Nick Murphy** with **Williams'** "Imperials" the past season sails for Europe May 17 to be gone all summer on pleasure.

**Tortajada**, who opened with the **Winter Garden Show** here has been placed to open at the **Berlin Wintergarten**, May 1.

**Billy Spencer** has been engaged as principal comedian by **T. W. Dinkins** for his summer stock burlesque at the **Star**, Toronto.

**Frank Tierney** is the latest acquisition to **Joe Howard's** company, which opened in "Love and Politics" in the west Monday night.

**Amy Payne**, a well-known English dancer has been engaged by **Liebler & Co.** for the Chicago production of "Marriage a la Carte."

**Frederick Stanhope**, at present assistant producer at the **New Theatre**, has been appointed stage manager there for next season.

One of the **Adams Brothers**, playing at the **New York** the last half of last week, fell last Saturday night and painfully injured himself.

**Benjamin Horning** has succeeded **Reynold Williams** as stage director of the **Garrick Stock Co.**, playing at the **Garrick**, Salt Lake City.

**Bernie Adler** a western composer and writer of "The Lovin' Rag" has joined the **Ted Snyder** forces and will locate in the **New York** office.

**Lew Wood**, treasurer of the **Broadway** theatre, Brooklyn, is bragging about a red-headed boy, left at his house this week by **Mr. Stork**.

**Frank Lennon** will shortly replace **Paul Conky** as **Prince** in "The Spring Maid." **Conky** will probably take the role in the "No. 1" road show.

**Henry Berg** and **Jack Hazzard** were engaged this week for the new **Valaska** **Suratt** show which **Lee Harrison** has under rehearsal at present.

**Georgia Kelly** is again seeking vaudeville engagements. **Miss Kelly** under **Jennie Jacobs'** guidance will try out a new single specialty in the near future.

**Mrs. Thomas Edwards**, who was confined in a **Spokane** hospital for weeks and underwent a severe operation, has returned to **New York** to resume her theatrical work.

**Violet Dale**, last seen with "A Message From Reno" Company, has joined the "No. 1" "Madam Sherry" Company. **Matt Grau** did it. He also placed **Joe Donner** with the same company.

The new **Spreckles** theatre, San Diego, Cal., which will play first-class attractions, carries a clause in its lease forbidding the giving of Sunday performances.

A neatly bound booklet has been gotten out by the **Western Managers' Association** calling attention to its acts available for park and fair attractions.

**Estelle Churchill** of "the Musical girls" has almost recovered from an accident in which she broke her arm some time ago and will open with the act in **Duluth**, April 9.

**Louise Gerard**, who is **Mrs. Wright Huntington** in private life, has been engaged as second woman with the **Gotham Stock Co.** in **Brooklyn** and will open there April 10.

**Lawrence Barbour** will be in **Scranton**, Pa., as stage director of **Poll's** stock company, succeeding **Percy Meldon**, who goes to **Montreal** to accept similar employment.

**Ell Dawson** and the **Gillette Sisters**, who have been breaking in a new act on the small time, will play their first regular date at **Proctor's**, **Newark**, next week.

**Harry Cooper** retires from the cast of "Naughty Marietta" a week before it closes, and will return to vaudeville with a "single." **Sam Stern** will probably replace him in the show.

**W. H. Ward**, owner of the **Imperial** at **Dallas**, Texas, now playing vaudeville, will tear down the house at the close of the season and build a modern theatre on the site.

**Larry McCale** is out of the cast of **Irwin's** "Big Show." The Irish comedian may be able to resume work again this season. **Billy Marr** is taking **McCale's** role with the show.

**George E. Nixon**, manager of the **Sun** theatre, at **Covington**, Ky., who disappeared last Sunday was located in **New Orleans**. He was found wandering about in a semi-conscious condition.

The following sailed from **England** March 25 for **South Africa** to open at the **Empire** in **Johannesburg**: "Adam" and "Eve" (monkeys), **Four Royal Scots**, **Bradley and Barnes**, **Jock Whitford**, **Orford's Elephants**.

The opening show for the **New York Folies Bergere** will first be shown at **Atlantic City** at the **Apollo**, April 17. It will remain in **Atlantic City** for one week, returning to the **Folies**, **New York**, April 24.

When **Elizabeth Murray** is exploited as a star by **Frazee & Lederer** next season, **Maud Raymond** will probably play the role created by **Miss Murray** in the original "Madame Sherry" Company.

The **Romany Opera Co.** has been reorganized with thirteen people as before, including **Miss Quinn** and **Alex. Bevan**. The company will open again in **Baltimore** April 17, under the direction of **James Plunkett**.

The **5 Brown Bros.** will be with the new **Folles Bergere** show when that house opens. The boys can play but a few weeks with the **Folles** show, as they are scheduled for the **Orpheum** Circuit beginning August 7. **Pat Casey** made the arrangements.

A young woman shocked **Alex. Fischer** dreadfully last week by telling him she keeps her money in the bank. "Oh, Oh," ejaculated **Alex**, "banks are so uncertain. There is really only one sure place to keep money—in my safe."

**James Schrien**, connected with the **Orpheum** Circuit through being an assistant to **W. Passpart**, the Circuit's foreign representative, left **New York** Wednesday for his **London** home, having visited in **New York** for a few days.

**William Morris** is a "Monday regular" at **Hammerstein's** now. While the sight is a strange one, the "bunch" hopes to grow accustomed to it, if there are no immediate changes in the vaudeville sky.

**Charles M. McDonald** and **Ida Crispi** have formed an alliance and are being offered for vaudeville, commencing with next season. **Miss Crispi** has booked passage for Europe where she intends to spend the summer with her folks.

**Louis A. Simon** and **Co.** gave "Wild Willie Wilkins" its notice after the Tuesday matinee at **Hammerstein**, appearing the same evening in **Mr. Simon's** previous piece, "The New Coachman"—which added ten minutes more to the playing time of the new **Hammerstein** show.

The **Family**, to be built in **Paterson**, N. J. will have a seating capacity of 2,000. The house will play a "split week" with another **Jersey** town not yet decided. The bookings are to be handled from the **Loew** office. Admission will be 10-25. The house is scheduled to open early in September.

In last week's issue of **VARIETY** it was announced that a well-known firm of managers was negotiating for the purchase of a site in the vicinity of **Long Acre Square** for the erection of a new theatre. By Tuesday of the current week the **Herald** discovered that the identity of the managers was **Frazee & Lederer**, adding the details first printed in this publication. It is merely one more instance of the "centerprise" displayed by the average daily newspaper in the accumulation of news at first hand.

**LAST OF THE NOUVEAUTES.**

Paris, March 27.

It is doubtful whether Benjamin Rabier's three-act farce will hold the stage of the Theatre des Nouveautes, until July 1, when this famous comedy house will disappear to make space for a new structure.

The property belongs to the heirs of Sir Richard Wallace, the Englishman who made Paris his home in the '70's and gave the city the only set of public drinking fountains it possesses.

For thirty-three years the Nouveautes has been considered one of the principal homes of farce in Europe.

"Et ma Soeur" is the title of the latest piece, which it was hoped would be the last here. The author is not so original as a playwright as a draughtsman—for the funny pictures of animals by Rabier are universally known.

Andre, a doctor, is to be married to Lucienne. On the wedding day, owing to complications over which he has no control, the bridegroom is compelled to disguise himself as a waiter and serve his guests, even to impersonating a lion in order to get rid of them earlier than intended. There is a pig breeder, and a grouchy colonel who cause some fun, but "And My Sister" (a topical slang phrase here) is not a success.

Every one with a name seems to think he can write a farce, but to turn out a clever one seems to be more difficult than most French people imagine.

**"CENSORING" FOR BOX OFFICE.**

Boston, April 5.

With the ban placed upon "The Easiest Way" by Boston's Mayor, the remainder of New England is clamoring for it. Several of the small town managers are in New York endeavoring to secure a date for their houses, but it is now booked for another run in New York.

All the shows which the Mayor "suspicioned" have been doing a tremendous business ever since.

John M. Casey, license secretary to Mayor Fitzgerald, of Boston, is being hailed by New York press agents as a forgotten friend for the way he has censored certain dramatic attractions in that Massachusetts town.

**"THE MAYOR" ONCE MORE.**

Harry Kelly who was scheduled for the leading comedy role in the new Valeska Suratt show will not be seen with the troupe when it opens. Kelly will go out again next season in a revised edition of "His Honor the Mayor," managed by Alfred E. Aarons.

**A BIT OF A CONTEST.**

Percy G. Williams either knowingly or otherwise has arranged a bit of a contest for his anniversary bill at the Alhambra next week.

Montgomery and Moore, Rooney and Bent, and Brice and King are on the program. The acts, while unlike in many ways, "get" the audience through the same artifices, and there has always been a friendly feeling of rivalry between them.

**SAYS ARTIST DOESN'T SUPPORT.**

Boston, April 5.

Edna Hunter, a member of the "The Girl in the Train" company in which Frank Daniels is starring, and is now at the Colonial theatre, has filed suit for divorce against her husband, W. G. Woods, the well known marine artist. The grounds for the suit are non-support.

The couple were married five years ago, while Miss Hunter was a member of a "Florodora" show. They had two children, a boy four years old and a girl two. The couple lived for a while in Boston and then in New York. Miss Hunter claims that she was forced to go back to the stage in order to support her children.

**THE HUGO MORRIS AGENCY.**

This week Hugo Morris determined to open a regular agency, all by himself. He has taken quarters in the Long Acre Building. Mr. Morris will place vaudeville engagements anywhere, and also book vaudeville acts for musical comedy. As a starter this week Hugo placed the return engagement of next season for George Lashwood. Ten weeks is the time taken by the United Booking Offices managers.

Well circulated reports of the past few weeks that Mr. Morris and Victor Williams were to engage jointly in the agency trade were dissipated by Hugo's announcement of his lone intention.

**VIERTBO'S NEW SHOW.**

Paris, March 27.

The new program at the Comedie Royale is certainly better than the former one, and will attract some interest because of an operette entitled "Barmald," for which Alex. Duval, the head of the famous restaurants in Paris, has written the music. Alex. is a rich amateur we meet everywhere, both at the back and in front of all the Parisian music halls. He has previously had a piece performed, and now blossoms out as a composer, as if there were not already enough poor fellows about dependent on their music for a living.

The present work, by Michel Carre, tells the story of Miss Nelly, a barmaid in a London pub (not exactly typical setting). Clara Faurens holds the role, and it is not a bad impersonation show.

This is accompanied by three other short pieces: "A Little Honest Woman," who refuses the amorous offers of a bachelor whom she has visited, but is not above appropriating a few bank notes when his back is turned. "I'm Hungry" portrays one of those dolls who think only of self. An artiste at a small theatre she returns home late and insists on her lover getting up (the scene represents a bedroom) to go out for supper. "Pardon de vous Beranger" is the punning title of a short revue in which the duel between Rip and Fiers is the most amusing item. It is a skit on Senator Beranger who would fain purify the French stage—and this gentleman certainly has his work cut out.

**INJUNCTION ARGUED.**

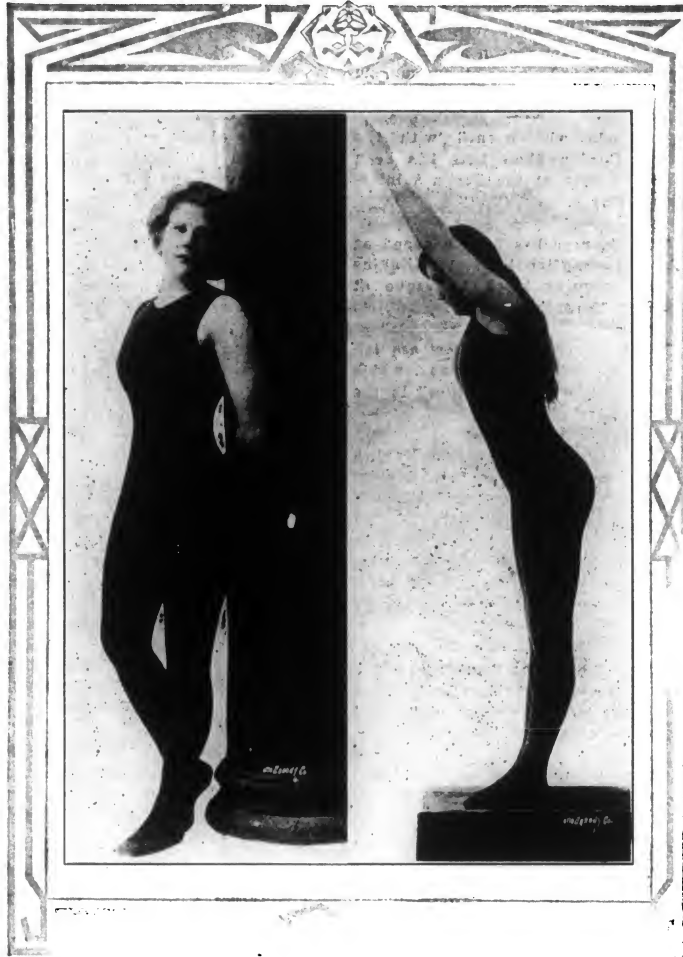
Last Friday before Judge Lacombe in the U. S. Circuit Court, argument was heard upon the application for an injunction against the City of New York and its License Commissioner. The application was made by the United Booking Offices, and was based upon the present Agency Law, giving the Commission power to revoke the United's license.

Henry W. Taft argued for the United. Assistant Corporation Counsel Well appeared for the defendants. Dennis F. O'Brien and M. L. Malevinski represented the White Rats, Mr. Malevinski making a short argument against the granting of the application. Briefs were submitted and decision reserved.

Judge Lacombe remarked from the bench during the argument that it seemed an "extraordinary law" and also asked if it provided for the menu and how many meals a day could be eaten, besides the size of the room.

Mr. Malevinsky was allowed five minutes for his argument, which bore mostly upon dramatic agents contracting girls to appear without investigation of the moral character or financial responsibility of the employer. This course often placed the women in grave danger, Mr. Malevinsky contended.

John W. Considine was confined to his room in New York for the first few days of the week through stomach trouble. Dr. Reese attended him.



**TWO DIVING GIRLS**  
Agnes (on the right) and Lella Norin, of the Four Diving Norins, in vaudeville, just now appearing on the Pacific Coast.

**WESTERN MGRS. MAY JOIN.**

Chicago, April 5.

Although the manager members of the Western Vaudeville Managers' Protective Organization have taken no definite steps to form an allegiance with the general association formed in the east, it is understood that an affiliation will be made at the next meeting of the organization.

Already Charles E. Bray, Lyman B. Glover and Frank Tate are members of the eastern association. These three represent the Orpheum interests in this territory. The managers

who are booking through the W. V. M. A. will undoubtedly follow suit at the next meeting of the organization which takes place at the end of this month.

The W. V. M. A. managers framed their protective league under the guidance of Mr. Bray some three months previous to the protective order in the east.

At the last meeting which was held in New York the governing body of the Eastern organization informed Mr. Bray who was present that they would consider a special affiliation. This will be taken up here during the next few weeks.

# RECOGNIZED BURLESQUE TITLES OF NO BENEFIT TO MANAGERS

**Jack Singer Will Change the Name of "The Behman Show" for Next Season. Public Always Believes It is the Same Production, He Says.**

The third show played on the Eastern Burlesque Wheel next season by Jack Singer will be under the franchise of "Fads and Follies." Mr. Singer has secured the lease of it from Charles B. Arnold and R. K. Hynicka, giving him the second of that firm's Eastern Wheel perquisites. The other is "The Serenaders."

The first of the Singer companies, "The Behman Show," may not appear next season under that title. Mr. Singer says an established title nowadays in burlesque has its drawbacks, which, to him, counterbalances the advantages. Burlesque has grown so modern, claims Singer, that the frequenter of the entertainment seeks a new title, in the belief that a new name indicates a new show, whereas an old title is merely an old performance, the unversed not knowing that the familiar name may be the caption for a brand new organization. It has happened this season where money had to be returned to people who found upon entering the theatre that "The Behman Show" had been seen before. They would not wait until the performance commenced to ascertain if it were the one previously seen.

"Harry Morris and others found it out in the old days," said Mr. Singer. "Morris changed his title every other season or so. I believe that to be the wisest course and shall follow it hereafter. To feature a single name in the billing matter, such as 'Singer' (my own) would be no better a plan, for the people seem to want everything new, from title down."

Mr. Singer has not determined upon a new name for "The Behman Show," but it may be called "Ben Welch's Players." Ben Welch is to be featured in it, and will be strongly supported by a male contingent, composed of Lon Hascall, Lew Kelly, Joe Barton and Vic Cassmore. The show will be "The Girl From Rector's."

Another of the Singer organizations is to be called "Halliday and Curley Painting the Town." Ford Sterling has been engaged for that company.

Principal women are being sought by Mr. Singer, who says good "singles" are scarce. He is negotiating with a well known vaudeville woman who will cost the burlesque manager \$250 weekly, if secured.

## RIFE'S "ZALLAH" SHOW.

On the Western Burlesque Wheel the talk of the moment this week was the reported engagement of Zallah by Geo. W. Rife to head a show named after her on the Wheel next season, to be produced under Mr. Rife's management.

The spiciness of the rumor was that Zallah is under contract to Campbell & Drew, also Western Wheel managers, who are loathe to lose her.

## PINCHED FOR "LIVING PICTURES"

Boston, April 5.  
Harry N. Farren, manager of the Columbia theatre, a burlesque house, and Signor Arvi, producer of the "living pictures" known as "Arvi Mysteries," were arrested by police officers and agents of the Watch and Ward Society, on last Friday afternoon, charged with giving an immoral show.

They were booked at the station house and furnished bail in \$300 each for their appearance in the local court the next morning. The hearing was continued for later in the week. Attorney Cohen who appeared for Messrs. Farren and Arvi, disclaimed the charges brought against the defendants and asked Judge Wentworth who heard the case, to see the performance for himself. This the judge refused to do.

Even after the arrests, no changes were made in the performance and the objectionable act continued the same. It is billed for this week, too. Mayor Fitzgerald sent his official censor to view the act. A report is at the Mayor's office. If he sees fit, he can revoke the license of the theatre. The outcome of this case is being anxiously awaited by the other managers.



ANNETTE KELLERMANN

Plunging into the hearts of the vaudeville-loving public all over the country.

## "WILLIE" DREW DIES.

William Drew, manager of "The Tiger Lillies," died suddenly Wednesday morning in New York city. Heart failure caused death.

The remains have been removed for interment to Cleveland, where the manager resided. He leaves a widow and children.

Fougere plays Hammerstein's April 17.

Cliffe Berzac sailed Wednesday on the Mauretania for the purpose of importing a big novelty for vaudeville. He may return in August.

## MARTELL'S REASON.

About the sudden closing of Whalen & Martell's Western Wheel show, "The Kentucky Belles," Harry Martell claims that the company closes its regular season this Saturday night. And furthermore he says he will have "The Kentucky Belles" back on the Empire Circuit next season. "The Belles" dropping out at this juncture means a loss of seven weeks on a regular season.

Martell is a director of the Empire Circuit. If he has "cleaned up" on the season only Martell and the directors know it. It is said that if the Western's season closes this week, several managers on that wheel will be under an impression that an injustice was done them by the important information having been kept a secret last summer, when they engaged people for a full season.

Another Western Wheel show closes its season ahead of time to-morrow night at the Columbia, Boston. James H. Curtin's "Rector Girls" will be withdrawn, owing to the break caused by the Paterson fire.

The Curtin Company was booked for a "split" next week with Jersey City and Paterson and the following week with Scranton and Wilkes-Barre. After sizing up the situation after the Paterson blaze, Mr. Curtin decided to close ahead of the regular date and gave his company notice to that effect.

His other show, "Broadway Gaiety Girls" playing different time on the Western Wheel will run until the end of the season.

It is said the Empire Circuit Co. has decided to withdraw the weaker shows on the Wheel, giving the stronger ones return dates to take up the open time the withdrawals would otherwise cause.

## IMPORTANT MEETING APRIL 15.

A very important meeting of the Empire Circuit Co. (Western Burlesque Wheel) has been set down for April 15. Matters pertaining to the welfare of the Wheel will be thoroughly gone into at that time.

## WITH THE NEW SHOW.

Philadelphia, April 5.

Joe Fields and George Scanlon, now with "The College Girls" will be principal comedians with "A Winning Widow," the new show which Max Speigl will put out in the popular price houses next season.

Belle Dixon retired from "The College Girls" last week to enter vaudeville. She is still under contract with Speigl, however.

## THAT MARION RUMOR.

The report again came strongly to the front this week that Dave Marion, the present Western Wheel manager, will be found on the Eastern Burlesque Wheel next season.

At the offices of the Eastern, it was said that nothing had been closed with Mr. Marion looking to that end as yet.

Wilmer & Vincent's Orpheum theatre in Altoona, Pa., will start its stock season May 1.

## "BUCCANEERS" AT SEASIDE.

Atlantic City, April 5.

It is understood that an arrangement has been entered into whereby "The Lady Buccaneers" will open at the Apollo June 4 for a summer run.

The show is a Western Burlesque Wheel organization. It will be partially reorganized and reproduced for the Atlantic City stay. Dan Dody is said to have been procured to oversee the remaking process.

## FORRESTER GETS FRANCHISE.

The transaction whereby Ben Forrester secures a lease of the Phil Sheridan franchise on the Eastern Burlesque Wheel for next season has been closed.

Mr. Sheridan is at present operating his show as "The Marathon Girls." Mr. Forrester will call his new company "The Belle of the Boulevard."

## LANDECK'S MUSICAL SHOW.

F. Landeck of Milwaukee has been in New York this week organizing his musical comedy stock company, to open at the Gayety, Minneapolis, May 14 for a summer run. Solly Fields will make the productions.

Among the principals engaged are Abe Reynolds, Sam Sidman and Leola Lucey.

## ORDER FOR EXAMINATION.

The latest phase in "The Voting Trust" suit against the controlling interest of the Columbia Amusement Co. is an order granted by Judge Newberger for the examination of Sam Scribner, general manager of the Columbia Amusement Co., before the suit comes to trial. The examination was postponed until April 8.

## WORCESTER NOW, INSTEAD.

Commencing April 10, the Eastern Burlesque Wheel will drop Bridgeport, which has been splitting the week with Springfield.

The three days will be played at Worcester, Mass. for the remainder of the season.

## WHITE'S SHOW RE-EQUIPS.

Pat White whose "Gaiety Girls" were playing at the Foily, Paterson, N. J., at the time of the fire, after invoicing the remnants of his wardrobe, properties and scenery, borrowed equipment and settings from other Empire Circuit managers that was not in commission and resumed his season.

The White company is in Brooklyn this week and working as though nothing had happened. White has placed an order with a prominent scenic firm to furnish him with a brand new outfit of scenery, part of which will be used during the balance of the season. The full equipment will be used next year.

## TWO CHICAGO DIVORCES.

Chicago, April 5.

A divorce action has been commenced by Grace Burnett against Jack Burnett, the writer of pieces for burlesque shows. Edward J. Ader represents Mrs. Burnett.

Last week Mr. Ader secured a divorce for Anna Mack, the soubrette with "The Tiger Lillies."

**"SMALL TIME" APPLICANTS.**

Among the many applications received this week by Maurice Goodman as secretary of the Vaudeville Managers' Protective Association, were several from the managers of smaller time vaudeville theatres.

The next meeting of the Association may be held for the purpose of confirming the nominations for the increased membership of the Board of Directors, now placed at twenty-five. Among those selected as additional directors are John Ringling, Sam A. Scribner, Herman Fehr, Charles E. Bray, Morris Meyerfeld, Jr., and George Castle.

Carle E. Carlton, of the Carlton-Lyric Co., at Butler, Pa., recommended the following managers for membership: Richard A. Rowland, Wilkinsburg; Ben Burke, Bradock, Abe Cohen, East Liberty; John Wyndle, Alleghany; John Guthrie, Grove City; Jules Moser, Sharon; L. Gluck, New Castle; Sam Hanaur, Beaver Falls; Fred Smith, Rochester (all in Pennsylvania); Proctor Seas, Priscilla theatre, Cleveland, O.

**BENTHAM'S ARTHUR MARRYING.**

Sunday will be the day that Arthur Goldsmith will never forget, for on April 2, Arthur will be married to Elizabeth Kohn.

Mr. Goldsmith has been in M. S. Bentham's booking office for the past seven years. Becoming so important to that agency, he is popularly known as "Bentham's Arthur." Translated into the vernacular of the Long Acre Building, his title would read "Bentham's right arm."

**NORTON IN ANOTHER ACT.**

Fletcher Norton with Anna and Effie Conley is the latest combination to try for vaudeville honors. The Misses Conley have been in vaudeville as a "sister act." Mr. Norton was the mainstay of the last Valeska Suratt dive into the varieties during which he became her husband.

The trio will attempt a high class singing and dancing specialty without dialog. Jack Levy has the new turn under his supervision.

**BIXLEY AND FINK SPLIT.**

On Wednesday afternoon Edgar Bixley, of the team of Bixley and Fink, called on the team's agent, James Plunkett, to inquire if there were any further bookings beyond Hammerstein's next week.

To his astonishment Bixley was informed that his partner, Henry Fink, was arranging to appear as a "single." Although they are playing together twice daily at the Orpheum in Brooklyn the current week, Bixley hadn't the slightest intimation of the severance of business relations.

Later in the day Fink at first denied the rupture, but when confronted with the facts admitted it and stated that his action was inspired by "good and sufficient reasons."

The contemplated starring tour of the team under the direction of Joseph M. Weber has been cancelled.

**"WIRELESS" ACT BOOKED.**

The "Wireless Controlled Airship," which first appeared in London, has been engaged for this side, and will open at the Maryland, Baltimore, April 17. M. S. Bentham acted as the agent.

The wireless ship is controlled in its movements while floating about the auditorium of a theatre through a wireless machine upon the stage.

**SHOW'S ARTISTS IN "ACTS."**

The London "Follies" which follows "Alma" into Weber's theatre Easter Monday will be put on in two parts. The closing portion is made up of three burlesques on popular running plays, each taking about twenty minutes. The opening will be a vaudeville section, each artist presenting a specialty.

"The London Follies" have been responsible for several acts reaching the English "Halls." Probably the best known is "The Grotesque," an act offered American time, which became brightened in this country.

**ATTACHED GILDAY'S TRUNKS.**

Chicago, April 5.

For some unknown reason the long standing account held against Myron M. Gilday by the Cornock Tailoring Co. of this city was neglected by Mr. Gilday. Just as peculiarly the Tailoring Co., remembered it and last week attached Gilday's trunks at the Hotel Grant.

From the hotel the baggage was removed to a storage warehouse, and advertised for sale. E. J. Ader is the attorney for the Tailoring Co. Gilday is of Gilday and Fox, a "team."

**LOOKING FOR FISCHER.**

Berlin, March 28.

There are quite a few people in Berlin who would like to see Clifford Fischer, not the least interested being the District Attorney who has been making strenuous efforts to locate the recent Marinelli employee. The document which the District Attorney has gives Fischer's real name at the top, with a very good likeness of him underneath.

**AGENT UNDER \$500 BAIL.**

Tuesday Edgar Allen was placed under \$500 bail by Magistrate Murphy in the West 54th street court on the charge of acting as an employment agent without a license. The hearing Wednesday was adjourned until yesterday (Thursday). The act complaining to the License Commissioner's office alleged that Allen had charged it \$2.50 for securing a week's engagement for which was received \$50; at another time the same agent was charged with having charged the same act \$4.25 for procuring an engagement which repaid the act \$85.

Commissioner Herman Robinson turned the complaint over to Inspector Whelan of his office, and the court proceedings were instituted.

**HAS WELL KNOWN NAME.**

Chicago, April 5.

There is an act playing the small time billed as "Mr. and Mrs. William Morris," unless a facetious house manager has adopted that title to cover a blank.

**COMEDY CLUB'S BIG BALL.**

Balls may come and balls may go, but the memory of the first grand hop of the Vaudeville Comedy Club will live forever. The big affair took place at Terrace Garden last Monday evening. Artistically, financially and in every other way it was a huge success. The committees did Herculean work in getting everything ready and the entire program moved without a single hitch.

The Garden never looked prettier with its gold and white decorations. There was nothing gaudy, tawdry or showy without elegance, evidencing the master hand of a decorator.

The ball exceeded the fondest expectations of the men behind it. There was a blending of formality and informality that enhanced the festival spirit.

They have to hand it to the committee on arrangements and Jack Mason for the surprise when the grand march took place. As the couples passed in review, each woman having a Japanese parasol, showers of confetti from the people in the boxes, and vari-colored streamers deluged the marchers. While the confetti snowed and the paper ribbon encircled the dancers, three sets of equilibrists performed while the marchers marched in "S" formation. The house lights were shut off. Spot lights gave illumination.

There were no brash features. In addition to the dancing, musical and vaudeville acts entertained the throng between dancing.

Bert Leslie, president of the club, with Irene Franklin, led the grand march. Sam McKee and Frank Tannehill took charge at the door.

Frank Bohm acted as chairman of the committee on entertainment and Mr. Mason was master of ceremonies. The floor and entertainment committee also embraced Tom Gillen, Cliff Gordon, Ed. Howard, Lon Hascall, Joe Keno, Sig. Lachmann, Jock McKay, Ned Norton, Corse Payton, Dabney Smith.

The proceeds will go to the Club's building fund.

**OLD ORPHEUM GOES BACK.**

Seattle, April 5.

The county has taken over the property now occupied by the Orpheum. George Lamping was lessee, Sullivan-Considine sub-leased from him. The rent of the Orpheum was \$16,800 a year.

The new Orpheum opens May 15.

**BILLIE SEATON.**

The front cover for the current issue is ornamented with the photographs of Billie Seaton, who returns to the Victoria theatre next Monday with an entirely new repertoire of songs and patter.

Miss Seaton is one of the younger generation of "single women," and anything she offers in vaudeville is looked upon as unique.

The young woman is unusually reticent regarding the nature of her new material and has issued no advance information on the subject. The most she will say is that she hopes the managers and public will like it.

**MAKE DATE BY SPECIAL TRAIN.**

Pittsburg, April 5.

The star feature of the program at the Grand Opera House this week arrived on time Monday, although it had been predicted that the act could not make the connection from Milwaukee Sunday night in time.

Adeline Genee and her company make the headline attraction.

Wagers were being offered around the Long Acre Building as late as Monday morning that Genee would open at the Grand, Pittsburg, Monday matinee. Quite some discussion had been started over the possibility of "making the jump." E. M. Robinson, who books in the United Offices for the Harry Davis vaudeville theatre in Smokeville, became somewhat dubious of the outcome. He had been advised, it is said, by several vaudeville people with an idea that they know all about transportation that the connection could not be made.

Pat Casey is the booker of the act. It was understood that Mr. Casey authorized all the bets at long odds, taking the long end of each.

Until the wire arrived that Genee had opened to a packed house at the Monday matinee, Mr. Casey kept mum. Then he told that before the managers and agents talked their heads off Friday and Saturday over the Genee jump he had ordered a special train from Milwaukee to make a connection at Chicago, which would land his act in Pittsburg Monday morning at eleven. The special cost \$286. Miss Genee receives \$3,000 weekly.

Casey is acknowledged one of the best transportation men in the country, on routing and connections, not excepting the railroads' own people. About his only competitor in laying out a line of travel for proper connection is Charles E. Bray, of Chicago, who tips his hat to no one over a time table.

**THE BEEHLERS AS PRODUCERS.**

Chicago, April 5.

Charles Beehler, representative of the Orpheum here, has resigned. With his brother, Dave Beehler, he will enter the legitimate producing business.

Charlie Beehler has been with the Orpheum office for five years. He secured his initial training as secretary to Henry W. Savage.

**B. A. MYERS WINS.**

B. A. Myers was awarded judgment in the action brought by the agent against the Exposition Four. The trial was held in Boston. The act had deposited \$300 to cover any judgment recovered. Mr. Myers was given a verdict for the full amount.

Jacobs & Jacobs, of Boston, were the attorneys for Myers.

**EVA'S QUICK RETURN.**

Chicago, April 5.

Eva Tanguay will again be the feature at the Majestic next week, returning with the lapse of the present week only. She is now in Milwaukee.

Miss Tanguay is being taught to play a harmonica, having had a song written for her around that instrument.

**S.-C. FIGHTING LEVEY.**

San Francisco, April 5.  
The Chicago representatives of the Sullivan-Considine Circuit have been sending a series of circular letters in and around Arizona trying to line up a number of houses in that territory in order to break the jumps from the California end of the circuit into the middle west.

In the body of one of the letters the writer mentions that the Denver office has been sending two teams as far south as Albuquerque at a figure at least \$25 less than charged by Bert Levey for the same class of talent. He further states that the Dallas branch of the S.-C. circuit is booking several houses in and around New Mexico, intimating that were the Arizona managers willing to co-operate with the Dallas branch they might secure bills at a figure below that charged by Levey, who is at present booking in that territory.

The writer also explains that owing to the large number of weeks offered by the S.-C. people they can secure better acts, etc., at a low figure.

One of the letters reached a manager in Arizona last week. He forwarded it immediately to Levey. On the same day Levey received a telegram from T. O. Tuttle, the Dallas representative of the S.-C. people asking for an immediate answer if he can depend on acts closing in Tucson for Levey so that Tuttle can open them at different points through the south. Tuttle added that he needed acts badly.

Evidently Tuttle had not heard of the Chicago-S.-C. office's activity in his behalf.

Needless to say, Levey who had previously made arrangements with Tuttle to send his acts along, decided to discontinue business with the Dallas office.

**POLI'S NEW BIJOU.**

New Haven, April 5.  
S. Z. Poli returned to-day from Philadelphia where he held a conference with Architect Westover over the rebuilding of the Bijou theatre in New Haven.

The Bijou was destroyed by fire March 14. The plans as drawn mean a new house from the ground up, to be devoted to "pop" vaudeville, which prevailed at the theatre at the time it burned.

**"DRAWING ROOM PET" HERE.**

Mary Ambrose, an English girl, who was styled "The Pet of the Drawing Room" in London, will shortly make her American debut in vaudeville. Miss Ambrose is a violin protegee of Rudolph Fitzner, of Vienna, with whom she studied for nine years. Jan Kubelik has predicted a promising career for Miss Ambrose.

**ROLFE AND HIS BAND.**

Atlantic City, April 5.  
On Young's Pier July 1, and for the remainder of the season B. A. Rolfe will lead a band of fifty pieces.

Several soloists will be in the troupe, including Mr. Rolfe, who will play under the spot light while the Pier is darkened for that purpose.

**AMENDING BUILDING CODE.**

An amendment to the building code was introduced to the Board of Aldermen of New York City on Tuesday. The resolution provides for restricting the seating capacity of all theatres in proportion to the size of the exits. For a balcony containing five hundred seats, stairways 25 feet wide would be required. It also prohibits the employment of wooden building materials in any portion of the auditorium.

If the resolution is passed it would become almost impossible to erect a new playhouse in the metropolis.

**VICTORIA GOES TO LOEW.**

Baltimore, April 5.  
The Victoria will receive its bookings from the Loew Circuit, New York, commencing with next week. The house plays eight acts to an average weekly salary roll of about \$1,500.



TRULY SHATTUCK.

In "Alma, Where Do You Live?"

**THE SODINIS SEPARATED.**

Little Rock, Ark., April 5.  
Mrs. H. A. Sodini has been granted an absolute divorce by Judge Ramsay at this city from Harry A. Sodini, the middle west theatrical manager. Mr. Sodini settled the alimony question by giving a lump sum.

Mrs. Sodini, under her stage name "Bernice" will return to the boards.

**"POP" COLISEUM OPENING.**

Philadelphia, April 5.  
The Coliseum, the latest addition to the big chain of houses playing "pop" vaudeville and pictures in this city, was opened Monday night with every one of the 1,200 seats filled.

The theatre is situated at 60th and Market streets and was erected by the Coliseum Amusement Co. at a cost of \$80,000. Marcus Benn is president of the company and will be the manager of the house. The Coliseum is a fire-proof building, with ample exits and appliances for the safety of the patrons.

The admission is 10-20. The house plays five acts, one show in the afternoon and two in the evening, splitting the week. The bookings are furnished by Stein & Leonard of this city. Later, the manager said, matinees will be given only on Wednesday and Saturday.

**ON A WAGON TO FRISCO.**

Monday evening a tented wagon drew out of New York City, bound for Frisco. Besides the horse and cart were Mr. and Mrs. Dave McFadden.

McFadden will drive to San Francisco. On the way he will boom the songs of the New York music publishers.

**NEW AUTO SENSATION.**

Paris, March 27.  
A French performer named Arnaud has just constructed a perilous act with two motor cars, about to make its debut in Berlin.

Two cars (Arnaud in one and a woman in the other) start down an inclined plank following each other, until they reach an open space. No. 1 car then springs in the air by the impetus, while No. 2 jumps the space on the level, passing under No. 1 and arriving on the other side of the plank first, thus reversing their positions for the remainder of the trip.

**"BIG TIME" IN PEORIA.**

Peoria, Ill., April 5.  
The date for the opening of the New Orpheum theatre has been definitely set for April 24. The house will play "big time" vaudeville, giving two shows a day. The bookings will come through the Western Vaudeville Managers' Association.

**NEW PRESIDENT OF COMPANY.**

Seattle, April 5.  
Following the retirement of Peter Geurtz from the People's Amusement Co., of Portland, F. A. Lacey becomes its personal representative here, and also manager of the Lyceum theatre.

F. Smith has been appointed treasurer of the company, and will have charge of the financial end of the People's theatres in Seattle, Odeon, Alaska and Lyceum.

**ANNETTE WASN'T SORE.**

Atlanta, April 5.  
Annette Kellerman, "The Diving Venus," was arrested for speeding here and was fined \$25. After announcing the penalty the judge came off the bench and met the famous diver.

Miss Kellerman told the judge she bore no malice against him but called the officer who arrested her "a silly ass."

**DISLIKE THE BOOKING WAY.**

Chicago, April 5.  
During the past week there have been indications pointing to a possible break in the friendly relations existing over the booking agreement regarding the American Music Hall here.

Recently the Music Hall has been playing "big" United acts that have been booked in by the Orpheum office in New York. Frank Q. Doyle has announced that he is the sole controller of the acts in the Music Hall and has been offering them to "small time" managers booking through his agency.

While the association has not taken any direct steps in the matter it is understood that the case has been placed before Martin Beck in New York.

**HOWARD'S SHOW "PANNED."**

Chicago, April 5.  
Joe Howard's "Love and Politics" opened at the Cort Monday. The papers generally "panned" it. The Shuberts tried to stop its initial performance by injunction, claiming that Howard had a contract to open at the Princess here. Howard claims violation of contract by not advertising in advance one week. Hearing set for Friday.

**IT'S THIS WAY, IN EQUITY.**

Gus Dreyer is attorney for Sharp and Montgomery, who have a claim against Frank Keeney for \$50, salary alleged to be due. It seems that Sharp missed a performance at one of Keeney's houses and the manager fined him the amount above mentioned, the sum the team was to have received for three days.

About a year ago an act receiving \$250 a week was fined \$75 for missing one performance on a contract calling for twelve performances for the week. The presiding judge, in a lengthy decision, in a suit brought to recover, found for the plaintiffs in the sum of \$75 sued for, and in addition an amount equal to the salary they would have received had the salary for one performance equalled said \$75. The justice found that if the manager reckoned the services of the act at \$75 a performance then, in equity, they were entitled to such an amount for the entire engagement.

**SUMMER VAUDEVILLE.**

Chicago, April 5.  
Legitimate houses are turning to vaudeville for the summer in great numbers. The Schwartz, at Waukegan, has now become the Schwartz-Orpheum, and is handled by a company in which C. E. Bray, general manager of the W. V. M. A., is interested. The Jefferson theatre, at Coffeyville, Kansas, the Elks theatre, at Parsons, and the Grand, at Fort Smith, Ark., are others which have tried to plan with Association bookings. The latter is booked through the Interstate office, and began the new policy this week.

The Bijou, at Memphis, starts playing S.-C. vaudeville at summer prices, April 24, and announces that it will play the big S.-C. road shows next season. The Grand theatre, San Antonio, Tex., begins playing S.-C. summer vaudeville April 31, and it is announced here that a new vaudeville house in that city will play the S.-C. vaudeville next season.

**PLANS FOR NEW HOUSE.**

Steel plans for the new \$100,000 theatre, which the Broadway and 96th Street Realty Co. (William Fox, president; J. W. Loeb, secretary) will build at the northwest corner of Broadway and 96th street, are being completed by Architect Thomas W. Lamb. It will be a slag roof, terra cotta block affair. No contractors have been announced.

Mr. Lamb is also preparing to take bids on the contract for the remodeling of Fox's Academy of Music, changes to consist of store fronts, etc.



# CIRCUS NEWS

## CIRCUS KING DIES.

Otto Ringling, one of the Ringling Brothers, circusmen, died April 1, at the home of his brother, John, in New York City. The remains were removed to Baraboo, Wis., for interment.

The Barnum-Bailey Circus at the Madison Square Garden, New York, and the Ringling Circus at the Coliseum, Chicago, gave no performances Monday, April 3.

At the funeral Monday in Baraboo the Masonic burial service was read.

Otto Ringling was about forty-six years of age at his death. He had been ailing for a couple of years. The financial man of the group of brothers who have made the name of Ringling famous the world over, Otto was looked up to and often called by show people "The Circus King." He was tactful, but those who knew him say that no man ever shirked his work while Otto Ringling was about.

The deceased is reported to have been the wealthiest of the Ringling brothers. An estimate places it at \$3,500,000. Otto was a bachelor.

The Ringlings have made circus-history for a period of about twenty years. Before that time the six brothers formed part of a traveling musical organization, called the Ringling Brothers Orchestra. The other five brothers were John, Al, Alf T., Charles and Gus.

The home of the Ringlings is in Baraboo, Wis. Just before the brothers entered into the circus business, their father had endorsed notes which obliged him to take over a tented venture to protect himself. From what was a small circus which quartered in Baraboo, the Ringling Brothers, excepting Gus, sailed forth. For the first two or three seasons they encountered varying success, but without losing money or being obliged to borrow. It is reported that after the first two seasons, the Ringling Brothers had paid off all indebtedness, probably including the endorsed notes of their father, considered a well to do man in those days for a town the size of Baraboo. The parter was engaged in harness making, and had been drawn into dealings with the circus people through furnishing equipment for the horses.

After the third season everything broke well for the brothers. In a few years the Ringlings Circus was a by-word in the west, and the brothers commenced vying with the Barnum-Bailey show. They coined money rapidly. A few seasons ago the Ringlings acquired the controlling interest in the Barnum-Bailey corporation. They have directed "The Big Show" since; also reviving the Forepaugh-Sells name and circus. It again started on the road last season.

Each of the Ringling brothers had some particular division of the tented entertainment allotted to him. John became the best known publicly through attending to all outside matters, including booking of acts.

## "101" ON DECK.

Boston, April 5.

Everything is ready for the opening performance of "101 Ranch." The show was brought here, direct from Billas, Okla., and arrived in town today. The members of the attraction started in at once to rehearse.

"Bill" Thompson, who is ahead of the show, was here for three days and then left for Philadelphia. The show opens at the Arena Saturday afternoon. This will be the first performance of the season. A morning parade will be held.

It is the first time in the history of the city that an attraction of this sort has been held indoors and should prove a big attraction in this sort of weather.

Philadelphia, April 5.

The first advance billing for the "101 Ranch" show to play here 17, and the Buffalo Bill show which follows a week later has appeared. This is going to be a busy circus season for Philadelphia with three shows coming in a bunch. The Ringling show is booked early in May.

Baltimore, April 5.

Pawnee Bill and Buffalo Bill show here April 14 and 15. Miller Bros., with "Ranch 101" strike this burg April 24 and 25. Each show has made an excellent flash. The dates are a little early though, locally, for tent shows.

## CONKLIN'S ONE RING.

Pete Conklin, considered the oldest clown in circusdom and who has been devoting his time this winter to arranging society circuses, is organizing an old-fashioned one-ring show to open at the Boston Arena, Boston, April 17.

Pete signed the Sieberts, riders, and Francois Crevenau, the trick clown, this week and made the Leamy Sisters, with the B. & B. Show, an offer to join his troupe. Other acts will be engaged next week.

Conklin put on a one-ring circus at the Arena three years ago. Miller Brothers' "101 Ranch" plays a seven days' engagement ahead of the Conklin outfit.

## TURNED A TRIPLE.

Gene Hughes is somewhat elated, if not nearly excited, through having become the representative of an acrobatic act with a member who "can do a triple"—and land on his feet.

Wednesday of last week at the Temple, Detroit, Charles Glinseretti, of the Three Escardos, performed the marvelous acrobatic feat, from a "bounding table" or trampoline to the floor making three complete turns and alighting upright.

Mr. Hughes has his doubts whether Mr. Glinseretti will attempt the trick at every show, or if he does, how many shows he will last.

# LYCEUM AND CONCERT

Constance Balfour, who has gone abroad to spend the summer studying in Milan, has been engaged by the Bevani Opera Co. for next season. She will open with it in Los Angeles, Oct. 15.

Schumann-Heink has resumed her western tour, after a New York appearance. She has sung at seventy-five concerts in her tour of the States this season.

Mme. Frieda Langendorff, German contralto, who has been in concert work for the past two seasons, was engaged by the Metropolitan Opera Company to sing the role of Ortrud in "Lohengrin."

Josef Hofman, the pianist, plays his farewell concert in New York, April 8.

Henry C. Barnabee, the veteran light opera singer, has fully recovered from the effects of a fall down a flight of stairs at Haverhill, Mass., week before last.

Marc Lagen, the young New York manager of musical artists, after a long trip through New England, is planning another extended trip through the middlewest booking up his stars for next season. He will shortly announce the roster of his artists.

M. H. Hanson, the concert star booking agent and director of tours, is back in New York, after a business trip to the Pacific Coast.

Ruth Vincent, who left comic opera for more serious opera under Thomas Beecham's direction, is now making an extended tour of the English provinces.

Efforts are being made to have an opera, written by Mascagni, the famous composer, as a big musical feature of the San Francisco Exposition in 1915.

Carl Jorn, tenor of the Metropolitan Opera Co., will sing in Russia next year, receiving \$30,000 for thirty performances. The tenor will at first sing in either German or Italian, but later must render all his roles in Russian. His engagement begins after his season in America.

Lillian Shimberg, one of Vernon Spencer's piano pupils, who played in Berlin last winter, made her first London appearance March 21.

Horatio Connell has been signed through Haensel & Jones as soloist for the Chicago North Shore Festival Association May 25, 26 and 27. Connell will also sing at the Ann Arbor (Mich.) Festival. He will be accompanied at both affairs by the Chicago Orchestra.

Pasquale Amato, baritone of the Metropolitan Opera Co., who opens at the Komische Opera, Berlin, in May, will receive \$1,125 for each performance, a fee unprecedented there. Amato is said to have refused an offer of \$15,000 a month to appear in Buenos Ayres this summer.

Alvys Kremer, pianist, sailed for Germany last week to continue her studies with Arthur Friedheim.

Frederic Shipman will have the sole direction of the American-Canadian concert tour of Mme. Emma Eames and Emilio de Gorgorza which opens next January. Prior to the beginning of this tour, they will fill a five weeks' engagement on the Pacific Coast. Mr. Shipman also has the exclusive management of Nordica's concert appearance for the next two years.

Constantino, who has just closed his operatic season in Boston, will sail for Spain, after singing for a New



DORIS HARDY

Formerly of stock and vaudeville, who assumed the leading feminine role in "The Confession" at the Bijou this week.

York talking machine company, to attend the wedding of his daughter which occurs this month. From Spain he goes to Buenos Ayres to begin his engagement there.

Inga Oerner, of the Metropolitan, who has been re-engaged by the Metropolitan management, has been signed to sing at Covent Garden, London, April 18 to July 10.

Frances Alda, the operatic soprano, wife of Director Gatti-Casazza of the Metropolitan Opera Company, was offered the original role of Ariane in Milan when the Dukas opera is sung at La Scala. The music is beyond her range.

Jean Schwartz sailed Wednesday on the Mauretania.

# LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE.

JAMES W. TATE, Representative.

TOM CASE, Correspondent

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

London, March 27.

The Palladium opened on the twicely plan last week. Capacity houses since have been the result, which, as Mr. Gibbons personally explained to the writer, fully proves there is a demand for good variety at cheap rates in this neighborhood.

An Allegorical Dancing Act of exceptional charm will shortly appear at a West End Hall, the principals of which are all popular solo dancers. Christine Helga, the girl dancer, (a hit in "Chicks in the Wood" recently at the London Hippodrome), Rene Reel, (from Liverpool pantomime) and Stanislaw Idokowski, (Imperial Theatre Warsaw) have been engaged. The production will be under the personal supervision of E. J. Kurylo, the premier dancer from the Imperial Theatre, Warsaw.

The Howard Wyndham Syndicate made a net profit of \$64,000 for the year ending Feb. 28, 1911. The Directors recommend a dividend of ten per cent.

H. Stodel, manager of the Tivoli, Capetown, is in London on vacation. He purposes visiting America before returning home. This is his first visit to England.

A new company, The Northampton Theatre Syndicate Ltd., has been formed, with a capital of \$90,000 to acquire a piece of land whereon to erect a theatre, music hall or recreation hall. The first directors are W. T. Simmons and Mr. H. S. Kinglerlee, both directors of the Reading Palace.

Finsbury Park Empire has a new sketch this week entitled "The Seventh Chapter." Owen Roughwood plays the principal part.

The Paragon has for some time now been closed as a music hall. The present lessee was fined \$60 last week for allowing the place to be used for the purpose of exhibiting pictures by means of inflammable films, without being licensed in accordance with the provisions of the Act.

Barney Armstrong has been booked by Harry Richards for a tour of Australia. He sails in August.

Miss Rajah made her first appearance in England last week (at the Coliseum).

"The Winner" a racing sketch in three scenes by Cecil Raleigh is at the Hippodrome this week. Seymour Hicks has a very strong cast to support him in it.

Ellaline Terriss is busily rehearsing a new "Joan of Arc" sketch by

Henry Hamilton, which she will present at the Coliseum, April 3.

Elizabeth Newbold, the Australian soprano, makes her first appearance on the variety stage at the London Hippodrome today having been secured by Sir Edward Moss, immediately after her successful debut at the Royal Albert Hall. The singer is a protegee of Melba.

Karl Hooper has made offers for England to the following American acts; Sam J. Curtis and Co. and Four Musical Cates.

Fred Moullot has fixed up a strong company for a tour of sixteen weeks of South Africa, opening at the Opera House, Capetown, April 12. The company is Wee Georgie Wood, Henry and Hind, Eight Empire Girls, Cosgrove and Burns, Rutters' Football Dogs, Cressie Leonard, Randal Burleigh.



MLLE. NADGE.

An acrobatic miss who concedes nothing to any in the "perfect" woman class.

## STOCK ALONG POLI CIRCUIT.

James Clancy, who also engages the people for the stock company at Waterbury as well as the vaudeville acts now running at the Poli house, expects to change his amusement menu there May 15.

For the past seventeen weeks the Poli stock company has been playing at Norwich, Conn. Mr. Clancy will take several members from Norwich and place them at Waterbury, which action will mean new faces in both cities.

The Poli stock season at Wilkesbarre begins May 24. The Worcester and Springfield companies will open about May 1. The Scranton season is now in progress. There will be no stock at Poli's New Haven house.

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, March 27.

Business at the Alhambra has been brisk this month, and the program with one exception is worthy of this popular hall. This exception is the sketch "Un petit trou pas Cher," by Mirande and Cain, the title of which is not given on the billing matter. It is announced as M. Coquet and his company in a comedy, but I remember seeing it at the Tregate Royal, where it was certainly more at home. It is out of place at a family house like the Alhambra and shows lack of judgment on the part of whoever booked it there. The program for April at the Alhambra will include the Marco Twins, De Coe, Percy Boggis, "Surf Bathers," Pichel & Scale, Jackson Family, Permane Bros., Amitt Slaters, and continuation of De Biere, Lellette Agoust, and Les Yots.

Felix Galipaux, the French comedian, has been engaged by Vaughan Grey for the Boudoir Theatre, London, from May 29, where he will play "Octave" and other short comedies. Leo Claretie is also booked to lecture on women at the same house.

New scenes, with the same artists, have been introduced in the revue at the Folles Bergere, which is now doing excellent business, though the receipts up to the present have not been equal to those of former years. The Craggs finish at the end of March. Inez and Reba Kaufman have now a number with Chevalier (clever young French comedian by that name) and Geo. Lole (another local dancer), in which they have plenty of work. It deals with the ephemeral strike of the milk carriers and the Sisters Kaufman are dainty nurses, who certainly are at home with the light fantastic. Clement Bannel is making more use of the talent at his disposal. The revue, although not equal to that of 1909, is one that will attract the holiday folks at Easter. Margaret Haney remains in her former numbers, the football act still pleasing.

La Vampa, the nude danseuse, had contracted to play for Marino, director of two halls at Rome and Naples. Not appearing on account of illness, the Italian manager contended that a nude dancer could not make such an excuse and sued her for the amount of the indemnity stipulated in her contract. The courts, however, considered that a nude dancer was more susceptible to colds than an ordinary artist, and non-suited Marino.

P. Raphael, at present conductor at the Eldorado, Nice, has been appointed to the same post at the Jardin de Paris here.

It is stated that the manager of the Nouveautés, at Toulouse, deducts 2 francs from each artist per week for insurance, though there is no such clause in the contracts. A performer last week refused to accept his sal-

ary under these conditions, declining to contribute to the insurance expenses of the house, and is suing the house for the full amount due.

The Theatre des Varieties will shortly revive Offenbach's operette "La Vie Parisienne," with Brasseur and Max Dearly. Juliette Mealy will play the role of La Gouliere.—Revue are to be given next season at the Bouffes Parisiens and at the Ambigu.—The next play at the Palais Royal, now rehearsing, is by Maurice Hennequin.—After the "Enfant de l'Amour" at the Porte Saint Martin there will be a revival of "La Femme Nue" with Berthe Bady. This is to be followed by a new play by Henry Kistemackers, with Marthe Brandes, Dumery and Jean Coquelin.

A fire in moving picture theatre was the cause of five deaths at Lille, March 23. The show was installed in an old church, and the conflagration occurred after the owner had retired. It is supposed that the fire started during the performance and surprised the victims in their beds.



ALICE DOVEY.  
In "The Pink Lady."

## THINKS MIKE CAN DO IT.

Salt Lake City, April 5.

As a discoverer, Chas. Sutton, manager of the Orpheum, Salt Lake City, bids fair to rival the Columbus boy. If Sutton comes across, he will be a bigger man than Columbus.

Mr. Sutton thinks he has the real thing in the line of "The White Man's Hope" in big Mike Kelly, one of the stage hands at the Orpheum. A gymnasium has been fitted up for Kelly, and everyone about the theatre takes a crack at Mike during the training periods.

Unless some water boy steps in some morning and puts Mike down for the count, Kelly may yet attempt to relieve Jack Johnson of the heavyweight title.

Stella Tracey has been engaged by A. H. Woods for the Julian Eltinge show, "Fascinating Widow."

# 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.

New York, April 5.

Editor VARIETY:

Through some unaccountable reason I find my name connected with an altercation that occurred last Monday night, and I desire, through your columns to set myself right.

I have never in my entire life been a party to anything bordering on rowdiness as my friends will readily testify. I had nothing whatsoever to do with the affair, and I trust that everyone will believe me. Such an intimation grieves me very much. Will you kindly set me right with the profession and oblige

Tom Gillen.

Birmingham, Ala., March 31.

Editor VARIETY:

In your issue of March 25 I notice the criticism of Al and Fannie Steadman, stating they had copied Montgomery and Moore mentioning especially Billie Montgomery's antics at the piano.

Why not be just for once and give credit where credit is due? I have in my possession three criticisms of our act by VARIETY long before Montgomery and Moore were known in New York, and you must remember that the so-called "antics" at the piano, employed by Billy Montgomery, were lifted bodily from our act, as Grant Gardner, of Gardner and Stoddard, was the originator of gyrations at the piano.

Montgomery, up to the time of lifting our material, was doing the piano stunt as done by Homer Mason, of Mason and Keeler, but seemed to like ours better, and employed it, and all of the critics were silent on the subject. I wonder why?

(Gardner and Stoddard.)

Marie Stoddard,

(The above letter is printed as it was received. If "piano acts" desire to decide through this column who originated "piano comedy," they are privileged to do so. We are unable to decide. Miss Stoddard may be correct in stating that "Grant Gardner was the originator of gyrations at the piano." In justice, however, to Montgomery and Moore, since Miss Stoddard says "long before they (M. and M.) were known in New York," we recollect Billy Montgomery, as a member of Montgomery and Cantor (in burlesque) performing at the piano then, as he afterwards did in vaudeville, and Florence Moore, of The Three Moores (in burlesque) acting very much the same as she is still doing upon the stage. We have been of the opinion that Will H. Fox was the first to attempt fun with the piano. Whether Mr. Fox also did "gyrations" at that time, we do not know. If Mr. Montgomery ever did Homer Mason's "business" before employing Mr. Grant's (as Miss Stoddard says) that

is something for the several parties mentioned to settle among themselves, as is the whole question involved. Regarding Miss Stoddard's remark as to why all of the critics were silent on the subject of Gardner vs. Grant, if we may speak for all of the critics, we might say that with Gardner and Stoddard absent from New York (in Europe and elsewhere) as much as they have been, and with Montgomery and Moore as often in New York as they have been, the one has been the more prominently before the view of and in minds of the New York critics, although, perhaps, of so many critics, at least one might have recalled it, particularly as there are nearly as many vaudeville critics as vaudeville acts. Just why Al and Fannie Steadman recalled Montgomery and Moore was through the act of the Steadmans resembling in its entirety the act of the Moores.—Ed.)

Philadelphia, March 31.

Editor VARIETY:

A vaudeville act booked to open in Washington week of March 6, arrived in that city March 5, with the lady member seriously ill.

Manager A. Julian Brylawski of the Cosmos immediately secured a hospital room and engaged the services of the best known surgeon in the city.

Despite medical skill and every attention, the artiste passed away several days later. Manager Brylawski immediately telegraphed the circumstances to this office, and I sent a brief note of appeal to acts playing time booked through me.

Meanwhile, Billy Doss, a performer playing on the Washington bill, became immediately active in heading and furthering a similar fund and his kindly interest in the matter was so energetic that it calls for special commendation.

Meanwhile, H. Bart McHugh of this city, learning of the death of the artiste, also started a fund among his friends. Learning that Mr. Doss was raising a collection for immediate purposes, I stated in the circular letter being sent by this office to performers on my list, that the surplus would be forwarded to the theatrical papers to be applied to the relief of any case which they deemed worthy.

This surplus amounts to \$138.50 and includes the amounts collected by Mr. McHugh and myself. I accordingly enclose you my check for \$69.25, and have sent a check for the remainder to other papers.

I should like to take this opportunity of extending sincere thanks to the performers who responded so quickly and so admirably to an appeal of this character. The fund headed and collected by Mr. Doss, together with the surplus herewith turned over, covered the hospital, surgical

and burial expenses, and for the subscribers I feel that I can say that the balance will prove a grateful relief in any quarter that you see fit to bestow it.

Norman Jefferies.

Denver, March 28.

Editor VARIETY:

I note in your issue of March 25, a review by Jess of a dramatic sketch used by Dorothy Rogers and Co.

This act is a direct steal from my copyrighted sketch entitled, "Fagin's Pupil," and which I leased to Elsie Cressy last season, when she played the Sullivan-Considine time with it as a headline and feature attraction.

The new copyright law is very clear relative to infringement on copyrighted manuscripts. The penalty is a fine of \$100 a week to any one connected with such infringement—actor, producer, agent, or one year in jail.

I have taken the necessary steps with my attorney, Wm. E. Hoffman, Fidelity Bldg., Baltimore, Md., to secure satisfaction for me at once.

I warned Miss Rogers to stop playing this act and I take this means of informing those whom it may concern.

Jeff. Hoffman.

Rochester, N. Y., April 1.

Editor VARIETY:

We notice that a couple are making an attempt to copy one of the tricks in our act, known all over the world as the "Pedersen Trick." So called because, we, after years of practice, were able to accomplish something no other acrobat had done, and place it before the public.

The reward of our brain work and energy was the establishing of ourselves as one of the leading standard vaudeville acts of America.

We want to suggest to those Quaker City burglars and any others who may have petty larceny in their heads that before you can steal this trick, if indeed you ever can, we will have done it wherever high class vaudeville is known and it would not serve to raise you above your present occupation.

Pedersen Bros.

Editor VARIETY:

St. Louis, March 25.

A "single" at present playing San Francisco is boldly using my name. This same party used it at Seattle also, as billed in VARIETY. I have been working hard to get this name known and I think it is very unjust and unprofessional. The original Ray Samuels is playing on the United time.

Ray Samuels.

Waterloo, Ia., March 31.

Editor VARIETY:

The following is a letter I received from some would-be office boy in the employ of J. J. Ryan, Gen. Mgr. of The Syndicate Theatres Co., Cincinnati, Ohio:

Cincinnati, Ohio, March 28, 1911.  
 Billy Wilson, Mgr.  
 Bell Boys Quartette.  
 What Cheer, Iowa

Dear Sir:—  
 Your letter to John J. Ryan received, and in answer to same would state I know nothing about your claim, and as Mr. Ryan is sick in bed at a Michigan Resort I will not know until he returns—which will be in about two weeks—and if your claim is a just one you will have no trouble in getting a check for same.

But I also want to state that Mr. Ryan nor this office cares nothing about your blackmail-

ing threats and I want to further state that when your Quartet played the Colonial at Covington the manager had to order out the girl friend of one of your members, who was loafing around and fumbling with the cashier's money.

This is not the first person that you have threatened to blackmail, and you know or ought to know that VARIETY will not lay itself liable for damages for publishing such stuff for a bunch of bum performers like The Bell Boys Quartette.

Yours, (Signed) M. R.

This letter was an answer to a claim I put in to John J. Ryan for four dollars and fifty cents for two tickets from Cincinnati to Indianapolis which I gave him Jan. 22, 1911, to redeem for me. I had written him on three or four occasions before, and all letters were marked personal, but still they were opened and Mr. Ryan always seemed to be out of the city, and, of course, would attend to my letter when he got back. The last letter I wrote him I threatened to warn other performers about his way of doing business, through VARIETY, unless he came across.

He is greatly mistaken by calling that blackmail, as it is justly due me. This cheap office boy, who has not got the nerve to sign his full name to the above letter, mentions an incident that he claims happened at Covington about a girl friend of ours loafing around the box office, and about being "bum performers." As for the girl around the box office, this "kid" should have more sense than to write anything like that, as we only played Covington one day, and it was the first time that any of us were ever there. We did not bring any friend over there with us. Falsehood No. 1.

As for being "bum performers." We stopped the show three times that day in Covington. Proof: Will Sheridan, booking manager of that house and Canfield Circuit; Mr. Ryan, Mgr. of house; La Dare-Warner Bicycle Troupe, John Vincent and Princess Sotanki and Co., performers on that bill. Evidently, John J. Ryan does not think we are "bum performers," as he sent us into Colonial theatre, Indianapolis, one week after playing Covington, Ky., to headline a seven-act show there. Rioli, Cora Youngblood Sextet and Carl McCullough were at the Colonial week before us. Henri French week after us. Mr. and Mrs. Bob Fitzsimmons week after Henri French. John J. Ryan, who owned the house, came back and congratulated us after the first show and had us moved from fourth position to closing show. Office boy called us "bum performers." Falsehood No. 2.

He said Mr. Ryan is not the first party I have tried to "blackmail." If he will tell me through VARIETY, anybody that I have ever tried to "blackmail," I will give him \$100. If he cannot tell me anybody I have ever tried to blackmail, if I ever find out who wrote me the above letter I am going to get on a train bound for Cincinnati to get some satisfaction. Falsehood No. 3.

Hardly expecting you to publish this long conglomeration as I am taking up a big space if you do so, and awaiting with pleasure for its early appearance, I am. Yours harmoniously,  
 Billy Wilson, Bus. Mgr.

(The Original Bell Boy Quartet. Messrs. Wilson, Garrison and Straight Brothers, originally organized March 1, 1907).

# "THE SKIRT" SAYS

SPEAKING OF WOMEN, MOSTLY.

The Mauretania Wednesday carried Jesse Oberdorfer, of Syracuse, and his bride of two days. He is yet remembered on Broadway as one of the late Sam Shubert's earliest partners. Jesse married a Miss Goldsmith, of Oneida, N. Y., at Syracuse Monday.

My friend in Berlin writes me a little story concerning an American dancer and a young man, familiar along Broadway, who has posed as the dancer's "Impresario" abroad. The dancer opened at Paris and was quite successful. From there she went to Vienna, always accompanied by her "Impresario." The Vienna theatre had bound itself for a somewhat lengthy engagement with Miss Blank. Shortly after it opened, the manager became dubious of the dancer becoming a card strongly enough to outlast the term, although she was fairly well received. Knowing the dancer had an offer from a London hall, and studying the "Impresario" closely, the Vienna man bethought himself of a plan. Sliding up to the "Impresario" one evening, the manager mentioned that the Russian police had asked the Vienna authorities to look up the "Impresario's" pedigree, as the Russians were of the impression that the young man was Russian born and accountable to them for unserved military duty. The manager stated he did not know the "Impresario's" birthplace, but to protect him and his "star," he (manager) had withheld the "Impresario's" address—or as we would say over here, "the manager stalled for him." It seems from what my friend in Berlin writes that the one caution was plenty. The "Impresario" immediately signed a receipt in full for the engagement and packed off the next day, bound for England. At Frankfort-on-the-Main the "Impresario" somehow got wind of the trick that had been played, but could not well raise a protest then, without bringing up the question he was leaving the country to avoid. The story is now going the Continental rounds, and causing a smile, as it brings discredit to one concerned. Upon reading the letter I recalled the incident, although it had become transposed in reaching New York, where a few weeks ago it was said the young man had been refused admittance to Russia.

On the back of every coupon ticket sold in the Percy Williams theatres there is prominently printed the following: "This ticket is sold to ladies with the understanding that they are to remove their hats." Puffs, rats and other things still remain.

Alva York (Hammerstein's) wears one particularly striking frock. Of cerise spangles cut a la soubrette it has an owl's head uniquely embroidered in the front of the bodice.

One of the most daring thefts perpetrated in New York in many a day occurred in front of the Putnam Building last Tuesday afternoon about half-

past two. A large yellow automobile was passing swiftly by. In the rear seat was a young woman intently listening to the conversation of a tall, well known man-about-town, the owner of the machine. Just as the auto passed the building a young chap reached over and grabbed the handbag of the woman. It was lying on the seat beside her and she did not see the action. A chauffeur of another machine just behind witnessed the deed, yelled to the occupants of the vehicle in front of him, stopped his own machine in the middle of the street and started after the thief. He chased the robber all the way to Eighth Avenue and 43rd street, corralled him and brought him back. To the surprise of the hundreds of people gathered around the woman declined to have the thief arrested. And thereby hangs a reason. The woman is a well known actress and the man-about-town has a wife. An arrest might have precipitated a scandal. See?

Flavia Arcaro (Hammerstein's) hasn't chosen a becoming dress. Miss Arcaro would look better in a gown of heavy material made light fitting. Only sylphlike Ethel Greens and Bessie Wynns may carry the chiffron hobbles now so modish.



IDA ADAMS.  
In "The Pink Lady."

Amid the festive gayety of the Comedy Club's ball Monday evening was enacted a sombre scene. Very few in the hall were aware of it, although many there must have known of the circumstances. On one side of the horseshoe arrangement of the gallery, two boxes very close together held a father and daughter. The daughter was the nearer to the stage. Standing up to see the arrivals near-by she noticed entering the other box her father, to whom she has neither spoken nor been spoken to for four years. The lights, the music and the nice people all about may have had an effect upon the young woman. As the Grand March was commencing, with the crowds in the boxes throwing confetti over each other and upon the marchers below, the daughter beseeched a mutual friend to intercede for

her; to ask her father to speak to her, if just once. The emissary approached the father, adding his prayers to those of the girl's, but the father replied "Never this side of the grave"—and went right on throwing out the little circles of colored paper. To those who knew, it was quite sad.

The first and last dresses worn by Elizabeth Brice (Hammerstein's) are the prettiest. A bodice of bright green and white skirt, the entire being covered in crystals, was lovely. The last, an empire frock in white, proved becoming.

I hear a funny little tale of enviousness among the singing girls from England. Of the two this week who are appearing upon one program in New York, I am told that one consented to play without salary, solely for the purpose of realizing her desire of being on the same program with the other.

Marie Stone of Stafford and Co. (Colonial) dresses prettily if not appropriately. An evening frock of white chiffon hand painted in roses would hardly be the frock to roam the Adirondacks. Just a word about the "atmosphere" of this act. To help make that pine oil is blown from atomizers into the auditorium. In five minutes the entire audience was sneezing.

Maude Lillian Berri (Colonial) has brought into vaudeville two very handsome dresses. One is a white lingerie of finest lawn inserted in valenciennes and gimp lace over pale pink with bandings of violet chiffon and silk. A large leghorn hat smothered in American Beauty roses and violets added to this costume. The second gown is a dream of white brocade draped with white chiffon banded in black and embroidered in pearls. A cloak of ermine and chiffon and a hat trimmed with marabout was also worn. Miss Berri's Scotch lassie costume is most becoming.

Alan Dale's greatest wish is soon to be realized. He is to have a real fountain with real running water built in his new real home on Long Island.

## "SPENDTHRIFT" SOME TRAVELER

"The Spendthrift," Frederic Thompson's Eastern Co. with Edmund Breese in the title role, closes its season in Cincinnati to-morrow (Saturday) night. There is a possibility that Breese may try a "flyer" into vaudeville upon his return to New York.

The Western Co. presenting "Spendthrift" will likely run until the first of June, after one of the hardest and longest trips ever taken by a theatrical organization. The company opened July 13, last, going from Atlantic City direct to the Pacific coast, working its way back to St. Paul and Minneapolis, thence to New Orleans and up the Atlantic coast to Norfolk. From there, the route went through West Virginia, on to Indiana and Michigan and is now headed for British Columbia. The last stand will probably be Wichita, Kan., May 27. Lionel Adams is with the Western company.

## HERE'S BILLY GOULD

By William Gould.

Winnipeg, April 3.

I am now in the land where you meet the vaudeville actor who tells you that he would just as soon do "three-a-day" as "two."

At last he is found. I have discovered "the hope of the white race." His name is Glenn Curtiss. He is going to sell Jack Johnson an aeroplane. De your duty, Glenn.

"Home Swede Home" is a very popular song in Minneapolis and Duluth.

If the U. S. would annex Japan we could raise our own jugglers.

In Dutch—"Der Negerhut."  
In Hungarian—"Tamas Batya."  
In Italian—"La Campana della zia Tommaso."  
In Polish—"Chata Wuja Tomazo."  
In Portuguese—"A Cabana du Pul Thomaz."  
In Russia—"Khizhi Dyadi Toma."  
The translation of each is "Uncle Tom's Cabin."



MARY KEOGH

In "LEMONS,"  
Written for her by  
JACK GOLDMAN and RICHARD WARNER.

A record: Loney Haskell is now on his fourteenth honeymoon and with the same wife. Nat Goodwin says, it's impossible.

Ed. Wynn and his partner O'Malley Jennings go golfing every morning. Ed. is acting and talking more like an Englishman every day and Jennings, who is English, is acting and talking more like an American. They could find lots of room, to practice in the gallery and balcony during the Lenten matinees.

Mike Shea, of Buffalo said, "When my orchestra consisted of a piano, only the performers would kick and say the reason my act doesn't go, in your house, is because you haven't an orchestra! Now that I have a large orchestra, the artists say; I don't use the orchestra. I carry my own piano player. Some original guy is going to come by with a phonograph and upset all theatrical customs."

## NEW ACTS NEXT WEEK

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

Rose Coghlan and Co. (New Act), Hammerstein's.  
McWatters and Tyson (New Act), Hammerstein's.  
Bell Family, Hammerstein's.  
Brown and Williams, Hammerstein's.  
Lovell Trio, Hammerstein's.  
Marcus and Gartelle, Greenpoint.

### Kirksmith Sisters (6).

**Musical.**  
**23 Mins.; Full Stage; Close in One.**

The Kirksmith Sisters are a western importation. The girls, six in number, have been playing the eastern time for some weeks back. The appearance of the sisters has as much to do with their success, as the music. A special drop is carried, with lights handled from behind; everything is done to give the act as classy an appearance as possible. Efforts to bring forth classiness have not finished performance, the girls have not been equaled in the vaudevilles. The act opens quietly. It is quiet all through. This is probably the one fault that may be found. Something a bit more lively is needed, right in the heart of it. The girls are young and pretty. A little liveliness would add to their attractiveness rather than take from it. The smallest of the sextet is an accompanist. Remaining seated at the piano during the entire turn until the finish, when she retires to the orchestra pit and leads from there. Violin, flute, cornet and saxophone are the instruments employed. The repertoire is divided into solos, ensembles, etc. Four of the young women also doing very well as a singing quartet and one of the number gets ample opportunity to show a splendid soprano. The Kirksmith Sisters will fill in a classy twenty minutes, which is all the time the act should take, on any bill. A bright selection or two in the early portion of the specialty and a little more of a rousing finish will send the act into the big hit column.

*Dash.*

### Flavia Arcaro.

**Songs.**  
**10 Mins.; One.**  
**Hammerstein's.**

Flavia Arcaro is a "straight" singer. She was with "The Chocolate Soldier." At present that is the highest mark of distinction Miss Arcaro will arrive at in vaudeville. Given due allowance for her difficult position (way down on the Hammerstein program) and due allowance for anything else Flavia wishes to set up a claim for, she is but a very mild "single." Her best number was at the close, a sort of a tune that brought a couple of whistles with it, but the repeat of the chorus even spoiled that. If musical comedy is holding out overtures to Miss Arcaro, she might well listen hard to them before believing that the fact she was with "The Chocolate Soldier" will ever be buried by the weight of a vaudeville success.

*Time.*

### Bailey and Austin & Co. (4).

**"Just Plain Variety."**  
**25 Mins.; One (2); Four (Parlor)**  
**(28).**

#### Hammerstein's.

Fred Bailey and Ralph Austin have named their present concoction "Just Plain Variety." It is that—and very plain. If the act were strained, it would be found that the only bits in it worth while are those that Bailey and Austin, before they left vaudeville three or four years ago, made familiar when playing as a "two-act." By the same token, since the present four principal assistants pass little assistance to them, Bailey and Austin might again become just Bailey and Austin, cut this act down to about eighteen minutes or less, and be of as much value. With the couple is Katherine Nelson, who enacts a "Dutch" girl. She sings a couple of songs, one about "Hammerstein" which is without reason and means nothing unless thought good for "The Corner," while the other, a telephone number called "All Alone," was the real moment of Miss Nelson's importance. If memory is correct, that same "Alone" song has stopped several young women in vaudeville from toppling over, altogether. Bailey and Austin open with a "Tommy Atkins" number in "one," immediately after which the action takes part in a parlor. There is not sufficient action, excepting that furnished by Bailey and Austin. The other four people are nearly motionless. The act will just about get over as it is, because Bailey and Austin are capable of sending it across the line. With deadwood surrounding them, however, their full measure is partially smothered. The finish, with the two men doing the old "ballet dance" (this time in full length skirts) brought encores which were worked up as before by "doubles" appearing, the encore thing carrying along until a regular "bit" in "one" closed the turn. During the act some pantomimic whistling recalled that Bailey and Austin did this whistling before Morton and Moore brought it into vaudeville. Since Messrs. Bailey and Austin have been playing in musical comedy all over the country, they have acquired a noticeable finish to their work, and the old matter is much better handled, but it is the old matter and tricks though that become the entire porterhouse.

*Time.*

### Dadhue Arabs.

**Acrobatics.**  
**6 Mins.; Full Stage.**  
**Colonial.**

The usual routine of pyramid building is gone through after which whirlwind tumbling, alike to the rest of the Arab acts, is shown. This act can travel with any in the latter line of work. In the pyramid building it is noticeable that the understanders are not of the larger type generally seen. They also take part in the ground tumbling. The turn in closing position held most of the audience in Monday night.

*Jeon.*

### Brice and King.

**Songs and Dances.**  
**16 Mins.; One (9); Full Stage (Ex-**  
**terior); (7).**

#### Hammerstein's.

In leaving "The Slim Princess" (through that show closing) and returning to vaudeville, Elizabeth Brice and Charles King arranged a new turn for the vaudevilles, opening at Hammerstein's, Monday. After looking the act over, those who saw Brice and King before will mentally conclude that either "The Slim Princess" should not have closed, or Brice and King should have remained in vaudeville. All that they do worthy of mention just now is the finale of the new act. That is the "Dixie Land" song, which became the hit of the "Princess" performance, and was included in the team's former vaudeville offering. The dancing as the finish of their previous act (the big noise then) has been omitted from the present frame up. It will probably be reinstated, or should be. Brice and King sing "Dixie Land" well because they have a mixture of the methods of Bayes and Norworth and Eddie Leonard in it. The act opens with a simple little ditty about a store figure or a dress upon it which costs "\$1.98." That is probably the title of the song, and also just about what the lyrics are worth. Playing an infantile "mechanical doll" seems to have imbued Miss Brice with an inspiration for character singing. She "does" a "coon" and "kid" sing, the latter in costume. The "coon" song was "Smiling Sam." Miss Brice no doubt has discovered that singing as a "single" and with Mr. King (or while leading a "number") is a somewhat different proposition. No one appeared to have attempted to teach her how to sing either the "coon" or "kid" alone. Later Mr. King sang something about being pleased he is single, which Joe Cawthorn used in the "Princess" show. The song holds two or three old "marriage gags" for its lyrics. The act was extremely weak until the finale, when "Dixie Land" came to the rescue, causing two recalls. If Brice and King expect to remain in vaudeville for an extended engagement, they will be wise to build a new act. The present finish might then be used to open with, and something worth while to follow. They will hurt themselves and their young team reputation by persisting in continuing as they are.

*Time.*

### Parks and Mayfield.

**Singing and Dancing.**  
**10 Mins.; One.**

The best impression is made at the finish when the man plays an instrument, made of a cigar box, a broom handle and violin strings, and the woman sweetly sings "Where the River Shannon Flows." The woman makes several changes of costumes. She offers a solo in spotlight, but the song is not suited to her voice. The man sings that old "rhyme song" about the cities and tops it off with a dance. The "Shannon" number sent the act up to proper pitch. The act in its present construction should rest contented on the smaller circuits.

*Mark.*

### "23 Mulberry Bend."

**21 Mins. Full Stage (Special Set).**  
**Hammerstein's.**

"23 Mulberry Bend" is a comedy sketch with a touch of pathos running through it. Whoever is responsible deserves commendation for the cast selected. The players were worthy of something better. Not that "Mulberry" is a poor sketch. It is not. It moves up and down pretty much throughout the entire running. The upward movements are probably due to the excellent playing. The action takes place in the yard of a Mulberry St. tenement. An old man is dispossessed. He is in the yard with his traps and is joined by a little girl of the neighboring tenement. Between the two there is a strong friendship. An Irishwoman joins in the dialog form the window overlooking the yard. The story starts with the old man trying to get back some money he had given the corner saloon keeper for safe keeping. The saloon keeper is the villain. He will not give up but after some talk back and forth the villain is routed and the old man and the kiddie get their turkey for Christmas after all. The old man is excellently played, in a quiet and effective manner; the down and outer, who has seen better days and is still happy despite everything is depicted in surprising realism. The little girl is also capital with the Irish lady of the heavy talkative type following closely. The villain is the minor role and it is satisfactorily handled. The piece is one of those things that just falls short of being a big comedy number. There doesn't seem to be quite enough to the story to carry it through along the pathetic route. For the small "big time" it will do nicely.

*Dash.*

### Nellie Brewster and Amsterdam Quartet.

**20 Mins.; Full (Exterior; Special Set).**

A new combination that should go some on the big time. Miss Brewster (at one time with Richard Carle, appearing in "Mary's Lamb," and also with Gus Edwards' "Song Birds") and the Amsterdam Quartet (featured with "A Winning Miss," during its Chicago run), are offering a sketch with special scenery, dialog and 18-karat singing making a vaudeville gem, that will prove more sparkling as it runs. It should find a cordial welcome on any bill. The book and lyrics of the act were written by Claire Kummer. A cabin in the Maine woods is shown. One of the quartet is domiciled there. Miss Brewster also camping in the neighborhood, becomes his boon companion and promised wife. Three of Jack's friends from the city—each with a tale of being jilted (and "women-hater" as a result)—arrive to drown their sorrow in the silence of the forest. There are solos, duets, trios, quartet and quintet numbers. Each is finely put over. The Amsterdam boys are right on harmony, know how to get results and can hold their own with any singing bunch in the country. Miss Brewster, with her attractiveness and charm, sweet voice and pliancy of manner, gives the act a feminine touch that buoys. There are several bits of comedy.

*Mark.*



Louis A. Simon and Co. (4).  
 "Wild Willie Wilkins" (Farce).  
 24 Mins.; Four (Parlor).  
 Hammerstein's.

When Will M. Cressy wrote "Wild Willie Wilkins" or "My Friend From Texas," a good many years ago, he turned out rather a decent fun making sketch for those days. In modern vaudeville—on Broadway—the piece looks silly. Nothing in it but what has been seen dozens of times upon the stage, sometimes disguised, but ever the same. Mr. Simon plays an English "silly ass" reduced to the long-ago conception of an "American dude" perhaps well enough, and the supporting company may be capable, but the sketch doesn't permit one to believe anything good of it. Francesca Redding has been appearing in the same place under the title of "My Friend From Texas" nearly since the time Mr. Simon last played it. That was a good many years ago. The "big time" and the "small time" knows the piece forward and backward. If Mr. Simon is wise, he will select something else for his reappearance in vaudeville.

Maude Lillian Berri and Her Scotch Laddies.  
 "Cupid in Kilts" (Musical Comedy).  
 28 Mins.; Full Stage; One; Full Stage.  
 Colonial.

Gus Sohlike produced this act and has a small production just overflowing with dandy musical numbers. Miss Berri in fine voice sings a few numbers, all tuneful, and along with the excellent vocal efforts of the American Quartet she is the foundation of a very entertaining miniature musical comedy. The piece opens in a Japanese setting, only used for Miss Berri's entrance in a Japanese rickshaw and also to allow the singer time for two songs. After this a ship front-cloth is shown, and here Bruce Cameron does a few dances, very well received. The main scene is next. It is a room in the house of a Scotch Laird. In this scene the American Quartet become busy and sing a couple of numbers in close harmony style, that will always get them away very big. Cameron is given another chance in this scene for more steps, and he also does the sword dance. Miss Berri appears in kilts, making a pretty picture as a Scotch Lassie. There is a pit to the production, but it doesn't matter much. The musical numbers carry all before it. The act, closing the first part at the Colonial Monday evening, was a big hit.

The Woodwells.  
 Hand-Balancing.  
 8 Mins.; Full Stage.  
 New York.

A pair of rings are used, but the act consists mostly of feats of strength, coming under the head of hand-balancing. The fellows are well built and make a good clean appearance in white gymnastic suits. Trunks should be worn with these. A couple of the tricks on the rings as well as on the ground were winners. The boys could open or close any program.

Lee Lloyd.  
 Songs.  
 18 Mins.; One.  
 Colonial.

Lee Lloyd (direct from the west) received a corking good start at the Colonial Monday evening. The singer was placed "No. 4," and easily scored a hit with comedy songs. He starts with a "rag." Then there are a few character numbers, including a "chorus girl," Italian, and Scotch burlesque. Lloyd dresses the characters with simple "props," taken from the piano, which is in the turn. His piano playing assistant (Jay Roberts) performs prettily on the ivories. All of Lloyd's numbers are of the light breezy variety. Everyone contains just enough laughs. There is not too much of anything. Monday Mr. Lloyd could have given another song, as the audience would not stop its noise until the lights went out twice for another act. The Westerner wisely left them, after easily establishing himself as a successful starter in New York.

Ferrari and Co. (3).  
 Dances.  
 12 Mins.; Full Stage, Close in Two.  
 Hammerstein's.

Ferrari and Co. have a poor position on the Hammerstein card this week. The dancers are billed as "No. 4," bad enough. Through the falling out of an act or two the act is playing "No. 2," little better than certain death. Ferrari himself is a good acrobatic dancer of the whirlwind type. Of his company of three he has two who are also excellent dancers. The fourth member, a girl, does very little real work. There is a young woman, however, who does dance, and she becomes the star of the little troupe. Her whirlwind dancing with acrobatics mixed in, brought applause from the 2 o'clock crowd. The second man is also a dancer. The trouble lies wholly with the putting together of the specialty. There is no beginning or end. An "Apache" closes. It does not aid materially. As the ability is there, if Ferrari can put an act together he can make the big time permanently.

Arthur Pickens and Co.  
 Comedy Sketch.  
 14 Mins.; One.

Arthur Pickens and Co. have shaken out a well-worn theme and played a rather good comedy piece, in "one," together from the shakings. "Mistaken Identity" is the ground work of the talk. Pickens is mistaken by one young woman for a tailor's assistant who has come to measure her for some trousseau garments; another mistakes him for a missionary sent by her fiancé. He in turn mistakes the girls for young women his friend has become entangled with through a matrimonial agency. It mixes well for laughs and the straightening out of affairs brings very good results. Pickens is a fairly good light comedian, and given excellent support by two very lively girls who look and play well. The act should find plenty of time in the popular houses.

William Flemen and Co. (3).  
 "Back to Boston." (Comedy).  
 23 Mins.; Three (Interior).

William Flemen has a new "slang sketch" which bids fair to weather the going all the way in the east, having just returned from an Orpheum circuit trip. One thing in his favor is that the gist of the story hangs well and the ending is as it should be, although many in the audience would no doubt like to see the slangy, broad shouldered pugilist (Flemen) and the girl in the piece do a quick getaway to the hymeneal altar. "Back to Boston" is threaded with mistaken identities. Mr. Flemen as the prize fighter gets in the wrong house, thinking the master is the one who has sent for him to instruct him in the intricacies of the manly art. He mistakes a young woman of quality for one of the domestics. She and her father welcome him as a prospective member of the family, word having been received that the girl's "affinity" was on the way. The "pug" falls for the white frocked miss and she leads him on. The father encourages the slang juggler, and the boxing instructor is a regular glutton for hospitality. A kiss lands right, but an explanation of their respective stations clouts him below the belt. He rallies from the knockout Cupid has scored, puts the clamps to his lid and exits with a lump in his throat, managing, however, to sputter out a slangy farewell. Flemen looks the part of the fighter and handles his slang as only he can speak it. The supporting company does acceptable work, the old man character being well taken care of and proving a good feeder. Flemen, however, is the main works—slang and all. "Back to Boston" is the work of the late Victor H. Smalley.

John Clempert.  
 Handcuffs and Escapes.  
 32 Mins.; Full Stage.

John Clempert comes forward with an "escape act" when handcuffs and straight jackets are a little passe for the better class variety houses. He is taking up too much time with useless explanations and fake arguments with a committee selected from the audience. The closing trick is a can arrangement featuring a girl assistant. The girl gets into an unfilled can with Clempert in another, filled with water. Clempert makes his escape and releases the girl from the filled can. It is a fairly good trick, but not startling. A release from chains and a good straight jacket escape make up the rest of the act that runs fully twelve minutes too long. A good act for small time.

Dave Lynn.  
 Singing and Talking.  
 16 Mins.; One.

Lynn is a Hebrew monologist. Judging from his reception in the smaller houses, he seems destined to reach a higher niche. He opens with a Hebrew parody on "Has Anybody Here Seen Kelly?" and then does his monolog. His speech of advice to the New Yorkers is the best. That is bound to reach home anywhere. Lynn might sidetrack many of the old chestnuts and still have good ones left.

## RINGLING CIRCUS

George Troupe.  
 Aerialists.

There are five members, four men and a woman. The latter works as a "single" over the center of the arena while the men are resting between swings. The turn works practically in unison with another troupe that held the other end of the arena. There are a series of swings and crosses but this seems to comprise the extent of the routine. They did not receive the attention from the audience that the work warranted as the Clarkonians above the next ring were pulling the eyes of the audience constantly in their direction.

Great Philles Troupe.  
 Equestrians.

Two men and a woman work three trained horses that have been exceedingly well trained. The show that the trio make, each working in a separate ring is very pretty. All three animals are put through an identical routine, the features being held back for a turn about the track just before the close. The cake-walk finish by one of the steeds working with the arena clear brought applause from all parts of the house.

Alex Troupe.  
 Aerialists.

Of the aggregation of different aerial acts performing at the Coliseum this week the Alex Troupe composed of five men were the ones that held most of the attention. One of the most noticeable among their several daring tricks is where one of the members with another on his shoulders swings out and across, doing a turn in mid-air which gives the man on him time to also turn and grasp an upper swing, while the former takes to one of the lowers.

Warren and Faust.  
 Songs and Acrobatics.  
 11 Mins.; One.  
 American.

The eccentric work and acrobatics of the woman are alone sufficient to keep the act going in the "pop" houses. She is a busy piece of femininity and her partner does several neat twists and turns. While the singing will never be a carded feature, their acrobatic finish leaves a good impression. They received quite some applause on their duet, "Kiss All the Girls For Me" at the American. The woman dresses after the style of Rose Melville.

Armstrong and Fern.  
 Singing and Talking.  
 12 Mins.; One.

The names sound familiar, but the act is a new one. Two girls form this team of entertainers, one appearing as a boy. A piano is used. The "boy" does the better work and recites "I Know I'm Mighty Glad I'm Living, That's All" in spotlight with effect. A piano selection, is offered by the other as a single feature. Though a good pianist, her solo does not get very far. This "sister act" should receive proper recognition in the "pop" houses.

**Mme. Dolores and Co. (2).**  
**"Monkey Shines" (Songs and Acrobatic Comedy).**

**17 Mins.; Full (Special; Exterior).**

A novelty at its best. The heart of a jungle is shown. The acrobatic member of the company is seated in a coconut tree. Below beasts and reptiles of the African interior pass in review, the man "monk" firing "coconuts" at them. Dolores, as a typical jungle maid, with rifle in hand, enters in search of her pet monkey. She sings a number and after some "monkey shines," a Zulu warrior enters in full Torrid Zone regalia and hastily exits with the "monkey" in pursuit. The "monkey" does some neat work on an upright pole. For the close, Dolores and the Zulu chief sing, the latter's voice standing out prominently. A baby monkey is introduced and a stage crocodile swallows the man-monkey. A real novelty for the "pop" houses. *Mark.*

**Dumtricca-Paroff Troupe.**

**Acrobatic.**

**11 Mins.; Full Stage.**

Dumtricca-Paroff Troupe is composed of three men, and is a very good act of its kind. A bully horizontal bar performer, a first-class flying ring man and a clown, who performs on the apparatus better than he comedies make a combination that should throw the act into the better class houses as an opener and in some cases a closing number. The clown has several funny bits that should get laughs, although he is not funny himself. A finish and a better style of dress will do wonders for the act. *Dash.*

**Russell and O'Neill.**

**Songs.**

**11 Mins.; One.**

**New York.**

A man and a woman offer a light comedy entertainment composed of three songs, during which the woman makes a few changes, each time appearing in a very becoming gown. The fellow has a real good light comedy style about him and seems to be fitted for musical comedy. The woman is of great aid to him. The couple crowd enough into eight minutes to make them a very successful act on the small time. The turn could be used in the larger houses. *Jess.*

**Jack Lee.**

**Songs.**

**11 Mins.; One.**

Lee is a likely starter for vaudeville, with his singing style. He needs just a little toning down. The singer knows how to deliver his wares outside of an effort to put them over too strongly. If Lee would just ease up a bit he would have a better chance. *Jess.*

**Root and White.**

**Singing and Dancing.**

**7 Mins.; One.**

Two boys who use the regulation routine that is being shown by many on the small time, manage to get over fairly well with stepping. The work is just suited to the smaller time. *Jess.*

**Walter Brower.**

**Monologist.**

**14 Mins.; One.**

Brower may not be the greatest monologist of the day, but he is there on looks. Brower does not boast of any record as a monologist, but understands pretty well how to put over a "coon" song. Brower was seen in action on a Sunday night and it may be that he's a blackface entertainer. But at a Sunday night concert in New York, the burnt cork is considered informal. Brower also has a genial personality. He talks on marriage and other things and sings three songs. His best number is "Now That We Thoroughly Understand Each Other, Mr. Johnson, Good Night." He also does well with "Mammy's Chille" at the opening. Brower's work in the "pop" houses will be of great value to him. *Mark.*

**Joel Corin and Palmer and Toeney.**

**"The Entertainer"; (Comedy and Songs).**

**16 Mins.; Five.**

**New York.**

There is enough talent in this trio to cover up a good share of a regular vaudeville theatre's program. Corin is one of those round likeable fellows who can sing and play the piano. Palmer and Toeney are a man and a woman. Each owns a fine voice, and seems very much at home on the stage. The burlesque opera that the three finish with might be cut down. They have a singing specialty that should make them be heard from very soon. *Jess.*

**Duryea and Carroll.**

**Comedy Sketch.**

**18 Mins.; Four (Interior).**

**American.**

A man acts like a raving maniac to fool the ideal of his dreams, who enters as a nurse. Later she changes clothes. As a "house," she discovers the trick that has been played on her. The woman's comedy is excellently done. The dialog runs rampant at times but the sketch as a whole should elicit favor in the small time houses. The man speaks his lines well. At the American, the sketch was received with much laughter. *Mark.*

**Sombreros.**

**Hat Jugglers.**

**12 Mins.**

A man does some clever work with a stick and hats. The hats, instead of the clown variety, look like women's fancy headgear. The woman tries to be funny in a continental way but fails. The finish is the same as Moran and Wiser's, in which that team uses the "boomerang hats." This turn has its good points but drags along too slowly. *Jess.*

**Pike and Galame.**

**Dancing.**

**10 Mins.; One.**

Two male steppers appearing in the "pop" houses, get the biggest hand on team work at the finish. They open with song and dance, wearing purple suits, and for the close change to light flannel clothes with black cuffs and collars. Individual dancing is also offered. A good dancing act for the "pop" theatres. *Mark.*

**Bijou Russell.**

**Singing and Dancing.**

**10 Mins.; One.**

**American.**

Two songs, "He's An Entertaining Man" and "Play That Rag" are creditably rendered by Miss Russell, whose voice is strong and enunciation plain. In a spangled costume, Bijou closes with some buck and wing dancing, making a few remarks as her routine is offered. Several of her utterances don't land and are decidedly off color. Miss Russell has a good turn for the "pop" houses. *Mark.*

**Lawrence and Wright.**

**Singing, Talking and Dancing.**

**12 Mins.; One.**

The best part of the act is the man's dancing. The girl makes several changes of costume. The team opens with a march song, followed by the girl soloing "Alama Rag," her best effort. The man returns in another suit and sings and dances. He makes an announcement about buck dancing that is unnecessary. *Mark.*

**Hughes and Tiffany.**

**Comedy Songs.**

**17 Mins.; Five (Parlor).**

A man and a woman with splendid voices try to go beyond singing, taking a chance at comedy. The material used is all very old, the man being unable to handle it at all. The woman has a real nice way about her and knows how to sing a song. If they would attempt a "straight" singing act, it might produce better results. *Jess.*

**Farber Sisters.**

**Singing and Talking.**

**13 Mins.; Two (9); One (4).**

The girls were formerly a three-act. The blonde is a good comedienne, has capital facial expression and in the last conversational number, puts over her comedy like an old hand at the business. She will be heard from later. The Farber Sisters have an acceptable turn for the "pop" houses. The girls could work in "one" without any trouble. *Mark.*

**Evans and Lawrence.**

**Singing and Dancing.**

**10 Mins.; One.**

The up-to-date routine for singing and dancing acts is made use of with the introduction of a character number by the girl. She is a good looker. The boy can sing a song quite well. The act should be heard from. *Jess.*

**"DOLPH" WILL BUILD THEATRE.**

Chicago, April 5.

A. E. Meyers, more familiarly known as "Dolph," has obtained an option on a site at 43d street and Indiana avenue. Here he proposes to build a fifth class house with a seating capacity of 1,600, which will be devoted to vaudeville. The house is to be ready by the beginning of next season and will play two shows nightly.

Meyers states that the reason for the large seating capacity is to have the house available for legitimate attractions at any time.

## OUT OF TOWN

**Stewart and Murray.**

**"Broadway Love."**

**15 Mins.; Full Stage (Interior)**

**Orpheum, San Francisco.**

"Broadway Love" is a title well selected for the little life-story enacted by Stewart and Murray, two exceptionally clever and pretty girls. The sketch itself has been well written around a theme dealing with the experiences of a chorus girl and a prize "Johnnie." The scene shows the apartment of two Broadway "brollers," fitted up with the usual empty wine bottles, Huyler's chocolates and plenty of lingerie. One of the girls has just landed a "live one" and accidentally fallen in love with him. Her pal, who happens to be what Broadway terms "A wise crackin' kid," advises that it is only an infatuation and tells her own story. She married a lovely chap some few years before. The morning after, her new hubby went south with the family jewels and bankroll, leaving the unsophisticated bride to square it with an irate landlord. After recounting misfortunes to her room-mate the "John" phones to tell his girl that he must disappoint her that evening because of an unexpected business deal and during the talk she happens to mention his full name. Her chum recognizes it as her husband's. A few minutes of conversation with the man on the other end satisfies her friend that he is covered with N.G. marks, and also convinces her she is heading toward a lemon patch. Everything closes nicely for both and to the satisfaction of the audience. Two songs happen during the action. Before a large audience at the Orpheum last week the girls went over big. It is seldom one sees two women get away with a sketch unaided by a man, and for this reason alone Stewart and Murray have a novelty. They should have no trouble in landing once they reach the east. *Wynn.*

**Johnnie and Emma Ray.**

**"Casey, the Fireman" (Comedy).**

**27 Mins. Full Stage.**

**Columbia, Cincinnati.**

For their re-entrance into vaudeville the team is using the same act that they used many years in burlesque, musical comedy and in vaudeville. The sketch is badly put together. Mrs. Ray on her entrance appears in evening attire, calling attention to her arrival and asking for a fire. The table is set for the entertainment of her guest which she explains is Casey, the Chief of the Fire Department. Something should appear by way of sending a note, letter or phone message to indicate that a guest had been invited and that the table was set according to directions. Either the dialog should be changed or a change of costume is necessary to remedy this fault. The moment Johnnie appears there is an outburst of laughter which continues throughout the whole sketch. Johnnie Ray's impersonation of the fireman is one of the biggest comedy hits of the vaudeville stage. *Harry Hess.*

# AN OLD NEW YORKER.

After a decade of experimentation, Charles Frohman, always a mental statistician, reached the decision some time ago that there was no money in starring fat comedians. Whether William A. Brady, manager of Thomas A. Wise for the past few years, has disproved this conclusion, is a mooted question. Mr. Brady might retort that his star is not only a comedian, but a "heart-interest" actor. The manager undoubtedly believes this to be the case, for he has produced at Daly's theatre a new play written by Mr. Wise in collaboration with Harrison Rhodes, entitled "An Old New Yorker."

Wise plays the role of Samuel Beekman, a business man of "the old school," who conducts his affairs according to tradition, in contrast to the modern rush and bustle. The play opens with the taking into partnership of Richard Corliss, the son of his deceased partner. The youth had been reared in old Beekman's house on Washington Square, and looked upon as a son. With the introduction of the numerous characters and the development of the story thus far, the curtain falls on the first of four acts.

Act two discloses the office of the firm six months later, when there ensues a conflict of the old-fashioned and modern business methods, typified by the senior and junior members of the firm. The old man, with a most peculiar sense of his obligation to the boy, bankrupts himself to buy out his partner, and the headstrong youth decides to go it alone. Curtain on act two.

In consequence of this, the Beekmans are found living in very straitened circumstances in act three, though refusing an offer of half a million dollars for their old house. But when the boy faces ruin (in act four) the old man sacrifices the home and forms a new business alliance with him, both agreeing to yield half way in the new conduct of the concern.

Whatever attractiveness the play may possess lies in the bright lines. The situations are all clearly apparent long before reached. The veriest tyro of a theatregoer is able to foresee the climaxes and ultimate conclusion.

The star was at his very best in the comedy situations and dialog, but failed to reach in the scenes calling for pathos. It required a long stretch of imagination to picture him as anything but an extremely pulchritudinous person of the present day, even though he carefully refrained from sending his trousers to his tailor to be creased. In fact, barring the scenic and furniture equipment of his household and office, the "atmosphere" was not apparent. Those members of the cast selected to create such a picture of "old New Yorkers" who still reside in the vicinity of Washington Square, never quite succeeded in depicting these gentlefolks. Instead, they appeared more tawdry than "unassumingly rich."

Oddly enough, all of the players cast for the "present generation" succeeded admirably in the portrayal of their respective roles. William Russell, as the headstrong junior partner, with a desire to progress along modern business lines, was excellent. Blanche

# "MRS. BUMPSTEAD-LEIGH."

"Mrs. Bumpstead-Leigh," opening at the Lyceum theatre Monday night, is announced as the work of Harry James Smith, who, according to first-night gossip of the lobby, is a young Harvard graduate, and this is his first offense in the playwrighting game. One may aptly believe such a statement.

It is said that young Mr. Smith's original manuscript was very crude and that his play-broker, Alice Kauser, in conjunction with Mr. and Mrs. Fiske, labored long and earnestly to whip it into a semblance of dramatic construction. Nor were they altogether to blame for believing that a good comedy might have been evolved from the germ of an idea on which the piece is built. The pity of it all is that they should have confidently believed that one comedy situation, talked about and discounted for over an hour and a half, would be sufficient to hold the audience for an entire evening's amusement. One can readily see how alluring the title role would sound to so clever an artist as Mrs. Fiske—how strong the temptation to create so entirely varied a dual characterization.

The story discloses the efforts of an Indiana family to get into society. Through the clever maneuvering of the elder daughter, they have formed a marriage alliance with the British aristocracy. Using this as a leverage she penetrates the most exclusive circles. The elder girl (now married as she planned) engages her younger sister to a youthful American of ancient lineage. The three acts are laid at the country seat of the youth's parents on Long Island. The American family, who are snobs, are elated over the prospect of a matrimonial alliance with so distinguished a family.

Things move along serenely until the appearance of a tombstone drummer once betrothed to the elder daughter at the original place of abode in Indiana. By the exercise of their wit and mental superiority the western ex-swain is completely convinced that he has made a mistake in the identity of the woman, and departs. The youthful sister, unable to endure the deception, makes a clean breast of it all, with the result that

Yurka, a young woman who played the sweetheart and eventually the wife of the young man, received Tuesday night the only rousing outburst of applause at the conclusion of a hysterically emotional scene. It struck the most human note in the proceedings. Ethelbert Hales, in the role of a bourgeois financier of the modern school, with no scruples as to the methods he pursues in his greed for wealth, was the dominant personage in the piece. Frances McLeod, as a contemporaneous stenographer in the employ of a racetrack bookmaker, is also entitled to special mention.

"An Old New Yorker" is insipid in his sentimentality, and wholly lacking in suspensive interest. It is unlikely the piece will have a New York run of any length.

Melville Ellis sails for Europe shortly.

they are turned out, bag and baggage.

A brother of the American flaneur promptly falls in love with the girl and the couple plight their troth in spite of any parental objections. Meantime the elder woman unearths a family scandal in which the original fiancé of the girl has been involved and, under threats of exposure, is enabled to place herself in the tactical position of being pleaded with to remain.

Mrs. Fiske plays the elder sister who, in the bosom of her family, is a "hick," while to the outside world she poses as a cultured lady. The constant transitions from one to the other made delicious comedy. Mrs. Fiske's attractive personality was the only thing that made the talky first act at all endurable. It took fully thirty minutes to develop just who was who and what was what.

Nothing really happens until well along in the second act, when the purveyor of tombstones makes his appearance. No comic opera star, with the assistance of a full cast and a horde of "merry villagers" ever had an entrance more thoroughly worked up for him. This role was capably played by Henry E. Dixey, a notoriously poor first-night actor, who for the first time in his career managed to commit his lines to memory for an initial performance. Only once did he stumble and then but for an instant.

The biggest hit of the evening was scored by Florine Arnold in the role of the mother of the sisters, the widow of a man who had made a fortune in exploiting a patent medicine. Her characterization of a woman who was constantly afraid to open her mouth for fear of "putting her foot in it," brought forth the heartiest applause from an audience inclined to be friendly.

The remainder of the cast acquitted itself creditably. Their names are Charles Harbury, Kate Lester, Malcolm Duncan, Paul Scardon, Veda McEvers, Cyril Young, Kathlene MacDonell and Helena Van Brugh. While none did anything entitling him or her to special mention, they were, without exception, competent performers.

Mrs. Fiske is a consummate artiste and despite her usual habit of breaking every rule of diction in the delivery of her lines, was always entertaining. She has, however, fallen into the habit so prevalent among stock company performers of limited capacity—of either carrying something in her hands or leaning on some convenient prop. The excellent stage direction that prevailed otherwise, did not extend to the coaching of the star in this breach.

"Mrs. Bumpstead-Leigh" as a play is far from complete. There isn't enough to it. It lacks "body."

William Welch of the Robert De Mont Trio was stricken with appendicitis in St. Paul last week and forced to undergo an operation. The trio with Miss Berry (of Berry and Nelson) will continue over the Orpheum time. Potts Bros. replaced the act in St. Paul.

# LITTLE MISS FIX-IT.

The New York dailies handled "Little Miss Fix-It" (which opened at the Globe Monday night), quite roughly. They may have been right or they may have been wrong; it doesn't matter now, the deed is done. It remains to be seen if "Little Miss Fix-It" can run for any length of time against the adverse notices. The show is Nora Bayes, from the rise of the first curtain until the fall of the last.

William Hulbert and Harry B. Smith are responsible for "Fix-It," straight comedy with interpolated numbers by Miss Bayes and Jack Norworth. The authors had the proper idea, but failed to carry it far enough. They were striving to secure comedy from situations rather than from dialog or clowning. The situations, however, did not hit the mark and the bottom fell out of the comedy. When the bottom falls out of the comedy end of a comedy, there is nothing left to hold it up.

In this show, there are the songs only to fall back on and while they are good (all of them, even including the two not sung by the stars) they are not a good \$2 worth.

Bayes and Norworth have a couple of cracking numbers in "I've a Garden in Sweden" and "Turn Off Your Light Mr. Moon." The latter number was sung by the couple in vaudeville. Miss Bayes sang three other songs, alone, and each was a success. There isn't anyone who can sing this style of song just like Nora Bayes and she deserves praise aside from the songs for there are very few women who could go as far with the material at hand as she does. But there is too much Nora Bayes during the evening.

Mr. Norworth is the center of two individual numbers. One is along the lines of his "Owl" song, with "sure-fire" topical verses. Jack has been "kidded" a whole lot about his "Jack Barrymore moustache." He may have taken the thing as a joke, but it is no joke. That little growth of down on Norworth's upper lip seems to have robbed him of the personality that was once with him. Even so little a thing as that moustache has certainly put a crimp in Norworth's greatest asset. 15 cents or a home-grown Gillette will cure it.

Werba & Luescher have given the piece a proper mounting, and a capable cast. It is a pity that artists like Will Danforth, Lionel Walsh and Oza Waldrop should have so very little to do.

Mr. Danforth has a very good number in "Parlor Games." It is his single chance.

"Little Miss Fix-It" is simply Nora Bayes and Jack Norworth in songs, with charming surroundings. The piece leaves no impression at all.

Dash.

Jean Bedini's chance of playing with the Glants this year is very small. Jean thought he was there as a catcher but the police of Seattle thought otherwise. Jean attempted to catch a turnip, dropped from the top of the Alaska Building, on a fork held in his mouth. After two errors and with a fielding average of .000, the police left Jean without a chance to redeem himself.

## THE RINGLING CIRCUS.

Chicago, April 5.

The Ringling Bros. World's Greatest Show has come, been seen but there is a grave doubt as to whether it will conquer. It is no more than natural that the untimely demise of Otto Ringling should cast a damper on the spirits of those with the show at the opening performance but never the less the performance is just of the circus order and that is all.

There is no sensational headline feature carried with the attraction this season. The absence of a startler may account for the tameness of the show, which, while pleasing enough throughout, does not set the blood tingling at anytime. There was applause in sufficient quantity at various times during the evening to satisfy any of the acts in the aggregation but it was sporadic.

The displays run to eighteen in number. In the original program there were nineteen slated but the last feature, a dare-devil bicycling turn was eliminated before the opening performance (April 1). The show ran until 10.45.

On the first night the Coliseum was jammed to the roof. Those who witnessed the inaugural were of the opinion that the performance ended rather abruptly. The general impression that one retains after the show is that its principal features are the feats of equestrianism.

In presenting a show without a hair raising feature the Ringlings have evolved a performance that in the manner of its presentation unfolds itself so smoothly that the indications are that weeks have been spent in general preparation. At no time was a hitch perceptible during the proceedings. The first display is devoted to the Grand Introductory Pageant, gaudy enough in its appointment and picturesquely pleasing. At its conclusion the usual garland entry by twenty-four riders is used. This number was a part of the show last season. The final figure performed on the track after a routine in the three rings was heartily applauded. With Display "No. 2" the show proper was started and moved swiftly to the close.

### CENTER RING.

After the garland entry at the conclusion of the pageant the elephants were turned loose into the three rings. In this position Wm. Emery worked five baby elephants. Four are so small they readily vie with "Little Hip," while the other is almost a full sized beast. The routine was well performed and pulled quite a little applause. The Bert Delano Troupe work over the stage in the next display. Two of the members doing the comedy and the remaining two "straight." There were laughs although slow in coming. "Daisy" Hodgins filled the next nine minutes with a swift routine, with running steeds. His two assistants managed to earn laughter with their work burlesquing the original.

In Display 5 John Agie, the equestrian director and ring master of the show this year, worked three of the Schumann horses to earn approval. In the next display The Davis Troupe

worked on the stage with a routine of acrobatics and hand stands. The woman walked with a four high. This was well worked up with a special announcement. The return was big. The ring was Margarite and Hanley, who, with a boy assistant, brought applause.

The Great Philles Troupe (New Acts) only programed for the center ring filled all three. Two other riding acts scheduled for the north and south ends did not show. This turn was also heralded by the announcer. The three minutes following were devoted to comedy acrobatics. The Schuman, Samek and Dimitro trio held the center, while the Prossit Trio work the stage. In the next Display Madam Cottrell of the Cottrell-Powells work a horse and pony turn with great results. The horse was a pure white while the pony was coal black. The woman is pleasing at all times and works with great vim and dash. Display 10 was given over to the aerial turns. The Aerial Cromwells were over the stage but the thunder of their finale was stolen by a similar turn working to the north which managed to get the finish breakaway in first.

The Aribos, two strong men, in conventional evening clothes, with flying handstands as the principal asset, worked hard with little result. They were unfortunate as to location and missed frequently. In the ring the Mexican wire wizard J. Mijares held the attention to the last. He is given the center of the proceedings at all times and is quite a feature. Percy Clark held the center in the next display and with his acrobatic horsemanship, was the leader.

Alfred Loyal assisted by a stunning looking woman in an Eva Tanguay costume, and his dog Toque, which performs on the back of a galloping horse drew big applause. The act was placed rightly and held the attention from all sides.

The next display found the Florenz Troupe on the stage while the Six Bonsettis had the center ring. The Florenz Family got any number of laughs at times. The Bonsettis work fast and held the ring after the other finished. "No. 15" had the Three Duttons in the center ring. They have what might be termed the flashiest ring act in the entire show. The two women in their soubret costumes, make a corking appearance and the act went over in good shape. The man works in a manner that is always pleasing.

Display 17 holds eleven minutes of aerial work with the Clarkonians working over the center ring. They are flanked on either side by troupes, but this duo hold their own.

Display 18 is given over to the hipodrome races with which the performance concludes. Fred.

### SOUTH RING.

At the opening the south ring also held five elephants, worked under the direction of Frank Johns. Josie Clark followed with a riding exhibition that earned applause from that end of the arena. She was followed in quick succession by Frank Schadel, who exhibited two beautiful white horses in a series of high-school tricks. In Display 6, this ring was held by Atayde and Son, in "risley" work that was

liked. At the same time appeared a contortionist, not programed, and a girl in routine of equilibristic feats.

The following display found the third number of the Great Philles Troupe (New Acts) in this ring. For the comedy acrobatics the Anderson Brothers were scheduled for this position in the three minutes allotted them failed to cause any great stir. Charles Clark in a dual riding and juggling turn was the next and he earned hearty applause. In the aerial period that came next Miss Abreu and Cecilia Fortune worked over, the ring using separate apparatus.

For Display 11 Senorita Ortiz and the Four Avalons were assigned. The former presented a slack wire specialty, along the same lines as Mijares who held the center ring, while the latter did club juggling. In the next set William Melrose filled in with a bareback riding exhibition. He was followed by John Agie who put a half dozen Shetlands through paces that were repeatedly applauded. The Abreu held were in Display 14.

A double equestrian turn was next presented by Melrose and Meers, who won admiration. The George Troupe (New Acts) worked over this ring in the last aerial display. Fred.

### NORTH RING.

John J. Johnson had a herd of elephants to start. The Four Delnos on the aerial apparatus over stage 2 brought applause by daring tricks. Emma Stickney, in "Display No. 4" had the ring to herself and acquitted herself with honor in a bareback performance. The Schuman Horses, eight in number, were "Display No. 5," and put through their work by Trainer Katsavonditsch and show up to good advantage. "Display No. 6," carried the Manello-Marnitz Troupe, the first to catch attention from the north stand. Senor Atayde and two young Japs held the ring in contortions and hand balancing. One of the male members of the Great Philles Troupe was in "Ring 3, Display No. 7," (New Acts). "Display No. 8" was given over to acrobats who provided enough rough-house comedy and hard tricks to earn them all they received. Among the troupes that provided laughs were Schuman, Samek and Dimitro, The Mardo Trio (the most conspicuous), and Rice, Bell and Baldwin. In "Display No. 9," The Two Hodgins, a man and girl, riding fast horses, did juggling that attracted attention. Many misses were made early but towards the end they settled down and finished very well.

The Flying Wards in "Display No. 10," were the first sensation in the aerial swings. They work together in a double trapeze, swinging, swirling and handling many difficult tricks with ease. Emma Donovan and the Two Graceful Ataydes kept the furthest trapeze working while the Great George held the centre. "Display No. 11, Stage 2," had the Juggling Jordons who have unique club juggling. When the three-high used eighteen clubs at one time they did not falter and it brought strong applause. In the ring Claude Roode held attention with wire walking, while Ida Delno helped with her acro-

## COLONIAL.

Outside of two acts containing whistling, the bill at the Colonial this week is very smooth running. Every number seems to lead up to the next and the bill was interesting way up to the time that the last Arab in the Dadhue Troupe (New Acts) had finished.

Irene Franklin as the top-line attraction makes her first New York appearance in some time. The singer was given a fine reception and after singing four of her new numbers, was forced to use the "Waltrow" song, and made to finish with "Red Hot 1."

Rooney and Bent as the added attraction were given the spot light after intermission. They are doing the "Bell Boy Act." Although the comedy was well received the dancing was the big item.

Klein Brothers and Brennan, "No. 2," tried to inflict some pretty old time musical comedy fun on a vaudeville audience. The two in Rogers Brothers make-ups talk to the girl. Outside of the talking the girl delivers a song in good style and with the two men dances very well. The finishing dance was helped greatly by the excellent Colonial orchestra.

Frank Stafford and Co. in "A Hunter's Game" caught on at the start on account of the scene set and posing dog. The dog should be made to hold the pose just a trifle longer, though a good part of the audience were surprised when the animal moved. Stafford did nicely with his whistling and his imitations. Miss Stone handled her part very well.

Stickney's Comedy Circus opened the show, the pony and the dog being very popular with the audience. The fellow on the stilts does great work.

Marshall Montgomery received a hard position, made to follow Miss Franklin. The ventriloquist with his trick work proved very interesting and no one walked out. The whistling at the finish was a big mystery to the audience.

Lee Loyd (New Acts) was "No. 4," and Maude Lillian Berri and Co. (New Acts) closed the first part. Jess.

The Four Fords have been engaged for five weeks at the Winter Garden New York, beginning May 12, after which the quartet of dancers will leave immediately for another tour of the Orpheum Circuit.

batic contortion work. John Rooney in "Display No. 12" gave a fine exhibition of bareback riding. Then came a troupe of trained horses belonging to the Schumann stock led by Albert Hodgini (trainer) who sent the animals through formations and various tricks. "Display No. 14" again brought to the front acrobatic families. On the stage was the Heras Family. The Six Castrillon Troupe in the ring were handicapped by being unable to get started right. Several of their best tricks were missed but they finished strong. The Cottrell-Powells on two horses performed several catchy tricks while circling the ring. Nothing hard was attempted. The Alex Troupe (New Acts).

# HAMMERSTEIN'S.

In the try of a big vaudeville show, containing many more than the usual number of acts, Hammerstein's is passing through the experience that beset the American theatre management when harboring the same policy.

An empty-umph-act program is a drawing attraction for New York vaudeville goers who like a lot of show, but the poser is how to have the bill play quickly while knitted well. Otherwise the show becomes tiresome, and the gatherers for bargain vaudeville are disappointed.

The first manager who will find how to play fifteen acts from 8:10 until 11, without cheating on quality of the turns, will do record business. And the first manager to learn how will find that the vaudeville sketch is not a part of that show, unless the "sketch" is a real variety one.

This week there are several sketches of various sorts on the Hammerstein program. A couple slowed up the show just when the performance should not have been juggled with. These were Harry Berensford and Company in "23 Mulberry Bend" and Louis A. Simon and Company in "Wild Willie Wilkins" (both under New Acts).

The performance fluctuated all evening. One moment it would be at an angle of forty-five degrees, the next running fast on the level and then again would be upside down. It was upside down most of the time.

One of the best-liked acts in it was "Cheyenne Days," a "Wild West," with Lucille Mulhall, Art Boden and Orto Kline, the latter taking up the hit of the occasion with riding a bucking horse in the small ringed-off stage enclosure. That was excitement and fun for the audience. Applause was plenty. Previously the cowboys in the turn had given it a liberal western atmosphere by the cowboy-college yell, which is saying "a-a-h" for four seconds without taking breath, or "Ye-up" in a shrill shout. Gus Hornbrook has this turn, a revision of the one Miss Mulhall recently showed around. The revision is a great improvement.

One odd feature of the bill was two English singing comedienness on it. Alva York was one. She entered early, at a disadvantage. Daisy Harcourt was the other. Miss Harcourt held over, mayhaps to be on the same program with her rival.

Two colored turns were also listed, Cooper and Robinson, and Irving Jones. The colored team would have a first-class act by cutting out about seven or eight minutes. Now the act is a series of encores. The opening, including a "Shine" song, is not worth while. Their semi-finish went very big. Mr. Jones did a "clean-up," opening after the intermission, but he also lingered around too long. Mr. Jones ought to camphorize his St. Patrick Day number. For everyone in the audience who has not heard it, fifty have.

The Exposition Four and "School Boys and Girls" were on the closing end of the pill. Ferrari and Company, Brice and King, and Flavia Arcaro are also under New Acts.

Time.

# FIFTH AVENUE.

A rather ordinary looking program makes a very interesting evening's entertainment this week at the Fifth Avenue. Interesting is rather the word for it. The word may be left in the mind through the Paul Armstrong sketch, which closes the show and held the interest to the highest pitch. There seems to be no doubt but that the sketch, "A Romance of the Underworld," in its second week at the house, is proving a draw. Monday was the best opening night the house has had in many a week.

There is no reason for business dropping off during the week, for "A Romance of the Underworld" should attract attention and cause talk. Vaudeville has never had anything quite as pretentious in the sketch line. The piece is melodramatic, strongly so, which has been used as an argument against it, but some of our best modern plays have also been pure melodrama. What is more important, it is interesting, vitally so; it is different, vastly so, and is built on a theme that attracts almost all of us, more than commonly so. When the curtain drops on "The Underworld" you feel as though you had seen a three-act play.

Bessie Wynn was the second in importance on the program. Down next to closing Bessie had things pretty much her own way, easily corraling the applause hit of the evening. Miss Wynn has not played New York before this season. She returns with new numbers and new clinging costumes that she wears so well. A departure is her Italian number. Miss Wynn gives the Italian girl a new twist, dressing the character beautifully. The selection with its grand opera strains affords a chance to show her voice. Miss Wynn gets some comedy from the grand opera, displaying a pretty sense of humor and travesty.

The Two Pucks also did exceedingly well. The duo had a very nifty position. On "No. 5" they were the first act to come through with any singing and dancing. The house was just waiting for it. The number at the piano was the best-liked.

"Dinkelspiel's Christmas" had no trouble. The piece caught a laugh and a sob alternately, finishing a strong success. The cast is good, with the exception of the son.

Ernest Pantzer and Company had the audience sitting on the edge of their chairs. Pantzer is doing some remarkable acrobatic work with Midget Charley turning the tricks off with a style and finish that is not the most unimportant factor of success.

Schlichtl's Mannikins gave their splendid little show to a vast amount of amusement.

Dixon and Dixon opened the program, finishing much better than they started. Some of the work in the early portion should be cut. The act is running too long as it stands. The boys gave the show a good start.

Lou Anger caught some laughs, but they were not there in the rapid succession order that they should be. Anger just seems to miss for some reason or other.

Dash.

# ALHAMBRA.

Comedy ran first, showed up strongly, and was in place all the way in the Alhambra show Monday night. While there was a superabundance of dialog, it all bordered on the humorous side of the ledger and the audience had no complaint.

Six acts, none dramatic, with much relying on the talking end, a singing single, a "dumb act" and a "sight specialty" was the frameup. From the Alhambra regular's viewpoint, the bill met with his approbation, but was too long for comfort.

Belle Hathaway's monkeys opened and did well for the position. There were few empty seats when Marie and Billy Hart appeared next. They worked hard but should have received more applause. The early spot hurt. Amy Ricard and Lester Lonergan, with their Irish sketch, found favor.

Bill Dillon got away slowly, but finished like a whirlwind. In fact, he stopped the show for a few minutes, after he had put over "Keep It Up."

Paul Dickey and Co., in "The Come Back," an uproariously funny story of college life, were a hit of gigantic proportions. Laugh after laugh came heartily and spontaneously. The act's a winner.

McMahon and Chappelle and their "Pullman Porter Maids," the amusing dialog between the belated travelers and the moving passenger train with Tim running behind on foot, secured more applause than it received over the Morris circuit on its last trip.

Howard and North put "Wellington" in good grace and the audience in good humor.

Victor Moore and Emma Littlefield reappeared in their old sketch, "Change Your Act." A few new "bits" have been interpolated.

The Carson Brothers, strong-armed chaps with a good strong act, closed the show at 11:25. A testimonial as to the act's merits came when the greater part of the audience remained seated.

Mark.

# COSTLY "PROP" BILL.

New Orleans, April 5.

The manager of the "Marathon," the south's most continuous wee "small time" theatre has been complaining bitterly of late. It seems that he has a contract with his agent to furnish all acts playing his theatre with "props." Last week he offered his patrons a bill composed of a contortionist, magician, jugglers and a hand-to-hand balancing act.

The contortionist ate apples while resting on his stomach with feet propped on his head; the magician broke eggs in an urn, ignited them, covered the urn, and produced live birds for the mystification of the audience; the comedian of the juggling act broke plates ad infinitum; while the hand-to-hand fellows merely used resin on their perspiring hands.

The manager says the "props" cost more than his shows for a month.

Theodore Liebler, of Liebler & Co., is in Bermuda arranging for a single concert to be given by Annie Abbott and David Bispham.

# AMERICAN.

The show at the American the first half of the week suffered in comparison with others that have been offered by the Loew houses in New York. None of the acts caused any riots of applause or stopped the show, but there were several that came in for deserved recognition.

It was more of a singing and dancing show than anything else and for some reason or other, one team of steppers followed another. Even a reel of pictures between would have helped.

Van and Davis had the opening position with That Kid following. An ill song filled in with the Selig interpretation of "The Vampire" picture) following.

White, Felzer and White, with a singing travesty, were enjoyed, the "hobble skirt" comedy bit causing laughter.

The hits of the evening were scored by Bunth and Rudd, Harry Mayo, and Rafayette's Dogs, closing the show. The animals should be on the big time.

Bljou Russell, Duryea and Carroll, and Warren and Faust (New Acts).

The steady downpour of rain Monday night put a noticeable dent in the attendance.

Mark.

# NEW YORK.

Pictures and vaudeville had quite a tough time of it Tuesday evening, the big rain thing keeping the attendance down to half the capacity. However, the management is giving a great show for the money, and if it gets noised around the place ought to be doing some business.

Gertrude Dean Forbes and Co. are playing "The Rose" sketch, formerly billed as of Mr. and Mrs. Arthur Forbes. Miss Forbes does very well as the wife, and the men are far above the average of actors on the small time.

Terry, Elmer and Co., in their cannibal island affair, fared pretty well at the New York. The DeFaye Sisters, playing mandolins and banjos along with a little dancing, finished big, due to a "rag" medley on the banjos. As the rag passed them, the girls should stick more closely to it.

Joel Corin, Russell and O'Neil, Jack Lee and the Woodwells were the new acts on the bill the first three days of this week.

Jens.

# "SHERRY" THE RECORD MAKER.

There seems to be no limit to the takings of the various "Madame Sherry" companies now touring the country. The net profits on the receipts at Los Angeles last week amounted to \$10,450, and all of the five companies are averaging from \$7,000 to \$8,000 weekly. The moment a three sheet is posted in front of an "opry house" there comes a frantic wire from the local managers to New York requesting extra matinees.

In the matter of profits "Sherry" has established a new record in show business, not even excepting "Ben Hur," which had enormous expenses.

Adelaide and J. J. Hughes will open at the Folies Marigny, Paris, June 25.



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

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AMERICAN (Wm. Morris, mgr.).—The show at the Music Hall this week is rather a lengthy one, and in flashes a speedy entertainment; but unfortunately the speed is not held to the limit, the show being over an hour. The performance Monday the house was within an ace of being capacity. There is a possibility that this fact was due to the Ringling Sisters at the college model school. The rural of the Ringling and the American, which is but a few blocks distant, getting the turnaway from the circus. The opener was Orpheus, followed by the modern dance of Chicago White Sox team in spring practice. With the third number, Leale Moroso and Co., the show received a start. This act managed to pull together a few. Then came the black and white act, which held the next stop, with applause resulting. On "No. 5" General Ed. Lavine got to the audience after trying hard for a few minutes. Then came the next nice affair, which had the applause hit. The closer of the first part was Lasky's "Planophend Minstrel." The raggy stuff went well with the American audience, which was a thing to be thankful better it was liked. In the "Pensacola Moom" a Miss Crane and Mr. Clare gave the house all they wanted. Opening the second part, the show will be a thing to be thankful did fairly well, the house coming in on them. Their dancing finish helped materially as an applause getter. Julius Steger and Co. in the next act, which was a thing to be thankful position and drew a round half dozen of curtains at the finish. Anna Chandler (who by the way is Annette in the Windy City) was the next act, which was a thing to be thankful stormy session of it until her last number. "The Turkey Trot." The spot was bad in the first place because of the "Phende" with the "Lasky's" and the "Pensacola Moom" and the "Turkey Trot" managed to put Anna over, for with it she stopped the show. Jewell's Manikins held the closing position with credit. The show closed at 5.50 with the pictures yet to come.

FRED.

casts. The act even in this early position scored cleanly. The second event was not programmed. Powell and Rose were booked for the spot, but failed to show. A substitute with vocal limitations passed fairly. The next day the troupe was booked for their extremely clever roller skating secured the first real applause. They earned four curtains as it was, but further down the bill would undoubtedly have received greater early appreciation. The first among the early birds was Belle Adair. Her opening number, "It's Clothes That Make the Difference with the Girl," placed her in an instant favorite and the three next numbers were all well liked. The following: "The Hunter Woman and Effie Pearson presenting "At the Reception." The offering is cleverly done and contains just enough of the popular musical comedy to give it a wide appeal and shape. With Jones and Desly in the lead the show came to a complete standstill. Their comedy offering, "Hotel St. Reckless," was a laugh from start to finish and the next day's offering, "Good-bye, I recall," Hymnack did the follow-up to the tune of three bows at the finish. Dale and Boyle as "The Belle and the Beau," found it rather tedious sliding at the opening, the audience not laughing at the comedian actor, but the wig removal at the end, which they "stall off" in clever manner caught the house. Sam Mann and Co. in Gordon's "The Three Leaders" was the first laughing hit of the show. The next, a centric German orchestra leader kept the audience convulsed with laughter from the time that he entered the pit until the close of the act. The next closing position was Albert Chevalier, the English songster, personator, held forth, presenting four numbers, all of which were heartily applauded. The closer was "A Night in a Monkey Museum," which held the house in the last. FRFD.

**STAR AND GARTER** (James R. Hyde, mgr.).—For their second week in Chicago (1924).—Cracked the market from the Columbia to the Star and Garter and on Sunday night to a capacity audience the show seemed to appeal strongly after it got started. The big feature of the show naturally is Ruby Leoni, who with her many physical charms and delightful mannerisms easily walked away with the honors among the female contingent, although Mollie Williams was a close second. The piece used as the opener is "The Trial Marriage," seemingly a little slow but nevertheless striking home for

**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Of the eleven acts that made up the bill at the Majestic this week there was but one that did not score under the classification of "hit." From the very opening of the performance class was in evidence, and it was only for a brief moment during the second number that there was any lack of speed. The opening position was allotted to Gregoire and Elmira, a boy and girl, who present a clever and difficult routine of equilibristic and strength

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laughing place. In the olio between the pieces there were four acts. Three recruited from the cast of the company and the Piroccolis as an added attraction. The afterpiece was by far the best offering of the evening. It is dubbed "Daffydill" and lives up to its title. It is about the daffest conglomeration of characters that has been concocted and caters to the laughter provoking class. The usual number of chorus girls are carried, and they are all pretty and willing workers. As to the costuming of the show the line on the program calling attention to the sartorial display is not at all amiss. The three comedians, the two openers and the four chorus lines in the afterpiece, Frank Harcourt, Frank Fanning and John Williams, manage at all times to place their material over the footlights with the desired result. Miss Williams' "Anna Held" in this portion was one of the most pleasant features of the performance which came to a grand hurrah finish. FRED.

KEDZIE AVE. (William Malcolm mng. agent, W. V. M. A.).—This is Sophie Tucker's last week in vaudeville. Monday evening two capacity houses were in attendance, due to her drawing powers among the westsiders. Sophie left for the city at 11 o'clock. She left her audience applauding. The Morton-Jewell Troupe closed the show with a club juggling turn. During the juggling, the troupe sang, harmonizing and carrying their songs through. The trained quadruplet would do. The Crouch, Richards Trio opened at 7.45 with banjo playing and giddy dance tunes for the early spot. Gladys and Foy were the first to have had a hit in heard here before. Potts Bros. and Co. in "A Double's Troubles," brings out two men that are exactly doubles of one another. Immensely popular to enjoy the sketch immensely. Figures.

CIRCLE (Balaboon Bros., mgrs.; agent, W. V. M. A.).—Small attendance at the sec-

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## "CHEYENNE DAYS"

7 PEOPLE

5 HORSES

THIS WEEK (April 3) HAMMERSTEIN'S

NEXT WEEK (April 10) COLONIAL

nd show Monday night. The bill was of the light running order and pleasing all through. Leonard Kane opened the bill. Hal Davis and Co., with a comedy playlet, scored. Madeline Sack and her violin playing held p the show. Rosow's Midgets with boxing ero enjoyed. Pictures.

SOUTH CHICAGO (agent, W. V. M. A.).—Allen & Fuller; Pero & Wilson; Lawrence Edwards; Knickerbocker Trio; Gus. Cohen; Comedy Bar Trio; Art Fisher; James Kennedy & Co.; Harper Smith Trio; Patrick-Francisco Trio.

KEDZIE (William Malcolm, mgr.; agent, V. V. M. A.).—Morton-Jewell Troupe; Potts Bros. & Co.; Gilday & Fox; Crouch-Richards Bros.; Sophie Tucker.

PRESIDENT (I. A. Levinson, mgr.; agent, V. V. M. A.).—Ewen & Prince; Heidelberg Tour; Hayes & Alpoint; Grover & Richards; Patrick-Francisco Trio; Marcell & Lenett; Dan Moley; Hal Davis & Co.; Mayme Remington & Picks; Nadjl.

CIRCLE (Balaboon Bros., mgrs.; agent, W. V. M. A.).—Hal Davis & Co.; Shayne & Ling; Rosow Midgets.

LYDIA (George Hines, mgr.; agent, W. V. M. A.).—Hampton & Bassett; Sawyer & Denina; Hulbert & De Long; Harris Robinson Trio; Ben Boyer & Bros.; Pero & Wilson; Russell & Church; Gertrude Lee Folsom; Aerial Budds; Gus. Cohen.

ASHLAND (Al. Widner, mgr.; agent, W. V. M. A.).—Fox's School Kids; The Brownings; Emile Hoch & Co.; Four Cooks Sisters; Haldeen; Morton-Jewell Troupe; Richards & Grover; Wentworth, Vesta & Teddy; Andy McCloud; Arlington & Helston.

SCHINDLERS (L. Schindler, mgr.; agent, V. V. M. A.).—Prigot & Lilliputians; Carn & Penn; Eldridge & Barlow; Geo. C. Davis; Arlington & Helston; Rose & Severen;

The Brownings; Bobby Boyle & Co.; Ponti & Christopher; Gillette's Baboons.

81ST ST. (agent, W. V. M. A.).—Seven Bel-fords; Palmer & Lewis; Selin Barrington; Anita.

WEBER'S (agent, W. V. M. A.).—Stewart & Raymond's Lady Minstrels, and Bailey-Ho Show; California Trio.

BLACKSTONE (Harry J. Powers, mgr.; K. & E.).—This Saturday witnesses the ending of the longest engagement that Dave Warfield has ever played in Chicago. For the last nine weeks "The Return of Peter Grimm" with Warfield as the star has been drawing capacity audiences to the Blackstone. Beginning with next Tuesday night, Lillian Russell, in a new comedy, "The First Night," by George V. Hobart will hold forth.

CHICAGO OPERA HOUSE (George Kings-bury, mgr.; K. & E.).—Next week will be the last of the two weeks' engagement here of "The Girl in the Taxi."

CORT (Sport Herman, mgr.).—Joseph E. Howard's newest musical play, "Love and Politics," opened for a summer run Monday. The company includes Mr. Howard himself, Tom Lewis, Pauline Hall, Gertrude Des Roches, Eugene O'Rourke; Harry Meanyer; Mable McCain, George Fox, Bertha Blake and others.

COLONIAL (James J. Brady, mgr.; K. & E.).—Julian Eltinge, in "The Fascinating Widow," still continues.

COLISEUM.—Ringling Bros. Circus. First week.

COLUMBIA (William Wood, mgr.).—"The Bowers Burlesquers" start a post-season engagement at the Columbia Sunday.

CROWN.—"The Lion and the Mouse" opens for a week's engagement Sunday.

EMPIRE (I. Herk, mgr.).—"The Rollick-ers."

GARRICK (W. W. Freeman, mgr.; Shuberts).—Konrad Dreher and the Amberg Opera Company are presenting "The Jolly Peasant" in German at this house.

GRAND OPERA HOUSE (Harry Askin, mgr.; Shuberts).—George Arliss enters upon the ninth week of his engagement here in the witty comedy, "Diarrail."

GLOBE (James H. Brown, mgr.; S. & H.).—Dark.

HAYMARKET.—One week's engagement of "At the Mercy of Tiberius" commences Sunday.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Rose Stahl in "Maggie Pepper," delivering tailor-made laughs to the delight of all Chicago.

IMPERIAL.—The stock company at this house is presenting "Wild Fire" this week.

LYRIC (Lawrence Anhalt, mgr.; Shuberts).—"The Sins of the Fathers," in which Thomas Dixon appeared at the Princess, has moved into the Lyric, where it will continue for several weeks.

LA SALLE (Harry Askin, mgr.).—"The Girl I Love" is nearing the century mark.

McVICKER'S (Litt & Dingwall, mgrs.; K. & E.).—Next week will be the second and last of May Irwin in "Getting a Polish" at this house.

NATIONAL "The Cow and the Moon" finishes a week's engagement at this house Saturday.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Get Rich Quick Wallingford" is in the fifth month of a most successful engagement at this house.

POWERS (Harry J. Powers, mgr.; K. & E.).—John Drew in the comedy "Smith" enters upon the last week of a fortnight's engagement here on Monday.

PRINCESS (Shuberts).—The moving of "The Sins of the Fathers" to the Lyric left this house dark.

STUDEBAKER (Ben Rosenthal, mgr.; K. & E.).—Commencing Sunday night Wilton Lack-aye in "The Stranger," will return to Chicago after an absence of one week. The show had to move from Powers to make room for John Drew.

STAR AND GARTER (James R. Hyde, mgr.).—Irwin's "Majestica."

WHITNEY (Fred C. Whitney, mgr.).—Dark. "Merry Mary," scheduled for a summer run, will have its premier 17.

WILLIARD (Jones, Linich & Schaffer, mgrs.; agent, Frank Q. Doyle).—Yorke & Adams; Harry & Kate Jackson Co.; Four Bards; Jan Defrel; Flo Adler & Boys.

WILSON (Jones, Linich & Schaffer, mgrs.; agent, Frank Q. Doyle).—Boston Fadettes Orchestra; Torcat & Flor D'Aliza; Edward Clark; J. F. Bannister & Co.; The Harem Skirt Girl.

STALT (Jones, Linich & Schaffer, mgrs.; agent, Frank Q. Doyle).—Capt. Adrian C. Anson; Lord & Meek; Hines Kimball Troupe; Flecht's Tyrolean Sextet; Mr. & Mrs. Jack & Co.; Burkhardt & Barry; Zay Holland; Demelio & Co.

JULIAN (J. G. Conderman, mgr.; agent, Frank Q. Doyle).—Marguerite at Ellis Island; Santucci Trio; Scott & Wilson; Billy Barry & Mildred; Wassmann & Co.

CRYSTAL (Frank Schaffer, mgr.; agent, Frank Q. Doyle).—Lillian Mortimer & Co.; Four Lincolns; Senzell Bros.; Earl Kern; Roy & Froese.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Weston Raymond & Co.; Three Raschetta Bros.; Slater & Clyde; Pauline Dempsey.

GRAND (O'Neill & Bondfield, mgrs.; agent, Frank Q. Doyle).—Bernie Howard & Co.; Minnie Melba and Her Funny Little Folks; Fitzgerald & O'Dell; Halley Trio; Ollie Westerman.

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May 7, Orpheum, Duluth.  
15, Orpheum, Winnipeg.  
21, Travel.  
28, Orpheum, Spokane.

June 5, Orpheum, Seattle.

July 2, Orpheum, San Francisco.  
9, Orpheum, Oakland.  
16, Orpheum, Los Angeles.  
24, Orpheum, Los Angeles.

Aug. 7, Travel.  
13, Orpheum, Salt Lake City.  
21, Orpheum, Denver.  
28, Travel.  
Sept. 3, Orpheum, Des Moines.  
10, Orpheum, Sioux City.  
17, Orpheum, Omaha.  
24, Orpheum, Kansas City.

Oct. 2, Orpheum, Memphis.  
9, Orpheum, New Orleans.  
16, Travel.  
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FULLMAN (A. C. Boughton, mgr.; agent, Frank Q. Doyle).—Barr & Evans; Tunnie & Ralston; Marie Gillette; Clint Weston; Jack Wolff.

PREMIER (Chas. Schaffer, mgr.; agent, Frank Q. Doyle).—Jack Lord & Ruth Arlington; Rogers & Kohner; Ruby Smith; Dick Herman; Katherine Mills; Conger & Odom; Powell & Jones.

GEM (Chas. Schaffer, mgr.; agent, Frank Q. Doyle).—Carson & Franklin; Karl Richmond; Two Johnsons; Louise Adams; The Hufspaths; The Whitmans.

BIJOU DREAM (Sigmund Fuller, mgr.; agent, Frank Q. Doyle).—Bob & Alice Longley; Paul Morton; De Bourg Sisters; Alice Mae Webster; Geo. Daum; Mansfield & Clark; Gordon & Melville; Marie Sallabury.

IOLA (George E. Powell, mgr.; agent, Frank Q. Doyle).—Marie Gillette; The Cliffords; Foley Stock Co.

ESSEX (Bilhaz & Lewis, mgrs.; agent, Frank Q. Doyle).—The Washington Prince Trio; The Hermans; Col. Ned Seymour.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—Great Southern Quartet; Kolorad Kids; May Weather & Brown; The Russells.

LINDEN (Charles Hatch, mgr.; agent, J. C. Matthews).—Azel Christensen; La Tosca; Three Juggling Jordons; Chatter Sisters; Holliday, De Beau & Chapman; Grand Opera Sextet; Her, Burke & Davenport; Morton & Byron; Bernice Howard & Co.

CLARK (Joe Grines, mgr.; agent, J. C. Matthews).—Frederick the Great; Babe Vernon; Al Derby; Burkhardt-Kelly & Co.; Mortimer Sisters; Mysterious Raffles; Jenkins & Folmer; Loyo Troupe.

OAK (Bert Goldman, mgr.; agent, J. C. Matthews).—Clever Clarke; Eleanor La Van; Dawson & Booth; Howard & Esher; Mae Keough & Co.; Orpheum Comedy Four; Three Juggling Jordons; Albert Holt; Barnes & Barnes; Charley Hines; Franklin & Davis; Great Langsaw & Co.; Marjorie O'Brien.

APOLLO (Robert Levy, mgr.; agent, Charles Doutrick).—A bill of real merit was offering at the Apollo last week. Although the show was a laughing one from start to finish did not seem to stir the blood of the Apollo tribe. Celest started with his bit of ventriloquial work. Ripon dresses in "kitts" and has his dummy dressed the same. He was well applauded. Lloyd and Whitehouse closed the show; rather out of position, but a laughing hit.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox).—Very weak at the Century the latter half of last week with the exception of the opening and closing acts, the only things to remind one that the house was playing a variety show. Hass Brothers opened with a comedy bar act. It would improve the act a good deal more if the smaller member worked straight, for as a comedian he falls short. Their work on the bars is of the ordinary type but well handled. They did nicely as the starters. Diamond Four, a quartet of singers, held down the closing spot. All are good singers, but should get together a little more. The rest of the program was made up of Earl Corr, who has rearranged his turn into a "single," but this does not improve him any. On the smaller time, Corr might get over. Deagon Brothers went fairly well. Rowe and Clinton, with a nameless comedy sketch, just about passed. Sunday evening, both performances held capacity houses.

L. C. Calvin who has been the manager of the Century ever since the house was erected some time ago has tended his resignation. Mr. Calvin has lately had shows booked into the houses that caused him to lose quite a percentage of patrons and this evidently has bearing upon his leaving. Mr. Calvin will leave either on Hobson or Marx, where he will open a vaudeville house. This will be the first house to be built in either of the towns.

The new Grand theatre on 35th street and Archer avenue opened last week with vaudeville booked by Frank Q. Doyle. The new Lexington opens this week and will also be handled by the Doyle agency. The White Palace is the latest to be added to the string.

The Airdome theatre at 59th street and Ashland is being remodeled and will return to vaudeville.

A new theatre to be built in Grand Rapids, Mich., by A. J. Gillingham will have a seating capacity of 1,200, and it will be located on Canal street opposite the Grand.

John and Mae Burke have received twelve weeks booking through Lee Krause.

A hotel and theatre will be erected at Gary, Ind. It is not known who will have the booking of it if vaudeville is played, as is announced.

Eddie Shayne, of the W. V. M. A., has been away from his desk a week or so owing to illness and is not expected to be able to return to his duties before next week. He is suffering from ptomaine poisoning.

Beulah Dallas leaves here to-day (Saturday) for Rochester, N. Y., where she will join Jack Singer's "Serenaders" for the balance of the season.

George L. Brown sold out his interest in the Archer theatre.

Count De Beaufort's claim against William Morris, Inc., was settled last week in the east. The Count received \$750 as a settlement.

Glenn C. Burt, formerly with the Weber, Albee & Evans office in New York, has come westward and allied himself with Walter Keefe.

C. C. Crowl, the Gus Sun representative in the W. V. M. A. office, states that there is to be no change in the personnel of the Sun staff in Chicago. Gus Sun has been spending several weeks in Hot Springs and will be in Chicago on Wednesday of next week.

The Brownings opened at the Ashland this week. This is their first showing in the west in some time. They have six weeks booked by the W. V. M. A.

Ethel Robinson returned to town Tuesday, after a flying trip to Ohio. She has arranged to book the attractions for the Fair in Napoleon, Ohio, which opens on Labor Day.

The J. C. Matthews office has obtained the booking of Electric Park, Kansas City, Mo., and Wonderland Park, Wichita, Kan. The former will open May 21, while the latter throws its gates ajar a week earlier.

Harry Von Tilzer passed through town on Sunday on his way to French Lick, Ind.

The suit started against the Tribune by Ella West and Jennie Sunshine who were hurt by a piece of coping that fell from the building, arranged a settlement that proved satisfactory to both factors. Both the plaintiffs accepted \$500 each.

## PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Comedy acts fill in the greater portion of this week's bill, with plenty of variety and a big show, "The Courtiers," billed fifth, with "Swat Milligan." Bo Bulger's baseball sketch, was the special feature for "baseball week," the Athletics and Phillies, who are playing their spring series, being guests of the man. Beaumont Monday night. The baseball "fans" have not warmed up enough this season to appreciate the sketch, but there was plenty of "atmosphere." Monday night to help it along. Whatever changes have been made in the cast have weakened it a bit. The big scream was put over by Billy Van and the Beaumont Slaters in "Propa." Van seemingly has a fund of snappy talk always on tap and the sketch is worked at race-horse speed from start to finish. The Beaumont Slaters make excellent "feeders" and Nellie Beaumont caused a few gasps from the women when she flashed into view. The finish used is new here and brings the act to a roaring close. Barry and Wolford as usual won their share with their singing and talking act, "At the Song Booth." They have the best arrangement of "Popular Plays" that has been heard. B. B. Rolfe's "The Courtiers," billed fifth, was shifted to closing and held the house seated, though it was not the easiest task after a bill which ran twenty minutes over the usual time. A hand-balancing act, new in this house, which is going to make some of the others look to their laurels, was offered by the Strength Brothers. The men are foreigners, and work in "one" dressed in ordinary street attire, but they have a routine which shows some original stuff and all handled in splendid fashion. The newest "Mag Haggerty" by the Ryan-Richfield Company is better played than written. Ryan secures the usual good results from his familiar Irish character and has good support from Miss Calhoun and Mr. Fanning. The poker game is funny as played, but there is not much to the remainder of the sketch. It drew laughs on Ryan's individual efforts. It is always remarkable that vaudeville audiences will grow over old material used by a monologist or in a talking act, yet laugh their heads off at the same stuff used in a minstrel act. The Russell and Smith Minstrels pass in good shape with a lot of the old stuff worked by the "ends." The three men employed for the "ballads" have pleasing voices and harmonize well together. The act is nicely set up and gets away from the usual run, though the question will always remain—why the moth-eaten jokes? A couple of better songs than they are using at present will help the Two Macs. The young team has the right idea of snappy work and can step in good style. The girl also knows how to put her songs over. She has one good one now, but the others are not just right for them. They were on early, but made good and have improved a lot since graduating from burlesque. Julian and Dyer started things going with their comedy acrobatics. pictures.

# IRVING JONES

Back on the United Time

THIS WEEK (April 3) HAMMERSTEIN'S

Opening after Intermission, making good as usual

Next Season IRVING JONES and BURT GRANT in a somewhat different colored act

JAMES E. PLUNKETT, Representative.

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**VICTORIA** (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—It is not always the novelty or the new act which hits the mark in the "pop" houses. On this week's bill one of the big hits is a version of "The Dutch Justice," offered by the Electric Four. The old piece is not well presented either, but it got plenty of laughs and that is the best argument in its favor. Davis and Co., the latter a woman, did show something novel in the shooting line and got away with it in a clay style. The man does his shooting from a wire and a trapeze, standing on his head and swinging by one foot. He makes the shots so easily that it gives a fakey look to the work. His best plan is to make his work look hard. It makes a corking good act for the small time. Searles and George did nicely with singing and comedy talk. The "straight" is a good two-handed actor and "affects" mannerisms which are really funny. Hildebrand and De Long did some showy work in heavy lifting and balancing. Harrigan and Giles scored a laughing hit, the man being a first rate character comedian and the woman lending aid in feeding and in appearance. The Lillian Sisters appear new and need to have their act rearranged. The girls look good and their piano and violin number went well, despite the fact that they followed another violinist. The girls need to control affection. Neither has a good voice and the affectations show this plainly. Reed and Smith won liberal favor. One of the boys plays the violin very well and the singing and dancing rounds this as a pleasing act. The musician should tone down his make-up. Too much red is used. Davis and Thorndyke offered one of the best liked acts. The girl is a dandy stepper off and on rollers, and the man handles his comedy talk in good shape. The dance on skates took them off to warm applause. Tactless is a female impersonator. The name almost tells that. He is probably a German and never gets very far in the impersonation line, for his identity is plain when he arrives. But he has a capital voice and handles the double tones cleverly. His mistake is in making the change too quickly and also in changing his clothes. In make-up he does not look well in the man's evening dress. Pictures.

**PALACE** (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The Ten Imperials filled in the big type position this week and did very well with it. The act moved at a swifter speed than when seen before and the youngsters ought to improve right along. Bernard and Dale got through nicely after a bad start. Their early talk drags. The Biscuits offered a crude sketch with a singing finale, the man injecting some trumpet calls. The duet taken from "Panjamdrum" is not suitable nor can the pair sing it. They can do better work with something which fits them. Maxmillian is a violinist new to vaudeville. He is an excellent musician, playing skillfully and with feeling. He offered nothing but classical numbers. Something lighter and more familiar to the audience he will play to in the "pop" houses will help him. His act was good and thoroughly enjoyed. The Lavanonis offered a comedy bar act of fair merit. Spaulding, Dupue and Co. met with favor with their nicely arranged acrobatic and singing turn. A well-trained dog builds up the act considerably. Anna Bond put over her "single" singing turn to liberal recognition, the

"Ain't It Awful" song putting her in right. Some of her stuff is a bit burlesque, but she does well, considering that she has no voice to help her. The Umholts Brothers have a pleasing musical act and the Three Herberts are far above the average acrobatic trios. They have some good hand and head tricks, and the girl makes a dandy understander. Pictures.

**DIME MUSEUM** (T. F. Hopkins, mgr.; agent, Norma Jefferies). The policy was changed from stock burlesque to vaudeville this week, two shows afternoon and two evening being given. The bill included Field & Williams, The Cardinals, Mile, Nell, The Larenos, Arthur Kent, Hart & Tilton. The usual novelties in the curio hall are also given.

"The Star and Garter" show did a big week's business at the Gayety last week having the best returns for the past seven weeks.

Anna Witte, of the vaudeville team of Gaylor and Witte, intends to take a trip abroad, sailing May 11.

**BIJOU** (Joseph Dougherty, mgr.; agent, U. B. O.).—Alice Tolett, in "The Enchanted Rose," "The Laughing Horse," Anna Miller, Faust Bros., Pope & Uno, Harry Taft, Joe Hertz & Co.; pictures.

**WILLIAM PENN** (George Metzel, mgr.; Fitzpatrick Agency).—Sullivan, Pasquelena & Co., Trocadero Trio, Swan's Alligators, Hickman, Wills & Co., Dunn & Parker, Watson & Dwyer; The Grays; pictures.

**NIXON** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Delt's Monkeys, Williams & Kent, Rawson & Clark, William H. Daly & Co.; Empire State Quartet; Bruno Kramer Trio; pictures.

**PARK** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Will H. Vedder; Comic Valentines; Herman's Animals; Catherine Dyer & Co.; Spiegler & Dunn; The Bicknell; Some Comedy Four; Gates & Blake; pictures.

**PEOPLE'S** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Rae & Rae; Nettie Nice; Byers & Hermann; William Morrow & Co.; Earl & Bartlett; Dean & Sibley; pictures.

**STANDARD** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—6-8, Harry Crandall & Co.; Petite Sisters; Ed Estus; Douglas & Douglas; pictures.

**JUMBO** (R. W. Hagner, mgr.; agent, Nixon-Nirdlinger).—6-8, Lole Bridge & Co.; George Nagle & Co.; Emeline; "Playing Hookey"; pictures.

**COHOESINK** (Geo. Evans, mgr.; agent, Nixon-Nirdlinger).—6-8, Jones, Brown & Jones; Mack, Lewis & Nelson; pictures.

**LIBERTY** (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Frank Hartley; Man, Elephant, Horse and Pony; Murphy & Andrews; Gotham City Quartet; Klein, Ott & Nicholson; James B. Reynolds; pictures.

**FOREPAUGH'S** (Miller & Kaufman, mgr.; agent, Taylor & Kaufman).—Jenny's Cats, Haggerty & St. Clair; Penn City Four; Hennella; Stewart & Stevenson; Hedder & Son; pictures.

**COLONIAL** (F. Wolfe, mgr.; agent, Taylor & Kaufman).—Alice Lorraine; Martell & Annapolis Brothers; Alvarado's goats; Novelty Musical Trio; pictures.

**GIRARD** (Miller & Kaufman, mgr.; agent, Taylor & Kaufman).—6-8, Maxini & Bobby; City Comedy Four; Cotter & Bouden; La Belle Clarke & Horse; J. J. O'Brien; pictures.

**DIXIE** (J. Label, mgr.; agent, Taylor & Kaufman).—6-8, Riva Larsen Troupe; Goodhue & Burgess; Foster & Brown; John Rucker; pictures.

**MANHEIM** (Fuhrman Bros., mgr.; agent, Taylor & Kaufman).—6-8, The Vinos; Brad-dock & Leighton; Palmer & Dockman; Alexis Baas; pictures.

**EMPIRE** (Stanford & Western, mgr.; agent, Taylor & Kaufman).—6-8, Franklin & Wilson; Fritchie & Adams; Wyer & Allen; Anglys; pictures.

**GEM** (Morris & Ancke, mgr.; agent, Taylor & Kaufman).—6-8, Sa Hara; McCord & Fisher; Billy Davis; pictures.

**AURORA** (Donnelly & Collins, mgr.; agent, Taylor & Kaufman).—Marcel Trio, Keary & Catlin; Downey & Ashton; Frank W. Morton; pictures.

**TWENTY-NINTH ST. PALACE** (C. H. Keller, mgr.; agent, Taylor & Kaufman).—6-8, The Stanleys; Hughes & Logan; Hikawa; pictures.

**PLAZA** (Chas. E. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Thomas & Ryan Co.; Walters & Piersen; Musical Barrows; Jarvis & Martine; Mile, Paula.

**LINCOLN** (Dan Baeder, mgr.; agent, H. Bart McHugh).—6-8, Sulzer Trio; Wm. Humphries; The Fergusons; Oaski Japs.

**GREAT NORTHERN** (M. Greenwald, mgr.; agent, H. Bart McHugh).—6-8, Mr. & Mrs. Harry Thorne & Co.; Amanda Gilbert; Henry & Lizell; Robble Gordone.

**AUDITORIUM** (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—6-8, Lynch & Todd, Hamis Hurst; Wilson & Thurston.

**GLOBE** (Ben Israel, mgr.; agent, H. Bart McHugh).—6-8, Dr. W. Gwinnett; The Harringtons; Bola; Cora Michie-Hoffer Co.

**GERMANTOWN** (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—6-8, The Huemann Trio; Harry Fields; Mr. & Mrs. Nick Hughes; The Great Leon; Mahoney Bros. & Daisy.

**52D STREET** (Mr. Wheeler, mgr.; agent, Chas. J. Kraus).—6-8, Duffy & May; Morrison & Parrott; Russell & Reed; G. I. Slood; Jennie Curtice.

**IRIS** (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—6-8, May Kessler; Buckley Martin & Co.; Al. Sweeney; The Castelfucci Four.

**BROAD ST. CASINO** (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—6-8, Cotton's Donkeys; Zuhn & Dreis; Lillian Mills; The Great Kenny.

**CRYSTAL PALACE** (D. Bayliss, mgr.; agent, Stein & Leonard, Inc.).—The Southern Four; Plinton & Chartier; Harmon Trio; Euzekia & Harris; Seabury Duo; Dolly Morgan; The Nelsons.

**GRAND** (C. M. Rapoport, mgr.; agent, Stein & Leonard, Inc.).—Ed. Howard; Brooke & Wilson; Harry Lewis' Dogs; The Jacksons; Happy Four; DeCroteau & Bonn; Ruby Caldwell.

**CRYSTAL PALACE, 7TH ST.** (S. Morris, mgr.; agent, Stein & Leonard, Inc.).—The Delmonts; Dolly Morgan; Frank Carier; Plinton & Chartier.

**LYRIC** (D. Tyrrell, mgr.; agent, Stein & Leonard, Inc.).—Kennedy & Farley; Sam Renn; Ruby Caldwell; Mildred Haywood; Courtnerman.

**FAIRHILL PALACE** (C. Stangel, mgr.; agent, Stein & Leonard, Inc.).—Three Merry Minstrels; The Gebhardt; Novelty Kids.

**ALEXANDER** (George Alexander, mgr.; agent, Stein & Leonard, Inc.).—Clark's Minstrels.

**COLISEUM** (M. A. Benn, mgr.; agent, Stein & Leonard, Inc.).—The Three Flying Melia; Willard W. Kent & Co.; The Lat-Rasers; Clipper Trio; "Valarie"; The Delmonts; Harry Lewis' Dogs; The Sharps.

**NEW AUDITORIUM** (J. Gibson, mgr.; agent, Stein & Leonard, Inc.).—Burrows & Smille; Ledman & Summers; Zelds Bros.

**MAJESTIC** (Robt. Hillard, mgr.; agent, Stein & Leonard, Inc.).—Henderson & Henderson; Roman Trio; Linsay.

**WOODLAND AVE. PALACE** (M. Benn, mgr.; agent, Stein & Leonard, Inc.).—La Mont; Raden; The Freeman.

**CASINO** (Camden (Wm. J. Vall, mgr.; agent, Stein & Leonard, Inc.).—Mildred Haywood; Marville & Howard Davis; Ritter & Bovey; Three Singers; Bert & Flo Jackson; Sammy Barton.

**GAYETY** (John P. Eckhardt, mgr.).—"London Belles."

**TROCADERO** (Sam. M. Dawson, mgr.).—"Jardin de Paris Girls."

### BALTIMORE

By Arthur I. Robb.  
FORD'S (Charles E. Ford, mgr.; K. & E.).—Henry Miller in "The Havoc." Opened well. Several local benefits booked for the week.

**AUDITORIUM** (J. Bernstein, mgr.; Shubert).—First production of "The Fling Line."

**ACADEMY** (M. Lehmyer, mgr.; K. & E.).—No regular attraction booked. Several local affairs during the week.

**ALBAUGH'S** (J. Albert Young, mgr.; Ind.).—Oberammergau; Bauern Theatre Co. in repertoire. Opened to good business Monday. Should draw well from large German population.

**SAVOY** (G. Jackson, mgr.).—Boston Players' Stock Co. in "Woman Against Woman." First appearance of new leading woman, Helaine Hadley. Won the approval of a large audience Monday.

**HOLIDAY** (William Rife, mgr.).—"East Lynne." Draw good houses twice Monday.

**MARYLAND** (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Darling of Paris." headline, well received; International Polo Teams, greatly pleased; Swor & Mack, won many laughs; Hopkins & Axtell Co., clever; Minnie St. Clair, pleased; Fred Duprez, well liked; Mollie & Nellie King, excellent; Four Londons, good.

**NEW THEATRE** (Fred Beerhower, mgr.; agent, Fisher & Sloan, rehearsal Monday 10).—Good all-round bill, headed by Fred Milton and Ills Eight Youngsters, greatly pleased; Whittle, excellent; Edwards & Mack, good; John LaFleur, fine; Elliott & Neff, fair; Joseph & Andrews, good; Godfrey & Henderson, pleased; Elliott & Baylis, very good; Walter Brower, especially clever; Alexis & Shall, pleased.

**VICTORIA** (Charles Lewis, mgr.; agent, Nixon-Nirdlinger and Joe Bailey, rehearsal Monday 10).—Entertaining bill headed by

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ed Steam Heated  
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every convenience.

Harold Meade & Co. First appearance of  
Maxine Miles, late leading woman at the  
Savoy, with this tabloid stock company. Play-  
ers and playlet pleased; Aveling & Wood,  
clever; Three Romans, excellent; White's Comedy  
Circus, greatly amused; Musical Marines,  
good; Frankie LaMache, fair; Mr. & Mrs.  
Hyde, passed; Belmont & Rose, well liked.

WILSON (J. Schabely, mgr.).—Pictures,  
ill. songs, full orchestra. Good business. No  
mention of the resumption of vaudeville.  
MONUMENTAL (M. Jacobs, mgr.).—"Stat  
Show Girls." Good production pleased good  
houses Monday.

GAYETY (William Ballauf, mgr.).—"The  
College Girls." Good company, to standing  
room only, twice on Monday.

OSLER HALL.—Richard T. Grenfell lecture  
3. Good house.

PEABODY INSTITUTE.—Ernest Hutchin-  
son, recitals, with lecturer at the piano. 4.  
Good house despite inclement weather.

Florence Mills, leading woman with "Col-  
lege Girls," at the Gayety this week, is a  
Baltimore girl.

Jacob Goldenberg, formerly treasurer of the  
Gayety, backed by local capitalists, is to  
shortly erect a new playhouse. He has the  
option on several available sites. Policy of  
proposed house is not stated.

Paul Brady, lately with Wilson's Players,  
will join "The Strollers," opening at Al-  
hambra's, this city, 25.

Allan Craig, formerly with Fritz Schaff, is  
slowly recovering from a serious attack of  
pneumonia in the home of her mother in this  
city. Upon her complete recovery she will  
join Laury's "Photo Shop."

### ATLANTIC CITY

By I. B. Pulaski.

YOUNG'S PIER (Jack D. Flynn, mgr.;  
agent, U. B. O.).—Wm. H. Thompson, big  
impression; Billie Seaton, went big; Zeno Jor-  
don & Zeno, excellent; McAlevey Harveys,  
cracker jacks; Granville & Mack, well liked;  
Moss & Frye, dandy singers; Mildred & El-  
ton, well liked; Mark Howard, good.

SAVOY (Harry Brown, mgr.; agent, Louis  
Wesley).—Harry Tighe & Co., funny; Meredith  
Sisters, hit; The Kraytons, clever; Pusey &  
Ragland, well received; Hayes, Roberts &  
Hayes, well liked; Kathryn Mile, went big;  
Redway & Lawrence, liked; Brown & Cooper,  
liked; Orville & Frank, clever.

STEELCHASE PIER (R. Morgan & W. H.  
Pennan, mgrs.).—Pictures.

MILLION DOLLAR PIER (J. L. Young &  
Kennedy Crossan, mgrs.).—Pictures; D'Avino  
and band.

CRITERION (J. Child & C. Daly, mgrs.).—  
Pictures.

STEEL PIER (J. Bothwell, mgr.).—Pictures.  
APOLLO (Fred E. Moore, mgr.; agent, K.  
& E.).—3-4, "Gay Matilda"; 5-6, Black Pat; 7-8, Robert Edison in "Where The Trail Di-  
vides."

At the Apollo during Holy Week will be  
played "The Dollar Princess," which gave  
its premier at this house last year. The show  
is to run but five nights and one matinee,  
however, for on the 15th the Mask and  
Wig Club opens with "The Innocents." This  
organization is the dandy theatrical club of  
the University of Pennsylvania, whose pro-  
ductions are admitted to be the best amateur  
shows in the country. "The Innocents" plays  
the following week at the Chestnut Street  
Opera House, Philadelphia, as has been the cus-  
tom for years.

Atlantic City is a magnet for collegians  
during the Easter vacation. Most important  
for them is a series of baseball games to be  
played during the week. Dartmouth plays  
Cornell, Princeton, State (Penn.) and U. of  
P. at the Inlet park.

The Folies Bergere Company's show will  
see the light of day at the Apollo on Easter

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double. A room by the day, with private bathroom attached, \$1.50 sin-  
gle; \$2.00 double. Rooms with use of bath, from \$5.00 to \$8.00 per week  
single, and from \$6.00 to \$8.50 double. Rooms with private bath  
attached from \$8.50 to \$10.00 per week single, and from \$9.50 to \$11.00  
double. "NO HIGHER."

Every room has hot and cold running water, electric light and  
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Two in a room, \$20.00 per week up.

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Pantages three blocks. New and up-to-date.  
Special rates to the profession.

FRANK E. DUTTON, Proprietor.

HAVE YOUR CARD IN VARIETY

Monday night, the show remaining the entire  
week. This with the horse show, head a bully  
list of attractions which should afford ample  
amusement for the throng, the vanguard of  
which is already in town.

The girls of the Folies Bergere are having  
a awful time trying to book accommodations  
over Easter, the show coming in on Saturday.  
Some who lately wrote found that all the  
beach front houses were booked solid long  
ago.

"Merrily Yours" John R. Rogers came in  
ahead of "Gay Matilda" and wearing the  
perennial silk hat.

Winchell Smith, who was down for a few  
days looking over Jos. Hart's "April Showers,"  
has just returned from Palm Beach, where he  
sojourned with his wife and other folk closely  
identified with theatricals. Several funny in-  
cidents occurred, the instigator of which was  
Sam Harris, the partner and brother-in-law  
of George M. Cohan. "Billy" Smith cannot  
swim, but was in the habit of laying around  
the beach and breathing the breakers with  
the others. The swimmers in the party would  
then repair to the pool for the finish of their  
aquatic sports. Harris induced Billy to come  
to the pool one day "just to wash off the  
sand." At that time Eleanor Sears ("the  
girl who acts like a man") was giving an ex-  
hibition of diving to an interested crowd of  
millionaires and society folk. Billy timidly  
entered the shallow end of the pool as Harris  
came swimming up. He turned to the  
people and announced, "Ladies and gentle-  
men, Mr. Smith will entertain you with an  
exhibition of swimming." Thereupon Billy  
paddled around, mostly splashing. "Next,  
floating. Billy tried to float and sunk like  
a stone. "Next, turning somersaults." Here  
Billy almost broke his neck, trying to make  
good. Harris then turned to Billy and said:  
"Now drown." The bunch of fashionables  
which at first looked on the interruption with  
distaste, was in an uproar.

S. Orianna and his Royal Artillery Band,  
which is playing at Young's Pier now (started  
Sunday last), contains forty pieces. A cap-  
ital band and won instant favor. It is under  
the management of Jos. DeVito.

### BOSTON

By J. Gools.

SHUBERT (E. D. Smith, mgr.; Shubert).—  
"Mile. Route," with Fritz Schaff. Second  
week. Madame Schaff played only two per-  
formances last week due to illness. Opening  
big.

GLOBE (R. Jeanette, mgr.; Shubert).—"The  
Girl From Rector's." Second week of fine  
business. This show was looked over by the  
official censors. The advertising filled the  
house at every performance.

COLONIAL (Thomas Lathan, mgr.; K. &  
E.).—"The Girl in the Train," with Frank  
Daniels. Second week. Good business.

MAJESTIC (E. D. Smith, mgr.; K. & E.).—  
"Two Women," with Mrs. Leslie Carter. This  
show also looked over by the censors, and it  
has helped business.

BOSTON 441. Levering, mgr.; K. & E.).—  
"A Fool There Was," with Robert Hillari.  
First time in fine business.

GRAND OPERA HOUSE (George Macre,  
mgr.; agents, Stair, Wilbur & Magee).—"Mc-  
Fadden's Flats."

PARK (W. D. Andrea, mgr.; K. & E.).—  
"The Comedians," seventh week of phenom-  
enal business and Lent hasn't stopped it.

HOLLIS (Chas. J. Rich, mgr.; K. & E.).—  
House dark since "The Easiest Way," closed  
by the Mayor.

TREMONT (John B. Schoeffel, mgr.; K. &  
E.).—"Jumping Jupiter," with Richard Lane.  
He is a local man and his opening perform-  
ances were receptions.

KEITH'S (Harry E. Gustin, mgr.; agent,  
B. O. Augusta, Chase and  
Herbert, divided honors; Four Fords,



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fine act: Three Kallons, funny as ever; Caproy & LeMaire, very funny; Mr. & Mrs. Jack McGreevey, good; Al Rayno's Bull Dogs, snappy act; Tuscano Bros., opened, too good; Elida Morris, sings, dresses and works well; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Ethel Golden & Co.; Coe & Boyd; Horner Barnette; Harry Ray Co.; Bell Boy Trio; Australian Wood Choppers; Helen Gray; La Bell & Kane; Jones & Mayo; Perkins, Lapsin & Co.; Miller, Eagle & Miller; pictures. HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Ajax; Krasado & Job; Kath & Robinson; Edna Roia White; Mardie Raymond; pictures.

SCENIC, East Boston (George Copeland, mgr.; agent, Fred Mardo).—Mitchell & Grant; Terse Miller; Bill Jones; Roxie Wayne; Jack O'Donnell; Dora Ronca; pictures.

COMIQUE, Lynn (Moe Stark, mgr. agent, Fred Mardo).—Cameron & Howland; Fox & Evans; Mardie Raymond; Tom Caffee; Felgar & Mack; Kathryn Robinson; Millie Winifred; Hughes Bros.; pictures.

PAJACE (J. Mosher, mgr.; agent, National).—Tom Killen; Stewart & Sloan; Paul Hillis & Co.; Elsie; Otkes & Elsie; The Hillions; Armond Bros.; Sontat; Sheldon & Wilson; Collins & Sherry; Gray & Kelsey; Gertie Carlisle; The Chamerols; pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—The McCarvers; Billie Ray; Frank Richie; De Marcan Boyer; Jack Farrell; Rogers & Peru; Seven Russells; Jay Doo & Co.; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Jeane Livingston; Jack Miller; Jack Hazzard; Al Wheeler; pictures.

SUPREME, Jamaica Plain (John Levey, mgr.; agent, National).—Mike Fertig; Joe Farles; Francis Belmore; Frank Dale; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—The Melvins; Frank Dale; Joe Farles; Mike Fertig; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Tolls; Mae Reed; Kennedy & Lee; Elmer Jerome; Creamer & Kingston; Morse & Ray; Fern & Fern; Root & May; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Harland & Lennie; Haron; Owens & Co.; Langweid Sisters; Marie Winn; Edna Tibbets; Millie Jeanette; Harris & Wilson; pictures.

HOWARD ATHENEUM (G. E. Lohrop, Jr., mgr.; agents, Hunt, Kelley & National).—Brown, Harris & Harris; George H. Wood & Co.; Marion Ainsworth; Madell & Co.; Corbely; The Three Brownies; Neville & Clay; Ito Japp; Payne & Lee; Mike Scott; John Grieves Co.; Daley Bros.; Alice Thornton; Wilson, Farnum & Co.; Jack Richards; pictures. Burlesque, "Jolly Girls."

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Dow & Van; Parker Snee & Co.; Russian Whirlwind Dancers; Orloff Troupe; Five Musical Smiths; Gilbert Lomsee; Helen Cambler's Living Pictures; Westley Norrie; May Benton; pictures.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock, "End of the Bridge." A record-breaker for a stock house. This is the fifth week of this play and they are still selling seats two weeks in advance.

GALEBY (G. H. Batcheller, mgr.; agent, direct).—Burlesque, "Clark's Runaway Girl Co." with Reid Wakefield & Co. as an added feature.

CASINO (Charles Waldron, mgr.; agent, direct).—Burlesque, "Harry Hastings' Big Show."

COLUMBIA (Harry N. Farren, mgr.; agent, direct).—Burlesque, "The Rector Girl" with Arvi Mysteries as an added feature for the second week.

AUSTIN & STONE'S (Frank P. Stone, mgr.; agent, direct).—Royal Singalese Troupe; Prof. Alma's Dogs; Bergen; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agents, Davis, Shedy & Flynn).—Martin & Doyle; Hansone; Mitchell & Grant; Elsie Lavedue; pictures.

POTTER HALL (H. E. Jones, mgr.; agents, Davis, Shedy & Flynn).—Baker & Murray; Eddie Badger; Le Baron; Theresa Miller; pictures.

ORIENTA (J. Copp, mgr.; agents, Davis, Shedy & Flynn).—Le Baron; Bill Jones; pictures.

Lorenzo Young, 90 years old, a pioneer minstrel man, living in Melrose, tripped over a curb stone while walking on Foster street, 28, sustaining such injuries that his life is despaired of.

George Sontag, ex-train robber, is the feature at the Premiere, a picture house. Sontag is relating his experiences. He also gives advice.

The official censors interfered with the production of "Two Women," in which Mrs. Leslie Carter is appearing, at the Majestic theatre. Their interference caused the change of a number of lines in the play.

"Rebecca of Sunnybrook Farm" is expected at the Hollis Street in the near future.

The Harvard Crimson, the college publication, suggests to Mayor Fitzgerald that members of the Harvard Dramatic Society act as censors in a semi-official manner.

Mabel W. Daniels was awarded two prizes by the National Federation of Musical Clubs of Philadelphia. She lives in Brookline. Her father was for a number of years president of the Handel and Haydn society.

All records are already broken for advance subscriptions at the Boston Opera House. Next season opens Nov. 27 and continues 18 weeks.

### NEW ORLEANS

By O. M. Samuel.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Imperial Russian Dancers; Meyers, Warren & Lyon; "Baseballists"; Fred Singer; Thurber & Madison; Spinal Bros. & Co.; McNish & McNish.

TULANE (T. C. Campbell, mgr.; K. & E.).—"Three Twines," with Victor Morley and Beale Clifford.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—Grace Van Studdford in "The Paradise of Mahomet."

CRESCENT (T. C. Campbell, mgr.; K. & E.).—Stair & Havlin; "Brewster's Millions," featuring Carl Gerard.

WINTER GARDEN (Frank B. Chase, mgr.).—Largman's Yiddish Players remained at the Winter Garden just one week. The house is dark once again.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Valoise Bros.; Louise McGregor; Grojan & Maurer; Fox & Lawrence; Mary Ann Brown, held over.

LYRIC (Henry Ottman, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Rams & Arno; Lindy Lee; Charles Finley; Poloff Sisters; Torleys.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.

With the kind permission of Jim Decker, Henry Greenwall has booked the Sarnella Opera Co. for a post-season engagement at the Dauphine. As a side-show has been made against Mr. Greenwall, charging him with violation of the Child Labor law, because he permitted a child to appear in "The Man Who Stood Still." Mr. Greenwall expects to pay a fine of \$100.

The Orpheum closes either the last week in April or the first week in May.

Tasso's Military Band will furnish the music at West End Park the coming summer.

In great distress, John Hungerford, an aged farmer of Mansfield, La., was here this week, seeking his daughter, 17 years old, who was lured away by a street fair that visited his town. Mr. Hungerford has charged Mrs. Lucy Bourrikan, ticket-seller for the fair, with assisting in kidnapping the girl.

The legitimate theatre closes 8. The season has been brilliant in the matter of attractions, but only exceptional productions were favored with good business. In the words of "Patricia O'Brien," "It's always a bad season for a bad show," but this year, the returns of unworthy shows have been ghastly, that is, in the south.

Arthur B. Leopold is the general manager of the Lyric.

Fanny Reinhard's Yiddish company will give six performances at the Tulane this week.

It would not be a bad idea for the managers to start a crusade against the unsanitary condition of the dressing rooms in some theatres of the one-night stands in the South, some are a disgrace to civilization, and should be condemned and ordered remodeled or rebuilt. The local authorities take care to see that the theatres are safe as against fire, they should show equal care against colds, bronchitis and pneumonia.

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### SAN FRANCISCO

By John J. O'Connor.

VARIETY'S San Francisco Office.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Claude Gillingwater & Co., easily ran away with top honors; Bianca Froelich scored an artistic success; Burr McIntosh & Co., in "The Ranchman," a blood and thunder sketch, went well; Coakley & Harvey & Dunleavy, laughing hit; Binns & Binns did not do so well in their second week. Mullen & Correll felt no effects of the hold over; Alcide Capitaine, big.

CHUTES (Ed. Levey, mgr.; agent, Pantagos).—Johnson & Wells, big hit; Two Colemans, classy double act, real novelty; Adgie's Lions, did very well; Broadway Musical Comedy Co., going from bad to worse.

Oille Mack, who recently came over the Pantagos circuit with his own company, has doubled with Monte Carter. Carter was one of the principals with the Broadway Comedy Co.

McGee & Reese left for Honolulu last week to play four weeks for the Honolulu Amusement Co.

Snitz Edwards has left for Vancouver to join a musical comedy company at the Grand theatre.

The Stirling Trio and the Newton Trio have been booked over the W. V. M. A. time for this end.

George Bird left here to join the Lewis and Lake company in Seattle.

Grace Cameron opens at the Orpheum, Oakland week 16 and will continue east over the big time. Miss Cameron was offered the leading part of the Idera Opera company, but refused to remain here over the summer.

Pearl Wilkerson will start east for a road trip in the interest of the Bert Levey circuit

next week. Wilkerson will go as far as Kansas City, returning through the south.

Tom McGuire will head a big vaudeville show being sent to the Hill opera house, Petaluma, next week by Tony Lubelski. Lubelski will play vaudeville in the house two days each week.

Matinee business is dropping off in town due to the opening of the baseball season. Several eastern teams are here on their training trips and local fans refuse to pass up a chance to see the major league players in action.

Bert Levey will soon move his offices to Stockton and Ellis streets.

### ST. LOUIS

By Frank E. Anfenger.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—"Song, Hovus"; Horan & Navarro; Stewart & Marshall; Murphy & Clark; Slaters & Billy Farnum; Harlan E. Knight & Co.; Work & Ower.

PRINCERN (Dan S. Flaherty, mgr.; agent, C. & R.).—Demora & Graceta; McCormack & Irving; Delollis & Valero; Doria Opera Trio; Sam Liebert & Co.; Mozart; Von Klein & Gibson; Pelhain.

SHUBERT (Melville Stoltz, mgr.; Shubert).—Solhern & Marlowe in Shakespearean repertoire.

OLYMPIC (Pat Short, mgr.; K. & E.).—Wilton Lackaye in "The Stranger."

GARIBOLDI (Harry Buckley, mgr.; Shubert).—Forbes Robertson, in "The Passing of the Third Floor Back."

CENTURY (Pat Short, mgr.; K. & E.).—Howe's pictures.

AMERICAN (John Flanning, mgr.; State & Havlin).—"At the Mercy of Missus."

HAVLIN'S (Harry Wallace, mgr.).—"A Minister's Sweetheart."

IMPERIAL (Dave E. Russell, mgr.).—Farrwell week for Melbourne MacDowell and Virginia Drew Trearott, closing in "Himmler."

STANDARD (Geo. Reichenback, mgr.).—"Broadway Gaiety Girls."



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**BIJOU** (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—3-5, Jones & Mayo, good; Perkins-Lappan & Co., ordinary; Miller, Eagle & Miller, hit. 6-8, Ethel Golden & Co.; Arthur Boys; Wilson Franklyn & Co.  
**PREMIER** (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—3-5, Gilbert & King, good; Zella Russell, very good; Gladys O'Hearn, excellent. 6-8, Pete McLoud; Cameron & Howland.  
**EDWARD F. RAFFERTY.**

**GOLDSBORO, N. C.**  
**POCAHONTAS** (Foster & Mansfield, mgrs.; agent, Norman Jerrieres).—27-1, Comas & Co., fair, good business.  
**CHIE** (H. R. Mason, mgr.).—Pictures; good business.  
**W. S. ROYALL.**

**HARTFORD, CONN.**  
**POLI'S** (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Stone & Kalis, delightful; Nellie Nichols, big hit; Ashley & Lee, good; Mabel Bardine & Co., fair; Musical Craze, pleasing; James F. McDonald, good; Laurent Trio, clever.  
**HARTFORD** (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—3-5, John B. Cooke & Co., very good; Alex Brisson, went well; Page & Morrissey, pleasing; Will F. Herbert, fair; Clark & Parker, good. 6-8, Fiedlo, Mildred Fier, Gardner & Lewis; Parks & Mayfield; John B. Cooke & Co.; pictures.  
**SCENIC** (E. B. Dobbs, mgr.; agent, Shedy-Keeney).—3-5, Mmes. LaBelle Stone; Blondie & Robinson; McVeigh & Douglas; Peitching Bros.; pictures.  
**PARSONS** (H. C. Parsons, mgr.).—29, Richard Carle, in "Jumping Jupiter," good business; 30-1, Aborn Grand Opera Co., good business; 3, Sangerbund, big business; 4, "The Travelling Salesman"; 5, Geo. Evans' Minstrels; 6-8, "The Man From Home"; 10-11, "Madame X".  
**R. W. OLMSTED.**

**INDIANAPOLIS.**  
**GRAND** (G. A. Showalter, mgr.; agent, U. B. O.; rehearsal Monday 10).—Chas. B. Evans & Co., headliner, good comedy sketch; De Haven Sextet, pleasingly presented; Julius Tannen, hit; Cook & Lorens, took well; Three Shelveys Boys, good; Robie work; Arvins & Erwood, very good; Scheda, good; Goodwin & Elliott, very good.  
**ENGLISH'S** (A. F. Miller, mgr.; agent, Boda).—30-1, "Sweetest Girl in Paris," splendid business; 6-8, Montecarlo & Stone, "The Old Town"; 4-5, "The House that Jack Built" (local).  
**SHUBERT-MURAT** (F. J. Daisey, mgr.; Shubert).—27-29, Bertha Kalich, in "The Kreutzer Sonata," business very good. Week 3, "Madame X".  
**PARK** (Shaffer Ziegler, mgr.; S. & H.).—27-29, "East Lynne," splendid business. 30-31, "Girls," business good. 3-5, "At Cripple Creek." 6-8, "The James Boys in Missouri".  
**MAJESTIC** (Phil Brown, mgr.).—P. G. McLean Stock Co., in "Men and Women".  
**EMPIRE** (H. K. Burton, mgr.).—Marion's "Dreamlands".  
**COLONIAL** (E. E. Daley, mgr.; agent, Loew; rehearsal Monday 10.30).—Joe Deming & Co.; Laurie Ordway; Coleman & Francis; Eddie Leslie; DeGrace & Gordon & "Gracey".  
**GAYETY** (E. D. Crombie, mgr.; agent, Sun; rehearsal Monday 10.30).—Prof. Armand's "City of Yesterday"; Walter H. Bedell & Co.; Pearl Stevens; Legge & Daniels.  
**FAMILY** (Ed. Argenbright, mgr.; agent, Coney Holmes; rehearsal Monday 10).—The Merediths & Dog Snooters; Trainer & Trainer; Burt Melburn; Lenor's Manikins.

With Saturday night's performance of "The Old Town," the regular season at English's ends.

**JAMESTOWN, N. Y.**  
**LYRIC** (H. A. Deardourf, mgr.; agent, Gus Sun; rehearsal Monday 10).—Bama Bama Girls; big hit; Joseph R. Ketter & Co., "A Rural Substitute," good; Williams & Segal, very satisfactory; Bean & Hamilton, clever; Walter Reynolds, scored.

**SAMUELS** (James J. Waters, mgr.; Reia).—Beale Abbott and David Blapham, delighted large audience.  
**LAWRENCE T. BERLINER.**

**JOLIET, ILL.**  
**GRAND** (Maj. Le Voy, mgr.; agent, Chas. Doutrick).—Willard's Temple of Music, pleased; Delmar & Delmar, equilibrista; Smith & Gardner, good; Chester & Grace, clever; Newell & Nihil, fine; Great Higgins, excellent; Mints & Palmer, applause; Seymour's Happy Family, hit.  
**ORPHEUM** (C. E. Stevenson, mgr.; agent, W. V. M. A.).—Glee Baboons, hit; Mayme Remington and the Bungle Boo Babes, mirth; Russell & Church, artistic; Trevoli, pleased; Alfred Keiley & Co., clever; Imperial Quartet, good; Patrick Francisco Trio, novelty; Keith & Wentworth, used; Lee, Lusa, too clever; "A Night with the Poets," entertaining; The Navaros, daring.  
**JOLIET** (Harry Gramp, mgr.).—Nomorth & Shelly and Ponies, hit; East, Hobson & Jimmy, good; Two Schoons, fine; Gilmore Sisters & Brigham, entertaining; Beatrice Harlow, good; Harry Fetterer, pleased; Bijou Comedy Trio, comedy.  
**ALBERT J. STEVENS.**

**KNOXVILLE, TENN.**  
**GRAND** (Frank Rogers, mgr.; agent, Inter-State; rehearsal Monday 10).—Klein Bros., well received; Noble & Brooks, good; Howard Sisters, hit; Clipper Quartet, hit; The Phays, went big.  
**STAUB'S** (Fritz Staub, mgr.; K. & E.).—27-1, "The Sins of the Fathers," fair business; 28, "Buster Brown," good business.  
**WALTER N. BLAUFELD.**

**LOS ANGELES.**  
**ORPHEUM** (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 37, beat program in some times; Elbertus, big success; headliner: Bird Millman; Imogene; Graham's Manikins, entertaining; Empire Comedy Quartet, laugh producers; "The Fire Commissioner," sketch, interesting. Holdovers: Heale, Frederick; Welch, Mesly & Montrose; Boudin Bros.  
**LOS ANGELES** (E. J. Donnellan, mgr.; rehearsal Monday 11).—Eva Mudge, big favorite; Avolia; Soraghan Lennox & Co., good; Weston & Young, pleasing; Raymond & Hall, clever; Hardie Langdon, took well; Mlle. Silverado, excellent.  
**PANTAGES** (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Alethea & Aleko, mystifying; International Grand Opera Quartet, caught on well; Ollie Mack, good; Nevins & Gordon, catchy; Sylvia De Franke, winsome; George Smedley, novel; Percival Lennon, capital.  
**MAJESTIC** (Oliver Morasco, mgr.; Cort).—Marie Dressler, capacity houses, week 20; Lew Dockstadter this week (37).  
**MASON** (W. T. Wyatt, mgr.).—"Madame Sherry," week 20, packed houses. Dark this week (37).  
**EDWIN F. O'MALLEY.**

**LOUISVILLE, KY.**  
**KEITH'S** (J. L. Weed, mgr.; agents, U. B. O.).—Wood Bros., pleased; Mae Curtis, delighted; Lucier & Co., very good; Herr Richard Nadraze, good; Kaufman Bros., good; Frank Keenan & Co., very good; Lew Sully, very entertaining; D. J. Andrews' Studies in China and Ivory, good.  
**HOPKINS** (Irving Simms, mgr.; agents, S. & C.).—Four Charles, hit; Martin & Maximilian & Co., good; Bradley & Erb, pleased; Emerald & Dupree, very good; Rube Dickinson, hit.  
**GAYETY** (Al. Boulter, mgr.).—"Golden Crook".  
**BUCKINGHAM** (Horace McCorklin, mgr.).—"The Brigadiers".  
**WALNUT ST.** (Edwards Davis, mgr.).—"Merely Mary Ann," good crowd.  
**AVENUE** (Shaw, mgr.; agents, S. & H.).—"Graustark." Good; large business.  
**MACAULEY'S** (John McCauley, mgr.; K. & E.).—Lyman H. Howe, Travel Festival Moving Pictures, good; large house.  
**MASONIC** (F. Ray Comstock, mgr.; agents, Shubert).—3-5, M. Jules Layolle's Grand

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**LOWELL, MASS.**  
**LOWELL** (Jules Cahn, mgr.).—The Thompson & Flynn Stock Co. Good business.  
**MERRIMACK SQUARE** (John Carroll, mgr.)—Emma Don, good; Lavender Richardson & Co., scored; Eddie Downing, hit; Harrington & Millard, good; Marathon Four, fine.  
**HATHAWAY** (W. H. Wolf, mgr.).—Donald McK Stock Co., very good with high-class productions.  
**JOHN J. DAWSON.**

**MONTGOMERY, ALA.**  
**GRAND** (H. C. Fourton, mgr.; K. & E.).—27, "Polly of the Circus," fair house. 29, "Fortune Hunter," good house.  
**MAJESTIC** (W. K. Couch, mgr.; Shubert).—27, vaudeville; fair house. 28, James K. Hackett, packed house.  
**GRAND**—Dark.  
**MAJESTIC**—4, Louis Mann. 28, "Why Tim Left Home."

**MUNCIE, IND.**  
**STAR** (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Chas. Heclov, pleased; Al. Haynes, Julia Redmond & Co., went big; Leslie Thurston, clever; Mrs. Dr. Mayberry, good; "The Girl of the Year" and "The Dancing Beau Brummels," big hit.  
**GEORGE FIFER.**

**NEWARK, N. J.**  
**PROCTOR'S** (R. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Leon Rogee, scored; Ward & Curran, favorites; Three Leightons, went well; Lillian Shaw, fine; McConnell & Simpson, hit; Arthur Pickens & Co., pleased; "Bambo Girls," good; Jack & Violet Kelly, amused.  
**COURT** (Harold Jacoby, mgr.; agent, Loew; rehearsal Monday 9).—Dugan & Raymond, classy; Deltorelli & Gissando, well; Lydia Natheym, good; "Robertson" & Colonel, great; Marie Bergere, charming; Billy Lloyd, good. 6-8, Robinson Trio; Jane Cooper & Co.; Bertie Harrow; Tom Bateman; Hill & Ackerman; Harry Mayo.  
**ARCADE** (L. O. Mumford, mgr.).—Lycemum Players, to good business. 3-5, "The Gambler's Sweetheart"; 6-8, "Lena Rivers".  
**COLUMBIA** (Mr. Jacobs, mgr.; S. & H.).—"The Wolf" to big crowd.  
**STAR**—Wm. Kirbro; Johnson Duo; Ed. Tolliver; Charles Delany.

**EMPIRE** (Leon Evans, mgr.).—"Cherry Blossoms".  
**WALDMANN'S** (Lee Ottelegung, mgr.).—"Cruise Girls".  
**JOE O'BRYAN.**

**NEW HAVEN, CONN.**  
**POLI'S** (F. J. Windisch, mgr.; agent, U. B. O.; rehearsal 10).—Wm. Lynch & Co., hit of splendid hit; Alice Raymond & Co., much enjoyed; Spadoni, good; Nobody & Platt, very funny; Lydia Barry, dainty; Forbes & Bowman, entertained; Frank & True Rice, opened.  
**HYPERION** (E. D. Eldridge, res. mgr.; Shubert).—7-8, Mary Manning, in "A Man's World".  
**GRAND** (M. T. Yack, res. mgr.).—"Traveling Salesmen", 3, good business; 6, "The Girl of My Dreams," John Hyams and Lella McIntyre.  
**E. J. TODD.**

### LIGHT EFFECTS

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**NORTHAMPTON, MASS.**  
**ACADEMY** (B. L. Potter, mgr.; Ind.).—30, "Uncle Tom's Cabin," fair business; 3, University of Vermont Wig and Buskin Club, presenting "The Iaphan Rug," very good; poor business.  
**ACADEMY** (B. L. Potter, mgr.; Ind.).—5, "The Roary"; 15, Margaret Anglin in "Green Stockings"; 21, Dartmouth College Musical Association; 24, Kirk Brown Co.  
**COOK'S** (W. R. Cook, prop. and mgr.).—30-2, Clayton Sisters, good; Dunn, Warren & Mack, good; 3-5, Nelson & Nelson, good; Harry Holman & Co., fine; pictures.

**PITTSBURG.**  
**GRAND** (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Adeline Genes, big hit; "A Night in a Turkish Bath," well received; Kelly & Kent, laughter; McKay & Cantwell, pleased; "The Neapolitans," excellent; Arthur Reece, good; Patty Bros., fine; Bennis Bros., good.  
**FAMILY** (John P. Harris, mgr.; agent, Morganstern).—Helen's lightings, 3, arena; Quatler Sisters & Winters, very good; Billy Sadler, took well; Prince Little, clever; Rice & Lyons, pleased; DuBois & Lake, welcomed; Nicholas & Sherwood, well received.  
**LIBERTY** (Abe Cohen, mgr.; agent, Gus Sun).—Edward B. DeCoria & Co., very good; May Russell, well received; Harry Burton, went well; Epse & Roth, excellent.  
**GAYETY** (Henry Kurtzman, mgr.).—"Dainty Duchesse".

**ACADEMY** (Harry Williams, mgr.).—"Americans".  
**ALVIN** (John B. Reynolds, mgr.; agent, Shubert).—Sam Bernard, "He Came From Milwaukee," house sold out for week.  
**LYCEUM** (R. M. Gulick, mgr.; agent, S. & H.).—"The Virginian," packed house.  
**NIXON** (Thos F. Kirk, mgr.; agent, Nixon-Niddlinger).—"The Country Boy," clever comedy, packed house.  
**M. S. KAUL.**

**PITTSFIELD, MASS.**  
**COLONIAL** (Jas. Sullivan, mgr.; K. & E.).—Helen's lightings, 3, Kirk Brown Stock Co., good business.  
**EMPIRE** (J. H. Tobberts, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Summer-time," well received; Hal Merritt, good; Major & Roy, very good; Edwin Barry & Co., went well; Wallace & Chapman, good; Field Bros., went big.  
**FRANKLIN.**

**PORT ARTHUR, TEX.**  
**STURNES** (H. C. Sturmes, gen. mgr.; agent, direct; rehearsal Monday 3.30).—Week 27, Hollingsworth & Twine Stock Co., to good business. April 3, Billy Allen Stock Co.  
**LYRIC AIRDOME** (E. G. Smith, mgr.; agent, direct).—April 3, Williams Stock Co.  
**F. C. FLANAGAN.**

**PORTLAND, ME.**  
**PORTLAND** (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal 10.30).—Kalm & LaFarlow, fine; Henders & Melia, good; Hamilton, Coleman & Co., fair; Kref & Bonham, hit; Three Methven Sisters, effective.  
**SCENIC**, Westbrook (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Monday and Wednesday 11).—Vannata, excellent; Quinn Trio, good.





Baker Billy Merry Whirl B R  
Baker Elsie 1914 Newport av Chicago  
Baker Harry 3943 Renow W Philadelphia  
Baker De Vos Trio Dainty Duquesne B R  
Baldwins Players Star Memphis Indef  
Bannan Joe Girls From Happyland B R  
Bantas Four Columbians B R  
Baraban Troupe 1304 Fifth av N Y  
Barbee Hill Co 111 Jefferson av Spokane  
Barber & Palmer Los Angeles Indef  
Barnes & Crawford Bronx N Y  
Barnes & King Majestic Little Rock  
Barnes & Robinson Orpheum Vancouver  
Barrett Chas 712 Teller av Bklyn  
Barrett Tom Robinson Crusoe Girls B R  
Barrington Mildred Star & Garter B R  
Barron Geo 2025 Fifth av N Y  
Barron Billy 1111 Teller av Bklyn  
Barry & Black 1523 Fairmount av Phila  
Bartell & Garfield 2699 E 53 Cleveland  
Bartlett Harmon & Brngif 353 W 56 N Y  
Barto & Clark 2221 E Cumberland Phila  
Barto & McCue Midnight Maidens B R  
Barton Joe Follies of the Day B R  
Bates Virgie Irwins Big Show B R  
Bates & Neville 57 Gregory New Haven  
Baum Will H Co 47 Wolcott New Haven  
Bauman & Ralph 360 Howard av New Haven  
Baxter Sidney & Co 1723 43 av Melrose Cal  
Bayton Ida Girls from Happyland B R  
Be Ano Duo 3423 Charlton Chicago  
Beaman Fred 1085 E 12th N Y  
Beardsley Sisters Union Hotel Chicago  
Beaudegarde Marie Merry Whirl B R  
Bees Two 508 Bryant av N Y  
Begg Lee & Co 1190 E 32nd St. Benton  
Behren Musical 52 Springfield av Newark N J  
Behler Agnes Dreamlanders B R  
Bell Arthur H 488 13 av Newark N Y  
Bell Boy Trio 7 av N Y  
Bell Norma & Powers Burlesquers B R  
Bell May Robinson Crusoe Girls B R  
Bell Quartet Princesses Oskaloosa Ia  
Belmont May Century Girls B R  
Belmont Joe 5010 Broadway London  
Belmont Florence Girls from Happyland B R  
Belmont M Follies of New York B R  
Belzack Irving 259 W 112 N Y  
Benn & Leon 229 W 33 N Y  
Bennett Arthur 1011 Broadway Show B R  
Bennett Florence Irwins Majestics B R  
Bennett Sam Rose Sybell B R  
Bennett & Marcello 306 W 67 New York  
Benson Marion Passing Parade B R  
Bentley Musical 121 E 12th Philadelphia  
Benton Beulah Irwins Majestics B R  
Benton Ruth Big Banner Show B R  
Berg Bros Eden Milan Italy  
Berg Liddy 301 E 12th N Y  
Berger Anna Miss N Y Jr B R  
Bergere Valerie Players Majestic Chicago  
Bernhard Hugh Bohemians B R

## VERA BERLINER

VIOLINIST

Booked Solid. Address 217 Center St., Chicago

Beverly Sisters 5122 Springfield av Phila  
Beyer & Co 1400 E Bryant av N Y  
Bicknell & Gibney 441 Marion Oak Park Ill  
Big City Four Temple Rochester  
Birch John Orpheum Salt Lake  
Bisset & Shady 248 W 37 N Y  
Black John J 1011 Broadway Show B R  
Black & Leslie 3722 Eberly av Chicago  
Blair Hazel Reeves Beauty Show B R  
Blumquist & Co 3220 Chicago av Minneapolis  
Blossing & Hastings Beauty Show B R  
Bonner Alf Brigadiers B R  
Booth Trio 343 Lincoln Johnstown Pa  
Borella Arthur 524 Stanton Breensburg Pa  
Borrow Sidney Big Banner Show B R  
Bostick Jean 1111 Broadway Show B R  
Bouden & Quinn 213 W 42 N Y  
Boutin & Tilson 11 Myrtle Springfield Mass  
Boutin Harry & Co 1365 E 65 Chicago  
Bouvier Maymery Whirl B R  
Bowers Walters & Crocker Orpheum Winnipeg  
Bowman Fred 14 Webster Medford Mass  
Boyd & Allen 2706 Howard Kansas City  
Bradleys The 1814 Rush Birmingham  
Bragg John B 1111 Broadway Show B R  
Brand Laura M 527 Main Buffalo  
Bray Joe Irwins Big Show B R  
Brennan Geo Trocadero B R  
Brennan Samuel N 525 Tulip Phila  
Brenon & Downing Orpheum Des Moines  
Breton Ted & Corinne 114 W 44 N Y  
Bretonne May & Co 145 W 45 N Y  
Brinkley The 424 W 39 N Y  
Britton Lydia Dreamlanders B R  
Brixton & Brixton 708 Lexington Brooklyn  
Broe & Maxim 1240 Wabash av Chicago  
Brookes & Carlisle 39 Glenwood av Buffalo  
Brooks Florrie Big Review B R  
Brooks & Jennings 361 W Bronx N Y  
Brooks & Kingman 234 W 39 N Y  
Brookland Chas Runaway Girls B R  
Brooks The 1111 Broadway Show B R  
Browder & Browder 820 E 5 N Minneapolis  
Brown & Farlowe Orpheum Newark O  
Brown Sammie Bowers Burlesquers B R  
Brown & Brown 615 W 115 N Y  
Brown & Whit 11 Glen Maiden Mass  
Bruce Lena Lovemakers B R  
Bruno Max C 160 Baldwin Elmira N Y  
Bryant May Irwins Big Show B R  
Brydon & Hann 26 College Newark  
Buckley Joe Girls from Happyland B R  
Bullock Tom Trocadero B R  
Burnell Lillian 2050 North av Chicago  
Burnett Tom Century Girls B R  
Burnham & Greenwood Columbia Cincinnati  
Burns Jack 287 Bainbridge Brooklyn  
Burrows Lillian 2050 North av Chicago  
Burt Wm P & Daughter 133 W 45 N Y  
Burton Sydney 1111 Broadway Show B R  
Burton Jack Marathon Girls B R  
Burton & Burton Empire Indianapolis Indef  
Bush Devere Four Reeves Beauty Show B R  
Bush & Poyser Family Lafayette Ind  
Bushnell Marie & Poyser B R  
Butlers Musical 423 S Phila  
Butterworth Charley 850 Trent San Francisco

Byron Gieta 107 Blue Hill av Roxbury Mass  
Byron Ben Passing Parade B R

C.

Cahill Wm 505-7 Brooklyn  
Cain John E Knickerbockers B R  
Caine & Odum Majestic Colorado Springs  
Callahan Grace Bohemians B R  
Campbell Al 2731 Waway N Y  
Campbell Harry Marathon Girls B R  
Campbell Phyllis 115 E 14 N Y  
Campbell & Parker Rose Sybell B R  
Campbell Zelma Bon Tons B R  
Campan Beatrice Knickerbockers B R  
Canned Al Wise Guy Co  
Candfield & Carleton Pantages Los Angeles  
Canway Fred R 6425 Woodlawn av Chicago  
Capman Bert Follies of New York B R  
Capron Nell Follies of New York B R  
Carson Chas Vanity Fair B R  
Carsonie Sisters 425 N Liberty Alliance O  
Carey & Stampe 324 42 Brooklyn  
Carle Irving 4308 No 41 Chicago  
Carlton Frank Broadway Galety Girls B R  
Carmelo Pictures Broadway Galety Girls B R  
Carson Frank 465 W 182 N Y  
Carson Beatrice 72 Cedar Brooklyn  
Carr Trio Canadagua N Y  
Carroll Nettle Troupe Barnum & Bailey C Y  
Carrollton & V 5428 Montecito Los Angeles  
Carson 1085 E 12th Brooklyn  
Carson & Devereaux 410 Line Evansville  
Carters The Ava Mo  
Casad Irvin & Casad Darlington Wis  
Cass & De Vere 312 Wey Dayton O  
Casburn & Murphy Wichita Kan  
Case Paul 81 S Clark Chicago  
Casey & Smith 124 Franklin Allston Mass  
Casmas & La Mar Box 347 Montgomery Ala  
Cassfield & Davis 5428 Montecito Los Angeles  
Celat 74 Grove Rd Clapham Pl London  
Celeste Grace Midnight Maidens B R  
Chabany Marguerite Columbians B R  
Chameroys 1449 41 Brooklyn  
Champion Alton Whiston Society Girls B R  
Chantre & Schuyler 191 Prospect av Bklyn  
Chapin Benjamin 566 W 186 New York  
Chapman Sisters 1639 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chase Carmel 3615 So. Mainland Chicago  
Chatham Sisters 309 Grant Pittsburg  
Cheers & Jones 1233 Pine Philadelphia  
Chick Frank Brigadiers B R  
Chubb Hay 107 Spruce Scranton Pa  
Church City Four 1332 Decatur Brooklyn  
Chairmont Josephine & Co 163 W 131 N Y  
Clarke Wilfred 130 W 44 New York  
Clark Floretta 10 Lambert Boston  
Clark Geo Robinson Crusoe Girls B R  
Clark & Ferguson 312 E 12th Englewood  
Clark Sisters & Farnon Majestic Chicago  
Claton Sisters 235 1/2 av Nashville Tenn  
Claus Radcliffe & Claus Orpheum Tampa Fla  
Clayton Elsie Tiger Lillies B R  
Clear Chas Columbia N Y  
Clemons Margaret Midnight Maidens B R  
Clemento & Miner 39 W 99 New York  
Clever Trio 2129 Arch Philadelphia  
Cliff & Cliff 4106 Artesian Chicago  
Clifton Harry Dreamlanders B R  
Clito & Sylvester 298 Winter Philadelphia  
Cljo Rochelle 1479 Hancock Quincy Mass  
Cockley Hanvey & Dunlevy Orpheum San Fran  
Cohan Will H Miss New York Jr B R  
Cohen Nathan 1111 Broadway Show B R  
Cole Chas C Rollickers B R  
Collins Eddie 5 Reed Jersey City N J  
Collins Fred Dreamlanders B R  
Collins Wm Pennant Winners B R  
Collins & Hart Eden Turin Italy  
Colton Tommy Fads & Follies B R  
Colton & Darrow Kentucky Belles B R  
Compton & Plumb 3220 Emerson av Minneap  
Comrades Trio 824 Trinity av New York  
Conn Richard 201 W 109 N Y  
Connolly Bros 1906 N 24 Philadelphia  
Coogan Dan Lovemakers B R  
Cook Geraldine 676 Jackson av New York  
Corbett & Forrester 71 Emmet Newark N J  
Corinne Suzanne Fads & Follies B R  
Cornish Wm A 1108 Broadway Seattle  
Costello & Le Croix 815 Ewing Kansas City  
Cotter & Bouden 1386 Vineyard Philadelphia  
Court & Whelan Folly Oklahoma City  
Coyne & Murrell 3337 Vernon av Chicago  
Coyne Tom Hastings Show B R  
Crawford Catherine Reeves Beauty Show B R  
Crawford Glenn H 429 S 14th Toledo  
Creighton Bros Midnight Maidens B R  
Cresay & Dayne Alhambra N Y  
Crispi Ida Irwins Big Show B R  
Cromwell Pantages Pueblo Col  
Crosby Ann 153 E Peru Ind  
Cros & Josephine Orpheum Des Moines  
Cros & Maye 1312 Huron Toledo  
Cullen Thos Runaway Girls B R  
Cullen Bros 4916 Ellsworth Philadelphia  
Cunningham & Coleman Palace Bristol Eng  
Cummings Jose Rose Sybell B R  
Cunningham & D 113 Wash'n Champain  
Cunningham & Marion Temple Rochester  
Curley Charley Pennant Winners B R

## CURRIE AND RILEY

Pantages Circuit

Curson Sisters 317 Adelle av Jackson Miss  
Cutty Musical Grand Evansville  
Cycling Brunettes 231 Cross Lowell Mass  
D.  
Dale & Harris 1610 Madison av New York  
Daley Wm J 108 N 10 Philadelphia  
Dalton Harry Fen 115 Irving av Brooklyn  
Daly & O'Brien National Sydney Indef  
D'Arville Jeanette 2028 N Clark Chicago  
D'Arville Peggy 552 1/2 30 Portland Ore  
Davenport & Co 1111 Broadway 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 & Cooper 1200 Dayton Chicago  
Davisson & Le 1108 Michigan av Niagara Falls  
Dawson Eli & Gillette Sisters 344 E 58 N Y  
De Clairville 121 313 Douglas Omaha

De Costa Duo 350 N 3 Phila  
De Frankie Sylvia Pantages Denver  
De Grace & Gordon 313 Liberty Brooklyn  
De Lo John B 718 Jackson Milwaukee  
De Mar Rose 507 W 37 Pl Chicago  
De Mar Zeile Knickerbockers B R  
De Rain 1205 E 12th Brooklyn  
De Milt Gertrude 313 Sterling Pl Brooklyn  
De Oesch Mlle M 338 S 10 Baginaw  
De Renzo & La Due Colonial Lowell Mass  
De Vassy Thos Big Banner Show B R  
De Valdez & Zaid 115 E 14 N Y  
De Vere & Roth Majestic Dallas  
De Vere Tony Watsons Burlesquers B R  
De Verne & Van 4572 Yates Denver  
De Witt Hugo 242 W 43 N Y  
De Young Tom 1111 Broadway Show B R  
De Young Mabel 350 E 181 New York  
Dean Lew 452 S Niagara Falls  
Dean & Sibley 463 Columbus av Boston  
Deery Frank 304 West End av New York  
Deisney Fatsy Miss New York Jr B R  
Delmar & Delmar 94 Henry New York  
Delmar Arthur Irwins Big Show B R  
Delmore & Darrell Orpheum Cincinnati  
Delmore Adelaide Girls From Happyland B R  
Deiton Bros 1111 Broadway Show B R  
Demacos Family Ottawa  
Deming & Alton Americans B R  
Demonic & Belle Englewood N Y  
Denton G Francis 144 W 44 New York  
Desmond Vera Lovemakers B R  
Deveau Hubert 364 Prospect pl Bklyn  
Dias Mona Bohemians B R

## Anita Diaz's Monkeys

This Week (April 3), Greenpoint, Brooklyn.  
Directed AL SUTHERLAND.

Dioles The 163 E 5 Mansfield O  
Dixon Belle College Girls B R  
Dixon & Hanson 408 Prairie av Chicago  
Dobbs Wilbur Ginger Girls B R  
Dodd Emily & Jessie 201 Division av Bklyn  
Doherty & Harlowe 428 Union Brooklyn  
Dolan & Lennah 2460 1st av New York  
Dolce Sisters 1111 Broadway Show B R  
Donaghy G Francis 319 56 Brooklyn  
Donald & Carson 218 W 103 New York  
Donagan Sisters Bon Tons B R  
Donner Doris 34 Lincoln Johnstown Pa  
Dooley Three 9951 Charles Chicago  
Dose Billy 102 High Columbia Tenn  
Douglas & Burns 326 W 43 N Y  
Douglas Chas Washington Society Girls B R  
Dove Johnny Al Fields Minnola  
Dove & Lavan 498 Caldwell av New York  
Downie Leslie T Elite Sheboygan Wis Indef  
Doyle Phil Merry Whirl B R

## PATSY DOYLE

Lonesome Comedian.

Doyle & Fields 2348 W Taylor Chicago  
Drew Chas Passing Parade B R  
Drew Dorothy 377 S av New York  
Drew Lowell 1111 Broadway Show B R  
Dube Les 258 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 Jards de Paris B R  
Dunham Jack Bohemians B R  
Dunn Arthur 212 E 12th Lacocock Pittsburg  
Duprez Fred Orpheum Bklyn  
Dwyer Lottie Trio 59 No Wash Wilkes-Barre Pa

E.  
Eckert & Berg Orpheum Portland  
Eddy & Tallman 640 Lincoln Blvd Chicago  
Edgar & Marie 109 Haywood Asheville N C  
Edman & Gaylor Box 39 Richmond Ind  
Edna Ruth 1111 Broadway Show B R  
Edward Geo Grant Hill Chicago  
Edwards Gertrude Miss New York Jr B R  
Edwards Shorty 213 Carroll Allegheny  
Elythe Corinne 325 S 10bey Chicago  
Egan Geo 1111 Broadway Show B R  
Eger Lew Bowers Burlesquers B R  
Eldon & Clifton Alhambra Erie Pa  
Eldridge Press 601 W 144 N Y  
Elliott Jack Runaway Girls B R  
Ellsworth Harry & Lillian Century Girls B R

## ELLIS and McKENNA

Next Week (April 10) Orpheum Spokane  
Week April 17, Orpheum Seattle.

Elton Jane 244 W 118 N Y  
Elwood Perry & Downing 324 Harlem av Balto  
Emelle Troupe 604 E Taylor Bloomington Ill  
Emerald Connie 41 Holland Rd Brighton Lond  
Emerson & Le Clear 23 Beach Brighton Mass  
Emerson Ida Robinson Crusoe Girls B R  
Emerson Harry Midnight Maidens B R  
Emmett & Lower 419 Pine Darby Pa  
Empire State Quartet 164 E 127 N Y  
Englemire Orpheum Indef  
Engleworth G W 213 Highland av Cincinnati  
Esmer Wm Hastings Show B R  
Esmann H T 1234 Putnam av Brooklyn  
Evans Allen Irwins Big Show B R  
Evans Beale 3701 Cottage Grove av Chicago  
Evans Eunita & Evans 2546 E 7 N Y  
Evans Teddy Midnight Maidens B R  
Evans & Lloyd 923 E 12 Brooklyn  
Evelyn Sisters 252 Green av Brooklyn  
Evens Fred & Beatrice Knickerbockers B R  
Evelyn & Egan 1111 Broadway Show B R  
Evers Geo 210 Lomax San Antonio  
Ewing Charles 514 W Oconee Fitzgerald Ga

F.

Fairburn Jas Miss New York Jr B R  
Fairchild Sisters 320 Dixwell av New Haven  
Fairchild Mr & Mrs 321 Vernon Hurlburg  
Falls Billy A 488 Lyell av Rochester  
Farrington 1111 Broadway Show B R  
Fantons (thelie) Majestic Seattle  
Fawn Loretta Rose Sybell B R  
Fay Gus Irwins Majestics B R

Fenner & Tyson 471 80 Brooklyn  
Fenner & Fox 63 Central Camden N J  
Ferguson Mabel Howland Boston Indef  
Ferguson Frank 489 E 43 Chicago  
Ferguson Joe 137 W 67 New York  
Ferguson Marguerite Hastings Show B R  
Fern Hay Pantages Pueblo Col  
Fernandez May Duo 207 E 87 New York  
Ferrard Grace 2716 Warsaw av Chicago  
Ferris Evelyn Tiger Lillies B R  
Ferry Wm Orpheum Des Moines  
Fields & La Ada 3101 E Greenwood Chic  
Fields & Hanson Hip Little Falls N Y  
Finn & Ford 380 Revere Winthrop Mass  
Finney Frank Trocadero B R  
Fisher Marie Broadway Galety Girls B R  
Fisher Sue Rose Sybell B R  
Fisher Perkins 531 Washington Brookline  
Flake Gertrude Brigadiers B R  
Fitzgerald & Quinn Bowers Burlesquers B R  
Fitzsimmons & Canon 569 S Green Chicago  
Flavin Margaret Tiger Lillies B R  
Fletcher 33 Rondell Pl San Francisco  
Fletcher Ted 470 Warren Brooklyn  
Florence Nellie Columbians B R  
Florence G W 31 Benson Buffalo  
Flynn Frank Orpheum Zanesville O  
Follette & Wicks 1334 Gates av Brooklyn  
Forbes & Bowman Pops Worcester  
Force Johnny 800 Edmondson Baltimore

Max Dora Mabel Edwin

## 4 FORDS

Next Week (April 10), Temple, Detroit.

Ford Geo Queen of Jards de Paris B R  
Ford & Co 300 Fenton Flint Mich  
Ford & Louise 128 S Broad Mankato Mich  
Formy Eric 1111 Broadway Show B R  
Formy Geo Waltheu House Wigan Eng  
Foster Harry & Sallie 1385 E 13 Philadelphia  
Foster Billy 2316 Centon Pittsburg  
Fowler Kate 324 W 95 N Y  
Fox & Sumner 515 W 12th New York  
Fox Florence 172 Elmora Rochester  
Fox Will H Majestic Charleston S C  
Foyer Eddie 9930 Pierpont Cleveland  
Frances & Coleman 8147 N Broad Phila  
Francis Winifred 1111 Broadway Show B R  
Francis Willard 67 W 138 New York  
Francisco 348 N Clark Chicago  
Frank Sophia & Myrtle Miss N Y Jr B R  
Frank Big Finger Girls B R  
Frederick Helen & Co Orpheum Salt Lake  
Fredericks Musical Majestic Dallas  
Freed Jack 56 W 116 N Y  
Freeman Florence Bway Galety Girls B R  
Freeman Frank E Queen of Bohemia B R  
Freeman Bros Girls From Happyland B R  
Freigh Lizzie Bowers Burlesquers B R  
French Henri Gerard Hotel New York  
French & Williams 821 W Blaine Seattle  
Frey Twins Orpheum Oakland  
Fricke William 1111 Broadway Show B R  
Frobel & Hugo 514 W 33 New York

G.

Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 393 Vernon Brooklyn N Y  
Gage Chas 179 White Springfield Mass  
Gale Ernie 169 Eastern av Toronto  
Galagher Ed Big Banner Show B R  
Gardner Geo 1111 Broadway Show B R  
Gardner Family 1958 N 8 Philadelphia

## WILLIE GARDNER

Meas and Stoll Tours, England.  
Returns to America in August.

Gardner Andy Bohemians B R  
Gardner Georgea 4646 Kenmore av Chicago  
Garrity Harry Princess Los Angeles Indef  
Garson Marion Pops Springfield  
Gath Earl 1111 Broadway Show B R  
Gaylor Chas 768 17 Detroit  
Gear Irving Century Girls B R  
Gee Gays Majestic Milwaukee  
Genaro & Thel Majestic Corsicana Tex Indef  
Gentle John 32 Weymouth Mass  
Germane Anna T 35 Arnold Revere Mass  
Gettings J F Marathon Girls B R  
Geyer Bert Palace Hotel Chicago  
Gilbert Ellis R Runaway Girls B R  
Gillon Geo 1111 Broadway Show B R  
Gill Edna Queen of Jards de Paris B R  
Gilmore Mildred Broadway Galety Girls B R  
Girard Marie 41 Howard Boston  
Gleason Violet 489 Lexington Waltham Mass  
Glose August Keiths Philadelphia  
Glover Edna 862 Emporia av Wichita  
Gofford & Henderson 2200 E 14 Kansas City  
Goforth & Doyle 251 Halsey Brooklyn  
Gohle Jack Ginger Girls B R  
Golden Claude 1111 Broadway Show B R  
Golden Sam Washington Society Girls B R  
Golden Nat Hastings Show B R  
Golden Max 5 Alden Boston  
Goldie Annet Big Banner Show B R  
Goldie & Hopp 1111 Broadway Show B R  
Goodman Joe 2038 N 3 Philadelphia  
Goodrich Mitchell Hastings Show B R  
Goodwin & Elliott Keiths Columbus O  
Gordo Ed 255 W 42 New York  
Gordon Paul L 314 W 69 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Barber 26 So Locust Hagerstown Md  
Gordon & Kinley Orpheum Kansas City  
Goss John 32 Weymouth Mass  
Gossams Ruby 400 So Columbus O  
Gottlieb Amy 600 No Clark Chicago  
Gould C W Marathon Girls B R  
Gould & Rice 326 Smith Providence R I  
Gould & Rice 326 Smith Providence R I  
Grace Frank College Girls B R  
Grazew Lew 2844 Penn av Baltimore  
Graham Frank Marathon Girls B R  
Grannon Hk Melrose Park Ia  
Grassie Geo 1111 Broadway Show B R  
Granville & Mack Cherry Blossoms B R  
Granville Bernad & Dorothy Temple Rochester  
Graves Joy Dreamlanders B R  
Gray Trio 1408 Woodlawn av Indianapolis  
Gray Edna 1926 Woodlawn O  
Green Edna Bowers Burlesquers B R  
Greene Winnifred Runaway Girls B R



## REPRESENTATIVE ARTISTS

"FAR IN ADVANCE OF ALL THE COPIES."—*Sime.*

# HARRY FOX AND MILLERSHIP SISTERS

Europe's Greatest Novelty  
Musical Acrobatic Act

## ARNAUD BROS.

The Only Act of  
This Kind

Gremmer & Melton 1437 S 6 Louisville  
Grievous 13 W N Y  
Griffith A F Anderson Louisville  
Griffith John P Trocadero B R  
Griffith Myrtle E 5805 Kirkwood av Pittsburgh  
Griffs & Hoot 1323 Cambria Philadelphia  
Grimes Tom & Co Lyric Terre Haute  
Grimm & Satchell Starkeys No Attleboro Mass  
Groom Sisters 503 N Hermitage Trenton N J  
Groomman A 532 North Rochester  
Grovinl Geanette Wash'ton Society Girls B R  
Gruber & Kaw 408 Av E Flint Mich  
Gulfoyle & Charlton 303 Harrison Detroit  
Guyer Victoria Miss New York Jr B R

H.  
Hall E Clayton Elmhurst Pa  
Hall Ed Passing Parade B R  
Hall & Pray 50 Columbia Swampscott Mass  
Hall & Briscoe 55 Orchard Norwich Conn  
Halls Dogs 111 Walnut Revere Mass  
Halpern & Nan 1621 E 17 av Denver  
Halpern Leo Hastings Show B R  
Haison Boys 21 E 98 New York  
Haisted Willard 1141 Tyrantia New Orleans  
Hamilton Estelle American Davenport Ia  
Hamling The 51 Scovel Pl Detroit

## HAMMOND AND FORRESTER

Sullivan-Candline Circuit.

Hammond Gracie Robinson Crusoe Girls B R  
Hampton & Bassett Orpheum So Bend Ind  
Haney Edith 3234 Harrison Kansas City  
Hansons Three Pennant Winners B R  
Hanson Billy 156 Lenox av New York  
Hansone & Co 1037 Tremont Boston  
Hanvey Lou 552 Lenox av New York  
Harcourt Frank Cracker Jacks B R  
Harney Ben National Sydney Australia  
Harrington Bobby Serenaders B R  
Harris & Randall Orpheum Joliet Ill  
Harron Lucy Knickerbockers B R  
Hart Bros Barnum & Bailey C R  
Hart Stanley Ward 3445 Pine St Louis  
Hart Maurice 156 Lenox av New York  
Hart Marie & Billy Greenpoint Bklyn  
Hartman Gretchen 521 W 135 N Y  
Hartwell Effie Big Banner Show B R  
Harvey Harry Hastings Show B R  
Harvey & Welch 7 E 119 N Y  
Harveys 507 Western Mountville W Va  
Haskell Loney Orpheum Spokane  
Hastings Harry Hastings Big 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

## E. F. HAWLEY AND CO.

"THE BANDIT"  
Lobby Indef.  
BDW. & KELLER, Rep.

Haynes Beatrice Americana B R  
Hazelton Jas Washington Society Girls B R  
Heam Sam Follies of the Day B R  
Heath Frankie Big Review B R  
Heideberg Four Temple Ft Wayne  
Heid & La Rue 1323 Vine Philadelphia  
Helene La Belle Kentucky Belles B R  
Henderson & Thomas 227 W 40 New York  
Hendrix Klari College Girls B R  
Henelia & Howard 546 N Clark Chicago  
Henninck Bijou Lansing Mich  
Henry Dick 207 Palmetto Brooklyn  
Henry Girls 2326 So 17 Philadelphia  
Henry 423 E 162 N Y  
Herbert Barnum & Bailey C R  
Herberta The 47 Washington Lynn Mass  
Herlin Lillian Chases Washington  
Herman & Rice 332 W 36 N Y  
Hershey Lew Vagels Minnetta  
Hertz Geo 322 Stone av Scranton  
Hessie 2804 Manitou av Los Angeles  
Hewley Grace 201 Desmond Sayre Pa  
Hill Arthur Hastings Show B R  
Hill Edmunds Trio 262 Nelson New Brunswick

Hill Chas J Ginger Girls B R  
Hillard May Sam T Jacks B R  
Hillman & Roberts 516 S 11 Saginaw Mich  
Hills Harry Robinson Crusoe Girls B R  
Hilliers 192 Bay 25 Bensonhurst N Y  
Hines & Fenton 151 W 63 New York  
Hoffman Dave 3341 E Clearfield Phila  
Holden J Maurice Dainty Duchess B R  
Hoiden Harry Knickerbockers B R  
Hollander Joe Irwins Majestics B R  
Holman Bros 614 Lake Cadillac Mich  
Houlin Ben Box 891 Richmond Va  
Holmes Wells & Finlay Orpheum Freeport Ill  
Holt Alf Sydney Australia  
Honan & Helm 128 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian 432 W 34 New York  
Hopp Fred 326 Littleton av Newark N J  
Horter Kathryn 351 Halsey Bklyn  
Horton & La Triska Palace Manchester Eng  
Hotelling Edward 557 S Division Grand Rapids  
Houdini H Hip Portsmouth Eng  
Howard Bros 229 W 48 N Y  
Howard Chas Follies of New York B R  
Howard Emily 644 N Clark Chicago  
Howard Mote Vanity Fair B R  
Howard Geo F Big Review B R  
Howard Comedy Four 983 3 av Brooklyn  
Howard Harry & Mae 222 S Peoria Chicago  
Howard Bernice 3009 Calumet av Chicago  
Howe Sam Lovemakers B R  
Howe Lizzie Watson Burlesquers B R  
Hoyt Edward N 166 W 47 N Y  
Hoyt & Sparks 14 Bancroft pi Bklyn  
Huegel & Quinn 536 Rush Chicago  
Hufford & Chain Majestic Port Huron Mich  
Hulbert & De Long 444 Madison Chicago  
Hunt Robt Washington Society Girls B R  
Hunter Ethel 4029 Troost Kansas City  
Hunter & Ross 820 So Senate av Indianapolis  
Hurley F J 153 Magnolia av Elizabeth N J  
Hutchinson Al 219 E 52 New York  
Huxley Dorcas E Vanity Fair B R  
Hyatt & Le Nore 1612 W Lantave Baltimore  
Hylands 23 Cherry Danbury Conn  
Hynde Beale 518 Pearl Buffalo

I.  
Imhoff Roger Fads & Follies B R  
Ingle Clara 300 W 49 N Y  
Ingolia & Reading Washington Spokane  
Ingrams 20 1804 Story Boone Ia  
Irish May Watsons Burlesquers B R  
Irving Phil Pennant Winners B R  
Irwin Flo 127 W 45 New York  
Irwin Geo Irwin Big Show B R  
J.  
Jackson H'ry & Kate 306 Buena Vista Yonkers  
Jackson Alfred 80 E Tupper Buffalo  
Jackson Robt M Runaway Girls B R  
Jackson & Louie No Vernon Ind  
Jackson Cyclists Alhambra Paris  
Jansen Ben & Chas Bowery Burlesquers B R

## Fred Jarvis and Harrison Frederica

The Jolly Jester. The Smiling Girl  
Next Week (April 10), Majestic, Des Moines.  
Direction, ALBEE, WEBER & EVANS.

Jeffries Tom 170 Hick Bklyn  
Jenkins Wallace Tire Lillies B R  
Jennings Jewell & Harlowe 3362 Arl'g't'n St L

## P. O'MALLEY JENNINGS

Orpheum Circuit.

Jerome Edwin Merry Whirl B R  
Jesse & Dell 1202 N 5 St Louis  
Jesse Johnny Cracker Jacks B R  
Jewell Mildred 5 Alden Boston  
Jewells Manikins Orpheum Memphis  
Johnson Hinkins 39 Tremont Cambridge Mass  
Johnson Kid Sequin Tour South America  
Johnson Bros & Johnson 6245 Callowhill Phila  
Johnston Fiale Reeves Beauty Show B R  
Johnston & Buckley Golden Crook B R  
Johnstone Chester B 49 Lexington av N Y  
Johnstone Musical Empire London  
Jones & Rogers 1351 Park av New York  
Jones Maud 50 W 135 N Y

Jones & Gaines 413 W 55 N Y  
Jones & Gilliam Yale Stock Co  
Jones & Whitehead 53 Boyden Newark N J  
Julian & Dyer Chases Washington  
Jundts Les Big Banner Show B R  
Juno & Wells 511 E 78 New York

K.  
Kartello Bros Paterson N J  
Kaufman Bros Grand Evansville Ind  
Kaufman Reba & Ines Follies Bergeres Paris  
Kaufmanns 240 E 35 Chicago  
Keating & Murray Blakers Wildwood N J Ind  
Keaton Barry 74 Boylston Boston  
Keely Bros Hip Leeds Eng

## JIM F. KELLY and ANNIE M. KENT

Kesley & Parks O H Newport R I  
Kette Zeno 121 44 N Y  
Kell Jack W Orpheum Zanesville O  
Keller Jessie Washington Bay City  
Kelley Joe K 9 and Arch Philadelphia Indef  
Kelly Eugene Knickerbockers B R  
Kelly Lew Serenaders B R  
Kelly & Wentworth Circle Chicago  
Kelsey Sisters 4332 Christiana av Chicago  
Keltner 133 Colonial Pl Dallas  
Kendall Ruth Miss New York Jr B R  
Kendall Chas Maidie 123 Alfred Detroit  
Kennedy Joe 1131 N 3 Knoxvill  
Kennedy & Lee Washington Boston  
Kenney Chas Tipton Lillies B R  
Kenney & Hollis 66 Holmes av Brookline Mass  
Kent & Wilson 4036 Monroe av Chicago  
Kenton Dorothy Grand Indianapolis  
Keough Edwin Continental Hotel San Fran  
Kessner Rose 433 W 164 New York  
Kesters Bert & Dorothy 1274 Clay San Fran  
Kinebrew & Kline O H Plymouth Ill Indef  
Kline Josie Bowery Burlesquers B R  
King Margaret H Serenaders B R  
King Bro 311 4 av Schenectady  
King Violet Winter Gard'n Blackpool Eng Ind  
Kinroff Bros 1710 3 av Evansville Ind  
Knight Harlan & Co Majestic Milwaukee  
Knowles R M College Girls B R  
Knox & Alvin Majestic Seattle  
Koshier Grady 5050 Laumet Chicago  
Kohers Three 68 18 Wheeling W Va  
Kolb & Miller Wigwag San Francisco Indef  
Koler Harry Queen of Jardin de Paris B R  
Komers Bros Orpheum San Francisco

L.  
Lacey Will 1516 Capital Washington  
Lacouver Lena Vanity Fair B R  
Lafayette Two 185 Graham Oshkosh  
Laird Major Irving Big Show B R  
Lake Jas J Bon Tons B R  
Lalor Ed Watsons Burlesquers B R  
Lancaster & Miller 546 Jones Oakland  
Lane Goodwin & Lane 3713 Locust Phila  
Lane & Ardell 332 Green Rochester  
Lane Eddie 305 E 73 New York  
Lang Karl 273 Bickford av Memphis  
Langsons Proctors Newark  
Langlan Joe 102 E 51 Philadelphia  
Lansar Ward E 323 Schaefer Brooklyn  
La Auto Girl 123 Alfred Detroit  
La Blanche Mr & Mrs Jack 3315 E Baltimore  
La Centra & La Rue 2461 2 av New York  
La Fere Eleanor Miss New York Jr B R  
La Grange & Gordon 232 Lucas av St Louis  
La Mar Dorothy World of Pleasure B R  
La Maze Trio Eden Turin Italy  
La Moines Musical 332 5 Baraboo Wis  
La Nolle Ed & Helen 1707 N 15 Philadelphia  
Larkin Nicholas Runaway Girls B R  
Larriee & Lee 32 Shuter Montreal  
Larose 226 Blocker Brooklyn  
Lashoe Grant 1611 Kater Philadelphia  
Laurent Marie 114 W 45 N Y  
Laurens Bert 207 W 27 N Y  
Lavardes Lillian 1209 Union Hackensack N J  
Lavender Will Big Review B R

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Direction FREEMAN BERNSTEIN

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Lavine & Inman 3201 E 81 Cleveland  
Lawler & Lawler Pallasades Bklyn  
Lawrence Bill Bohemians B R  
Lawrence & Edwards 1440 Westm'r Providence  
Lawrence & Wright 55 Copeland Roxbury Mass  
Laypo & Benjamin Polls New Haven  
Layton Marie 252 E Indiana St Charles Ill  
Le Beau Jean Ginger Girls B R  
Le Pevre & St John Grand Sacramento  
Le Grange & Gordon 2323 Wash'ton St Louis  
Le Hirt 750 Clifford av Rochester  
Le Pages 120 French Buffalo  
Le Pearl & Bogart 401 Solome Springfield Ill  
Le Roy Geo 46 W 115 N Y  
Le Roy Lillian Marathon Girls B R  
Le Roy Vivian Golden Crook B R  
Le Roy Vic 323 Everett Kansas City Kan  
Le Roy Chas 1806 N J Baltimore  
Le Roy & Adams 1812 Locust av Erie Pa  
Le Roy & Paul Orpheum Spokane

## LE ROY AND PAUL

ORPHEUM TOUR. JO FAIGIE SMITH, Rep.

Le Van Harry Big Review B R  
Leahy Bros 259 East av Pawtucket R I  
Lee Minnie Bowery Burlesquers B R  
Lee Rose 1040 Broadway Brooklyn  
Lee Joe Klasiy Kan  
Leflingwell Nat & Co 285 W 150 New York  
Lefler Edith Tipton Lillies B R  
Lenns The 1914 Newport av Chicago  
Leonard & Drake 1099 Park Pl Brooklyn  
Leonard & Phillips Hong Kong Toledo Indef  
Leonl Ruby Cracker Jacks B R  
Lerner Dave Americana B R  
Leslie Geo W Lyric Petersburg Va  
Leslie Genie 351 Tremont Boston  
Leslie Frank 124 W 129 New York  
Leslie Mabel Big Banner Show B R  
Lestelle Eleanor Merry Whirl B R  
Lester Joe Golden Crook B R  
Lester & Kelleit 818 Fairmount av Jersey City  
Lester Nina Crystal Wilmington Del  
Levin D & Suele 14 Prospect W Haven Conn  
Levitt & Falls 712 Cedar Syracuse  
Levy Family 47 W 129 New York  
Lewis A Vanity Fair B R  
Lewis & Lake 341 Norton av Kansas City  
Lewis Phil J 118 W 121 New York  
Lewis Walt' & Co 677 Wash'n Brookline Mass  
Lewis & Green Dainty Duchess B R  
Lillian Grace Century Girls B R  
Lingermans 705 N 5 Philadelphia  
Liscord Lottie Watsons Burlesquers B R  
Lissman Harry Hastings Show B R  
Livingston Murry 830 E 163 New York  
Lloyd & Cantano 104 E 61 New York  
Lockhart & Webb 222 W 48 N Y  
Lockwood Sisters Star Show Girls B R  
Lockwoods Musical 132 Cannon Poughkeepsie  
Lois & Love 214 2 Brooklyn  
London & Riker 32 W 98 New York

*Shadonworth*

Next Week (April 10), Bijou Green Bay.

When answering advertisements kindly mention VARIETY.

Lorraine Oscar Keiths Boston  
Lorraine Harry Big Review B R  
Lorraine Rita Thir Lillies B R  
Lorraine Ed Wood Jr. Plaster B R  
Lowe Leslie J Hong Kong Toledo Indef  
Lowe Musical 37 Ridge at Rutherford N J  
Lower F Edward Hastings Show B R  
Luce & Luce 236 N Broad Philadelphia  
Lukens Al May Indiana Big Show B R  
Luttringer Lucas Co Empress Duluth  
Lynch Hazel 355 Norwood at Grand Rapids  
Lynch Jack 92 Houston Newark  
Lyneva Wigwam San Francisco Indef  
Lynn Louis Star Show Girls B R  
Lynn Roy Box 62 Jefferson City Tenn  
Lyon & Atwood Dunns Cafe San Fran Indef

M.

Mack Anna Tiger Lillies B R  
Mack Tom Watsons Burlesquers B R  
Mack & Co Lee 566 N State Chicago  
Mack Wm Folles of the Day B R  
Mack & Walker Forsyth Atlanta  
Mack Floyd Orpheum Seattle  
Macks Two 245 N 59 Philadelphia  
Mackey J S Runaway Girls B R  
Mackey Fred Maud 245 N 59 Sheepshead Bay  
Madison Chas Troaders B R  
Mae Florence 43 Jefferson Bradford Pa  
Mae Rose Passing Parade B R  
Maguire H S Dennison Tex  
Mahoney May Indiana Big Show B R  
Main Ida Dunns Cafe San Francisco Indef  
Maitland Mable Vanity Fair B R

UPPERT M ??????????

Majestic Musical Four Bway Gaiety Girls B R  
Malloy Dannie 11 Glen Morris Toronto  
Malvern Troupe Iris Phila  
Mangels John W 503 N Clark Chicago  
Mann Chas Dreamlanders B R  
Manning Frank 355 Bedford at Brooklyn  
Manning Trio 100 Cla Grand Rapids  
Marcous 815 Laflin Chicago  
Marathon Quartet 307 W 30 N Y  
Mardo & Hunter Cozy Corner Girls B R  
Marine Comedy Trio 187 Hopkins Brooklyn  
Marion Louise 187 Hopkins Brooklyn  
Marion Cliff Grant Hotel Chicago  
Marion Johnny Century Girls B R  
Marion Dave Dreamlanders B R  
Marr Billie Irvins Big Show B R  
Marsh & Middleton 19 Day at Everett Mass  
Marsh Chas 305 14 Milwaukee  
Marshall & Anderson McFaddens Flats Co  
Marshall Bros & Berri Majestic Ft Worth  
Martell Family Kentucky Belles B R  
Martha Mile 43 W 11 New York  
Martin Frank S T Jacks B R  
Martine Carl & Rudolph 457 W 57 New York  
Mason Harry L College Girls B R

BOB MATTHEWS

405 Gaiety Theatre Bldg.  
Broadway and 46th St. New York.  
THE MATTHEWS AMUSEMENT CO.

Mathieson Walter 843 W Ohio Chicago  
Matthews Harry & Mae 140 W 37 Pl Los Ang  
Matthews Mabel 2931 Burling Chicago  
Mayne Elizabeth H 14 48 New York  
Mays Musical Four 154 W Oak Chicago  
Mazette Rose Marathon Girls B R  
McAllister Dick Vanity Fair B R  
McAlister Harry Bridge 100 N Y  
McCall Larry Ironee Big Show B R  
McCarthy & Barth 2901 Missouri at St Louis  
McCarvers 40 Melrose Boston  
McClain M 121 E 12th Pittsburg  
McCloud Mable Bon Tons B R  
McConnell Sisters 1247 Madison Chicago  
McCormick & Irving 1810 Gravesend at Bklyn  
McCune & Grant 536 Benton Pittsburg  
McDonald John A 227 E 12th N Y  
McGarry & McGarry Pennant Winners B R  
McGarry & Harris 521 Palmer Toledo  
McGregor Sandy Brigadiers B R  
McGuire Tutz 69 High Detroit  
McIntyre W J Folles of the Day B R  
MacNicolan Violet Majestic Seattle  
McNallys Four 225 W 38 New York  
McNamee 41 Smith Poughkeepsie  
MacNichol Jas Charlottesville Canada  
McWaters & Tyson 471 60 Brooklyn  
Meehan Billy Sam T Jacks B R  
Melk Anna Brigadiers B R  
Melody Lane Girls E St Louis Ill  
Mendelsohn Jack 153 W 62 New York  
Menetekel 104 W 14th New York  
Merrell Sisters 29 W 65 New York  
Merrill & Otto Orpheum Los Angeles  
Merritt Raymond 178 Tremont Pasadena Cal  
Methen Sisters 12 Fulton Springfield Mass  
Meyer David Lewis & Lake Musical Co  
Meyers Anna Pennant Winners B R  
Michael & Michael 320 W 53 New York  
Milam & Du Bois 825 19 Nashville  
Miller Margaret & Folsom B R  
Military Trio 479 E 24 Paterson  
Millard Bros Rose Sydel B R  
Miller May Knickerbockers B R  
Miller A Queen of Jardin de Paris B R  
Miller Helelpa Lee 121 E 12th N Y  
Miller & Mack 2541 Federal Phila  
Miller & Princeton 83 Olney Providence  
Miller Theresa 118 W Grand at Oklahoma  
Millman Trio Apollo Dusseldorf Ger  
Mills & Moulton 56 Ross Buffalo  
Milton Joe 1008 N 16 St Louis  
Milton & De Long Sisters Orpheum Montreal  
Mintz & Palmer 1305 N 7 Philadelphia  
Minkelt Hunt & Miller 108 14 Cincinnati  
Mitchell Ben 141 N Y Jr B R  
Mitchell & Cain Empire Johannesburg  
Moller Harry 34 Blymer Delaware Co  
Monarch Four Golden Crook B R  
Montambo & Martelli 40 E Liberty Waterbury  
Montgomery Harry 154 E 12th New York  
Mooney & Holbein Bolton Eng  
Moore Snitz Knickerbockers B R

Moore Helen J Columbians B R  
Moore Geo Rockland Me  
Moore Mabel Valentea Majestic Cedar Rap  
Moorey Ed Wood Jr. Plaster B R  
Morgan Bros 3525 E Madison Philadelphia  
Morgan King & Thompson Sis 603 E 41 Chic  
Morgan Meyers & Mike 1236 W 26 Phila  
Morris Joe Dainty Duchesne B R  
Morris E Reeves Beauty Show B R  
Morris Helen Passing Parade B R  
Morris & Wortman 132 N Law Allentown Pa  
Morris & Kramer 1308 St John Pl Bklyn  
Morris Mildred & Co 250 W 85 New York  
Morrison Maxsters Burlesquers B R  
Morse Marie Brigadiers B R  
Morton Harry K Golden Crook B R  
Morton & Keenan 574 11 Brooklyn  
Motogiri 323 E Macor San Antonio Tex  
Mueller Mueller Washington Spokane  
Mozarts Bijou Racine Wis  
Mullen & Corelli Orpheum Oakland  
Mull Eva World of Pleasure B R  
Mullen Tom Queen of Jardin de Paris B R  
Mullen Jim Lovemakers B R  
Muller Maud 601 W 151 N Y  
Muley & Amaro Orpheum Portland  
Murphy Frank P Star Show Girls B R  
Murphy James & Co 250 W 85 New York  
Murray Chas A & Co Los Angeles  
Murray Elizabeth New Amsterdam N Y Indef  
Murray & Alvin Great Abinal Co  
My Fancy 13 Adams Strand London  
Myers Ed 152 E 4 of Troy N Y  
Myrie & Orth Macoda Wis

N.

Nash May Columbians B R  
Nazzaro Nat & Co 3101 Tracy at Kansas City  
Ncary Bliss & Rose 459 E Main Bridgeport  
Nelson H P Folles of New York B R  
Nelson Chester Americana B R  
Nelson Bert A 43 48 New York  
Nelson Oswald & Berger 150 E 123 N Y  
Nevins & Erwood Orpheum Memphis

Augustus Neville and Co.

Playing United Time.  
Address ALBEE, WEBER & EVANS.  
535 Putnam Bldg., New York.

Newhoff & Phelps Family Clinton Ia  
Newton Betty 515 1st Tor Jc B R  
Nichol Nelson Troupe Bijou Bangor Me  
Nicoli Ida Bohemians B R  
Noble & Brooks Majestic Birmingham  
Nonette 617 Flatbush at Brooklyn  
Norton Ned Midnight Maidens B R  
Norton C Porter 5342 Kimbark at Chicago  
Norwalk Eddie 595 Prospect at Bronx N Y  
Noss Bertha Gerard Hotel N Y

O.

O'Brien Frank Columbians B R  
O'Connor Trio 706 W Allegheny at Phila  
O'Dell Fay Miss N Y Jr B R  
O'Dell & Gilmore 1145 Monroe Chicago  
O'Donnell J R 123 E 124 N Y  
Oden Gertrude H 2885 N Mozart Chicago  
Oliver Jack Barnum & Bailey C R  
Omar 230 W 41 N Y  
O'Neill & Regency 592 Warren Bridgeport  
O'Neill Trio Park Phila  
Opp Joe Kentucky Belles B R  
O'Rourke & Atkinson 1548 E 65 Cleveland  
Orr Chas F 131 W 41 N Y  
Orren & McKenzie 606 East Springfield Ohio  
Ott Phil 178 A Tremont Boston  
Owens Dorothy Mae 3047 40 Chicago  
Ozava The 48 Kinsel at Kenmore N Y

P.

Packard Julia Passing Parade B R  
Palma Esther M 121 E 12th Chicago  
Palmer Daisy Golden Crook B R  
Palmer Louise Irvins Big Show B R  
Pardee Violet Folles of New York B R  
Parry Edith College Girls B R  
Parker & Morrell 137 Hopkins Bklyn  
Parva Geo W 2534 N Franklin Philadelphia  
Patridge Mildred Kentucky Belles B R  
Patterson Al Kentucky Belles B R  
Patterson Sam 213 N 133 N Y  
Paulinette & Pique Theatre Detroit  
Paul Dottie S Rollickers B R  
Paul & Ryholda 359 County New Bedford

PAULINE

Pantagosa Circuit.

Payton Polly Bohemians B R  
Pearl Violet Midnight Maidens B R  
Pearl Mary 1236 W 26 Phila  
Pearson Walter Merry Whirl B R  
Pedersen Bros 635 Greenbush Milwaukee  
Peerless Gilbert Ginger Girls B R  
Pelosi The 161 Westminster at Atlantic City  
Pellips Empress of the Palace N Y  
Pepper Twins Lindsay Can  
Perry & Wilson Washington C H Ohio  
Perry Frank L 747 Buchanan Minneapolis  
Peter the Great 423 Bimfield at Hoboken N J  
Peterson Mary 1236 W 26 Phila  
Phillips Mondane Calvert Hotel N Y  
Phillips Samuel 316 Claason at Brooklyn  
Phillips Sisters Wintergarten Berlin Ger  
Piccolo Midlets Box 23 Phenicia N Y  
Pierced Hal Lovemakers B R  
Pierocoff Five Lovemakers B R  
Pisano Yen 15 Charles Lynn Mass  
Pollard Gene Casino Girls B R  
Potter Wm Big Banner Show B R  
Potter & Hays 121 E 12th N Y  
Purvis Jas Midnight Maidens B R  
Powder Sall Folles of New York B R  
Powell Eddie 2314 Chelsea Kansas City  
Powers Elephants 745 Forest at N Y  
Price Hattie 1236 W 26 Phila  
Prices July 1623 Arch Philadelphia  
Primrose Four Keiths Columbia

Prior The Tukula Wash  
Proctor Sisters 1113 Halsey Brooklyn  
Prossit Trio Ringling Bros C R  
Purvis ads Midnight Maidens B R  
Q.  
Quigg & Nickerson Folles of 1910  
Quinlan Josie 644 N Clark Chicago  
R.  
Radcliff Ned Dreamlanders B R  
Radcliff Pearl Watsons Burlesquers B R  
Rainmond Jim 37 E Adams Chicago  
Rainbow Sisters 840 14 San Francisco  
Ramsey Eddie Washington Society Girls B R  
Randle Edith Marathon Girls B R  
Rapior John 178 Cole at Dallas  
Rathskaler Trio Bijou Winnipeg  
Ray Eugene 5603 Prairie at Chicago  
Ray & Burns 287 Bainbridge Brooklyn  
Raymond Clara 141 Lawrence Brooklyn  
Raymond Great Madrid Spain Indef  
Raymore & Co 147 W 95 N Y  
Redmond Trio 251 Halsey Bklyn  
Redner Thomas & Co 973 Hudson at Detroit  
Redway Juggling 141 Inspector Montreal  
Reds Bros Orpheum Salt Lake  
Reed Jack Runaway Girls B R  
Reid Sisters 45 Broad Elizabeth N J  
Reilly & Bryan Pecks Bad Boy Co  
Reinolds Minstrels Victor New Orleans  
Relyea Chas Kentucky Belles B R  
Remy & Super Columbia Ashland Ky  
Renaldi The 2064 Star San Francisco  
Rensetta & La Rue 2321 So Hicks Phila  
Reverse Eleanor Pennant Winners B R

THE REXOS

Next Week (April 10), Columbia, St. Louis.  
Direction, PAT CASEY.

Reynard Ed Polls Wilkes-Barre  
Reynolds & Donegan Varieties Breslau Ger  
Reynolds Lew Folles of the Day B R  
Rhoads Marionette 63 W 8 Chester Pa  
Rianon Four Lowell Mass  
Rice Louis Dreamlanders B R  
Rice Frank & True 3038 Sheffield at Chicago  
Rice Sully & Scott Orpheum Easton Pa  
Rich & Howard 214 19 N Y  
Rich & Rich 243 Milwaukee at Chicago  
Richard Bros 116 E 3 New York  
Richards Great Orpheum Evansville Ind  
Riesner & Gores Bijou Quincy Ill  
Riley Chas 101 Flat Dayton O  
Rio A C 269 W 126 New York  
Rio Violet Knickerbockers B R  
Ripon Alf 645 E 87 New York  
Ritchie Billy Vanity Fair B R  
Ritter & Bowe 49 Bickoria Boston  
Ritter & Foster Gaiety Birmingham Eng  
Roach A E Vanity Fair B R  
Roathin Mile Queen of Jardin de Paris B R  
Robber Gus Bowery Burlesquers B R  
Roberts C 151 Sherman at Denver  
Roberts Rob Bowery Burlesquers B R  
Roberts & Downey 88 Lafayette Detroit  
Robinson Chas A Robinson Crusoe Girls B R  
Robinson The 301 Hawthorne at Minneapolis  
Robinson Wm C 8 8 Grville London  
Roche Harry Sam T Jacks B R  
Rock & Rol 1810 Indiana at Chicago  
Roeder & Lester 314 Broadway Buffalo  
Rogers Ed Girls From Happyland N Y  
Rogers & Mackintosh Varieties Terr Haute  
Roland & Morin 208 Middlesex Lowell  
Rolande Geo S Box 290 Cumberland Md  
Roof Jack & Clara 705 Green Philadelphia  
Rooney & Edgely 1000 Broadway Bklyn  
Roosire & Dorato Hanlon's Supers  
Roosire Majestic Colorado Springs  
Rose Davis Rose Sydel B R  
Rose Blanche Cracker Jacks B R  
Rose Lane & Keard 135 W 48 N Y  
Rose Len 1021 Cherry Philadelphia  
Rose Clara 6025 67 Brooklyn

THOS. J.

RYAN-RICHFIELD CO.

Next Week (April 10) Proctor's, Newark.

Ross & Lewis Hip Rotherdam Eng  
Ross Sisters 65 Cumerford Providence  
Rossie Musical Novelty 218 W 48 N Y  
Rovden Virgo Rose Sydel B R  
Russell & Davis 1316 High Springfield O  
Rutana Song Birds State Trenton  
Rutledge Frank Gerard Hotel N Y  
Rye Geo W 116 4 F Smith Ark  
Ryno & Emerson 161 W 174 N Y

S.  
Sabel Josephine Ponce de Leon Hill St August

THE SALAMBO

S-C Circuit until middle July

Address Chicago Office, VARIETY

Sampson & Douglas Family Clinton Ia  
Sanders & La Mar 1327 5 N Y  
Sanford & Darlington 3560 Penrose Phila  
Saunders Chas Century Girls B R  
Saxe Michael Folles of New York B R  
Saxon Chas Big Review B R  
Scanlon Geo B College Girls B R  
Scanlon W J 1551 Vinewood Detroit  
Scherer & Scherke 15 Woodward 18 N Y  
Schilling Wm 1000 E Lyncave Baltimore  
Schliff 588 Lehigh at Rochester  
Scott Robt Lovemakers B R  
Scott Wm 400 40 Morningside at N Y  
Scully Will P 8 Webster 18 N Y  
Sears Gladys Jardin de Paris B R  
Silly Hal M 204 Schiller Bldg Chicago  
Senzell Joan 211 Elmore Pittsburgh  
Simon Primrose Ginger Girls B R  
Sivola 526 4th Easton Pa  
Sixton Chas B 2849 Johnston Chicago

Seymour Nellie 111 Manhattan N Y  
Shaw Edith Irvins Majestics B R  
Shea Thos E 366 Pine rove at Chicago  
Shea Thos & Mabel 522 N Main Dayton O  
Shean Al Big Banner Show B R  
Sheck & Darville 2028 N Clark Chicago  
Sheddman Dogs Dunmont N J  
Shelvey Bros Orpheum Memphis  
Sheppell & Bennett Dreamlanders B R  
Shepperley Sisters 250 Duvecourt Toronto  
Sherlock Frank 514 W 135 N Y  
Sherlock & Holman 2506 Ridge Philadelphia  
Shermans Two 181 E 12th N Y  
Sherry J W Pennant Winners B R  
Sherwood Jeanette Ginger Girls B R

THE SYDNEY SHIELDS

UNITED TIME

Shields The 207 City Hall New Orleans

Chas. W. ANG

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Direction B. A. MYERS.

Shorey Campbell Co Bradford Pa  
Siddons & Farle 2544 So 8 Philadelphia  
Sidman Sam Pussies 622 N Y  
Siegel & Matthews 324 Dearborn Chicago  
Silver Nat Watsons Burlesquers B R  
Simmons & Carmontelle 383 Clinton Bklyn  
Simms Al 18 E 105 N Y  
Simms Willard 6435 Ellis at Chicago  
Simmons Teddy Americans B R  
Simpson Russell Big Review B R  
Slater & Finch 106 3 Vincennes Ind  
Small Johnie & Sisters 622 Lenox at N Y  
Smrl & Keanear 438 W 164 N Y  
Smith Allen 1243 Jefferson at Brooklyn  
Smith & Adams 408 So Halstead Chicago  
Smith & Brown 1324 St John Toledo  
Smith & Buckley Pads 6 So Boston  
Somers & Storke Empress of the Palace  
Sossin Samuel Hastings Show B R  
Spears The 67 Clinton Everett Mass  
Spears Anna Merry Whirl B R  
Spaulding Geo Sam 19 N Y  
Spencer & Austin 310 E Philadelphia  
Sprague & McNece Empress Duluth  
Springer & Church 96 4 Pittsfield Mass  
Stadium Trio St Charles Hotel Chicago  
Stapfoles Four 100 W 39 New York  
Stanley Harry Grand Hotel Chicago  
Stanley Stan 905 Bates Indianapolis  
Stanwood David 364 Bremen E Boston  
Starr & Sachs 343 N Clark Chicago  
Stedman Al & Fannie 516 So Boston  
Steinert Thomas Trio 531 Lenox N Y  
Steinmann Herman Lovemakers B R  
Stepping A H 33 Barclay Newark  
Stepping Trio 3508 N 6 Phila  
Stevens Harry Center Girls B R  
Stevens Will H Senoraders B R  
Stevens E 135 So First Brooklyn  
Stevens Paul 223 W 28 New York  
Stevens Lillie Brigadiers B R  
Stevens & Moore Columbia B R  
Stewarts Musical Star Show Girls B R  
Stewart Harry M World of Pleasure B R  
Stewart & Earl 125 Euclid Woodbury N J

Stewart and Marshall

Two Natural Colored Comedians  
Booked Solid. Under Direction JOE MEYERS

Stirk & London 28 Hancock Brockton Mass  
Stokes & Ilyan 2106 Bayard Wilmington Del  
Ston Lane & Keard 135 W 48 N Y  
St James & Dacre 161 N Y  
St John & McCracken 6151 Chestnut Phila  
Storchlein H 2532 Atlantic Brooklyn  
Strehl Bay Broadway Gaiety Girls B R  
Strobel Marie 1000 E 12th N Y  
Stuart Helen 41 Ohio Chicago  
Sullivan Dan J & Co 1917 W 61 Cleveland  
Sullivan Harry & Co Bijou Flint Mich  
Sully & Phelps 2310 Bolton Philadelphia  
Suttons Al & Fannie 516 So Boston  
Sutton & Fulton Bijou Quincy Ill  
Sweeney & Rooney 1320 Wyoming at Detroit  
Swisher & Evans 1147 W Huron Chicago  
Swor Bert Columbians B R  
Sydney Oscar Lovemakers B R  
Sylvester Cecelia Passing Parade B R  
Sylvester Plymouth Hotel Hoboken N J  
Symonds Alfarate 140 So 11 Philadelphia  
Sytz & Sytz 140 Morris Philadelphia

T.  
Tambo & Tambo Emphie Swanses Wales  
Tanley Pearl 67 S Clark Chicago  
Tangle Motoring Orpheum Kansas City  
Taylor Mac Gairn 100 W 39 New York  
Teal Raymond Bentley Long Beach Cal  
Temple & O'Brien 429 E 2 Fargo N D  
Tenley Elmer Pennant Winners B R  
Terrell Frank & Fred 415 N Orkney Phila  
Thatcher Fannie Hot Tons B R  
Thomas & Hamilton 667 Dearborn at Chicago  
Thomas & Wright 535 N Clark Chicago  
Thompson Mark Bohemians B R  
Thompson Harry 141 Flatbush at Brooklyn  
Thorne Mr & Mrs Harry 223 So Sich at N Y  
Thorns Juggling 55 Rose Buffalo  
Thorton Arthur Golden Crook B R  
Thorton Geo A 357 Browns N Y  
Thorton Leo 429 E 2 Washington  
Timberland Fred & Victor 12 Baltimore  
Tilford Lew Orpheum Denver  
Tillot Quatreble Groszold cde Detroit Indef  
Tomba Andrew College Girls B R  
Tompkins & Trapp 104 W 14th New York  
Tosar & Fair 14 Vezia Toronto Waukegan Wis  
Touss Mabelle Birmingham  
Touss John Raymond Terroth Ind N Y  
Touss R 246 247 W 28 N Y  
Touss R 246 247 W 28 N Y  
Touss R 246 247 W 28 N Y  
Touss R 246 247 W 28 N Y

## REPRESENTATIVE ARTISTS

WORLD'S  
GREATEST SAXOPHONE  
PLAYERS

# 5 BROWN BROS

**THIS WEEK**  
(April 3)  
Shea's, Toronto

**NEXT WEEK**  
(April 10)  
Shubert, Utica

## Wilfred Clarke

A New Farce, "THE DEAR DEPARTED," in Rehearsal  
SKETCHES on hand or written to order.

130 W. 44th St., New York

## DEAS, REED and DEAS

Some Singing

Some Comedy

Some Clothes

This Week, Added Attraction "Kentucky Belles" Burlesque Co., Miner's Bowery, N. Y.

LAWRENCE JOHNSTON  
The King of Ventriloquists.

## Pam Barrs and Budd Len

In a **NUTTYOLOGUE**  
USING THEIR OWN COPYRIGHTED SONGS EXCLUSIVELY

HAVE YOUR CARD IN VARIETY



## CHICK SALE

Comedy Protean  
Entertainer

IN

"THE COUNTRY SCHOOL  
ENTERTAINMENT"



The  
Famous

## Boudini Bros.

Wizards of the Accordion  
DIRECT FROM THE ITALIAN ROYAL  
CONSERVATORY OF MUSIC.  
Direction WM. LYKENS.

Have Your Card in VARIETY

# PAUL DICKEY

AND CO. in "THE COME BACK"

THIS WEEK (April 3) ALHAMBRA, NEW YORK

Direction, ALBEE, WEBER & EVANS

# BOB FERNS

"The  
Beau Brummel  
Coon Shouter"

Booked Solid on the  
Pantages and Keefe Time  
Open Grand Rapids, April 10  
Direction,  
B. A. MYERS

Just Returned From 13 MONTHS ON ORPHEUM CIRCUIT

## FRANK STAFFORD AND CO. "A Hunter's Game"

This Week (April 3) Colonial, New York

Next Week (April 10) Orpheum, Brooklyn

Direction, JACK LEVY

ANOTHER "FIND" IN A SINGLE

PLAYING ORPHEUM CIRCUIT!

# MAE CURTIS

SINGING WILL ROSSITER'S  
GOOD LUCK SONG "HITS"

Under Sole Direction of  
MARTIN SAMPTER

# WILLIAM MORROW

AND COMPANY

In "HAPPY'S MILLION"

Remaines Muls 230 Caldwell Jacksonville Ill  
Trevett Quartet Monarch Hotel Chicago  
Trevor Edwin & Dolores Golden Crook B R  
Trillera 345 E 9 New York  
Troughadours Three 347 W 34 N Y  
Troxell & Winchell 308 S N Seattle

## HARRY TSUDA

Booked Solid. James E. Plunkett, Mgr.

Tunis Fay World of Pleasure B R  
Tuxedo Comedy Four O H Augusta Me

U.

Uline Arthur M 1759 W Lake Chicago  
Unique Comedy Trio 1927 Nicholas Phila

V.

Vaggos Family Lewiston Mont  
Valadons Les 34 Brewer Newport R I  
Valdare Bessie Jeffers Saginaw  
Valentine & Bell 1451 W 103 Chicago  
Vallecia Lizards Orpheum Lincoln Neb  
Valletta & Lamson 1329 St Clark Cleveland  
Vaimore Lulu & Mildred Bohemians B R  
Vance Gladys Blou Bay City  
Van Dille Sisters 514 W 135 N Y  
Van Hout Bobby 129 Best Dayton O  
Van Osten Eva Queen of Jardin de Paris B R  
Van Osten Bob Sam T Jacks B R  
Vera Idle Hour Grand Rapids  
Vardellies Lowell Mich  
Variety Comedy Trio 1515 Barth Indianapolis  
Vassar & Arken 324 Christopher Bklyn  
Vass Victor 25 Haskins Providence  
Vedder Fannie Bon Tons B R  
Vedder Lillie Cracker Jacks B R  
Vedmar Rene 3235 Broadway N Y  
Venetian Serenaders 678 Blackhawk Chicago  
Vernon & Parker 187 Hopkins Brooklyn  
Village Comedy Four 1912 Ringsold Phila  
Vincent John B 820 Olive Indianapolis  
Vinton Grace Serenaders B R  
Viola Otto O H Frederickburg Md  
Violetta Jolly 41 Leipsiger Berlin Ger  
Von Dell Columbia Newark  
Vyner Idylla Reeves Beauty Show B R

W.

Wakefield Frank L Runaway Girls B R  
Walker Muriel 152 Broadway Indianapolis  
Walker & Sturm Grand Victoria B C  
Walling Ida Watsons Burlesques B R  
Walsh Helen & May Dainty Duches B R  
Walsh Martin Trocadero B R  
Walters Joe Dreamland B R  
Walters & West 8437 Vernon Chicago  
Walters John Lyric St Wayne Ind Indef  
Walton Fred 4114 Clarendon av Chicago  
Ward Alice Reeves Beauty Show B R  
Ward Billy 199 Myrtle av Bklyn

## WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."  
Direction PAT CAREY.

Ward Marty S Gaiety Girls B R  
Ward Mack 300 W 70 New York  
Warner Harry R 1000 Chicago  
Warren & Dale 1503 So Carlisle Pa  
Washington Blanche Washington Soc Girls B R  
Washington Dot 1930 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 Jack W College Girls B R  
Wayne Sisters Watsons Burlesques B R  
Weaver Frank & Co 1706 N 9 Baltimore  
Weber Johnnie Rose Gayety B R  
Well John 5 Krusnadt Rotterdam  
Welch Jas A 211 E 14 New York  
Welch Thos Runaway Girls B R  
West John Watsons Burlesques B R  
West Al 606 E Ohio Pittsburgh  
West Wm Irwina Majestics B R  
West Sisters 1412 Jefferson av Brooklyn N Y  
West & Denton 135 W Cedar Kalamazoo  
Western Union Trio 2241 E Clearfield Phila  
Weston Al Bowers Burlesques B R  
Weston Dan E 141 W 116 N Y  
Wheeler 313 W 8 Chester Pa  
Wheeler Sisters 1441 7 Philadelphia  
Wheeler 41 E Ohio Chicago  
Whirl Four Golden Crook B R  
White Harry 1009 Ashland av Baltimore  
White Kane & White 393 Vermont Brooklyn  
Whiteside Ethel Grand Syracuse  
Whitman Bros Orpheum Altona Pa  
Whitman Frank 133 Greenwich Reading Pa

## ETHEL WHITESIDE

And those "Picanninies."  
"FOLLIES OF COONTOWN."

Whitney Tillie 36 Kane Buffalo  
Whitcher Grace 303 Chicago  
Wilder Marshall Atlantic City N J  
Wiley May F Big Review B R  
Wilkins & Wilkins 363 Willis av N Y  
Wilhelm Fred Sam T Jacks B R  
Willard Frank Tiger L 13 B R  
Willard & Bond Princess St Louis  
Williams Clara 3450 Tremont Cleveland  
Williams Cowboy 4715 Upland Philadelphia  
Williams Chas 2625 Rutgers St Louis  
Williams John Cracker Jacks B R  
Williams Ed & Florence 94 W 103 N Y  
Williams & De Croteau 1 Ashton av Lynn Mass  
Williams & Gilbert 1010 Northfield av Chic  
Williams & Stevens 3516 Calumet Chicago  
Williams & Haskins 156 Manhattan av N Y  
Williams Mollie Cracker Jacks B R  
Williamson Frank Runaway Girls B R  
Williamson Herbert A Linds Minstrels  
Willis & Hassan Dominion Ottawa  
Willis & Haskins 156 Manhattan av N Y  
Wilson Fred Cracker Jacks B R  
Wilson Lottie 2208 Clifton av Chicago

Wilson Al and May Dorp Schenectady Indef  
Wilson Marie Queen of Jardin de Paris B R  
Wilson Lillie 175 Franklin Buffalo  
Wilson Jas Ginger Girls B R  
Wilson Patter Tom 2566 7 Av N Y  
Wilson & Pinkney 307 W 15 Kansas City  
Winchester Ed Princess Wichita Kan  
Winfield & Shannon 217 E Milwaukee av Detroit  
Winkler Kressa Trio 153 W 35 New York  
Wise & Milton Brennan Circuit New Zealand  
Withrow & Glover Holly Tolly Co  
Wolfe & Lee 334 Woodlawn av Toledo  
Wood Bros Keiths Columbus  
Wood Ollie 500 W 144 New York  
Woodall Billy 420 First av Nashville  
Woods Ralton & Co Columbia Newark  
Worrell Chas Century Girls B R

X.

Xaviers Four 2144 W 20 Chicago

Y.

Yackley & Bunnell Lancaster Pa  
Yeager Chas Dreamlanders B R  
Yeoman Geo 4666 Gibson av St Louis  
Yerxa & Adelle Orpheum Omaha  
Yost Harry E World of Pleasure B R  
Young Carrie Bohemians B R  
Young Ollie & April Keiths Phila  
Young & Phelps 1013 Baker Evansville Ind  
Yule May Pennant Winners B R

Z.

Zancigas 35 Cliff av E Portchester N Y  
Zandrellas 131 Brixton London  
Zeda Harry L 1328 Cambria Philadelphia  
Zeiser & Thorne Willard Temple of Music  
Zell & Rodgers, 67 So Clark Chicago  
Zimmerman Al Dreamlanders B R

## BURLESQUE ROUTES

Weeks April 10 and 17.

Americans Star Cleveland 17 Folly Chicago  
Beauty Trust Gayety Louisville 17 Gayety St  
Louis  
Behman Show Casino Philadelphia 17 Gayety  
Baltimore  
Big Banner Show Gayety Brooklyn 17 Olympic  
New York  
Big Gayety Gayety Milwaukee 17 Star and  
Garter Chicago  
Big Review Monumental Baltimore 17 Penn  
Circuit  
Bon Tons Alhambra Chicago 17 Standard Cin-  
cinnati  
Bohemians Eighth Ave New York 17 Empire  
Newark  
Bowers Burlesques Columbia Chicago 17 Al-  
hambra Chicago  
Brigadiers Peoples Cincinnati 17 Empire Chi-  
cago  
Broadway Gayety Girls Empire Indianapolis  
17 Buckingham Louisville  
Cherry Blossoms Bowers New York 17-19  
L O 20-22 Bon Ton Jersey City  
College Girls Gayety Washington 17 Gayety  
Pittsburgh  
Columbia Burlesques Gayety Pittsburgh 17  
Empire Cleveland  
Cosy Corner Girls Empire Newark 17 Bow-  
ing New York  
Dainty Duches Empire Cleveland 17 Empire  
Toledo  
Dreamlands Buckingham Louisville 17 Peoples  
Cincinnati  
Duckings Dewey Minneapolis 17 Star St Paul  
Fads and Follies Gayety Omaha 17 Gayety  
Minneapolis  
Follies Day Century Kansas City 17 Standard  
St Louis  
Follies New York Gayety Toronto 17 Garden  
Buffalo  
Ginger Girls Gayety Minneapolis 17 Gayety  
Milwaukee  
Girls from Dixie Star Toronto 17 Royal Mon-  
treal  
Girls From Happyland Gayety Boston 17 Co-  
lumbia New York  
Golden Crook Gayety St Louis 17 Gayety Kan-  
sas City  
Hastings Show Columbia New York 17 Gayety  
Philadelphia  
Howes Love Makers Music Hall New York 17  
Murray Hill New York  
Imperial Bronx New York 17 Eighth Ave  
New York  
Irwin Big Show Gayety Detroit 17 Gayety  
Toronto  
Irwin Majestics Star and Garter Chicago 17  
Detroit  
Jardin de Paris Lyceum Washington 17 Monu-  
mental Baltimore  
Jersey Lillies Murray Hill New York 17-19  
Gilmore Springfield 20-22 Franklin Square  
Worcester  
Jolly Girls Columbia Boston 17-19 Bon Ton  
Jersey City 20-22 L O  
Kentucky Belles 10-12 L O 13-15 Bon Ton  
Jersey City 17-19 Gayety Scranton 20-22  
Luzerne Wilkes-Barre  
Knickerbockers Westminster Providence 17  
Casino Boston  
Lady Buccaneers 10-12 Luzerne Wilkes-Barre  
13-15 Gayety Scranton 17 Gayety Albany  
Marathon Girls Star Brooklyn 17 Waldmans  
Newark  
Merry Maidens Lafayette Buffalo 17 Star To-  
ronto  
Midnight Maidens Olympic New York 17 Ca-  
nino Philadelphia  
Miss New York Jr 10 12 Gayety Scranton 13-15  
Luzerne Wilkes-Barre 17 Trocadero Phila-  
delphia  
Molin Rouge Folly Chicago 17 Star Milwau-  
kee  
New Century Girls Howard Boston 17 Colum-  
bia Boston  
Parisian Widows Gayety Philadelphia 17 Star  
Brooklyn  
Passing Parade Trocadero Philadelphia 17 Ly-  
ceum Washington

Pat Whites Gayety Girls Empire Brooklyn 17  
Bronx New York  
Peasant Winners St Joe 17 Century Kansas  
City  
Queen Bohemia Gayety Kansas City 17 Gayety  
Omaha  
Queen Jardin de Paris Garden Buffalo 17  
Corinthian Rochester  
Rector Girls 10-12 Bon Ton Jersey City 13-15  
L O 17-19 Luzerne Wilkes-Barre 20-22 Gay-  
ety Scranton  
Reeves Beauty Show Casino Boston 17-19 Gay-  
ety Albany 20-22 Mohawk Schenectady  
Rents-Santley 10-12 Mohawk Schenectady 13-  
15 Gayety Albany 17 Gayety Boston  
Robinson Crusoe Girls Empire Hoboken 17  
Music Hall New York  
Rolicke Empire Chicago 17 Avenue Detroit  
Rose Sydel Gayety Baltimore 17 Gayety  
Washington  
Runaway Girls 10-12 Gayety Albany 13-16  
Mohawk Schenectady 17 Gayety Brooklyn  
Sam T Jacks Gayety Albany 17 Casino Brook-  
lyn  
Serenaders Corinthian Rochester 17-19 Mo-  
hawk Schenectady 20-22 Gayety Albany  
Star and Garter Waldmans Newark 17 Empire  
Hoboken  
Star Show Girls Penn Circuit 17 Academy  
Pittsburg  
Tiger Lillies Royal Montreal 17 Howard Boston  
Trocadero 10-12 Gilmore Springfield 13-15  
Franklin Sq Worcester 17 Murray Hill New  
York  
Umpire Show Star Milwaukee 17 Dewey Min-  
neapolis  
Vanity Fair Empire Toledo 17 Columbia Chi-  
cago  
Washington Society Girls Casino Brooklyn 17  
Empire Brooklyn  
Watsons Burlesques Avenue Detroit 17 La-  
fayette Buffalo  
World of Pleasure Academy Pittsburgh 17 Star  
Cleveland  
Yankee Doodle Girls Star St Paul 17 St Joe

## CIRCUS ROUTES

Al G Barnes 7 Hollister Cal 8 Gilroy 9-10  
Richmond 11 Vallejo 12 Santa Clara  
Barum & Bailey March 23-April 15 Madison  
Square Garden N Y  
Miller Bros 10 Paducah Ky 17 Cairo Ill  
Nat Nelas 10 Ardmore Tex 17 Oklahoma City  
Field Wm (P)  
Flynn Earl  
Fogarty Frank  
Ford Marie  
Forsythe Hattie  
Forsell Ernest (C)  
Sella Floto 7 Tucson Ariz 8 Phoenix 9 Yuma 10  
San Bernardino Cal 11 Redlands 13 River-  
side 13 Pomona 14 Santa Ana 15 San Diego  
17-18 Los Angeles 19 Long Beach 20 Santa  
Monica 21 Pasadena 22 Santa Barbara 23  
Mojava

## LETTERS

Where C follows name, letter is in Chi-  
cago.

Where S F follows, letter is at San  
Francisco.

Advertising or circular letters of any de-  
scription will not be listed when known.

Letters will be held for two weeks.  
P following name indicates postal, ad-  
vertised once only.

A.

Abrahams & Johns  
Abdallah S (P)  
Abernethy Danny (C)  
Ahlberg D  
Alban Adele  
Albright Bob (C)  
Alison Alf  
Amica (C)  
Argo L O (C)  
Arthur Adrienne (C)  
Ashley & Lee (C)  
Atkinson Prof

B.

Banahan John  
Banta C V (C)  
Barlow Fredk  
Barnes H D (C)  
Barnes & West  
Barrett & Baries (C)  
Bartell Hissie  
Bartemes The  
Batie Franklin  
Bedini Jean  
Bevann Theresa (C)  
Beeman Theresa  
Belmontes The (C)  
Berker Edgar  
Bernard Nat  
Bert Glyn  
Bicknell & Gibney  
C

C.

Callahan W E (C)  
Cameron & Gaylord  
(C)  
Carlton Arthur C  
Carroll Sisters  
Ce Doras  
Challenger Percy (C)  
Charters Sisters (C)  
Charlie Doris (C)  
Christy Dixie  
Clark & Verill (C)  
Clayton & Drew (C)  
Clemmons Jan  
Cliffe Jno (C)  
Clure M O (C)  
Cockswell Sarah L (C)  
Cole & Coleman

Conant Helen (C)  
Coppenger P F  
Corbett Edythe S (P)  
Corrian Emmet  
Cortes Frank  
Costin Myrtle (C)  
Coty Lila  
Covington & Wilbur  
Craig Marie  
Crotton Bros  
Cubby Frank  
D.

Dale & Boyle  
Daily Jack (C)  
Daub Jack  
Davis Frank (C)  
Davis Jack (C)  
Dawson Ben  
Dean Daisy (C)  
De Salesites Animals  
De Salesites Animals  
(C)  
Defrill Gordon  
Delario Hattie  
Delario Chevalier  
Dennis Homer  
Denmore Vivian  
Deveau Hubert (C)  
Dewrie Mae (C)  
Dewrie Mae (C)  
Dietrich Rene  
Dingle Thos (C)  
Dooley & Fay  
Dudley Alice (C)  
Du Mont Marie (C)  
Dupre Minnie (C)  
E.

Edmond Lee  
Edmonds Grace  
Elkin Harriet (C)  
Elverton Harry  
Elwood Emma (C)  
Emerson J E  
Emmett & Emmett  
English Girls Three  
(C)  
Ernest Trio  
F.

Fenton Marie  
Ferguson Dave  
Ferrard Grace  
Ferry John  
Fields Harry W (C)  
Field Wm (P)  
Flynn Earl  
Fogarty Frank  
Ford Marie  
Forsythe Hattie  
Forsell Ernest (C)  
Fowler Lem  
Francis Ruth (C)  
Francis Willard (C)  
Frank Tommie (C)  
Freed & Bertin  
French Henry  
Fricker Chas (C)  
Furber Geo (C)  
Furman Rad

G.

Gibson Sidney  
Gliden Nellie  
Girard Jennie  
Goak Belle (C)  
Gosier & Ahrens (C)  
Gould Mrs Geo  
Graham Clara  
Grand Gertrude (C)  
Grant & Hoag  
Granville Bernard &  
Dorothy  
Gregorie & Elmina  
Grieb Matilda (C)  
Grieses John  
H.

Haggett Geo (C)  
Hall Howard  
Hall Hilda  
Hammond & Forrester  
(C)  
Harding Roy  
Harvey Henry  
Harvey Allen (C)  
Hawthorne Al  
Hayes Geo H (C)  
Healy Suits  
Healy Dan  
Heiston & Arlington  
(C)  
Henry R E (C)  
Herman Wm Mrs  
(C)  
Herron Bertie  
Hickman Geo  
Hill Arthur R (C)  
Holer Thos (C)  
Holman C O (C)  
Holmes Cecil  
Hope Jan  
Hornbrooks Bronchos  
(C)  
Howard Dick  
Howard W  
Hoffman Al (S F)  
Hoyt Hal (C)  
Hoyt & Stern

I.

Ibsons The  
Jackson Eleanor  
Jennings Will  
Johnston Lawrence  
K.

Karno Co (C)  
Keane J Warren  
Keller Albert H  
Kelly Sam & Ida (C)  
Klein Ott & Nicholson  
Klemm Freda  
Knight Ruby (S F)  
Kollins & Klifton (C)  
Kurits Julia (C)  
L.

La Estrella (C)  
La Grecia (C)  
Lambert Bros (C)  
Laurens Lily  
La Valle Ernie (C)  
La Vine & Joffery  
(C)  
Leaman Alfred (C)  
Le Brown Ethel (C)  
Lee Irene  
Le Laro Arthur (C)  
Leonard Grace  
Leroy & Harvey (C)  
Leslie Ethel  
Lettellier Prof A (S F)  
Levin Dolph (C)  
Lewy Mildred  
Lewis & Chapin (C)  
Light Anna (C)  
Lind Homer (C)  
Lindsay Roy (C)  
Lipman S (C)  
Lloyd Dorothy (C)  
Lolo & Land (C)  
Longworths The (C)  
Lopes & Lane  
Lorenworth & Cohen  
(C)  
Luciere & Ellsworth  
Luciere & Ellsworth  
Lukas Gust (C)  
Lynton Chris M (C)  
M.

Mab & Weis (C)  
Macart Wm H  
Macart Frank J  
Macdon Raymond G  
(C)  
Margaret & Jackson  
(C)  
McGowan Frances (C)  
McClay Helen  
McCullough Carl  
McGloin Bert  
McKinley Neil  
McLain Arthur (P)  
Messera Wally  
Meyers Louise  
Miller & Lysie (C)  
Miller Julia (C)  
Mills & Raymond  
Milton Geo (C)  
Moer Fred J (C)  
Montague Ione (C)  
Monte Sessler (C)  
Moore Alberta  
Morgan Jack (C)  
Morris & Morris (C)  
Morris Jess  
Morton Josephine  
Moure Blanche (C)  
Murphy Jack  
Myers May  
N.

Nawn Tom  
Neimann Harry  
Neimann Herbert  
Newton Herbert  
Nicholas Nellie (C)  
Nichols Beatrice  
Nimans Juggling  
(C)  
Norton Sisters  
Northrup Alice (C)  
O.

Oberman B E (C)  
O'Connor & Fisher  
O'Hara Will D (C)  
O'Hara Will D (C)  
O'Neil Chas  
O'Neil Harry D (C)  
O'Neill Jack  
O'Neill Jack  
Overing Ethel (C)  
P.

Packard Thad  
Paulus Paul (C)  
Q.



## REPRESENTATIVE ARTISTS

Singing and Talk-  
ing with just a  
few Dance Steps

# ANDREW MACK

THIS WEEK (APRIL 3)  
TEMPLE, ROCHESTER  
NEXT WEEK (APRIL 10)  
KEITH'S, PHILADELPHIA  
Direction, JACK LEVY

## Willa Holt Wakefield

IN VAUDEVILLE

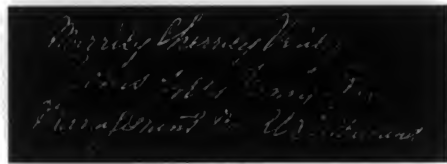
## Sam Chip and Mary Marble

In Vaudeville

Direction JOHN W. DUNNE

NOTICE—Artists, Managers and Agents.  
The Dancing Act formerly known as Foley and Earl, will hereafter be known as

## Jas. A. McGEE AND REECE Katherine



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With SIDNEY C. GIBSON and

Beta Mascote, Anna Pennington, Marion Davis, Marie Lee and Edith Walters  
Produced and Staged by MRS. GEO. W. DeHAVEN

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Sept. 26—Camden.	Dec. 26—Boston.	Mar. 27—Chicago.
Oct. 3—Scranton.	Jan. 2—Pittsburg.	Apr. 2—Indianapolis.
Oct. 10—Jersey City.	Jan. 9—Philadelphia.	Apr. 10—Cincinnati.
Oct. 17—New Haven.	Jan. 16—N. Y. City (5th Ave.)	Apr. 17—Dayton.
Oct. 24—Hartford.	Jan. 23—Bridgeport.	Apr. 24—Louisville.
Oct. 31—Montreal.	Jan. 30—Harrisburg.	May 1—St. Louis.
Nov. 7—Ottawa.	Feb. 6—Paterson.	May 8—Milwaukee.
Nov. 14—Hamilton.	Feb. 13—Norfolk.	May 15—Detroit.
Nov. 21—Syracuse.	Feb. 20—Newark.	May 22—Rochester.
Nov. 28—Worcester.	Feb. 27—Providence.	May 29—Toronto.
Dec. 6—Springfield.	Mar. 6—New York City.	Jun. 6—Buffalo.
Dec. 13—Utica.	Mar. 13—Wilmington.	Jun. 13—Pittsburg.
Dec. 19—Pittsfield.	Mar. 20—Chicago.	Jun. 19—Baltimore.

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VERY SOON NOW!

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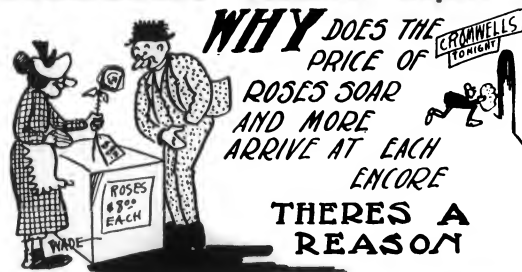
HARRY TATE'S CO.  
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England  
Australia  
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## BESSIE WYNN

IN VAUDEVILLE

THE CROMWELLS' Pictorial Report No. 2



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JACKSON

AND

McLARAN

THE FAMOUS

## Australian Wood-Cutters

SHEA'S, TORONTO  
Next Week  
(April 10)

Reappearance in America  
again meeting with success

NEXT WEEK (Apr. 10)  
ORPHEUM, BOSTON

THE PADEREWSKI OF VAUDEVILLE

# VILMOS WESTONY

AFTER A TRIUMPHANT TOUR OF THE EAST. TOURING THE SULLIVAN-CONSIDINE CIRCUIT.



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GEORGE FOSTER, Managing Director

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Star acts requiring engagements in Europe, communicate at once. George Foster personally superintends the booking of every act and has been instrumental in introducing more American acts to Europe in one year than all other agencies combined. George Foster visits the U. S. A. annually, and periodically every other continental city in Europe.

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Cables: Confirmation, London.

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AMERICA'S MOST FAMOUS VARIETY THEATRE.

OPEN THE YEAR AROUND.

## Vaudeville Headliners and Good Standard Acts

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With their sequel of "Casey Jones" as a closer they leave a distinct impression on the audience that will not be eradicated for many and many a week to come.

This is the latest Chatter in the Chattanooga News.

Week April 3, Majestic, Mobile.

Week April 10, Majestic, Birmingham.

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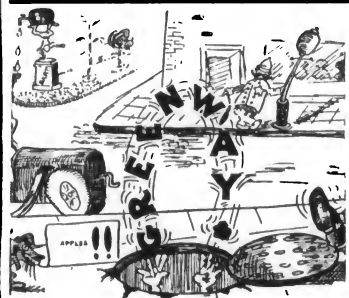


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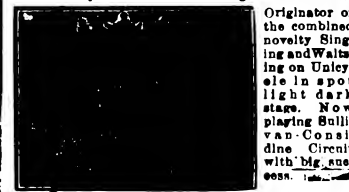
I see those three boys Vardon, Perry and Wilbur are still doing the lockstep. I suppose it is from force of habit. Anyway the boys are well liked in up-to-date England although they would insist on having those old fashioned pancakes.

Next Week (April 18)  
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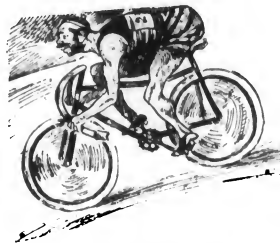
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**IMMEDIATE SUCCESS** at the **COLONIAL, NEW YORK, THIS WEEK (April 3)**

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**NEXT WEEK (April 10) MAJESTIC, PATERSON**



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VOL. XXII., NO. 6.

APRIL 15, 1911.

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# VARIETY

Vol. XXII. No. 6.

APRIL 15, 1911.

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## SHUBERTS CONTEMPLATING STRING OF WINTER GARDENS

**Intend to Locate Them in Philadelphia, Boston and  
Chicago, Besides New York. Must Have "Time."  
Preparing for United Booking Offices'  
Possible and Probable Blacklist.**

Enthusied by the success to date of the New York Winter Garden, the Shuberts are contemplating a string of Winter Gardens, which will take in, as at present mapped out, Philadelphia, Boston and Chicago, besides the one now open at Broadway and 50th street.

It has been somewhat authoritatively stated that the Shuberts have decided with the commencement of next season, they will have planted "Winter Gardens" in at least these four cities. It is the revival of the universal "Hippodrome" scheme, which the Shuberts found impracticable. With Winter Gardens, however, the brothers have concluded that it is as feasible as it is necessary.

The Winter Garden entertainment policy (which is first class vaudeville in disguise) compels its promoters to find a booking outlet, along with the production. While the show at the New York Winter Garden has been made an expensive one, in point of production and "names" employed, the Shuberts believe that the cost of production could be halved, while the variety section will stand a considerable clip from the pace set.

Instead of an investment of \$40,000 or \$50,000 becoming necessary to put a Winter Garden show on, the Shuberts are of the impression that the feat can be put over at a maximum cost of \$20,000, with the show travelling around the circuit for the initial investment. The vaudeville acts engaged may also go along, which becomes the booking outlet, affording the Shuberts the requisite "time" that vaudeville acts demand, especially foreign turns.

The Shuberts have found that it is imperative for them to secure foreign

attractions—novelties, if they may be procured. To engage foreigners, a guaranteed length of stay to compensate for the travel must be given. This may only be done through the Shuberts furnishing the time in other houses. In New York, with foreign material, the Winter Garden will have to compete with the new Folie Bergere, and may have similar competing propositions to contend with in other of the larger cities they intend to invade with the Winter Garden scheme of amusement.

The plan to build up a circuit of Winter Gardens is also a protective necessity to the Shuberts, or at least they are of that impression through the many rumors that the United Booking Offices will shortly place the Winter Garden on a "blacklist," forbidding acts which may be playing or may wish to play for the "big time" vaudeville managers to appear at the Shuberts house, under pain of being "blacklisted." Already instances have occurred where the United agency has "pulled out" acts from the New York Winter Garden's Sunday program. It has driven the Shuberts to the extremity of drawing "numbers" and "bits" from their musical comedies for completion of future Sunday vaudeville bills. Acts from the Winter Garden's show have been filling in the body of the Sunday programs so far.

With the many turns used in the weekly performances and the constant changes in the cast of the show, besides the fifteen or twenty acts drawn for the Sunday shows, the Shuberts must take measures to protect themselves.

The Winter Garden, even in the Lenten season, has been doing a big

(Continued on page 6.)

### SHOW QUILTS ON SHORT NOTICE.

Chicago, April 12.

Thomas Dixon in "The Sins of the Fathers" gave up the ghost as far as Chicago is concerned at the Lyric last Saturday night and took to the road. This move was most unexpected, as even the Sunday papers carried ads of the attraction after it had left town.

Bad business is the cause of Dixon's hasty get-away.

The house will remain dark until Saturday night, when "The Fox," a comedy by Lee Arthur, will have its initial big city showing there.

### FOY CANCELS SECOND WEEK.

Chicago, April 12.

Eddie Foy has canceled the appearance of himself and his new act for the Majestic next week. Mr. Foy was to have headlined the program. He opened at the Columbia, Cincinnati, last Sunday. Not liking the manner in which the act was playing, Foy decided to further rehearse.

Eva Tanguay will hold over at the Majestic for a second week, filling the vacancy.

### K-P DECISION UNCERTAIN.

Portland, Me., April 12.

A decision in the receivership application and opposition to it in the matter of the Keith-Proctor corporation disturbance, is uncertain at the present time, owing to the death of Judge Peabody, March 29.

Judge Peabody heard the arguments, but passed away before handing down an opinion.

The papers may be turned over to another Judge, or a re-argument decided upon.

### BERNHARDT IN NEW PLAY.

Sarah Bernhardt will produce Maeterlinck's "Sister Beatrice" in this country before she sails. Inasmuch as she never played the role before she will have learned three new and arduous parts in the course of her American season, in which she has not missed a performance, and has played on an average of three matinees every week.

There is also a rumor that Bernhardt will produce "Everywoman" in Paris.

### RETURNS TO VARIETY.

(Special Cable to VARIETY.)

London, April 12.

The Surrey, a Macnaghten house, which has been playing melodrama, goes back to variety April 17.

A big program has been arranged for the opening.

### GIBBONS OVER OPERATION.

(Special Cable to VARIETY.)

London, April 13.

Walter Gibbons has entirely recovered from a serious operation performed last week.

### ACTS DO FAIRLY.

(Special Cable to VARIETY.)

London, April 13.

Nonette, American violinist, and Frozini, accordion player, both opened at the Empire, Leicester Square, this week, doing fairly well.

Liane De Vrles, French soubret, opened nicely at the Alhambra.

### HEADLINE ACT FAILS.

(Special Cable to VARIETY.)

London, April 12.

The headline at the Pavillon this week is a Scotch comedy sketch, with Graham Moffatt. Much was expected of the act, but it turned out a big disappointment when opening Monday.

### A STOLL PURCHASE RUMORED.

(Special Cable to VARIETY.)

London, April 12.

It is rumored that Oswald Stoll has purchased Collins Music Hall. The hall was booked for years by Tom Richards in conjunction with the Empire, Shoreditch. Gibbons's Empire, Islington, put the hall practically out of business. It has changed hands several times during the past two years. If Stoll has taken the house it will be a fight between Gibbons and Stoll for patronage in the district.

### FEHR HAS THE LEASE.

Chicago, April 12.

Herman Fehr, who a few weeks ago Vanner, reported would open a new house at Randolph and Clark streets, obtained a license for it this week. It is said that Mort Singer will be in charge of the new playhouse.

**"SHERRY'S" RUN CLOSED.**

Philadelphia, April 12.

"Madam Sherry" closes its run here this week after a rather disappointing stay at the Forrest. Business held up pretty well for the first week, but fell off suddenly and the result was rather surprising, considering the success of the piece on the road and in New York and Chicago. Even the Lenten season could not be offered as an excuse, as the other houses have been doing good business considering the period of the year.

William Morris replaced Edwin Stevens in "Madam Sherry" Monday night and is credited with scoring strongly. Joe Doner replaced Sherman Wade. It was reported that Annabelle Whitford was to replace Violet Dale and Miss Whitford was in town, but the change was not made, and is reported will not be. The dance which Miss Dale does with Joseph C. Smith is said to have been the stumbling block for the former Gibson queen.

**CARTER COMING BACK.**

Chicago, April 12.

When "The Girl in the Taxi" closes its season here next Saturday night Carter De Haven, the featured player with the organization, intends to take a flyer into vaudeville for several weeks before starting east.

**JEFF READY BY MAY 8.**

May 8 is the date Jeff De Angelis has promised his agent, William L. Lykens, that he will be ready for vaudeville. The operatic comedian has a sketch once more for twice-daily audiences. Mr. Lykens expects to land him at Hammerstein's for the first week.

Negotiations between De Angelis and Frazee & Lederer are pending. If closed for a starring tour next season, the firm will have taken a Shubert star away.

Another former Shubert star is Lulu Glaser. Her contract with the brothers expired April 3. Miss Glaser also has prepared a singing playlet, which she will show vaudeville for \$2,500 per week.

**SINGER IN TOWN.**

Mort Singer is in New York engaging the cast for his new musical comedy by Hough and Adams entitled "The Heart Breakers." George Damerel, who played the prince in "The Merry Widow" for three seasons, will probably have the leading role.

**"MERRY MARY" STARTS EARLY.**

Chicago, April 12.

"Merry Mary" will open at the Whitney Opera House this Saturday night (April 15).

**McINTOSH LIKES THE COAST.**

San Francisco, April 12.

Burr McIntosh, after finishing his four weeks on the Orpheum circuit, will open a studio in Los Angeles and forget show business.

**FRED WRIGHT HAS TWO.**

Fred Wright, Jr., has brought the manuscript from Vienna of two pieces, one a musical comedy, "The Man in the Stocks" and the other, a four-act drama, "Captain Keene," for production in New York next fall.

**DIES IN POVERTY AT 72.**

Boston, April 12.

The day after her true identity was learned and it was agreed that Mrs. John H. Brownie, known in the days of the Booths, as Nellie Brownie, should be taken care of with money from the Actor's Fund, the poverty stricken woman who had reached the age of 72 years, died at the hospital on Long Island from a bronchial disorder and a disease of the veins.

Her one possession was a gold watch, presented to her husband years ago by John Wilkes Booth, John McCullough and other famous stage folks. This watch she refused to part with. It was the only token of remembrance that she had remaining from the days of affluence.

The body was taken in charge by the Actor's Fund, and given burial.

**PAULINE HALL OUT.**

Chicago, April 12.

One week with the Joe Howard show, "Love and Politics," at the Cort here was all Pauline Hall lasted. After the first night Miss Hall's only number in the show was cut out. Satur-

**REID SISTERS**

The eccentric dancers who have just closed a season of forty weeks in which they have been playing the William Morris and Western Vaudeville Association time.

The girls have been highly commended by managers, press and public, for their very clever acrobatic dancing novelty.

day night she dropped from the cast and has been replaced by Loraine Bernard. Miss Bernard was the leading woman with Tom Wise in "A Gentleman From Mississippi."

Another change is the replacing of Frank Tierney by Harry Pilcer, who stepped into the role of Willie Carter Monday night. Pilcer left "The Follies" in Kansas City last week.

**FIELDS GOING ABROAD.**

Lew Fields contemplates a trip abroad in June to look over some of the foreign shows at present on the boards. His stay on the other side is necessarily limited, as he must return at once to attend the rehearsals of "The Never Hones."

**BY THE "DOCTORS'" ORDERS.**

Boston, April 12.

Fritz Scheff kissed good-bye to Boston. The comic opera star, playing in "Mlle. Rosita," the Victor Herbert-Joseph Herbert piece, at the Shubert, was withdrawn last Saturday. The show will open in Philadelphia April 17. In the meantime many new numbers that have been written by Victor Herbert, to take the place of some not well received here, will be rehearsed in New York this week, where the company will lay off.

J. J. Shubert and Edgar Smith were in town last week acting as doctors, but the medicine failed evidently and the doctors ordered a change of scene and climate. Boston did not agree with "Mlle. Rosita" from the very start.

Harry Luther, who came here as the advance representative of the show, following an absence of two years, is lying dangerously ill at the City Hospital, from a complication of diseases.

**ONE PERFORMANCE OF "SOLD."**

Philadelphia, April 12.

A special matinee was given at the Lyric theatre last Friday for the presentation of a four-act play called "Sold," by George Erastov, from whose Russian original Herman Bernstein made the translation. The piece was presented by the members of "The City" Company. The performance was ostensibly to serve copyright purposes and to insure to the Messrs. Shubert the future use of the play. The performance was pronounced creditable but the criticisms of the play were not

**A LITERARY PLAY.**

"The Clouds," a literary play by Saroslaw Krapil, will be produced April 30, by Julius Hoppe, director of the Wage Earners' Theatre Leagues, in connection with Daniel Frohman.

**WALTER'S THIRD "COME BACK."**

Can a play come back? Eugene Walter wrote "Boots and Saddles," which was presented and then withdrawn. Again the play revambd and under the title of "Homeward Bound" was placed on the stage.

Now, having again been on the dissecting table and operated upon by Mr. Walter, the piece captioned "Mrs. Maxwell's Mistakes" will be produced by the Shuberts at Atlantic City next Monday.

Charlotte Walker (Mrs. Walter) sailed for London Thursday, where she will negotiate with European managers regarding the placement in foreign theatres of plays by her husband.

**"HOFFMANN" OPERA IN BOSTON.**

Boston, April 12.

May 15 at the Boston Opera House the Aborns intend presenting "The Tales of Hoffmann." It will be a brand new production, according to report. Charles Henry Meizer is making the translation. Homer Lind will sing the three roles, which were sung by Renaud at the Manhattan Opera House, New York.

**BIG NEWS OF THE WEEK**

E. F. Rush sent L. Lawrence Weber an Easter Card.

**PRICES GOING UP.**

The directors of the Metropolitan Opera Company are the first to announce a raise in the price of orchestra seats for next season. The tariff will go from five to six dollars. Before the fall season begins most of the legitimate houses will announce an increase of fifty cents per seat, as predicted in VARIETY. There appears to be a tacit understanding among managers that such a proceeding is necessary, in view of the increased cost of productions.

Although the price of seats in legitimate houses has gradually increased from \$1 to \$1.50, and then to \$2, the prices of admission to the various parts of the Metropolitan have remained stationary.

**"FOLLIES" IN FRISCO.**

San Francisco, April 12.

"The Follies of 1910" opens at the Columbia Monday.

**NEW HOUSE'S FUTURE DATE.**

Seattle, April 12.

Klaw & Erlanger's new Metropolitan theatre will probably open Sept. 18. "The Pink Lady" may be the initial attraction.

**Colonial**  
NORFOLK, VA.

**BARNES & CRAWFORD**

**THOSE FRENCH GIRLS!**

**Colonial**  
NORFOLK, VA.

**"SOMEBODY LIED"****THE SIRE'S "CLEAN UP."**

It was reported along Broadway, Wednesday, that the Sire Brothers (Henry, Leander and A. I.), were then about closing a real estate deal which would net the family \$1,000,000 in clean profit.

It was also reported that Henry B. and Leander are considering a project for next season which contemplates the erection of a music hall in Chicago.

Chicago, April 12.

Wilton Lackaye in "The Stranger" returned to Chicago this week. It is a Sire Brothers show, which appeared at the Powers' a few weeks ago. Although "roasted" by the critics, the piece drew money, but had to leave at the end of two weeks. Owing to the drawing powers Lackaye and the show developed, the return engagement at the Studebaker is for four weeks.

# THIRD WESTERN "POP" CIRCUIT STARTED BY FRISCO MANAGERS

**Irving Ackerman and Sam Harris Incorporate  
"Western States Vaudeville Association." Offering  
Eight Weeks. Mrs. Ella Herbert Weston  
in Charge of Booking Office.**

San Francisco, April 12.  
Irving Ackerman and Sam Harris have incorporated the Western States Vaudeville Association for \$100,000 to book their own and other houses. The company has opened offices in the West Bank building, with Ella Herbert Weston in charge.

The new company has already leased lots at 21st and Mission streets and on Third near Mission, where it will build theatres. It also has Chutes, Wigwam and Garrick. The Wigwam must be torn down soon because of building laws. The location at 21st street is but one block from the Wigwam on the same side of the street.

Mrs. Weston will do all the booking until Chicago and New York connections are made. Messrs. Ackerman and Harris are going east soon to establish headquarters there. Mrs. Weston also books a house in the Mission district called Majestic. It is on 3rd street, two blocks from the Empress.

It is understood that local capital is behind this movement for a third circuit, which has finally become a reality. The first contract was issued to Johnson and Wells for eight weeks, commencing immediately after they close on the Pantages time.

The new corporation carries the name of the old one which included the Colorado string of houses in which Harris and Weston were interested before Pantages took them over two years ago.

Messrs. Harris and Ackerman became interested recently in the proposed scheme of S. Morton Cohn to start a ten-cent circuit in the west. Before plans had progressed far, the two Frisco managers withdrew, and the proposition fell through, they having been the only strength that Cohn had attracted.

## KEPT ON HER UNION SUIT.

Chicago, April 12.

Monday night Mamie Blanha kept on her union suit at the American for the final pose. There was some one out in front who had heard that at the matinee Mamie had taken it over before the curtain fell on the posing act she is connected with for this week.

Mame is a local girl. Last week she was a member of an art school. One day she noticed a colored student, and resented it. Perhaps Mame was a model. There was so much local newspaper stuff that one became confused, only grasping the central idea; that Mamie was qualifying for a vaudeville date.

This week at the American Mame seems to be drawing business. Monday all the art students in town came to the theatre and went up in the balconies.

After the Monday matinee display some one censored the poses, but Mame had done the trick for the box office.

## BOSTON DOESN'T KNOW.

Boston, April 12.

Another theatre for Boston. The Park Square Real Estate Trust issued a pamphlet giving the details for the erection of a new theatre at the corner of Providence street and Columbus avenue, in conjunction with a six-story building.

It is intended for a vaudeville house and will seat 2,000 people. The name of William Morris is mentioned in connection with the new enterprise.

## C. F. U. ON UNIONIZING.

The New York Call this week printed the following:

The Central Federated Union, at the initiative of the White Rats Actors' Union, appointed a committee from each of the trades connected with the vaudeville houses and theatres for the purpose of trying to unionize the vaudeville houses in New York.

The wife of Gene Fenton (Hines and Fenton) presented Gene with a boy this week.

## COMEDY CLUB JUMPING UP.

The membership of the Vaudeville Comedy Club is rumored as jumping up in great long leaps. Especially have the applications been many since the very successful ball held by the Club last week at Terrace Garden, which stamped the Comedy Club as of the very classiest.

It is also said that the Comedy Club is holding the applications of between twenty-five and thirty of the leading men connected with the United Booking Offices, that agency having suddenly evinced a fondness for the society, which is a social one only (with laymen admitted). The organization is officered (excepting the Board of Control) by players.

The activity in Comedy Club circles is ascribed to the reported inattention given to the American Vaudeville Artists, since the departure from New York of William Gould and Nat Wills, who promoted the A. V. A., almost, it seemed, to the point of successful launching. William H. Thompson, who would have been one of its charter members, was mentioned for the first presidency of the new society. Since interest lagged with the absence of its prime movers, the A. V. A. has been little heard of.

Of the applications received by the Comedy Club, very many, it is said, of the players wishing to join are at present members of another actors' society.

## BIXLEY'S NEW PARTNER.

Edgar Bixley, who dissolves partnership with Henry Fink at the conclusion of the present week, will hereafter work with Dave Lerner.

## BECK DENIES EVERYTHING.

Martin Beck was in a denying mood Wednesday. He stood ready to deny everything, and did deny that he had ever negotiated for Hammerstein's Victoria; that he and John W. Considine talked over using the Western Vaudeville Association, Chicago, as a general booking headquarters out there, or that he (Mr. Beck) had been looking about in New York for real estate brokers and promoters this week.

The last question though seemed to interest Mr. Beck. He wanted the VARIETY representative to tell him where he had secured the information about real estate, but the VARIETY fellow is something of a denier himself.

Mr. Beck remarked, to add force to his statements, that he wouldn't take a vaudeville house in New York if anyone would give it to him. This being 1911, no one sprang out of the ground with a theatre in his hand.

Now comes the reports. They were that Beck had been soothed by Morris Meyerfeld, Jr., into the belief that the Orpheum Circuit covered the whole of the United States anyway, as nothing east of Chicago counted. Under the influence of Meyerfeld, Beck has commenced to believe it, and is doing nothing more than taking a couple of peeks at Hammerstein's daily to be certain it is still there.

Another rumor was that when the Hammerstein thing looked to have flopped, through other people's interference, Mr. Beck commenced to scout around for a well known real estate operator, in order to see if perhaps "under cover," this gentleman would not build another theatre and add to the fame of his family. What became of that proposition doesn't appear in the evidence.

The story about the Sullivan-Considine Circuit and the W. V. A. combining in Chicago was that Beck and Considine almost had an understanding before Considine left for home last Monday. Mr. Considine was at the Orpheum headquarters so often people commenced to believe he was a part of the fixtures.

The show people say they suspect that Mr. Beck wanted to make the hitch with Considine out in Chicago, because a few days before the S-C and Loew Circuits reached a booking agreement, which will include the S-C New York and Chicago offices, with the Loew booking enterprises at each point. Some show people say that perhaps Messrs. Meyerfeld and Beck "steered" the S-C-Loew deal, thinking that to tack on through the W. V. A. would help induce the United Booking Offices to think twice before snatching Louisville, Indianapolis and Cincinnati out of the Orpheum offices for next season. "The southwest" is still unhealed around the Orpheum's hearts, though Mr. Beck said to the VARIETY representative that he was ready to sign "the duma" again whenever the United said it had the renewal ready. But then, Mr. Beck is such a droll joker at times though he doesn't smile always.

Edna Ang, who played Rose Stahl's role in "The Chorus Lady" for a time this season, is again seeing vaudeville dates with Jack Levy at the belin.



JOSEF GOLEMAN and his talking dog "ROJ."  
of GOLEMAN'S GROUP OF TRAINED ANIMALS.  
"ROJ" is the only dog in this country that can speak HUMAN language.  
At present on the Orpheum Circuit.  
Under the management of PAUL DURAND.

**BARENESS A FEATURE.**

Doubt is expressed regarding the contemplated opening of the Folies Bergere April 24. The opening was originally booked for April 17, and now it looks as though the date would again be postponed a week through the building not being ready.

There has been some little dissension amongst the foreign artists engaged for the new production, which the shifting of the opening date has not helped any. Several of the women objected strongly to the costumes which the management designed for them.

Britta, the Swedish toe dancer, refused to wear the costumes assigned to her. "Abbreviated is hardly the word to use in regard to the dresses planned," said a man who had viewed the costumes.

Bareness will be a feature in the scenery as well as in the costumes.



Dainty and winsome

**HILDA HAWTHORNE**

has been meeting with big success over the ORPHEUM CIRCUIT. Her act is highly entertaining and the comments have been "THE BEST LADY VENTRILOQUIST ever seen on the circuit."

MISS HAWTHORNE will shortly turn eastward to fill time booked by her representatives, THOS. FITZPATRICK, of the SUTHERLAND OFFICE.

**GEORGIA KELLY IN "DE LUXE."**

Harriet Burt, who visited Detroit to take the role played by Mindell Kingston in "Doctor De Luxe," was not satisfied the part suited her and left without joining the show. Georgia Kelly is now playing the role, and will be in the part when the show opens at the Knickerbocker, New York, April 17.

John W. World, Mindell Kingston's husband, and vaudeville partner, advised by wire that VARIETY had done Miss Kingston an injustice through printing that Harriet Burt was to replace Miss Kingston. Mr. World says that Miss Kingston had no opportunity in the show and gave two weeks' notice, of intention to retire.

**STOCK'S BIG DEMAND.**

The demand for stock actors for the coming summer season is so great that Percy G. Williams, who had intended placing stock at his Greenpoint theatre for four weeks, at the conclusion of the regular vaudeville season, found it impossible to secure actors for so short a period. The house will therefore be closed from the middle of May until the end of August.

**8 FRENCH PLAYS OPEN.**  
(Special Cable to VARIETY.)

Paris, April 12.

"Marie Victoire," a French revolutionary piece by Achille Richard, was produced at the Theatre Antoine last Friday and proved a big success. The principal roles are played by Mme. Andree Megard, Gemler (the leading man and manager of the Antoine and Duquesne. The scenery is by Emile Bertin.

"Paris ou le bon juge," an operette by Robert de Fiers and Armand de Caillavet, music by Claude Terrasse, opened successfully at the Scale Music Hall Saturday night. In the cast are Germaine Gallols, Edmee Favart, Mary Perret, Paule Morly, MM. Polin, Paul Lack, Flandre and Victor Henry. The modern "Judgment of Paris" is well mounted by Manager Fursy. The program commences as usual with several concert numbers.

"A la Nouvelle" (the local slang expression for "In New Caledonia," the French penal settlement), a piece in five acts and six tableaux, opened Thursday night, at the Ambigu theatre, produced by Jacques Dhur. The author has made a special study of the criminal classes and has endeavored to reveal many abuses in the French administration. The piece depicts life in the penal settlement. MM. Hertz and Coquelin, managers of the Ambigu, have mounted the work as realistically as possible.

The Olympia will present only Cinematograph pictures during the months of May and June, making a specialty of Gaumont's talking films.

**CONTRACT TO STAR.**

Before leaving for their farm in New Hampshire, Billy B. Van and the Beaumont Sisters on Tuesday signed a contract with Stair & Wilbur to star in a new two-act musical comedy, not yet named.

Van and the Beaumonts play four more weeks in vaudeville this season, after which they will rusticate on their modest little five hundred acre "estate" till time for rehearsals.

The new show is scheduled to open in September.

**PARK OPERA ENGAGEMENTS.**

St. Louis, April 12.

Engagements for summer park opera companies here and Cincinnati have been made by the Dan S. Fishell Amusement Co. as follows: Alleen Hodgson, prima donna; Bert von Kleln, and Grace Gibson, for Chester Park, Cincinnati; opening June 4; Anna Tasker, prima donna; Carl Haydn and Clarence Harvey for Delmar, opening May 28.

Delmar Garden proper opens Saturday night, April 15, with Ferullo's Band as the attraction. Free moving pictures and park concessions will also be featured, until the opera season starts.

**WARFIELD BUYS A PAINTING.**

Chicago, April 12.

David Warfield spent \$1,500 last week for "Spring" by Corot. The painting has been on exhibition here for about three months.

Marie Fenton sails for London May 18, opening at the Palace, June 5.

**EXPECTED LONG RUN.**

London, April 4.

It is being predicted that "Peggy," the musical comedy at the Galety will run there for at least two years. The Galety is the home of light girly pieces over here. Geo. Edwardes is the well known manager of it.

Another big success is "Lady Patricia" at the Haymarket, which should be there for a long stay, from the large advance sale.

"Passers By," first presented March 26 at Wyndham's theatre, has been very well received, although there is no comparison with its reception to that given the "Patricia" piece.

Another successful play of those newly shown in the Lenten season is "A Fool There Was," which Herbert Sleath placed March 21 at the Queen's.

"Loaves and Fishes" closes early this month at the Duke of York. The new tenant, Laurence Irving, goes in there under a long lease. Mr. Irving has had a successful season at the Kingsway.

It is understood that Ellis Jeffreys will join Cyril Maude in "Cousin Kate," which is to be put on at the Playhouse, after "One of the Dukes" stops running there.

Robert Lorraine and Alexandra Carlisle are to shortly open under George Edwardes' management at the Comedy theatre.



MARION RUCKERT.

Leading woman with the Schiller Players, at Norfolk, Va.

**WANTS A SEPARATION.**

After a retrial, lasting about six months or more, Lillian West is again insisting upon a separation from her legal spouse, Charles L. Gill. Miss West, through her attorneys, Phillips & Steinhart, alleges non-support and such other legal complaints that the Supreme Court may deem sufficient to entitle the plaintiff to alimony and counsel fee.

The wife is a member of "The Hen-Pecks" at the Broadway. Mr. Gill is in vaudeville, in "The Devil, The Servant and The Man." Mr. Gill is "The Man" in the sketch.

Chicago, April 12.

Mrs. Nona Kelly has sued Percy I. Kelly for separate maintenance. Kelly is manager of traveling musical shows and was formerly right hand man of Mort Singer.

**SHUBERTS CONTEMPLATING.**

(Continued from page 3.)

business. Though the top price in New York (\$2.50) may eventually be reduced to \$2, the Winter Garden can hold a large amount of money. Last Sunday night at the concert there, about \$2,200 was represented, with the highest priced seat selling at \$2.

The addition of the Winter Garden to New York's list of variety theatres has not affected the attendance at the other houses. Hammerstein's, the most likely to feel the Winter Garden's presence, has not suffered during week days or upon Sundays, and the same is true of the Colonial, which is about three-quarters of a mile away from it, further up Broadway.

This week more changes occurred in the Winter Garden show. Cliff Gordon left the performance after last Sunday night, not being satisfied with his position during the weekly performances. He appeared with his monolog at eleven o'clock. Jean Alwyn and Dorothy Jardon are also out. Mizzi Hajos is reported about to leave at any time. Josie Heather was wanted to step into Miss Hajos' place, but Miss Heather declined.

Kitty Gordon, who is the advertised feature of the performance, has a contract which will hold her at the Garden for about seven more weeks. Miss Hajos had somewhat of an advantage over the remainder of the cast, the Viennese girl having drawn salary from Feb. 1, during the long rehearsal period, when few of the others received more than an assurance the Garden would open—which it did.

**CRITICS FINED.**

New Orleans, April 12.

Monsieur Capdeville, dramatic critic of the "Bee," and Monsieur Barancelli, dramatic critic of the "Wasp," engaged in flat combat Saturday evening, and were arrested.

The critics have been hurling invective at each other since Jan. 1. Previous to that date, they had been angry for several years. New Year's day, however, they decided to become friends again. They repaired to church and sat in the same pew. When leaving, M. Capdeville, to further cement the friendship, grabbed M. Barancelli's hand, shook it effusively, and said: "Monsieur Barancelli, I wish you everything that you wish me."

"See," replied Barancelli hotly, "you are commencing again." They have been warring ever since.

The "Wasp" and "Bee" are French papers.

**\$10,000 ENOUGH FOR BACKER.**

Baltimore, April 12.

The manager of the Oberammergen Bauern Players at Albaugh's last week, contracted a severe case of "cold feet" and Tuesday hiked back to Hoboken, where he runs a beer bottling establishment. It is said he was \$10,000 to the bad on the season and didn't care to go any farther.

Attachments and what not were laid and for a while things looked dark for the company. They decided to play out the week on the co-operative basis. Business picked up Wednesday. Saturday night each player drew down as his or her share about \$60.



# VARIETY

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## ADVERTISEMENTS.

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

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Prof. Roberts' Cat, Rat and Dog Circus is about closing, through W. L. Lykens, for European time.

Rosie Green left New York Wednesday to join Joe Howard's "Love and Politics" at the Cort theatre, Chicago.

Several former "blacklisted acts" are playing around New York this week.

Brockway and Conway, who have been in vaudeville for several seasons, have "split."

Cecelia Loftus has added an imitation of a six months' old baby to her repertoire.

Countess Von Hatzfeld has signed with Leflier-Bratton to reappear in "The Newlyweds" next season.

Max Spiegel has engaged the Countess Rosal as one of the features with one of his burlesque organizations for next season.

Bernard and Dorothy Granville have signed with Liebler & Co. for their Chicago production of "Marriage a la Carte."

Marie Fitzgerald, formerly press agent for Percy G. Williams, is now a play broker. Marie is at the head of the Fair Play Agency.

Willie Hoppe is ready to take up a vaudeville proposition. George S. O'Brien of the Casey Agency has the billiard expert under his wing.

Grace George will open Wm. A. Brady's new theatre April 15, Monday night. "Over-Night" moves from the Hackett theatre and will continue its run there.

Martin C. Brennan, VARIETY's Australian representative, was married Feb. 22, in Sydney, to Eileen M. Sharkey.

Mr. and Mrs. James B. Donovan have a Prince, presented to the King and Queen, April 19. His christian name is James B., Jr.

"Baby Mine" (which has played at three different theatres this season in New York) will continue at the Majestic, indefinitely, commencing Monday.

Seats for the opening of the Folies Bergere, April 24, will be auctioned off Thursday, April 20, in the Hudson theatre.

"What the Doctor Ordered" has been postponed for presentation at the Astor until May 1. It was to have opened April 17.

John Beran, violinist, at Abel Opera House, Easton, Pa., committed suicide at his home on April 4. A wife and three children survive.

Will Archie who had a short try at vaudeville has accepted a musical comedy offer, and will put out his sketch "The Call Boy" with someone else in the title role.

Frank Flesher of LeComte and Flesher, of Chicago who own "Flower of the Ranch," is in New York getting things in readiness for their musical comedy productions next fall.

Wallace Beery, who filled Raymond Hitchcock's shoes for a time in "The Man Who Owns Broadway" will take a flyer into vaudeville, with John Powers.

Edgar Murray, formerly of the Boyd Nolan stock company, is now a member of "The Sweetest Girl in Paris" company. Mrs. Murray and son are also with the same company.

"Mother" and "Over Night" will be presented in London next June. There will be one or two other American plays over there as Coronation attractions.

The Chadwick Trio after another trip over the Williams houses, take to the farm for the balance of the summer. In August the act starts a fourth tour over the Orpheum Circuit.

Tom and Ben Mowatt of the Five Mowatts have been doing a little aviating in their spare time in England. The boys have been offered inducements by the British government to fly.

The new Greeson theatre, Tampa, Fla., will receive its bills hereafter through Rosalie Muckenfuss of the U. S. O. Family Department. The entire bill will be shifted from the Jacksonville house each week.

Seymour & Robinson and Bunth and Rudd have been booked for the other side by Barney Myers. The former opens in London and the latter in Glasgow on the same day, August 7.

Margaret Chester has been engaged by William Ricciardi to support him in "The Blacksmith." The other members of his company are Robert Lottman and Louise Allen.

Kajajma, who has been appearing on the Orpheum Circuit with an odd turn, is in New York. Joe Sullivan, the Jap's representative, will arrange for a local opening.

Monday Robert Mantell commences an engagement of four weeks at Daly's theatre. Mr. Mantell will present Shakespearian plays at prices running to \$1.50.

Elsie Janis opens at the Orpheum, Brooklyn, next week for four weeks on the Williams circuit, playing at the salary received by her the last time in vaudeville, \$3,000 weekly.

Joe Phillips, whose baritone voice caused Amato to take the young man off the stage and put him under two years' study, has decided to return to musical comedy next season.

Sydney R. Ellis sails on the Arabic May 20 for Europe to arrange for a tour of Al. H. Wilson and his present vehicle. "The German Prince," on the other side.

"Homespun," Lottie Blair Parker's own dramatization of her novel, will very likely be produced for the first time on any stage next fall by her husband, Harry Doel Parker.

Sam Shannon will have a testimonial April 24 at Lyric Hall, New York. Tickets are fifty cents each, and may be procured by addressing Mr. Shannon at the York Music Publishing Co., 1367 Broadway.

Nat Wills has become a "canned" actor. The picture people grabbed Nat off to take the leading role in a piece prepared for the sheet entitled "The King of Kazam." The picture will shortly be released.

Julius Lenzberg, leader of the Colonial theatre (New York) orchestra, will shortly add to his duties that of conductor at a Broadway restaurant, playing after the show closes, until the theatrical season stops.

"A Parish Priest" opens at the National in Philadelphia under the direction of Caldwell & Kahn. It will be a four week's spring tour and extends through New England, where Irish societies will have the show produced.

Ernest Ball has been placed by Jack Levy to open at Hammerstein's, May 8, appearing as a single turn. Della Fox, also booked by Mr. Levy, will open in the same house April 24. Miss Fox has closed her road tour in musical comedy.

Genevieve will leave for Europe May 9 after playing a few matinee engagements in the large eastern cities, following the close of her vaudeville tour April 30 at the Bronx, New York. Next week the dancer is at Young's Pier, Atlantic City.

The Mountain Ash Men's Chorus of Wales, which has been touring the states, gave a farewell concert at the Hotel Waldorf last week. The Chorus is composed of twenty-two men, coal miners until trained to sing by Prof. T. G. Richards, also at one time a miner.

After having withdrawn from the cast of the new Valeska Suratt company now in process of forming, to embark on another starring tour in "His Honor the Mayor" under the direction of Alfred E. Aarons, Harry Kelly has abandoned the latter enterprise.

Ellis Gluckman, the Yiddish actor, has secured from Eugene Walter the right to produce "Boots and Saddle," which failed under its present title, and also failed to create any furore when originally produced some years ago under the name of "Sergeant James."

Fay Templeton is again said to be the next "big name" wanted by the vaudeville managers. An agent who claims to have been negotiating with Miss Templeton, who has not appeared for several seasons, has had offers from two or three other sources besides vaudeville for the singer's services.

Mrs. E. M. S. Fite, the New York managress, is back from Philadelphia, where she renewed her contract with Mme. de Cisneros for concert work next season, following her engagement with the Chicago Grand Opera Company. Beatrice McCue, contralto, will also be under Mrs. Fite's direction.

Sol Lee, the ticket taker at Hammerstein's showed the boys last Friday night that he is some actor himself. Harry Lee is Sol's brother, so acting runs in the family. Sol appeared in the afterpiece on Hammerstein's Roof, his second attempt. Sol put it over—he admits it—doing a song and regular funny business in the skit. If Tom Wise should fall ill Sol says he will apply for Wise's job, as he has the first requirement, lots of flesh, good nature and plenty of health.

Friends of Paul Armstrong and George Bronson Howard have been snickering for two weeks over the name Armstrong has given to the character of the dope-fiend in his vaudeville sketch "A Romance of the Underworld." That Armstrong and Howard have been at odds for some time is well known, and that under the name of "Howard Fitzalan," Mr. Howard often scored Mr. Armstrong strongly in the columns of the Telegraph, is well remembered. That Armstrong should have chosen the name "George Bronson" for the character of the dope fiend in "The Underworld" may have been accidental, but his friends are snickering just the same.

The James Clancy Agency in the Gaiety Theatre building, has added a stock booking department, placing engagements for stock companies.

### NO ACTION ON CHARGES.

The charges preferred by the White Rats of America against Commissioner of Licenses Robinson before Mayor Gaynor, seem to have come to naught. The Mayor when questioned regarding the complaint referred the Variety representative to Commissioner Robinson. The Commissioner said he knew nothing further than the notification received from the Mayor in February, when he asked permission to make answer to the charges, which leave was granted. In answer to this the Mayor returned word he understood the White Rats had had a hearing before the Commissioner. Nothing further has been done in the matter.

The charges were the outcome of the action which the Rats brought before the Commissioner against the United Booking Offices in which they claimed the United was violating the new agency law. The Commissioner after a rather lengthy hearing dismissed all but one or two of the allegations, and the Rats dropped the case.



NONETTE.

The fascinating Gypsy violinist, now on the Orpheum Circuit.

### A P. G. ROAD SHOW.

There may be a touring vaudeville show put on the road at the end of the season to play the various summer resorts around New York and through New Jersey.

The company will be called the Percy G. Williams' Star Vaudeville Co. and will be made up of acts familiar on the Williams circuit, such as Jack Wilson Trio, Pat Rooney and Marlon Bent, Barnes and Crawford and several others. Nothing definite has been arranged as yet, but the plan is under consideration.

### TRAVESTY TOO REALISTIC.

Barnes and Crawford were shifted from "No. 4" at the Bronx this week to next to closing, due to a too realistic burlesque which they were giving of Eva Fay, also on the bill.

Before Mr. Barnes struck upon his present specialty, he did a "second-sight act." His work in the burlesque was so good Miss Fay objected, and the act was shifted accordingly, with a request (although not a demand) to omit the travesty.

### SHOW DAFFYDILS.

By HARRY and EVA PUCK.

If Maggy Cline is the queen of vaudeville, is Francis Rockefeller King?

If Dan Hennessy lost on a horse race, would Bob Irwin?

If Eva Puck is Aaron Kessler's sweetheart, who is Eddie's Darling?

If Arthur Klein's little girl's age is two years, how old is Charlie Stevenson?

If the United Booking Offices was presented with a banjo, would James Plunkett?

If Jenie Jacobs slipped, what would Pat Casey?

If Lillian Russell were sentenced to death, would Abe Erlanger?

If Doc Levy is a wise guy, is Rosie Green?

When Henry W. is Savage, does Marc Klaw?

If Maxine Elliott is a loser, does Nat Goodwin?

If Hyde is crooked, is Marlon Bent?

When Heath is exhausted, does McIntyre?

When Wellington planned, was Napoleon?

If Jules Ruby is religious, will he eat Bent-ham?

If Julius Mizener is chief clerk, is Elliott Foreman?

If Martin Beck is an angel, where is Sylvia Hahlo?

When Geo. Gottlieb promotes, is Johnny Collin(s)?

Is Tom Ryan's L. I. lot Mary's Richfield?

If Kitty Shanley were hungry, would Pauline Cooke?

If Nat Goodwin pays \$500 a week alimony will it make Edna Goodrich?

If George is King, is Arthur Prince?

### TOOTS PAKA.

At Hammerstein's this week Toots Paka has been given the weighty position of closing a very big show, which attests to the regard in which vaudeville managers hold the unique novelty presented by the Hawaiian woman and her group of countrymen.

Toots Paka was the first of the Honolulu people to reach the east. Her success was instantaneous. She appeared in vaudeville, but has been often drafted for musical comedies, last appearing in "The Echo."

Negotiations are now underway through the Pat Casey Agency, and Miss Paka may shortly remove her act to European halls.

### RICKARDS COMING HERE?

Private mail advices from Australia received in New York this week have said that Harry Rickards, the Australian Variety King, has decided upon a trip across the United States on his way to Europe this year. Mr. Rickards usually leaves Sydney in time to reach London by the early summer. If he visits America, he should be shortly due.

Another Australian piece of news is the apparent separation which has occurred over there between James Brennan and J. C. Bain. The latter was formerly Mr. Brennan's general manager. About a month ago the separation came. Shortly after Mr. Bain started a vaudeville circuit of his own, leading off with one well known Sydney house.

The Brennan Circuit heretofore had been the only semblance of an "opposition" that the Rickards Tour had to endure. Outside of the larger Australian cities and especially throughout New Zealand, the Fullers have secured something of a foothold in what would be called "small time" vaudeville in America. Up to last fall (spring in Australia) the Fullers had offered pictures only for a couple of years, with much success. Then they reverted to a balance of vaudeville acts again. The Fullers may be concerned in the present embroglio which Messrs. Brennan and Bain seem to have entered into.

### "THE WILD CATS."

A new social organization of vaudeville artists has been formed under the name of "The Vaudeville Wild Cats." The officers are E. Frederic Hawley, tom cat; Frank Milton, tiger cat, T. Roy Barnes, white cat; Jack Wilson, black cat. A full list of "kittens" will be announced later. The initiation is one dollar and the dues twenty-five cents a month.

The club has adopted a motto.

### "9TH & ARCH" CLOSED.

Philadelphia, April 12

The Ninth and Arch Street Lume Museum, formerly Bradenburg's, one of the oldest in the country, closed its doors last Saturday night. Up until the final week of this season, stock burlesque was given in the theatre. Vaudeville at "pop" prices was the final offering.

There have been many rumors regarding the future of the building. It was reported that the Empire Circuit would take it over as a burlesque house, but this was denied at the Trocadero, the present Western Wheel house. Nothing official was learned of the future policy at Ninth and Arch.

### FOX A LONE STAR.

Harry Fox, who, with the Millership Sisters, has been signed for A. H. Woods' Eddie Foy show, will remain with that company until November, when he is to be at the head of another Woods' show "The Pet of the Petticoats."

The "Pet" show was to have been produced last September.

Nona Mall, late of "Hans the Flute Player" company, has signed for summer stock at the Gayety, Minneapolis.

### "SHAPIRO" WINS INFRINGEMENT.

The suit which has been pending between Maurice Shapiro and Kendis & Paley, in which the former claimed that "Love Me With Your Big Blue Eyes" (a song published by the firm) was an infringement on the Shapiro song "Let Me Love You Honey While the Moon Shines" was decided in favor of Shapiro.

The action carried a damage claim.

Over 3,000 copies of the infringing number were seized by U. S. Deputy Marshall last week.

### STUCK ON IDEAL BILL.

Last Sunday gave William Morris a headache, without locating the prize winner of VARIETY's Ideal Bill competition. In reporting the headache, Mr. Morris said, "It's the toughest job I ever struck. I spent all day Sunday going over them, sifting the bills down, and still have others to look over."

Elected Judge of the contest, Mr. Morris has been giving his time, off and on, for over a month to the selection of the five bills entitled to prizes. He thinks that within a week or so, a decision will be reached.



TEDDIE HUDSON.

In "The Pink Lady."

### DOC SAYS "100 THOU" TOO MUCH.

Philadelphia, April 12.

Old "Doc" Munyon's advertising plant is working overtime keeping the famous "There is Hope" sign in the limelight these days. A report from Cincinnati says that Mrs. Pauline Louise Neff Munyon, who is displaying some beautiful gowns and a troupe of trained chorus men in the "pop" vaudeville houses, declares that the great pill-peddler must come across with \$100,000 as a settlement or divorce proceedings would be opened.

"Nothing to it," says the "Doc." In the first place that "100 thou" would buy a lot of pills and in the second place, Pauline Louise has no kick coming. Dr. Munyon declares that Mrs. "Doc" deserted him, that he gave no cause for divorce and she will have no opposition from him if she wants a divorce. Pauline Louise may make the move. "There is hope" "Doc" says.

# SETTLEMENT OF THE EASTERN WHEEL TROUBLES EXPECTED

**Attorneys for Contending Factions Arranging Details. Bids Made for Columbia Stock.**

A settlement of the various differences which have existed between stockholders in the Columbia Amusement Co. (Eastern Burlesque Wheel) was about effected, according to report.

The amicable compact includes an addition to the Board of Directors by the names of Harry Bryant, Fred Irwin and S. Weil. Another agreement is that there shall be an Advisory Board, acting in concert with the Board of Directors. The Advisory Board is made up of Gus Hill, Peter Clark, H. S. Woodhull, Louis Roble, Al Reeves and W. S. Campbell.

The agreement has been or will be reached between the attorneys for the contending factions. With the settlement, the suit brought against the members of "The Voting Trust" is to be withdrawn, and "The Voting Trust" remain in effect until the term of its life under the present agreement expires. It has about two years more.

Within the past two weeks there has been an effort made to secure the control of the Columbia and its subsidiary companies by purchases of stock. While it was improbable at any time that the actual control in stock could be obtained, offers were set upon any stock which appeared on the market for sale. This was expected to bring out enough stock to give the purchasers a voting control, if not the control in fact. A transaction involving a considerable amount for a large slice of Columbia stock was to have been closed yesterday.

The biggest purchasers have been Jacobs & Jermon and R. K. Hynicka. While they have not "syndicated" themselves, there seems little doubt but that Harry C. Jacobs, John G. Jermon and Mr. Hynicka have been working to buy the stock under an understanding. In more than one instance, J. J. Kite, who is the superintendent of the Columbia Theatre Building, and supposed to be the authorized representative of L. Lawrence Weber, has made offers for blocks of stock. Mr. Weber has been in the city for the past few days, but has not been reported as having made any offer for stock himself.

Columbia Amusement Co. stock is now quoted at 325 (par 100). All the subsidiary companies (with the exception of those operating the Eastern Wheel theatres at Louisville and Boston) have a premium upon their certificates. The Baltimore company stock is held at 180, while the Toronto Gayety shares are selling at 170. The Columbia Theatre Co. (New York) is a profit earning concern, with stock at a good advance. It is said that the Columbia theatre building company will pass a dividend this year out of profits aggregating between \$50,000 and \$60,000.

Harry C. Jacobs, who gave Edward

F. Rush \$99,000 for a block of stocks before Rush left for Europe, is reported having offered one Eastern Wheel manager \$80,000 for his holdings. The sale did not go through. Another stockholder who offered his interests in January to anyone, was holding on tightly this week, refusing a bid which reached \$17,000 beyond the figure he set three months ago.

One of the Eastern men who stands ready to take all stock was asked by a VARIETY representative this week if a pool had not been formed to buy out the contending factions in the Columbia Company and Wheel. He said that that much would not be admitted, but all stock on the market would be grabbed up. He gave as a reason that certain men in the Columbia Company who believed in a good investment disliked the bickering and quarrelling which had been going on. They would prefer to buy up any discontent's holdings rather than have the business run the risk of suffering through the publicity given the dissensions which have arisen, he stated.

The troubles in the Eastern Wheel which seem to have culminated in a peaceful agreement were boiling for a year before breaking out about six weeks ago when an action was started to dissolve "The Voting Trust." "The Trust" was a close corporation with the Columbia Co. It directed and operated the Wheel, to the dissatisfaction of several managers. Those who signed the complaint in the action were Gus Hill, Edward F. Rush, Peter Clark and Harry Bryant. Each was an original "franchise" holder. Behind them for support were several traveling and "leased" managers.

Another faction was in accord with Sam A. Scribner, J. Herbert Mack and Mr. Hynicka, while still another faction remained neutral.

Mr. Mack is the president of the Columbia Amusement Co. (the parent body); Mr. Scribner is general manager; Mr. Hynicka is treasurer pro tem, having stepped into the office when Mr. Weber left for a trip abroad.

## NOT COLUMBUS AGAIN.

Columbus, O., will not be a spoke in the Eastern Wheel next season, according to Sam Scribner, general manager of the Columbia Amusement Co.

The Columbus papers have printed stories during the week to the effect that burlesque would again be played in the city next season at the High St. theatre (an Anderson & Ziegler house), which the Columbus papers say Rud Hynicka, of Cincinnati, will take over and play burlesque in.

The Eastern Wheel has a house in Columbus now. Last season it was a three-day stand "splitting the week" with the Apollo, Wheeling, but was found to be unprofitable.

## BACK TO "AVENUE GIRLS."

"The Rector Girls," James H. Curtin's Western Burlesque Wheel show, which closed its season last Saturday night in Boston, will be on the Empire Circuit next season under the name of "The Avenue Girls," the title originally used for this company.

Mr. Curtin had placed an order for the paper when he decided to call his show, "The Girls From Rector" but a personal letter from A. H. Woods was respected and "Uncle Jim" called his troupe "The Rector Burlesquers." Notwithstanding the change of name, the show became generally known as "The Rector Girls" and such it remained throughout the season.

With the "Avenue" paper on his hands, Curtin is going to put it in use next year.

## LOOKING FOR A FRANCHISE.

Maurice Frank, general manager and vice-president of the Inter-Vale Amusement Co. is negotiating for a burlesque franchise, he says, but declined to say which Wheel it was until the papers had been signed. He expects to close the deal before next week.



VIOLA HARRIS.

Of Brown, Harris and Brown, and one of vaudeville's classiest gowned women.

## SHOW WITHOUT HOWARD.

Chicago, April 12.

Charlie Howard, for the past three years with Hurtig & Seamon's "Follies of New York and Paris," left the show in Chicago last week. Howard has been with Hurtig & Seamon for several years.

Woods and Green stepped into the breach with "The Follies" and will continue with the show for the remainder of the season.

## ROUTES FOR NEXT SEASON.

It was understood by agents during the week that very shortly the United Booking Offices will commence issuing contracts for next season.

No course has been determined upon, it was said, as to how the form of contracts, whether inclusive of a complete route, or the "blanket form" used by the United two or three years ago.

Georgia Caine will return to vaudeville as a "single."

## "JACK" SHOW CLOSING.

Owing to the illness of Katherine Delmar, of Barnum and Delmar, who replaced Kathryn Pearl as prima donna with the "Sam T. Jack" show (Western Wheel), and the withdrawal from the company of Miss Gibson, the soubrette (whose husband is very ill and must be removed to another climate), Tom Miner will disband the "Jack" company at Albany to-morrow (Saturday) night.

Though the ending of the regular Western Wheel is due Saturday, a number of the companies had booked extra engagements. The Jack Co. was listed for Brooklyn next week with other stands to follow, but with a reorganization of the company necessary, Mr. Miner decided to call in his troupe.

When announcement was made that the Jack show would close, Tom Miner and Harry Strouse formed a partnership whereby the latter's "Lady Buccaneers" will play the route laid out for the Jack Co. As the Strouse show played Brooklyn early in the season and is considered one of the strongest outfits on the Empire Circuit, Messrs. Miner and Strouse expect to do some business across the river.

Next season the "Sam T. Jack" show will be known as "Zallah's Own Company," and will be in tow of Billy Cameron, who has signed as representative of the Miner-Rife interests. It will be Cameron's first year in burlesque.

Fred Follett, who handled the "Jack" troupe this season, will probably be assigned to one of the burlesque theatres in New York.

The "Jardin de Paris," another Miner show, closes its season at the Bronx Decoration Day. Tom Miner confirmed VARIETY's story that Abe Leavitt had signed a five years' contract and also announced that Cora Livingston, the wrestler had been placed under a two years' contract.

Miss Delmar was first taken ill with the whooping cough. Now an attack of measles has her confined. One of the chorus girls is playing her part this week.

## ALTOGETHER TOO NUDE.

Boston, April 12.

Harry N. Farren, manager of the Columbia theatre, burlesque and Signor Arvi, producer of the "living pictures," billed as "Arvi Mysteries," who were both arrested by the police and agents of the Watch and Ward Society, charged with presenting an objectionable entertainment, were found guilty of the offense by Judge Michael J. Murray in a special session of the Municipal Court, April 6, and their cases were placed on file, which leaves both of the defendants without a court record of a criminal nature.

Judge Murray witnessed a performance and saw the so-called objectionable feature. The Judge said he based his finding on a single picture representing the famous statue of "Pygmalion and Galatea," the latter being almost nude.

Mildred Holland will produce "The Lily and the Prince" at the Garden Monday. It is the second production of Miss Holland's season there.

## AGENT OR MANAGER.

A \$25 loan and a delay in its payment caused Guido Giardini, a German whistler, who came from the old country last January to play vaudeville, to seek legal recourse against Edgar Allen, to whom the money was loaned.

Thomas J. Whelan, inspector of licenses, investigated, learning that Allen had secured engagements for Guido at Atlantic City and Waterbury, and that he had not been licensed as an employment agent.

Whelan filed formal complaint against Allen. A hearing was held Thursday morning (April 6) before Magistrate Murphy in the Fifty-Fourth Street court.

Guido appeared on the stand, speaking through an interpreter. Inspector Whelan was also required to answer a few questions. The judge said two elements were manifest, but that the third was missing, upon Allen's attorney's request to file a brief before final decision. It is the contention that Allen was acting as Guido's manager. The court adjourned the matter until Friday, April 14, in the Jefferson Market chambers (night court).

Guido expects to sail for Europe April 20, returning sometime next year. The hearing is to determine if Allen, under \$500 bail, shall be held for trial in Special Sessions.



LOTTIE WALTON.

Who, with her husband (Bert Walton) will have something new and novel for a vaudeville specialty next season.

## MUST PAY COMMISSION.

The Marinelli Agency has received a favorable decision in its suit against Armando, the clown, now playing at the New York Hippodrome with his boxing kangaroo.

The Marinelli Agency booked Armando to appear at the Hippodrome for 12 weeks in 1908. The clown did not show for the engagement but appeared there this season, placed by another agent.

The Marinelli Agency was granted commission on the contracts that are now being played.

## RECEIVER APPOINTED FOR COUNT

Chicago, April 12.

A. H. Newby was appointed receiver last week for Count De Beaufort by Judge Ball in the Superior Court. A judgment for \$2,910, recovered by Henry St. John Hick Bashall, caused it.

## LOTS OF LAW.

Chicago, April 12.

The latest development in the legal muddle of the National Theatrical Corporation Co. of America, at 112 E. Randolph street, is the appointment last Monday of Sam Berwitz, a former William Morris booking agent, as receiver for the International Program Advertising Co., a subsidiary concern of the National Corporation. The petition was filed by John Swanson, a National Corporation creditor, who has secured a judgment by default against the National to satisfy a claim of \$196. The assets of the corporation are to be sold next Monday.

Receiver Berwitz is the general manager of the new National Theatrical Corporation, recently incorporated under the laws of the State of Illinois.

The receivership move had been anticipated by Joseph G. Tyssowski, as the attorney for at least eight other creditors who have wage claims, printing bills and stock investment claims against the old National Corporation for an aggregate amount of about \$2,000. Counsellor Tyssowski intends filing a bankruptcy petition in the Federal court asking for the appointment of a receiver. Application will also be made for an injunction to prevent the proposed sale next Monday. As a federal action, it will have preference over the receivership of the state.

The original directorate consisted of Charles E. Henderson, Sam W. Seelig, Leslie C. Langille, Frank A. S. Hood and Wesley M. Seaman. April 3 the first three named directors disposed of their interests to Hood and Seaman, and left Chicago. The latter men, who are still in control of the National affairs, will be called upon to defend the suit.

Matters are in a badly mixed state in the National offices. This last legal move makes the situation more complicated than ever.

## SUN'S HOME TOWN HOUSE.

Springfield, O., April 12.

The Grand Opera House here, the home town of Gus Sun, has been taken by that vaudeville manager.

The house has a seating capacity of 1,400. Mr. Sun will remodel it before opening.

## A FLOCK OF RUMORS.

Norfolk, Va., April 12.

M. L. Hofheimer, who has just completed a first class house in Richmond for popular priced musical comedy and drama, has awarded a contract for the building of a \$65,000 picture and vaudeville theatre here. The house will be on Granby street, and will have a seating capacity of 1,500.

It is reported that brothers of Hofheimer are to erect a house of similar capacity and in the same location for the same kind of amusement.

Thinking that opposition would not be strong enough in the district another story rumors two unknown individuals as contemplating an enterprise of the same sort for the same location.

The rumors which are running riot say that one of the theatres will play burlesque next season.

## "PREMIUM" VAUDEVILLE.

New Orleans, April 12.

The Atlantic and Pacific Tea Co. and the trading stamp concerns, must look to their laurels—the Southern Amusement Premium Co., has entered the commercial arena.

This new company is far and away the most unique scheme that ever appeared upon the southern theatrical horizon.

It has arranged with various local establishments to give away with every fifty-cent purchase, a five-cent amusement ticket. Two of these tickets entitles the customer to free entry into any "pop" vaudeville or picture theatre in New Orleans.

William Winter, James Metcalfe and Walter Pritchard Eaton now have something tangible upon which to base their contentions against the commercialism of the theatre.

## FOX LOOKING GROUND OVER.

Baltimore, April 12.

It is currently reported that representatives of William Fox have been looking over the local field, with a view of establishing a vaudeville house here. Nothing definite is divulged, but it is said that the Savoy and Albaugh's are under consideration.

## CHURCHES OBJECTING.

Richmond, Va., April 12.

It begins to look as though Jake Wells and his co-operators who are going to build a variety theatre at the corner of Grace and 8th streets, will run into some trouble before the building is completed. The site is within striking distance of two churches. Both congregations are objecting to a variety show in their midst.

## WESCHLER ADDS ALPHA.

Erie, Pa., April 12.

A. P. Weschler, owner and manager of the Colonial, has leased the Alpha from E. H. Suerken. The house will be called the Columbia and open under the new management with "pop" vaudeville April 17. The Colonial will run along without change in policy.

## NO MANAGER, NO RECEIPTS.

Logansport, Ind., April 12.

J. R. Banta, one of the musical directors with the New York Hippodrome company that played Chicago a few months ago, recently located here, opening a vaudeville house that remained open for two weeks. The Majestic was the house. Bookings came from the Doyle agency, which placed four acts weekly. The first week Banta paid the performers, but last Saturday evening he disappeared, as did the receipts of the week. The acts returned to Chicago. Banta has not been located. It is said that he went east to Boston.

## NO REVOLUTION PICTURES.

It is doubtful if any pictures of the Mexican Revolution will be shown throughout the country, as a result of the United States government discouraging the making of films having the Revolution as a subject, and the Mexican Consul objecting to their exhibition.

## ORAL CONTRACT HELD GOOD.

Boston, April 12.

The Church Booking Office, acting on behalf of Col. W. C. Stanton, manager of the Central Square theatre, Lynn, and Walter Preston, of the New Bedford theatre, New Bedford, Mass., were refused a restraining order against the act of Morrissey and Burton, by Judge Hitchcock of the Equity Court of Suffolk County, to keep the team from appearing at Hathaway's theatre, New Bedford. The application was heard by the court last week.

Contracts were issued through the office of Jos Myers of New York, who has been acting as the act's representative. The couple were booked for the Central theatre, April 3-5, and at the New Bedford the last three days of the same week. The act in question was billed at Hathaway's theatre, the whole of the same week. Photos were exhibited.

The contracts signed by Myers, and other matter, was accepted as evidence by the Judge. Theodore Baylies, representing the Hathaway interests, testified that he had booked the act personally, on March 12. On the following day he had met Joe Myers in the offices of the United Booking Office and was told that the oral contract would stand.

The Judge decided in favor of the oral contract, because of priority of date, the Joe Myers contract for the Church Booking Office being dated March 20. On this testimony, the order to restrain the act from appearing at Hathaway's was refused. Scores of letters that had passed between Myers and the Church Booking Office, relating to the future booking of the act were shown to the court.



MISS WEST.

Of BARNES AND WEST (in vaudeville), who have just completed a tour of the world.

## CLEVELAND'S SECOND BIG ONE.

Cleveland, April 12.

Cleveland is to have another large picture house in a very short time. This will make the second of a string of houses which the Canfield Realty Co. has planned to build in the important business centers of the outlying sections. The first theatre was the Alhambra at Euclid avenue and East 105th street. The new theatre will be built along the same lines and will have a seating capacity of 2,000. It is expected the theatre will be ready for occupancy Oct. 1. The Broadway-Willson Amusement Co. will take a lease for twenty-five years on the property.

# INJUNCTION AGAINST CITY DENIED UNITED AGENCY

**Judge Lacombe in U. S. Court Refuses Temporary Restraining Order Applied For, But Does Not Pass upon the Constitutionality of the Agency Law.**

Judge Lacombe in the United States Circuit Court for the Southern District of New York, handed down a written opinion, Monday, denying the application of the United Booking Offices for a temporary injunction restraining the Mayor and Commissioner of Licenses of the City of New York from proceeding against the United Offices in any way, by virtue of the power given them in the present Agency Law, as amended by the New York Legislature of 1910.

The court did not pass upon the constitutionality of the measure. The complaint filed by the attorneys for the United (Henry W. Taft and Maurice Goodman) contended that the law is unconstitutional. The temporary injunction was applied for pending the determination of the suit.

Judge Lacombe's decision in part is as follows:

It is not understood that there is any suggestion that defendants contemplate revoking complainant's license, or taking any action against him, except in the event of his failure to comply with the provisions of the statute referred to. The sole question is whether such provisions so far as they require complainant to do or to refrain from doing certain things, are or are not in contravention of the Fourteenth Amendment of the Constitution of the United States and of Article I, Sections I, and VI, of the Constitution of the State of New York.

The business in which complainant is engaged consists in bringing the managers or owners of vaudeville theatres in contact with the actors, actresses and managers of vaudeville acts, and in procuring a contract to be entered into between such person. It represents about one hundred theatres located in the eastern part of the United States and in Canada and procures each week except during the summer months, engagements for about five hundred actors and actresses and owners of vaudeville acts.

The three sections referred to, 180, 181 and 182 undertake to regulate with a minuteness rarely found in legislative enactment, the details of what certainly seems to be a private business. Defendants undertake to sustain themselves against the constitutional objections on the theory that they are within a legitimate exercise of the police power of the State. There are many instances where the constitutionality of a statute can be discovered by a mere reading of the act and of the particular provision of the Constitution to which the objector appeals. But one needs only to read a few of the recent deliverances of courts of last resort, National or State, to discover that it is unsafe for any one to undertake to determine whether any statute, however extraordinary as a matter of first impression its provisions may appear, is or is not within the reserved police power of the State which has enacted it, without a comprehensive presentation of all the conditions in view of which it has passed. Such a comprehensive presentation can rarely be secured on these preliminary motions based on affidavits. Unless it appears very clearly that some grave, substantial and irreparable damage will be sustained by complainant in the interim, it is wiser not to undertake to interfere until the situation is fully illuminated by the record of a trial. The court is not persuaded that the complainant's business will sustain such substantial and irreparable loss by complying with the terms of the statute until its validity can be determined at final hearing. When the various employers, actors and vaudeville shows find that they cannot obtain the services of complainant or of any other agency in this state except upon furnishing the information, which section 180 not unreasonably requires, they will probably be willing to do so. There may be some temporary shrinkings in the complainant's business, but its extent is problematical.

The motion for preliminary injunction is denied.

Besides the Corporation Counsel of the City of New York, who appeared for the defendants, Dennis F. O'Brien and M. L. Malevinsky filed a brief by permission on behalf of the White Rats of America, the rats organization having fathered the amended agency bill, which the application attacked.

Although Judge Lacombe comments upon Sections 180, 181 and 182 of the Agency Employment Law to the effect that they "undertake to regulate with a minuteness rarely found in legislative enactment," the Court later adds that Section 180 does not unreasonably require certain information.

The brief of Messrs. O'Brien and Malevinsky dwelt upon Section 180 (requiring the filing of statements of financial responsibility of managers booked through agents) in this wise:

This section and the conditions and limitations therein contained show upon its face that the legislature thought it requisite that the manager of any theatre, or purchaser, so to speak, of a vaudeville act, should give to booking agency or intermediary, for the benefit of the actor or actress, a business statement. The necessity for such a statement is self-evident. If the manager or owner of a theatre in Texas, California or Canada wanted to show one thousand dollars from the complainant, it is a matter of common knowledge that the complainant would not loan the money unless first satisfied of the solvency and responsibility of the proposed borrower. Just in the same way, any commercial house in the City of New York would refuse to ship a case of merchandise ten or one thousand miles away unless first satisfied that the purchaser had some financial and moral responsibility. Is there not just as much necessity for a young girl or young boy engaged in the theatrical business and about to be shipped by a booking agency, as first a chattel, to Texas, California or Canada, to be put in possession of facts as to the financial and moral responsibility of the bailee, so to speak. Surely a human being bailed out by the complainant without ever having had an opportunity of personal contact with the local manager, is entitled to some knowledge of the Bourne to which he is being transplanted.

Now the relation of these conditions and limitations to the subject sought to be controlled is direct and immediate. Surely the State of New York and the public at large, in the interest of public morality, have a right to place proper safeguards around its boys and girls who are entering and following the theatrical profession in respect to the manner, circumstances and conditions under which they are chartered out in different parts of the country.

The whole public is interested in having the State enforce a law to prevent a booking agency from sending a young girl to a distant city to render service to an irresponsible and immoral local theatrical manager under a contract or conditions that are subversive of morality.

The reasonableness of such conditions and limitations are immediately apparent to any sane mind; just as much so as a law prohibiting peonage or white slavery. The allegation in the complainant's bill that complainant cannot secure this statement or this information from its customers demonstrates the soundness of what has here set forth. A customer of the complainant who is unwilling to meet this reasonable requirement, should not be dealt with by the complainant and if complainant can only thrive and prosper by this character of a clientele, the sooner the State of New York refuses a permit to the complainant to continue that character of business, the better for public welfare.

At the offices of the United no one was prepared to say whether the suit would be pressed for a determination of the issues by trial. Mr. Goodman has been out of the city for about ten days. He is due to return to-day.

At the offices of O'Brien & Malevinsky, Mr. Malevinsky stated he was trusting that the United would proceed. If brought to trial, it would oblige the United by testimony, instead of affidavits, to prove its case, said the attorney, the matter of constitutionality in this particular instance being a matter of fact instead of law, for the court to pass upon.

Able Hammerstein had a ride in an automobile Tuesday. The machine looked like Willie's.

## TAX ON BERLIN THEATRES. (Special Cable to VARIETY.)

Paris, April 12.

The proposed ordinance to put a tax on amusements here is almost a certainty. The municipality is in the throes of a discussion to tax every place of amusement in the city of Berlin. The amount on theatres and music halls, circuses and balls being from ten to twelve per cent. On moving picture houses the assessment may be as high as twenty per cent.

Such a tax would make an enormous difference to a house like the Winter Garten, placing a tax on it to the extent of about \$30,000 annually. Though the proposal is being bitterly opposed by managers, the law will surely be put in operation soon, probably in a modified form.

In Paris all places of amusement where admission is charged, pay a government tax of ten per cent. for the maintenance of hospitals, etc.

## SENDING "JUPITER" TO COAST.

With the waning of the theatrical season comes the announcement that the first of the five companies playing "Madam Sherry" will close its season May 13. The other companies will close by July 1.

The original company ends a four weeks' engagement in Philadelphia



ADELE OSWALD

(Mrs. Johnnie Collins.)  
Who may shortly listen to the cry of the vaudeville managers to return.

April 15. After playing in Rochester and Buffalo for a week, it comes to the Grand Opera House, New York, April 24. It is possible that the week's stay there may be extended.

The Woods-Frazee-Lederer firm will again have five "Sherry" companies on the road next fall.

Richard Carle in "Jumping Jupiter" opens next season very early, July 31, at Atlantic City. Two weeks will be filled in before the company lives up to its title by jumping direct to Los Angeles, where a long engagement on the Pacific Coast is booked.

## C. H. PACKARD IS PRESIDENT.

C. H. Packard has been elected to the presidency of the Packard Theatrical Exchange (Inc.), filling the vacancy caused by the death of Mrs. Beaumont Packard. A. E. Humbert is the secretary.

Messrs. Packard and Humbert have been associated with the bureau for seventeen years and will continue the business along the lines planned by the deceased head of the establishment.

## PARIS THEATRES.

Paris, April 4.

Vaudeville.—"Le Tribunal" still attracts attention, and will run until June. Lucien Guitry will leave early that month for a tour in South America, returning by Oct. 1 for the re-opening of this house with a continuation of Paul Bourget's political study. During June the vaudeville will be leased from Porel by Leon Poirier, who intends to give a series of Vienna operettes.

Theatre Sarah Bernhardt.—The revival of Alexandre Dumas' historical drama "La Dame de Monsoreau" shows that the taste for this kind of piece is by no means extinct, even in Paris. The spring season of Russian operas and ballets at this theatre commencing May 1, promises to be as great as two years ago at the Chatelet. Among the danseuses will be found Julia Sedowa. The ballet masters, Austine and Legat, of the Imperial Russian Operas will come to Paris with the troupes engaged. Alice Baron, who has recently gained renown in New York, will sing during the Russian season here. A Polish opera, "Halka" by the composer Moniuszko, with Mme. Korolevitz in principal role, will be on the program, which also includes Dargomyzski's "Roussalka" with Mmes. Tcherkasskaya and Zakharowa, the tenor Smirnow, and Adam Dedur.

Chatelet.—This house is competing with the Odeon, by giving a revival of "La Petite Caporale" which deals with some of Napoleon's wars. This play shows the battle of Marengo and the crossing of the Alps. A short Russian opera season will also be given at the Chatelet. It behooves all musicians to now learn Russian.

Theatre Rejane.—"The Blue Bird" is a big attraction and will hold this stage for some time. Maeterlinck's work is to be set to music, and will be given later as opera. Madame Rejane remains at the Porte Saint Martin, where "L'Enfant de l'Amour" is still the success, but she goes to London in June.

Apollo.—"The Merry Widow" is not finished here, though the 500th performance was recorded this month. "The Girl in the Train" (La Divorcee) is played a few days each week. Frank has the intention of mounting next season an operette in one act the music written by Galipeau, the comedian. This will probably be played by Jeanne Alba and Paul Foix. Frank is organizing a group of musicians, headed by the conductor at the Apollo, for the purpose of giving classical concerts under the title of the Orchestra Frank-Celansky.

## THOMPSON RESTING EASY.

Boston, April 12.

Word received here from West Swanzy, N. H., gives the reassuring news that Denman Thompson, the veteran actor is resting comfortably. Some of the members of his family who were summoned to his bedside have been able to leave for their homes. Mr. Thompson, who is 78 years old, has been in failing health for some time.



**VIOLATIONS: LICENSE TIME.**

The Building Department of New York has been very busy placing violations against local theatres during the past two weeks. As May 1 next is licensing day, the theatres ordered to repair will have to evidence to the proper authorities that the repairs required have been started or contracted for before a license for 1911-12 will be issued.

At the Grand Opera House a tank has been ordered placed upon the roof. Cohan & Harris lease the theatre, but the expense (about \$4,000) will fall upon the Goulds, who own the property and have directed that the tank be built.

A tank has also been directed for the Third Avenue theatre, a "small time" house, leased by Frank A. Keeney from Charles E. Blaney. Other alterations ordered for the Third Avenue will cost Mr. Keeney or Mr. Blaney about \$25,000—if they are compelled with. That is not likely.

Since the recent factory disaster in New York, fire and building departments all over the country have been unusually vigilant in looking over theatres. In any number of cities and towns, the authorities have been ordering alleged imperfections remedied.

**ALICE LLOYD'S FUNNY ERROR.**

Milwaukee, April 12.

Monday morning at the Majestic appeared Alice Lloyd, who reported under the impression she was headlined at the house for this week. Miss Lloyd is not to play the Majestic until May 1. She "jumped" from Kansas City to Milwaukee. Upon learning of the mistake, Miss Lloyd left at once for Indianapolis, where she was due instead of in this town. A change in the original Orpheum Circuit route is blamed for the excess traveling.

Indianapolis, April 12.

Alice Lloyd, the advertised headliner at the Grand Opera House, did not appear until Tuesday matinee. Miss Lloyd, who played the Orpheum, Kansas City, last week, went on to Milwaukee, somebody having mixed up her date book.

Chicago, April 12.

Monday morning Belle Baker failed to report at the American. She was to have appeared there for two weeks.

The same morning La Pia and all her traps turned up at the Majestic, expecting to open at the matinee. She is booked at the Majestic for next week, not this one.

**STOCK TAKES IN MEMPHIS.**

E. A. Schiller, of the Schiller Amusement Co., has secured the Lyric, Memphis, formerly known as the Jefferson. Mr. Conniss, who is looking after Mr. Schiller's business here, signed contracts with the following for the Memphis Company this week: Rose E. Tapley and Ralph Stewart, leads; Robert Tabor, heavies; Margaret Randolph, second woman; Harry Hockey, comedian; Earl Craddock, characters; George Kling, juvenile; Andrew Gyse, stage manager.

**OBITUARY**

Marius J. L. Seguin of the Delaur Trio, died April 6, in New York City.

The mother of Tom and Charles McRae, died April 9 at her home in New York.

The father of Mirina and Clinton P. Ferry died at Centre Islip, N. Y., April 5.

John E. Woller, formerly of Woller and Magill, died in a Brooklyn hospital Monday. Mr. Woller had been ill for the past two years. A willow, known professionally as Alice Magill, survives.

Winfield Shedman, the veteran vaudevillian and circus man, who recently worked with his own dog and monkey act, died suddenly April 2 and was buried at his home in Dumont, N. J. Shedman was in New York two days before he died and said he never felt better in his life. He and his wife lived on their little New Jersey farm when not playing vaudeville.

James C. Wible, formerly of Somers and Wible, died March 25 at the home of his sister in Camden, N. J., from tuberculosis. He leaves a father and two sisters.

**WINTER GARDEN SKIT REVIEW.**

"The Devil and Tom Walker," the vaudeville act produced and played by John B. Hymer, is to become a part of the Winter Garden show commencing April 24.

The piece will have a new setting, greatly enlarged and elaborated. The main idea of the skit however will be carried out. Mr. Hymer will play the star role of Tom Walker, the southern dandy who gets a chance to run Hell during Satan's absence.

Edgar Smith will rewrite the satire for the Garden and it will take on the dimensions of a review. It was thought that negotiations might be held up for a time due to Al Jolson, the black-face comedian already in the Winter Garden company, but as Hymer's impersonation is along entirely different lines there will be no conflict.

**SPINGOLD PRODUCING.**

As a producing "legitimate" manager Nate Spingold will shortly spring into the early sunlight of a theatrical career. With Cecil DeMille, Mr. Spingold has entered into a tentative agreement, which is to lead to a partnership.

The firm will produce plays for next season, with an inclination toward the popular price brand of shows.

Several manuscripts are now held on hand by Mr. DeMille, who is the author of "The Return of Peter Grimm," which gave David Warfield a new character this season, under the management of the Co-author Dave Belasco.

When the Loew Circuit gulped down the Morris houses, Mr. Spingold promptly resigned as the Morris press representative. Since then he has spent much of his time inhaling the delicious perfumes which arise from artificial flowers on millinery. Nate has quit newspaper work for the while, pending the success of the new venture.

**JOHN, THE BARBER, QUILTS.**

A little innocent looking whirling wheel machine made John the Barber quit paying out money Wednesday, when J. J. Riesler returned the destroyer of cash receipts to the manufacturer at Chicago.

John installed the machine as a side attraction for his customers. A nickel had a chance to bring you back \$2 with one whirl, but not much of a chance, thought John. The customers fooled him. They laid for the two-dollar sign, and the machine seemed to like the customers more than the boss of the shop. When Mr. Riesler had passed over \$147 in relays of twos and ones, he ordered Dominick to call for the American Express Company.

During the winter Mr. Riesler has won various sums at different games. He is reported about \$22,000 ahead on the season, so the \$150 doesn't put him back so very far.

"Naughty Marietta" closes in Washington May 1, playing Baltimore next week.

Harry Fields secured a divorce from his wife (Alma Russell) in the Illinois Courts last week.

**"OPEN DOOR" MOVEMENT.**

With the return of John Cort to New York, the announcement is made that the entire eighth floor of the Fitzgerald building (Cohan theatre building) has been leased and that next week there will be some tall moving out of the Knickerbocker theatre building.

With Mr. Cort goes the offices of the Authors' Producing Co.; the National Theatre Owners' Association, American Theatre Circuit, B. E. Forrester's Attractions, Charles A. Burt and his Southern Theatre Circuit, the Eastern Managers' Association, J. J. Coleman's Theatre Circuit, the Central States Theatre Co., the Jencks Circuit, the Northwest Theatrical Association, including C. P. Walker's Winnepeg Circuit and the Cooper and Iron Circuit of Theatres.



HAZEL DAWN.

A bright name and spot in "The Pink Lady."

**INCREASING SHOWS.**

The big shows, which William Morris inaugurated at the American Music Hall, have proven a big winner for William Hammerstein for the past few weeks, so much so that it begins to look as though Percy Williams would take on the idea. Next week's bookings show three of the Williams houses playing ten acts with the other two carrying nine names.

**DIXEY THREATENED.**

It was said this week that Henry E. Dixey had been threatened by an agent in the Long Acre Building that if he persisted in his suit against William Hammerstein for \$1,000, neither he nor his wife (Marle Nordstrom) would be given engagements by any United Booking Offices manager.

Dixey is suing Hammerstein for a week's salary, the loss of which was occasioned through the Manhattan Opera House changing from vaudeville under the Hammerstein management to a combination house.

O'Brien & Malevinsky are Dixey's attorneys.

Mrs. Dixey (Miss Nordstrom) opened at Mt. Vernon (U. B. O. Family Department time) Monday, in an act, accompanied by three musical young men.



FLORENCE GENEVA.

Who will appear in vaudeville soon. Management EDW. S. KELLER.

**FORGOT THEIR SALARY.**

Chicago, April 12.

Down at the American this week, Jack Lait, its manager, is claiming a new record, and limits no portion of the universe.

All last Sunday night Mr. Lait waited with the money due Jewell's Manikins, but no one called to claim it. The act had plenty of time to collect the salary before leaving for the next stand.

When Mr. Lait realized he had harbored an act that forgot its money he mailed a check to Mrs. Jewell.

**MISS TANGUAY'S NEW ACT.**

It is vaguely reported that when Eva Tanguay returns to the Fifth Avenue, New York, in a few weeks, she will display an assortment of character songs, in costume, altogether away from the personal pronoun around which Eva's previous musical numbers have been written.

The mother of Mamie Fleming died at her home in Atlantic City last week.

# LONDON NOTES

## VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE.

JAMES W. TATE, Representative.

TOM CASE, Correspondent

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

London, April 4.

The **Palladium**, with the twice-nightly policy, continues to do very well. Town business has been generally quiet the last few weeks.

**Adele Ritchie**, who opened at the Palace yesterday, did quite well, although her songs are not particularly good.

**Seymour Hicks** appeared in quite a new role last week at the Hippodrome, in Cecil Raleigh's latest sketch "The Winner." Stripped to the waist, the actor boxed two fast and furious rounds with a professional pugilist as though to the manner born. He polished off his opponent and frustrated the evil designs of his enemies. It appealed to the audience, and he had a splendid reception. The piece is well staged in four scenes, one, the interior of the National Sporting Club, where the fight takes place, being especially fine.

The **London Pavilion** has been finally selected as the hall where the presentation of the Chirgwin Jubilee Testimonial will take place. It has been decided that an address inscribed on vellum, mounted on plush in a massive gilt frame, will be the presentation and the surplus money will be devoted to music hall charities.

**Meier of Meier** and **Mora** is lying dangerously ill at the Sheffield Royal Hospital, of hemorrhage of the lungs.

**George Robey** was awarded \$500 damages against **Francis Salmon O'Brien**, **Ada O'Brien**, and **George Robey, Ltd.**, of Coventry, and also an injunction restraining the defendants from passing off and selling gramophones as the goods of the plaintiff.

The **Vaudeville Club** looked quite spic and span Sunday when the first ladies' concert in the history of the club was given. A program of nearly fifty artists was arranged by the club manager.

**Walter King**, the well known and highly respected comedian, died at Birkenhead, March 25, from double pneumonia, after a short illness. The deceased leaves three children, quite unprovided for, and a widow, to mourn his loss.

"Chapter Seven," a novelty in one act produced at the Finsbury Park Empire last Monday had a rather hostile reception. It will require a deal of alteration before it will "set the Thames on fire."

**Harry Houdini**, and his wife, leave for America June 14, on the Kronprinzessin Cecilie.

**Elizabeth Newbold**, the Australian operatic vocalist, opened at the Hippodrome last week. She charmed with really excellent singing and fine stage deportment.

**Ernest Edelman**, variety agent, was awarded \$375 damages in a libel action against **H. B. Martinelli, Ltd.** The action arose out of an engagement for **Captain Auger**, who appeared in a music hall sketch entitled "Jack the Giant-Killer," and for whom the plaintiff obtained certain engagements on the Macnaghten Circuit. Afterwards the defendants wrote to Mr. Macnaghten that they were instrumental in importing the act from America, and thought they were entitled to the contracts, and inferring that the plaintiff had misrepresented them to **Captain Auger** as being unable to do business with Macnaghten.

**Oswald Stoll** is named as one of the first directors in a new company which has just been registered under the title of **The Chatham Empire Theatre of Varieties, Ltd.** The capital is \$160,000.

**Dave Carter**, the Irish tenor, known here as "He of the Top Note" has been booked for a tour of South Africa, and sails Nov. 4.

**Dave Poole**, the ventriloquist and **Bessie Butt**, the male impersonator, were quietly married at Liverpool March 18.

The **Grand Order of Water Rats'** fancy dress and costume ball takes place to-night (Tuesday) at the Trocadero.



VALESKA SURATT.

In a stuporous pose, preparatory to appearing in her new play, "The Red Room," which will be managed by **Lee Harrison**. The production is expected to be first seen around May 1 at the Garrick, Philadelphia.

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, April 3.

A meeting of artists (at which stars were conspicuous by their absence) was held at the Theatre du Gymnase March 27, **M. Rosien**, of the U. S. A. L. ably occupying the chair. The object was to discuss the suppression of all theatrical agencies in France. Some very strong language was used. The legitimate and the musicians' syndicates were represented. However, the agents need not lose any sleep, for the date of their legal eclipse is still far off. There is no doubt though that they will soon be placed under municipal control. The managers are also organizing the first large meeting of the **Chambre Syndicale des directeurs de Spectacle** being held March 22, under the presidency of **C. Bannel**, of the **Folles Bergere**. After a luncheon, at which thirty members were present, several business matters were discussed.

Business is by no means bright in the Paris amusement world and the same reports come from all Europe. Easter will be bringing a big influx of visitors to the gay city, and the receipts will then show better results. The theatres' takings are particularly low at present.

The **Palais de Cristal**, Marseilles, closed March 29, being in liquidation. This is the largest music hall in the south of France. Indifferent management is supposed to be the principal cause of this failure. The liabilities are heavy. Several well known artists and agents are among the creditors. The **Palais de Cristal** played the largest acts, and salaries often ruled higher than in Paris.

**Fregoli** has brought an action against a quick change artiste called **Cavalleri**, who played recently at the unfortunate **Casino de Paris**. **Fregoli** claims \$1,930 damages for an alleged copy of his act "Reglampago." This is a scene in a restaurant, where **Fregoli** and **Cavalleri** both play the roles of a waiter and his divers customers. **Fregoli** first gave this number in Paris at the **Trianon** in 1900.

The **Eldorado** will shortly mount a two-act sketch "Feu Pollu" by **A. Michaud**, for the reappearance of the comic **Branem**. At the **Gaité Rochecouart**, where the revue will be withdrawn shortly, **Saint Paul**, a sketch writer and comedian, has been appointed stage manager. A cafe concert singer, **Darius M.**, is playing the principal role in a pantomime at the **Nouveau Cirque**, the favorite resort for children here.—Two divettes, **Lucy Dornys** and **Gaby de Fradas**, having lost their baggage on the West State railroad during the recent strike, have recovered \$386 indemnity from the administration for the loss of stage costumes.—**M. Noziere**, dramatic critic of **Le Matin**, has resigned that posi-

tion, considering that a playwright cannot be a conscientious critic. His successor will probably retain the pseudonym of "Guy Launay" for this journal.

A new farce entitled "Boniche" by **Henry Moreau** and **Marc Sonal**, who writes mainly for cafe concerts, is to be produced by **Duplay**, manager of the **Cluny theatre**, April 6. **Mlle. Mario Calvill** will create the principal role. The present farce "Pere la Frousse" in which the **Six Pascals** (acrobats) appeared has been a success for the past two months.—As predicted, the farce "Et ma soeur" by **Benjamin Rabier**, at the **Theatre des Nouveautés**, has proven a frost and will shortly be withdrawn. A new 3-act piece "Je viens Cueillir Celine" by **Maurice Soulie**, will be given about April 21. Meanwhile "You Have Nothing to Declare" will be revived for a couple of weeks.

The health of **Mme. Judic**, the famous star of the young days of our fathers, is causing much anxiety.

A match of 20 rounds was fought at the **Cirque de Paris** April 1, between **Sam Langford** and **Sam MacVey**. Although **Langford** showed himself to be the stronger, and punished **MacVey**, he was unable to make him fall, and the match was finally declared a draw, which led to many protests from a part of the immense audience. The gate money reached \$21,230 for the evening. Still business in the Paris amusement world is declared bad at present.

**Mounet Sully**, the doyen of the **Comedie Francaise**, celebrated his 70th birthday in March. He has been a member of the famous Paris theatre for 39 years. On the day he reached 70 he played the heavy part of **Hernani** at a matinee and his usual role in "Les Burgraves" in the evening.

**Max Dearly's** mother died April 3. The management of the **Varietes Theatre** postponed the revival of "La Vie Parisienne" until April 8, after the funeral, in deference to the clever artist who is listed for a leading part in this famous operette.

**Count Adheuma de Chevigne**, musical critic of the Paris edition of the **New York Herald**, has just died at the age of 63. Deceased was the father of **Mme. Wiener** (wife of "Francis de Croisset"), who before marrying the Belgian playwright—now naturalized French—was **Mme. Bliehoffsheln** of New York.

The danseuse **Mlle. N. Trouhanowa**, has taken the **Chatelet theatre**, Paris, and will give two dances on May 3 and 9, assisted by the **Colonne orchestra**.

## SHOWS NEXT WEEK

## "AGGRAVATIONS"

By SIME.

## NEW YORK.

"AS A MAN THINKS" (John Mason)—Nazi-mov's (6th week).  
 "BABY MINE"—Majestic (37th week).  
 "DE DE LUXE" (Ralph Hiers)—Knickerbocker (1st week).  
 "SPERRY WONG"—Herald Square (8th week).  
 "EXCUSE ME"—Gaiety (10th week).  
 "GET RICH QUICK WALLINGFORD"—Cohan's (34th week).  
 "HILL BY THE ENEMY" (William Gillette)—Empire (1st week).  
 "LITTLE MISS FIX-IT" (Bayes and Northwold)—Globe (3d week).  
 "MILDRRED HOLLAND"—Garden (5th week).  
 "MISS HUMPHREY-LEIGH" (Mrs. Flake)—Lyceum (3d week).  
 "MADAME X"—West End.  
 "NOBODY'S WIDOW" (Blanche Bates)—Hudson (22d week).  
 "OVER NIGHT"—Play House (14th week).  
 "PLAYS IN GERMAN"—Irving Place (18th week).  
 "POMANDER WALK"—Walack's (18th week).  
 "RAFFLES" (Kyrie Bellew)—Grand Opera House.  
 "RICHARD MANTELL"—Daly's (1st week).  
 "SPECTACLE"—Hippodrome (33d week).  
 "STOCK"—Academy.  
 "SPOONER STOCK"—Metropolis (8th week).  
 "THAIS"—Criterion (6th week).  
 "THE BALKAN PRINCESS"—Casino (21st week).  
 "THE CONCERT"—Belasco's (19th week).  
 "THE CONFESSION"—Eljoui (6th week).  
 "THE DEEP PURPLE"—Lyric (15th week).  
 "THE DICTATOR" (William Collier)—Comedy (1st week).  
 "THE EASIEST WAY" (Frances Starr)—Republic (3d week).  
 "THE GAMBLERS"—Maxine Elliott's (27th week).  
 "THE HENPECKS"—Broadway (11th week).  
 "THE LONDON FOLLIES"—Weber's (1st week).  
 "THE PINK LADY"—New Amsterdam (6th week).  
 "THE SPRING MAID"—Liberty (12th week).  
 "THE WHITE SISTER" (Viola Allen)—Manhattan O. H.  
 VARIETY—Winter Garden (6th week).

## PHILADELPHIA.

"THE HAVOC" (Henry Miller)—Broad.  
 MARK AND WIG CLUB ("The Innocents")—Chestrnut St. O. H.  
 "THE FORTUNE HUNTER"—Garlick.  
 "BEHIND THE SCENES"—Walnut.  
 "A FOOL THERE WAS" (Robert Hilliard)—Forrest.  
 "ALAS JIMMY VALENTINE" (H. B. Warner)—Adelphi.  
 "MILE ROSITA" (Frital Scheff)—Lyric.  
 STOCK—Chestrnut St.  
 A BROKEN IDOL—Grand Opera House.  
 "THE FAIRISH PRIEST"—National.  
 "DUMONT'S MINSTRELS" (Stock)—Eleventh St. O. H.  
 THOMASHEFSKI'S YIDDISH STOCK—Arch.

## CHICAGO.

"THE FOX"—Lyric.  
 "THE FIRST NIGHT" (Lillian Russell)—Blackstone (2d week).  
 "THE GIRL OF MY DREAMS" (Hvams and McIntyre)—Chicago H. (1st week).  
 "LOVE AND POLITICS"—Cort (3d week).  
 "THE FASCINATING WIDOW" (Julian Eltinge)—Colonial (8th week).  
 "THE 'AME FROM MILWAUKEE" (Sam Bernard)—Garlick (1st week).  
 "DISRAELI" (George Arliss)—Grand O. H. (11th week).  
 "MAGGIE PEPPER" (Rose Stahl)—Illinois (6th week).  
 "THE GIRL I LOVE"—La Salle (12th week).  
 "THE TRAVELING SALESMAN"—Gaiety (1st week).  
 "GET RICH QUICK WALLINGFORD"—Olympic (21st week).  
 "THE SEVEN SISTERS" (Charles Cherry)—Powers (1st week).  
 "THE STRANGER" (Wilton Lackaye)—Studebaker (3d week).  
 "MERRY MARY" (Sophie Tucker)—Whitney O. H. (1st week).

## SAN FRANCISCO.

"WILDFIRE" (Stock)—Alcazar.  
 "THE REDEMPTION OF EVELYN VAUDRY" (Olga Nethersole)—Savoy.  
 "FOLLIES OF 1910"—Columbia.

## INDIANAPOLIS.

"GETTING A POLISH" (May Irwin)—Shubert-Murat (18).  
 STOCK—Park.  
 "THE MERRY WHIRL"—Empire.

## BALTIMORE.

"NAUGHTY MARIETTA"—Academy.  
 "THE NEXT EGG"—Ford's.  
 "THE PIPE" (Edith Wynne Matthison)—Auditorium.  
 "SAID IN FULL"—Holiday.  
 "TOP VAN WINKLE"—Savoy.  
 "GERMAN SHOW"—Gaiety.  
 "JARDIN DE PARIS"—Monumental.

## ST. LOUIS.

"DON'T LIE TO YOUR WIFE"—Olympic.  
 "MADAME X"—Shubert.  
 "GOING SOME" (Hibey Stock)—Garlick.  
 "SIS HOPKINS"—American.  
 "RICHARDS & PRINGLE'S MINSTRELS"—Havah.  
 "FOOLIES OF THE DAY"—Standard.  
 "PEACHY TRUST"—Gaiety.

## SEATTLE.

"TILLIE'S NIGHTMARE" (Marie Dressler)—Moore.  
 "THE OLD HOMESTEAD"—Grand.  
 "WHOSE BABY ARE YOU?"—Lola.  
 "MONTE CRISTO"—Alhambra.

## TORONTO.

"THE CHOCOLATE SOLDIER"—Royal Alexandra (2d week).  
 "THE OLD TOWN" (Montgomery & Stone)—Princess.  
 GEORGE SIDNEY—Grand.  
 "MERRY MAIDENS"—Star.  
 IRWIN'S "BIG SHOW"—Gaiety.

## NEW YORK.

FIFTH AVE. Patsy Doyle  
 "The Operatic Festival"—Leo Loyd  
 Belle Baker  
 Danube's Arabs  
 Stickney's Circus  
 Polo  
 Nat C Goodwin  
 Ryan & Richfield  
 Marshall P Wilder  
 Whitaker & Hill  
 Lane & O'Donnell  
 Kenney, Nobody & Platt  
 Rickes's Circus  
 The Vanderkoors  
 Avery & Hart  
 GREENPOINT  
 Andrew Mack  
 Haines & Vidocq  
 Henry Horton & Co  
 McKay & Cantwell  
 Connolly & Webb  
 Art Bowen  
 Julian & Dwyer  
 McClellan & Carson  
 HAMMERSTEIN'S  
 Victor Moore & Co  
 Cressy & Dayne  
 Howard & North  
 Fougere  
 Alexander & Scott  
 Winsor McCay  
 Berlin Madcaps  
 3 Leightons  
 Barnes & Crawford  
 Beth Tate  
 Sharp & Wilks  
 Chas & Anna Glocker  
 8 Lowells  
 Foster & Fuzzy  
 Devlin & Lewis

## ORPHEUM.

Elsie Janis  
 Charles Richman & Co  
 McMahon & Chapelle  
 Rooney & Bent  
 "Swat Milligan"  
 Hoey & Lee  
 Winsor McCay  
 Linden Beckwith  
 Pope & Dog

## ALHAMBRA.

W H Thompson & Co  
 "High Life in Jail"  
 Stafford & Stone  
 Flanagan & Edwards

## INDIANAPOLIS.

KEITH'S GRAND  
 Edwards' Song Review  
 Berger's Players  
 Jones & Dealey

## ST. LOUIS.

PRINCESS  
 Frank Parker & Co  
 Evelyn Wells  
 Orietta & Taylor  
 Strilworth, Skelly & Co  
 Georgia Yeoman  
 Tom Brantford  
 Mimic Four  
 Jan Dara & Co

## NEW ORLEANS.

ORPHEUM  
 Helen Grantley & Co  
 Jewell's Manikins  
 Three White Kubs  
 Farnum & Clark  
 Sisters  
 Shelby Boys  
 Grant & Hoag  
 Callon



BILLIE MEEHAN AND VIOLET PEARL.

With waltz all the waiters one better in their "Kiss Waltz."

A wife with brief experience in marriage and housekeeping, spoke to her husband one evening regarding allowing her a certain amount weekly for household expenses.

The husband had returned, tired after a day's hard work in a pool room. "Dearie," she remarked, "How much could you let me have every week to run the house?"

"It's going along fast enough now," he replied.

It's proverbially realized that an Irishman and a Hebrew "mix better" than any two nationalities.

The other day two men of these distinctions, who were very friendly—one with the other—met on Broadway.

The Celt: Abe, I want you to do me a favor. Will you?

Abe: You know me, old man. What is it?

The Celt: I want you to loan me enough money to buy a machine.

Abe: I sold my machine last week.

A teacher was knitting in her country school room, waiting for recess to pass.

One of the larger scholars, a boy, watched the teacher ply the needle. After a while he said:

"What are you making, Miss Dusenberry?"

"Recess is over," Miss Dusenberry answered.

In Chicago as everyone knows who has ever been there or heard of the city the sun seems to be trying to break through a mist. During the week days the mist is soft coal dust. On Sundays if there are no dark clouds, Chicago sees the sun more clearly, due to much of the soft coal industry resting up for its Monday's labors.

A visitor in the city who had reached there (for his first trip) on a Saturday afternoon, remarked to his companion (an enthusiastic Chicagoan), that the city seemed dirty.

"Oh, no," replied the Chicago man. "It's growing late in the day and it's dull anyway. Wait until to-morrow."

They were walking along the Lake Front the next morning, when the Chicagoan suddenly cried:

"See, there's the sun; over there," pointing across Lake Michigan.

"What of it?" asked the visitor. "Isn't the sun over there every morning?"

"I suppose so," replied his guide. "Let's go and have lunch somewhere."

Shortly after the recent disastrous blaze in the "fireproof" factory building in New York, two Hebraic merchants were talking it over.

Said one:

"It's an awful thing, Moshkey, and I'll bet a cigarette started it."

"But the shirt waist makers are not allowed to smoke cigarettes when they are working?" replied Moshkey. "And Laz, you know them fellows don't smoke cigarettes; they eat 'em."

"That's just it," answered Laz. "There are signs up not to smoke but

they do, and if they eat the cigarettes, what started the fire then, Moshkey?"

The new bank president hadn't been seen to smile since he was given the job. Before taking charge of the reins, the president had been cashier.

The clerks began to worry over the austere manner of their boss. A consultation of the hirelings brought out the fact that each underclerk thought his position was in danger.

"We must make him laugh," remarked one.

"How can it be done?" said another.

"Let's make up a joke, and appoint a committee to call on him for some reason, then tell the joke during the conversation."

The committee was appointed. Three of the clerks composed it. One was delegated to conceive the funny saying. Two days afterwards he announced to his fellow-committeemen that he had the goods to make the president burst right out.

The next morning, after the president had gone through his mail, the committee called in bulk.

To the office boy, the chairman said that a committee of the clerks would like a few minutes of converse with the president.

The boy upon returning said:

"The president says he can't see you now. He'll let you know when he can."

That night the committee reported to the meeting of the clerks. One of the smallest paid clerks said, upon hearing the report,

"Perhaps your shoes weren't shined. Were they?"

"Perhaps not," answered the chairman. "We forgot to look."

The young fellow was deeply in love with the girl. They were engaged to be married. Out for a long walk, the young man said:

"Emily, I feel just as happy as I could feel."

"How happy could you feel, Fred?" said she.

"That's a foolish question, Em," he answered.

"Why?" asked his future wife.

"Because, Em," he answered, "I never felt any happier."

A man had been removed to a hospital in New York, after having fallen down in the street.

The house surgeon examined him. The patient was apparently asleep or unconscious.

"Guess we'll have to operate," spoke the surgeon to his assistant.

"What's the use of operating?" asked the patient, without opening his eyes.

"It's the only way to save you," replied the doctor.

"When are you going to do it, Doc?" queried the assistant.

"Oh, to-morrow morning, I guess, will be all right," said the Doc.

"Can I have a dish of ice cream then to-night?" asked the patient, with his eyes wide open.

"You can not," answered the house surgeon.

101 RANCH WILD WEST.

Boston, April 12.

Miller Brothers and Edward W. Arlington's "101 Ranch Wild West" show, opened here last Saturday, and was very well received by the two capacity audiences that filled the house to overflowing for the opener. These were the first performances of the season, the show, in 26 cars, having arrived from Bliss, Okla. April 5, making an 1,800 mile trip.

The show is billed as a "Wild West" and that is exactly what it is. There is no aerial work, nor are there any trained seals. Just the same sort of a show that "101 Ranch" has been for the past three seasons.

The show was handicapped a bit, it being the first time it has appeared in an open air arena in Boston. The arena and ring are small, holding but 4,000 seats. Despite this, the show went along smoothly and every display was applauded to the limit by the Boston "show-me" audience.

There are twenty-two displays in all that are booked for the road. One was left out here. It is the revolver shooting act by C. C. Lee. The seats are up so high and the danger so great to the audience, that the act was eliminated for this engagement.

Starting with a grand review of the arenic performers, lead by Joseph C. Miller, mounted on his Arabian stallion, the Indians, cowboys, cowgirls, Mexicans, Russians and clowns, made a fine showing. Display No. 2 was the introduction of the various participants.

No. 3 was the Pony Express rider. No. 4 show demonstrations with the lariat. A dozen cowboys and a cowgirl in the ring at the same time, all doing some different trick with the noosed rope. Display No. 5 was the old stage coach hold-up, but with a bit of comedy. No. 6 is the Indian war dance, in which 100 members of the different tribes carried by the show take part.

Display No. 7 is Pickett, who, grabbing a bull by the horns, turns him over on his back. At the opening performance, the bull gave him quite a battle. This evoke considerable applause. Then in order comes displays of good rough riding by cowboys and Indians; boomerang throwing by C. Vern Tattinger, chief of the cowboys; a quadrille on horseback, (in which cowboys and girls are the participants); fancy and trap shooting by Edith Tattinger, which is very good.

"High School" riding by cowboys and girls is followed by some of the best riding ever seen here, in which Mme. and Mons. Marionette take part. It is of the real high school order. The finish is high jumping of Madam's mount, named "St. Patrick." He is a dandy.

The next display shows "The Horse Thief." He is handled rather roughly, when dragged the length of the ring by a rope attached to a galloping horse. Then come cowboys in military tactics. Rather good, but a reminder of the triple horse Roman riding in circuses.

Next, Princess Wenona does some good rifle shooting from horseback. A football game played by Indians and cowboys, with a huge inflated ball,

created lots of laughter. Trick riding cowboys came next. They were followed by six Russian Cossacks. These wonderful riders have been seen many times but are always liked.

Riding bucking horses by cowboys and the same thing by Goldie Le Clair received strong applause. Miss Le Clair is being featured in the show. She is the young woman who, after winning the contest at Cheyenne, Wyoming, was congratulated by Col. Roosevelt.

The last display showed the ancient immigration vehicle attacked by Indians and the destruction of the wagon, following the death of its inmates.

The audience waited after each performance to view at close range, the many heads of cattle carried by the show, and especially the beautiful horse ridden by J. C. Miller.

The show should make money. It will not play New York City proper, but will be in Brooklyn some time in May.

"101" NOTES.

General Nelson A. Miles was an interested spectator at the opening performance.

Mayor Fitzgerald enjoyed the show from a box seat the first night. No censoring of this show.

Zack T. Miller, one of the owners of the show, left 125 head of polo ponies in New York, which will be put on sale next week.

Five hundred people with the show.

Mme. Marionette, who rides the jumping horse, claims the world's championship. She says his record is 7 ft. 6 ins. He made 6½ ft. at one performance without an effort.

Dan Dix is the chief clown with the show. Eugene Nadreau, the original "Yiddisher cowboy," joined the show in Boston and will remain for the season. He was with Buffalo Bill two years ago. Marble Hart is the clown "cop."

Roy Gill is the treasurer, his fourth season.

Arthur Davis is the head of the cook house. His big cook tent was sent ahead to Philadelphia.

Street parade each morning. It will help business for Holy Week.

The show carries 330 head of horses. Only 214 were brought to Boston. The rest are draught animals and were sent direct to Philadelphia, the next stand.

Tommy Grimes and "Scout" Nash ride the bucking buffalo. It is a tough proposition as he can't be bridled. It is an even bet that even these good riders don't stay on very long.

There are 27 female riders with the show and they make a fine appearance.

When "Princess Wenona" does her shooting, the musicians who are seated on a balcony, directly on the firing line, lay down flat on the floor. At the first performance, one of the cornetists got a load of birdshot.

Twenty cars, with the "big-top" and other parts of the outfit, were sent ahead to the next stop, as it they were not needed at this indoor stand. GOOLITZ.

OUTSIDE BILLERS.

The "101 Ranch" plays Newark April 28-29. The billing for the first time in years is not being done by the Newark Posting Co. as a result of the controversy between the Circus Men's Association and the Billers' organization.

The Jersey Sign Co. (Independent) handled the Newark job and the "banner flash" was completed without any trouble of any kind.

The same condition is expected to arise in Trenton, where the 101 plays April 26, and the Two Bills May 3.

# CIRCUS NEWS

GUM-SHOEING AGAINST "TRUST."

St. Louis, April 12.

To beat the Barnum & Bailey circus due in here May 29, and put one over on the so-called "trust," there has been some tall gum shoeing around St. Louis, according to one of the advance men of Hagenback-Wallace show.

Although the opening at Peru was announced nothing was given out after Decatur, April 23. Instead of letting the St. Louis bill posters in on it private space has been contracted for. The management says it will be the biggest flash ever seen here but not a sheet is up yet. Even the railroad contracts were delayed to keep it dark.

R. M. Harvey and Frank J. O'Donnell however made several mysterious visits to St. Louis and Tuesday the object of these came out. The show will play at Vandeventer and Laclede, opening April 24, and will be the first canvas entertainment of the season.

CARNIVAL CO. NEAR NEW YORK.

The Madison Greater Shows, a carnival amusement company, will open its season somewhere in the neighborhood of New York City, the first week in May. The shows have been newly equipped and will carry a train of 21 cars.

OBJECT TO "GYPSY" TERM.

Paris, April 3.

In the recent bill controlling caravans approved by the Chamber of Deputies, and now awaiting ratification by the Senate, traveling showmen (Forains as they are called) were placed on the same footing as ordinary gypsies. This would have affected all traveling circuses, theatres and moving picture booths, besides owners of costly "roundabouts," and such "park attractions" which visit the fairs throughout France. The proposed law compelled each member to have special papers of identification, and placed him under the control of the police as a vagabond without domicile.

Coupling all such itinerant people in the same category raised a storm of protests from the showmen, it being argued they have large capital invested in their enterprises and though living in caravans are highly respectable members of society, whereas the gypsies have no stock in trade beyond a broken-down wagon which they invariably haul themselves. The showman's syndicate has petitioned the Senate to change the wording of the new law, and qualify between forains and the Romany classes.

Wolf-Ferrari's new opera, "Il Tesoro della Madonna" ("The Jewels of Madonna"), a three-act composition with scenes laid in Naples, will be produced next by the Philadelphia-Chicago Opera Co.

The Kneisel Quartet has closed its nineteenth annual season. It will be out again next fall.

MUST WIN OR FORFEIT.

Trenton, N. J., April 12.

The Two Bills will have several new features this season. One is Lulu Parr, first time with the "Wild West," who will break bucking bronchos at each exhibition.

Another is Fred. Gerner. He is to race man, dog and horse on a hurdling fox hunt. Mr. Gerner's contract with the show provides he must meet all comers, and if defeated, his week's salary is to go to the local victor. A defeat carries with it the privilege to the management of closing the runner, if it cares to. Gerner is expected to become a drawing card en route.

175 Indians arrived at the show's quarters last week.

"UNCLE TOM" IN A TENT.

John Huffle's Pavilion "Uncle Tom's Cabin" company is being formed, the season to open April 29 at Middletown, N. Y. It will be a 2-car show, thirty-five people and all new scenery. Two bands, a white and colored one, will be carried. The Huffle children will be seen as the two Topseys.

Marshall Lorimer will be the treasurer and acting manager and William Belton will be the advance agent.

Huffle's show will play under canvas in Vermont, West Virginia and New York.

Huffle's new United Shows, which will combine circus, museum and wild west features, on three cars, and playing parks, carnivals and street fairs, opens May 15.

ACROBAT RECOVERING.

Chicago, April 12.

Alfredo Heras, of the Heras family, who fell during the rehearsal of the Ringling Bros. circus at the Coliseum and was badly hurt is said to be on the path for a quick recovery.

Heras was hurt two days before the opening of the show. He will rejoin the troupe.

HEEDS THE CALL.

Welsh Brothers, who have been out of the show business for two years, have heeded the call of the white top and will open with Welsh Bros. circus at Philadelphia, April 24. H. H. Whittier will be general agent of the new outfit.

Ten cars will transport their brand new outfit.

"ROYAL SLAVE" DID WELL.

"A Royal Slave," Clarence Bennett's Western Co., closed last week, Manager George Bubbs turned in a satisfactory report on the season's business.

The Bennett company will put out "The Royal Slave" and "The Warning Bell" again next September.

George J. Wetzel has been assigned full charge of New York office of the Bennett company.

Harold Bauer, the eminent pianist, after much dickering, has been signed by Loudon Charlton to return to America next season for his sixth tour of the States.

## NEW ACTS NEXT WEEK

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

Chas. and Anna Glocker, Hammerstein's.  
3 Lowells, Hammerstein's.  
Fosto and Fuzzy, Hammerstein's.  
Devlin and Lewis, Hammerstein's.  
Elsie Janis, Orpheum.  
Flanagan and Edwards, Alhambra.  
Rickey's Circus, Bronx.  
Julian and Dwyer, Greenpoint.

McWatters and Tyson.

"1911 Review."

20 Mins.; Full Stage (Special Settings).

Hammerstein's.

This clever pair of artists offer so much that a detailed description of the presentment is well nigh impossible. Eight different numbers are given, some of which might be dispensed with for the reason that it really overfaces one. The first number comprises a long series of imitations of well known stage celebrities. Those are done by throwing costume pictures of the various personages over a "fence" and having Mr. McWatters and Miss Tyson make up for the heads only. The second number is a travesty on "The Lily" in which Miss Tyson gives an excellent imitation of Nance O'Neill, with Mr. McWatters "feeding" her in the character created by Charles Cartwright. Number three is a yodling rag; number four a recitation by McWatters entitled "My Old Chum," (a pathetic recital of the good qualities of a dog as a friend); number five, impersonations of "The Debutante" the "Sling Slang Girl" and "Their Old Man" by Miss Tyson. Number six, a burlesque on the plea from the courtroom scene of "Madame X" by McWatters; number seven, "Tiger Love," depicting the light and shade in a woman with a predilection for intense infatuation, and as a finale a satire on several of the recently presented "love dances." The entire offering is designed to be the most pretentious thing of its kind offered in vaudeville for two people, and with the whole thing condensed to from twenty to twenty-two minutes, possibly by the elimination of one or two of the numbers, it will prove most effective. In its present form the audience gets the impression that quality is sacrificed for quantity—always a serious error. In this age of specializing one doesn't always secure proper credit for over much versatility. *Jolo.*

El Cleve.

Xylophone.

7 Mins.; One.

Hammerstein's.

When El Cleve made his entrance at 7.58 Monday night in Highland garb and proceeded to play "Annie Laurie" on his xylophone, it was believed that he would offer something new in that branch of the musical end of a bill. He didn't. His second number was a regulation medley overture. Therefore, the only things different are the costume and the "Laurie" opening—which may be enough, since it is something. *Jolo.*

The Great Bell Family.  
Instrumental and Dancing.  
32 Mins.; Full Stage.  
Hammerstein's.

In the Bell Family there is a woman who offers something new in the dancing line, assisted by a man. While it isn't sensational, it is at least unique. Her main attractiveness is in the verve and spirit with which she goes through the routine. There are five men and four women in the act, all attired in some sort of picturesque polyglot garb, a cross between Italian and Gypsy wearing apparel. Their opening consists of playing xylophones of the Mexican miramba type, followed by "Il Trovatore" on mandolins with one man playing a violin. Up to this time the turn is conventional. Then the aforesaid Mexican girl and her male companion do a castanet dance that almost lifts the audience out of its seats. "Lucia" is next "executed" on xylophones, sleigh, hand and pipe bells, followed by another dance by the man and girl. For a finish the xylophones were once more brought into play, with a sure fire appeal in the form of the medley of "Star Spangled Banner," "Dixie," etc. Reduced to twenty minutes of fast work, the act would prove sensationally effective on any program. In its present form it drags when the woman isn't dancing. The act is a new one for the east. It is composed of members of the family of Dick Bell, the Mexican circus man. It was made up early in the season, played the Pantages Circuit, and was taken over by the Orpheum Circuit at Frisco, coming east a couple of months ago for a stop at the Majestic, Chicago. It has taken the intervening time for the turn to reach New York. *Jolo.*

Billie Seaton.

Songs.

8 Mins.; One.

Hammerstein's.

A trifle plumper and if anything a bit more amiable Billie Seaton is back at Hammerstein's again, with entirely new material. Owing to the length of the program and the fact that Belle Blanche and Lillian Shaw were on the same bill, Miss Seaton was on third, and sang but three songs. Her present ditties are better than the ones previously offered. Given a better position and permitted to sing a fourth number, she would make an acceptable turn for any house. All three songs have stories, built along the lines of the ones in the English music halls and are palpably designed to be "smart." The first, entitled "Just for a Girl," is the weakest, giving the act an opportunity to build in its progress. The second, "I Couldn't," in a bathing suit, gradually leads one up until a "naughty, naughty" catch-line is pulled. Then a trip to full tights in which she renders her third song called "It's Just the Way You Go Around." Here is where Billie shines. As an anatomical demonstration Miss Seaton in full tights is, as we say in French, "a p'p'lin." Just so long as she retains her physical charms, the girl will be in demand in the lighter forms of theatrical entertainment. *Jolo.*

Tojetti and Co. (II).

"The Enchanted Rose," (Operatic Pantomime).

18 Mins.; Full Stage (Special Setting).  
Academy of Music (April 9).

From the land of the tarboosh and turban comes the locale of "The Enchanted Rose," a dancing novelty in which Tojetti does some really clever work. The offering is of legendary construction, Simla (Tojetti) doing a graceful dance before the Queen and presenting her with the enchanted rose which enmeshes Simla's lover in the affections of Her Majesty. Ramsawnee, a wandering prince, is the only male principal. His love for the Queen enrages Simla, who not only recovers her rose, but ends her lover's life with a dagger. The finale shows the suicide of Simla over her victim's body. Since its first production out-of-town the offering has been cut down about ten minutes, but the action still drags with Tojetti off the stage. The Prince and Queen have considerable singing to do with honors in favor of the prima donna. Her voice is strong and clear, but she lacks dramatic forte. The Prince looks foreign enough, but has not the fire, dash and abandon American audiences think necessary. In the dance with Tojetti he retards her good work by indifferent inattention. Two men stand as silent sentinels upstage. The Queen's dancing routine consists of six girls. One of the dances, a hand cymbal affair, failed to create a ripple of applause at the Academy Sunday night. Tojetti, a finished little artiste, even to her Oriental makeup, is the dynamic force which keeps the act from falling into the discard. A change of supporting principals would help materially in making a better impression. Another arrangement of ensemble dances would also aid. *Mark.*

Newbold and Gribben.

Songs and Imitations.

10 Mins.; One.

Fifth Avenue (April 9).

Newbold and Gribben probably entered vaudeville as a straight singing act. Experience in the field is the reason for their present specialty very likely. They have unusually good singing voices which show training. Opening with a light number the couple go into imitations immediately. Each announcing the other (with a flourish of the hand) is the first thing that should be dropped. It seems amateurish. The man does Ralph Herz, Raymond Hitchcock and the "Motto" song from "The Arcadians." "Hertz" and "Hitchcock" are good, as imitations go. If an audience will still laugh at the lyrics of "Just a Few Hours" there can be nothing said against using it. The "Motto" song is bully and wins on its own. The female end also does an "Arcadian" number which allows her to show off her voice. The second number she sings might be crowded out for something lighter, with less frills. As a finish they reverse, the woman coming forward as a Della Fox boy, and the man as an English comic's dame. Some fun is gathered. It makes a good finish. The pair scored with the Sunday audience and should make a good attraction for the small big time. The act needs more finish before it can be claimed for the big time. *Dash.*

Winsor McCay.

Cartoonist.

21 Mins.; One.

Colonial.

Winsor McCay has something new. It is very new, for a cartoonist. Through it Mr. McCay has really syndicated himself as a vaudeville act. He may play simultaneously New York, Chicago, Frisco and Sioux City. Or on the "big time," "small time" and "picture houses." The newness in Mr. McCay's turn is a moving picture of himself, sketching little figures, such as he made known to the readers of the New York Evening Telegram, and which were the basis of "Little Nemo." Through the manipulation possible in moving pictures and trick photography, the outlines as sketched by the artist come to life on the sheet, and are called by McCay "Pictures that will move." It is interesting, pretty and amusing. The opening of the picture is a sketch as the moving picture men saw it, which brings Mr. McCay into the foreground as the chief figure. He agrees to draw 1,000 pen and ink sketches within a month. Barrels of "ink" and bundles of "drawing paper" are carted into his studio. After more "moving picture comedy," the actual work commences. The picture runs thirteen minutes. Then McCay reappears in person to round out the remaining eight minutes for the "Ages of Life." That is so well known and entirely unnecessary in the present "act" that Mr. McCay might just as well stick around the home door step, let the picture machine do its work, and only appear to draw salary. For the moving picture is enough. There is no reason why the cartoonist should not send this all over the country immediately, as an "act"; then give it back to the picture people for a regular "release." Meanwhile the picture concern can dope out another series. As a picture alone, the film is excellent. With McCay's reputation, so much the better, and without his personal presence, Mr. McCay's evening clothes could escape all chalk marks. Perhaps the managers won't settle for a picture, so McCay wants to be there himself. The market price for moving pictures is below that for cartoonists. *Sime.*

Bert Fitzgibbons.

Singing and Talking.

19 Mins.; One.

Bert Fitzgibbons was formerly working in a "three act," but is now going the route alone. In his present "single," Burt is a combination of Harry Breen, Frank Tinney, and himself. He opens by reeling off a lot of nonsensical song patter with a lot of dildoes and facial "faces" for trimmings. His "crazy stuff" gets over but it is a "copy" of Tinney's work. The joke cracking with Fred Hylands, the Academy musical director, received much applause, but it is simply a duplicate of the blackface comedian's (Tinney) act Fitzgibbons' parodies are a host in themselves. He works every minute and it is too bad that his slate isn't clean all the way. A hit was also registered with his own composition, "Gee Whiz! What a Funny Little World This Is." *Mark.*



**Millar, Zohmar and Co. (2).  
Dramatic Sketch.**

**20 Mins.; Four (Parlor or Library).**  
Millar, Zohmar and Co. have a sketch that the W. C. T. U. should finance. And when the Temperance Union finds its surplus gone, the Prohibition Party ought to send it into all the "wet" towns. The plot surrounds a bottle of whiskey, on the centre table. The leading figure is a senator (either state or national—state preferred). He is so close to whiskey, at home and in the Senate, that his wife doesn't mind slipping him the information about a general report spreading that he is also pretty close to the "Whiskey Trust," (there may be a Whiskey Trust composed of other people besides bartenders, but the news hasn't reached New York yet). The Senator does like his booze. He has drafted a bill to legalize the sale of it. No title nor any description of the piece was programed last Sunday. The locale may have been in state with a "dry" thirst. The wife hatches a scheme to bring her husband to a realization of the awful danger of a prom. poltich, standing up for run. An old friend of hers is still an old friend, and yet the merciless opponent of the booze booster. She jobs her hubby through the O. F. He had previously objected to the attentions the O. F. had been casting around when his wife was about. He did it to stand off the kick she made about the whiskey law. The wife was certain her hubby's future was cinched if he kept up the legal-liquor crusade. The old man remarked that her O. F. had been throwing the harpoon into him politically for some years. Still the wife connived with the O. F. to change her husband's mind about legalizing the whiskey traffic. That's why she went to the ball hubby made a holler about. That was last night. A dark scene—and it is this morning. Enters the wife. Husband wants to know where she was. He had called up her mother's, but she wasn't sleeping there, according to report. The wife retorts that without apology she will admit that one wifey got soused right—on whiskey—and with the O. F. After that deponent sayeth not, although recollecting that she awoke this a. m., in the bachelor apartment of the O. F. Hubby is stunned. To think that whiskey could souse like that, or mayhap because it was the O. F. He takes a revolv'r from the writing desk. Enter O. F.—very timidly. Conversation. Whiskey is the destroyer of the world. O. F. says Hubby's wife's father died from the D. T.'s three months before wifey arrived in the world. It should have been a warning. Avaunt the booze—save the wife—hang onto the future. Hubby thought it was pretty good advice. O. F. exits without having been shot or asked to have a drink. Wifey confesses to the job. Hubby tears up measure to protect booze sellers. Curtain. Some applause. Good act for the small time. Purely dramatic. Three of the principal parts with corking actors playing them could put this sketch over properly. Perhaps the W. C. T. U. has three corking actors hanging around headquarters. But then it would be too expensive for the value. *Sime.*

**Abe Attell.  
Monolog.  
10 Mins.; One.  
Fifth Avenue (April 9).**

Abe Attell, featherweight champion boxer of the world, is making his vaudeville debut as a straight monologist. Nattily attired in English walking coat, pearl grey trousers, patent leathers and a silk hat, Abe handed his friends a surprise, and won all the way on appearance. Jim Corbett was the first of the fighters to put over a turn without any boxing, but Jim is a big, good looking fellow, who can wear dress clothes with Hackett, Faversham or any of the matinee idols. With Attell it is different. Abe is a little chap. When he first mentioned vaudeville as a regular, those who think before they leap, were a trifle doubtful on the appearance. Attell, however, has dispelled all that. He looks well and has a likeable manner. With a few weeks playing he will be perfectly at home addressing an audience. The present talk is funny, has points, and Attell gets them over, but is not just what the champion should have been handed. It is a monolog written for Hammerstein's. There it will be immense, but take Abe away from a sporting center with it and the audience will be high and dry most of the time. Kid Broad is the chief topic of the talk. To anyone knowing the Kid it is funny enough, otherwise it is just mere talk. Attell should feel encouraged at his first attempt. With proper material and his name as a draw, he will be able to travel easily. *Dash.*

**Jean Alwyn.  
Songs.  
17 Mins.; Full Stage.  
Fifth Avenue (April 9).**

Jean Alwyn would do nicely for an English program where one song only is required. She looks fine, and it is a pleasure to watch her in her Kilties while singing a Scotch song, but after the one song, it is simply repeat—and Jean is lost. In the parlor Jean should be a big hit singing a Scotch song. She has a very good idea of the dialect which covers up her lack of voice. Four songs, each with three or more verses, keep Jean working long after the audience had decided there was really nothing to it. Good looks will go a long way on the stage, and it certainly gave the singer attention which she could have secured in no other way. With a male partner in a sketch structure that will allow her to sing one of her Scotch songs, the girl would do beautifully. As a "single" she hasn't a chance. *Dash.*

**Williamson and Jones.  
Singing.  
12 Mins.; One.**

Working in true ratskeller fashion, Williamson and Jones are becoming popular with their song numbers in the "pop" houses. They open with "Pa and Ma Have Left Me All Alone" and then each sings a Hebraic number. This arrangement hurts. The boys finish strong with "That Beautiful Rag," although some of the side remarks to the audience will not always get them the returns it did on Fourteenth Street last week. The singers work well together. *Mark.*

**Musical Berrens.  
Winter Garden (April 9).**

Several musical turns had preceded the Musical Berrens at the Winter Garden last Sunday night. Their music did not make the impression it otherwise might have, owing to this. But when one of the players removed a wig after his second selection, disclosing that he was a female impersonator as well as a violinist, the applause was tumultuous. It was a complete deception. The couple with but a career of a couple of weeks or so in vaudeville deceived everyone in the house, not excepting the vaudeville experts. The female impersonator garbed himself modestly, and gave the impression of a foreign woman, of a Spanish type. One of the two young men is a pianist. Although having a heavy hand or touch, he does extremely well at the instrument. The impersonator can "rag" on the violin. During one selection there is some "business" with a man in the box. The lights did not work well at the Garden for this. Neither had the boys supplied themselves with a "plant," which is necessary. It helped along the delusion, however, and brought a larger laugh at the remembrance afterwards. This Berren boy who impersonates belongs to a new school, the simple kind, without frills. It may be more effective than the other. At any rate it is, for the purposes of this act, which becomes a valuable one (in addition to its music) from the gown-dressed boy. *Sime.*

**M. Armando and his Boxing Kangaroo.  
Winter Garden (April 9).**

M. Armando appears as a clown, leading a monkey. Probably at the Winter Garden, closing a Sunday night concert at about 11.40, the foreigner decided to clip considerable off his act, the monkey merely walking in with him. The turn as shown consisted of Armando boxing with a kangaroo. There is another "boxing kangaroo" somewhere around. Armando's, however, is much the better. It has been trained to slap the man on the head with its two forepaws. This is effective for laughs. The other animal had a dangerous habit of using its hind legs to kick with. As the strength of a kangaroo is there, it was a hazardous pastime for the other trainer. Armando's assistant uses his forepaws only. Although making considerable fun, the act is small, and fit for the small time. *Sime.*

**Joe Kelcey.  
Songs.**

Joe Kelcey is a "single singer," said to be an importation from the west. Mr. Kelcey leans almost wholly toward "coon" songs. The exception is where he does a bit as a "cissy," singing something about being a "brave man." It is the best thing Mr. Kelcey does. Kelcey is a tall, good looking fellow, appearing in evening dress. His present turn will keep him in good standing upon the "small time." It can't place him in the larger houses. He could better himself by using a different "rag" than "Steamboat Bill." That is too palpable a steal from "Casey Jones," and "Casey Jones" is all through around here. *Sime.*

**Charles Ross, assisted by Zeffie Tillbury.**

**"Anywoman and Everyman" (Duolog).  
10 Mins.; Five (Parlor  
Winter Garden (April 9)).**

What was expected to be a travesty, in words at least, of or on "Everywoman," developed into a very heavy duolog Sunday evening at the Winter Garden. It ran ten minutes, without a smile contained anywhere. The author apparently had read the book of "Everywoman," then used for this piece what had been neglected there. The talk did not even hold the interest, nor could it centre attention. At the very best, the piece would be voted dull, with no possible chance for it in vaudeville, unless rewritten for comedy only. As "Everywoman" is somewhat lightly drawn, to travesty it will be a task. Mr. Ross was "Everyman," and gave a dramatic reading of lines Miss Tillbury, a leading woman from the legitimate, carried forward the impression conveyed by Ross's delivery. The playlet may have received a shock through the opening ribald bid for a laugh, with an oath in it. *Sime.*

**The Stanleys.  
Marionettes-Shadowgraphs.**

The Stanleys have something of an odd turn, very amusing for small time audiences, and quite good enough to open a big time bill with, especially for the larger houses which have heavy children matinees. There is quite some real entertainment in watching the antics of the little figures. The turn is on the order of a marionette-shadowgraph-Punch and Judy show. A screen on a dark stage is lighted from the rear. Across the lighted space (about three by ten feet) a series of figures walk or move. The figures are very small, really marionettes of their kind, but might be accepted for shadowgraphs. The fun is mostly knockabout with the little objects. A finale is made somewhat strong by two gunboats approaching each other. The one bearing the U. S. flag sends the English flag bearer to the bottom. It's a small act, but not a bad one at all. The idea it contains may be found to hold the possibility of its extension into a much larger one along the same lines, with large figures. *Sime.*

**Sharp and Baker.  
Songs and Dances.**

**10 Mins.; One.  
Hammerstein's.**

Not only on but off before eight o'clock, these two boys didn't receive half a chance. There may have been a hundred people in the house at the conclusion of the turn; probably less than half that number at the opening. Their work, in the main, is along the lines of the better two-boy dancing acts that are nearly always to be found opening the show at the Victoria. Still they have some original steps and placed on a program any time after 8.15 would "make good." *Jolo.*

(Continued on page 19.)

## HERE'S BILLY GOULD

By WILLIAM GOULD.

Enroute to Spokane, April 11.

Winnipeg, the home of the great "unwashed." Where the most scarce and valuable thing is—a sponge; where they rate a man's financial standing thus—Is he rich? I should say he is, why he even has a bath tub in his room. Farmers are flocking in here at the rate of 1,000 a day from the States. This is the most prosperous year Canada has ever had. It is a great country for musical shows. There hasn't been a minstrel show there for five years. The first one that arrives will clean up at two dollars a seat.

Some theatrical friends of mine attended the funeral of several good jokes that died a violent death at the Orpheum Cemetery in "Die" Moines.

"Die" Moines is in an awful state, territorially and financially.

There is a cute little restaurant in Winnipeg called "Delmonico's." The proprietor wishes it emphatically understood that he has no branch in New York City. I promised him that I would mention same in "The Daily Variety."

They seem to hate actors out this way. I attribute the fact to jealousy. They know we will only spend a week in their towns and they have to stay there until the end.

"The Queen of the Moulin Rouge" packed them in for three nights.

"The Midnight Sons" featuring Geo. Monroe at Winnipeg for a week, this week.

Tom Waters, Robledillo, Farrel-Taylor Trio, Hilda Hawthorne, The Potts, Mr. and Mrs. Fredk. Allen were with me on the Orpheum bill last week. This week Riggolette Bros., Melville and Higgins and one more of the Orpheum Road Show at the Orpheum.

There was a death in the Farrel-Taylor Trio. They lost their dog.

Tom Waters suggests that I send my photo to VARIETY, and place a caption on it "The Ideal Bill."

Hilda Hawthorne's assistant Johnnie met with a serious accident at the Monday matinee, nearly losing his head. Doctor Carpenter was called in and fixed Johnnie up for the night performance. I forgot to mention, "Johnnie" is a wooden dummy and Dr. Carpenter's first name is "Stage."

Robledillo, the Cuban wire walker, carries an assistant, just to pull on a guy line. He is never seen by the audience, but that little fact doesn't stop him from making up his face every night. Just like a regular actor.

Spokane, next week (April 16).

Percy Haswell has been engaged to play the leading female role in "The Littlest Rebel," in which the Farnums will star next season.

## GETTING A START IN VAUDEVILLE

By J. A. MURPHY.

Applestock, Ore., April 10.

Dear Ed.—

We reported at the Tarpaulin theatre and found Gitney and his company assembled. There were twenty-two girls, but no men. After introducing us as the new principals he explained that he did not call any of the male members of the company for rehearsal as they were thoroughly up in their parts and had been with him four seasons. We had no scenes with them any how and he did not believe in bothering his company with unnecessary rehearsals. As for the parts, he would not bother us with them either, but would just tell us the story and we could "ad lib" the parts as we thought best. He went on to explain that the first scene was a harvest field—all the girls raking hay.

After the opening chorus, McPhatter and I, as tramps, make our entrance by crawling out from under a large pile of hay in center of stage. We could sing a few parodies while the girls changed to summer boarders—when summer boarders enter we hide in the barn—when summer boarders sit on suit cases and sing song we come on with two nets and chase butterflies—summer boarders exit and leave suit cases on the stage—we go through suit cases and try to steal all the contents—keep this up until six of the girls have time to change costume and sing a song about the moon—at finish of song McPhatter steals the moon—during song I make a change and do banjo solo, then change back to tramp while the girls do a cocoanut dance. After cocoanut dance, McPhatter and I do our double specialty while the girls change to policemen. Two of the summer boarders tell the police a couple of tramps are in the neighborhood—general chase after tramps—we make our escape on two basket horses—finale of first act.

The second act was another case of on and off for McPhatter and I with places provided for us to do four or five more specialties, and the show to finish with an Amazon march, the girls marching off the stage, through the audience, and back on to the stage again. McPhatter and I to follow with two wiener wurst cans. That was about all we would have to do until I got a chance to put on a dancing number with six of the girls which he would like to have me start rehearsing to-morrow. He also had a trick steamboat that McPhatter might find some use for. That would be about all for the present. Come at ten to-morrow and start on the dancing number—bring some of our photographs to have lithographs made from.

He gave us contracts to sign. They were covered on both sides with fine print. It would have taken half an hour to read them so we signed without reading and hurried over to our matinee.

Newcom Pyker.

The Sunday vaudeville concerts at the Murray Hill will discontinue after this Sunday. Joe Weber will again conduct the special Sunday shows next season.

## "THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY.)

The Comedy Club ball of last week has not been forgotten by Emma Carus. Neither will Miss Carus dismiss the affair from her mind until the diamond and pearl breastpin lost by her has been recovered. It is valued at \$1,000. Emma lost the bauble during the grand march. Discovering its absence immediately after, the floor was so heavily laden with confetti a search made was fruitless. A reward of \$500 did not bring back the ornament, highly prized by Miss Carus through having been a gift from her husband (Henry J. Everall). During the remainder of the evening Emma was jovial, taking especial pains that her misfortune should not dampen the spirits of the party. It was as good acting as she ever did, says she, for the loss of the pin took all the joy out of her life.

Grace Tyson is showing some dresses worth while this week (Hammerstein's). First a pale blue chiffon over pink with toque of pink straw and willow plume is worn. A sage green messaline embroidered in maiden hair fern over which is thrown a darker green chiffon edged in emeralds was lovely. Miss Tyson was regal in a purple velvet princess fitting to perfection. The skirt was decorated at the bottom in grapes and leaves. The closing number Miss Tyson dressed in black trimmed heavily in jet fringe and passementerie. With each costume a hat heavily plumed was worn.

That Mrs. Jackson Gouraud, who is announced to appear at the Folies Bergere, was seen driving up Fifth avenue with a well-known arbiter of stage fashions one day last week, once more started the rumor of her engagement to him. Mrs. Gouraud, however, denies absolutely that she is to wed anyone.

Rose Coghlan (Hammerstein's) is wearing a very handsome evening gown of deep rose colored crepe de chine. A tunic in the same shade is heavily embroidered and the train is chiffon. Annie Yeamans is still young enough to choose a becoming gown. A white foundation over which is a black net robe spangled in jet and white roses has for a touch of color a pink sash and rosette.

Kitty Gordon (Winter Garden) is wearing a grey messaline gown made in the Jupe-Culotte fashion. The bodice has numerous silver tassels hanging from the shoulders. The gold hat with stockings and slippers to match add just enough color. Dazle (in the same show) is wearing a handsome Russian costume of purple and gold with turban to match. For the final ballet Dazle has chosen a handsome pink and white costume.

The girl of the Conlin, Steele and Carr trio (Colonial) might remove the feather from the large white chip hat. A long willow plume should never be worn with a tailor made suit. It has a 14th street appearance. In a pale blue marquisette over Helen of his hands.

pink, banded in silk embroidered trimming the young woman looked very much better.

Linden Beckwith (Colonial) is a pretty girl, who dresses her act charmingly. The amber light used caused the costumes to look yellow. Her entrance is made in a motor coat and straw bonnet. Underneath is a pretty chiffon frock of purple over yellow. Miss Beckwith as a boy, in brown, looked her best.



COIFFURES D'AUGUSTE

Another of the latest fashions in hair dressing at the Parisian capital.

Bessie Wynn is making four changes of costume, each one prettier than the other. A white and crystal made empire and very narrow was a dream. A pale blue and silver banded in ermine was worn for the "Slipping" number. By the way, what a cute song that is. The French blue chiffon cloak and hood worn for "Rosie Riggolette" drew forth a round of applause for itself. The last frock Miss Wynn wore was beautiful. The foundation is salmon pink messaline over which a goblin blue marquisette splashed in gold robe was draped. There is no better dressed woman in vaudeville than Miss Wynn. (Fifth Avenue; last week).

## JACK IRWIN MARRIED.

Portland, Ore., April 12.

Jack Irwin, the wireless operator of the Wellman Alrship, America, was married last Tuesday to Helen Mae Page (of Summers and Page). Both acts were playing the Sullivan-Considine house.

After this season Mr. and Mrs. Irwin will appear in a sketch along the "Via Wireless" lines.

## JOE WOOD "GLAD."

Joe Wood was glad Monday and there's a reason. He has just recovered from an attack of the grip, furthermore, his agency has acquired four more houses, one at Elmira and the others at Horning, Hoosac Falls and Little Falls. Joe had the Elmira house once before but it slipped out of his hands.

**Louise Cole and Co. (3).**  
**"Jule" (Dramatic).**  
**19 Mins.; Full Stage (Interior; Special Set).**

Melodramatic, with a woman as the central character, and "gun play" for a finish, "Jule" is in the "pop" houses. The interior of a mountain cave which hides a whiskey still is shown. Here Joe Bailey, the moonshiner, his daughter, Jule, and a young helper, are in on the secret of liquor making. Several years previous, Jule had fallen in love with a city chap, who failed to make good his promise to marry her. Dad engages her to the helper, Dave, and the girl, agrees to the match. Left alone, Jule is recalling the days with her Mission teacher, who taught her to "make it right with God." A woman from a camping party, who has lost her way, accidentally enters the cave. Jule must keep the "guest" until her father returns. Conversation reveals that the girl's fiancé is blind, and is the same chap who had made overtures to Jule. The cave girl tells how she had blinded the man with lye at their parting. She plans revenge, then thinks of the Bible teaching and hearing her father coming, plans to save the girl. Dad is furious. Thinking it is Jule's former lover, who is behind the barred door, would kill him. The daughter pleads, flashes her gun and forces Dad to let the woman make her escape. The old man secures his gun and fires. The shot fatally wounds Jule. Miss Cole plays Jule with much feeling. Her support is fairly good, the role of Dad being excellently acted. The dialect at times suffers. To those who like a thrill, this story of the Kentucky hills can deliver it. It is a strong act for the small time, where the gallery gods are always in evidence. *Mark.*

**Dorothy Richmond and Co. (2).**  
**Comedy Dramatic Sketch.**  
**20 Mins.; Interior.**

Miss Richmond, though using her own name on the bills leaves most of the work to a young fellow who plays a "soused" college boy. There is another young man, the college chum of the "souse," and who, in the course of the sketch, tries to tell him to throw over an actress. Miss Richmond is the actress. The piece is far more interesting than most of the sketches seen on the "small time." It should find a place on quite a few of the big small time bills. *Jess.*

**Ray and Rogers.**  
**Singing, Talking and Dancing.**  
**15 Mins.; One.**  
**President, Chicago.**

John T. Ray (formerly of Ray and Nelec) and Wm. F. Rogers (late Granville and Rogers) make up a duo that should soon be heard of. They open with song, passing into a line of bright talk and then turn to dancing. Rogers appears in evening dress, in which he makes a dandy appearance, while Ray wears a Prince Albert, handling all of the comedy. For a finish the boys do the "Ganzy Twins" which helps them finish strong. The act needs no overhauling. The turn could be used in the larger houses.

**Mona Ryan and Co. (2).**  
**"Little Rebel," (Comedy).**  
**17 Mins.; Three (Interior).**

Pathos and comedy are in "The Little Rebel" (not to be confused in any way with "The Littlest Rebel"). Mona Ryan as Trix, the stagelike favorite, looks like a real troupier. Trix receives Billy in her dressing room. Billy has a diamond ring to prove his undying affection. He exits, Billy's unsophisticated fiancée appears. She tells Trix the whole story and wants her recipe for winning Billy. Trix dresses the girl up so her attractive charm of face, neck and figure surprises Billy when he returns. Billy wakes up. The story is probably a relation to "The Chorus Lady." The act will no doubt receive more attention than Miss Ryan's previous vehicle, "Handcuffed." Miss Ryan and her supporting company look well and acquit themselves with credit. *Mark.*

**Caroline Greenfield.**  
**Dramatic Sketch.**  
**15 Mins.; Interior.**

The story of a woman shop-lifter and police stool pigeon is rather quickly told. The woman is put on the case by her detective lover. The case is of a murderer who turns out to be the woman's husband who deserted her some time before this. The murderer applies to his wife for assistance. After an emotional scene she "turns him loose." The act is immense for the small time patrons around 14th street. *Jess.*

**Debaker's Dogs.**  
**12 Mins.; Full Stage.**

Only the dogs are billed, but three monkeys have much to do in making the act a hit in the popular houses. The bicycle riding of one is used as the closing feature. The monkeys could be used to even better advantage. The dogs work well and some difficult feats are neatly performed. More speed is needed. The act should average well in the small time theatres. *Mark.*

**Elsie Tuell.**  
**Songs.**  
**13 Mins.; One.**

It was not until the girl did her fourth (and last) song that the audience showed any appreciation at all of this single act. Her first three numbers contained an old time "Mammy" song, a "coon" song, of the same vintage, and a ballad. Her fourth was an up-to-date number and got her away big enough to come back for a "kid" recitation. She would do, with a little judgment shown. *Jess.*

**L'Aiglon.**  
**Acrobatic.**  
**8 Mins.; Full Stage.**

L'Aiglon carries an entire set to show his trapeze and parallel bar performance. The set show a battleship in full fighting regalia and is a good piece of work. The man works in the air. The scene gives the impression of a sailor chasing about in the rigging of the ship. The routine is simple and well done. L'Aiglon should get work on the set alone. *Dash.*

**Montgomery Medley Co. (3).**  
**Dramatic.**  
**18 Mins.; Full Stage (Special Set).**

This is one of the dramatic sketches with "western atmosphere." A prospector lives in a cabin with his wife and has charge of the estate of his dead partner, which consists of several bags of nuggets. He suggests to the wife that inasmuch as the widow of the deceased knows nothing of the nuggets, that they retain possession of them. The wife indignantly protests, whereupon the husband says he was only joking. In a heavy snowstorm he departs on a journey, after concealing the "estate" in the hearthstone. A wounded Mexican applies for assistance, having been injured by a wildcat. The wife binds his wounds and offers him shelter for the night. The husband returns and endeavors to steal the nuggets. In an encounter with the Mexican he is shot dead. The sketch was undoubtedly designed for the "big time," but needs a little rewriting before it is altogether acceptable. It takes the first seven minutes to develop the story and create the atmosphere. The woman is by all odds the best performer of the three, with the Mexican second. The husband's bewhiskered make-up is crude. It has the elements of a good act. *Jolo.*

**Charlotte Coates and Marguerite.**  
**Singing and Talking.**  
**25 Mins.; One.**

A woman and a very young girl do some patter and a few songs. The patter will not pass them, but the songs do very well. The main idea about the act is to try and find the reason why the girls is not doing a single act. She has plenty of good style, a very nice voice and she should be liked as a front cloth number all alone. *Jess.*

**Evans and Harrington.**  
**Talk.**  
**14 Mins.; Full Stage.**

Evans and Harrington may smile at the idea of being called a new act, still it is probably some time since the specialty was shown in New York if ever. They have a good foundation for a black face talking turn and handle the material very well. A special drop is carried showing a company street in camp, both darkies being members of the army. The talk is amusing and the act fills in a very good period for the surroundings. *Dash.*

**Genevieve Warner.**  
**Harpiet.**  
**10 Mins.; One.**

The only excuse Miss Warner offers for being away from the concert platform is a popular medley, at the finish of her act. While this is very well done, the harp alone doesn't seem the thing on a vaudeville bill. *Jess.*

**Chester and Jones.**  
**Dancing.**  
**8 Mins.; One.**

The two boys are very nifty on their feet. Single and double dances are placed in the usual order. The team get away very well. *Jess.*

**Ocean Comedy Four.**  
**Singing and Talking.**  
**15 Mins.; One (Special Drop).**

This quartet of young men is out for a reputation in the popular houses. Their slinging is strong enough to carry them through, although better results could be made with a rearrangement of the comedy. A drop showing the deck of a ship is carried, three of the quartet wearing ordinary white sailors' outfits and the other dressed as a ship officer. The comedy is done by the German sailor. Two solos are offered. The bass drew the most applause. A little personality could be injected into the solo with effect. The boys open with a medley and close with "I'm Going Back To My Old Girl." The latter was harmoniously rendered and placed the quartet in big favor with the Third Avenue regulars. *Mark.*

**Hyland and Farmer.**  
**Songs.**  
**12 Mins.; One.**

Hyland and Farmer are a sister combination with one a male impersonation. She is a cute little fat girl with a pleasing manner that is breezy and easy. A better song than the bellboy number now used should be secured, and the Eva Tanguay imitation stowed away. It's cold, even for the smallest time. The taller of the two girls has a sweet singing voice and should stick to singing since her speaking voice is unpleasant. The act will do for the time they are playing. If the girls wish to go ahead they will have to frame up an entirely new specialty. *Dash.*

**Eldridge and Barlow.**  
**"The Law"; (Comedy).**  
**12 Mins.; Full Stage.**  
**President, Chicago.**

A man and woman divide honors evenly. Miss Barlow is an actress in a country town. Mr. Eldridge in the role of sheriff, postmaster, etc. The setting is a tank station. A good deal of the talk hinges on it. The act is in smooth running order and should find it an easy matter getting along.

**Rhoad's Marionettes.**  
**15 Mins.; Three (Interior and Special).**

With stage, scenery and mankin orchestra, similar to that of Jewell's Manikins, Rhoad's Marionettes are winning big favor in the "pop" houses. Acrobatic figures, a dancing skeleton and a comedy finish are features. One of the best "bits" is the ejection of a "drunk" from one of the stage boxes. His "talk" is well done. *Mark.*

**Vincent and Gran.**  
**Triple Bar Act.**  
**8 Mins.; Full Stage.**

The way these two men handle themselves on the three bars make their act a certain hit on the small time. The same result could be obtained in the larger houses. One works "straight," the other in a comedy make-up. *Jess.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

"The Lily and the Prince," Garden.  
 "Doctor De Luxe," Knickerbocker.  
 "The London Follies," Weber's.

### WINTER GARDEN.

Of the eighteen turns programmed for the concert at the Winter Garden last Sunday night, eighteen appeared, but in all there were nineteen acts on the bill, quite enough "show" for any audience, and especially this one, composed mostly of transients in the city. The Shuberts seem to think that for seats selling at \$2, there must be a lot of acts. They are doubtless correct.

A big house watched the third Sunday performance at the new resort. While the entertainment did not run well from a technical standpoint, it was not a bad show by any means, and pleased. The program held too much music. The first three of the four acts presented were musical ones. Conflicts ran all the way through the evening, which may be unavoidable to an extent in a bill of this length. "Rag" was the high sign of the show.

The bill is booked by Lee Shubert through agents via Melville Ellis, safeguarded by Edward L. Bloom. Mr. Ellis was reported in charge of the stage, which ran smoothly enough in the main, although M. Utor was closed in with the olio drop, as he returned for an encore.

The big hit of the night was Stella Mayhew (in white face). Miss Mayhew's "Devilin Tune," a rag with one corking orchestration did the trick. Miss Mayhew sings the number in the regular Garden show. Many of the turns were from the weekly Winter Garden performance. Among them was Kitty Gordon, who appeared late, singing one song, which she and the audience voted sufficient. Miss Gordon looked much better than she does in the week day performance, although the irregular cut of the waist worn caused her to appear ungainly. Another show turn was Arthur Cunningham and the male chorus. They "tried out" a new number "Riley," which went in the performance Monday night. It passed, and will always be certain of one encore. That's about all it amounts to. Cliff Gordon with a good position was second to Miss Mayhew, on reception and applause. Cliff told them anything, and it was all liked. Barney Bernard with Bob Dailey as his "straight" did the Hebrew act to good laughs, while Mr. Ellis himself, without makeup or the spot light, gave an instrumental bit on the piano which did nicely. George White did a short dance, knowing how late it was, and Al Jolson, another late comer, turned off the third big hit, with his specialty. With position considered, Jolson equaled anyone. Ray Cox did very well "No. 3" following two slow acts which opened. Yvette, with violin ragging, came much later, and scored but not as well as she would have without a conflict ahead.

The remainder of the program was drawn from the outside world. The

Olivotti Troubadours opened, holding the stage too long. M. Utor is a foreign tenor, assisted by an accompanist full of whisks. No gallery being present (there is no gallery) the couple passed. (The Winter Garden's "Sunday crowd" is "easy.")

The Banjophiends made one of the big successes with music and singing, each department being a distinct score. They have a unique act through this combination. Chas. J. Ross and Co., Armando, and the Musical Berrens (New Acts).

May Ward had an impossible spot, "No. 17," but sang three songs, holding the house very well, and closing strongly with "All Alone."

A turn liked early in the evening was Vida Whitmore and Oscar Schwartz, who gave a number from one of the musical comedies which are playing in the Shubert New York houses.

A girl in tights was the card player for the first two acts, but the audience was inclined toward "guying." She was told to put on her clothes and go home. A stage hand attended to it after. Mr. Shubert might purchase some uniforms for his stage crew Sunday evenings. It was a 100-yard dash almost for acts to reach the wings. "Singles" had to maneuver for an exit position.

D. Dore, formerly director at the American Music Hall, officiated in the pit for some of the turns. The house orchestra leader led for many of the show's people.

It will be interesting to the vaudeville managers and agents to watch the Winter Garden vaudeville Sundays, when the supply of the acts from the show will have exhausted itself. That point has been reached now. The "names" on the bill attracted. There will have to be "names"—lots of 'em—before \$2 a throw can be drawn regularly from the public for a Sunday concert. And then the best vaudeville show that the Shuberts can put together won't be worth \$2—any more than the show the Winter Garden presents daily under the caption of "Continental Variete" is worth \$2.50.

Sime.

### COLONIAL.

The Colonial is putting up a good show this week, almost. As usually happens with these almost-bills, the lapse hits the program where it will do the most harm. This week it is the Harry First and Co. sketch, called "The Strongest Link," which closed the first half Monday evening. It was with difficulty that the audience refrained from laughter a couple of times. As it was some audible snickers were heard.

Had the sketch been "No. 3" where McMahon and Chappelle and their "Pullman Porter Maids" were, it might have been harmless. Otherwise the show ran nicely, getting a fast start in the second half with Conlin, Steele and Carr, quick action by Nana, the dancer, and a good laughing score from Moore and Littlefield, while "Cheyenne Days" closed the program. That western act should have been closing the first half, the position for it, with its rousing finish.

Holy Week placed a little dent in

the attendance, but there were plenty of callers at the Colonial box office. Lamaze, Quail and Joe (or Blaise) opened the entertainment. Whoever "Joe" is, "Joe" is new. The long-legged contortionist in the turn worked his head off and scored for it. The act has a crack ground tumbler, with a couple of new ideas in acrobatics.

Following entered Linden Beckwith, a singer who mixes her brands of songs and insists that the amber light be held on her throughout. Miss Beckwith might try some other color, if she dislikes white. Her opening number would fit into a musical comedy, and is of no use elsewhere. The ballad following sounded foolish under the circumstances but the waltz song from "Mlle. Modiste" was a sure score. This was next to the closing selection "Mobile Bay," which Miss Linden sang after consuming much time for a costume change to boy's clothes, which bore no relation to the number. "Mobile Bay" may have been the original melody from which the chorus of "Silvery Moon" was taken. Unless Miss Linden wishes to continue as a "No. 2" act with a chance of less, she should frame up a new act, with or without the amber light.

Tim McMahon is making a mistake in not placing the "Porter Maids" under the cork. In white face the girls don't fit the suit cases they carry. Otherwise McMahon and Chappelle are putting their "two-act" and "girl-act" (combined) right over the left field fence for a homer. The dry humor of Tim's on the marriage question brought repeated waves of laughter. One auditor remarked, "That is indeed bright repartee." Tim has some new dialog, including more about the "hearse" "gag," which may help "The Hen Pecks" since Lew Fields has Tim's original "gag" as he still gives it.

Some of these "rag time" piano ticklers should drop in the Colonial and look that Conlin boy over at the key-board. If they think they are playing rag time by force of the weight of their fingers and body, one look at his easy work and the dandy rag secured will convince them they should commence all over again. The Conlin, Steele and Carr turn was one of the hits of the show. The two boys and a girl have boiled their material down until now all that they have left is worth while. As a "piano-three-act" it is there.

The dancing by Nana brought some applause the second after intermission. Nana is not looking as well as she did, nor infusing the spirit into her work. Perhaps the three-a-day time is defeating.

"Change Your Act" has its laughing values yet. Victor Moore and his red haired assistant put it over for full effect. One of the new lines is the best in the piece. It is where Moore, as the "hick" actor (which he so naturally plays), is asking for "props" at the morning rehearsal. The red headed boy hollers into the wings, "Hey, bring me a hammer and a nail. I will build this guy a new theatre."

As to Mr. First's "The Strongest Link," that sketch is all wrong, made mostly so by the acting. Its theme is distasteful to Hebrews, and the company is so poorly casted (with

Florence Hadley excepted) that the piece loses whatever dramatic strength it may possess. First looks too juvenile for the role taken by him, and never reaches within a mile of the acting the part demands. Perhaps he may believe that "repression" in emotionalism is a part of art. It is—but not his "repression." Miss Hadley is the only artist in the troupe. She has an idea of what she is doing, as the little Jewish girl. If Herbert Hall Winslow really wrote this playlet, and is permitting that butler to make the silly attempt he does at idyllic comedy by returning to the parlor on a useless errand, Mr. Winslow should either be more careful of his rep, as an author, or order the bit out. It is the most senseless attempt at comedy ever tried for in a dramatic sketch.

Winsor McCay (New Acts).

Sime.

### THIRD AVENUE.

With a balloon act, a musical team, a couple of jugglers, a monologist and a singing and dancing pair, and Licensed pictures thrown in, Keeney's Third Avenue theatre offered diversified entertainment the first half of the week.

Burleigh's "Balloon Girl," a blond young miss in white satin knee-lengthed, with maribou trimmings, pleased the men in particular as she soared through the theatre and occasionally swooped down upon their heads while they tried to catch her slipper, a billed feature by the way. Her remarks about Roosevelt should be dropped.

"A Prairie Flower," a Melles film, opened the show. It was a consensus of opinion that the leading man in the picture needed a hair cut.

The Carrays, with a combination of juggling and slack wire work, found big favor. The man handles the comedy "bits" while the woman does most of the juggling.

Edward Foyer sang "They're All Good American Names," talked in a humorous vein and then vocalized some more. He passed with credit.

Van and Davis surprised the audience at the finish with the woman's abbreviated attire. Someone handed her the wrong tip. She should wear a different costume as the present one jars any impression they may make with their songs and dances.

"The Test," a Lubin picture, impressed.

Edwards and Mack (assumed names) are unquestionably of big time calibre.

The Ocean Comedy Four (New Acts).

A film closed the show.

Mark.

Ferdinand Akoun, assistant manager of Luna Park, Paris, has arrived in this country seeking novelties for the park and also on a mission for the Zoological Garden Industrial Exhibition. For the latter public enterprise he has corralled a troupe of Indians, who will sail for Paris immediately. An arrangement has been made between Akoun and "Dreamland," Coney Island, for an exchange of features.

Arthur Ives, treasurer of the Orpheum, Seattle, is the father of a brand new baby boy.

# FIFTH AVENUE.

In looking over the various vaudeville programs in New York this week it is doubtful if anyone would select the Fifth Avenue as even having a look in when it came to picking the best evening's entertainment. Nevertheless, it is doubtful if Hammerstein's with its seventeen acts or the Alhambra with twelve gives the satisfactory entertainment that the Fifth Avenue program does.

Judging from last and this week's bills at the house, they are being selected and laid out with better judgment than for some time. The bill starts promptly at 8.15 and runs through without a break until 10.45, just the proper dose.

Dustin Farnum and Co. head the show with the "Littlest Rebel" sketch. Juliet Shelby the "kiddle" who plays the title role is really the star of the miniature war drama. The child's acting is a revelation. Mr. Farnum has a congenial part as the young Yankee Colonel who forgets duty for the sake of the child.

Nellie Nichols played a week at the Fifth Avenue some time ago and then did a trip over the Orpheum Circuit. The specialty has been changed about some, although the body of it remains the same. One song in which imitations are introduced did very well. Miss Nichols doesn't go in strongly for imitations, using more of a travesty idea, very good judgment. A manicure bit doesn't seem to belong to Miss Nichols. It is, as are all others of that kind, a gross exaggeration. The talk is slangy and rough. Although done well enough it should be replaced. A corking voice, a pleasing personality and a gingery manner will place Miss Nichols over in any company. Just how far over, will depend upon the material. After seeing all the lately home made "single women" entertainers, it is a pleasure to see a real one who has something other than a big voice and a wiggle.

Howard and North put over a big laughing period just before the closing position. "Back to Wellington" grows better with repetition. There is always a new wheeze or two.

Dolce Sisters did nicely in an early position. The girls look neat and the specialty goes over as a clean entertaining number. There is a certain amount of sameness which might be overcome through a more lively number in the early part.

Al and Fanny Steadman on "No. 3" did much better during the running of the act than at the finish. This is due to the specialty being a bit too long drawn out. Miss Steadman is a clever comedienne with a vein of humor a mile wide. The man comedies at the piano and there is very little comedy left in the old box that hasn't been tampered with already. A better frame-up will bring Al and Fanny to the front in the varieties. The present specialty will merely carry them.

Jetter and Rogers opened the show very well. Spadoni put the other end to the bill, and was nicely received.

Cooper and Robinson have strung their act out to untold unnecessary length. The dancing got applause and held the act safe, otherwise it would have taken a fall. *Dash.*

# HAMMERSTEIN'S.

The cheapest thing in this world is advice and hence is the most plentiful. Nevertheless it is modestly suggested to Mr. Hammerstein that if he continues to find it necessary to give a program of fifteen acts that most of the single turns be cut to the absolute "meat." With a bill beginning at 7:45, it became necessary Monday night for the closing act to go on at 11:45, after a goodly portion of the audience had departed. Then again the first three or four acts played to empty seats. Both these conditions could be done away with if the policy in vogue in England prevailed here—that of reducing the time of the minor and some of the important acts to a minimum.

Sharp and Baker, and El Cleve (both under New Acts) were on before eight. Paul LeCroix, third, has a number of new tricks and went very well. A little later on the bill he would have been a big hit. Billie Seaton (New Acts) followed and also suffered from early position. Even Bixley and Fink, the fifth turn, had to contend with arrivals. They finished shortly after 8:30, just passing.

The Great Bell Family (New Acts) in the "No. 7" position, was the first to score strongly. Belle Blanche, scheduled for "8" objected to so early a spot and Lillian Shaw was given it. This put Miss Blanche on at 11.08, and despite the fact that she followed so many big acts, her turn did not suffer greatly, although she acted as if the show had just commenced. A little common sense and an early retirement would have made of Miss Blanche a regular hit.

Miss Shaw has a lot of new material, which is excellent. The best of the new songs are "I Got a Rock" (Italian) and "Rosa Rosano" (Yiddish).

Rose Coghlan was the dramatic feature of the bill, in a version of "Forget Me Not." The condensation shows unmistakably the old fashioned writing of the '70's. No attempt was made to "dress" the stage. Albert Hole opened the second section of the program and suffered from the spot. The fine phrasing of this boy would indicate the training of a seasoned prima donna. It is not only his voice but the ease with which he handles it.

Dolan and Lenharr in their newest laugh-maker ("Some Mind Reader") registered a solid hit. They seem to have finally secured a worthy successor to "A High-Toned Burglar."

Mrs. Annie Yeamans may truthfully claim the title of "grand old lady of the stage." At the age of seventy-four she set the young women a rapid pace with her songs, stories and dances. Needless to add she received an ovation.

McWatters and Tyson (New Acts), Avery and Hart and Toots Paka made up the remainder of the lengthy program. It is worthy of mention that the musician of the Toots Paka act received an insistent recall at 12.08 (a. m.). *Jolo.*

Bobby Van Horn is recovering from a serious operation which will confine him to his home at 139 Best St., Dayton, O., for some time to come.

# ALHAMBRA.

The Sixth Anniversary of the Alhambra, Harlem, is on. Monday evening there was not breathing space in the theatre at 8.30 as the third turn finished. In Harlem it seems an "Anniversary" is capable of standing off Holy Week, but the Lord only knows what happened up there Wednesday evening, when Pesac got a running start.

Twelve acts were placed on the program, eight of which have headlined in the big houses at some time or other. With all the long acts on the bill it surely would have proven a tiresome one but that there was plenty of comedy throughout.

Grace Hazard appeared in the "No. 4" position. The singer followed an uproar caused by Joe and Buster Keaton. It was a hard spot and Miss Hazard probably never had as difficult time before in trying to get over. The placing of the singing act in this position was shown to be good judgment when the other comedy acts came later.

Pat Rooney and Marion Bent always popular in Harlem followed Miss Hazard, and succeeded in getting the audience going in good shape. Pat could have left out the speech, though.

McIntyre and Heath were a big scream. To talk about a tomato for ten minutes without a stop and keep an audience in roars is the record of Jim McIntyre. The pair played "The Man from Montana" and closed the first part. The white-face fellow who helps them is surely becoming clever with the cards.

After the intermission Brice and King came out. Back to their old act again, they started nicely and finished big. The whirlwind dance in "one" for the last encore still remains the winner. Cressy and Dayne in "One Night Only" have some finishing business with a tire blowing up, which was especially a big laugh producer.

Maggie Cline down late on the program was given a great reception. After two numbers The Queen sang about herself and other old-timers mentioning a couple of acts on the bill. The crowd yelled for more when she finished, but Maggie thanked them with a neat little speech at eleven o'clock.

The Three Keatons early in the bill made a great start for the show. Montgomery and Moore and the Curzon Sisters were at one end of the bill. Rawson and June and the Harvey DeVora Trio were at the other.

Although it was half an hour from midnight, the whole audience remained to see the Curzon girls in their pretty "Butterfly act."

*Jess.*

In the company which will appear Monday at Weber's, under the title of "The London Follies," are Norman A. Blume, Charles Olcott, Agostino Bacì, George E. Mack, Laura Jaffray, Gladys Archbutt, Helen Lalor and Natalie Alt.

Gardner Jamson, who has been singing in opera in Europe for the past five years, has been engaged as a member of the Metropolitan Opera Company.

# BRONX.

It was like "a quiet little evening at home" at the Bronx Monday night. The audience didn't seem to give a Continental whether it applauded or not.

There was the Holy Week slump in business, and the sanctimonious depression filled the uptown house. There was even a sombre atmosphere about the box-office and all in all the aspect was quite funeral. Hardly an act on the bill that didn't comment on the empty seats and the lack of applause.

De Lisle juggled entertainingly in the opening position. His trick with the hats caused some laughter.

Inge and Farrell were in "No. 2" position. The girls did well for the early spot. Ward and Curran were on third. Ward "kidded" the house about the "spasmodic applause" and tried everything but hypnotism to get 'em going. With a little girl upstairs laughing her head off, the others took the cue and the act finished strong.

Jolly, Wild and Co. appeared just before the "mind reading" act of Mrs. Eva Fay. Jolly's "Trombone Man" song brought several encores.

Mrs. Fay, with her Oriental staging, big Nubian stage servant, three white male assistants, and her feats of "thaumaturgy," were "on" for twenty-two minutes. Five minutes were consumed in preliminary announcements.

Mrs. Fay, attired in a rich gold cloth robe, blindfolded herself and answered a lot of questions. Her old routine created the most laughter. The most applause came when she predicted the Giants would win the pennant. (Any reference to the Giants is sure fire—in New York).

Simons and Shields' "High Life In Jail," with Bill Mack as a principal, was well received after the intermission and there were several curtain calls. The skit was programed to follow Barnes and Crawford, but a switching of the acts placed the latter next to closing, where they pulled down the most applause of the night.

"No. 7" put McKay and Cantwell and Co. forward. A song and dance finish did something for them.

After Roy Barnes became tired of joshing, Zeno, Jordan and Zeno came on at 11:04 and closed the show.

*Mark.*

# WHOLE THEATRE MOVIN'.

A new scale of admission prices went into effect at Gane's Manhattan April 10. It will stand without change until the summer months wane. The afternoon fee will be 10 and the evening admission 15. Twenty-five cents has been the late price.

James Buchanan is now assistant manager of the Manhattan. Billy Gane has a moving picture house in every sense of the word "moving." On Monday, from two to four acts moved out of the theatre and every week some of the regular attaches of the place are moved by request of the management.

Last week Billy made a "clean sweep." Door-tender, ushers, stage hands and even the woman who scrubs out the theatre, were told to "move."





# Is WINSOR MACK'S (Silas)

New Act a Brand New Idea? Is it a most remarkable Novelty?

His Pictures Move!

Ask Percy Williams!

THIS WEEK (April 10) COLONIAL

NEXT WEEK (April 17) ORPHEUM, BROOKLYN

April 24, ALHAMBRA

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Presenting "PIANO CAPERS"

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MR. I. R. NOBODY

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BRONX THEATRE Next Week (April 17)

Nobody's Widow is also playing New York. Maybe they will fix up their fuss. By the way, Nobody does black face.

SUTHERLAND, Office Rep.

GRAND (O'Neill & Bondfield, mgrs.; agent, Frank Q. Doyle).—Weston Raymond & Co.; Cotton & Darrow; Gilmore, Kinky & Gilmore; Jacobs & Sardell; Ollie Westerman.

WHITE PALACE (S. Polokow, mgr.; agent, Frank Q. Doyle).—Elita Proctor Otis; Cottrell & Hamilton; Claire Maynard; Marriott Twine & Co.

JULIAN (J. C. Conderman, mgr.; agent, Frank Q. Doyle).—Four Musical Cats; Harry & Kate Jackson Co.; Haley Trio; Tivoli Quartet; La Salle Trio.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—J. F. Bannister & Co.; Donita & Co.; Chicago Comedy Quartet; Mansfield & Clark; Chas. Gaylor.

BUSH TEMPLE (W. F. Shaver, mgr.; agent, Frank Q. Doyle).—Lord & Meek; Adele La Rue; Jones & Powell; Marie Gillette.

PULLMAN (A. C. Boughton, mgr.; agent, Frank Q. Doyle).—Holland & Webb; Scott & Wallace; Marie Sallabury; Floretta; Murray Simons.

Marcelle Marion (Mrs. Bobby Burna), wife of one of Chicago's well-known agents, joins the "Merry Mary" show, which is now in rehearsal at the Whitney Opera House.

Ralph Kettering was selected as the manager of "Love and Politics," one of Joe Howard's latest musical comedies. Besides holding down the manager's chair, Kettering is handling all the press matter for the show.

### PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The Holy Week bill was well laid out and ran smoothly and with good speed until the dramatic sketch "The Woman Who

Knew" put an awful dent in the road and caused a slackening up. Mme. Beeson is featured in the Victor H. Smalley piece and the program tells us she is a famous portrayal of "Zaza" and "Camille." This may be and it is, she might try something of that sort on vaudeville and get away with it. In "The Woman Who Knew" she is hopeless. The sketch has no merit and—if the work of Charles Doddworth be eliminated, is badly played. Doddworth, if memory serves, played with Henry Irving, and secures as much as possible from a worthless part. The nurse and baby also contribute toward helping the piece to a satisfactory finish, walking on and off quickly. Augusta Glose was on just ahead of the sketch and was handicapped through the failure of stage clothes to arrive. Miss Glose wore a very becoming evening gown, however, and so far as appearance goes, she was as attractive as ever. Miss Glose needs, however, a freshening up of her material. There were two big laughing hits placed together, which helped a lot. First to come were the Three Leightons and they put it over in chunks. The boys have a mixture of comedy, singing and dancing which should never fail to land them among the winners on any bill. Following the trio came McConnell and Simpson with their "A Stormy Hour." The sketch is only what it is made by Lulu McConnell, a comedienne who can commode with the best of them. Billy Smythe and Marie Hartman were a hit in an early spot. Miss Hartman is making a hard race to get into the Marie Dressler build, but she has lost none of the snappy style of working. Smythe might secure a better song than the English number, but he puts it over well. The pair have a nicely framed up singing number to fit in almost anywhere. They look well and handle their stuff in a pleasing manner, which ought to keep them going steadily. Andrew Mack didn't have much the best of

it following Mme. Beeson's sketch, but the Irish minstrel scored solidly after being properly started. Mack had the right idea when he called attention to the "gag" he opens with. It is older than Mack himself, but he has some others which sound fresher and these he handed to a nicety. Two or three of his songs put him in right and he finished strong with the "Moon" song, which was sung here in the Lamb's gambol. Mack is a greatly improved vaudeville actor since last seen here, but he should cut out that stuttering hackman "gag." An illustrated lecture on the "Passion Play at Ober-Ammergau," by Dr. John C. Bowker, proved interesting. It being suitable for this period of the season, Marcelle did very well in the opening position with a showy contortion and equilibristic act, and Marie and But filled in the closing spot with a lively comedy acrobatic turn, showing some new stuff. As an added feature, Prof. Braham gave exhibitions of his flea circus before the show and afterwards on the stage, for the audience leaving without taking a peep at the novelty. Sunday evening, Manager Harry Jordan put over a real live press agent stunt by giving a special exhibition of the need to about 300 specially invited guests, including the newspapermen.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Former patrons of the Grand Opera House during the days of the Castle Square Opera Company's reign, must have been disappointed with the condensed version of "Chimes of Normandy" presented by William Wolff and Co. Wolff was director of the opera company at the big theatre just around the corner from the Liberty, and there were probably many of his old friends in the audiences which gave him a warm welcome this week. But Mr. Wolff was in misadventure and his portrayal of the role of "Gaspard," the miser, one of his very best roles—was hardly an imitation. Wolff still retains much of his splendid voice and ability as a character actor, but cannot do himself or his admirers justice in the garbled version of one of the prettiest of the operas. His support is only fair. The surrounding bill reached a good average. Frank Le Dent, the comedy juggler, gave the show an excellent start. Hickman, Willis and Co. offered a slight merit. Clinton and Nolan offered something of a novelty called "The African Dodger," but never got very far with the excellent idea. The chief novelties went to the house property man, whose skill with the baseball ought to land him in the league some day. Delora and Melville, a musical act, proved the big clean-up for applause. This team has framed up a dandy act with piano and violin, and boy can play the instruments. The rag finish is worked up in great shape, but the violinist put one bad dent in it by a bit of business with those in the front row, which does not belong in any act, heading for the first time. Delora and Melville have the idea and if taken care of it ought to bring big results. The Yokohama Troupe of Japs held down the closing spot in great shape. This is one of the best acts of its kind seen here in a long time. They have an excellent routine of tricks and handle them all well. Pictures.

PALACE (Jules E. Aronson, mgr.; agent, H. Hart McHugh).—"The Three Golden Graces" featured the star attraction, and did good work in handling the models in small space and the act made a very good appearance. Some new poses were shown. Amanda Gilbert offered one of the best liked acts. She ranke well up among the singers. This visit Miss Gilbert has some songs which suit her and has improved her appearance in dressing. She drew down liberal applause. For an act of the kind, she did well. Little talk and songs, the dancing finish, helping them out. The woman could improve her appearance with a more becoming headdress. Mark Wooley made his first appearance on the "pop" line with a German specialty, including some talk and two medley numbers. He did nicely, but should drop one of the medleys. The last is the best. He was formerly in the Field and Wooley. The Three Graces have an acrobatic turn of the average class. The Hart Sisters put over a well-liked sister act, a little above the average. The girls sing well for a dancing team, and get a thought if a good style to adopt, but he is a had chooser or a poor comedian. He hasn't "lited" any of Dooley's stuff and may not be copying, but he should start something else that he can do. Gravetta and Parr were well received in their imitations of the famous persona, novelty being added through one of

the two being a woman. Steele and McMaisters pleased with a comedy roller skating act. Pictures.

VICTORIA (Jay Maibaum, mgr.; agent, H. Hart McHugh).—Every act in the big this week had singing or near-singing attached to it at some point and there must have been a joyful time among the artists figuring on who had the best voice. Jessie Bell, "The Girl on the World," ran the others a good race. This is her second visit here and she has changed her act a bit, adding a little more novelty for the opening number and sending her songs over in pleasing style. Ruth Wright did a lot to pull the act of Lawrence and Wright along to a satisfying notch. Lawrence adds something with his stepping, but it is Miss Wright's voice that stands out for the honors. The large hat worn in the last number does not add to her appearance. Fred Sanford made up enough of the act of Sanford and Darrington to fill out a pretty fair single turn, his stuff going through his way of handing it over. There wasn't much left for the others engaged in the singers' marathon, but all hands took a whack at it. There was only a little vocalism mixed in with the bag punching act of the Grays and the girl that did it is rather good-looking and adds her share to the act by her appearance. The man punches from two to twelve bags and ranks at the top of the class. Poor comedy held the Clippier Three Back, but the boy won out with his solo and the trio got by nicely when they sang together. Yarrick and Lolando filled in a few moments without starting anything except a few giggles. The "Trisite Four" with a fair amount of singing ability and bits of comedy used for every comedy four in and out of existence, were among the also-rans. Roth and Rosso mixed in some talk and instrumental music with their singing and a cat duet at the finish and George Bartlett told some of Joe Welch's gags when he didn't try to sing. Any old kind of an act that didn't sing could have registered the biggest kind of a hit this week and the man with the imitation of "birds and beasts of the forests" would have been a riot. Pictures.

BLIQU (Joseph Dougherty, mgr.; agent, U. B. O.).—Morgan Brook, Natalie Normande, "The Girl With the Golden Voice"; Lowell & Esther Drew, in "A Remedy for Love"; Walter Brower; Homer Miles' Players, in "On a Side Street"; Zuhn & Dreis; The Sambo Girls; pictures.

CHESTNUT ST. O. H. (J. Fred Zimmerman, mgr.; K. & E.).—"The Arcadians." Second week. Business good.

FOREST (Thomas M. Love, mgr.; K. & E.).—"Madame Sherry." Business has dropped suddenly during the past week.

ADELPHI (Adolphe Meyer, mgr.; Shubert).—"Alas Jimmy Valentine." Business holds up, despite the eleven season and piece is having a popular run.

BROAD (Frank Nirdlinger, mgr.; K. & E.).—Dark.

WALNUT (Frank M. Howe, Jr., mgr.; K. & E.).—Dark.

LYRIC (Walter Sanford, mgr.; Shubert).—Dark.

GARRICK (Frank Howe, Jr., mgr.; K. & E.).—"The Fortune Hunter." In its tenth week and still drawing well.

CHESTNUT ST. (Grant Laferty, mgr.; booked direct).—Orpheum Stock Players, in "The White Rider."

GRAND O. H. (J. Drayton Wegfarth, mgr.; Stair & Havlin).—"Graustark."

NATIONAL (J. M. Kelly, mgr.; Stair & Havlin).—"The Volunteer Organist."

ELEVENTH ST. O. H. (Frank Dumont, mgr.; booked direct).—Dumont's Minstrels (stock).

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Contino & Lawrence; D'Eagle Family; Bessie Kelly & Catlin; Sing Fong Lee; Carroll & LaMont; pictures.

COLONIAL (E. Wolf, mgr.; agents, Taylor & Kaufman).—Clifford Kline; Reddie's Dogs; Martell Trio; Paul Burns & Co.; pictures.

GHARD (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—13-15, John Rucker; Trocadero Trio; Prince & Virginia; Great Alvin; John McKenna; pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—13-15, Three Cyclones; Alvarado's Goats; Harkgravy & Le Claire; John Hucker; pictures.

GRAND O. H. (Morris & Acker, mgrs.; agents, Taylor & Kaufman).—13-15, Wilson & Thurston; Stewart & Stevenson; W. J. Spooner; Reddy; pictures.

VICTORIA (Donnelly & Collins, mgrs.; agents, Taylor & Kaufman).—13-15, Alvin & Orville & Frank; Curran & Milton; Marie Zolozov; pictures.

DIXIE (agents, Taylor & Kaufman).—13-15, Sharr & Pinner; Buckman; Hedder & Son; Fred W. Morton; pictures.

When answering advertisements kindly mention VARIETY.



# A REAL RAG SONG FROM 'FRISCO "TEXAS TOMMY" SWING

Words by  
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Music by  
**SIO BROWN**

The song that Pavlova carried from 'Frisco to the Czar of Russia.  
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**HOWARD ATHENEUM** (G. E. Lothrop, mgr.; agents, Kelley, Hunt & Mardo).—Burlesque, "New Century Girls." Abe Attell, added attraction. House bill, George H. Wood; Nelson & Milledge; Germaine & Langley; Saronaki; DeWitt & Stewart; The Prampkins; Baker; pictures.

**BOYDIN SQUARE** (J. E. Commerford, mgr.; agent, National).—Five Durands; Hilton & Bannon; Tip Tap Trio; Harding & Joyce; Davis & Manton; Iswald LeGrand; May Fenton; pictures.

**CASTLE SQUARE** (John Craig, mgr.; agent, direct).—Stock, "The End of the Bridge." Sixth week of a record breaker.

**GAIETY** (G. H. Batcheller, mgr.; agent, direct).—Burlesque, "The Girls From Happyland."

**CASINO** (Charles Waldron, mgr.; agent, direct).—Burlesque, "Big Beauty Show."

**COLUMBIA** (Harry N. Farren, mgr.; agent, direct).—Burlesque, "Jolly Girls." Women Wrestlers added attraction.

**AUSTIN & STONE'S** (Frank P. Stone, mgr.; agent, direct).—Prof. Freeman's Goats; Hale-Bennett Trio; Tom Moran; pictures.

**GRAND O. H.** (George Mager, mgr.; agents, Stair, Wilbur & Mager).—"Billy the Kid."

**COMIQUE**, Lynn (Moe Mark, mgr.; agent, Fred Mardo).—Novelties and pictures.

**SCENIC**, East Boston (George Copeland, mgr.; agent, Fred Mardo).—Murphy & Washburn; H. F. Newmarker; Polly Carpio; The Allisons; The Camerons; pictures.

**PALACE** (I. H. Mosher, mgr.; agent, National).—Sarah Charlit; Mad Daley & Co.; Douglas & Douglas; Doris Claremont; John Grievae & Co.; Van Lear & Rome; Alice Melvin; Blanche Aldrich; George Hazard; Coden & Clifford; pictures.

**BEACON** (Jacob Laurie, mgr.; agent, National).—Prestitt & Merrill; Musical Waiters; Big Three Minstrels; Win Saw; Anne Germane; Bert & Malvern; Manhattan Trio; Jack Russell; pictures.

**PASTIME** (Frank Allen, mgr.; agent, National).—William LeMarr; Marie Winn; Bernard Bros.; Lee Walters; pictures.

**WASHINGTON** (Nat Burgess, mgr.; agent, National).—The Tolls; Blanche Reed; Kennedy & Lee; Elmer Jerome; Elsie Levee; Stannard & Kinkaren; Fern & Fern; Morse & Ray; The Zainos; pictures.

**OLD SOUTH** (Nat Burgess, mgr.; agent, National).—Rose Emmett; Rothwell Sisters; Armon Bros.; Tibbon & Trew; Charles George; Australian Trio; Mark Golden; James Johnston; pictures.

During the Boston engagement of Robert Hillard's play, "A Fool There Was," little Emily Wurster, the eight-year-old member of the company was De Wolf Hopper in "A Matinee Idol," will be the attraction. The entire house is sold to the Shriners for both performances of the 18.

Fred Mardo has added a couple of houses to his string. The Orpheum at Quincy with T. J. Murray, manager, and Walnut, Woburn, John Finn, manager.

Next Monday afternoon, the Castle Square theatre will be reserved for school children, who will see "The End of the Bridge," under the auspices of the Twentieth Century Club.

A gathering of 5,000 choristers for the "Pageant of Darkness and Light," to be given every afternoon and evening during the "World in Boston" exposition, which will open in Mechanics building 22. There will also be 44 soloists and an augmented orchestra.

There will be twenty ex-members of the Boston Symphony Orchestra receiving pensions next week. The drain on the treasury has been stopped through the magnificent sums raised at the pension fund concerts. Joseph Hoffmann gave his services at the second concert.

## NEW ORLEANS

By O. M. Samuel.  
**ORPHEUM**.—Old Soldier Fiddlers, swept everything before them; Brahms' Phanto-

graphs epitomizes shadowgraphic art; Lew Wells, pleased; Covington & Wilbur, liked; Quinn & Mitchell, approved heartily; Maurice Freeman & Co., well received; Loretta Twins, closed.

**TULANE** (T. C. Campbell, mgr.; K. & E.).—Fanny Reinhard's Yiddish Players in repertoire commencing 13.

**MAJESTIC** (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.

**GREENWALL** (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Air "easy" audience for ordinary bill Sunday afternoon. Roy F. Jones, conventional black-face monologist, scored; The Clarke, an animated duo, employing the hackneyed material.

ephatic hit; Marie Gwalia, held attention. Kelly & Rowe, novelty success; Capt. Lewis & Co., neat novelty; the rapidly with which Lewis sketches, is worthy of especial mention.

**LYRIC** (Henry Ottman, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—A program lacking in entertaining qualities prevails. Al Bernard, opening, pleased; Welser & Dean, landed solid, although act is much too long; Gertrude Anderson, passed away; Wilmet Sisters & Graeme, dandy "small time" number; Sidney Jerome & Co., closed show.

Judah Levy, manager of the Victor, is being sued for possession of the Oteri, owner of the playhouse. Of late, Levy has forgot to pay rent. Oteri grew tired reminding him of it.

A "pop" vaudeville theatre will add lustre to the town of St. Bernard, La.

Suit against Impresario Sarnella, of the Sarnella Opera Co. has been withdrawn by Signor Estrada. He gave as a reason for his action the fact that the defendant had no seizable property, the scenery and fixtures being in the names of individual members of the company.

Covington, La., will have a new summer park.

Henry Greenwall, representing the Dauphine theatre, pleaded guilty in the juvenile court to the charge of permitting a minor to appear on the stage, and paid a fine of \$100. The charge was against the appearance of Sam Willow Johnson, the child who appeared in "The Man Who Stood Still."

Della Fox has closed her season, and will return to New York shortly.

The Crescent opens with pictures 18. Abe Seligman will manage the theatre.

## SAN FRANCISCO

By John J. O'Connor.  
**VARIETY'S** San Francisco Office.  
908 Market St.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—The newcomers this week do not come up to the standard. Mr. and Mrs. Sydney Dresser, a big hit, but Elsie Faye and Miller and Weston placed down not to closing ran away with the bacon. Claude Gillingwater turned over another success this week. Blanche Froelich did exceedingly well.

Mention is deserved by her assistant, Julie Romaine in a difficult spot, passed safely without anything to spare. Coakley, Hanvey and Dunleavy were a big laugh. Konorz Bros. opened the show and gave it a good send-off. "Dick," the "writing" dog, closed and held the audience seated.

**PRINCESS** (Pantages Circuit).—The Princess opened to three big houses Sunday. An unusual bill offered for the prices asked. Four Norins held top line position. It is a greatly improved act since seen in Chicago. Announcer helps wonderfully. Gilroy, Haines and Montgomery, a very classy three act. Bob Albright did a splendidly. Foster and Joe put one over also. Good single animal act. Lambert Bros. opened with a first-class routine of comedy and acrobatics, scoring a big hit.

During her San Francisco engagement, Bird Millman was painted in oil by Thos. Tolier, a well-known artist of this city. Mr. Tolier presented Miss Millman with the canvas.

Ed. Levey has resigned the position of manager of the Chutes, and will hereafter look after the business end of the Princess. The

Chutes and Wigwam will book their shows through several local agencies. The Broadway Musical Comedy Co. closed at both houses this week after a seven weeks' run.

Wm. Tiffany, for a long time San Francisco representative of the Pantages circuit, was elected city recorder of Sausalito last week. Tiffany is at present assistant to General Manager Cole here and will devote his spare time to the Sausalito lawbreakers.

Matt Mweker and George Lavender have entered into a partnership to amuse the public and will commence rehearsals on a new act in a few days. Lavender has been resting up on his ranch here for the last two years, but the wall of the orchestra has caused him to hang up the hoe and rake.

Harry Laughlin and Nellie De Grasse are having a new act written for them by Nat Ayer. Laughlin is touring the west with Marie Dressler. He will commence rehearsals on the new affair as soon as the Dressler season closes.

"Frisco, You Sure Are a Bear" is the title of a new song by Richard Ferber and Eddie Newton. The title bears a remarkable resemblance to Jack McCellan's "Frisco, You're a Bear," written some time ago.

The new Richmond will open 18 under the management of Archie Levy. The bill for the opening week will be headed by Tom McGuire, the Scotch singer. Others are Abrams and Johns, The Powers, Gene Fletcher, and the Zamochas.

The Guatemala Operatic Marimba Serenaders, a Hawaiian quintet playing the Bert Levey time at present, has been accepted by the Orpheum circuit and will open somewhere up north in a few weeks. Several other Hawaiian quartets and quintets are in town, all featuring the Hawaiian farewell song, "Aloha Oe," one of the sweetest of melodies.

Martin Golinaky, a musician at the Bismark Cafe, won the capital prize of the M. & F. Co.'s lottery here last week and pulled down \$2,500 for a two-bit piece. Archie Levy, who books the vaudeville attractions at the Bismark for the regular five-per cent. fee, is trying to figure how he can cut in for a piece of the prize.

## ST. LOUIS

By Frank E. Anfenger.  
**COLUMBIA** (Frank Tate, mgr.; agent, Orpheum Circuit).—The Rexos; Dale & Boyle; Wilson & Pearson; Marie Narelle; Frank Keenan; Kaufman Bros.; Gen. Edward Lavine.

**PRINCESS** (Dan S. Fishell, mgr.).—Y. Berri & Louise Taylor; Hammond & Forrester; Les Ploetz; Larella Sisters; Mumford & Thompson; Willard & Bond; Huntress; Harry Von Fossen; Four Charlies.

**SHUBERT** (Melville Stoltz, mgr.; Shubert).—"Madame X," for two weeks. New here.

**MARLBOROUGH** (Harry Buckley, mgr.; Shubert).—"Cameo Kirby," by the Higby Stock Co. CENTILLY (Pat Short, mgr.).—Howe's pictures; second week.

**AMERICAN** (John Flemming, mgr.; Stair & Havlin).—Dave Higgins, in "His Last Dollar."

**HAVLIN'S** (Harry Wallace, mgr.).—"No Mother to Guide Her."

**STANDARD** (Leo Belchenbach, mgr.).—"The Merry Whirl."

**GAYETY** (Frank V. Hawley, mgr.).—"The Golden Crook."

Signor Amedeo Bassi, who sang Dick Johnson in "The Girl of the Golden West" at the Coliseum this winter with the Metropolitan Grand Opera Co., has sued the Jefferson Hotel and the transfer company for \$876.40, for a trunk and its contents alleged to have been lost.

The Olympic and Imperial are dark this week. The Olympic will be lighted next week, but for how long is not announced.

## AUSTRALIA

By Martin C. Brennan.  
Sydney, March 13.

**TIVOLI**.—Fasola, Indian (?) fakir, headliner. He is very clever, but lacks finished showmanship, and coming here after Chung Ling Foo, in no wise helps his act. Still Fasola, great act; Alexander Prince, concertina, hit; Sisters Marlowe; Lorna & Toots Pounds; Harry Linden; Ida Berridge; Les Waiters; Baby Watson; Chas. Lilburn; Irving Sayles.

**NATIONAL**.—Nat Clifford, hit; Sam Elton, plate smasher, another large item; also Joe Rot; Goldie Collins; Gertie Johns; Harris & Vernon, this latter an American dancing act, is about the best we've ever had here, as both are fine performers. Harris has a "stuttering" song which is the year's one big hit.

**OPERA HOUSE** (Melbourne).—Ethel Loftus, English comedienne, riot; Wild, Willie & West, knockabouts, great; Frank Harwood; Madame Yette; Six American Dancers, and holdovers.

**GAIETY** (Melbourne).—Harland & Rollinson, comedy musicians, top-liners; Carden Wilson & Pearl Heimrich, in catchy sketch; Ernest Pitcher, comedian, and others.

At Brisbane, Ted Holland is featuring Julian Rose, by permission of Harry Rickards. Rose is getting a big figure and justifies it by the amount of coin he is inveigling into the box office.

**TIVOLI** (Adelaide).—Alf Holt, the Chicago mimic, easily first on the bill, which contains the Blessings, Fred Bluet and Jules & Marson.

At Rickard's W. A. theatre, Barnold's Dogs are putting up one of the biggest hits ever registered.

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Jack (Porky) Kearns had an altercation on the Newcastle boat with Ernie Delavale (of Delavale & Gilbert) about a month ago. The Irish Athlete No. 2 gave his opponent a slight disfigurement, together with several abrasions. As a result, he was hauled before the local magistrate and fined \$5, which, together with extra costs, amounted to about \$25. Kearns paid.

Harris & Vernon, the American dancing couple, who came here unheralded and unknown three months ago, have been one of the legitimate hits on every bill they've appeared. Harris' acrobatic dancing is spoken of as the best ever.

It is quite possible that the Australian team of Armstrong & Verne will split up ere long. Tommy is matrimonially inclined, and will probably be married to a Tivoli ballerina next month. Should his life partner (to be) decide to remain in vaudeville, there is every probability of a new act being framed up.

Will Robey, "that natter feller," is also contemplating matrimony, and will wed Emma Hardy in New Zealand shortly. Bert Warner, Australia's topical talker, is also following the same track.

Jules Garrison and Jimmy Valdire are coining money around the New Zealand country towns. Garrison is booked ahead by Fuller, with whom he will reopen at the beginning of next month. Valdire will probably fit in with the same management. These two people will strike out on their own shortly.

### AKRON, OHIO.

COLONIAL (Wm. T. Grover, mgr.; agent, Fleber & Shea; rehearsal Monday and Tuesday 10.30).—6-8, Owley & Randall, ordinary; Bob Ferns, good over; Three Electric Singing Girls, fair; McKenzie, Shannon & Co., hit; Percy & Emma Pollock, scream; Insa & Loretta, good; 10-12, Dennis Bros., good; John & Jessie Powers, good; The Mont Rose, in wrong house; "Circumstantial Evidence," good; Fiddler & Shelton, good; Eldridge, novelty.

NORKA (M. C. Winter, mgr.; agent, Gus Sun; rehearsal Monday and Tuesday 10.30).—6-8, Tex, fair; Lillian Wright; Lloyd & Clayton, ordinary; Mr. & Mrs. Flittsimmons, heads; 10-12, "The Girl and the Wise Guy," ad.

GRAND (O. L. Eisler, mgr.; agent, S. & H.).—5, "The Melting Pot," pleased large audience; 6-8, "School Days," big business; 10-12, "Girls," big business; 13-15, Beulah Poynter, in "The Little Girl that He Forgot."

HAPPY HOUR (J. Stanley, mgr.).—Horne Stock Co.

MUSIC HALL.—17, Masque Club, in "All of a Sudden Peggy." TOM HARRIS.

### ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 11).—Neil Eastman, good; Ed. Todd, unique novelty; Lydell & Butterworth, big laugh; Clark & Verdi, pleasing; Ernest Carr & Co., pleased. MISHLER (C. C. Mishler, mgr.).—8, Robert Edeson, in "Where the Trail Divides," pleased fair house; 7, "World of Pleasure," big house; 8, Viola Allen in "The White Sister," excellent company; 10, boxing and athletic carnival, big house; 12, "The Flower of the Ranch," 13-14, "The Star Show Girls," "Country Boy" and "The Melting Pot," booked for later dates.

MAJESTIC (J. T. Keith, mgr.; agent, Gus Sun);—Fagan & Robinson; Ernest E. Young; Thatcher & Regina; Raginlind; pictures. GUY L. WONDERS.

### AUGUSTA, ME.

OPERA HOUSE (T. H. Cuddy, mgr.; agent, P. H. O.).—Martin & Courtney, hit; Zinnell & Bottelle, clever; James Dunleavy, clever; 18, "Three Twine."

COMIQUE (H. L. Morrill, mgr.; agent, John Quinlan).—Andrew Copeland, very good; Duane & Sisters, hit. J. FREMONT DEARBORN.

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### BRIDGEPORT, CONN.

POLI'S (L. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10).—The Buzara, clever; Duff & Walsh, liked; Homer Miles & Co., very good; Hill & Whitaker, went well; Nellie Brewster and the Amsterdam Quartet, well received; Kenny, Nobody & Platt, laughing applause; Selom's Venus, very good.

EMPIRE (S. L. Oswald, mgr.; agent, I. B. O.; rehearsal Monday and Thursday 10.30).—Bessie La Count, good; Elliott & Neff, applause; Eight Watermelon Girls, great hit; Brown & Williams, pleased; Stanleys, very good. B. GLASNER.

### BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal 10).—The Operatic Festival, hit; Hill & Silvan, good; Avon Comedy Four, excellent; Chick Sale, pleased; Mr. & Mrs. Murphy, good; Eldora & Co., fine; King Sisters, pleased; Pusey & Ragland, finished good bill.

LYRIC—"Mrs. Wiggs," capacity business. STAR—"Hetty Macht Alles, fair business. TECK—George Faucett, second week in stock, good business.

LAFAYETTE (Bagg & Buckley, mgrs.).—"The Merry Maidens," big business. GARDEN—"Jardin De Paris," big business. GER.

### CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.).—Fosto; James Diamond & Florence Rother; James Grady & Co.; Franz Meisel; Hayes & Johnson; Irving Jones; Fritzle Haubel & Co.; pictures.

### CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Sidney Baxter, clever; Strolling Players, fair; Van Hoven, captures; Gerald Griffin & Co., good; Stanley & Norton, pleasing; Johnny & Emma Ray, headline; Eddie Leonard, hit; Polo Teams, novel.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Flying Russells, good; Jesse Morris, good; Coleman & Frances, hit; Herbert Brooks, won favor; Gracey, novelty; Parla Green, good; The Marvels, clever; Kilbane & Dunn, local pugs, head the bill.

PROSPECT (H. A. Daniels, mgr.; rehearsal 10).—Owley & Randall, good; Kramer & Ross, good; Una Clayton & Co., won favor; Wallace & Chapman, good; Six O'Connor Sisters, pleased; Joe Hardman, fair; Three Nevares, clever.

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

EMPIRE (E. A. McArde, mgr.; rehearsal Monday 10).—"Dainty Duchess."

OPERA HOUSE (Clem Schneider, mgr.).—Ralph Herz, "Doctor De Luxe."

COLONIAL (R. A. Mitchell, mgr.).—Annie Russell, "Gordon's Wife."

LYCEUM (Geo. Todd, mgr.).—"School Days."

CLEVELAND (Geo. Todd, mgr.).—Holden Stock Co.

WALTER D. HOLCOMB.

### DAYTON, O.

LYRIC (Max Hurtig, mgr.; agent, U. B. O.).—Newell & Gibson, fair; Mareena, Nevoro & Mareena, very good; Fanny Rice, big applause; Connolly & Webb, very good; Howard Bros., very good; Fay Dooley & Metropolitan Minstrels, big hit; Amoros Sisters, fair.

VICTORIA (W. Sanders, mgr.; agent, Panopticon).—10-12, Ionira Opera, Tric; Blind Klopand Bros.; Teed & Laseille; C. Austin; 13-15, Garden City Trio; Barnes & Barnes; Al. Derby; McDermott. R. W. MYERS.

### DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sunday 10).—Week G. White & Stuart, went big; Ben Welch, popular; Raymond & Caverly, good; Three California Girls, pleased; Glen Ellison, very good; Victoria & Georgetta, good; Yerra, Adele, clever.

MAJESTIC (agent, S. & C.; rehearsal Sunday 10.30).—Samayoa, unique; Duranto, good; Tanner & Gilbert, pleased; Harry Antrim, clever; Rose Nanyons Troupe, very good.

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**PRINCESS** (Elbert & Getchell, mgr.).—Week 2. "The Squaw Man," excellent business. **FOSTER'S** (Ed. Millard, mgr.; K. & E.).—5. "The Lily," good; fair business. **GRAND** (Ed. Millard, mgr.; S. & H.).—4. "House With the Green Shutters," fair; good business. **JOE.**

### DETROIT, MICH.

**TEMPLE** (Mr. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Honor Among Thieves," headliner; Four Fords, very good; Bert Levy, good; Mary Norman, fine; Goldsmith & Hoppe, amusing; Elida Morris, hit; Paulinetti & Piquo, funny; Four Londons, thrilling. **MILES** (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—"Arnold & Leopards, darling; Dunn & Glasier, seen here often; Onetta, good; Edna Whistler, fair; Bob Fern, nicely; Budd & Wayne, fair.

**DETROIT O. H.** (Harry Parent, mgr.; K. & E.).—10-12, "Katie Did," opened to big house; well received. 13-15, "Sweetest Girl in Paris." **GARRICK** (Richard Lawrence, mgr.; Shubert).—"Mother," second week, good business. **LYCEUM** (Charles Warner, mgr.; S. & H.).—"Blue Mouse." Vaughan Glaser Stock Co. start their annual ten weeks' engagement next Sunday.

**GAYETY** (John Ward, mgr.).—"Irwin's Big Show." **AVENUE** (Frank Drew, mgr.).—Billy Watson and the Beef Trust. **J. S.**

### ELGIN, ILL.

**GRAND** (Thielan & Prickett, mgrs.; agent, Chas. Douthett; rehearsal Monday 11).—John Zonoulakis, good; De Isaac & Whitney, fair; James & James, good; Clemas Bros., hit. **STAR** (Thielan & Prickett, mgrs.; Ind.).—Sherman Stock Co., indefinite. Big business. **H. F. BARTLETT.**

### ELMIRA, N. Y.

**MAJESTIC** (G. H. Ven Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—10-12, Woods Musical Trio, good; Goyt Trio, well received.

**FAMILY** (Lee Norton, mgr.; rehearsal Monday 10).—Marion & Mignon, excellent; Matthews Trio, good; Harry & Mae, good; Earl Voeburg, well received.

**LYCEUM** (Lee Norton, mgr.; Rele Circuit).—11, "The Time, the Place and the Girl"; good house pleased.

**MOZART** (G. W. Middleton, mgr.; agent, Edward Mozart).—10-15, Stanford & Western Players; large business; strong production. **J. M. BEERS.**

### ERIE, PA.

**MAJESTIC** (J. L. Gilson, mgr.; Rele Circuit).—4, Beale Abbott and David Blispham; poor house; fine concert. 14-15, "The Round Up"; 17, "The Time, Place and Girl"; 18-19, "The Girl in the Taxi"; 20, May Irwin.

**COLONIAL** (A. P. Weacher, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; rehearsal Monday 10).—Frobel & Ruge, good; Howard & Deloras, well liked; Hugh Blaney, big; Moore & Davey, clever; "Girl and Earl," excellent.

**ALPHA** (E. H. Suerken, mgr.; agent, Loew; rehearsal Monday 10).—Chas. Thomson, well liked; Marklen Bros., good; May Evans, well received; Eldon & Clifton, clever.

**HAPPY HOUR** (D. H. Connelly, mgr.).—Billy Brown, good; Phil Eckert, clever. **M. H. MIZENEIT.**

### GOLDSBORO, N. C.

**POCAHONTAS** (Foster & Mansfield, mgr.; agent, Norman Jefferies).—8-9, El Goro, marician, fairly received, good business; pictures. **ACME** (H. R. Mason, mgr.).—Pictures; good business.

**VICTORIA**.—Opened 10 with vaudeville and pictures. **W. & ROYALL.**

### HOOPESTON, ILL.

**VIRGINIAN** (Max M. Nathan, mgr.; agents, W. V. A.).—4-8, Carberry & Williams, fair; Cleora, good. 10-12, Sylvester & Vance; Harry Thinkey Boyle.

**McFERRER** (W. M. McFerrin, mgr.; Ind.).—6, "In the Bishop's Carriage," fair; medium sized house. **RIGGS.**

### INDIANAPOLIS.

**KEITH'S GRAND** (G. A. Showalter, mgr.; agent, U. B. O.; rehearsal Monday 10).—Alice Lloyd, headliner (opened Tuesday matinee); Flo Irwin, very good; McCormack & Wallace, amused; Stewart & Marshall, good; Dorothy Kenton, applause; Van Cleave, Denton & Pete, fair; Balfrey & Barton, opened.

**SHUBERT-MURAT** (F. J. Dalley, mgr.; Shubert).—Week 3, "Madame X," splendidly presented by capable company; very good business. 13-15, Forbes Robertson, in "The Passing of the Third Floor Back," good.

**PARK** (Shafer Ziegler, mgr.; Stair & Havlin).—3-5, "At Cripple Creek," business good. 6-8, "The James Boys in Missouri," packed houses. Week 10, "Sis Hopkins."

**MAJESTIC** (Phil Brown, mgr.).—P. G. MacLean Stock Co. Week 3, "Men and Women," ordinary performance; fair business. Season at Majestic closes 15, with Southern drama, "The Belle of Richmond." "Rowdy Nan," a comedy drama written especially for Nana Bryant by Mr. MacLean, will be presented Friday.

**EMPIRE** (H. K. Burton, mgr.).—"Broadway Gaiety Girls."

**COLONIAL** (E. E. Daley, mgr.; agent, Loew; rehearsal Monday 10.30).—Mr. & Mrs. Jack Wheeler; Cody; Musical Stipps; Morton & Kissen; Willis & Hutchinson; Williams & Williams; Guile.

**ENGLISH** (E. H. Bingham, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Week 10, summer season of "pop" vaudeville. Mrs. Dr. Munson; Haynes, Redmond & Co.; Leslie Thorton, Guile.

**GAYETY** (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Carlo's Dog and Pony Circus; World's Comedy Four; Dana Bartlett; Bennett & Allen.

**FAMILY** (Ed. Arzenbright, mgr.; agent, Coney Holmes; rehearsal Monday 11).—Russell & Church; Earl Flynn; Ewen & Prine; Young Saylor and his partner, Jack Morgan, both Indianapolis boys, will spar four rounds at each performance as an extra attraction.

### LEWISTON, ME.

**MUSIC HALL** (A. P. Blibber, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11).—10-12, Beale Vernon, good; Mr. Coleman & Co., excellent; Shriner & Willis, scream; Nicholas Nelson Troupe, good.

**MYSTIC** (W. P. Gray, mgr.).—Pictures.

**HORACE F. GOODWIN.**

### LOS ANGELES, CAL.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 3, Merrill & Otto, hit; Four Huntings, laugh producers; Bernard & Weston, big favorites; Mr. & Mrs. Jimmy Barry, entertaining; Holdovers; "The Fire Commissioner"; Empire Comedy Four; Graham's Manikins; Bird Millman.

**LOS ANGELES** (E. J. Donnellan, mgr.; rehearsal Monday 11).—Week 3, best bill in months. J. J. Morton, Immense; Langdon McCormick & Co., highly pleasing; Dunlap & Vaden, capital; Edith Montrose, novel; Holmes & Riley, good; Robert Roland, artistic.

**PANTAGES** (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 3, Emil Merkel, entertaining; Dorle Trio, fair; Jaa. H. Lichter, above ordinary; Aerial Shaw, daring; Fitzsimmons & Cameron, humorous. Holdover: "The Holdup."

**MAJESTIC** (Oliver Morocco, mgr.).—22, Lew Dockstader's Minstrels, to good business; 3, Olga Nethole.

**AUDITORIUM**.—"The Girl From Rector's," authorities refused to allow production. **EDWIN F. O'MALLEY.**

### LOUISVILLE, KY.

**KEITH'S** (J. L. Weed, mgr.; agents, U. B. O.).—Juggling Burks, good; Charles Wayne & Co., good; Nevins & Erwood, fair; Thomas & Hall, very good; Six Musical Cuties, hit; Julius Tannen, fine; Gus Onlaw Trio, very good.

**HOPKINS** (I. Simons, mgr.; agent, S. & C.).—Julius Harron, captivating; Sam Liebert & Co., good; Josephine Sabel, very good; Northworth & Skelly Co., good; Demora & Graceta, good.

**BUCKINGHAM** (Horace McCrocklin, mgr.).—"Dreamland."

**GAYETY** (Al Boulier, mgr.).—"Beauty Trust."

**WALNUT ST.** (Edwards Davis, mgr.).—"The Ingrave," S. R. O.

**AVENUE** (Shaw, mgr.; agents, Stair & Havlin).—"A Minister's Sweetheart," good show, good attendance. 17, "Love and the Woman."

**SHUBERT'S MASONIC** (F. Ray Comstock, mgr.; Shuberts).—10-12, Forbes Robertson, "The Passing of the Third Floor Back," good show, good crowd. 13, Mary Garden.

**MACAULEY'S** (John McCauley, mgr.; K. & E.).—Lyman A. Howe's moving pictures. **J. M. OPPENHEIMER.**

### MALDEN, MASS.

**MALDEN** (W. D. Bradstreet, mgr.; rehearsal Monday 11).—"Colonial Fiddler," horse, hit; Harry Adler, took well; Harry Holman & Co., pleased; Anna McMahon, li. songs; favorite.

**T. C. KENNEY.**

### MERIDEN, CONN.

**POLIS** (Tom Kirby, mgr.; K. & E.).—4, "The Girl of My Dreams," good business; 7, Geo. Evans' Honey Boy Minstrels, fair houses; 13, "Madame X."

Messrs. Plinder and Rudloff contemplate building on the site of the old Meriden Opera House, which was burned about seven years ago. Vaudeville and pictures will be the feature.

### MICHIGAN CITY, IND.

**ORPHEUM** (A. C. Himmelein, mgr.; agent, W. V. M. A.).—Week 3, June Roberts & Co., big hit; Gardner & Revere, scream; Allen Summers, excellent; Friedlander Bros., fine; Smith & Arado, excellent; Oberita Sisters, big hit. **C. E. MEYER.**

### MUNCIE, IND.

**WYSER GRAND** (Moore Circuit).—10, "Madame Sherry"; 13, "Peck's Bad Boy"; 19, "Newlyweds & Their Bachelors"; 25, "Sweetest Girl in Paris"; 26, "Passing of the Third Floor Back."

**STAR** (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Princess Regina, very clever; Gardner Family, pleased; Tegge & Daniels, good; Lamb's Manikins, hit.

**GEO. FIFER.**

### NORTHAMPTON, MASS.

**ACADEMY** (B. L. Potter, mgr.; Ind.).—5, "The Rosary," well presented, good house. 15, Margaret Anglin, in "Green Stockings"; 19, Grace George; 22, Dartmouth College Musical Club; 24-29, Kirk Brown Co.

**COOK'S** (Wm. It. Cook, prop. and mgr.).—5-7, Grimm & Satchell; Harry Holman & Co.

### ONEONTA, N. Y.

**ONEONTA** (Harry M. Dunham, mgr.; agent, Prudential; rehearsal Monday and Thursday).—4, Phil Ott's Comedians, capacity house; 6-8, LaMothe's Motoring Comiques, pleased; Alice Clark, good; 10-12, Orille Trio, good; pictures; New York State Capitol Fire; 14-15, Lukin's Comedy Performing Bears; Eddie Reeves; pictures; li. songs. 24, "Cinderella Girl." **DeLONG.**

### PITTSFIELD, MASS.

**COLONIAL** (Jas. Sullivan, mgr.; K. & E.).—Week 3, Kirk Brown Stock Co., business very good.

**EMPIRE** (J. H. Tebbetta, mgr.; agent, U. B. O.; rehearsal Monday 11).—Frank & Tru Rice, good; Montgomery & Healey Sisters, very good; Milton & Dolly Nobles, pleased; Capt. Nat Reesler & Co., good; Fred Ward, very good; Harry Bereford & Co., went well. **FRANKLIN.**

### PORTLAND, ME.

**PORTLAND** (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Four Southern Girls, hit; Sam Barton, clever; Boyd Duo, novelty; Holmes & Holliston, well received; Savoy, excellent.

**JEFFERSON** (Julius Cahn, mgr.).—Week 3, "Three Twins," excellent attendance; good. 15, Steaton's "Uncle Tom's Cabin." 19, "Bright Eyes."

**KEITH'S**—Keitha Stock Co. **NICKLE**—Puritan Quartet; pictures. **LAFAYETTE**—12, Christalot Concert Co., with Miss. Beatrice Deane, Feaver.

**HAROLD C. ARENOVSKY.**

### PORTSMOUTH, O.

**MAJESTIC** (Maler & Reineger, mgrs.; agent, Pollack; rehearsal Monday 10).—Lew Glick, fair; Great Diapal, very good; Elder Slaters, pleased; Margaret and Her Biplane, very pleasing.

### READING, PA.

**ORPHEUM** (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Mysterious Moore, hit; Greenville & Mack, very good; Jay Wilson & Co., very well received; Anderson & Goines, pleased; Byers & Herman, liked.

**HIPPODROME** (C. G. Kenney, mgr.; agent, Bernstein; rehearsal Monday and Thursday 10.30).—"Jungles of Africa," The Vannersons; Emie LaCroix; Mack & Mack; Crimmins & Gore.

**PALACE** (W. K. Goldenberg, mgr.; agent, McRis-Loew; rehearsal Monday and Thursday 10.30).—Heien Horn & Co.; Reed & Smith; Chic Davis & Ethel Thorndyke; Nell McCray; Atlantic City Four, headline.

**LYRIC** (Frank D. Hill, mgr.; agents, Taylor & Kaufman; rehearsal Monday and Thursday 10.30).—O. W. Braddock & Jean Leighton, pleased; Billie Davis, well received; "Roxie," hit.

**ACADEMY** (N. Appell, mgr.).—4, "World of Pleasure"; 7, "Florida Strollers"; 8, "Gay Matilda"; 11, "Star Show Girls."

**GRAND**.—3-5, "California Girls"; 6-8, "Gina Masqueraders." **G. R. II.**

### RENOVO, PA.

**FAMILY** (Albright & McCarthy, mgrs.; agent, W. J. Pummer; rehearsal Monday and Thursday 5.30).—10-12, Henderson & Henderson, hit; Sadie Miller, very good. **WM. E. ALBRIGHT.**

### ROANOKE, VA.

**JEFFERSON** (Isador Schwartz, mgr.; agent, Norman Jefferies; rehearsal Monday and Thursday 11).—10-12, Chick & Chicklets, excellent; The McDowell, well received; Gertrude Fluke, tremendous. 13-15, Frank Snow & Co.; Billy Doss; Tony & Flo Vernon. **TOM BOYD.**

### ROCK ISLAND, ILL.

**MAJESTIC** (J. P. Quinn, mgr.; agent, W. V. A.).—Week 3, Great Taylor, clever; Moka & Philippe, applause; Grace Green, comical; Hampton Durand, very good. **FOUR F. WENDT.**

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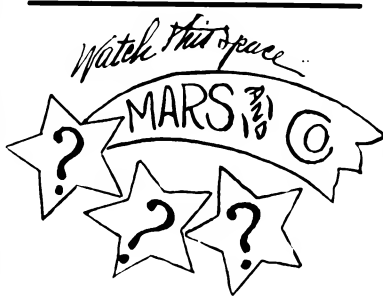
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**SALT LAKE CITY**

ORPHEUM.—Week 3, Leo Carillo, hit; Lawrence & Fitzgerald, big; Black Bros., good; Russell & Divine, good; Beidon, Chabell & Co., good; Reed Bros., did well; Amy Butler & Quartet, very big; business fair.

MISSION.—Cunning & Co., big; crowded house.

CASINO.—Variety Three: Cecil Gordon & Co.; Randolph Ave. pictures.

GARRICK.—(Geo. Emerson, mgr.; Ind.)—

Stock, "Girls," decided hit. Best play yet produced by stock company. Big business.

COLONIAL (Ben Ketcham, mgr.; Cort).—

S-S, Wm. H. Turner in "Father and the Boys,"

Turner, good; support fair; fair business. 6-9,

"Alaska."

SALT LAKE (Geo. Pyper, mgr.; K. & E.).—

"Mishap."

SHUBERT (Max Florence, mgr.).—"A Stub-

born Girl," capacity business; show a hit.

MAJESTIC (Harry Revier, mgr.).—"Me-

phisto's Rambles," good. OWEN.

**SAN ANTONIO, TEX.**

ROYAL (J. L. & R. F. Nix, mgrs.; agent,

C. E. Hodkins; rehearsal 10).—Week 2, Ryan

& Bell; Wright Sisters, fine; Travett Quartet,

hit; Castellan & Hall, good; Travett Quartet,

appliance; Pearl Stearns & Co., scream.

GRAND (Sid. H. Wells, mgr.; agent, A.

Wells).—S-S, "Chocolate Soldier," good busi-

ness; 3, Sarah Bernhardt. BEN MILAM.

**SAN DIEGO, CAL.**

GARRICK (Wm. Tomkins, mgr.; agent,

S-C; rehearsal Monday 10).—Week 3, Weston

& Young, good; Ravis & Von Kaufman, good.

Eva Mudge, pleased; Mile. Silverado, good;

Harry Gilbert, applause; Four Avolas, fine;

pictures.

PRINCESS (Fred Baillen, mgr.; agent, Bert

Levey; rehearsal Monday 10).—Wellington

Bros., good; De Shields & Marrow, adroit;

Hugo, fine; Charlie Punch, dainty.

GRAND (Frits Fleider, mgr.).—Frank Rich

Musical Comedy Co., "The Land of Manana."

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formances here commencing 15.

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**SAVANNAH, GA.**

NEW SAVANNAH (William B. Seekind,

mgr.; Shubert).—S, James K. Hackett, in "The

King's Game," pleased fair-sized audience;

10, Mary Garden, assisted by Arturo Tibaldi

and Howard Brockway in concert, artistic

success; 12, Fred Niblo, in "The Fortune

Hunter"; 24, "The Three Twins"; 25, Harry

Bulger, in "The Flirting Princess"; 29, "The

Chocolate Soldier"; May 1-2, New York Sym-

phony Orchestra, with Walter Damrosch.

LIBERTY (Frank & Hubert Bandy, mgrs.).—

10, Starkey Players in "East Lynne," at-

tendance strong.

BLIQU (Charles W. Rex, mgr.; agent, Wells

Circuit; rehearsal Monday and Thursday 11).

Circuit, S-S, Fred Niblo, in "The Fortune

Hunter"; 24, "The Three Twins"; 25, Harry

Bulger, in "The Flirting Princess"; 29, "The

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Circuit, S-S, Fred Niblo, in "The Fortune

Hunter"; 24, "The Three Twins"; 25, Harry

Patton & Co., fair; Morrissey & Rich, pleased;

Winters & Co., amuse; Good business.

MAJESTIC (Ehrlich & Coleman, mgrs.;

agent, Hodkins; rehearsal Sunday 1.30).—

Ethel Dorr, pleased; May & June, went fine;

Raymond & Raymond, went well; Charlotte

Duncan, very pleasing; Boutin & Tilson, hit.

Good house.

GRAND (Ehrlich & Coleman, mgrs.; K. &

E.).—S-S, Mme. Bernhardt; S-S, "Flirting Prin-

cess," pleasing performance to fair business;

17, "Chocolate Soldier."

PALACE (C. L. Montville, mgr.; agent, di-

rect).—D'Ormond Fuller Stock Co.

HOWARD T. DIMICK.

**SPRINGFIELD, MASS.**

POLIS (S. J. Breen, res. mgr.; agent, U.

B. O.; rehearsal Monday 10).—Venetian Four,

fine; McGinnis Bros., very good; Crouch &

Welch, big; Methven Sisters, excellent; Marion

Garon & Co., hit; Mack & Orth, cleaned up;

Laurent Trio, closed.

GILMORE (Robt. T. McDonald, mgr.)

12, "Trocadero"; good business. 17-19, "Jer-

sey Lilies."

COURT SQUARE (D. O. Gilmore, mgr.;

Ind.).—3-4, "Girl of My Dreams," good busi-

ness. 5, "The Traveling Salesman," good

house. 6-8, "Madame X," excellent house; 10,

Margaret Anglin, in "Green Stockings," fair,

to full house.

**ST. PAUL.**

PRINCESS.—Stilling, Gailish and Young;

Mercedes; Anthony Bender; pictures.

GAITY.—Bishop Green & Co.; Vincent &

Schlagher; Hatlie Wager; Mack; pictures.

ALHAMBRA.—Martiny & Hardy; Walter

Hale; Leboeuf Bros.; Evelyn Clark; pictures.

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**ST. PAUL, MINN.**

ORPHEUM (Martin Beck, gen. mgr.; agent,

Orpheum Circuit).—Master Oriol, very good;

Hugh Lloyd, good; LeRoy & Paul, good; Ward

Bros., very good; Chas. B. Lawlor & Daugh-

ters, pleasing; Browning & Lewis, good; Moore

& Stella, please. Average business.

METROPOITAN.—3, Raymond Hitchcock

pleased, good business; 9, "Quality of Mercy,"

very good, business fair; 17, "When Sweet

Sixteen."

GRAND.—3, "The Time, the Place and the

Girl," good business, pleasing; 10, "The White

Squaw."

STAR.—3, "Yankee Doodle Girl," business

fair. BEN.

**TORONTO, ONT.**

SHEA'S (J. Shea, mgr.).—Percy Haswell,

big; William Sims; pleasant; Chas. Anna

Glocker, good; Shapp, Hehlinger & Kay,

clever; Roy Rianco, novel; Suzanne Rocco-

mora, pleased; Lynch & Zeller, fair.

MAJESTIC (Chas. T. Griffin, mgr.).—Rhea

Reed Bros.; Edw. J. Mysterious Electric

Chair; Coscia; Four Andersons.

YONGE ST. (Geo. H. W. Moran, mgr.).—

Usher & Whitecliffe; Knox Bros.; Marley

Troupe; Edmonds, Emerson & Edmonds.

ROYAL ALEXANDER (L. Salmon, mgr.).—

"The Chocolate Soldier," opened to capacity.

PRINCESS (O. B. Sheppard, mgr.).—Billie

Burke, in "Susanne."

GRAND (J. J. Small, mgr.).—Ward & Vokes

in "The Trouble Maker," good.

STAR (Dan T. Pierce, mgr.).—"Girls From

Dixie."

GAYETY (T. R. Henry, mgr.).—"Follies of

New York. HARTLEY.

**WASHINGTON, D. C.**

NATIONAL (W. H. Rapley, mgr.; K. & E.).—

Zelda Sears in "The Nest Egg," S. R. O.

houses.

BEASCO (W. S. Taylor, mgr.; Shubert).

—M. Jules Layolle's Opera Co., capacity

houses.

COLUMBIA (E. Berger, mgr.; Ind.).—Ly-

man H. Howe's lectures, good business.

ACADEMY (John Lyons, mgr.; S. & H.).—

"Paid in Full," big houses.

LYCEUM (Eugene Kernan, mgr.; Western

Wheel).—"Jardin De Paris."

GAYETY (Geo. Peck, mgr.; Eastern Wheel).

—"The College Girls."

CHASER (H. W. DeWitt, mgr.; agents, U.

B. O.; rehearsal Monday 10).—Stones & Kal-

les and Jere Grady & Co. in "The Butterfly,"

hit; Lyons & Yosco, well received; Hopkins-

Axtell Co., encores; Little Billy, pleased; Ju-

lian & Dyer, clever; Jack & Violet Kelly, en-

corored.

CASINO (A. C. Mayer, mgr.; agent, Mor-

ris; rehearsal Monday 10).—Bristol's Ponies,

hit; Dunn, Warren & Mack, honors; Harry

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De Mario Lela Lipsy Ger  
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De Renzo & La Due Proctors Newark  
De Vasey Thos Big Banner Show B R  
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De Vere & Roth 649 Belden av Chicago  
De Vere Tony Watsons Barleaguers B R

De Verne & Van 4572 Yates Denver  
De Witt Hugo 242 W 42 N Y  
De Young Tom 156 E 113 New York  
De Young Mabel 350 E 161 New York  
Dean Lew 452 1/2 Niagara Falls  
Dean & Sibbey 452 Columbia av Boston  
Deery Frank 204 West End av New York  
Delaney Patsy Miss New York Jr B R  
Delmar & Delmar 94 Henry New York  
Delmar Arthur Irwins Big Show B R  
Delmore Adelaide Girls From Happyland B R  
Delton Bros 251 W 33 New York  
Demacos Majestic Toronto  
Deming & Alton Americans B R  
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Douglass Chas Washington Society Girls B R  
Dove Johnny Al Fields Minstrels  
Dow & Lavery 836 Cauldwell av New York  
Downey Leslie T Elite Shboygan Wis Indef  
Doyle Phil Merry Whirl B R

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Lonesome Comedian.

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Dube Leo 258 Stowe av Troy  
Du Bois Great & Co 80 N Wash av Bridgeport  
Du Mars & Gaultier 397 W Water Elmira N Y  
Duffy Tommy Queen of Jardin de Paris B R  
Duncan A O 942 E 9 Brooklyn  
Duncan Charlotte Imperial Ft Worth  
Dunedin Troupe Bon Tons B R  
Dunham Jack Bohemians B R  
Dunn Arthur P 217 E Lacock Pittsburg  
Duprez Fred Kelthas Boston  
Dwyer Lottie Trio 59 No Wash Wilkes Barre  
E.  
Eddy & Tallman 640 Lincoln Blvd Chicago  
Edgar & Earle Casino Washington  
Edman & Gaylor Box 39 Richmond Ind  
Edna Ruth 419 W 14 N Y  
Edwards Geo Grant Hl Chicago  
Edwards Gertrude Miss New York Jr B R



Kolb & Miller Wigwam San Francisco Indef  
Koler Harry Queen of Jardin de Paris B R  
Konerz Bros Orpheum Oakland  
Kooper Harry G Alhambra N Y

Lacey Will 1516 Capitol, Washington  
Lacouever Lena Vanity Fair B R  
Lafayette Town 2 186 Graham Oakhosh  
Laird Major Irwins Big Show B R  
Lake Jas J Bon Tona B R  
Laird Ed Watsons Burlesques B R  
Lancaster & Miller & Jones Oakland  
Lane Goodwin & Lane 2713 Locust Phila  
Lane & Ardell 332 Genesee Rochester  
Lane Eddie 305 E 76 New York  
Lang Karl 175 Bickford av Memphis  
Langston Shubert 1116 Utica  
Langston Joe 107 S 51 Philadelphia  
Lansner Ward E 323 Schaefer Brooklyn  
La Auto Girl 123 Alfred Detroit  
La Blanche Mr & Mrs Jack 3215 E Baltimore  
La Centre & La Rue 2461 S av New York  
La F. E. B. 1000 W 12th St J B R  
La Grange & Gordon 2803 Lucas av St Louis  
La Mar Dorothy World of Pleasure B R  
La Maze Quail & Blaise Sheas Buffalo  
La Maze Trio Trianon Milan Italy  
La M. C. & Music 1000 W 12th St J B R  
La Nollie Ed & Helen 1707 N 15 Philadelphia  
La Ponte Marg 123 W Commerce San Antonio  
La Rue & Holmes 21 Lillie Newark  
La Toy Bros Dominion Ottawa  
La Tour Irene 34 Atlantic Newark N J  
La Vites 708 W 2 Kalamazoo City  
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Larkin Nicholas Runaway Girls B R  
Larriave & Lee 32 Shuter Montreal  
Larroe 216 Blecker Brooklyn  
Lashby 1811 Kalamazoo Philadelphia  
Laurent Marie 114 W 45 N Y  
Larsons Bert 307 W 27 N Y  
Lavardas Lillian 1309 Union Hackensack N J  
Lavender Will Big Review B R  
Lavine & Inman 380 E 31 Cleveland  
Lawler 1100 W 12th St J B R  
Lawrence Bill Bohemians B R  
Lawrence & Edwards 1440 Westm'r Providence  
Lawrence & Wright 55 Copeland Roxbury Mass  
Laypo & Benjamin Polla Worcester  
Layton 1811 Kalamazoo Philadelphia  
Le Beau Jean Ginger Girls B R  
Le Fevre & St John Los Angeles  
Le Grange & Gordon 2802 Lucas av St Louis  
Le Hirt 760 Clifford av Rochester  
Le Page 100 French Buffalo  
Le Perry 307 W 12th St J B R  
Le Roy Geo 26 W 115 N Y  
Le Roy Lillian Marathon Girls B R  
Le Roy Vivian Golden Crook B R  
Le Roy Vio 333 Everett Kansas City Kan  
Le Roy Charles 1811 Kalamazoo Philadelphia  
Le Roy & Adams 1812 Locust av Erie Pa  
Le Roy & Paul Orpheum Seattle

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 Lawrence & Wright 55 Copeland Roxbury Mass  
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 Le Beau Jersie Gine Erie Pa  
 Le Fevre & St John Los Angeles  
 Le Grange & Gordon 2802 Lucas av St Louis  
 Le Hirt 760 Clifford av Rochester  
 Le Pages 100 French Buffalo  
 Le Prie 2302 E 13th St Bloomington Ill  
 Le Roy Geo 26 W 115 N Y  
 Le Roy Lillian Marathon Glis B R  
 Le Roy Vivian Golden Crook B R  
 Le Roy Vio 333 Everett Kansas City Kan  
 Le Roy Charles 1310 E 12th St Beattie  
 Le Roy & Adams 1812 Locust Erie Pa  
 Le Roy & Paul Orpheum Seattle

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 Week April 23, Spokane.  
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Le Van Harry Big Review B R  
 Leahy Bros 259 East av Pawtucket R I  
 Lee Minnie Bowery Burelesquers B R  
 Lee Rose 1040 Broadway Brooklyn  
 Lee Joe Kinsley Kan  
 Lemmewell N Y 235 W 150 New York  
 Leffler Edith Tiger Lillies B R  
 Lenza The 1914 Newhouse av Chicago  
 Leonard & Drake 1099 Park Pl Brooklyn  
 Leonard & Phillips Hong Kong Toledo indef  
 Leonie Crater Jackie B R  
 Lerner Dave Americas B R  
 Leslie Geo W Lubins Richmond Va  
 Leslie Genie 261 Tremont Boston  
 Leslie Frank 124 W 139 New York  
 Leslie Mabel Big Banner Show B R  
 Leslie Eleanor M 177 W 139 B R  
 Lester Joe Golden Crook B R  
 Lester & Kellet 218 Fairmount av Jersey City  
 Lester Nina Alamo Charlotte N C  
 Levino D & Susie 14 Prospect W Haven Conn  
 Levitt Paul 177 W 139 New York  
 Levy Family 47 W 139 New York  
 Lewis A Vanity Fair B R  
 Lewis & Lake 2411 Norton av Kansas City  
 Lewis Phil J 116 W 121 New York  
 Lewis Wm H 177 W 139 Brooklyn Mass  
 Lewis & Green Daltry Duchess B R  
 Lillian Grace Century Girls B R  
 Lingersma 705 N 6 Philadelphia  
 Lisord Lottie Watsons Burelesquers B R  
 Lissman Harry H 177 W 139 New York  
 Livingston Murry 830 E 63 New York  
 Lloyd & Castano 104 E 61 New York  
 Lockhart & Webb 222 W 33 N Y  
 Lockwood Sisters Star Show Girls B R  
 Lockwood Musical Comedy Poughkeepsie  
 Lois & Love 214 Brooklyn  
 London & Riker 22 W 98 New York

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 Kelle Zena 110 W 44 N Y  
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 Keller Jessie Miles Detroit  
 Kelly Eugene Knickerbockers B R  
 Kelly Low 505 E 12th St R  
 Kelsey Sisters 4832 Christiana Va Chicago  
 Keltner 133 Colonial Pl Dallas  
 Kendall Ruth Miles New York Jr B R  
 Kendall Chas & Maudie 123 Alfred Detroit  
 Kennedy Joe 131 E 12th St R  
 Kennedy & Lee Bremler Little River  
 Kenney Chas Tiger Lilies B R  
 Kenney & Hollis 66 Holmes av Brookline Mas  
 Kenney Nobody & Platt Bronx N Y  
 Kent & Wilson 6035 Monroe av Chicago  
 Kent Dorothy 1200 E 12th St R  
 Keough Edwin Continental Hotel San Fran  
 Kessner Rose 438 W 164 New York  
 Kidders Bert & Dorothy 1274 Clay San Fran  
 Kinebrew & Kiara O H Plymouth Ill indef  
 King Bert & Dorothy 1200 E 12th St R  
 King Margaret H Senecaider Ill  
 King Bros 211 4 av Schenectady  
 King Violet Winter Gard'n Blackpool Eng  
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 Knowles & Co College St R  
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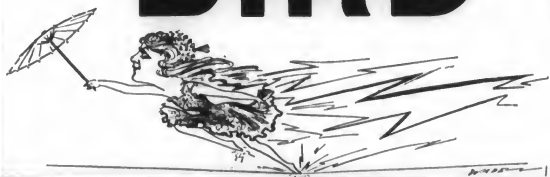
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MUSICAL  
CAVIERE"

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Next Week (April 17) Maryland Theatre, Baltimore

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 Mack Anna Tiger Lillies B R  
 Mack Tom Watsons Burlesquers B R  
 Mack & Co Lee 666 N State Chicago  
 Mack Wm Follies of the Day B R  
 Mack & Walker Majestic Chicago  
 Mack & Co Lee 666 N State Chicago  
 Mack Two 's' & Co Philadelphia  
 M-key J & Poneyway Paris B R  
 May Maud Hall 3618 E 26 Sheepshead Bay  
 May Maud 'has Troaders B R  
 May Florida 48 S Congress Blvd Ford Pa  
 May Rose Passing Parade B R  
 Maguire H S Oklahar B R  
 Mahoney May Irwins Big Show B R  
 Main Ida Dunns Cafe San Francisco Indef  
 Mainland Mable Vanity Fair B R

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 Mann Chas 205 14 Milwaukee  
 Manning Frank 355 Bedford av Brooklyn  
 Mauring Trio 70 Clacy Grand Rapids  
 Marous 819 Laffin Chicago  
 Marathon Quartet 367 W 30 N Y  
 Marido & Hunter Comedy Girls B R  
 Marine Comedy Trio 187 Hopkins Brooklyn  
 Mario Louise Vanity Fair B R  
 Marion Cliff Grant Hotel Chicago  
 Marion Johnny Century Girls B R  
 Marion Davis Dreamland B R  
 Marlon Billie Irwins Big Show B R  
 Marsh & Middleton 19 Dyer av Everett Mass  
 Marsh Chas 205 14 Milwaukee  
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 Martha Mile 63 W 91 New York  
 Martine Carl & Rudolph 457 W 57 New York  
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 Matthews Harry & Mae 140 W 47 Pl Los Ang  
 Matthews Mabel 2921 Burling Chicago  
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 Mazette Rose Marshall B R  
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 McCarvers 40 Melrose Boston  
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 McGuire Tuts 48 High Detroit  
 McIntyre W J Follies of the Day B R  
 McNallys Four 329 W 26 New York  
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 MacNichol Joe Charleston Canada  
 McWaters & Tyson 471 60 Brooklyn  
 Melk Anna Brigadiers B R  
 Mendelsohn Jack 163 W 62 New York  
 Menetelle 164 E 14 New York  
 Meredith Sisters 178 Tremont Pasadena Cal  
 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 14 New York  
 Milam & De Bois 825 19 Nashville  
 Miles Margaret Dais & Follies B R  
 Military Trio 679 E 24 Paterson  
 Millard Bros Rose Sydell B R  
 Miller May Queen of the Day B R  
 Miller A Queen of the Day of Paris B R  
 Miller & Mack 2641 Federal Phila  
 Miller & Princeton 88 Olney Providence  
 Miller Theresa 118 W Grand av Oklahoma  
 Millman Trio Alhambra Paris  
 Mills & Mouton 58 Rose Buffalo  
 Milton Joe Polls Springfield  
 Milton & DeLong Sisters Orpheum Hamilton  
 Mints & Palmer 1805 N 7 Philadelphia  
 Mitchell Herts 108 W 14 Cincinnati  
 Mitchell Bennett Miss N Y Jr B R  
 Mitchell & Cain Empire Johannesburg  
 Moller Harry 34 Blymer Delaware O  
 Monarch Four Golden Crook B R  
 Monahan & Cartmel 108 W 14 Brooklyn  
 Montgomery Harry 154 E 124 New York  
 Moore Snits Knickerbockers B R  
 Moore Helen J Columbians B R  
 Moore Geo W scenic Westbrook Me  
 Moore Herts 108 W 14 Quinly III  
 Mooney Wm Brigadiers B R  
 Morette Sisters Lyceum Amsterdam N Y  
 Morgan Bros 3525 E Madison Philadelphia  
 Morgan King & Thompson 816 603 E 41 Chic  
 Morgan Meyer 108 W 14 Philadelphia  
 Morris Joe Dainty Dancers B R  
 Morris Ed Reeves Beauty Show B R  
 Morris Helen Passing Parade B R  
 Morris & Wortman 132 N Law Allentown Pa  
 Morris & Kramer 290 51 St Pl Bklyn  
 Morris Mildred & Co 250 W 85 New York  
 Morrison May Watsons Burlesquers B R  
 Morse Marie Brigadiers B R  
 Morton Harry K Golden Crook B R  
 Morton & Kerner 290 51 St Pl Bklyn  
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 Mowatts Hip London Indef  
 Mozarts Bijou Racine Wis  
 Mueller & Mueller Majestic Seattle  
 Mullen & Co Orpheum Oakland  
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 Mullen Tom Queen of the Day of Paris B R

Mullen Jim Lovemakers B R  
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 Murphy Frank P Star Show Girls B R  
 Murphy Frances Dreamlanders B R  
 Murray Chas A & Co Garrick San Diego Cal  
 Murray Elizabeth New Amsterdam N Y Indef  
 Murray & Alvin Great Albin Co  
 My Panch 115 E 26th Street London  
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 Mylle & Orth Muscoda Wis

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Nash May Columbians B R  
 Nasarro Nat & Co 3101 Tracy av Kansas City  
 Neary Bliss & Rose 459 E Main Bridgeport  
 Nelson H F Follies of the Day B R  
 Nelson Chester Americans B R  
 Nelson Bert A 1042 N Humboldt Chicago  
 Nelson Oswald & Berger 160 E 128 N Y  
 Nevins & Erwood Orpheum New Orleans  
 Newhouse & Phelps Wademy Chicago  
 Newlin Billy S Miss New York Jr B R  
 Nicoll Ida Bohemians B R  
 Noble & Brooks Majestic Gadaden Ala  
 Nonette 617 Flatbush av Brooklyn  
 Norton Ned Midnight Maidens B R  
 Norton C Porter 6342 Kimbark av Chicago  
 Norwalk Eddie 595 Prospect av Bronx N Y  
 Noss Bertha Gerard Hotel N Y  
 Nugent J C 5 AV N Y

## O.

O'Brien Frank Columbians B R  
 O'Connor Trio 706 W Allegheny av Phila  
 O'Dell Fay Miss N Y Jr B R  
 O'Dell & Gilmore 1146 Monroe Chicago  
 O'Donnell J B 122 E 134 N Y  
 Ogden Gertrude H 2635 N Mozart Chicago  
 Oliver Jack Barnum & Bailey C R  
 Omar 230 W 26 N Y  
 O'Neill & Regenery 592 Warren Bridgeport  
 O'Neill Trio Emerald Big Show B R  
 O'Rourke & Atkinson 1848 E 65 Cleveland  
 Orr Chas F 131 W 41 N Y  
 Oren & McKenzie 606 East Springfield Ohio  
 Ott Phil 178 A Tremont Boston  
 Owens Dorothy Mae 3047 30 Chicago  
 Owens The 48 Kinsel av Kenmore N Y

## P.

Packard Julia Passing Parade B R  
 Palmer Esther 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 & Morrell 187 Hopkins Bklyn  
 Parvis Geo W 234 N Franklin Philadelphia  
 Pearson Sam 124 N 11 N Y  
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 Penhons Missy J. Super Talent London  
 Pero & Wilson Washington C H Ohio  
 Perry Frank L 747 Buchanan Minneapolis  
 Peter the Great 422 Blmfield av Hoboken N J  
 Phillips Joe Queen of the Day of Paris B R  
 Phillips Madeline Calvert Herts N Y  
 Phillips Samuel 316 Classic av Brooklyn  
 Phillips Sisters Wintergarten Berlin Ger  
 Phoenix Mildred Box 23 Phenicia N Y  
 Pherson Hal Lovemakers B R  
 Piccone Five Lovemakers B R  
 Piano Yen 15 Charles Lynn Mass  
 Pollard Gene Casino Girls B R  
 Pope & Uno Orpheum Bklyn  
 Potter Wm Big Banner Show B R  
 Potter & Harris Orpheum St Paul  
 Purvis Jas Midnight Maidens B R  
 Powder Saul Follies of New York B R  
 Powell Eddie 2314 Charles Kansas City  
 Powers Elephants 745 Forest av N Y  
 Price Harry M 30 Longview av N Y  
 Prices Jolly 1629 Arch Philadelphia  
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 Proctor Sisters 1122 Halsey Brooklyn  
 Prossit Trio Ringling Bros C R  
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 R.  
 Radcliff Ned Dreamlanders B R  
 Radcliff Pearl Watsons Burlesquers B R  
 Rainmond Jim 37 E Adams Chicago  
 Rainbow Sisters 840 1 San Francisco  
 Ramsey Addie Washington Society Girls B R  
 Randall Edith Marathon Girls B R  
 Ranf Claude Grand Victoria B C  
 Rapier John 173 Cole av Dallas  
 Rawls & Co Walnut Market Denver  
 Ray Eugene 5602 Prairie av Chicago  
 Ray & Burns 287 Bainbridge Brooklyn  
 Raymond Clara 141 Lawrence Brooklyn  
 Raymond Great Madrid Spain Indef  
 Raymond & Co 111 Manhattan N Y  
 Redford & Winchester Orpheum Denver  
 Redmond Trio 251 Halsey Bklyn  
 Redner Thomas & Co 972 Hudson av Detroit  
 Redway Juggling 141 Inspector Montreal  
 Reed Bros Orpheum Ogden Utah  
 Reed & Earl 236 E 62 Los Angeles  
 Reeves Al Reeves Beauty Show B R  
 Refkin Joe 163 Dudley Providence  
 Regal Trio 116 W Wash Pl N Y  
 Reid Jack Runaway Chicago B R  
 Reid Sisters 45 Broad Elizabeth N J  
 Reilly & Bryan Pecks Kid Boy Co

Reinfield Minstrels Victor New Orleans  
 Renaldi The 2064 Butter San Francisco  
 Renaldi & Co 2221 So Hicks Phila  
 Revere Eleanor Pennant Winners B R

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Next Week (April 17), G. O. P., Indianapolis.  
 Direction, PAT CASEY.

Reynard Ed Polls New Haven  
 Reynolds & Donegan Varieties Breslau Ger  
 Reynolds Lew Follies of the Day B R  
 Rhoads Marionettes 23 W 8 Chester Pa  
 Rice Louis Dreamlanders B R  
 Rice Frank & Truman Polys Springfield  
 Rice Sullivan & Scott Orpheum Harrisburg Pa  
 Rich & Howard 214 E 19 N Y  
 Rich & Rich 2493 Milwaukee av Chicago  
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 Richards Great Anderson Louisville  
 Rieker & Goros Bijou Decatur Ill  
 Riley & Ahearn 35 Plant Dayton O  
 Rio A C 269 W 126 New York  
 Rio Violet Knickerbockers B R  
 Ripon Alf 545 E 87 New York  
 Ritchie Billy Vanity Fair B R  
 Ritter & Bovey 49 Billerica Boston  
 Ritter & Foster Nice France  
 Roach A E Vanity Fair B R  
 Roasting Mile Queen of the Day of Paris B R  
 Robert Gus Bowery Burlesquers B R  
 Roberts C E 1851 Sherman av Denver  
 Roberts Rob Bowery Burlesquers B R  
 Roberts & Downey 86 Lafayette Detroit  
 Robinson Chas A Robinson Crusoe Girls B R  
 Robinson The 90 Hawthorne av Minneapolis  
 Robinson Wm C 3 Granville London  
 Rock & Rol 1810 Indiana av Chicago  
 Roeder & Lester 314 Broadway Buffalo  
 Rogers Edith E. C. Haysville B R  
 Rogers & Mackintosh Orpheum Rockford Ill  
 Roland & Morin 208 Middlesex Lowell  
 Roisande Geo S Box 290 Cumberland Md  
 Rock Jack & Clara 705 Green Philadelphia  
 Rooney & Bend 1316 High Springfield O  
 Rosaire & Doroteo Hanions Superba  
 Rosaire Empress Kansas City  
 Rose Davis Rose Sydell B R  
 Rose Blanche Cracker Jacks B R  
 Rose Lane & Clark 185 W 42 N Y  
 Rose Len 1021 Cherry Philadelphia  
 Rose Clarina 6035 67 Brooklyn

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 Royden Virgie Rose Sydell B R  
 Russell & Davis 1316 High Springfield O  
 Rutana Song Birds Altona Pa  
 Rutledge Frank Gerard Hotel N Y  
 Rye Geo W 116 4 Ft Smith Ark  
 Ryno & Emerson 161 W 174 N Y

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 Address care VARIETY, Chicago.

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 Sanders & L M 1327 5 av N Y  
 Sanford & Darlington 2337 So Warnock Phila  
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 Sax Michael Follies of New York B R  
 Saxon Chas B R  
 Scanlon Geo B College Girls B R  
 Scanlon W J 1591 Vinewood Detroit  
 Scarlet & Scarlet 918 Longwood av N Y  
 Scherer & Newkirk 18 Goodell Buffalo  
 Schilling Wm 1900 E 10th Baltimore  
 Schiella 538 Lytle av Rochester  
 Scott Robt Lovemakers B R  
 Scott & Yost 40 Morningdale av N Y  
 Seully Will P 8 Webster Pl Brooklyn  
 Sears Gladys Jardin de Paris B R  
 Selby Hal M 204 Schiller Bldg Chicago  
 Senzell Jean 214 Eleanor Pittsburg  
 Semon Primrose Gincer Girls B R  
 Sevens 526 Abel Eaton Pa  
 Sexton Chas B 2843 Johnston Chicago  
 Seymour Nellie 1111 Manhattan N Y  
 Shaw Edith Irwins Majestics B R  
 Shea Thos E 3664 Pine Grove av Chicago  
 Shea Tex & Mabel 522 N Main Dayton O  
 Shean Al Big Banner Show B R  
 Sheck & Darville 2024 W Clark Chicago  
 Sheddians Dogs Dumont N J  
 Shelvey Bros Orpheum New Orleans  
 Sheppell & Bennett Dreamlanders B R  
 Sherperley Sisters 260 Dovecourt Toronto  
 Sherlock Frank 514 W 135 N Y  
 Sherlock & Holmes 2506 Ridge Philadelphia  
 Sherman De Forest Co Empress Kansas City  
 Shermans Two 252 St Emanuel Mobile  
 Sherry J W Pennant Winner Girls B R  
 Sherwood Jeanette Gincer Girls B R

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Next Week (April 16), Orpheum, Des Moines  
 Shields The 207 City Hall New Orleans

# SHRODES AND CHAPPELLE

Direction B. A. MYERS.

Sherry Campbell Co Rome N Y  
 Shields Trio Co 4313 Westworth av Chicago  
 Siddons & Earle 2544 So 8 Philadelphia  
 Sidman Sam Passing Parade B R

Siegel & Matthews 234 Dearborn Chicago  
 Silver Nat Watsons Burlesquers B R  
 Simmons & Carmichael 353 Clinton Bklyn  
 Simms Al 18 E 105 N Y  
 Simms Willard 6436 Ellis av Chicago  
 Simmonds Teddy Americans B R  
 Simpson Russell Big Review B R  
 Slater & Finch 10 N Villenones Ind  
 Small Johnnie & Sisters 620 Lenox av N Y  
 Smiri & Keaner 438 W 164 N Y  
 Smith Allen 1243 Jefferson av Brooklyn  
 Smith & Adams 408 So Halstead Chicago  
 Smith & Brown 1324 St John Toledo  
 Snyder & Buckley Fada Follies 51 R  
 Somers & Storkie Unique Minneapolis  
 Sosin Samuel Hastings Show B R  
 Spears The 67 Clinton Everett Mass  
 Spears Anna Whirl B R  
 Spencer & Austin 3110 E Philadelphia  
 Sprague & McNece Empress Winnipeg  
 Springer & Church 96 4 Pittsfield Mass  
 Stadium Trio 82 Charles Hotel Chicago  
 Stagpoles Four 54 W 29 New York  
 Stanley Harry Grand Hotel Chicago  
 Stanley Stan 905 Bates Indianapolis  
 Stanwood David 364 Bremen E Boston  
 Starr & Sachs 343 N Clark Chicago  
 Steedman Al & Fennell 606 So Boston  
 Steiner Thomas Trio 531 Lenox av N Y  
 Steinmann Herman Lovemakers B R  
 Steppe A H 32 Barclay Newark  
 Stepping Trio 3908 N 5 Phila  
 Stevens Herts 108 W 14 Brooklyn  
 Stevens Will H Sterners B R  
 Stevens E 135 So First Brooklyn  
 Stevens Paul 322 W 28 New York  
 Stevens Lillie Brigadiers B R  
 Stevens & Moore 2510 Philadelphia  
 Stevens Musical Star Show Girls B R  
 Stewart Harry M World of Pleasure B R  
 Stewart & Earl 125 Euclid Woodbury N J

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Two Natural Colored Comedians  
 Booked Solid. Under Direction JOE MEYERS

Stokes & Ryan 2106 Bayard Wilmington Del  
 Stone Geo Gincer Girls B R  
 St James & Dacre 162 W 34 N Y  
 St John & McCracken 6151 Chestnut Phila  
 Storchel H 220 Brooklyn  
 Strubfield Trio 5503 Maple av St Louis  
 Stuart Helen Orpheum So Bend Ind  
 Sullivan Dan J & Co 1917 W 61 Cleveland  
 Sullivan Harry & Co Family Lafayette Ind  
 Sully & Phelps 2510 Bolton Philadelphia  
 Summers Allen Bijou Champaign Ill  
 Sweeney & Rooney 1320 Wyoming av Detroit  
 Swisher & Evans 1147 W Huron Chicago  
 Swor Bert Columbians B R  
 Swor & Ocaso 666 B R  
 Sylvester Cecelia Passing Parade B R  
 Sylvesters Plymouth Hotel Hoboken N J  
 Symonds Aifaretta 140 So 11 Philadelphia  
 Sytz & Sytz 140 Morris Philadelphia  
 T.

Tambo & Tambo Empire Newport Eng  
 Tangley Pearl 67 S Clark Chicago  
 Taylor Mae Bijou Aberdeen S D  
 Teal Raymond Bentley Long Beach Cal  
 Temple & O'Brien 428 E Fargo N D  
 Temple Quartet Maryland Baltimore  
 Tenley Elmer Pennant Winners B R  
 Terrill Frank & Fred 357 N Orkney Phila  
 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 1284 Putnam av Brooklyn  
 Thorne Mr & Mrs Harry 223 St Nich av N Y  
 Thorns Juggling & Stage Buffal  
 Thornton Arthur Golden Crook B R  
 Thornton Geo A 395 Broome N Y  
 Thurston Lealle 1322 12 Washington  
 Tidmarsh Fred & Co Park Phila  
 Thomas Crane Orpheum Kansas City  
 Tivoli Quartette Cafe Detroit Indef  
 Tombs Andrew College Girls B R  
 Tops Topsy & Tops 3442 W School Chicago  
 Torcat & Flor D Altona Crystal Milwaukee  
 Tracy Julia Remond Barthold Inn N Y  
 Travers Belle 207 38 N Y  
 Travers Phil 5 E 115 N Y  
 Travers Roland 221 W 42 N Y  
 Tremaine Muls 230 Caldwell Jacksonville Ill  
 Tremont Quartet Monarch Hotel Chicago  
 Trevor Edwin & Dolores Golden Crook B R  
 Trilliers 346 E 20 New York  
 Troubadours Three 247 W 34 N Y  
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 U.

Ulline Arthur M 1759 W Lake Chicago  
 Unique Comedy Trio 1927 Nicholas Phila  
 V.  
 Vages Family Billings Mont  
 Valadons Les 34 Brewer Newport R I  
 Valdere Beanie Bijou Lansing Mich  
 Valentine & Dorey 1000 E Chicago  
 Vallettas Leopards Orpheum Kansas City  
 Valletta & Lamon 1329 St Clark Cleveland  
 Valmore Lulu & Mildred Bohemians B R  
 Van Bron Phila Hartford  
 Vanders 603 Broadway Mich  
 Van Dille Sisters 514 W 135 N Y  
 Van Horn Bobby 135 Best Dayton O  
 Van Osten Eva Queen of the Day of Paris B R  
 Vardellies Lowell Mich  
 Varsity Comedy Trio 1215 14th Indianapolis  
 Vassar & Arken 324 Christopher Bklyn  
 Vass Victor V 25 Hopkins Providence  
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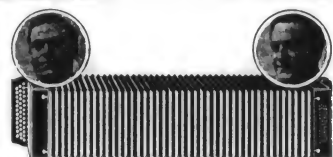
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Vincent John B 330 Olive Indianapolis  
Vinton Grace Sorenanders B R  
Viola Otto 41 Rhenfeldt Bklyn  
Violetta Jolly 41 Leipziger Berlin Ger  
Voelker Mr & Mrs Polla Wilkes-Barre  
Von Dell Amphion Bklyn  
Vyner Idylla Reeves Beauty Show B R

W.

Wakefield Frank L Runaway Girls B R  
Walker Musical 1534 Brookside Indianapolis  
Walker & Sturm Majestic Tacoma  
Walling Ida Watsons Bklyn  
Walsh Helen & May Dainty Duchess B R  
Walsh Martin Trocadero B R  
Walter Jas Dreamlanders B R  
Walters & West 8487 Vernon Chicago  
Walters John Lyrio 27 Wayne Ind Infed  
Walton Fred 4114 Clarendon av Chicago  
Ward Alice Reeves Beauty Show B R  
Ward Billy 190 Myrtle av Bklyn

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Washburn Dot 1930 Mohawk Chicago  
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Watson Billy W Clinton Happyland B R  
Wayne Jack W College Girls B R  
Wayne Sisters Watsons Burlesquers B R  
Weaver Frank & Co 1706 N 9 Baltimore  
Weber Johnnie Rose Sydel B R  
Well John S 824 Madison Rotterdam  
Welch Jas A 211 E 14 New York  
Welch Thos Runaway Girls B R  
Welch Mealy & Montrose Orpheum Ogden  
West John Watsons Burlesquers B R  
West Al 606 E Ohio Pittsburg  
West Wm Irvine Majestics B R  
West Sisters 1413 Jefferson av Brooklyn N Y  
West & Denton 135 W Cedar Kalamazoo  
Western Union Trio 2241 E Clearfield Phila  
Weston Al Bowers Burlesquers B R  
Weston Dan E 417 W 116 N Y  
Wetherill 33 W 8 Chester Pa  
Wheeler Sisters 1441 7 Philadelphia  
Wheeler 41 E Ohio Chicago  
Whirl Four Golden Crook B R  
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Wiley May F Big Review B R  
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Williams Clara 2450 Tremont Cleveland  
Williams Cowboy 4715 Upland Philadelphia  
Williams Chas 2525 Rutgers St Louis  
Williams John Cracker Jacks B R  
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Williams & Gilbert 1010 Marshall av Chic  
Williams & Stevens 3516 Calumet Chicago  
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Willis & Hassan 156 Manhattan av N Y  
Wilson Fred Cracker Jacks B R  
Wilson Lottie 3303 Clifton av Chicago  
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Wilson Marie Queen of Jardin de Paris B R  
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Young Carrie Bohemians B R  
Young Ollie & April Trent Trenton  
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Zimmerman Al Dreamlanders B R

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Americans Empire Chicago  
Beauty Trust Gayety St Louis 24 Gayety Kan-  
sas City  
Behman Show Gayety Baltimore 24 Gayety  
Washington  
Big Banner Show Olympic New York 24 Cas-  
ino Philadelphia  
Big Gayety Star and Garter Chicago 24 Gay-  
ety Detroit  
Big Review Penn Circuit  
Bon. Tons Standard Cincinnati 24 Gayety  
Louisville  
Bohemians Empire Newark  
Bowers Burlesquers Alhambra Chicago 24  
Standard Cincinnati  
Brigades Empire Chicago  
Broadway Gaiety Girls Buckingham Louis-  
ville  
College Girls Gayety Pittsburg 24 Empire  
Cleveland  
Columbia Burlesquers Empire Cleveland 24  
Empire Toledo  
Cosy Corner Girls Bowers New York  
Cracker Jacks Gayety Louisville 24 Gayety  
St Louis  
Dainty Duchess Empire Toledo 24 Columbia  
Chicago  
Dreamlands Peoples Cincinnati  
Ducklings Star St Paul  
Fads and Follies Gayety Minneapolis 24 Gay-  
ety Chicago  
Follies Day Standard St Louis  
Follies New York Garden Buffalo 24 Corin-  
thian Rochester  
Ginger Girls Gayety Milwaukee 24 Star and  
Garter  
Girls From Dixie Royal Montreal  
Girls From Happyland Columbia New York 24  
Gayety Philadelphia  
Golden Crook Gayety Kansas City 24 Gayety  
Omaha  
Hastings Show Gayety Philadelphia 24 Star  
Brooklyn  
Howes Love Makers Murray Hill New York  
24-26 Gilmore Springfield 25-28 Franklin  
Square Worcester  
Imperial Eight Avenue New York  
Irwins Big Show Gayety Toronto 24 Garden  
Buffalo  
Jardin de Paris Monumental Baltimore  
Jersey Lillies 17-19 Gilmore Springfield 20-22  
Franklin Square Worcester 24 Westminster  
Providence  
Jolly Girls 17 Gayety Albany  
Knickerbockers Casino Boston 24-26 Gayety  
Albany 27-29 Mohawk Schenectady  
Lady Burcaners 17 Casino Brooklyn  
Marathon Girls Waldmans Newark 24 Empire  
Hoboken  
Merry Maidens Star Toronto  
Midnight Maidens Casino Philadelphia 24 Gay-  
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Miss New York Jr Trocadero Philadelphia  
Moulin Rouge Star Milwaukee  
New Century Girls Columbia Boston  
Parlarian Widows Star Brooklyn 24 Waldmans  
Newark  
Passing Parade Lyceum Washington  
Pat Whites Gayety Girls Bronx New York  
Pennant Winners Century Kansas  
Queen Bohemia Gayety Omaha 24 Gayety Min-  
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Queen Jardin de Paris Corinthian Rochester  
24-26 Mohawk Schenectady 27-29 Gayety Al-  
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Reeves Beauty Show 17-19 Gayety Albany  
20-22 Mohawk Schenectady 24 Gayety  
Brooklyn  
Reis-Santley Gayety Boston 24 Columbia New  
York  
Robinson Crusoe Girls Music Hall New York  
24 Murray Hill New York  
Rollickers Avenue Detroit  
Rose Sydel Gayety Washington 24 Gayety  
Pittsburg  
Runaway Girls Gayety Brooklyn 24 Olympic  
New York  
Serenaders 17-19 Mohawk Schenectady 20-22  
Gayety Albany 24 Gayety Boston  
Star and Garter Empire Hoboken 24 Music  
Hall New York  
Star Show Girls Academy Pittsburg  
Tiger Lillies Howard Boston  
Trocadero Westminster Providence 24 Casino  
Boston  
Umpire Show Dewey Minneapolis  
Vanity Fair Columbia Chicago 24 Alhambra  
Chicago  
Wandering Society Girls Empire Brooklyn  
Watsons Burlesquers Lafayette Buffalo  
World of Pleasure Star Cleveland  
Yankee Doodle Girls St Joe

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Al G Barnes 20 Napa Cal 21 Callatoga 22-24  
Vacaville 25 Colusa Junction 26 Willows 27  
Anderson 28 Dunsmuir 29 Klamath Falls  
Ore 30 Montague Cal  
Barnum & Bailey March 23-April 15 Madison  
Square Garden N Y  
Buffalo Bill & Pawnee Bill 24-29 Phila  
Net Noise 17 Oklahoma City Okla 24 Guthrie  
Ringling Bros April 1-22 Chicago  
Robinson John 18-22 Cincinnati  
Sanger's 14 Mansfield La 15 Vivian 17 Ash-  
down Ark 21 De Queen 22 Mena 24 Heaven-  
er Okla 25 Waldron Ark 26 Poteau 27 Rail-  
saw 28 Stillwell 29 Sileom Springs Ark 30  
Gravette  
Sells Floto 14 Santa Ana Cal 15 San Diego 17-  
19 Los Angeles 19 Long Beach 20 Santa  
Monica 21 Pasadena 22 Santa Barbara 23  
Mojave 24 Bakersfield 25 Visalia 26 Fresno  
27 Stockton 28 San Jose 29 Santa Cruz 30  
Richmond

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Francisco.  
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Letters will be held for two weeks.  
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Abrahams & Johns  
Abeorn Chas  
Abeorn Danny (C)  
Alhberg D  
Alarcon Rosa (P)  
Alberto Olive  
Albright Bob (C)  
Allen Alf John  
Alpha Troupe  
Amanetta  
Amata (C)  
Anderson Dick  
Argo L O (C)  
Armes Gus (C)  
Arthur Adrienne (C)  
Arto Wm  
Ashley & Lee (C)  
Atkinson Prof

B.  
Baldwin Jerry  
Banahan John  
Banta C V (C)  
Barnes H D (C)  
Barnes & West  
Barrett & Earle (C)  
Bartell Emma  
Bartlemes The  
Batie Franklyn  
Beeman Theresa (C)  
Beeman Theresa  
Belmonte The (C)  
Bernard Nat  
Bernard Bros  
Bert Glyn  
Bicknell & Glibney (C)  
Blush Pauline (C)  
Bohling Wm (C)  
Bonita (C)  
Bordley C T  
Bowers H C  
Boyer Susie (C)  
Boyle J C (C)  
Brandt Joe  
Breen Harry  
Brenner Dave  
Brooks Herbert  
Buckley Anna  
Budd Ruth (C)  
Bunnell Chas E  
Burns Joe  
Bush Frank  
Butler Kirksmith (C)

C.  
Caine & Odom (C)  
Callahan W E (C)  
Carleton Arthur C  
Chadderton Lily  
Challenger Percy (C)  
Challoner Catherine (C)  
Chartres Sisters (C)  
Charlie Doris (C)  
Christy Dixie  
Church City Four (C)  
Church R A (C)  
Clark & Verdi (C)  
Clarke H L  
Clayton & Drew (C)  
Clito Jno (C)  
Clifford & Burke  
Clure M C (C)  
Coggswell Sara L (C)  
Cole & Coleman (C)  
Coppenger P F  
Corrigan Emmett  
Cortez Frank  
Costin Myrtle (C)  
Covington & Wilbur  
Coyne Jack (P)  
Craig Marie  
Crotton Bros  
Cullen Frank (C)

D.  
Dairs Frank (C)  
Dale & Boyle  
Dallas Beulah (C)

E.  
Edwards Grace  
Edwards Jessie (C)  
Elkin Harriet (C)  
Elwood Emma (C)  
Emerson J E  
Emmett & Emmett  
Engle Girl Three (C)  
Ferguson Dave  
Ferrard Ethel (C)  
Lee Irene  
Le Laro Arthur (C)  
Leonard Grace  
Leroy & Harvey (C)  
Leslie Ethel (S F)  
Lettell Prof A (S F)  
Levin Dolph (C)  
Lewis & Chapin (C)  
Light Anna (C)  
Lind Homer (C)  
Lindsay Roy (C)  
Lipman A S (C)  
Lloyd Dorothy (C)  
Longworths The (C)  
Lopez & Lopez  
Lowenworth & Cohen (C)  
Luciere & Ellsworth  
Lukas Gust (C)  
Lynton Chris M (C)

F.  
Faggott Geo (C)  
Haley Jim (C)  
Hallifax Daniel (C)  
Hall Howard  
Hammond & Forrester  
Hanson Harry  
Hardeen  
Harding Roy  
Hart Henry  
Harvey Aileen (C)  
Hatch H  
Hayes Geo H (C)  
Hayes & Suits  
Healy Dan  
Heath Henry  
Hedder Jack

Hefron Tom (C)  
Hellman Prof (C)  
Helson & Arlington (C)  
Henry R E (C)  
Herron Bertie  
Hickman Geo  
Hill Arthur (C)  
Hixon Mrs Fred (C)  
Hoier Thos (C)  
Holman C O (C)  
Holt Edwin  
Hornbrooks Bronchos (C)  
Hoffman Al (S F)  
Holmes Wells & Fin-  
ley (C)  
Hoyt Hal (C)  
Hoyt & Stern (C)  
Huntington (C)  
Hurst Family (C)  
Hyde Grace

I.  
Isbans The  
Irwin Flo

J.  
Jackson Eleanor  
Jarvis Frank  
Jennings Will  
Johnston Lawrence  
Jones Edgar

K.  
Karno Co (C)  
Keene W  
Kelly Walter C  
Knight Ruby (S F)  
Kollins & Kollins (C)

L.  
La Estrella (C)  
Lambert Bros (C)  
Lange Geo K (C)  
Laurence Lily  
La Valle Ernie (C)  
La Vine & Jaffray (C)  
Leaman Alfred (C)  
Le Brower Ethel (C)  
Lee Irene  
Le Laro Arthur (C)  
Leonard Grace  
Leroy & Harvey (C)  
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Lettell Prof A (S F)  
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Lewis & Chapin (C)  
Light Anna (C)  
Lind Homer (C)  
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Lloyd Dorothy (C)  
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Malland Mabel  
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Margaret & Jackson (C)  
Marshall G  
McClay Helen  
McClough Carl  
McDonald Chas  
McDonald Tignie (C)  
Mac Don Will (C)  
McFalls Dora (C)  
McKee Wm  
Melrose Bert  
Meweraally  
Meyers Louise  
Mildred & Lester  
Miller & Lysle (C)  
Miller Julia (C)  
Miller Peter (C)  
Milton Geo (C)  
Moen Fred J (C)  
Montague Ione (C)  
Montrose Senator (C)  
Moore Harry  
Moran Parule (C)  
Moren Con (C)  
Morgan Jack (C)  
Morris & Morris (C)  
Morton Josephine  
Morse Hattie (C)  
Myers May

N.  
Nadle (C)  
Neimann Harry  
Nichols Chas (C)  
Nichols Nellie (C)  
Nichols Beatrice  
Northrup Alice (C)  
O.  
Oberman B E (C)  
O'Connor & Fisher (C)  
O'Hearn Will D (C)  
Olcott Chas  
Oliver Perry  
Omaga Trio  
O'Neill & O'Neill (C)  
O'Neill Jack  
O'Neill Frank  
O'Rourke Frank  
Otto Frank  
Overing Ethel (C)  
Owen Alice May

P.  
Packard Thad  
Parkinson Mary  
Paulus Paul (C)  
Pearson Harry A  
Perry R O (C)  
Perrier W A (C)  
Peters Yetta  
Petroff (S F)  
Pezzano A (C)  
Phama (C)  
Phillips Goff  
Phillips John (C)  
Preston Geo (P)

Q.  
Queen Rogers (C)  
Quirk Jane & Billy

R.  
R A G Trio (C)  
Rankin McKee  
Rankin Doris (C)  
Redford S (C)  
Reere Arthur  
Reese Lou (C)  
Reeves Alf (C)  
Rex  
Riner Gus (C)  
Rinsbano Nellie (C)  
Ripp Jack (C)  
Roberts A  
Roberts Bros (S F)  
Roberts Jane  
Robin Mr  
Roche J C (C)  
Roeder J C (C)  
Rogers Dorothy  
Romaine Julia (C)  
Rosetta  
Ross Fred (C)  
Royce Jack  
Rushmore Dorothy

S.  
Salambo E S (C)  
Saxes Corinne  
Sanger Hazel  
Sanson & Della  
Sartell Winnie (C)  
Savant Nixon (C)  
Saxton Joale  
Sayles Chas (C)  
Seamon Chas O (C)  
Schneider Geo  
Seligman Edwin C  
Sharp & Montgomery (C)  
Sharp & Turck (C)  
Shaw Dick (C)  
Shaw R (C)  
Sheldon Rose  
Shields Sidney (C)  
Shoenfelt Jos  
Siegler Fanny (C)  
Sloan Wm II  
Smith Geo  
Smith Bruce (C)  
Snoy Ray (C)  
Stacey Della (C)  
Stacey Julia  
Stanley Stan & Bro (C)  
Stanley Wm (C)  
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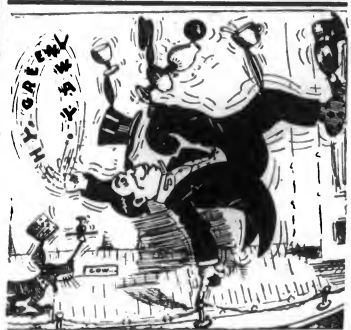
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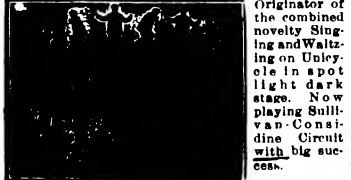


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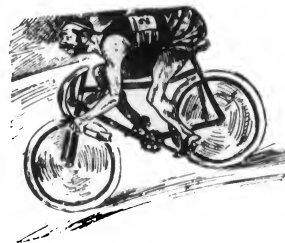
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VOL. XXII, NO. 7.

APRIL 22, 1911.

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**GRAZERS**

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**Direction Miss JENIE JACOBS (Pat Casey Agency)**

# VARIETY

Vol. XXII. No. 7.

[APRIL] 22, 1911.

PRICE TEN CENTS

## ASKING FOR INJUNCTIONS TO STOP JOS. M. GAITES

**Geo. W. Lederer and Charles Dickson Want Gaites  
Restrained from Playing "Dr. DeLuxe,"  
"Bright Eyes" and "Three Twins"**

George W. Lederer, through his attorney, Franklin Blen, has brought an action against Otto Hauerbach, librettist of "Dr. De Luxe" and Jos. M. Gaites, its producer, in an effort to prevent them from using the first act of the piece, which Lederer claims is his original idea and his personal property.

Lederer when seen was highly indignant and did not hesitate to so express himself. He said:

"Hauerbach brought a piece to me called 'The Handsome Doctor'. The first act was laid in a physician's office and a dog doctor who called was mistaken for a regular physician who was expected. After due deliberation I decided that the only way was to show the dog doctor in his true colors and conceived the idea of having the dog emporium for the first act. Hauerbach rejected the idea but when I told him I would not take the piece unless he acceded to my change he finally agreed, and he and I sat down and wrote the dog emporium act as it is now being played at the Knickerbocker theatre as the first act of 'Dr. De-Luxe', the ideas and scene being as we laid it out. I put the piece in rehearsal for two or three days, with Victor Moore, but came to the decision that it wouldn't do and abandoned it. Hauerbach and I came to an agreement to take back the piece, it being understood that the dog emporium idea was mine and would naturally revert to me. I consider it a novelty and intended to use it in some other show. Hauerbach afterward wrote me another scenario with the dog emporium idea incorporated, which I accepted. Instead of completing the layout of the new scenario, however, I find that he has used my idea as the first act of 'Dr. DeLuxe'. Franklin Blen, my attorney, has brought an action against

Gaites, Hauerbach and all concerned and will probably apply for an injunction to restrain them from using my property.

"This is the second piece of mine that Hauerbach has attempted to double-cross me in, the other one being 'The Girl of My Dreams,' which I adapted from a French story and called it 'The Gainsborough Hat,' which is now being used by Hyams and McIntyre, under the title of 'The Sweetest Girl in Dixie.' Hauerbach and Gaites' contention in this matter is that it is an old piece and hence cannot be protected by me. But I am also suing Gaites and Hauerbach on this claim."

Mr. Gaites declined to discuss the matter further than to say he understands the piece was first submitted to Lederer to be used for Victor Moore. When it was turned down, that Hauerbach's agreement with Lederer was that if the piece did not prove acceptable it was to revert to Hauerbach, together with any improvements or suggestions supplied by Lederer. Further than this he referred to his attorney, Nathan Burkan.

Mr. Burkan said: "I do not believe in making any statement in advance of a trial. It is apt to place my clients' arguments in possession of the other side and might tend to injure our case."

Charles Dickson, owner of the original pieces from which "Three Twins" and "Bright Eyes" were altered into musical form, has also a complaint against Gaites, and has brought suit against him to regain possession of properties. It is understood that Dickson is dissatisfied with the musical adaptations and further alleges that there is a considerable arrearage in royalty due him.

(Continued on page 6.)

### THE REASON WHY.

People have been wondering why "The Count of Luxembourg," the latest European sensation by Franz Lehár, has not been done here by Klaw & Erlanger, who own the American rights to the opera.

The composer's contract with George Edwardes, who controls the English and American rights (and sublet to Klaw & Erlanger for the United States) is that the piece cannot be presented here first.

Edwardes is holding it for a fall presentment, figuring that some of his old pieces will be ample to draw crowds during the Coronation. He will then have something fresh to offer the natives of London when the regular season begins.

### RE-ENGAGES AT \$4,000 PER.

(Special Cable to VARIETY.)

London, April 19.

"Sumurun" the German pantomime which was a big success at the Coliseum last season, has been re-engaged for this summer. About \$4,000 weekly is the price which the Stoll office pays for the pantomime. During the run of the piece last season the admission at the Coliseum was advanced.

### ROBBING PETER TO PAY PAUL.

(Special Cable to VARIETY.)

London, April 19.

Business at the Palladium with the twice nightly policy keeps up in fine shape, but Gibbons is a sufferer just the same. The Holburn Empire, another Gibbons Hall, within a mile from the Palladium, has lost patronage since the changing of the policy in the larger house. Business is now poor at the Holborn.

### PROPOSING MANY BRANCHES.

(Special Cable to VARIETY.)

Paris, April 19.

H. B. Marinelli, head of the international booking agency of that name, announces he proposes opening branch Marinelli agencies at Chicago, Manchester, Vienna, and perhaps Brussels.

The Marinelli agency now has branches at New York, London and Berlin, with its headquarters in this city.

### WHITNEY'S LONDON OPENING.

(Special Cable to VARIETY.)

London, April 18.

The renamed Waldorf theatre, now "The Whitney," taken over by Fred C. Whitney a few weeks ago, opens under the new management Saturday night (April 22) with "Baron Trenck" as the initial attraction.

### FRENCH ACTRESS DIES.

(Special Cable to VARIETY.)

Paris, April 19.

Mme. Judic, the famous French comedienne, died April 15.

### FOLIES MARIGNY OPENS 20th.

(Special Cable to VARIETY.)

Paris, April 19.

The Folies Marigny will open its spring season April 29. It has been decided to keep the Olympia open during the month of July, running pictures only, the new talking Gaumont pictures which have proven a big success at the house probably being responsible for the move.

### RUSSIAN DANCERS QUARRELING.

(Special Cable to VARIETY.)

London, April 19.

Pavlowa and Mordkin are having trouble at the Palace between themselves. They are dancing separately, and are not taking curtain calls together.

It has hurt the act greatly and will probably affect the attendance, unless the trouble is patched up.

### TWO ENGLISH ACTS FAIL.

(Special Cable to VARIETY.)

London, April 19.

"Giddy Girls of Ostend," a "girl act" with a surf bathing effect, was closed at the Pavilion Monday.

"Morocco Bound," a big production fell down at the Oxford.

Violet Romer, a California dancer, opened at the Coliseum, unloading more of the big bunk dance, which had been thought a thankful remembrance of the past over here.

Collins and Hart, the American travesty "Strong Men," opened at the Alhambra Monday, doing very big.

**BERNHARDT VS. VICTORIA.**

Chicago, April 19.

The problem at present worrying the management of the Auditorium the greatest is the matter of giving a decision as to who shall play the giant playhouse on Wabash avenue for the week ending June 3.

Some weeks ago it was announced that the Divine Sarah would play an engagement in Chicago for a brief period on the occasion of her return from the Pacific Coast. Last week the management of the tour of the noted French tragedienne entered into correspondence with the management of the Auditorium and tried to secure that house for two days, June 2 and 3.

At the same time Col. Thompson wrote with a view to playing Vesta Victoria, and her vaudeville company at the house for the week ending June 3. The Thompson proposition was on a flat rental basis while the Bernhardt engagement offered a percentage. The question troubling the Auditorium management is whether the French actress could draw more in two days than the amount that Thompson offers for the theatre for the same week. At present there is no hint of what the decision may be.

It is understood here that the Victoria tour as far as it has progressed has not been an overwhelming success. There has been no great crush at any time in the theatres on tour visited by the company up to date.

**SALLIE FISHER'S SUSPICIONS.**

Boston, April 19.

Sallie Fisher, leading lady with Frank Daniels in "The Girl in the Train," at the Colonial theatre, was the cause of a search being made in the home of a prominent Back Bay woman.

Police Inspector Silas Walte armed with a search warrant went to the house, searching high and low for a \$1,200 diamond ring that had been stolen from Miss Fisher's dressing room. Following the performance one night last week a number of women paid her a visit. Shortly after their departure Miss Fisher missed the ring.

When the inspector called at the house of the suspect and stated the reason for his visit, the woman almost collapsed. The ring has not been found.

**N. Y. OPENING AT GLOBE.**

Marguerita Sylva, who has gone to France to spend a month in taking life easy, is announced to open in Al. H. Woods' first production of Franz Lehar's opera, "The Gypsy Lover," in Philadelphia, Oct. 1. After a month's stay in Philly, the opera will be presented at the Globe, New York.

**ADDITIONAL VERSATILITY.**

Paris, April 11.

Max Dearly, the versatile French actor, is to marry Mlle. Jeanne Fusier, recently playing at the Theatre Antoine.

**MASON SEEKS DIVORCE.**

St. Louis, April 19.

Meredith Mason, an actor now on tour, according to the Times has sued his wife for divorce in East St. Louis.

**A CHANGED "LUNA."**

A busy little army of men are getting Luna Park at Coney Island ready for its opening, May 20. Under Fred-eric Thompson's direction, the park is being rebuilt. Three of the big towers, used for illumination and decorative purposes, have been moved to give the park more room for its added attractions. No change will be made in the lagoons.

Twenty-one rides will be offered at Luna. Only three of the former attractions, "A Trip to Mars," "Witching Waves" and "The Virginia Reel" have been retained. They were the biggest moneymakers on the island last season.

The big feature will be the Aero-planic Flights, a ride in gaily decorated and brilliantly lighted aeroplanes, each holding ten persons, which will go over a course of "dips" and "Dutch rolls," skimming over the tops of the park buildings. The machines will be held captive, propelled by their own power.

**REFORMER AT IT AGAIN.**

Chicago, April 19.

Arthur Burrage Farwell, the instigator of the recent crusade against the "raggy" stuff on the local stages, is again on the warpath. This time his shafts are directed against the "Chinese Love Dance" in "Love and Politics" at the Cort.

Saturday afternoon he attended the matinee at the Cort and when the love dance started Farwell took notice. After witnessing several encores he rose from his seat and hurried to the office of Chief of Police Steward, insisting that the theatre be closed at once. The chief listened to the description of the dance which Farwell furnished and then decided that before he gave orders for the dance to be stopped he would like to see the performance himself.

Farwell describes the dance as a cross between a "vampire" and an "apache." The number in question is the winning of a Chinese man from his Oriental wife by a white woman.

**LILY LENA**

The clever English singer who will start her third trip over the Orpheum Circuit July 25. After that engagement, Miss Lena will head her own company, which will tour South Africa.

**SUMMER GARDEN ONLY.**

The roof over the Amsterdam theatre will be a summer garden only during the hot weather, in fact as well as in name.

Klaw & Erlanger anticipate that "The Pink Lady" will continuously run during the summer, when patrons will have the privilege of the roof above, for "soft" drinks and soft music.

**"MAID'S" RUN ENDING.**

The run of "The Spring Maid" at the Liberty will end June 17. Following a vacation of two months, the company will again gather, for a tour of the principal cities.

The other Werba & Luescher show in New York, "Miss Flx-It" at the Globe, is expected to flounce forth with a new version next Monday.

**NEW COMEDY AT SUBURBAN.**

St. Louis, April 19.

Thais Magrane will be the first star at Suburban Garden, opening May 14 in "The College Widow."

Marie Doro has been engaged for the last two weeks in July. She will play "The Morals of Marcus" and also premiere "Miss Electricity," a new comedy by William Gillette.

**BELATED PREMIERE.**

St. Louis, April 19.

A belated premiere is announced at the Olympic theatre, week of April 30. "Will of the Wisp," music by Alfred G. Robyn and book by Walter Percival, will be produced by Charles Bradley and George Marion. A French dancer, Mlle. Rene will be brought from Paris for a feature. A summer run in Chicago is planned.

**"INTERESTING" STARS.**

The Shuberts are certainly active in the real estate field in the vicinity of Long Acre Square. It is not generally known that they are heavily interested in the ownership of the building on the lower portion of the block bounded by Broadway, Seventh avenue, 48th and 49th streets, formerly occupied by the Studebaker carriage and automobile people. Together with the Messrs. Cox and Rhinock they secured the building and then interested a number of their stars in the investment, as Klaw & Erlanger did when they originally purchased the New York theatre property.

The ground floor and basement are to be occupied by Bustanoby Brothers as a restaurant and cafe. The two upper stories are leased to the Prudential Life Insurance Company.

**"OUR BABY" A POSSIBILITY.**

Marie Wahnwright closes her engagement with William Gillette at the Empire theatre Saturday night and will be ready for vaudeville May 1.

She will either revive her former success, "Our Baby," or a new act by Geo. Backus entitled "Secrets." Her prospective vaudeville is being directed by Alf. Wilton.

**SEATTLE'S CARNIVAL IN JULY.**

Seattle, April 19.

The title, chosen by competition, was decided upon yesterday for the carnival Seattle will hold July 17-22. It will be called "The Golden Potlatch '97."

"Potlatch" is a Siwash word, meaning "Guests assemble and are banqueted, amused and given presents." "'97" refers to 1897, the year of the Klondike rush, which was the principal cause of Seattle's rapid development.

**ARRESTED ON LOTTERY CHARGE.**

Seattle, April 19.

Through giving chances on some part of ladies' wear at every performance Harry Cort, manager of the Seattle theatre, was arrested Monday, charged with conducting a lottery.

Cort claims no fee is charged for the chances, which go with each admission ticket sold. The manager says it is no more of a lottery in his house than at the local stores.

**"NO. 1" NOT GOOD ENOUGH.**

The first attempt to play the original "Madame Sherry" company in towns where the other companies have been, occurred this week. The "No. 1" organization, headed by Lina Abarbanel played Rochester and Buffalo for three nights each. Both towns were sold out in advance.

To the surprise of everybody the local managers complained that things had been misrepresented because the same cast had not returned.

**"OLD NEW YORKER" DIED.**

Thomas A. Wise is no longer playing "An Old New Yorker," which ran one week at Daly's theatre. The company has been disbanded by William A. Brady.

The show opened at the Belasco in Washington, filed in the second week at the Majestic and opened the third at Daly's.

# MANAGERS STRIVING HARD FOR VAUDEVILLE CONSOLIDATION

## Prominent Leaders of the Variety Clan Have Hopes of a Solution of the Almost Impossible Proposition

The vaudeville managers are once again striving hard to bring about a consolidation of vaudeville interests. For two weeks, the leaders of the various divisions have been informally talking it over. Expert vaudeville showmen claim the nut is impossible of cracking, but the managers have hopes.

The bare likelihood of the solution occurring, it is said, caused Percy G. Williams to cancel his steamer passage to Europe. Mr. Williams was to have sailed April 26.

According to the story going around, managers who have interested themselves will listen to almost anyone with an idea of how the vaudeville circuits may be brought together, with all parties satisfied. Plans of every kind and nature have been discussed, without a reasonable road presenting itself.

It was reported during the week that even the idea of the United Booking Offices and the Orpheum Circuit getting together on a salary rate for acts next season had small chance of success, owing to the many managers connected with the United Booking Offices.

In a consolidation of vaudeville circuits, there are so many items to be taken into consideration that the effort to gather a plan from the mass of opinions advanced seems to be futile.

The first venture always of an unsuspect in attempting to advance a scheme is the classification of theatres. That is generally as far as it goes. A classification of houses would carry with it a classification of salary for the actor. Managers have not yet been found who will be bound by a salary limit. The very recent scale fixed for "blacklisted acts," based upon the salary those acts last received before going over to the "opposition" has already been broken down, in several cases, both by the United Booking Offices and the Orpheum Circuit, the two agencies concerned in the agreement.

A new method of procedure mentioned this week for any proposed combination was to district the country, and grade the houses on an admission scale, prohibiting the manager from leaving his district (which might surround each of his theatres with a certain radius) or advancing his scale of admission, excepting only when the closing of a vaudeville theatre or a change of ownership or other things might permit of that being done with the sanction of the whole. The scheme tended toward holding the entire vaudeville map in exactly the position it now occupies, for all time, although combinations or purchases might enlarge the scope of any one manager or circuit.

It was also said that a committee of six or eight of the best known managers might shortly decide upon a

vacation, hieing themselves away to some quiet resort, remaining there a week, if necessary, where, unhindered by business, they would work out the solution before returning to New York

### BIG EVENT FOR 'ALLS.

London, April 11.

The music hall has received a great compliment in this country through the King and Queen having commanded a special performance at the Empire Edinburgh during their visit to that town in July.

Naturally the laying out of the program will give Sir Edward Moss considerable trouble and will need careful thought.

Every act in England wants to appear at it. The offers that are pouring in are bewildering. It is undoubtedly the biggest event that has happened in the history of the business here.

There is a suggestion on foot that no sketches shall appear on the bill, and that it should be confined to legitimate vaudeville artists only.



JULIAN ELTINGE.

The star in "The Fascinating Widow."

### "WIRELESS" WOULDN'T WORK.

Baltimore, April 19.

The Roberts' "Controlled By Wireless" act was withdrawn Tuesday from the program at the Maryland theatre.

Monday afternoon there was some trouble during the exhibition, Mr. Roberts claiming the proper gas required to inflate the bag could not be procured in Baltimore. Later the "Wireless" did not seem to work as it should.

Barring the defects the act proved interesting.

### FRANK ORTH MARRIES.

A couple of things happened to Frank Orth this week. Monday he opened in New York with a new partner (Keller Mack), and Tuesday, Mr. Orth married Annie Van Huften, one of the Three Sisters Athletes.

### EVERYTHING AT AUCTION.

Cleveland, April 19.

The Hippodrome now housing Keith's vaudeville, will shortly be put up by the sheriff at auction. The Hippodrome land, building, theatre and all are to go at the sale.

The original cost of the property, built five years ago was \$1,800,000. It will be appraised and sold for not less than two-thirds of its appraisal.

There may be a reorganization of the company. The sale will not affect the lease which B. F. Keith holds, with several years to run. It is now playing vaudeville.

### POLI PAYS COMMISSION.

Between \$10,000 and \$15,000 was turned over to the United Booking Offices early this week, by S. Z. Poli. The amount was in settlement of the past due commission Poli has owed throughout this season.

The dilatoriness of Mr. Poli in coming across with the commish has been keeping some of the agents eating at Child's off and on. Waving big checks, those agents who had duly received their share of the "split", rushed off to the Astor for a square meal. One agent received in belated coin, \$1,050.

### RECEIVER APPLIED FOR.

Elkhart, Ind., April 19.

William J. Gronert, manager of the C. G. Conn band instrument factory in this city for twenty years, filed suit April 14 in the Elkhart Circuit Court for a receiver for the concern.

In the petition it is alleged that Conn owes Elkhart bankers and financiers \$350,000, his assets being placed at \$125,000. Gronert not only wants a receiver, but asks judgment for \$119,808.25, due on agreement made when he entered Conn's employ.

### MISTAKES IN MILWAUKEE.

Milwaukee, April 19.

There is nothing attractive in Milwaukee excepting the beer. Yet something is drawing vaudeville headliners here before the date they are booked for.

Last week Alice Lloyd came in to play at the Majestic, instead of going on to Indianapolis, where she should have been.

Last Monday morning, Irene Franklin hopped off the train, ready for a sojourn at the top of the Majestic program. Miss Franklin should have hopped off at St. Louis. She took the train for there.

### WELLS' U. B. O. HOUSE.

Richmond, April 19.

The new theatre Jake Wells will build here is to play first class vaudeville, commencing with next season, and will be booked through the United Booking Offices of New York.

It is understood that some U. B. O. managers are interested in the venture. Probably the ones who have the Atlanta vaudeville theatre. Richmond is needed to break the jump to that town, which has proven a very profitable one for good vaudeville this season.

In this town Wilmer & Vincent have been offering popular priced vaudeville shows at the Colonial.

### PANTAGES OUT OF FRISCO.

San Francisco, April 19.

After a trial of a week at the Princess, with his road shows, Alex. Pantages has given up his option on the house and retired. Business dropped to a point making it impossible to continue there. It was conceded before opening that Pantages had not a chance, owing to location.

The Pantages shows will now go from Sacramento to Los Angeles, the Pantages Circuit being left without a San Francisco stand at present. The Chutes and Wigwag, formerly on the Pantages route sheet, are now playing a full week each, belonging to the circuit booked by the new Western States Vaudeville Co. (Harris & Ackerman).

The Princess will play vaudeville of the "pop" brand, "splitting the week" with the Richmond, a new house opening April 16, booked by Archie Levy.

The Dominion theatre, Winnipeg, April 19, now playing Pantages vaudeville and which has lately been secured by Sullivan-Considine, will be called the Empress beginning April 24 and will, after that date, play Sullivan-Considine shows.

Sullivan-Considine have been playing vaudeville at the Empress, which will again be known by its former name, Bijou, and will be turned into a straight picture house.

### ARRESTED FOR THEFT.

Cincinnati, April 19.

E. B. Berman or E. V. Mason, manager of a band of musicians, which appeared at People's theatre last week with the "Brigadiers" was arrested on a charge of theft of a number of theatrical wigs valued at \$85, owned by the various musicians of the band. Edward Nieder swore out the warrant.



JESSIE BROWN

Of Bert Kalmar and Jessle Brown.

### ORPHEUM TOWN "SPLITTING."

Fargo, N. D., April 19.

The new Orpheum in this city, operated by the Orpheum Circuit, is splitting its programs weekly with another new Orpheum at Crookston, nearby.

The acts play Crookston Sunday and Monday. The Orpheum there is only booked by the Orpheum Circuit.

The Orpheum Circuit, New York, announced this week that the new Orpheum, Los Angeles, will open late in May or early in June.

**"DR." FOR "MERRY MARY."**

Chicago, April 19.

"Merry Mary" labeled as a "song farce," was offered by Walter O. Lindsay at the Whitney Opera House last Saturday night.

The piece is in three acts. Harry Sheldon White adapted the book; Jack M. Kenyon wrote the lyrics; and Hilding Anderson composed the music. They contributed all that is necessary to command a local success. Whether they have achieved the mark will be proven by time. The performance Saturday night was evidently ragged in the extreme. At the conclusion of the second act, any number in the audience left the house not to return again.

Sophie Tucker is the principal player. Sophie took to speaking lines like a duck to water, and managed to "kid" her way through the show. She was the life of the performance.

The piece will need the aid of a skillful doctor.

**STUART STOPS BOOKING.**

Don Stuart has severed his connection as booking agent with the Chamberlin-Harrington, Phillee-Kindt combination, the leading legitimate circuit in the middle west. The circuit will hereafter be represented by the John Cort offices, with Ed. Gloux at the helm.

Stuart will confine his activities to the direction of Arthur Pryor's band. At the conclusion of the band's regular summer season in America Stuart takes it over to Europe for a six months' tour of the continent.

**NEW MAYO PLAY WEAK.**

Philadelphia, April 19.

Margaret Mayo's newest play, "Behind the Scenes," was given its initial performance in the Walnut Street theatre Monday night. Miss Mayo, who is the author of "Polly of the Circus" and "Baby Mine," will not add to her reputation as a playwright through this effort, a lurid melodrama that is never there.

The big moment occurs in the third act, in Dolly's dressing room at the theatre. Dolly is a hard-working actress with a husband. It takes three acts to put Steve, the husband, on his feet on a ranch. Dolly goes with Steve to the ranch, but tires and jumps back without giving Steve notice. She makes a hit once again on the stage, but still refuses to fall for the Johnnies. The manager of the show, however, is not of the Johnnie brand. As soon as he finds that Dolly is a hit, he decides she belongs to him.

The manager talks to Dolly, locking the door of the dressing room. He uses pretty plain terms.

Dolly gets the manager out of the room and goes back to Steve—and the ranch.

The story lies in the one situation. When that turns over, the show is through. Miss Mayo did one good thing in supplying an excellent cast, but it was effort wasted for them to try and put the piece over. An Easter Monday audience filled the house, but evinced nothing more than passing interest.

**LEEWAY FOR CHILDREN.**

St. Louis, April 19.

A dispatch from Springfield, Ill., tells of the favorable report in the Senate on the new child-actor bill, to permit children to appear in any but immoral plays and theatres if thirty-day permits are obtained from Circuit Judges.

Hull House workers opposed the measure but it was favored by celebrated players. Some appeared before the judiciary committee in a four-hour argument. Sarah Bernhardt sent a telegram and among others who either spoke for the bill or urged its passage by wire were Augustus Thomas, Hamlin Garland, Miss Fola LaFollette, Percy Maskaye, Edward Milton Royle and forty-five others.

Columbus, April 19.

An opinion handed down by Attorney General Hogan this week permits children under fourteen years of age to work in theatres where the moral and sanitary conditions are right. The attorney-general holds that theatres are not included among the establishments in which children may not work.

**ANOTHER TRY.**

Albert Chevalier is anxious to have another try at a starring tour in America. He has once more collaborated with Lechmere Worrall (they wrote "Daddy Dufard") in the creation of a new farce, and is now seeking management.

**IT NEEDS THREE.**

David Robinson, Jack Levy and a well known business man have combined to star Belle Blanche next season in a new Viennese opera. The English adaptation is to be made by Harry B. Smith.

Arrangements are perfecting for a premiere in the early fall.

**HAWTREY'S REVIVAL.**

William Hawtreys will tour Canada early next fall in a farce entitled "The Lady From Ostend." He played the piece with much success in Australia some years ago.

**\$10,000 FOR RIGHTS.**

The price paid to Cecil De Mille by David Belasco for the sole rights to the piece, "The Return of Peter Grimm" is reported as \$10,000.

**ROSTAND ANGRY AT SARAH.**

Paris, April 10.

Edmund Rostand (author of "Chantecler") and Sarah Bernhardt have quarreled, or at least the poet is angry with the actress-manageress.

Rostand had written a new version of his "Princesse Lointaine" intended for the Comedie Francaise, which Sarah however promised to mount at her own theatre. She then went to America. Nothing seems to have been done with the play since.

Moreover, during the height of the coming season the Theatre Sarah Bernhardt will be occupied by Russian opera and ballets.

Phillips & Steinhardt, the theatrical attorneys, will dissolve partnership May 1.

**NEAR CONTINENTAL TYPE.**

Atlantic City, April 19.

The opening of the Folies Bergere show at the Apollo occurred Monday night. No expense has been spared to make the production a success. The costumes and scenery beggar description. It seemed as though there was no end to the changes made by the chorus and female principals.

It is purely a feminine show. The male end has been passed over slightly. Ethel Levey scored a signal success amongst the principals. Kathleen Clifford also figured as an individual hit. Miss Clifford has more to do in the show than any of the others.

Millie Leclaud, the French beauty, and Emilie Lea, the American dancer, scored strongly. Laddie Cliff also did well in his specialty.

The show is run in three parts with an intermission of ten minutes between each. The opening is a travesty in one act, called "Hell," by Rennold Wolf and Maurice Levi. The ballet is "Temptation," and the closing piece a revue called "Gaby," by Harry B. Smith and Robert Smith.

The show ran four hours at the initial performance. It will be cut considerable before opening in New York.

The performance comes nearer the continental idea of entertainment (which has been aimed at) than anything yet produced on this side.

The opening of the Folies Bergere, New York, has been postponed until April 26. Seats for the first night were sold at auction at the Hudson theatre.

**A CLAIM ON "HELL."**

John B. Hymer, who went to Atlantic City to see the opening of the Folies Bergere show, has started proceeding through his attorney, Gus Dreyer, against the management, claiming an infringement on his vaudeville act, "The Devil and Tom Walker." A scene in the Folies show is set in hell.

Mr. Hymer admits that the piece has been greatly enlarged and elaborated upon, but claims the main idea from his sketch is there, and that the piece is an infringement. There is no "Tom Walker" in the Folies presentment, "The Devil" handling the comedy end.

The Shuberts had been negotiating with Hymer to place the "Devil" act in the Winter Garden. After arrangements had been practically closed, a hitch arose over Hymer appearing in black face, with Al Jolson already in the Winter Garden cast. The Shuberts wanted Jolson to play Tom Walker. Hymer refused to allow the piece to go on without being in it himself, and negotiations were called off.

**JOE HOWARD PAYS.**

Chicago, April 19.

Joe Howard was the defendant in a law suit this week through dismissing Gertie De Roche from the cast of "Love and Politics" (playing at the Cort here) without notice. Miss De Roche sought the aid of the courts after her dismissal, but Manager Howard settled the case out of the judicial sanctuary.

**ASKING FOR INJUNCTIONS.**

(Continued from page 3.)

Robert L. Turk, Dickson's attorney, stated Wednesday afternoon that he had served Gaites with orders to show cause why an injunction should not be issued to restrain Gaites from further presenting "Three Twins" and "Bright Eyes," on the grounds that said Gaites is now presenting garbled versions of the farces which have degenerated them into common burlesque. There is an additional contention that there is now due Dickson about \$2,500 in royalties. He claims that he has notified the newspapers that they are subject to libel suits if they announce any other persons as authors of the pieces than his client.

Gaites states that he leases the pieces through the Witmark musical library and any statement for publication should come from Jay Witmark or his attorney, Nathan Burkan.

Mr. Burkan declined to discuss the matter other than to say that there was no basis for the Dickson claims. Jay Witmark said:

"There was a misunderstanding, but it is about to be settled. Mr. Gaites and Mr. Dickson are the principals and the whole thing will probably be adjusted before the week is out. Dickson's contentions that the pieces were injured or that he has been deprived of one iota of credit is, in my opinion, unfounded. The same musical numbers and dialogue are now being used as when first presented. It is true that there is an arrearage in royalty payments, but Mr. Gaites has been out of town and the entire matter will be amicably adjusted at once."

**AFTER SIXTEEN YEARS.**

George W. Wilson, for sixteen years leading comedian of the Boston Museum Stock Company, and later with E. H. Sothern, will appear in vaudeville in a one-act comedy entitled "It Happened to Kitty."

**REPORTED "FLIRTING."**

Lulu Glaser is reading two foreign musical comedies in an effort to secure a new starring vehicle. She is said to be "flirting" with the Klaw & Erlanger syndicate for time.

**NEW STREET FOR THEATRES.**

There is likely to be a new street in New York, just off Times Square, and only one block in length. The Shuberts own property on 43rd street directly back of the site for the site of the proposed New Theatre on which they intend to erect another playhouse. They are waiting for the plans of the building to be used by the New Theatre people. The construction will be largely dependent on the ideas to be followed by the builders of the theatre to house plays designed to educate the public.

If the New Theatre is built to face on a private alleyway it is the intention of the Shuberts to erect their theatre similarly, thus creating a new thoroughfare in the middle of the block between Broadway and Eighth avenue. Should, however, the New Theatre face on 44th street, the Shubert house will front on 43rd street.



# VARIETY

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## ADVERTISEMENTS.

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Contracts of William Morris, Inc., held by foreign artists will be taken care of, said William Morris this week, whenever the acts appear over here with them.

Percy G. Williams, who hasn't gotten over the building fever, has arranged to build a four-story office structure on the lot adjoining his Orpheum theatre in Brooklyn.

Frank Healy, business manager for Tetraxini during her late tour, has joined F. A. Wade's forces and will advance "The Isle of Spice" through western Canada.

Sam Dody has been signed by B. E. Forrester for the leading comedy role in the burlesque show for which he has secured a franchise from the eastern wheel.

Robert T. Haines will head a stock company which will open at the West End theatre May 1 and run through the spring and summer if business warrants.

"Chet" Crawford, the pioneer of roller skating rinks in Europe, and who has been in America, his native heath, on a visit, returned to England last Wednesday.

Rosina Zaleska and Floyd Moore, who are now playing "The Operator" in vaudeville, will shortly appear in a playlet by Charles Horwitz, entitled "The One Woman."

Willard Deshiel, after this week's engagement with Mildred Holland at the Garden theatre, joins Margaret Pitt's stock company at Wilmington, Del., as stage director.

John C. Rice and Sally Cohen have been booked for Australia by Harry Ricards to open July 29, 1912. The contracts call for ten weeks with an option of as many more.

Paul Cazeneuve, a real French-Canadian, is now playing Theodore Roberts' role in "The Confession," and will likely finish the season in the role of the Canadian in the play.

When "The Pink Lady" opens in London, in the fall, the company will be made up entirely of American talent, which will be organized and personally rehearsed by A. L. Erlanger.

G. Molasso's pantomime company continues to do record breaking business at the Payret theatre, Havana. They are playing three shows nightly. The first week's takings are said to have been \$12,000.

May Isabel Flske, a Lyceum entertainer who has resided in London for the past three years, will visit America shortly. Miss Flske also is a writer of some note and is now building a monolog for Lily Langtry.

The Banjophiends have signed with Geo. Evans' Minstrels for next season as special feature. It will be the only vaudeville act carried with the show, and will be enlarged to five people.

"An Eye for An Eye," by Hale Hamilton, first presented at a Lamb's Gambol April 2, will be offered for six or eight weeks this spring in vaudeville by Emmett Corrigan and son, Emmett, Jr.

Iris Dore, described by her manageress, Helen Lehman, as "a beautiful young emotional actress," has a dramatic playlet by Charles Horwitz, entitled "At the Flood," in which she will essay vaudeville.

"The Follies of London" is timed to open to-night (Friday) at Weber's. A postponement of the premiere has twice been made, due in part to a foreign musical conductor coming into conflict with a local union.

The Martin Bros., an American act who have not appeared in their home country for eight years, having played all over the globe in that time, open at the Orpheum, Memphis, April 24 for a tour of the Orpheum Circuit.

George W. Lederer is embarking very extensively in real estate operations in New York City. He has just acquired by purchase 70 Riverside Drive, corner 79th street, which is the key to an extensive flathouse proposition.

Fred W. Peters of Hammerstein's "The Maestros Masterpiece," assisted by Florence Huntington and Fred Cousins, prominent "legits," will appear in vaudeville in "A Truthful Husband," a comedy playlet by Frank Wyatt.

The Kaufman Troupe sails on the Lusitania, May 31, for the other side.

Frank Tinney is to have a homecoming upon his return from the Orpheum Circuit during the last two weeks in June. The young burnt-cork comedian is booked for a two weeks' engagement in Philadelphia, where he was born.

Oscar Hammerstein is having eight of his grand opera productions built here in America by Theo. Reisig of the Manhattan Opera House. Reisig has been associated with Mr. Hammerstein in all his productions since the opening of the Olympia.

Edgar Selwyn left Wednesday for his annual trip to Los Angeles, where he will appear in the local stock company in a new piece from his pen entitled "The Dragoman." Nearly every summer he makes a western pilgrimage for the purpose of "trying out" his plays.

Rinaldo returns to Europe May 24 on the Rotterdam. The violinist after filling contracts in England will sail for Australia playing there for Harry Ricards, returning to America by way of Frisco. A trip east over the Orpheum Circuit is being arranged.

Gilbert Miller, son of Henry Miller, produced for one night last week at Wilmington, a one-act play by Robert H. Davis, entitled "\$1,000 Reward." It will be offered for vaudeville assimilation at once. It was personally staged by the young man's well known pater.

Connelly and Webb were forced to leave the bill at the Greenpoint Tuesday night, owing to the death of Mr. Connelly's father. The news arrived just before the act went on. The comedian was obliged to do his clowning after having been made aware of the sad news.

At recent funeral services conducted in the Masonic Temple, New York, for a theatrical man, a "small time" agent in the room, after the ceremonies were over, informed a brother booker that he had "made an offer to the quartet who were up in the loft, but they said they were business men and didn't want to go in the show business."

The Dorlands, just from the Pacific Coast, had an accident on their initial showing at the Columbia, New York, last Sunday night. Just before the man began a series of twists on the trampoline, the supports of the net gave way, and the apparatus fell down. The man was in an upright position at the time. The act was unable to finish.

The Whiteside-Strauss Co., which now has two "rep" shows on the road, an Eastern and Western Company, will have four stock organizations on the road next season. One will be assigned to New England territory, another to New York and Ohio, the third to Illinois and the middle-west states and the fourth will cover New Mexico and the southwest.

Robert Knauff, a brother of Jack Norworth, who formerly managed the Warburton theatre, Yonkers, for his brother, is now connected with the sporting department of The Public Ledger, Philadelphia. George M. Young, VARIETY's correspondent in Philadelphia, is associate sporting editor of the Ledger.

Gladys Wilson, of the Wilson Sisters, while playing Shanghai, China, was removed to the hospital there on March 9, suffering with smallpox. Countess Irma La Pomme and Mrs. Oldfield nursed the girl during her illness. None of the American artists exposed had developed any symptoms of the disease up to the date of the mailing of the letter received.

James Clancy engaged a number of well known legitimate actors for his stock company at Norwich. He walked in on them last Monday. They all rose in a body and saluted him, each one with a different salutation. One called him "Charles Frohman," another "Mr. Erlanger," a third "Lee Shubert" and so on till the last one, who addressed him as "Jules Ruby."

The New York Times has secured the southwest corner of Seventh avenue and 43rd street and purposes the erection of an annex to its present enormous structure in Times Square. The entire new structure is to be used as the business and editorial rooms of the paper. Their present quarters are entirely inadequate and there is no space for expansion in the building they now occupy.

George D. MacQuarrie, who has been leading man all winter with the Woodward Stock Company in Omaha, which has been transferred to Kansas City, arrived in New York Monday evening and hadn't been in the city but a few hours when James Clancy signed him up for a summer berth with one of the Poli companies. Eugene Ormonde has been engaged as leading man of the Woodward company.

Ray Cox leaves the Winter Garden show on Saturday night and goes to Lakewood in an endeavor to entirely cure her throat affection from which she has suffered ever since the opening of the new playhouse. She has already been engaged for the new review to be put on at the Winter Garden about the middle of May. If her voice is entirely restored before time for rehearsals for the new piece Miss Cox may play a couple of weeks in vaudeville.

Max Reinhardt, who was responsible for "Sumurun," which scored a big success at the London Coliseum lately, put on the second part of "Faust" in Berlin in a manner that would seem to rival the "Passion Play" production at Oberammergau. The piece started in the afternoon. At seven there was an hour interval while dinner was served, when the play continued and ran until after midnight. Forty-seven scenes were enacted by a company that numbered over 400 players.

# ANOTHER BURLESQUE MANAGER LEAVES THE SHOW BUSINESS

**H. S. Woodhull Disposes of His Franchise and All Stock in Eastern Wheel Corporations for About \$100,000. Harry Jacobs the Purchaser**

Another well known and old time burlesque manager passed out of the business this week. Henry S. Woodhull sold his franchise and all stock in the Eastern Burlesque Wheel enterprises to Harry Jacobs for a sum reported at \$100,000.

It was said around the Columbia Theatre building (the headquarters of the Eastern Wheel men) that Jacobs may have represented the little group of managers, who are ready, as told in *Variety*, last week, to take up all Columbia Co. stock that may appear upon the market.

This group is said to be composed of Mr. Jacobs, his partner, John G. Jermon, R. K. Hynicka, Sam A. Scribner and J. Herbert Mack. Over \$200,000 is rumored to have been invested by this quintet within the past three months in stock certificates of the Columbia Co. or its subsidiary corporations.

As far as could be ascertained by a *Variety* representative, the purchases made by each of the group are individual investments. There is no pool. Where stock is offered to one, and it is not convenient at the moment for him to take it, he passes the buck along to another. Messrs. Jacobs and Hynicka are said to have been the largest dealers so far.

The Woodhull holdings of Columbia stock were purchased at about 300. Another stock deal reported Tuesday as about to be closed was said to have been negotiated on a basis of \$35 for Columbia. Columbia stock pays annual dividends up to 30%, without any limit having been placed nor reached.

H. S. Woodhull has been a burlesque figure for over twenty years. He has managed many shows, and is reported to have accumulated a fortune estimated at between \$150,000 and \$200,000 (exclusive of his stock holdings). The last show Mr. Woodhull presented under his name was "The Lid Lifters" or "The High Rollers," two graphic titles that Mr. Woodhull juggled with frequently in a season. He lately leased the franchise for the show to Max Spligl, who placed "The Queen of Bohemia" out under it over the Eastern Wheel.

Mr. Spligl pays a rental of \$100 weekly on a probable season of forty weeks for the use of the franchise. Mr. Jacobs, when asked by a *Variety* representative if the purchase of the stock and show would alter the position of Mr. Spligl as a "leased manager" under the Woodhull franchise, said that it would not.

Without the stock dividends receivable from the Woodhull stock, Jacobs will have an income alone of \$4,000 from the show's rental, which is equal to an investment of \$80,000 at 5%.

According to report Mr. Woodhull has concluded to look at life through

rose colored glasses, and incidentally try to add to his pile by mingling among the animals down on Wall Street. The ex-manager has not a relative in the world.

## MRS. MARTELL OUT OF DANGER.

For ten days Harry Martell left his theatrical interests in the hands of assistants, refused absolutely to talk shop or pay any attention to urgent telephone calls until his wife, who has been in a critical condition from a stroke of paralysis, had passed the crisis.

Mr. and Mrs. Martell, who have been married forty years, are great pals and her recent illness has been a heavy load on the burlesque manager's mind.



**KAUFMANN'S CYCLE TROUPE**  
Nick Kaufmann's bicycle turn of twelve girls, at present in Europe. Engaged for an American tour next season.

## SCRIBNER BACK IN HARNESS.

After his franchise on the Eastern Burlesque Wheel for "The Gay Morning Glories" has been leased about for three years, Sam A. Scribner will haul it in at the expiration of the present season. Next fall Mr. Scribner will mount his own "Morning Glories" once more, continuing his interrupted career as a burlesque producer.

Rice and Cady are the present holders of the leased franchise, presenting "The Beauty Trust" under it.

## CHANGE SUMMER SCHEDULE.

Chicago, April 19.

The schedule of the summer attractions at the Columbia here has been changed in the last week. It was originally intended that "The Bowery Burlesquers" should remain there for a run beginning with Monday of last week.

At the last moment however it was decided to change the attractions weekly until some time in May when the Hurtig & Seamon show will return for a post-season engagement of at least four weeks. The date set at present is May 28.

## DIVIDED ABOUT "TITLES."

Burlesque men are engaging in many arguments these days over the advisability of changing titles of burlesque shows.

This week Gus Hill stated that the title of "Vanity Fair," the oldest in burlesque after "Rentz-Santley" (of shows now traveling) would be discarded after this season. Mr. Hill may revive "The World of Novelties" for the show, a name used by him some years ago.

Hill is a firm believer that the name of a manager or the title of a show is of no value to the box office, and cites many incidents. Other managers disagree with him.

The argument started over the announcement by Jack Singer that he had discovered "The Behman" name had become a loss instead of a profit, through the public in part believing it always meant the same performance and production.

Bob Manchester says that anyone who believes as Mr. Singer does is all wrong. Manchester wants to write about the burlesque shows and titles for the past twenty-five years to hold up his contention.

## LARRY MCCALE DEAD.

Larry McCale, the popular burlesque comedian, died at his home in Bay View, a suburb of Buffalo, this week.

Mr. McCale had played with Irwin's "Big Show" as principal comedian all season. About three weeks ago he became ill and left the show for his home. The illness was not considered serious at the time but a change for the worst came late last week and the comedian never rallied.

Al Patterson, one of the principal comedians with "The Kentucky Belles" (Western Wheel), who was forced to give up stage work eight weeks ago on account of tuberculosis, died April 13 in a New York hospital.

Patterson was about 34 years old and had been prominent in burlesque comedy roles for several years. He was the husband of Mildred Flora, the wire walker.

## COLLINS SERIOUSLY HURT.

Milwaukee, April 19.

Last Friday afternoon, while playing with "The Big Gaiety Show" at the Gayety, here, Sam Collins, principal comedian with the company, fractured his knee cap so severely he had to retire. Fear is entertained over Mr. Collins' complete recovery from the accident.

One of the other men in the show took up his role temporarily. Another German comedian will be engaged.

## BURLESQUE IN SUMMER.

Chicago, April 19.

After the regular season of Eastern Wheel burlesque shows at the Alhambra here the house will start to give stock burlesque performances. The first week in May is the date set for the change.

The opening attraction will be "The Passing Show," at present in rehearsal here. Under the direction of Izzy Weingarten, it will open in Milwaukee April 23, and after a stay of two weeks there, come to Chicago.

This attraction will remain at the Alhambra as long as business warrants, when another piece will be submitted.

Low Shean and Irmia Irving will have the principal roles. The balance of the company comprises Violet Gleason, the Howell Sisters, Walter Seeley and a chorus of eighteen girls.

## STOCK BURLESQUE AT BOSTON.

Boston, April 19.

John Grieves will produce the stock burlesque shows, which will start May 1 at the Columbia.

## BON TON A "POP" HOUSE.

The Bon Ton theatre in Jersey City, which has been playing the Western Wheel burlesque attractions this season, became a "pop" vaudeville house last Monday. When the burlesquers resume the regular season next fall, the variety shows and pictures will be relegated to the background.

## A "HAREM" ACT.

"A Night in a Harem" a big transformation act which has been playing in Germany for the past two years, is shortly to appear in London. It may be seen in this country.

## WHATEVER THAT IS.

Maude Black will shortly appear in New York in a sensational act which is intended to startle those who have seen everything.

The producer declares that she is "a plastic wonder."

# V. M. P. A. ISSUES A STATEMENT ON "STRIKES" AND "UNIONISM"

**Vaudeville Managers Protective Association Makes  
an Official Announcement Regarding Itself  
and Current Rumors**

The lately formed Vaudeville Managers' Protective Association issued an official announcement this week, when organizers of the Association were asked by a VARIETY representative for a statement.

The V. M. P. A. includes within its ranks vaudeville, burlesque and circus managers, three "visions" employing the most vaudeville acts.

It has been accepted that the Association was formed to bring together in a solid body the managerial forces which might be affected were the reported rumors of a pending "strike" by actors to become a fact.

Following is the announcement made:

"While we, the members of this body, are in no wise opposed to organization, we are opposed to such organization when it is declared to be for the purpose of curtailing our control of the business in which our own money is invested, and is at stake.

"The vaudeville managers have not banded together for the purpose of taking any directly aggressive action to injure any individual, but it stands ready to defend and protect the manager with his large investment, and, incidentally, the capable artist who is prepared to attend strictly to his business, which should consist chiefly of keeping his act up to a required standard and getting for it as much money as he can and as long a route as he can; while we attend to our business of operating the theatres and trying to satisfy the public and make the best bargain with the artist, as is the custom of every business man.

"Unions are well enough in their way, where the principles of unionism are applicable to the regulation of the relations of employer and employed, but our contention is that they are not applicable to the relations between the vaudeville manager and the vaudeville player. Each artist must, of necessity, be the individual to judge of the character and value of his artistic work and such a question cannot be left to any body of his associates; he cannot nor will he consent that any artist body to which he may belong should fix a value on his work, and in reality his salary is actually fixed by the public demand there may be for his act, a demand that is caused by its quality.

"The vaudeville manager must always live up to the demand for new things and new acts must be provided. Often acts or artists are brought forward from another field of entertainment as a result of some unexpected quality or through some incident that interests the public.

organization will be of no aid whatever to him in securing engagements with us.

"We prefer to do business with the level headed artist who is guided by his business sense, and who has the success of his act and the theatre first in mind; and is not influenced by those who, by harmful agitation, are endeavoring to upset the cordial relations that have existed between manager and player since the inception of the vaudeville business, relations that were disturbed but once, when the regrettable and unsuccessful White Rat strike threatened for a week or two to work serious and permanent harm to the cause of the artists.

all the present agitating is being done by the unemployed. These are out of employment for the very good reason that instead of occupying their minds and time in getting up an act that will create a demand for their services, spend their time working out remedies for imaginary grievances.

"Those thinking they can secure engagements by agitating and the employed artist who thinks he can improve his own condition and salary by quitting work to fight for the correction of some unknown or imaginary grievance, or to give moral support to somebody out of work will surely learn a lesson that will be a lasting one.

"It will be wise for the player upon whom prosperity smiles and to whom enforced idleness would mean the loss not only of present and future time, but the loss of what he may possibly have saved, to stop and ask himself what good is accomplished by such agitation as he sees and hears around him. It is not necessary to point out to the level headed artist what would be the result of the closing of a large number of theatres voluntarily and for some time, a condition which could be done with much less comparative loss to the manager than to the performer.

"We intend to have more to say to the artists from time to time. It would be wisdom on their part to take their thoughts to themselves and regulate their own action in a way that will best serve their own business interests."

Walter Rosenberg will not open his new Savoy theatre, Asbury Park, on May 1, as expected. It will probably be June 1 before the house will be ready for occupancy.

## VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

1493 BROADWAY, NEW YORK CITY.

EDWARD F. ALBEE, President  
MARCUS LOEW, First Vice-President  
PERCY G. WILLIAMS, Treasurer

MARTIN BECK, Chairman Board of Directors  
JOHN W. CONSIDINE, Second Vice-President  
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Frederick F. Proctor

John Ringling  
Samuel Scribner  
Gus. Sun  
Walter Vincent  
Percy G. Williams

New York, April 1, 1911.

Dear Sir:—

As a manager engaging vaudeville acts, you must be vitally concerned in the plan announced by an organization of actors, that some time in the near future they intend to demand that actors on every bill shall be members of their organization, and that any manager refusing to comply with such demand, will be boycotted. In other words, they expect you to exclusively engage members of their organization, and upon your failure to do so, to cause any member of their organization engaged by you to "walk out" of your theatre. While their printed announcements indicate the calling of a strike in June, this will probably not occur when most theatres are closed. Their threat may not be sincere, but whether it is or not it is important that managers be prepared for any emergency. The managers in this association have given notice that they will book whom they please regardless of the actors' affiliations, and it is no vain boast to state that they are prepared to keep their theatres open, if every actor in the organization referred to were to quit. If any member of this association is singled out for attack, whether he operates a single moving picture theatre or a circuit of vaudeville theatres, this association intends to stand back of him and co-operate in keeping his theatre or theatres open, and maintaining his right to employ whom he pleases. In fact, this association was formed to protect the manager of the smaller theatres,—the one who needs protection,—rather than the owners of the larger circuits, who are able to cope with the threatened situation without assistance.

The burlesque and the circus interests have been admitted to membership so that practically every important interest booking vaudeville acts has been gathered for the strength of the association.

The managers of the so-called "small time" or popular price vaudeville theatres and moving picture theatres are largely represented in the membership and directorate.

This association is lined up for battle, if battle there is to be. If you would have the protection of this association and its affiliations, it is necessary that you be a member of the association. If you think it worth while having the strength of this association back of you, send the enclosed card of application and return to the undersigned, who will present the same for action thereon at the next meeting of the board of directors.

Any further information will be cheerfully furnished by the undersigned or by any one of the members or directors of this association, whose names are printed above.

Very truly yours,

MAURICE GOODMAN,  
Secretary.

Copy of circular letter sent to managers by the V. M. P. A.

"The managers certainly will not consent that they be deprived of their full right to employ such an act because the artist has no Union card, or because some body of actors takes it upon itself to say that we must not exploit such an act nor offer it to our patrons.

"We wish all who are interested to distinctly understand—once and for all—that we will employ artists solely because of what they have to offer in the line of good entertainment. Merit alone will count and the fact that he is a member of the Union or any or-

"That unfortunate first break between manager and actor, like the first quarrel between close friends, left its mark, and many who before that time had been prominent as features and headliners of the vaudeville stage, have dropped out of sight, as they had made themselves undesirables. There is grave danger that should anything come of the present foolish agitation, the same fate will befall many who are now enjoying such prosperity as they never knew before.

"A careful study of the situation convinces the managers that practically



BELLE MEYERS

A young girl who has made her first appearance in the West at the "Savoy" act.  
Miss Meyers is at present in the West, under the direction of B. A. MYERS.

**MERCHANTS ORGANIZE.**

Chicago, April 19.

Once more is Chicago going to attempt to wrest the honor of being the theatrical producing center of America from New York. This time the project is furthered by a doughty band of theatrical merchants who have their plants here.

The attempts to secure business from the great center of the United States are not to be very extensive at first but will be confined merely to the burlesque field and to the smaller producing managers in the legitimate.

There are fifteen firms in the association. They can equip a theatrical organization from wigs to shoes and from photographs to scenery. The meeting at which the final arrangements were made was held in the Sherman House. The officers elected are W. W. Alston, president; Fritz Schoultz, vice-president; Carl Kettler, treasurer, and S. J. Held, secretary.

One of the members of the organization stated that there were but three or four of the real \$2 productions equipped in Chicago during the last year. These were offerings of local managers. The facilities in the city make it possible for Chicago to turn out complete equipment for at least eighty shows during the run of a season. This may be done more cheaply in the west than in the east, they say, and it will be the endeavor of the western manufacturers to secure the business of the eastern managers, who intend opening their productions anywhere west of Pittsburg.

It is further maintained that Chicago offers greater opportunities for the companies in rehearsal as there is nothing of any great importance going on in the city at any time that might distract the attention of the members of the company while in rehearsal. And that the manager will reap the benefit of a saving on the cost of transporting his production from the east when his opening stand is located in this territory. The latter feature will especially be brought to the notice of the burlesque managers who draw opening dates in the west.

**PROCTOR IN FIRST CLASS?**

That F. F. Proctor may play first class vaudeville in the New York houses he formerly directed alone is the current rumor along Broadway. It is the report that Mr. Proctor may start the high class once more next season by which time he expects to have received his former theatres back again, following the dissolution of the Keith-Proctor corporation, if that arrives.

The former Proctor New York houses are 23d Street, 58th Street and 125th (east) Street.

F. F. Proctor, Jr., stated this week that up to the present time a change of policy in any of the Proctor houses had not been contemplated.

**CHANGE OF MANAGERS.**

Louisville, April 19.

Haveland Dingwald takes over the Walnut street theatre May 17. Edwards Davis, now running stock there, has leased the Masonic from the Shuberts and will move his stock company to that house May 18.

**50,000 ANGELS.**

Chicago, April 19.

Fifty thousand members of a college fraternity are to become theatrical angels within the very near future. This information leaked at a meeting of a number of theatrical manufacturers, held in this city during the past week.

It was stated that one of the universities in the vicinity of the windy city is desirous of producing a play which had been written by one of the frat. The piece is about college life in the institution, from which the 50,000 had received their sheepskins.

For a time it was believed that they would be able to interest Charles Frohman in the production but after several weeks of correspondence the overtures were dropped because of the difficulty in reaching an understanding mutually satisfactory. Then someone suggested that the frat. members get together and back the show. This has led to a plan whereby each of the members of the society is to contribute two dollars, the total sum to reach \$100,000 with which the production is to be put on.

The owners of the show should be enough by themselves to furnish audiences for several weeks at least.

**WILL TRY HABEAS CORPUS.**

Maurice Goodman, attorney for the United Booking Offices, says he is going to try "habeas corpus" on the new Agency Law. Phil Nash, present at the moment of Mr. Goodman's announcement, remarked that Mr. Goodman could have tried it out at Union Hill, if he had asked a few days ago.

The attorney explained that "habeas corpus" is a process of law, really coming under the head of a sparring contest, since by means of it, one lawyer attempts to knock out either another or a law.

In this instance Mr. Goodman stated it would be the new agency measure, in view of Judge Lacombe's decision declining to grant a temporary injunction to the United against the City of New York, restraining the municipality from revoking the United's license to agentize.

"We consider the decision a victory for us," added Mr. Goodman. "Judge Lacombe mentioned but Section 180 of the three in question (180-183-185) leaving the inference at least of his opinion of the other two."

"Habeas corpus," said the attorney, would be a much more speedier manner of bringing the law to a legal determination.

Then Mr. Nash "pulled" enclente cordiale, or something like that (meaning that managers shouldn't raise each other on acts). It sounded so well Nash repeated it three times without a miss, when he said he would keep it in after this, replacing "I'll take care of you," as the headliner of his routine.

**"ARIZONA" GRAND OPERA.**

Before leaving for Europe this week Augustus Thomas has given his consent to the using of his play "Arizona" as a theme for a new grand opera, the music of which is to be composed by Alfred G. Robyn.

**PLEASURE NOT WORTH \$100.**

Lottie Williams through her attorneys Phillips & Steinhart has instituted proceedings for the recovery of \$100 paid to Edgar Allen Wolff, in advance, for a sketch which has not been delivered.

Miss Williams before completing arrangements for a starring tour next season, was in search of a new vehicle for vaudeville. She called on Mr. Wolff, who insisted upon \$100 before the reading of the sketch. After listening to two or three that were unsatisfactory the starring tour came up.

Miss Williams thinks she is entitled to her deposit, having received nothing for the century note excepting the pleasure of hearing Mr. Wolff read, not worth a hundred according to Miss Williams. The courts will decide.

Mr. Wolff's version of the transaction differs. He says:

"Lottie Williams paid me four weeks' advance royalty upon a playlet which was accepted by her. She paid one-half of the first payment, which I always exact, in advance and the other half after she had decided she wanted the sketch.

"Her correspondence proves she was aware of the terms of our agreement."

**A JAP OPERA SINGER.**

Mike Bentham says he has the only one. There may be others, but look for the original mark.

The new star green on Bentham's brace wheel is Mme. Takori, an operatic vocalizer from the Land of Poppy, who is carrying the added honor of having been (perhaps still is) the protégée of Geraldine Farrar, and having appeared in "Madame Butterfly" at the Metropolitan Opera House.

"It was there," says Mike (as he usually stands while giving his famous imitation of the pose assumed by Napoleon when the Little General first saw Italy from the top of the Alps), "that Takori attached the added title of 'Mme.' to her name, although it left the opera flat, with only Butterfly for identification."

With Prof. Akori, who ran a conservatory of music in Tokio before leaving the land of fans, Takori is going to burst right into vaudeville with a singing sketch.

"Now," said Mike (as he gave his other imitation: how Napoleon felt the morning after) "if you print this right, I will hold it out from all the other fellows (meaning Bill Lykens, the blonde beauty, with the funny hat).

**HAMMERSTEIN'S NOT FOR SALE.**

It was reported during the week that after a heart-to-heart talk the other day between Oscar Hammerstein and his two sons, William and Arthur, Mr. Hammerstein, pere, agreed not to dispose of the Victoria theatre.

The general conversation between the family is reported to have been quite intimate. The decision to retain the property brought with it immediate plans for the opening of the Roof this summer on its regular hot weather vocation of supplying a high-class vaudeville show. The regular roof season opens June 15.

**FRENCHMAN HAS A SHOCK.**

Jacques Charles, new manager of the Olympia, Paris, who has been making a short trip through the eastern and middle west cities in company with M. Rottenberg, returned to New York this week.

Mr. Charles was in search of a novelty to open at the Olympia when he takes charge, August 1, but was not successful.

Charles booked several acts, however, amongst whom are Marshall Montgomery, Strength Bros., and Beth Tate. It is a trifle out of the ordinary for an English speaking ventriloquist to play in Paris. Mr. Montgomery's efforts will be watched with interest.

While greatly impressed with American theatres and audiences, Mr. Charles' greatest shock over here was the cost of living.

Charles and Mr. Rottenberg sail for home, April 26.

**MILDRED HOLLAND**

The star of her own company, playing a season at the Garden Theatre, New York.

**WOLLSTEINER LEAVING.**

S. Wollsteiner, who has been connected with the New York branch of the Marinelli Agency for the past year will leave the H. B. Marinelli Agency employ next Monday, sailing the following Wednesday for his home, Berlin.

Wollsteiner has been connected with Marinelli for three years in various capacities in different offices. No future plans have been made but show business will be omitted when the plans are filed, says Wollsteiner.

M. H. Rose, who has been representing Sherek & Braff in this country for the past two years, will become a member of the Marinelli staff Monday, filling the vacancy left by Wollsteiner.

**PAID \$500 FOR RELEASE.**

Providence, April 19.

The management of Keith's, this city, is reported to have paid M. Shea of Buffalo, \$500 for the release of Lolo, the Indian Princess, to hold over in Providence this week. She opened at Keith's last week.

Lolo has been engaged as the attraction for the Fifth Avenue, New York, commencing June 19 for a run of six weeks.

# LOEW RECAPITALIZED FOR FIVE MILLIONS

**\$1,000,000 in Cash to be Held in Reserve. Takes in Old Corporation and Will Include New Ventures Now Projected**

The "small time" commenced to talk in millions this week, when the Loew Theatrical Enterprises sprung into existence, with a capital stock of \$5,000,000. The new corporation swallows the former Loew Consolidated Enterprises, formed about a year ago with a capital of \$1,500,000.

The five-million-dollar company will dispose of stock to the amount of \$3,150,000. This will take up the stock of the previous company. Of the remainder, which will be placed for sale among standing stockholders and their friends, \$1,000,000 will be placed as a surplus or sinking fund, said Marcus Loew to a VARIETY representative, available for such uses as might be found for it.

The \$1,850,000 of stock held as a treasury reserve could be used, admitted Mr. Loew, in payment of theatres or circuits which might be taken into the new corporation.

There are several projects started, Mr. Loew stated, which the new corporation will push to completion. Among these are two or more new theatres to be built in New York. The location of the sites were withheld.

The officers of the Loew Theatrical Enterprises are the same as of Lowe's Consolidated.

Boston, April 19.

The Loew Circuit has purchased the Columbia theatre for its "small time" chain. Possession will be taken in about thirty days.

Some time ago it was said that D. Lothrop had the Columbia, and that it cost him \$172,000. Dr. Lothrop may have wished or thought that he had it, but the Dr. was never quite as close as his friends hoped he was. The nearest he got was a second mortgage on the property. The Columbia has been a burlesque theatre.

The new house going up on the Park Square site, and which will have a seating capacity of 2,500, is keeping people guessing as to the future policy. Again it is said that Loew will have this house also, although it is practically out of the question for a "small time" policy to be installed in a theatre located as the Park Square will be. The Park Square was acquired by Loew through the Morris Circuit.

With the Orpheum now operated by Loew, there are many rumors to the effect that eventually he will have a big time theatre here, giving Keith the only opposition in sight, unless the Shuberts land somewhere for a Winter Garden. The Shuberts, of course, could turn any house they might secure into a "Winter Garden," by changing the sign over the door. From reports a Shubert Winter Garden does not have to have an enor-

mous capacity; only a lot of people who don't mind spending \$2.

A new corporation was formed last week, called the Columbia Amusement Co., with a capitalization of \$100,000. Its officers are Victor J. Morris, Irving Hamilton and Charles Frank. Mr. Morris is manager of Loew's Orpheum. The corporation papers were filed from the law office of M. Douglas Flattery, who, early last March, commenced negotiations on behalf of Loew to secure the Columbia property, which consists, besides the theatre, of the Grace Building, a six-story structure adjoining.

At the offices of the Loew Circuit in New York Tuesday everyone was dense regarding the Boston proposition. A VARIETY representative was referred to Mr. Loew, who was not then in the building.

One of the staff had heard "something like that," while another stated that there would be no Loew theatre which would play "big time" shows. It was laid before the speaker that the Loew Circuit seemed to be accumulating a string of houses that could be of advantage in the future, especially as the report from Boston said that the lease on the Edwin Forrest, Philadelphia, will expire within a year, when that house will be at the disposal of Felix Isman, one of Loew's partners.

When this much had been spoken, the Loew man broke in to ask who the statesman was that once remarked "In time of peace, prepare for war." Then he reiterated that there would be no "big time shows" on the Loew Circuit.

## A BAR ON AGENTS.

From stories told by the outside small time agents there seems to have been a ban placed upon them by the Loew and Fox office booking offices, one declining to do business with an agent who booked with the other.

Philadelphia, April 19.

The William Fox circuit of New York has opened a branch agency here, with Lillian Pisco in charge.

Boston, April 19.

The Fox Circuit of New York will establish a "small time" branch agency here by next week.

## BIMBERG'S PICTURE HOUSE.

B. K. Bimberg will begin May 1 the renovation of the old building at the corner of Broadway and 82d street, transforming it into a picture house to seat 550 people. The plot is 60 by 100 with a 25-foot entrance on Broadway. It will be ready for opening about Sept. 15.

## MILES AND HIS PLANS.

C. H. Miles, with vaudeville houses in Grand Rapids, Detroit, St. Paul, Minneapolis, and Peoria, now booked through the Theatre Booking Corporation, has decided it is necessary for him to make some sort of booking connections, if he is to continue to give the brand of acts which his patrons demand.

Miles believes there are sufficient independent managers to form a circuit that will be independent of the United Booking Office or any other booking concern.

That does not necessarily mean that it will effect the T. B. C. in anyway. The plan may be to throw all the bookings of the new combination, which Miles contemplates, into that office.

That Miles is in earnest is evident from the fact that he has not overlooked anyone with the likelihood of a house or two, in his searching inquiries.

William Fox may have a conference with Miles in the near future. Miles thinks Fox is the live wire in the east just now. A combination with him would be to his liking.

M. R. Sheedy has been in Detroit all week acquainting Mr. Miles more thoroughly in the situation in the east.

## JULIAN OPENS WITH STOCK.

Chicago, April 19.

The Julian theatre, a 10-20, which has played vaudeville since opening, turned into stock last Monday evening to a capacity house.

The New Parkway theatre, billed to open Monday evening, did not, the police interfering, claiming the house did not hold the proper permit. The opening was postponed until Tuesday night.

The Lexington opened last Saturday evening, playing four acts and pictures. Three shows nightly at 10 cents. The house has a seating capacity of 800. It is booked by Frank Q. Doyle.

## ANOTHER DETROIT "POP."

Detroit, Mich., April 18.

The Marks Amusement Co. has taken a lease on the property at 67-71 Michigan Ave., and will remodel it into a popular priced vaudeville house with a seating capacity of 1,200.

It is estimated that \$100,000 will be spent in repairs. The house is expected to open sometime in August.

## CLEVELAND MAY SELL.

It was reported Wednesday that W. S. Cleveland, the "small time" booking agent, was about to dispose of his agency, and retire.

William Josh Daly was mentioned as the successor to Mr. Cleveland.

## OPPOSITION FOR S-O.

Chicago, April 19.

When the time comes for the opening of the next season in the Windy City the Empress theatre, at present playing the Sullivan-Considine shows, will have opposition in a new house at present in the course of construction a block and a half away. It is to have a seating capacity of 1,300 and will be leased by Alfred Hamberger, the owner of a string of 10-20's here.

## BACK TO THE OCEAN.

Joe Wood has acquired the Grand Opera House, Gloversville and Binghamton, on which an eighteen months' lease has been taken. A similar lease is also held on the Corning Opera House. There is a likelihood of vaudeville and pictures being run later than June, but anyway the Wood agency will have shows in these three houses next season.

Joe opens the Pleasure Bay Park in New Jersey, June 27, with eight acts and pictures, playing one show a night at prices ranging from 25 cents to \$1.25. The seating capacity is 5,000.

He also opens the Doll theatre, West End, N. J., July 4, with four acts and pictures, only one show being given at night. Fancy prices will prevail as last season.

The Doll house at Long Branch is located on the same spot where Daly's famous gambling place was conducted. When Daly's things were sold at auction Joe and his wife purchased enough of the place to build the new Doll theatre which seats 385. The two gold domes which graced the Daly mansion, with a stucco front and lots of mirrors forms the little theatre which runs from July 4 until Labor Day.



CHARLOTTE GRANVILLE

Now appearing in vaudeville.

## HIG PRICE FOR PALACE.

Philadelphia, April 19.

The Palace theatre property at 1214-16-18 Market street was sold this week by George H. Earle, Jr., through Felix Isman, to Mastbaum & Fleisher for a consideration said to be about \$800,000.

Four years ago Earle purchased the property for \$625,000 and leased it to the Moving Picture Co. of America, in which Earle, Isman and Jules Mastbaum are interested. The company operates a moving picture and vaudeville house there at present and will continue to do so, the sale being an investment.

## GALLERY ORDERED CLOSED.

Columbus, O., April 17.

The authorities have ordered the gallery of the Grand theatre closed until adequate means of exit can be installed. The recent New York fire disaster awakened the authorities into activity.



## REVIVAL OF OFFENBACH.

Paris, April 10.

Many will be glad to see "La Vie Parisienne" if only to compare it with modern operette. This famous piece by Meilhac and Halévy, music by Jacques Offenbach, was produced at the Palais Royal during the gay days of the second Empire, forty-five years ago. All connected with the first production have passed away with the exception of Lassouche, now an infirm invalid.

The revival of this famous operette at the Theatre des Varieties, April 9, was awaited with interest. It will probably run till the end of the season. The dresses of 1866, and the light, catchy music are a change.

Mmes. Mealy, Mistinguette, Dieterle, and Caunier, with Mm. Max Dorely, Prince, Brasseur, Guy and Moricay, form a strong cast. The plot is insignificant, and if first produced in 1911 would be considered a revue.

The theatres of the 60's may not have mounted their productions so gorgeously as at present, but they were certainly more entertaining than many of the so-called psychological studies modern authors think it necessary to write.

## ALL STAR CAST.

For his all-star revival of "The Lights o' London," George R. Sims' most successful English melodrama, William A. Brady has selected Holbrook Blinn, William Courtenay, Doris Keane, Marguerite Clark, Thomas A. Wise, Douglas Fairbanks, Charles Richman, Lawrence D'Orsay, Thomas Q. Seabrooke, Leonore Harris, Jeffreys Lewis and Frank Hatch. The piece opens at the Lyric theatre, May 1.

## SOCIETY'S ELECTION JUNE 8.

The annual election of officers of the Actors' Society of America occurs June 8.

Thomas A. Wise has been president for the past three terms; H. Nelson Moray has been secretary for two years, and the present treasurer, Harold R. Woolf has been in the office two years. Edward Locke, of "The Climax," is serving his first term as vice-president.

Members recently admitted to the society are Maclyn Arbuckle, Richard Carle, Fred Niblo and Margaret Bennett.

## TWO DRAMATIZED NOVELS.

Baker & Castle have planned to produce next September, a dramatized version of Harold McGrath's novel, "The Goose Girl," having purchased the dramatic rights.

They also expect to present McGrath's "The Puppet Crown." "Behold the Man," a play by Mr. Baker, is also due for a fall presentation.

## A PLAY FOR EDESON.

"The Cave Man" by Gellert Burgess has been placed by the DeMille Company with Robert Edeson, who will use it as a starring vehicle next season, probably opening in September at the Hudson theatre.

"The Woman," another of the DeMilles' new plays, with Helen Ware, William Courtleigh and Jane Peyton, opened in Washington Monday night. It plays in New York next season.

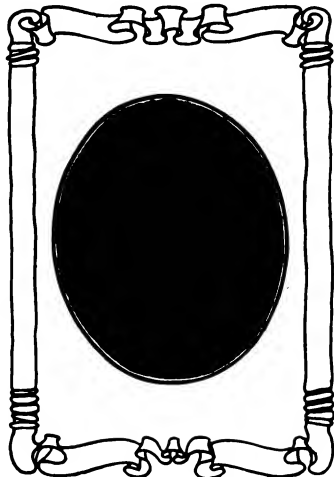
## IS WINTER GARDEN "OPPOSISH?"

If the Winter Garden is not "opposition" to the United Booking Offices, then what is it? has been the question asked this week, since the Shuberts placed the Bell Family in the Winter Garden show Monday.

The Bells appeared at Hammerstein's last week. While the United managers were talking about the act, the Shuberts grabbed it off for four weeks, with an option.

As it is recognized that any house which can use big acts, and set a price, becomes dangerous as opposition, the wise boys are waiting for the clash to arrive between the United and the Shuberts.

Last Sunday, the United, it is reported, "pulled out" four acts the Winter Garden had engaged for the Sunday night concert.



MINNIE SELIGMAN.

A legitimate vaudeville success from the legitimate, playing with WILLIAM BRAMWELL.

## BENEFIT FOR GOODWIN.

A movement is on foot among legitimate managers to tender a benefit to J. Cheever Goodwin, once the best known librettist in this country, and now confined in Bloomingdale Asylum.

Three weeks ago Goodwin was quietly removed to the asylum. His relatives made every effort to conceal this step. The news gradually reached the Lambs Club and the ball started for a monster testimonial. The stricken man is now over sixty years of age. There is still hope for his return to either permanent mental or physical health.

Goodwin wrote or adapted probably fifty librettos, the best known ones being "Wang" and "Dr. Syntax," for DeWolf Hopper; "Evangeline," for Edward E. Rice; "The Merry Monarch" and "The Lion Tamer," for Francis Wilson. His best work was done in collaboration with Woolson Morse, the composer.

## ASSOCIATION MEETING.

The Dramatic and Musical Agents' Association will meet May 2. Some important matters will then be considered.

Steps will be taken to classify the actors accordingly and weed out the "undesirables." Over 1,100 names will be gone over by the association members.

## THE HONOLULU CO.

San Francisco, April 9.

During the visit here of J. C. Cohen and E. W. Congdon, two of the directors in the recently organized vaudeville company of Honolulu, it became known that considerable dissatisfaction had sprung up in the combine since its birth. Up to a few days ago it looked as though the different managers would separate and renew opposition on the island.

Until the combination was effected, the vaudeville situation was controlled by three men in Honolulu. J. C. Cohen operated the Orpheum, Congdon had the Park, while J. W. Scully offered his attractions at the Empire and Savoy. Each house imported acts from Australia and America. With only a few blocks separating the houses, competition was strong. Salaries were raised until a profitable week for the managers was a novelty.

The question of combining came up and the trio were quick to see the advantages. Scully was made general manager and appointed Mrs. Ella Weston, of Frisco, to furnish the acts.

Just before the arrival here of Cohen and Congdon, Scully forwarded a contract to Mrs. Weston giving her exclusive power to furnish attractions for one year commencing March 1, last. It seems that Scully had written several agents here stating that Cohen and Congdon would shortly sail for San Francisco, but that they had no power to contract for the combine and could not book any acts without first consulting the board of directors.

Upon Cohen's arrival he was told of the contract that Scully had made with Mrs. Weston. He appeared both surprised and aggravated. Consulting Congdon, they both agreed that Scully had exceeded his authority and informed Mrs. Weston the contract cancelled. Mrs. Weston refused to accept the cancellation, stating she would continue to send the shows to Honolulu for the remainder of the year. Nevertheless Cohen and Congdon have been booking up acts for their houses. At present none knows who really has the right to sign Honolulu contracts.

Congdon, who sailed on the "Wilhemena" April 12, intimated he would attend to matters once he reached home, but failed to explain why Scully, who had been elected general manager had no authority to issue the Weston contract. Congdon admitted he had been thinking of "jumping" the combine, but said that matters had been patched up and everything was lovely.

Harry Werner, an American of this city, is building a new house in Honolulu to play vaudeville in opposition to the combine. It is claimed that Werner has sufficient capital behind him to build several houses on the island. Cohen will remain here a few weeks longer before returning home and will, he claims, appoint someone else besides Mrs. Weston to represent the company.

Mina Minar and "The Darling of Paris" have been signed by Morris Gest for the Orpheum time, opening July 12.

## ABOUT SONGS.

Kendis & Paley, the music publishers, claim the injunction Maurice Shapiro was granted restraining them from publishing a song which Shapiro alleged was an infringement on a "Shapiro" number, is the outcome of a suit Kendis & Paley have against Shapiro for \$12,000 in royalty. The Shapiro song, Mr. Kendis says, is not on sale.

Mr. Shapiro when seen regarding the matter said the suit for royalty had nothing whatever to do with the attachment and injunction proceedings and that he was perfectly willing to let the courts decide the whole affair. The Shapiro number is a "manuscript song," as he stated Mr. Shapiro, and is on sale, and is a good seller although it has not been "pushed."

"Kendis & Paley took advantage of my not pushing the song to take it bodily," said Mr. Shapiro. "In regard to raising the attachment, if it comes through with a bond large enough to cover the amount of the damages, that may also happen."

Another song to be a storm centre is "Come Back to Aaron," which is held in manuscript by Charles K. Harris. A Philadelphia publisher thought he had the first version with the same title, before both learned that Harry Von Tilzer had placed first claim upon a similar number and name by publishing it.

RETA REDFIELD.  
Clever singer of character songs

## HARRY LUTHER DIES.

Boston, April 19.

Harry H. Luther died at the City Hospital Monday. He came to Boston in advance of "Mlle. Rosita." Stricken with rheumatic fever the day that he was to have been transferred by the Shuberts to the French Opera Company, Mr. Luther developed diphtheria about two weeks ago.

For a number of years he was connected with a local newspaper and left that four years ago to become associated with John W. Luce in public work for Norumbega Park, food fairs and similar enterprises. He was 31 years old and leaves a mother and sister.

May Robson makes another tour to the Pacific Coast this summer, playing the John Cort circuit en route.

# LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE.

JAMES W. TATE, Representative.

TOM CASE, Correspondent

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

London, April 11.

Ellaline Terriss appeared in quite a new role last week, when the much discussed creation of "Joan of Arc," was produced at the London Coliseum, under the personal supervision of Seymour Hicks. The legendary character was splendidly portrayed by Ellaline, who seemed quite as much at home in a dramatic part, as a musical comedy role. The play is beautifully staged, and has evidently been well rehearsed.

Oswald Stoll has made application for a music and dancing license at Bristol, where he proposes to build a new hall at a cost of \$180,000.

The Sicilians, who made a big hit at the Shaftesbury some two years ago, open at the Hippodrome April 24.

Mlle. Leonora, fresh from a Continental tour, opened Monday at the Alhambra, as "Femina," in the ballet of that name. A Spanish dancer, Mattias, has been engaged for the Spanish scene.

Claire Romaine has been engaged to play principal boy at the Lyceum in the Xmas pantomime.

Fred Griffiths, Sr., of the Griffiths Bros., has been ordered to take a rest, having sustained a bruised strain.

The London Pavilion is busy building a new Bioscope, and this, as soon as completed, will form one of the features of the program. This is the first time they have introduced pictures here, except at special matinees.

Marie Lloyd returned to town Sunday and opens at the Tivoli Easter Monday.

The Ladies' Night at the Vaudeville Club last Sunday was an immense success.

Joe Elvin's pet scheme, the Music Hall Benevolent Institution, will receive a well deserved flip May 23, when the directors of the Oxford have kindly loaned their theatre.

Tom Case.

The various street musicians of London turned up strong at the Apollo, April 3, to show the public how good they really are. The matinee was organized by H. G. Pellissier of the "Follies" and Herman Finck of the Palace. All but one have gone back to the curb.

The vaudeville "Follies," a troupe organized by H. G. Pellissier, of "The Follies," have been booked by the Variety Theatres Controlling Co. for a tour of their Circuit.

Cyril Maude is taking off "One of the Dukes" from the Playhouse where the piece has not been a success. He may possibly play a few weeks in vaudeville before producing a new play there around the Coronation season.

Mrs. Langtry, who should have been at the Hippodrome Brighton last week, has been released by the Variety Theatres Controlling Co., in order to appear in the Drury Lane revival of "The Sins of Society." She will play her date at Brighton after the run of that piece.

Sidney Brough, one of the best character comedians of the English stage, died last week. His father was the even more famous comedian Lal Brough. The funeral service was impressive and elaborate with Hayden Coffin as principal vocalist.

The fight scene in Seymour Hick's new play "The Winner" at the Hippodrome is another example of his versatility. The stunt about that he puts up is really creditable though the piece itself is not too strong.

It is believed that Paviowa returns to the Palace Easter Monday and if so, the danseuse will have an enormous reception.

Adele Ritchie, who opened at the Palace Monday night, certainly convinced the audience that she had a great personality but the selection of her songs left much to be desired. American single women should understand that the class of songs that the Palace crowd like are those of the type that Clarice Vance made so popular. "Straight" numbers are of no use.

George Graves will do a tour of the vaudeville theatres between now and the next Drury Lane pantomime. He is at present with the Variety Theatres Controlling Co. at the Alhambra, Glasgow.

Walter King, a very popular English comedian of the "doleful" type, died last week. King was never known to fail on a program, yet somehow he never succeeded in getting far above the average rank of comedians, from the salary point of view.

Cartmell and Harris have been booked by the Variety Theatres Controlling Co. for a tour.

## BARRON LEAVES WITMARK.

Chicago, April 9.

Ted Barron, who for the past fifteen months has had charge of the Chicago offices of M. Witmark & Sons resigned Saturday. Barron will go to New York.

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, April 10.

The present vaudeville program at the Olympia will finish at the end of April, and will probably be the last at this house under the direction of V. de Cottens and H. B. Marinelli. The latter is now very anxious to be able to devote the best part of his time to the agency, and after June will attend to no other business. During May and June the Olympia will remain open with moving pictures only (possibly a few singing acts), with the Cinema-Phono of Louis Gaumont as the attraction. This of course is the principal headliner here at present. Prices will be lowered to 1 fr. promenade (instead of 3 frs.), stalls and balcony at 3 frs. and 2 frs. respectively (now 8, 6 and 5 frs.). The house will be closed July, and reopen under the new management (Jacques Charles) at the end of August.

The April program (Olympia) is excellent, with the addition of the Phillip Sisters, who opened at the Sunday matinee (2nd) without rehearsal arriving from Copenhagen, and Jennings Bray, "illusionist." This latter has the same business entirely as Charles Aldrich, and I thought it was Charley back in Paris for the first few minutes. Bray is said to be a former member of the Morley troupe, from Berlin. He speaks English and a little French in his act, and is evidently a German-American. But he has Aldrich's act imitated to a nicety. Remainder of program same as last fortnight of March.

At the Concert Mayol there is a youngster aged nine, named Barberin, who gives a good imitation of the other artists on the same bill, including the manager himself. The idea of the act is excellent. Little Willie Ferreros, the child conductor at the Folies Bergere, is however, the prodigy of Paris at present, albeit his work is somewhat mechanical.

Tom Hearn is making quite a hit at the Folies Bergere in a political skit. He is largely advertised as the "celebrated American artist." Tom, as a matter of fact was born in Paris, though of English parentage. The Moulin Rouge is jogging along, waiting impatiently for the summer. Norman French has introduced a new act at this house, while Gibard, a French performer, is also giving a series of clever imitations of Cleo de Merode, Otero, Isadora Duncan, Little Tich and Sarah Bernhardt.

The Casino de Paris was opened April 5, under the direction of its former manager Albert Callar. "Lysis-Rata" is not a great catch, however, and apart from Hania Routchine, Mme. Barsac and Harry Arbelle, the potpourri is indifferently played. The music introduces all the popular ditties, past and present. Only three unpretentious vaudeville acts: "Ballet

Russe" (naturally) by the Tutus Mignons of Daynes-Papurello; De Vallia, eccentric dancer, and Pollat, animal imitator.

"New" topical piece at the Gaite Rochecouart is entitled "J'te pince Monseigneur," by M. Carre and A. Barde, the same as that given under another title last September at the Theatre Marigny. The story is amusing, and Therese Cernay is great in the role of an adventuress posing as a rich American girl (formerly played by Germaine Gallols), with Gaston Silvestre as a false prince, and Girler as the detective, who took these parts at the Marigny.

It is possible that the Varietes music hall at Marseilles may be taken over by a company next season. This establishment is at present under the management of its owner, Emile Besiere. Business is said to have been somewhat poor during the past few months.

The Palais de Cristal remained open this week, in spite of rumors to the contrary. There are no American acts at present in Marseilles.

Robert Bertin, the quick change artist, is the attraction at the Alcazar.

It is reported that the new management of the Varietes, Brussels, is only accepting contracts signed by Meer prior to Dec. 10 last.

An operette by Fonson and Wicheler (the happy authors of "Le Mariage de Mlle. Beulemans," which is such a success this side) was produced at the Galeries last week, but is not equal to their comedy.

The troupe playing at the Alcazar Brussels, in the "Divorce de Mlle. Beulemans," by Tricot and Wapers, is to visit Paris in June.

It appears that Waux-Hall will remain open this summer, though 1910 was said to be the last at these gardens. Musical selections by the orchestra of the Monnaie will again constitute the program, for which 350 francs per day and ten per cent. of profits will be paid to the musicians.

Francis Robin has taken the al fresco theatre of Pre Cateian (adjoining the restaurant by that name) in the Bois de Boulogne, and will give short pieces. It is already anticipated that the weather will be more propitious for open air amusements this summer than was the case last year.

A ballet by Mme. Marquita and A. de Lorde, "Le Cœur de Floria," at the Gaite-Lyrique, is being rehearsed. This music by G. Menier. The principal roles will be held by Mlle. Stacia Napierkowska, Moreno, MM. G. Wagne and R. Quinault.

## SHOWS NEXT WEEK

## NEW YORK.

"A CERTAIN PARTY" (Mabel Hite)—Wal-lack's (1st week).  
 "AS A MAN THINKS" (John Mason)—Nazi-movs (7th week).  
 "BABY MINE"—Majestic (25th week).  
 "DR. DE LUXE" (Ralph Herzig)—Knicker-bocker (2d week).  
 "EVERYBODY'S"—Herald Square (9th week).  
 "EXCUSE ME"—Gaiety (11th week).  
 "FOLLIES BERGEE"—(1st week).  
 "GET RICH QUICK WALLINGFORD"—Co-hena's (35th week).  
 "LITTLE MISS FIT-IT" (Hayes and Nor-woth)—Globe (4th week).  
 "MILKED HOLLAND"—Garden (6th week).  
 "MRS. HUMPHREY-LEIGH" (Mrs. Fiske)—Lyceum (4th week).  
 "NINE SILVER"—Grand Opera House.  
 "NOBODY'S WIDOW" (Blanche Bates)—Hud-son (23d week).  
 "OVER NIGHT"—Play House (17th week).  
 "PLAYS IN GERMAN"—Irving Place (19th week).  
 "ROBERT MANTELL"—Daly's (2d week).  
 "SPECTACLE"—Hippodrome (34th week).  
 "STOCK"—Academy.  
 "SPOONER STOCK"—Metropolis (9th week).  
 "THAIS"—Criterion (17th week).  
 "THE BALKAN PRINCESS"—Casino (22d week).  
 "THE CONCERT"—Belasco's (30th week).  
 "THE CONFESSION"—Buoy (7th week).  
 "THE DEEP PURPLE"—Maxine Elliott's (15th week).  
 "THE DICTATOR" (William Collier)—Com-edy (2d week).  
 "THE EASIEST WAY" (Frances Starr)—Re-public (4th week).  
 "THE GAMBLERS"—West End.  
 "THE HENPECKS"—Broadway (12th week).  
 "THE LONDON FOLLIES"—Webster's (2d week).  
 "THE MAN FROM HOME" (William Hodge)—Manhattan O. H.  
 "THE PINK LADY"—New Amsterdam (7th week).  
 "THE SPRING MAID"—Liberty (18th week).  
 "VARIETY"—Winter Garden (8th week).  
 "WILLIAM GILLETTE" (Repertoire)—Empire (1st week).  
 "WHAT THE DOCTOR ORDERED"—Astor (1st week).

## PHILADELPHIA.

"THE HAVOC"—Henry Miller)—Broad.  
 "MADAM BUTTERFLY"—Chestnut St. O. H.  
 "A FOOL THERE WAS" (Robert Hilliard)—Forrest.  
 "THE FORTUNE HUNTER"—Garrick.  
 "BEHIND THE SCENES"—Walnut.  
 "Mlle. ROSITA" (Fritzi Scheff)—Lyric.  
 "ALIAS JIMMY VALENTINE" (H. B. War-ner)—Adephi.  
 "STOCK"—Cheanut.  
 "PAID IN FULL"—Grand Opera House.  
 "FRITZ" (Joe Horitz)—Hart's.  
 "DUMONT'S MINSTRELS" (Stock)—Eleventh St. O. H.

## CHICAGO.

"THE FIRST NIGHT" (Lillian Russell)—Blackstone (3d week).  
 "THE GIRL OF MY DREAMS"—Chicago O. H. (2d week).  
 "THE FASCINATING WIDOW" (Julian El-tinger)—Colonial (9th week).  
 "LOVE AND POLITICS" (Jos. E. Howard)—Cort (4th week).  
 "HE CAME FROM MILWAUKEE" (Sam Bern-ard)—Garrick (2d week).  
 "DISRAELI" (George Arliss)—Grand O. H. (12th week).  
 "MAUGIE PEPPER" (Rose Stahl)—Illinois (10th week).  
 "THE GIRL I LOVE"—La Salle (13th week).  
 "THE FOX"—Lyric (2d week).  
 "THE TRAVELING SALESMAN"—McVick-er's (2d week).  
 "GET RICH QUICK WALLINGFORD"—Olympic (22d week).  
 "THE SEVEN SISTERS" (Charles Cherry)—Powers (3d week).  
 "THE STRANGERS" (Wilton Lackaye)—Studebaker (4th week).  
 "MERRY MARY"—Whitney O. H. (3d week).

## BOSTON.

"THE COMMUTERS"—Park (10th week).  
 "REBECCA"—SUNNYBROOK FARM"—Hollis (1st week).  
 "JUMPING JUPITER" (Richard Carle)—Tremont (5th week).  
 "A MATINEE IDOL" (De Wolf Hopper)—Shubert (2d week).  
 "THE VIRGINIAN"—Globe (1st week).  
 "THE ARCADIAN"—Colonial (1st week).  
 "THE PRINCE OF PILSEN"—Majestic (2d week).  
 "BARRY OF BALLYMORE" (Chauncey Ol-cott)—Boston (2d week).

## SAN FRANCISCO.

"FOLLIES OF 1910"—Columbia.  
 "THE AVIATOR"—Alcazar.  
 "OLGA NETHERSOLE"—Savoy.

## SEATTLE.

"TILLIE'S NIGHTMARE"—Moore.  
 "THE LION AND THE MOUSE"—Seattle.  
 "HIS ABSENT BOY"—Alhambra.

## BALTIMORE.

"THE WOMAN"—Ford's.  
 "A MAN'S WORLD"—Auditorium.  
 "THE VOLUNTEER ORGANIST"—Holiday St.  
 "THELMA"—Savoy.

## INDIANAPOLIS.

"JUDY FORGOT" (Marie Cahill)—Shubert-Murat (2d-29).  
 "THE TELEPHONE GIRL" (Stock)—Park.  
 "FOLLIES OF THE DAY"—Empire.

## CINCINNATI.

"THE CHEATER" (Louie Mann)—Lyric (1st time).  
 "MRS. DOT" (Billie Burke)—Grand (1st time).  
 "SIS HOPKINS"—Walnut.  
 "BROADWAY GAIETY GIRLS"—People's.  
 "BOWERY BURLISQUERS"—Standard.

## ST. LOUIS.

"WHEN SWEET SIXTEEN"—Olympic.  
 "THE GREAT NAME" (Henry Kolker)—Shu-bert.  
 "A GILDED FOOL" (Higby Stock)—Garrick.  
 "LENA RIVERS" (Josie Stock)—Imperial.  
 "THE HOUSE NEXT DOOR"—American.  
 "CAUGHT IN MID-OCEAN"—Havila's.  
 "SAM DEDERE"—Standard.  
 "CRACKERJACKS"—Gayety.

## BILLS NEXT WEEK

## NEW YORK.

HAMMERSTEIN'S  
 Della Fox  
 Nat M. Willis  
 Fred Ford  
 Cressy & Dayne  
 McMahon & Chap-pelle  
 "Ma Gosse"  
 "Spook Minstrels"  
 Courtney Sisters  
 Frank Stafford & Co  
 Linden Beckwith  
 Fred Watson  
 Farrell & Foreman  
 Chalk Saunders  
 Flying Caros  
 Anderson & Ander-son  
 Three Nortons  
 FIFTH AVENUE  
 Abe Attell  
 Willie Holt Wake-field  
 Mme. Besson & Co  
 Jean Alwyn  
 Crouch & Welch  
 Charles & Fanny  
 Van  
 Hon & Price  
 College Trio  
 Hickey's Circus  
 BRONX.  
 Adeline Genes  
 Charlotte Parry & Co  
 Belle Blanche  
 J. C. Nugent & Co  
 Three Leightons  
 Goldsmith & Hoppe  
 Sebbin & Grovini  
 Rice, Sully & Scott  
 ORPHEUM.  
 Moore & Littlefield

Montgomery & Moore  
 "Dinkelspiel's Christmas"  
 Brice & King  
 Curzon Sisters  
 Grace Hazard  
 Kenny, Nobody & Flanagan  
 Carson Bros  
 ALHAMBRA.  
 Frank Keenan & Co  
 Rice & Cohen  
 Gaston & Coverdale  
 Tom Nawn & Co  
 "Cheyenne Days"  
 Winsor McCay  
 Avon Comedy Four  
 The Grazers

GREENPOINT.  
 Ryan & Richard  
 Marshall P. Wilder  
 Rooney & Bent  
 Mack & Orth  
 Karl Emmy's Pets  
 Carter & Swanson.  
 Watson & Dwyer  
 The Glocksers  
 COLONIAL.  
 Ed. Janis  
 Charles Richman & Co  
 Finagan & Edwards  
 Co & Millership  
 Sisters  
 Dolan & Lenhard  
 Four Melody Mon-archs  
 Beth Tait  
 International Polo Team  
 Dave Bros

Edward LaVine  
 Nevins & Wood  
 "Studies in Porce-lain"  
 Julius Tannen

## NEW ORLEANS.

ORPHEUM  
 De Haven Sextet  
 "Studies in Porce-lain"  
 Julius Tannen

## CHICAGO.

MAJESTIC.  
 John & Emma Ray  
 & Co  
 Emma Dunn & Co.  
 Lorcb Family  
 Eddie Leonard & Mable Russell  
 McCormack & Rus-sell  
 Lew Sully  
 Gordon & Marx  
 Gray & Peters  
 Basque Quartet  
 AMERICAN  
 Emma Carus  
 Roland West & Co  
 Hibbert & Warren  
 Virginia Grant  
 Gardner & Stoddard  
 Paul Dickey & Co  
 Donald & Carson  
 Lawson & Namon  
 Sargent Brennan

## INDIANAPOLIS.

CAMPBELL & Yates  
 The Three Nevadas  
 Smythe & Hartman  
 Sharkey, Geisler & Lewis

## ST. LOUIS.

COLUMBIA  
 Alice Lloyd  
 Lillian Burkhardt & Co  
 Nederveld's Monk-eyes  
 Chas Wayne & Co  
 Gerlie DeMilt & Kennedy  
 Klein Yoste  
 Arthur Whitlaw  
 The Gee-Jays

## CINCINNATI.

Jones & Deeley  
 Elsie Durand  
 Dale & Boyle  
 Meehan's Dogs  
 MARYLAND  
 Harry Breen  
 Walsh, Lynch & Co  
 English Madcaps  
 Siegel & Mathews  
 Marsellies

## BALTIMORE.

Harry Breen  
 Walsh, Lynch & Co  
 English Madcaps  
 Siegel & Mathews  
 Marsellies

## LYCEUM AND CONCERT

## ACROSS THE CONTINENT TOUR.

The Imperial Russian Court Bala-lalka Orchestra, and its well known conductor, W. W. Andreeff, come to America early in the Fall, opening at the Metropolitan Opera House, New York, and going by special train for a tour across the Continent, covering Canada, every state in the Union, Mexico and Cuba.

## HOME FOR AGED M. P. U.'S.

\$10,000 is the price paid for a home for aged and infirm musicians, members of the Musical Protective Union in Clinton, Dutchess County, New York.

Old and disabled members will be permitted to spend their declining days on this 84-acre farm which has a brick house, containing twenty-two rooms.

## DEATH OF ALEX. GUILMANT.

Paris, April 3.

Alexandre Guilmant, the famous organist, died at his suburban residence, at Meudon, near Paris, March 29, at the age of 74.

Son of an organist at Boulogne, he showed signs of musical genius at an early age, but it was Lemmens, a Belgian organist, who first inspired him to study. At the Conservatoire of Brussels Guilmant received his early tuition. In 1873 he was appointed organist at the Trinite, Paris, and in 1894 he assisted Charles Bordes in founding the now famous Schola Cantorum in Paris, where he remained a professor until the end, with Vincent d'Indy.

Guilmant made several tours, and was well known in the United States and Canada. He was also a professor at the Conservatoire of Paris, taking Cesar Franck's class, and was a frequent player at the Trocadero. The great organist will be universally regretted.

Inez Barbour, the New York contralto, sails for London, April 27, on the steamship Cleveland, where she will appear in drawing room recitals.

Janet Wylie, an American soprano, who has been studying abroad for the past year, has signed a two years' contract to sing at the Opera House in Mulhausen, Alsace, Germany.

Mme. Jeanne Jomelli, dramatic soprano, now in Europe appearing in concert and opera, tours America next season under the management of Haensel & Jones.

Ludwig Hess' next American tour is now being mapped out by M. H. Hanson.

Frank LaForge, composer and pianist, who has just returned from his European tour, is engaged to tour with Geraldine Farrar in the fall, and later next season, accompany Mme. Sembrich in Russia.

## LEADER'S BIG SEND-OFF.

London, April 11.

It was a great send-off that Dr. Hans Richter received April 10 at Queen's Hall, the famous orchestra leader being presented with a three-handled loving cup with the compliments of the London Symphony Orchestra. He also received an illuminated address, signed by each member of the orchestra.

Dr. Richter made grateful reply. He expects to be at the Covent Garden in the autumn.

## ENGAGED TO WED.

St. Louis, April 19.

The engagement to wed of Olga Samaroff, noted American pianist and Leopold Stokovski, director of the Cincinnati Symphony orchestra, has been announced. Mme. Samaroff is a St. Louisan and the daughter of Mme. Hickenlooper, 4545 Maryland avenue. The date of the marriage has not been given out but it will be early, probably immediately after Stokovski completes his spring season.

## A DEFICIT OF \$36,000.

The Symphony Society of New York (Walter Damrosch, conductor), which has ended its season, gave ninety-eight concerts during it, exclusive of the seven weeks' spring tour, which began Easter Monday. A report of the expenditures shows \$100,000 has been paid out on orchestral salaries and \$80,000 more for cost of management, rental of halls, soloists, advertising, etc.

The deficit has been \$36,000, which will be met by the orchestra fund.

Andreas Dippell, general director of the Chicago-Philadelphia Opera Co., announces that two visits to the east will be made next season. Three weeks in Philadelphia, with a single concert each week in New York and Philadelphia, will start the season. The Co. will probably remain intact, with a few exceptions. Maurice Renaud may not return. Eleanora di Cisneros will go to Australia with the Melba company.

Ellison Von Hoose, American tenor, who received considerable attention abroad and is now singing in Italy, will tour America next season under the direction of Haensel & Jones.

Adelina Patti, living in retirement in Wales, is announced to grace the Coronation season in London when she will sing June 1 for the benefit of an old friend, Wilhelm Ganz, with whom she was formerly associated on the road.

Puccini's "Girl of the Golden West" will be offered in English by Henry W. Savage, Nov. 24. Edna Showalter will alternate with two other sopranos in singing the role of Minnie. Frederick Rycroft, Savage's general musical director, is now on his way to Europe to engage other singers.



**CLEAR UP SLOWLY.**

With John Cort in New York, and probably for a stay of some length, it is expected that the present tangled "Open Door" situation in legitimate theatricals will slowly clear up.

The process will be when an opening is seen for the permanent placing of the "opposition house" in any of the Cort towns, the remaining theatre will be selected as the one to hold all the first grade attractions next season.

This is expected to require some time and maneuvering, since no proposition has presented itself yet when all the "opposition houses" may be placed in bulk.

The same action will be taken in the south, on the Albert Weis time. The first move made by the Weis people was in Memphis, where the Lyceum hereafter will hold all the first class shows; the Jefferson play the Stair & Havlin bookings, and the Bijou be content with "pop" vaudeville (the Orpheum in that town handling the higher grade of acts).

In Atlanta it is expected that ultimately some arrangement will be reached through which all the big bookings will land in the Shubert house there. Klaw & Erlanger have announced a new theatre for Atlanta, but it isn't yet in proper form for recognition.

The "Open Door" managers, as well as the respective factions in the legitimate producing end have thoroughly realized that to play competing attractions is to merely divide the "show money" in every town, which seldom results in anything excepting a loss for each company.

**MISS WALKER UNDER CONTRACT.**

A. G. Delamater and William Norris, Inc., have engaged Charlotte Walker for a term of years. Miss Walker will open at the head of the Metropolitan Opera House stock company, Minneapolis, April 30. After six weeks at Minneapolis Miss Walker will play a stock engagement of three weeks in St. Louis.

Next season she will be starred in a dramatization of John Fox's novel "The Trail of the Lonesome Pine."

The engagement caused Miss Walker to postpone her proposed foreign trip.

**"THE GIRL" COMING EAST.**

"The Girl Who Dared," which has been playing the west and middlewest for the past two seasons will be brought east early in August for a spring tour, by F. A. Wade.

"Punch" Wheeler, who has been with Wade for several winters, will be the press agent. Harry B. Williams, a singer and dancer, will be the principal comedian. The management will engage a number of vaudeville artists for the eastern invasion.

**TALKS ONLY NOW AND THEN.**

Berlin, April 10.

"Don," the "talking" dog, now at the Wintergarden, is not panning out as well as expected. The dog talks but only speaks when feeling like it. That is not always when the managers wish.

The Circus Busch has a "talking" dog. It may be able to talk, but has shown no inclination to do so yet.

**BOSTON'S BOOKING ASS'N.**

Boston, April 19.

The Family Department of the United Booking Office may have a rival in this city, in the near future. Twenty theatre managers in Massachusetts, New Hampshire and Vermont, contemplate forming an association with headquarters in Boston, for the purpose of booking small time acts. These acts are to work in the houses owned or controlled by the managers of the association.

It is expected that other managers will come into the association. Instead of a house commission being paid to a booking agent each member of the association will be assessed a certain amount monthly as an expense fund for the office. A former Boston manager is considered for general manager.

**PARKS OPENING.**

With the summer approaching, parks in the south are having dates of opening fixed for their gates.

Of the summer parks which will secure vaudeville through the Orpheum Circuit headquarters in New York (booked by Jonny Collins), Forest Park Highlands, St. Louis, starts April 23; Fontaine Ferry Park, Louisville, April 30; East End Park, Memphis, May 14; Lake Cliff Park, Dallas, May 25; Ramona Park, Grand Rapids, May 21 (thereafter opening on Mondays for the vaudeville week).

**ENGLISH AGENTESS HERE.**

Miss Andrews, who booked Mme. Balthy, the French comedienne, in the English halls, is in New York. She arrived this week and is offering a few acts to American managers.

**SEE ACTS FOR S. A.**  
(Special Cable to VARIETY).

London, April 19.

Sydney Hyman took a flyer on the continent last week. He is now negotiating with several acts for the trip to South Africa.

Namba Japs, Phillips Sisters (American) Jennings Bray, Flying Ballet, Narck's Lions and De Freyds are amongst those that Hyman would like for Johannesburg.

**CORSE'S STOCKS.**

Corse Payton is planning a busy summer stock season. He will open his Manhattan engagement at the Grand Opera House May 3 with the same company that opened the season last year at the Academy of Music.

Payton is organizing a brand new company to open at his house in Newark May 1. The leads will be played by Edna Archer Crawford and Theodore Gambel.

The Grand in New York and the Newark house have been leased for eighteen weeks by Corse.

**BOY ACROBAT DEPORTED.**

Chicago, April 19.

Because of the fact that Hans Klingel, the "papa" of the Loja Troupe, at the American this week, indulged in the playful pastime of throwing shoes at one of his "stuges," the self same "stuge" will be deported to Germany.

The "stuge" is Joseph Kobler, fourteen years old. Last week he applied to Chief Probation Officer Witter, declaring that Klingel had threatened to have him arrested if he did not do his work properly. When the authorities discovered that the boy was not the legal age required for stage appearances, the youth was taken before the German Consul. Consul Geissler stated that all German subjects under age and without guardians are legally wards of the Consul. He ordered that the boy be sent back to Germany at the expense of Klingel.

**PHIL'S NEAT BOOKLET.**

Phillip K. Mindil has just issued, in the interests of his publicity bureau, an especially effective and artistic booklet devoted to the cause, means and effect of press agency, supplemented by personal press comments and a list of personages, theatres, attractions, hotels, etc., "publicized" by the Mindil bureau.

Instead of the conventional introductory announcement the booklet leads off with a "guarantee" as follows:

"A press agent is an experienced newspaper man who studies the news possibilities of his client and presents them in such a way as to gain favorable consideration. As he is not the owner of a publication, he cannot guarantee anything but energy, organization, intimate knowledge of news, ability to write it, and acquaintance with the men who accept or reject it. All of these Mr. Mindil possesses, having held the most important positions on the leading New York papers for the last twenty years."

P. Alonzo, general manager for the Poll Circuit, sails for Europe May 13 for a vacation of ten weeks.

## A NEW CLASSIFIED ADVERTISING RATE CARD

FOR

# VARIETY

Will go into effect

## MAY 1st, 1911

Until above date advertisements and contracts for advertising will be accepted under present rate card, printed in VARIETY Weekly.

**RAWSON AND JUNE.**

Rawson and June are known as the originators of "Boomerang Throwing" in vaudeville. They are presenting this distinct novelty at the Colonial, New York, this week.

The act has played over Europe including England, Germany, France and Russia; also appearing at the Palace, London, for four consecutive months.

In America they are very well known, having appeared on every large time vaudeville circuit in the United States. The act is under the management of Alf. T. Wilton. Pictures of Mr. Rawson and Miss June are on the front page this week.

**SUBSCRIPTION FOR ACROBAT.**

Chicago, April 19.

Paul Goudron has started a subscription to aid George De Onzo, formerly of the De Onzo Brothers, who has been incapacitated for the past eighteen months by locomotor ataxia. De Onzo is but twenty-seven years of age and has been in the profession since the age of seven. He has been under the care of Dr. Pitts in this city. The subscriptions can be addressed to Paul Goudron.

The act known as "The Three Rathskeller Girls" has been disbanded. Cella Weston, one of the maidens, will work alone.



# CIRCUS NEWS

## ACROBAT ACCIDENTALLY KILLED.

Cincinnati, April 19.

Harry Rosacker, known professionally as Harry Jordan of Reading, Pa., who appeared with his partner, Mrs. Bertha Woods, under the name of "The Flying Jordans," died at the City Hospital as the result of an accident Friday afternoon (April 14) during a rehearsal of the John Robinson circus.

Rosacker died a hero. While working on the trapeze, both lost their balance. Rosacker by prompt action saved Mrs. Woods' life, but sustained serious injury in the sacrifice. His partner was severely injured.

Telegrams were sent to Jordan's relatives. John Robinson gave instructions to bury the body in the Robinson plot at Spring Grove cemetery.

## CROSS CONTINENT TOUR.

Chicago, April 19.

When the Ringling Brothers Circus closes here at the end of the week the show will start eastward. The first stands out of the Windy City will be a series of one nighters through Illinois and Indiana. One week later the show will be in Washington, D. C.

After showing in the capital city the organization will move northward and after a brief stay in Boston will proceed to travel in a westerly direction. Some tall traveling will have to be accomplished, for San Francisco is the objective point of the show and the circus is scheduled to play there some time in July.

## JOINS THE BARNES SHOW.

Chicago, April 19.

C. I. Norris, once the owner of Norris and Rowe's Circus, is at present the general manager of the Al. G. Barnes Circus. Norris joined the organization with two acts, trained dogs and baboons. He was appointed to the position of general director after one week.

## WANT A FEATURE.

The Ringling Bros. are anxious to keep the Leamy Ladies with the Barnum-Balley show when that troupe takes to the road. The Leamys were originally booked only for the Garden engagement. The act is the nearest thing to a feature of which the show boasts and will be needed on the road. Pop Leamy is undecided.

## FRANK'S MAY 4.

Edward Arlington, who is financially interested in California Frank's Wild West show, has arranged for his new venture to first play May 4 and 5 at Paterson. The Jersey City town was billed yesterday (Thursday).

Arlington has signed Lucille Mulhall and ranch boys, now playing vaudeville, as a feature act with the Frank outfit.

Major Rhodes will be general manager and Frank Hatley (California Frank) will be arena director. C. M. Connor, formerly of the Sells-Floto shows, has been placed in charge of Car No. 1.

## "101" IN PHILLY.

Philadelphia, April 19.

The Miller Brothers and Arlington "101 Ranch" Show, opened here Monday to capacity audiences at both shows. Good weather and the Easter Monday holiday helped to give the show an excellent start. The program was fully up to the standard of last year.

Considerable excitement was caused Monday night by an accident to Goldie St. Clair, the star of the women riders. Miss St. Clair was "bustin" a roan mare when she was thrown heavily and her head was injured by striking the pommel of her heavy saddle. She did not ride for three or four days and it was reported that she was dangerously hurt, but recovered enough to attend the show to-day.

The "101 Ranch" show beat Buffalo Bill's outfit here just one week. There was a lively billing and advertising drill between the two. Buffalo Bill secured a great show by smothering everything in sight with paper and the Sundays ads in the newspapers were doubled, overshadowing in a way the "Ranch" cards. But the latter hit a center mark by beating the Bill show in, taking the first edge off the circus season here and the management was particularly pleased with the business.

## ROBINSON SHOW OPENS.

Cincinnati, April 19.

John Robinson's Circus opened this week. The usual grand introductory tournament opens the show with a troupe of horses handled by Capt. Owsesney and Minnie Davis, and the football pony "Touchdown" following.

Five sets of teeth acts are in the first exhibit, ladder acts follow, and the program runs through with the customary animal, riding, acrobatic and wire acts filling in, in first class order. Warren Lincoln Travis showed his strength to an appreciative audience.

The De Motts and Empress troupe uncovered neat English cart acts that attracted attention. Ferro doing a somersault on the wire, made himself solid with the crowd. Flying Dacomas, Six Waltons, Stella Coyle, Duffy and Howard, Irene Howard, Neva Jordon, Alma Jordin and Alber's Bears all helped the performance on.

## 740 SHOWS IN NEW YORK.

Raymond B. Fosdick, who investigated the picture houses of New York and submitted a report to Mayor Gaynor, says there are approximately 450 shows in Greater New York under a common show license and 290 under a contract of theatrical license.

Of the total number, approximately 600 are constructed with a seating capacity under 300.

The Trent, Trenton, N. J., closes its season next week.

"Pomander Walk" closes at Wal-lack's Saturday night. Mabel Hite in "A Certain Party" opens there Monday.

## DECOY LETTERS TRAP.

Chicago, April 19.

The third, and what would seem the last chapter in the history of the affairs of the National Theatrical Corporation of America, was written last Saturday afternoon, when the United States Postal Inspectors raided the offices of the concern on Randolph street and placed Frank A. S. Hood, one of the head officials of the corporation, under arrest on a charge of using the mails to defraud.

The arrest was made when it was learned by the authorities that Hood intended leaving for South America this week. The cause for his intended departure was given because of extensive monied interests which needed his presence in that territory.

Hood was one of the officers in the new corporation bearing the name of the National Theatrical Corporation. This company was licensed under the laws of Illinois several weeks ago. The old corporation was incorporated under the laws of South Dakota. It had all the appearances of a "get-rich-quick" scheme. Hood, who was one of the original "boobs" whom the initial promoters roped, evidently had an idea that he learned enough of the roping game by his brief association with clever "promoters" to do a little "roping" himself.

The postal authorities received a complaint from one of the "investors" who had been fleeced and they started an investigation. Decoy letters were used and as a result of the answers received, the arrest was made on Saturday. When arraigned before the U. S. Commissioner, Hood pleaded that he was an innocent victim of the original promoters and was inclined to turn state's evidence.

The original promoters, however, seem to have cleared their skirts, having sold their share of the holdings in the company to the new concern, which took over all the liabilities of the old company and continued to operate. The old directors are supposed to be somewhere in the east. Hood was released in a bail of \$1,000. The hearing is set for to-day.

The office fixtures, furnishings, etc., of the National Corporation were sold on Monday afternoon to satisfy a mechanic's lien of \$196. They were bought by Sylvester J. Simon, lessee of the building in which the offices are located, for \$155.

## LAKE MUSKOGON'S LIAR.

By Joe Keaton.

On Lake Muskogon's sunny shore,  
Lives Pascoe, who quite oft has sworn,  
The biggest fish which near there swim  
Are always caught, alone, by him.  
In shooting game he faileth not;  
They're full of that number eight shot  
Here in the east, we sing this song:  
Old "Bull Head" you are far too strong;  
We know to catch fish you surely try,  
But you've never learned how to fry;  
And when you shoot, the shot's wild bias,  
Just tell the tale another mis-  
And yet old Pat, we'd like to be  
Away from work-foot loose and free;  
In our old shack, 'neath the blue sky,  
And near to you, to hear you lie.  
Mother, Sister and Jingles too,  
Join with Buster in greeting you,  
And you know one man who would like to go  
To Muskogon—that's your old friend JOE.

The cast and scenery of "The Man Hunters" sails for Europe next Wednesday for a seven weeks' engagement in London.

## INTERSTATE ROAD SHOWS.

Chicago, April 19.

Beginning with April 30th, the Interstate circuit will begin sending road shows over their time. The shows will be framed in Chicago and will tryout at the Plaza theatre here. The show on leaving this city will have but five acts. When reaching East St. Louis, there will be two acts added and the seven will travel over the time intact for seven weeks.

Arrangements have been completed whereby the circuit will assume the lease of the Avenue theatre, East St. Louis, formerly booked through the S-C offices here.

## HALF OF TEAM ENGAGED.

Chicago, April 19.

While Eunice Burnham, of Burnham and Greenwood, was in Chicago Easter Sunday it became known that the charming little vaudevillian was to retire from the stage within the near future. Wedding bells for two will be in order some time in the late summer.

## TEBBETTS BUILDING ANOTHER.

Pittsfield, Mass., April 19.

J. H. Tebbetts has secured a location on North street here for the erection of a new vaudeville house, to replace his present theatre. The plans for the proposed building call for an auditorium with a seating capacity of over 1,500.

## COMIC OPERA STOCK.

The stock company at the Richmond theatre, Stapleton, Staten Island, closed last Saturday night and the management has installed comic opera, opening Monday with "The Mascot."

After the operatic stock organization finishes (there for a season of fourteen weeks), the house will revert to straight stock for the fall season. Harold Franklin is managing the Richmond company.

Maud Huth will return to vaudeville as a "single act," it is rumored.

Ernest George Stanton of The Stan-ton and Mae Callan of the "Top of the World Dancers" were married in New York city last week.

Maxwell and Shaw will open in "Mr. Shaw of Pittsburg" April 24 in Pittsburg. It is a musical show carrying a chorus of twenty-two.

The Dunedin Troupe have been re-engaged by the Bon Ton show and will remain with the organization until the end of the season.

Elbert Hubbard, having completed his tour of the Orpheum Circuit, will compile a dramatic number for the June issue of "The Era."

Myra C. Brooks will star in a sketch written by Ben Barnett and named "The Fortunate Thief." The Dan Casey Company is producing it.

The hearing of the Brennan and Spielberg bills at Albany was adjourned from April 19 to April 26. Each bill amends the present agency law.

## 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.

Birmingham, Ala., April 10.

Editor VARIETY:

I did not write to ask you, or others, to decide who originated comedy or trick piano playing—that palm is conceded by all reputable artists to Will H. Fox. We just finished an engagement of four weeks on the Interstate Circuit, with Mr. Fox, and throughout the engagement closed the entire show, and found no difficulty in going so, as there is absolutely no similarity in his and Mr. Gardner's work.

I spoke of gyrations at the piano, while playing a straight accompaniment, as originated by Mr. Gardner, and lifted by Montgomery (Montgomery and Moore) and I reiterate it. I believe you saw and criticised our act before you saw Montgomery and Cantor in burlesque. True, Montgomery performed at the piano in burlesque with Cantor before working with Miss Moore, and before burlesque in the vaudeville houses in the west, but he was doing the stunt as done by Homer Mason in the sketch "Hooked by Crook." Where Mason got it is a question that Charles Sweet says he can answer.

I was informed by Cantor (Montgomery's former partner) that Montgomery visited the Orpheum theatre, San Francisco, where Mason was playing and decided he could use the stunt to advantage in the act they were fixing up for vaudeville.

After three seasons on the Orpheum and other western circuits, we opened in New York in February, 1906, at which time you reviewed our act, and for a period of three years while playing for Keith & Proctor, Percy Williams and Hammerstein, you continued to review it. You speak of our being absent in Europe, and so on, while Montgomery and Moore were constantly before the New York public. We have only been absent since we were blacklisted two years ago for playing for William Morris, opening at the Lincoln Square in New York, at which time *Time* again reviewed our act. No mention was even made in your paper of the similarity of the stunts done by Montgomery and Gardner, although at the time of Montgomery and Moore's New York opening, Montgomery was using all of Mr. Gardner's material at the piano. It was so strong a steal that the Comedy Club (of which Mr. Gardner is a member) discussed the advisability of trying to restrain him (Montgomery), but it ended in talk.

I still contend that this particular stunt belongs to Mr. Gardner, of Gardner and Stoddard.

Marie Stoddard.

New York, April 15.

Editor VARIETY:

In justice to a few of the old time "Piano Comics," I desire to say a few words apropos of the letter which

appeared over Gardner and Stoddard's signature in last week's issue.

On general principles the aforesaid letter is hardly worthy of an intelligent reply, as all but those few who have an idea that they wrote show business will see the humor of the situation. But getting down to facts, I feel that with a little exertion, accompanied by a few statements, easily substantiated, that I may be able to relieve and enlighten the poor, jealous minds of the thousand or more piano acts which have sprung up within the last couple of years like umbrellas on a rainy day, but more particularly I wish to relieve myself of a few remarks addressed to Gardner and Stoddard personally.

I will quote the most serious portion of their letter, thus giving me better subject matter: "Montgomery, up to the time of lifting our material, was doing the piano stunt, as done by Homer Mason, of Mason and Keeler, but seemed to like ours better, and employed it. And all the critics were silent on the subject. I wonder why? etc., etc."

I have a few "wonder whys" coming to me. I "wonder why" Gardner and Stoddard fail to remember the week in Easton, Pa., nearly three years ago when the two acts were accidentally booked on the same bill and they refused to appear in the position that was allotted them of following us, to say nothing of the fact that they had to cripple their act to a marked degree in order to leave a small portion of our act with which we could entertain. I "wonder why" they have forgotten that I, Billie Montgomery, was doing "gyrations" at the piano with Harry Cantor as co-partner in the wild and woolly west when Grant Gardner was working as one of the "Three Gardner Bros.," in a musical act.

We have never made any claim for originality other than the original manner we employ in putting over some old-fashioned material mixed with new, still we have a few "gyrations" that we have never seen any one doing so far. As for Gardner and Stoddard's most pitiful appeal for credit of originality I have nothing to say, as I feel that it will be better to leave that question to be decided by others older than either Mr. Gardner or myself, both in age and actual participation in theatricals. I refer to gentlemen such as Chas. Sweet and Will H. Fox. I even presume there were others before them, still that's as far back as it is necessary to go, as they were both presenting piano comedy before Grant Gardner and others of the present day crowd (myself included) knew the difference between a piano and a stage brace.

Billie Montgomery.  
(Montgomery and Moore.)

## "AGGRAVATIONS"

By SIME.

A farmer lad writing to his swain, and desiring that she should have an idea of his substantial vocation, as well of his poetic instincts, added to his letter a "P. S." reading:

It's the boy behind the plough  
Who always gets all the dough.

The press agent had a new client. She was a star in a Broadway play. It behooved him to "put over" a strong piece of "press work" at the commencement, so that he might retain his latest customer, which would mean others.

The press agent thought and thought. Finally a big one hit his tinkery an awful bang.

His new star must be a somnambulist. She would have to do a little sleep walking on Broadway around 3.30 a. m., near the all-night restaurants. For sensationalism and so the plant couldn't flop, the star would have to wear pajamas, rather than the old fashioned night-gown.

The press agent hugged himself as he laid out all the pictures of the young woman, ready for the newspaper reporters. He called up a couple of Central Office men (personal friends) arranging that they should be handy to avoid any unpleasant outcome for the star.

With everything prepared he called on the actress, gave her the lay out and waited for her enthusiasm, which failed to make itself evident.

"It's too bad," said she, "You know I am troubled with insomnia."

Two men were in a heated argument over the ultimate benefit of the flying machines to mankind, especially during warfare.

The man taking the affirmative was a produce dealer; the other, an iron moulder.

The argument had reached the point that if a flying machine could carry an advertisement on a large banner stretched beneath the rigging, how fast could the machine sail through the air in order that the people who would look upward might be able to read the wording.

The produce dealer claimed that a machine flying over nine miles an hour would cause the words to blur. The iron moulder said the sign would be so attractive people would run after the machine, which not alone would permit them to read it thoroughly, but so impress the advertisement upon their minds that the device held an added value to the advertiser.

While talking, a street roller slowly steamed up. The produce dealer and the iron moulder agreed to have the engineer of the steam roller settle it.

The case was put before him. He thought it over for some moments, then asked "What kind of an advertisement would it be?"

Times Square never looks prettier than on a rainy weekday night, with the asphalt of the big triangle wet and dark, while the myriads of in-

candescents shine through the glimmering mist.

Around the theatre hour, with hundreds of taxicabs flying about and pedestrians picking their way across the streets, the scene is gloomingly animated.

A bride and groom on their honeymoon stood at 43d street the other evening, just as the rain was passing over. Noticing the many women in evening dress on their way theatreward, the bride said to her husband: "Isn't it funny that women will come out in a storm dressed like that?"

"Perhaps they don't know it," said he.

A boy living in a country town went on a trip with his father to a neighboring city.

It was the first and important event of the youth's life.

Night had arrived when the train pulled in. The boy, but nine years old, was immediately sent to bed, after the father registered at the hotel.

In the morning, having received a wire from home, the father was obliged to return by an early train.

The mother stood at the door waiting for the remainder of her family, as they came walking up the street. She kissed the boy first, and without paying any attention to her husband, said to the son:

"Well, what did you think of the big city?"

"I didn't see much of it," replied the boy.

In Philadelphia the City Hall is opposite the Pennsylvania R. R. station. Through the City Hall building two streets have an entrance and exit. It is very confusing to strangers. Though directed by policemen, it is seldom that they do not make a wrong turn while in the building.

A couple of westerners were in the predicament one day. They had reached the center of the large court, and then stood still.

"Which way do we go now?" asked the tall one of the two.

"I don't know," replied his companion, a very skinny fellow. "Did you bring your compass with you?"

"I never thought of it," was the answer, "But what good would a compass be, anyhow?"

"If we had a compass," said the tall man, "We wouldn't have to ask another policeman."

Reading about the Civil War fifty years ago, which the papers have been full of the past few weeks, a little boy asked his mother.

"Why did they have the Civil War fifty years ago, Mother?"

"They couldn't help it, Jimmy."

"Gee, I wish they had waited," remarked Jimmy.

"Why?" asked his mother.

"Because if they had had it now, all those people wouldn't have been killed."

# "THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY.)

The way they are treating the poor girls in England is something of a shame, according to Dave Robinson, manager of the Colonial. Mr. Robinson in looking over an English theatrical paper, found that many of the four-act mellers playing in the Provinces had something to do with the girls. Some of the titles are: "A Girl's Cross Road," "The Girl Who Took the Wrong Turning," "Driven From Home," "The Bad Girl of the Family," "Her Road to Ruin," "Married to the Wrong Man," "The Girl Who Lost Her Character," "From Mill Girl to Millionaire," "A Girl's Temptation," "Drawing a Girl to Destruction," "Her Fatal Marriage," "The Girl Who Went Astray." Mr. Robinson remarks that either the females of England are safe forever, or they haven't a chance in the world.

Personal unpopularity extends beyond the footlights; "gets over" in some unaccountable way. It's a fact well testified to that the opinion held of a professional behind the scenes is reflected in the estimation by the public of the individual in question. There may be exceptions, but they are unknown in connection with players of prominence. That this is true was brought out strongly and strangely during the recent production of a new piece on Broadway. A dramatic critic, one of the best known and of the most influence in New York called at the playhouse, but instead of watching the first act, consumed the time by telling the manager of the show what he personally thought of the star. During nearly the entire second act, the critic entertained the manager by informing him what he would print the next day about the show and the star—then he looked at the remainder of the piece. Keeping his word, the critic the next day "panned" the show and the star up and down and all around. He evidently had reliable inside information on the merits of the piece, for every other critic in town was of the same opinion. Many believe that the general opinion of the star was partially responsible for the hard roasts received.

At the Colonial this week the women of the bill are wearing their newest and prettiest frocks. Grace Hazard with a complete new outfit looks her usual spic and span self. The many underdressings are covered by a handsome cloak of heavy white silk, with a design of pink poppies. Elizabeth Brice is lovely in an apricot messaline, and Miss Brice's good taste in dressing helped towards making Brice and King the tremendous hit they were Monday afternoon. Of course we expected Maggie Cline would wear green, but it was a more gorgeous gown than ever. In panne velvet over dressed with a net robe embroidered in gold beads, Maggie did look nice. Sallie Cohen in a cerise spangled dancing dress made up a galaxy of well dressed women.

Ethel Whiteside (Fifth Avenue), is wearing a tailored suit in gold colored

satin with green collar and reverses. Miss Whiteside's second costume is an odd combination of cerise satin, with an over-dress of rose chiffon. It was spoiled by a badly hanging skirt.

How we girls do love one another. Said apropos of the rough and tumble I heard Lillian Lee and Gertrude Quinlan indulged in the other evening on the stage of the Broadway, a short time before Miss Lee left "The Hen-Pecks," which is playing there by the permission and desire of Lew Fields. From what I heard it seems that Miss Lee either objected to some bit of "business" Miss Quinlan intended to do, or had notified Miss Gertrude not to attempt it again. In either case, Miss Lee became so enraged, she just grabbed Gertrude where her bonnet strings should be tied. It happened as Miss Quinlan made an exit from the stage. When the Kilkenny struggle had been smoothed down, Lillian divined that her date of separation from Mr. Field's show had arrived.

When "Naughty Marietta" played in Boston, Trentini just grew to dislike the town, I am told. At one matinee the little singer made her displeasure so evident the audience could not mistake it, and the management believed it reduced the patronage for the remainder of the engagement to quite an extent. Somewhat displeased over the incident, the show's manager was further annoyed, the same evening, when Trentini had a chorus girl sing her fountain solo. Trentini had made something of a protegee of the chorus girl, and overlooked her understudy altogether. Immediately after, the manager informed the star that the understudy would sing her last song that evening, which is the musical hit of the show. Trentini pouted, but the understudy sang—so well the house went into raptures. Then Trentini, in proof of the love she bore her substitute rushed from the entrance and kissed her.

An amusing error was fallen into by one of Broadway's best known elderly figures. Seated in a show district restaurant, he noticed a couple enter. Recognizing the man as a theatrical manager recently reported as very soon to be divorced from his star-wife, the best known figure thought also he recognized the woman as the wife. It looked like a reconciliation. As an old favorite of everybody's, the best known figure is always accorded certain privileges no one else could enjoy with impunity. Rushing over to the couple, he hugged and kissed the girl, congratulating her that it had all been patched up, without once stopping to take a good look. Then he congratulated the manager, who knew not what to say. Out of hearing of the couple, another diner motioned to him. When seated he said: "I know, old man, who you thought that girl was, but you're wrong. It's not his wife at all. If you would always wear your glasses you would miss an awful mess like you have just made."

## HERE'S BILLY GOULD

Spokane, April 15.

Robledillo's assistant, of whom I spoke last week, the man who makes up though the audience never catches a glimpse of him—is complaining about the Orpheum dressing-room mirrors.

One of the few artists who appreciates the difference between performing and labor is Frank Walters, of Bowers, Walters and Crooker. Originally he worked in a slaughter house, killing cattle. He had to arise at 1 a. m. He says: "It's fine to travel all over the country and get paid for it; cheating the managers out of a lot of money by fooling the audience." The most amusing thing in the world, to him, is to watch some street laborer working hard. Frank will stop and watch one for hours at a time and laugh his head off. If you ask him why, he will answer, "I used to work hard like that." Do you think he would strike?

If any one sees Lee Harrison tell him that he owes me a letter. (Any one in the alphabet will do.)

While I was in Canada, I bought some linen mesh underwear at \$3 a garment. You can buy goods so much cheaper in Canada. On arriving in Spokane, I saw the same identical underwear in a first class haberdasher's store at \$2 a garment.

A stage hand asked an act if they wanted an exterior or an "inferior" set. The actor replied: "Give me your best inferior set."

May Waters is quite a clever mimic, in her way. She gives imitations of Irish, English, Scotch and several other nationalities. Some of the imitations do not have to be announced by her in order for you to understand which nationality she is imitating. For instance, she gave an imitation of a dog barking, and you could readily tell it from her Hebrew imitation. If she should go on the stage she will be billed as "The Cissy Loftus of Winnipeg."

The Midnight Sons, with Geo. Monroe made a merry little "leap" from Billings (Mont.) to Winnipeg—48 hours on a train.

The Vesta Victoria Co., including John Ford and Frank Bush are touring Canada, enroute to the Pacific Coast.

## EMMA HILL OBTAINS DIVORCE.

Chicago, April 19.

Emma Hill, of Seymour and Hill, was granted a divorce last week by Judge Thompson in the Circuit Court. A cash settlement in the matter of alimony and property rights was effected. The case has been in court for almost twelve months.

A charter has been applied for by the McGrail Theatrical Exchange. The incorporators are Edward J. Adler, Edward W. Cullen and E. O'Malley.

## OBITUARY

Abraham Belasco, father of David Belasco, died at his home in San Francisco, April 11. The deceased, who was born in 1831, leaves eight sons and two daughters.

John T. Campbell, formerly of "The Blue Mouse" company, died at the home of his parents in Cedar Rapids, Iowa.

Charles Anderson, brother of Billy Wilson (of the Bellboy Quartet) died in St. Luke's Hospital, Jacksonville, Fla., April 5.

Boston, April 19.

Denman Thompson has gone to his last rest. Last Sunday the venerable actor was laid in the grave at West Swaney, N. H., and while the casket containing the body was being lowered, the mourners assembled, heard the strains of the hymn "Nearer, My God, to Thee," played on the chimes of the Catholic Church not far distant. These same chimes were presented to the church a few years ago by Mr. Thompson.

It was the actor's wish that the services be plain and very quiet. The Rev. H. Sumner Mitchell, pastor of the Unitarian Church at Keene, conducted the services. The bearers were A. Paul Keith, of Boston, Charles Fox of New York, Henry A. Wyman of Boston, Walter Gale of New York, Frank Knapp of New York, and Patrick Redmond of Providence.

## HE FOUND OUT SOMETHING.

Pomeroy, "the Joy Rider," formerly known as "The Marvelous Mack," who has arrived east from Chicago, and his wife, Hazel McIntosh, have separated, the latter joining "The Broadway Gaiety Girls." Pomeroy and his wife have had one continual round of domestic strife for more than a year and the break came at Pittsburg, when the former says he found that his wife's affections were being alienated.

Pomeroy and Gertrude Heyer, who did a "double act" with Walter's Society Circus five years ago, have framed up a turn which will be known as "The Joy Rider and the Girl in the Aisle."

## SUMMER "HIPS" SILENT.

The silence is dreadful on the "summer hippodrome" proposition. At this time a year ago all was bustle and prospects on the scheme, which included the exhibition of vaudeville a-evening at the baseball parks in the larger cities.

The venture was gone into fully, but parks popped up, many at a time, until only two or three were left to talk about.

This year no one seems to want a baseball park for anything more than what they were intended—ball games. There may be a few in the larger cities which showed promise last season, but even then the "Hips" will have to assure themselves there will be no competition. Consultations frequently with the weather man may help, too.

Ruby Raymond sailed with Mr. and Mrs. William Newhouse (Lily Lena) for England on the Lusitania.

## NEW ACTS NEXT WEEK

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

Farrel and Foreman, Hammerstein's.  
3 Nortons, Hammerstein's.  
Mme. Besson and Co., Fifth Avenue.  
Jean Aylwin, Fifth Avenue.  
College Trio, Fifth Avenue.  
The Grazers, Alhambra.  
Dave Bros., Colonial.  
Carter and Swanson, Greenpoint.  
Nell McKinley, Bronx.

Mack and Orth.

"The Wrong Hero" (Comedy).

24 Mins.; One.

Fifth Avenue.

Keller Mack and Frank Orth have named a "piano act" with a sketch title—and what is far more, have made it a comedy sketch instead of a "piano act." There is no two-act nor three-act playing around which gives more entertainment than these two men. The fun comes mainly through Mr. Mack, whether playing or singing. He has a funny face, and is full of comedy, more funny as a matter of record than when he appeared in blackface as a member of Qulin and Mack ("The Traveling Dentist"). Mr. Orth is a piano player of rank, though he but acts as an accompanist in this turn. Orth is likewise a first grade "straight," and can sing a song, which he does well when singing "Follow Me," as a duet with Mack. This "Follow Me" should close the act, which would then run nineteen minutes. It is a cracking song number for the purpose, a good melody with a humorous idea built upon light lyrics. But to continue and bring to a logical close the story "The Wrong Hero" starts with, the men return for an encore, having another good song for that. They would leave a stronger impression, however, did they stop at "Follow Me." That is the song the audience carries away in memory. Under the circumstances the revealing to the house that Mack is the wrong hero could be omitted. Take it for granted that the audience does know—for it does know. A fault about the sketch formation is that too much attention is paid to the story in the early part. Orth hands Mack an over supply of money for having saved (as he thought) his child that morning. And that "imaginary stuff" once again, Mack and Orth may decide right away that it has no place whatsoever in their act. Mack and Orth wrote the songs they sing, which include "The Coney Island Glide," "O'Hara" (which Buster Keaton used at Hammerstein's a couple of weeks ago), and a number allowing Mack to prove that he is one of the best dialecticians around these parts. The turn was down next to closing, with lots of singing and comedy ahead. The Fifth Avenue draws a nice vaudeville audience, as "nice," if not nicer, than any vaudeville house in Manhattan. Mack and Orth made the hit of the show. They will make a hit on any bill in any house in any position. It is one dandy "two-act." *Time.*

J. C. Nugent and Co. (1).

"The Squarer" (Comedy).

26 Mins.; One (5); Five (Parlor) (21).

Fifth Avenue.

J. C. Nugent and Julie York have been playing "The Squarer" over the Orpheum Circuit. This is its first New York presentation, although Mr. Nugent is well known locally as a vaudeville player—also author. He wrote "The Squarer." It is a good comedy turn, with Nugent taking the role of a "soused" but good natured club fellow. The act opens oddly in "one," where Mr. Nugent remains alone for almost five minutes, securing good laughs from a monolog, before the excuse is presented by the appearance of Miss York for the sketch proper to make its start. This it does in a parlor setting, where Nugent feigns illness to consult a female physician, having found the address upon a card dropped by Dr. Edith Williams (Miss York) as she walked across the stage in "one" without stopping. A tale of a lost husband—for three days—lost pearl necklace, robbers and police is then taken up, Mr. Nugent as "The Squarer" restoring the husband and necklace to the wife. There is a good comedy situation brought about, though with only two people interpreting the piece. It does not retard the action, rather aids it. The dialog is apt, pointed for laughs and some lines strike home very hard. Mr. Nugent is a first rate "gentlemanly souze," and does not overdo it in any way. The piece is somewhat slow at the opening of the parlor scene, and again with its extremely quiet finale. The latter seemed to be liked by the Fifth Avenue audience. It's open to debate whether a more abrupt finish would not make a stronger score. The piece averaged up a good score of laughs during its twenty-six minutes. With two minutes out of the opening in "one" and four minutes out of the sketch proper, Mr. Nugent could offer a faster and more entertaining piece in the time left, twenty minutes. It's worth trying. Anyway Mr. Nugent's playing is quite sufficient. He's a good actor and has written a good comedy sketch. *Time.*

The Loja Troupe.

Acrobats.

16 Mins.; Four.

American, Chicago.

Five members, four males and a female. The opening is snappy, but the real work begins when they start the routine on twin tight wires. Here they perform the feats of handstands, head-to-head bridging and other tricks usually performed by ground acrobats. For the final a triple is shown by one of the boys. The trick is well worked up. One of the members of the troupe jumps from a pedestal to the end of a balanced ladder on the opposite end of which the boy for the triple is poised. The latter is propelled by the compact to the height of the proscenium arch and performs the triple in dropping into a basket-like arrangement which is held on the shoulders of a third member. The act was heartily applauded in the closing position. *Fred.*

Ethel Whiteside and Picks (4).

16 Mins.; One (7); Two (Special Drop) (9).

Fifth Avenue.

The four "picks" with Ethel Whiteside do more than the customary little colored assistants. They must, for not one of the quartet can dance. They try to, to add variety. But in other ways, the colored pickaninnies do very well, get a lot of fun out of their work, for themselves and the audience, besides the comedy of the youngest of the picks appearing in a girl's dress particularly during the singing of "Love Joe." The opening in "one" is a song sung by Miss Whiteside, a nice looking girl. It is an "English Johnny" number, and permits a couple of the colored boys attempting brief specialties by themselves. The second of the young fellows does very well. In "two" with a well painted special drop representing a back fence, the picks do a little of almost everything, including a mixed band. Miss Whiteside remains tranquil for the greater portion of the turn, but likely is giving all attention to the boys. She has them well in hand. There is no "freshness" about their work, nor are they overgrown. It is the best all around "pick act" this town has seen in a long while, with good clean comedy. Miss Whiteside wears two gowns, looking neat and pretty in her second one; also more youthful. Opening the show at the Fifth Avenue, the turn grew very strong toward the finish. Along the line of improvement, the opening could be chopped down somewhat to make it move faster. One of the boys doing a "single" there would be sufficient. The littlest "coon" is funny, naturally. *Time.*

Bruno Kramer Trio.

Rings.

11 Mins.; Full Stage.

Fifth Avenue.

The Bruno Kramer Trio is a new act to New York, placed in the Fifth Avenue program Monday to fill up a vacancy caused through a disappointment. Two men and a woman perform on the rings. The younger of the men gives a pretty exhibition of strength in holding by the hands. For a finale the woman exits, carrying a man under either arm. No comedy is attempted. As the turn is well dressed and well worked, it became liked. The special feats brought applause. Other than those mentioned were those of the heavier man, including a head balance on a trapeze bar, also a neck balance, both without other support. Although closing a late show, the appearance of the trio at their entrance was sufficient to hold the house in. *Time.*

Risëe Trio.

Musical.

18 Mins.; One.

Majestic, Chicago.

The trio comprises three women, a pianist, violinist and contralto. It is more suited at present to the drawing room than vaudeville. The women, if they intend to remain in the two-day field, will have to be taught considerable. *Fred.*

Mrs. Gene Hughes and Co. (4).

"Youth" (Comedy)

26 Mins.; Five (Parlor).

One becomes attracted toward the theme of the "Youth," the comedy sketch Mrs. Gene Hughes and her company of four people are playing on the Poli Circuit in New England. Edgar Allen Woolf is the author. The story, with all its fun and comedy, is a sermon for women. It appeals to them. A woman growing older in years but younger in spirits and looks, hits all womankind. The piece will miss no woman. And it can go as well for men. Madam Cora Le Grand (Mrs. Hughes) married a skinflinty sort of man; one who was always satisfied when his wife was in the kitchen. She endured him until his death released her. A daughter meanwhile had married. The daughter, with the full instincts of her father, did for her husband, what Cora's husband had done for her. When death relieved Cora of her drudgery, she found vent for a stage ambition. Although a mother and a grandmother she went to Australia, taking her son-in-law, who became the manager of "Madam Cora Le Grand," the prima donna. Cora's daughter knew her husband had faded from sight, but did not know where either he or her mother had gone, nor that they had left together. The sketch opens as Madam Le Grand returns to the old home in New York, looking like the daughter of her daughter, and nearer the sister of her grandchild than the grandmother. The daughter is peaked and worn, very elderly in appearance, with an old gingham dress on. The remnant of the goods was made into a dress for the grandchild. They make a radiant looking pair, as bright as a foggy morning. Cora is resplendent in fashionable clothes, good looks and health, with youth written all over her. The daughter does not recognize her mother. She tells her, and also says that when her husband so kindly passed away a new life opened, which she improved by keeping her mind young. With the mind young, age holds no terrors, remarks Cora, and she is the living proof of the assertion. Out of her wardrobe Cora supplies her daughter and granddaughter with clothes that make them resemble human beings instead of chromos. The family leave to greet the husband-manager, waiting at Rector's for supper. A thread of a love story is carried through an attachment of the granddaughter for a slip young boarder in the house, one Billy Weeks (Walter Lewis), who is enthralling the neighborhood through whistling "Every Little Movement" on every little occasion. Mrs. Hughes plays splendidly, and wears two gowns during the action, which fit her and the role perfectly. Isabel Vernon as the daughter is a vivid contrast in appearance to the modernized Cora. Margaret Vollmer is the granddaughter, one of those ingenué roles which is there because it is. Betty Swartz is the maid of the household. Mr. Lewis has a wide open part as the boarder, capable of much development. "Youth" is a pleasing comedy. Where an entertaining sketch is wanted on a program, it will suit to a nicety. *Time.*

# NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

Revue, Folies Bergere.

"A Certain Party," Wallack's.

Julian and Dyer.

Acrobatics.

10 Mins.; Full Stage.

Greenpoint.

Julian and Dyer would probably come under the head of a "bump act." The comedian adopts the style originated by Jimmie Rice for comedy purposes, although he does not follow Rice in his work to any great extent. He leaves the pantomime alone entirely, and, as he is the first to do the falls in connection with a ring act, gets a great deal out of it. The comedian has thought out several new ways of risking his neck. They are all big laughs. The funniest bit, however, is away from the falls altogether, and is as good a laugh-provoking piece of business as has been seen in some time. The straight man gets into a long swing on the rings. The comedian apparently paying no attention to him works directly in the path of the swing, the straight man just missing him each time as he passes. The bit in itself is almost funny enough to supply all laughs necessary. There is a first rate straight performer in the act, however, and the specialty frames up very well as a comedy acrobatic turn. Closing the show at the Greenpoint, the boys did exceptionally well.

Dash.

Finn and Ford.  
Songs and Dances.

10 Mins.; One.

Hammerstein's.

Finn and Ford probably use talk when they are allowed more time than the ten minutes allotted to them this week on the early portion of the Hammerstein program. They have but one "gag" now, and that should be dropped. The pair work in black face. Anything they get comes from the dancing of one of the boys who really does some first class stepping of a slightly different variety. The act is framed up wrong. After dancing themselves out, the couple come back and try to put over a song, when they have all they can do to breathe. At present the act should do very well in the popular houses.

Dash.

Fosto and Fuzzy.

9 Mins.; Full Stage.

Hammerstein's.

Fosto and "Fuzzy," through the the falling out of an act at Hammerstein's, are opening the show. First or second makes little difference with the big shows, they were still coming in on Nos. "4" and "5" Monday night. Fosto is a very good equilibrist of the conventional sort, showing a neat routine very well done. A better style of dress could be found. "Fuzzy" who doesn't do as much as many other dogs in similar acts is a dandy little partner for Fosto. The dog gets some good laughs through its antics while the orchestra is playing for Fosto. For an early position Fosto and Fuzzy will do nicely.

Dash.

"The Aviator Girl."

11 Mins.; One (6); Full Stage (5).

"The Aviator Girl" may fly along in the "pop" houses with her present offering, but she can hardly sail high enough for the big time. There are two reasons. One is that the idea has been worked to a frazzle and the other that the act is not strong enough to leave its present atmosphere. The girl is an attractive little miss and makes a pleasing impression before she is sent flying out over the audience in an aeroplane. For the closing she uses "Come, Josephine in My Flying Machine," and "kids" the men in the audience. A start from a lighted stage is made. The lights are so strong the audience can plainly see the beams supporting and propelling it. The act is another "Eagle" or "aeroplane."

Mark.

Fentell and Valerie.

Singing and Talking.

17 Mins.; One.

Fentell, formerly of Fentell and Carr, has an act with Miss Valerie which has been bidding for honors in the West. Last Sunday night the team were a big hit. Their talking scored heavily, and while several old bits were employed, they were much enjoyed. Fentell is an excellent comedian and his present partner a "splendid feeder." Their "I'm Wise" duet went big, due to the capital manner in which the duo worked it up. For an encore number they used "When Tony Martell Plays Rag on His Shell" and put it over with effect. They should have no trouble in making connections in the East.

Mark.

La Mont and Milham.

Musical.

11 Mins.; Full Stage (Special Set).

A great big and good looking full stage set is used by this man-and-woman musical team. There is nothing out of the ordinary in anything that they do in the musical line, the pair depending on the scenic effects to pull them through. The finish is quite novel which shows the Rock of Ages posed by the woman while the man is back-stage playing the chimes. The quietness of the act would hurt it anywhere. If possible a few lively numbers ought to be placed in it.

Jess.

Marie Narelle.

Songs.

14 Mins.; Four.

Majestic, Chicago.

Although the program stated that Marie was an Irish-Australian singing comedienne, there was no evidence of comedy or Australia in any of the numbers delivered. Ireland was represented at all times. Miss Narelle is a soprano and had the aid of a pianist. All the numbers were heartily applauded. The turn belongs in the classical set.

Fred.

Getchell and Medora.

Songs.

11 Mins.; Interior.

The pair start the act with a man and wife squabble, in song, which doesn't contain enough good material to put it over. There are ballads and a song about Ireland. The act will do for the small time.

Jess.

La Verne-Barber Players (4).

Rural Sketch.

18 Mins.; Full Stage (Special Set).

Four characters, a country storekeeper, who has been to New York once; a fellow who almost falls for the wrong girl; the fellow's right girl (who has never been to New York), and the wrong girl (who comes from New York). The plot is simple enough, the storekeeper trying to keep his clerk (the fellow who almost took the wrong turning) from going away with the city girl. He succeeds by telling the sad story of his life to the city girl, the country boy overhearing it. There is enough comedy to balance the pathos, and the parts are all well handled. The sketch is a first rate small timer.

Jess.

Bessie LeCount.

Singing.

10 Mins.; One.

Gane's Manhattan.

Becoming dressed, possessing a girlish, youthful appearance, and a distinctive style, Bessie LeCount is proving a popular little singing comedienne in the "pop" theatres. She sings well, but her chief stock in trade is enunciation. Her opening number is the weakest, but she more than makes up for its shortcomings with her last two selections, "Ain't It Funny What A Little Smoke Will Do?" and "Take It From Me, Kiddo," both on the recitative order. Bessie puts these over creditably.

Mark.

Hedded and Hilton.

Talking and Songs.

15 Mins.; Two; Special Drop.

The two, a man and a woman, do a patter act in a seashore setting. The girl at first appears in a pretty flash bathing suit with black and white stripes. This alone is a fair start for the act. The usual seaside patter and business is gone through, after which the girl comes back with a "coon" song in a tailor-made suit. There is more talk, some aged but altogether the pair have a pleasing style and will fit wherever they are placed on a small time program.

Jess.

Handers and Millis.

Singing and Dancing.

8 Mins.; One.

Two boys, out of the ordinary in the dancing line, also play the piano while dancing. With all that they do, it should not be hard for them to work a good act up. The simultaneous eccentric dancing the boys do very well. A weak spot is the comedy which is attempted. They could do a longer act, as it is somewhat different from the usual run.

Jess.

Cornella and Wilbur.

Acrobats.

8 Mins.; Full Stage.

Gane's Manhattan.

The auburn-haired man comedian takes some hard falls and offers a strenuous routine that the headline tumblers seldom undertake. The "straight" works gracefully and proves a good running mate for the eccentric. This acrobatic pair should get big recognition in the "pop" theatres.

Mark.

Mildred Parsons.

Songs and Patter.

10 Mins.; One.

During Miss Parsons' act she patters and tells a few pretty old stories, fitting them to her stage experience. One story is of a druggist who told her she didn't need any nerve medicine after finding out that she was the girl singing at a local theatre. This druggist was a very wise little fellow, which makes the story no joke. Miss Parsons sings and during her first song which was something about "I Like to Stick Around" half the audience didn't agree with her and walked out.

Jess.

Kelley and Davis.

Singing and Dancing.

16 Mins.; One.

These colored chaps could attract attention on an early spot of a big bill. There is a comedian who does well, without in any wise becoming bore-some or repugnant. He's a capital comedian, and it's funny that S. H. Dudley doesn't take him for one of his shows. The other travels some as a "straight," his dancing being a feature of the act. One thing in their favor, they don't use a lot of ancient stuff or hackneyed phrases. The act has a strong dancing finish. They are now "cleaning up" in the "pop" houses.

Mark.

Herman K. Seltz.

Singing.

9 Mins.; One.

Mr. Seltz offers a straight singing turn, using five songs. He could well omit one or two and secure as much attention. Seltz doesn't reach the home stretch until his last number, "Long Lost Chord," and he puts it over the best. He should put more ginger into his work and also try another arrangement of numbers. Seltz could probably do better with a partner framing a rathskeller act.

Mark.

Weston's Models.

Posing.

11 Mins.; Three (Velvet Drop).

Former members of Jean Marcel's band of posers are offering this new act titled Weston's Models. One woman and three men do the posing. Eight subjects are offered. With more attention to the light effects the act will make the impression desired.

Mark.

Axel Christensen.

Pianolog.

13 Mins.; One.

Chicago.

"Rag" is the word that goes a long way with the locals here. Christensen is of that opinion, for his offering at the piano is mostly of rag selections. He dresses in evening clothes, presenting a nice appearance. As a "ragger" Christensen can hold his own.

Allen and Nestor.

Comedy Sketch.

22 Mins.; Interior.

"Mistaken Identity" is the main factor in a comedy sketch very well played by this man and woman. However, the sketch is too similar to many others, and besides, is long drawn out. The couple could handle a worthy vehicle.

Jess.



## DR. DE LUXE.

"They never come back"—a saying invented at the time the once illustrious James J. Jeffries returned to the fistic arena—may be applied to the efforts of the Messrs. Otto Hauerbach and Karl Hoschna, respectively author and composer of "Madame Sherry," to duplicate the success of their previous work. At the Knickerbocker theatre Monday night, Jos. M. Gaites "begged to introduce" Ralph Herz as the star of the latest Hauerbach-Hoschna effusion entitled "Dr. De Luxe."

A rather futile effort was made to disarm criticism by announcing the effort on the program as "a little play with a little music." It might more truthfully be described as a little music with the merest skeleton of an old fashioned farcical plot of the mistaken identity variety.

A black-sheep member of a prominent Boston family rescues a street wail from being run over by an auto, carries the child into a dog and cat hospital and emporium patronized by the elite. A young daughter of a society physician who frequents the place promptly falls in love with the rescuer and persuades the veterinarian to give him a position. There is a call for the dog doctor's services and the newly employed man is sent to the home of the girl's father, who mistakes him for his new assistant expected from Bellevue. Some more or less humorous situations result, but each time the farce gets fairly started it is abruptly halted by some member of the cast breaking into song, without any consistent reason. To further lengthen these interruptions Monday evening the "song pluggers" were carefully and systematically distributed throughout the house. So apparent was the manufactured noise that in the second act when the star had rendered one of his numbers and the legitimate auditors were willing that the piece move on to a climax, there ensued a clash of wills. A couple of extra verses were tolerated. Finally could be heard above the din of the hand-clapping a series of "abushes," which the star turned into a laugh by saying: "You have my sympathy."

A strong bid was made by the author, composer and producer to put over another "Every Little Movement" with a number entitled "For Every Boy That's Lonely There's a Girl Who's Lonely Too." This was sung in all three acts but failed, first, because it doesn't compare with the previous hit by the same author and composer and second, because the management failed to cast the piece with singers capable of putting the number across with the style and class of the members of the "Madame Sherry" organization. To be sure Ethel Green sat at the piano and played and sang it very sweetly, assisted by the orchestra, but when the youngster who sang it twice, rendered it in a conventional boy-soprano voice he was markedly off the key. As a matter of fact there isn't a singer in the entire cast, with the exception of William Pruette, the basso, and a girl, not identified from the other female "patients." Even she has a very ordinary voice and there exists not even the inconsistent excuse of marked ability for giving her

a solo. A number programed for Georgia Kelly was omitted.

Whatever merit the piece possesses in a farcical way was ruined by the lack of speed in its playing. When not interrupted by "bursts of melody," the tempo was set at altogether too slow a pace for farce. The star is a "slow worker" and mayhap the remainder of the cast gauged their speed by him.

Outside of Ralph Herz, those worthy of comment are Ethel Green, an alluring ingenue who acquitted herself creditably with the portion allotted her; William Pruette, as a jealous husband; Harry Stone as a flirting society physician, and Jeannette Childs, a diminutive woman who did a "kid" specialty that bore the earmarks of vaudeville. Her dancing was so sure in its execution that it unquestionably had been done in just the same way many times before "Dr. De Luxe" was born.

There was throughout an heroic straining for sentiment counteracted by the physical unattractiveness of the star in a straight role. It requires an impossible straining of the imagination to picture him as a lover, especially alongside so pretty a creature as Ethel Green.

The lines are not bright nor original and the music not destined to be over popular. Even the short curtain speech of the star's sounded reminiscent. He said: "When I was a boy I was taught never to speak when my mouth was full. To-night my heart is in my mouth."

"Dr. De Luxe" is very far from being a success. Jolo.

## ALHAMBRA, PARIS.

Paris, April 10.

The April show is one of the strongest this season. Harry de Coe interests with balancing, and Marco Twins amuse. Both numbers make extremely good.

The Jackson Family of cyclists take much applause. Their clever performance is perhaps the best wheel show given on this stage. De Biere mystifies with his well known tricks. The Sisters Amatis, piano players, are new here, but their costumes are not the acme of the dress making art—this alone brands them as a German act, though one sings in English. Pichel and Scall raise much laughter, and their act is one to be watched. The Nambas, Japs, do some fine "Risley" work, but nothing particularly new, though they are suitable for any establishment. The Brothers Permales, clowns, in an imitation of nightingales making love; somewhat worn out in these days. Les Yosts execute some clay modeling which brings a few smiles. Tumelet Freres are roller skaters of some talent; Hubert & Freydo excellent gymnasts.

The "7 Surf Bathers" is a pretty electrical effect, in which is seen the hand of Percy Boggis again. After a success at the London Palace the act goes splendidly at the Paris Alhambra, and will no doubt continue its career at the Wintergarten, Berlin, in May.

Germinal, the singing laborer, and Lelette Agoust, the chic soubret, contribute the lyrical numbers. Pictures close the show.

Alfred Butt and his friends have

## HAMMERSTEIN'S.

Every other week seems to be the rule at "The Corner" since the installing of the big bills. Last week the show didn't work out well at all, while this week a better vaudeville program or a better evening's entertainment would be hard to find. The capacity audience Monday night liked the whole show. The closing act didn't go on until 11.30. Very few had left up to that time.

There is no regular headliner. Victor Moore becomes the nearest to it in the long list of names. Hits were scattered all along the line with everyone doing well, the running being hurt slightly in one or two places by an overdose. Moore had the assistance of Frank North and Tom Barnes in "Back to the Woods" and the trio were a young riot. "Red" also comes in for a little of the gravy.

Howard and North were on rather early for Hammerstein's, this week, about "No. 5." The laugh percentage was not lowered any.

Barnes and Crawford had a hard spot, opening after the intermission. Barnes however doesn't mind a little thing like that. "I'm the fellow that draws them," says the comedian. "See 'em all coming in." He never lost them after that.

Alexander and Scott were on late, after 11, but the boys managed nicely and were called back after the wigs had been removed. The female impersonation surprised many of the wise ones.

The mercury took a drop on the "wiseness" of a Hammerstein audience when Cressy and Dayne's biggent laugh came from, "Are you married. No, I've been sick; that's what makes me look this way." The act closed the first half, and was a laugh maker.

Eugene Fougere, Anna Chandler and Beth Tate were the three single women on the bill. Miss Tate was on too early to gather much and she did one song too many. She is a nice looking girl with a pleasing manner.

Miss Chandler should watch Fougere burlesque her singing of a "rag" song and then Anna will stop the mugging and the rest that she thinks necessary in putting the songs over. Fougere did very well, but she would hardly do for any other New York house outside of burlesque.

The Three Leightons did something when they put over a real hit as early as "No. 4." They were a big boost for the show in a good place.

The Eight Madcaps next to closing held the audience seated. A fast routine capably reeled off won applause.

Fosto and Fuzzy and Finn and Ford (New Acts).

Dash.

sent us one of the most varied programs we have had in Paris—and they no doubt find that it pays. With E. H. Neighbour in front and W. Brooks on the stage, the show runs like clockwork throughout.

Ken.

## FIFTH AVENUE.

It's a long show at the Fifth Avenue this week. Business was not so very heavy in the orchestra Monday evening. Belle Blanche headed the program. Miss Blanche is not yet strong enough to fill a house as large as the only Keith-Proctor "big time" stand in New York.

A second feature was "The Operatic Festival," moved up the program Monday night. It was discovered at the matinee that that act, closing the show, could not hold the house. Mlle. Olive, programed to open the performance, reported ill. The Bruno Kramer Trio (New Acts) was substituted, taking the final spot quite gracefully in the evening.

The remainder of the show ran without material change. It held much good light entertainment, with some variation, the latter mostly represented in the International Polo Team, a quartet of men who play polo on bicycles. The act is the same as when appearing upon the Morris Circuit some time ago. Even the smudgy score board has not been brightened up. The turn becomes interesting, but whether it can be closely followed by those in the orchestra seats remains the same problem it was before. Monday night the men made their stay just two games too long.

Some day Belle Blanche will perhaps admit (to herself) that it's her voice not her imitations, which has been passing her along in vaudeville. When Miss Blanche reaches that conclusion, she will forego the imitations. It will be just as well. Now the straight songs she announces as imitations bring her the applause. A new telephone number is well handled, although the melody of the song "Wives," has been taken from Geo. Lashwood's "The Sea, Sea, Sea." Miss Blanche might remove that "Ah" from her voice. Regular singers never carry it in their repertoire.

When you want to hear and see a genuine guaranteed never-rust minstrel man, look up Nell O'Brien. The program says "The Foremost Minstrel in Vaudeville." It wasn't necessary to add "in vaudeville" to the billing. Mr. O'Brien is the foremost minstrel of the humorous brand anywhere. He did big in the position at the Fifth Avenue. One can't imagine why Nell O'Brien carries a "straight" man with him.

There are thirteen people in "The Operatic Festival." The spirit of Geo. Homans seemed to hover above the act. For the number of voices little volume was secured at the final ensemble, although the audience applauded generously, as it did throughout the turn. Some of the costumes look funny. One fellow looks a cross between an Egyptian mummy, a contortionist and a convict in his suit. If the act goes out again next season, it should be newly fitted with clothes, selected by someone who knows something about those things.

Mack and Orth, who pulled down the hit of the bill, J. C. Nugent and Co., and Ethel Whiteside and "Picks" are under New Acts. Hmc.

# THE SPOTLIGHT'S TALE

"This is the rottenest machine," said the spotlight operator as he gave it a vicious kick, "I wish some of these fool managers would buy a new one now and then." And the operator left to register a complaint.

"Did you hear the holler that guy put up?" asked the spotlight of the picture machine, when the operator was out of sight.

"Ah, they're always yelping about something," answered the picture machine. "They holler at me a hundred times a day, and it's always their fault, not mine. I'm all right, but they don't know how to handle me."

"Well, they know how to handle me," said the spotlight, "but I'm some wise little kiddo. That fellow called me a rotten machine because I wouldn't follow a single across the stage quickly enough. I could have followed her all right, but what was the use? She's a flivver anyway, and the only chance she's got in the world is to work with out the spotlight, when everybody wouldn't be looking so closely at her."

"Say," continued the spotlight, addressing the moving picture machine, "Do you know that you have a cinch, and you ought to be in order all the time. You only work once during a show in the big time houses, and often you just loaf in other theatres."

"But look at me. What does more work in a show nowadays than the spotlight. Give me credit, kid. If I got a commission for every actor who used me, I could buy this theatre in a month."

"And say again. You know I used to work in a moving picture house, but they didn't need me much there. One day a couple of fellows in uniform were standing near me. One said 'The day will surely come when the law will prescribe how many minutes during a show a theatre can be darkened, instead of like this, nearly all the time.'"

"Well, now, aint this a regular vaudeville theatre? And honest, some of the shows that come in here use me so much that the house is darker all the time than that picture place used to be."

"I know that sometimes there are punky operators, who don't trim their carbons and don't get the light set right or cause a streak by having the carbons too close to ether, but the operator isn't always to be cause of my not working properly."

"Every little while I get tired. Some of these actors give me a pain. Did you see that big boob who did a single No. 2. Well, what on earth did he want the spot light for? Just to make it harder for him or does he think if I shine on him that makes it easier?"

"Naw, it wasn't ether. I was wise to him and all the rest. Did you get that diamond ring he wore? That's the answer. If he ever had to soak that ring, he wouldn't use the spotlight until he got a new one. Some of these actors who have diamond rings must practice for weeks how to hold their hands so the spot light will hit the diamond the best."

"And another thing that gets me crazy is the single girl who is singing one of those dago songs in a yellow dress in front of a servatory drop asking for the light besides. She always picks the wrong color. Her dress doesn't blend with the colors behind her in the first place."

"Everybody wants the spotlight. I'm the worst abused thing in the show business. Some of these dames who are using the light would look a heap better without it."

"Up here with the light on 'em, they all look good, but once I was a flood in the wings, and I use to see the girls close then. I could guess their age within six days with the spotlight on them, and I used to think what the people down in the front rows thought."

"I've worked in all of the places, burlesque and musical comedy houses, too. They are just as bad. You ought to see some of the colors they use in those theatres sometimes. Spoil the looks of a whole scene."

"I'm on to one thing. When the girls are old, and have asked for advice, they call for the amber light."

"But it's the fellows who have a sad recitation that make me the most tired. Gee, but they hate the spotlight. I guess they think they are regular actors after they sit in that chair, look as though their agent just told them all time had been canceled, and then tell how far you can go on a dollar, or why mother cleaned up the parlor with father for licking little sister. Every now and then as he slowly gets up from the chair in the saddest part and starts to exit I get stuck, just so he will walk out of the light, make the audience laugh and put that recitation on the bum. It's getting so a 'rag' song can't be sung without the spot shining on the voice."

"Then there are the acts which should use the spotlight and don't. Last week in this house there was a musical act which should have had it, but they didn't. Almost every other act on the bill did, and no other needed it."

"This spotlight craze has got to be an awful thing. Say, do you know, that between me and making a speech, an actor isn't doing much acting any more. Next to me making actors funny is the speech thing."

"Well," remarked the moving picture machine, "If you have all those kicks a-coming, why don't you break down altogether?"

"Nix on that," answered the spotlight. "You know I've got to work while I'm here, but I can't help picking up a grouch. I just wanted to say that if some of the actors would order a floor instead of a spot out of me, they would do better."

"You don't know I've watched this spotlight effect for a long while and I find that where the light is fixed upon a person or a spot it attracts a strained attention from the audience upon that person. An electrician was working around me one day, and talking with the operator, he said that 'the spotlight did not permit of a liberty of vision from the audience,

## COLONIAL.

Although it is "Big Easter Jubilee Week" at the Colonial, the management could aptly call it "Old Timers' Week." With such old favorites as Maggie Cline, Tom Nawn and John C. Rice and Sally Cohen running a close race for attention and applause, there was a genial reunion between the artists and audience Monday night.

It was a long show, and despite its early commencement, ran until 11:20 when the pictures were flashed. A goodly portion of the audience remained seated until the exit march was played.

Doc Kealey and his comedy circus were "No. 1." The early position was a handicap as they were walking in at 8 o'clock. Swor and Mack followed, at 8:13; but the audience was still unsettled. They suffered also, though the comedians closed strongly with the dancing.

By 8:30 there were no vacant seats. Tom Nawn and Co. were greeted with laughter with their reincarnation of Pat. Grace Hazard had things her own way, being the only "single woman" in the first part.

The laughing hit of the first half was made by "Dinkelspiel's Christmas." During the intermission Julius Lenzberg outcreated Creature and was roundly applauded. "Lenzberg's Harmonists" are billed as a "regular act" this week. Brice and King gave the second part the right start. They received many encores with the "Dixie" song and dance.

Rice and Cohen were laugh getters and filled in twenty-six minutes satisfactorily, the bidding of the "managers" at the close going big.

Maggie Cline made a regular "love feast" out of her act. She sang "None of Them has Anything on Me" and humorously referred to the time when she worked "yaws ago" with Rice and Cohen and that she knew Tom Nawn was no spring chicken. Subsequent laughter came when Tom Nawn danced with her to "Every Little Movement." Montgomery and Moore whisked on at 10:44.

Few left at 11:10 when Rawson and June were finally given their turn. The boomerang throwers held attention and drew considerable applause. An old picture closed the show.

Mark.

Dorothy Dainton, who has been playing the "small time" opens at Proctor's, Newark, April 24, for a tour of the United Booking Offices big houses.

which made it so much harder for the performer."

"Hist! Here comes the operator back. See me put this next act on the blink. Just as the fellow is going to kiss the girl on the last encore, I'm going out, completely out. Isn't that kissing on the stage sweet. Some day there will be a travesty on it. A comedian after a couple have kissed, will ask 'Now that they have kissed each other, who will hang them for it?' and the whole audience will turn into a lynching mob."

"Gee, how I wish I could throw custard pies at some of them, instead of a strong light."

## BRONX.

The Bronx vaudeville theatre goers are being treated to an excellent program at the Williams house up there this week. Nat Goodwin, a sure draw holds the electric sign position, with plenty of good comedy acts to back him up.

Goodwin had the spot just before intermission. The comedian went out for laughs and got them early in the sketch, finishing very strong.

Ryau and Richfield and company coming second after intermission were a scream from start to finish. They are playing "Mag Haggerty, Osteopath" and it produced great results. The poker game with the assistance of Mr. Fanning, proved to be a very big laugh.

Willette Whitaker assisted by Wilbur Hill did very well in the position immediately following the interval. All her songs were well rewarded. The "Spider and the Fly" ballad should not be sung. A song is needed to display the qualities of the fine voice, but cheap sentiment doesn't become the act and its surroundings.

Kenney, Nobody and Platt were on "No. 2." The comedian has a good idea of how to sing a "coon" song and the "straight" man is a good helper vocally. The comedy, funny for awhile, is stretched a little bit too far. If another song would be placed, cutting down some of the patter, it would be better. The two ("Nobody" is the basis of the act's comedy), work in black face. While the idea of billing "Nobody" is novel, the introduction of the imaginary character is very old.

The Van Der Koors make a very good opening turn with their "straight" and burlesque magic. The finish which introduces the comedian as "Felix, The Mind Reading Duck" will always be a big laugh. It is a funny duck make-up and the business introduced helps a whole lot.

Hickey's Comedy Circus made a lot of noise with its kicking mule and bucking pony. While there might have been a few outsiders riding or attempting to ride these animals the ringmaster makes it too apparent that he carries at least two assistants. The horse riding competition could be left out with much advantage.

Marshall P. Wilder and his stories preceded Nat Goodwin's sketch. The humorist showed that he was popular in the Bronx.

Laue and O'Donnell put a good finishing touch to the show with their excellent ground and table work. Avery and Hart, colored, also appeared.

Jess.

Gilbert Miller expects to leap into vaudeville with "\$1,000 Reward," a sketch written by Bob Davis. Four people will be in the piece, which will contain the second act setting of "The Great Divide." M. S. Bentham has the manipulation of the turn.

Joseph F. Vion is now a theatre lessor. He has taken the New Canaan (Ct.) Opera House for three years and is conducting a moving picture show there two nights weekly and booking in traveling combinations occasionally sometimes semi-occasionally.

# FIRST METROPOLITAN APPEARANCE

Personal Direction, **MARTIN SAMPTER**

Featuring Will Rossiter's Song Hit "SOME OF THESE DAYS"  
Percy G. Williams' BRONX THEATRE, Next Week (April 24)

Booked by **PAT CASEY**

## CORRESPONDENCE

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

**FRED SCHADER**

Representative

Residence: Sherman House

**CHICAGO**

VARIETY'S CHICAGO OFFICE:  
Same Building—Same Office—New Number  
35 SOUTH DEARBORN STREET  
(Old Number, 167 Dearborn Street  
Phone 4401 Central)

**AMERICAN** (Wm. Morris, Inc., mgr.).—Monday afternoon four dumb acts were following each other at the opening. The opener was The Kratons, in their hoop rolling novelty. The trio worked hard and earned warm applause. Orpheus filled in for ten minutes in one. Act not programed. He was followed by another musical act, "Paganini's Ghost." With Martinetti and Sylvester the show received its real start. Joe Deming and Co. came next. Nextgo closing and closing the first part were two of the features of the Orpheus Road Show, Howard and La Pia. The former did well. La Pia received prolonged applause after each of her numbers. The Bootblack Quartet opened the second part and with the audience coming in did nicely. Charley Grapevine and Anna Chance in "The Awakening of Mr. Pipp" were in the next position. Then came the big noise of the bill in Emma Carus. It was the same old Emma with new songs. The Loja Troupe (New Acts) were in the closing spot. **FRED.**

**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheus Circuit).—The Majestic with Eva Tanguay in her third week did not have capacity, Monday night. Two weeks seem to be the limit of Tanguay's drawing power. Quite a few left just before she made her appearance. The bill presented was a pleasing one. The openers were Frank Smith and the Rule Sisters. They showed nothing extraordinary other than a fast dancing finish. Clara and Barbara, street singers, will fit in an early spot on any bill. The Gee Jays, living marionettes, were one of the real laughing hits. "No. 4" was the Rites Trio (New Acts). Morton and Moore came next. The audience demanded two encores. Marie Narelle (New Acts). Each of the next three acts following were "flots"; they were Melville and Higgins, Rigoletto Brothers, Eva Tanguay. It was a toss-up as to which of the latter two were the biggest hits. The closing position was given over to Nederveld's Monks. **FRED.**

**BLACKSTONE** (Harry Powers, mgr.; K. & E.).—Lillian Russell third week with "The First Night."

**CHICAGO OPERA HOUSE** (George Kingsbury, mgr.; K. & E.).—"The Girl of My Dreams" has just finished the first week of a return engagement in the windy city.

**CORT** (Sport Herman, mgr.).—Joe Howard's musical frivolity, "Love and Politics," will round out the first month in Chicago with the coming week. Harry Pilcer and Royle Green are two of the added starters who joined last week. "The Chinese Love Dance," an interpolated feature, bids fair to draw money to the Cort for at least several weeks longer.

**COLONIAL** (James J. Brady, mgr.; K. & E.).—"The Fascinating Widow," with Julian Eltinge as the bright particular star, will not stay very much longer in Chicago. A London showing of the piece is contemplated. During the week just passed Stella Tracey replaced Eva Fallon in the cast.

**COLISEUM**.—The Ringling show closes what has been a most successful season of three

weeks in Chicago's gigantic playhouse on Saturday night. The organization will take to the road and within a week or two will be playing along the Atlantic seaboard.

**CROWN**.—Beginning with a matinee tomorrow the Al. O. Field's minstrels will hold forth here for a week's engagement.

**GARRICK** (W. W. Freeman, mgr.; Shuberts).—Saturday will round out the first week of the engagement of Sam Bernard in "He Came from Milwaukee."

**GRAND OPERA HOUSE** (Harry Askin, mgr.; Shuberts).—But one week more remains of the engagement of George Arliss in "Disraeli" here. "Marriage a la Carto" will open for an engagement beginning Sunday night, 30.

**GLOBE** (James S. Brown, mgr.; S. & H.).—Dark.

**HAYMARKET**.—Beulah Poynter opens for a week's engagement beginning Sunday.

**ILLINOIS** (Will J. Davis, mgr.; K. & E.).—Rose Stahl, in "Maggie Pepper," seems to have one of the real substantial hits of the Chicago season.

**IMPERIAL**.—"In the Bishop's Carriage" finishes a week's engagement Sunday night.

**LYRIC** (Lawrence Anhalt, mgr.; Shuberts).—After remaining dark for a week "The Fox" was the attraction which reopened the Lyric last Saturday night.

**LA SALLE** (Harry Askin, mgr.).—"The Girl I Love," according to all indications, will remain at the La Salle until June 1. Business continues fair.

**MCVICKER'S** (Litt & Dingwall, mgrs.; K. & E.).—But another week remains of the fortnight's engagement of "The Traveling Salesman."

**NATIONAL**.—"The Rock of Ages."

**OLYMPIC** (Sam Lederer, mgr.; K. & E.).—"Get Rich Quick Wallingford."

**POWERS** (Harry J. Powers, mgr.; K. & E.).—Charles Cherry in "The Seven Sisters."

**PRINCES** (Shuberts).—This house was reopened last Saturday night after having remained dark for several weeks by George Fawcett in "The Remittance Man."

**STUDEBAKER** (G. A. Davis, mgr.; K. & E.).—Wilton Lackaye in "The Stranger," will remain at the Studenaker until May 8. "Will o' the Wisp" is underlined as the following attraction.

**WHITNEY OPERA HOUSE** (Fred C. Whitney, mgr.).—"Merry Mary" opened last Saturday night.

**BOTH CHICAGO** (agent, W. V. M. A.).—Riesner & Gore; Swam & Bamard; Dorothy Lyons & Co.; Sam K. Otto; Aerial Budds; Newhoff & Phelps; Senator Francis Murphy; Welch, Francis & Co.; De Michele Bros.; Boston Von & Co.

**KEDZIE** (William Malcolm, mgr.; agent, W. V. M. A.).—Four Hanlons; Gladdish & Cranston; Leslie Morasco & Co.; Quigley Bros.; Rice & Walters; Swam & Bamard; Hibbert & Warren; Carl Demarest; Marsello Birds; World & Kingston.

**PRESIDENT** (I. A. Levinson, mgr.; agent, W. V. M. A.).—Yalto Duo; Luckie & Yost; Lolo Milton & Co.; James Brockman; Moneta Five; Fred & Mae Waddell; Lew Wells; Harry Sullivan & Co.; John & Mae Burke; Three Melvins.

**LYDA** (George Hines, mgr.; agent, W. V. M. A.).—Elliott & West; Bob White; Martha Russell & Co.; Santucci Trio; Patrick-Francisco Trio; Adkins & Shannon; Sam K. Otto; W. J. Woods & Co.; Reinsner & Gore; Flying Valentines.

**PARKWAY** (agent, W. V. M. A.).—Four Clevenes; De Michele Bros.; World & Kingston; Ray & Rogers; Ashai Troupe; Yalto Duo; Imperial Quartet; Leslie Morasco & Co.; Carson & Willard; Moneta Five.

**ASHLAND** (Al. Widner, mgr.; agent, W. V. M. A.).—Helen Stewart; John & Mae Burke; Carl Demarest; Andy Rice; Melvin Bros.; Mamie Harnish; Sencutt Trio; James Kennedy & Co.; James Brockman; Morris & Morris.

**SCHINDLER'S** (L. Schindler, mgr.; agent, W. V. M. A.).—Wilson & Wilson; Beulah & Miller; The Valentines.

**31ST STREET** (agent, W. V. M. A.).—Marcella's Birds; Harris & Randall; Woodie Cook; Leslie Barnes; Aerial Budds; Slater Brockman & Blanche Clyde; Blanche Irwin.

**WEBER'S** (Weber Bros., mgrs.; agent, W. V. M. A.).—The Chamberlains; Harry Potter & Co.; Finn & Hersh; Oran McKensie.

**WANTO** (agent, W. V. M. A.).—Iwanoto Japs; Italian Peasant Trio; Carroll, Felber & Terot; Campbell & Walsh.

**EMPERESS** (I. Montague, mgr.).—Emerald & Dupree; Kelley & Wilder; Murray Livingston & Co.; Billy Van; Francoll Troupe.

**HAMLIN** (Frank Howard, mgr.).—Four Charles; Rube Dickinson; Willard's Temple of Music; Bostonian Four; Hart Berrick; Hammond & Forester; Corner Grocery; Scott Brothers.

**CLARK** (Joe Grimes, mgr.; agent, J. C. Mathews).—Clever Clark; Fuller Rose & Co.; Whiteley, Cowan & Bosley; Doc Rice; Marcus & Linn; Miller & Cleveland; Dorothy Vaughn; Ralph.

**OAK** (Bert Goldman, mgr.; agent, J. C. Mathews).—The Savages; Albert Phyle; Hawkins-Hazleton & Co.; Church & Church; Jules Von Tilzer; Will Hart; Flavio Bros.; Hataui; Marjorie O'Brien; Sutton & Caprice; Joe Holland; Jules Von Tilzer; Chester & Grace.

**LINDEN** (Charles Hatch, mgr.; agent, J. C. Mathews).—Lanor's Marionettes; Buckley & Moore; Grude Lee Folsom & Co.; Chester & Grace; Palato Bros.; The Schoons; Leonard & Alvin; Murphy & Willard; McCormack & Irving; W. S. Harvey & Co.

White City will begin its seventh season May 13.

The Barrett and Curtis Circuit have added Escanaba to its string, by leasing the Grand theatre there. The house, formerly booked by the association, will start under the new management on Monday.

The Gentry Show is scheduled to open its season at Bedford City on Monday next. Beverly White, a Chicago newspaperman, resigned his position in this city to become one of the advance couriers of the attraction.

Eddie Shayenne has fully recovered from the illness which kept him from his work for the past two weeks, and is again back to his corner in the association.

The Riverview Exposition Park will throw open its door May 24 for the summer season. The other parks are scheduled to be in operation along before the end of May.

Gill Brown and Lili Mills have broken into music writing. They have just written three songs.

Harry Pilcer, who but lately joined the cast of Joe Howard's "Love and Politics," is, according to the daily papers, "stealing Harry Breen's stuff" when he states that it

is his inspiration to be billed as "The Male Eva Tanguay." Breen has had that billing for the past year.

Owing to a nervous breakdown, Sig. B. Mykoff, the whirlwind dancer, has cancelled the balance of the season with "The Queen of the Jardin de Paris" company.

Charles W. Goetz, "Little Charley," is in Chicago acting in a managerial capacity for Mrs. Dr. Munyon, who is playing in one of the smaller houses.

Arline Bolling (Mrs. Louis Kelso) has left the cast of "The Honeymoon Trail" because of illness. She is at present in a Chicago hospital.

Harry Bloom is once more in our midst; this time Harry really went out and worked steadily for Lew Goldberg having secured a string of four weeks on the Goldberg time.

The Majestic at Streator, Ill., reopened with vaudeville last week playing eight acts, secured through Charles H. Dourrick.

Leader Rackett, formerly of the Folly orchestra, now at the Columbia, preferred charges in the musical union against George Leach, drummer, at Folly, and Leach was fined \$100. Later the fine was suspended.

Walter De Oria is in St. Louis, where he opened offices for the Eastern Theatrical Exchange there. Mr. De Oria will be the general manager of the new concern, which was opened last Monday afternoon.

Moving day in the Crilly building has passed and things are now in a settled state. J. C. Mathews and the Pantages office are located in the old Morris office; Norman Friedenwald has also taken one of them, while Bob Burns and Fred Curtis have added another to their suite, which is just opposite the agencies.

The Old Trocadero on State street is being remodeled and will be turned into a museum holding freaks and different things from all parts of the world. Harry Thurston, a well-known fair man, is the one behind the gun. The opening is scheduled for the early part of next month.

The Empire at Morris, Ill., has changed hands, but the bookings remain with Chas. Dourrick.

## SAN FRANCISCO

By John J. O'Connor.

VARIETY'S San Francisco Office,  
NORFOLK 908 Market St.

**ORPHEUM** (Martin Beck, gen. mgr.; Orpheum Circuit direct).—"The Suspect" proved to be a novelty in the dramatic sketch line. Impressed deeply, "Spirit Paintings," well worked illusion, mystified and caused talk; Taylor, Kranz & White, big hit in choice spot; Bedini & Arthur carried off comedy honors; Mrs. Sataudas, clever act made good closer; Mr. & Mrs. Sydney Drew offered new sketch, hurt through poor support. "Dick, the Writing Dog," did as well as last week. Elsie Faye and Miller & Weston, on early, went through easily.

Pearl Wilkerson, who started South a few days ago in the interest of Bert Levy, has already signed up several managers in Arizona

# JOHN L. DRYER

"A LAUGH EVERY SECOND"

MAKING A SCORE THIS WEEK (April 17) CLOSING THE SHOW AT THE GREENPOINT THEATRE Direction, **JO PAIGE SMITH**

# AGAIN WE SAY "Kiss Me, My Honey, Kiss Me"

By BERLIN AND SNYDER

Has a twist that never fails to get over. The more you hear it the more you like it. The more your audience hears it, the more they like it. GET IT NOW.

# "Dreams, Just Dreams"

By BERLIN AND SNYDER

Has an octave range, a pleasing lyric, a wonderful melody, and everything that makes up a semi high-class song hit, that the smallest voice can sing.

# "In The Land of Harmony"

Words by BERT KALMAR. Music by TED SNYDER.

Is as tuneful as the title, has a funny lyric, and adds class to any act. Strike while the iron is hot, and get this sure fire applause getter.

# "Innocent Bessie Brown"

By IRVING BERLIN

Tells a funny story that never fails to leave them laughing. Read the lyric and judge for yourself.

# "Since I Fell In Love With Mary"

By WILLIAM CAHILL

Frank Fogarty says it's the greatest Irish song he ever heard or sang. We all know HE knows.

# "Herman, Let's Dance That Beautiful Waltz"

By BERLIN AND SNYDER

THE ONLY GERMAN SONG ON THE MARKET. You need no dialect for this number. Irving Berlin has written a funny patter for this song with a laugh in every line. COME IN AND HEAR IT.

# "Piano Man"

By BERLIN AND SNYDER

The stage song hit that gave life to many rank imitations. This is THE ORIGINAL "PIANO" SONG. Still a "live wire" hit.

# "That Beautiful Rag"

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FRANK OLARK, Mgr.

## REPEATING THEIR BROADWAY SUCCESS

## ALEXANDER AND SCOTT

## "FROM VIRGINIA"

This Week (April 17th) Hammerstein's

Next Week (April 24th) Chase's, Washington

Direction, **PAT CASEY**

and the independent agent will be able to offer several more weeks in routing his acts eastward.

Jean Meyerfeld, one of the proprietors of the Portola-Louvre, and a brother of Morris Meyerfeld, Jr., of the Orpheum Circuit, will start for Europe next week, where he will spend the summer. Mr. Meyerfeld will stop at Chicago and New York and look over some possible bookings for the cafe before sailing. His family will accompany him on the trip.

Happy Jack Walker of this city was married to Cora Le Grange here last month. The bride is a non-professional, hailing from Syracuse, N. Y.

Laurence Spiro, a salesman, and a stepson of Police Commissioner Spiro, was granted a divorce from Mildred Spiro last week. The decree was gained on the grounds that Mrs. Spiro thought more of the stage than of her home and children.

Irene Romaine was forced to retire from the bill at the Orpheum last week, owing to a sudden illness.

Allan Doone will open at the Wigwam with a company of ten, offering Irish melodrama. Doone has been engaged for a four weeks run, replacing the Jim Post Co.

Commencing 16 the Wigwam and Chutes will discontinue the split-week policy and

offer the shows for a full week in each house. San Francisco received a shock equalled only by the great earthquake when the "Follies of 1910" arrived. The advance billing had explained that the Follies Co. would bring hundreds of girls and all kinds of comedians. When word reached the town that the troupe were about due, every hotel in town had a runner at the station to help smash the baggage.

PORTOLA-LOUVRE (Herbert Meyerfeld, mgr.; Lester J. Fountain, amusement mgr.).—Five Ahmears; Grace Carille; Mona Joe Valle; Elia Ward; Kawahau Hawaiian Quintet; La Marguerite.

## PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—No one act stood out particularly strong for individual honors this week, the show being nicely balanced and running at good speed from start to finish. There were only two or three acts new here, but they added a liberal share to the quality of the bill. Lillian Shaw was next to closing and picked up a good-sized hit after securing a poor start through the introduction of a song which did not fit her. Edward Abeles presented Grant Stewart's "He Tried to Be Nice" and placed it right up among the real bright comedy playlets which have been offered here lately. The story is one of home life with a lot of humor in its composition, and the author added strength by furnishing a corking good finish which Mr. Abeles and Miss Linder took full advantage of. Cliff

and Burke were back again with their old act, changed but little, if any. The loose dancing is just as good and as big a hit as ever, but the opening portion has been pretty thoroughly worked out. The singing numbers in "A Night in a Turkish Bath" pulled it through. There are several points in the sketch where the talk is dragged out to unnecessary length, but the comedy is nicely worked up and well handled, and the old-time ballad, which has been revived lately, brought excellent results. There is not much excuse for songs in the sketch, but they do so much for the act that the point can readily be overlooked. Oscar Loraine and his violin furnished a very pleasing number. Loraine is an excellent musician and his classical numbers were well liked, but he discovered the pulse of popular favor when he went to the "rag stuff" and had to come back for an extra number, bowing off to a great round of applause. Lynch and Zeller made a nice opening act with their showy club juggling, and the La Vine Cimaron Trio injected a lot of speed with their comedy acrobatics. Herbert's dogs were well placed, and the big audience Monday displayed unlimited enthusiasm. The flea circus of Prof. Nat Braham was held over a second week. Those who remained were simply repaid in seeing one of the very best bicycle novelties that has been seen in a long time. The Aurora Troupe is a new act here and showed something which ought to keep them in the front rank of "light" acts for some time. The men have gotten almost entirely away from the old routine of riding, and do some great two and three high figures on the wheels, finishing with a revolving table trick in which one of the men rides a wheel on a table spun around by the other men

working bicycles, while lying on their backs. It makes a corking trick and won liberal recognition. A head-to-head stand, in which the understander dismounts and mounts a wheel, is also worthy of special mention.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—Good bill this week, the acts being varied and running to a generally pleasing average all through. "The Six Rubes" had the featured position and did nicely with their jiggling. The boys and girls are dandy steppers, and their work is lively. George Stokes and the Ryan Sisters offered a nice looking singing and dancing act. Eveling and Wood scored heavily with a lot of nonsensical talk and a couple of songs. The comedian handles his talk in great shape and the straight is a dandy feeder. There are times when the comedian gets over the mark, but a little care will dress the act up and the boys ought to build the act up to a higher grade. A song for the opening, or near it, will help some as it is very talky. They were a riot of laughter. Burns and Kohl offered a miniature circus and considering the cramped quarters put over a strong act for the "pop" time, and it should improve. John Philbrick worked so fast that it was too hard to understand what he was talking about to enjoy his act, and he made a poor attempt with an "extem" song for a finish. Loyd and Gibson made a good impression, the dancing at the finish being a big help. The talk needs brushing up. Frankie Richardson, a youngster who was with the "Ten Cantellys," is doing a single and getting away with it in fine shape. He has a good voice and handles all his stuff well. Roden and Lester offered a pleasing ring act of average merit. Robinson and

SONGS  
SKETCHES  
MONOLOGUES

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TIMES SQUARE  
NEW YORK

PAULA EDWARDES

JOE OPP | JEAN WARD

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STUART BARNES

HAS WRITTEN SUCCESSFUL "GRAY-MATTER" FOR

BELLE ADAIR

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Isabelle

D'Armond

HARRY SAUBER

AND OVER  
TWO HUNDRED  
OTHERSMARSHALL  
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BERT WILLIAMS

JIMMY LUCAS | DAN MALEY

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PIERCE AND MAZIE

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Blossom

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CLIFF BRADON &amp; COMPANY

"ANY LITTLE GIRL"  
"THINK IT OVER  
MARY" Etc., Etc.

JULIAN ELTINGE

HANSON AND BIJOU

ED MORTON

BURNHAM AND GREENWOOD

HARRY B. LESTER



### Important Notice to Music Hall Artists

**NOTICE** is hereby given that in an action brought by the **Variety Theatres Controlling Company, Limited** (which Company controls the Halls run by the late Mr. T. Barrasford) against **GEORGE BARRASFORD** in the King's Bench Division of the High Court of Justice, Mr. Justice Bank on the 27th day of March, 1911, made the following order:

"That the **Defendant (i. e. George Barrasford)** be and he is hereby restrained from representing himself as an agent of the **Plaintiffs (i. e. the Variety Theatres Controlling Company)** or **Barrasford Limited** which it controls or as in any way authorized to act for or on behalf of the **Plaintiffs or Barrasford Limited** and **FROM MAKING OR PURPORTING TO MAKE ENGAGEMENTS OR CONTRACTS OF ANY KIND WHATSOEVER** in the name or on behalf of the **Plaintiffs or Barrasford Limited** which it controls."

London. March 30, 1911

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WILKES-BARRE, PA.

"SOME HIT"—THIS WEEK (April 17) HAMMERSTEIN'S

# ANNA CHANDLER

Introducing Shelton Brooks' ("Some of These Days") Latest "Hit"

## "THE COSEY RAG"

In Preparation "WHEN I WOKE UP THIS MORNING SHE WAS GONE"—N. B. WILL ROSSITER "The Chicago Publisher"

2 MORE "GOOD LUCK" HITS FROM

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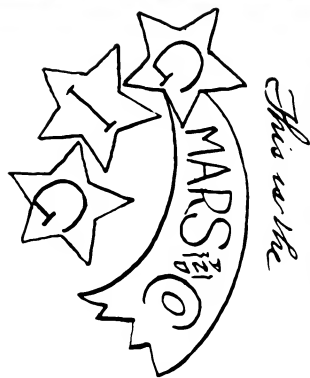
in "THE SQUARER"  
FIFTH AVENUE THIS WEEK (April 17)  
BRONX NEXT WEEK (April 24)  
Direction JO PAICE SMITH



**William Bernstein**  
**SHORT VAMP SHOES**

TRADE MARK

54 West 31st St., New York (Between Broadway and 6th Ave.)



and Keyes amused with the usual talk and singing, and some grimacing by the man who has a laugh-provoking face. Black and McCune offered a comedy acrobatic turn of fair merit, and Court and Donn did nicely with "Scotch" songs. Pictures.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Russell & Smith's Minstrels; Ernest Carr & Co.; Mel Eastman; Strength Brothers; Baby Lucci; Russell & Church; Wormwood's Dogs & Monkeys. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Rae-Brosche & Co., in "Bottle 4-40-9"; Mae Francis; The Vynos; Largay & Snell; City Comedy Four; The Keltons. Pictures.

WILLIAM PENN (George Metzel, mgr.; Patrick Agency).—Frank Atcheson Ely & Mabel Florence in "The Kleptomaniacs"; Jones & Miller; Rafayette's Acrobatic Dogs; Roman Bros.; Carnahan & Young; Horner & Markly; Lieut. Robert Eldridge. Pictures.

BROAD (Frank Nirdlinger, mgr.; K. & E.).—"Havoc," with Henry Miller opened a two weeks' engagement under splendid conditions. The house was crowded and the audience evinced much pleasure in witnessing a play which New York received so well. The play is well acted, well made and well presented, and Mr. Miller and Miss Crews scored individually. Francis Byrne also did nicely. CHESTNUT ST. OPERA HOUSE (J. Fred Zimmerman, mgr.; K. & E.).—"The Mask and Wig" Club of the University of Pennsylvania presented "The Innocents" this week, marking the annual society feature of Philadelphia theatricians in the usual brilliant fashion. The house has been entirely sold out for the entire week.

FORREST (Thomas M. Love, mgr.; K. & E.).—"A Fool There Was" is the first dramatic offering in this house, the "Round Up" being nearest in this class, and the piece drew the largest and most enthusiastic audience that has witnessed a performance of it in this city. Robert Hilliard, who was with the play when presented at the Garrick, remains the star and won additional honors. The company is well balanced and able.

GARRICK (Frank Howe, Jr., mgr.; K. & E.).—"The Fortune Hunter" in its eleventh week opened to a big house Monday night, and really picked up again after dropping off for the past two or three weeks of the Lenten season.

WALNUT (Frank Howe, Jr., mgr.; K. & E.).—Margaret Mayo's newest play, "Behind the Scenes" had its premier this week and is reviewed in another column of this week's issue.

LYRIC (Walter Sanford, mgr.; Shubert).—The opening performance of Victor Herbert's comic opera, "Mile. Rosta," with Fritz Schaff, drew a crowded house and met with hearty approval. The piece is classed as one of the musical hits of the season and Miss Schaff is credited with adding much to a complete success.

ADELPHI (Adolphe Meyer, mgr.; Shubert).—"Alley Jimmy Valentine" began its fifth week to big business.

Childs were booked but when they looked the place over on Monday informed the manager that they did not care to endanger their prestige by working a picture house, and walked out. This was done with notice, though they had signed contracts. Miss Paula was called on to fill the gap and did so satisfactorily. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The early half of the bill held up the latter half, hitting a pretty good average. Ebendell Dutton and Co. opened with a very good comedy acrobatic turn. The trio work well together and have a routine which embraces several showy tricks. Louise Elliott is a male impersonator with a heavy baritone voice of pleasing quality. Miss Elliott makes a good looking "boy," but there is never any doubt about her sex and she should not dwell so much upon it or go to so much trouble to prove it at the finish. Any audience should appreciate the impersonation, and her singing will carry her through. Mack and Burgess did nicely with an Irish sketch, in which singing was the chief point of merit. Bartell and Garfield won a liberal amount of favor with talk and parodies, the talk bringing results through the way it was handled, rather than for its freshness. George Nagle and Co. was the featured act and furnished a lively number. They have a sketch, called "How Props Butted In," and this explains the act. They do not infringe on other acts of the kind, while following the same line. "Props" joins a "sister act," and the trio finish well with a song, some stepping and a dandy bit of baton swinging by Nagle. The Tannas have a nicely mounted juggling act with a routine of ordinary tricks handled cleanly. Gordon

# FRED WATSON

(Author of "Oh, You Bear Cat Rag")

IN CHARACTER SONGS AND DANCES

HAMMERSTEIN'S NEXT WEEK (April 24)

Direction of ALBEE, WEBER & EVANS

## WANTED AT ONCE

MUSICAL AND DRAMATIC PEOPLE  
in all lines. MAN WITH SCRIPTS, to direct stage, must be strictly competent; also A 1 VAUDEVILLE ACTS AND FIFTY CHORUS GIRLS.  
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**LEWIS STOCK CO., Inc.**, Producing Mgrs.

(Morgan and Drake, wire or write at once.)

# CHARLES AND ANNA GLOCKER

Closing the show with success at Hammerstein's This Week (April 17)

Direction, EDW. S. KELLER

You can all know now that

# Belle Baker's

big sensational hit at the Alhambra Theatre this week

# "Mississippi Splash"

by Dave Green and Jerome Shay

is published by

# Chas. K. Harris

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MEYER COHEN, Manager

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# HYLAND AND FARMER

IN VAUDEVILLE

## TWO GIRLS Singing TWO NEW YORK SONG HITS "CARITA" AND "EMMALINA LEE"

By EDWIN STANLEY and JESSIE MINE

By WM. J. McKENNA and ALBERT CUMBLE

CHESTNUT ST. (Grant Laferty, mgr.; booked direct).—"The Fourth Estate." This is one of the most pretentious offerings seen here in stock and was cleverly played by the Orpheum Company. A capacity house at both performances on Monday received the piece enthusiastically.

GRAND OPERA HOUSE (J. Dayton Wegfarth, mgr.; Stair & Havlin).—"A Broken Idol."

NATIONAL (J. M. Kelly, mgr.; Stair & Havlin).—"The Parish Priest."

HART'S (John Hart, mgr.; direct).—"Fritz in the Mountains with Joe Horita."

ELEVENTH ST. O. H. (Frank Dumont, mgr.).—Dumont's Minstrel (stock).

Beginning this week, the Taylor & Kaufman Agency is supplying the act for the Grand Opera House at Freehold, Pa., and beginning next week they will add the Coliseum, recently opened in West Philadelphia, to their list.

Helen Carmen has been placed with "Doctor De Luxe" to play a principal part. Norman Jefferies played Miss Carmen, who has been playing on the United time. Miss Carmen will assume her own name of Polly Prim with the show.

Charles J. Kraus, the booking agent, whose houses are affiliated with the Family Department of the United, will move his offices to the Keith's Theatre Building next week.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—"Ma Gosse"; Dietz's Monkey Circus; Fagg & White; Owens & Lake; Vida & Hawley; Emeline; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—"Uranos"; Four Howards; Some Comedy Four; "A Cry in the Night"; "Playing Hokey"; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—"Swan's Alligator"; Spanish Troubadours; Franklin & Ardell Co.; Taneen & Claxton; Thomas & Ryan Co.; Minnie Fisher; Herbert Cyril; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—"20-22"; Byers & Hermann; Bill Baker; Slater & Co.; Nina Epehy; pictures.

JUMBO (R. W. Hagner, mgr.; agent, Nixon-Nirdlinger).—"20-22"; Bell & Mayo; Mr. & Mrs. Harry Hyde & Co.; Dean & Sibley; George Barron; pictures.

COHOCKSINK (A. J. Patton, mgr.; agent, Nixon-Nirdlinger).—"Gladstone & Talmage"; Earle & Bartlett; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—"Murphy & Daly"; Driscoll, Hall & Co.; Palmer & Dockman; Alma & Murray Ferguson; Marnier Bros.; John Racker; pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—"Maddock; Hennelle; Franklin & Wilson; Jock McKay; Caroline Franklin & Co.; pictures.

DIXIE (D. Labell, mgr.; agents, Taylor & Kaufman).—"20-22"; J. C. Mack & Co.; Martindale; Johnny & Jessie Eckhart; Billy Davis; pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—"20-22"; Pattee & Co.; Dow & Dow; Viola Bros.; Marie Zelesney; Marvin & Frank; pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—"20-22"; Bon Air Trio; Haggerty & Le Clair; Clinton & Nolan; Sing Fong Lee; pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—"Murphy & Andrews; Duffy & May; Gertrude Black; pictures.

AURORA (Donnelly & Collins, mgr.; agents, Taylor & Kaufman).—"Hickman, Willis & Co.; Ader Trio; Amgoza; Prince & Virginia; pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—"Julian Quintet; Earl & Wilson; Madam Sire; Wilson & Thurston; pictures.

TWENTY-NINTH ST. PALACE (C. H. Keller, mgr.; agents, Taylor & Kaufman).—"Kelly & Callie Alvarado's Goats; Dorothy Dumont; pictures.

GERMANTOWN (Walter Stuemfag, mgr.; agent, Chas. J. Kraus).—"20-22"; Four Lubins; Harry Batchelor; Carol Schroeder; "On a Side Street"; Gere & Delaney.

MODEL (Mr. Menkoff, mgr.; agent, Chas. J. Kraus).—"20-22"; Harry Fields; Great Leon; Lillian Mills; Star Trio; Four Musical Hodges.

615 STREET (Mr. Wheeler, mgr.; agent, Chas. J. Kraus).—"20-22"; Hart & Neal; Diamond; Tremont Quartet; Dave Hoffman; Belows & Temple.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—"20-22"; May Kessler; Moss & Frye; Foster & Brown; Spicel, Ladel & Engle.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—"20-22"; J. F. Appleby; Needham & Wood; Kennedy & Farley; Teddy Osborn's Pots.

CRYSTAL PALACE (D. Baylino, mgr.; agents, Stein & Leonard, Inc.).—"Plankey & Cook; Ruth Beecher; Five Keiths; The Three Mad Caps; Lambertia Trio; Trent & Trent; Carl Walner; The Oxtara.

GRAND (C. M. Rapoport, mgr.; agents, Stein & Leonard, Inc.).—"Musical Vers; Ramsetta & Lyman; Three Merry Minstrels; Harlity & Kenny; Murry & Stone; Francis El; Hot; Stuart & Mullin; Sherwood & Co.; McKenzie & Pete.

CRYSTAL PALACE (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—"Bates & Stanley; Miss Edgmar; Murphy Bros.; Facy & Taylor.

LYRIC (Al. Tyrrell, mgr.; agents, Stein & Leonard, Inc.).—"Manning Trio; Miss La Bianca; Kennedy & Malone; Roman Trio; Dottie Dal & Co.

FAIRHILL (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—"Alberon Trio; Van Nus Trio; The Nelsons.

COLISEUM (M. Benn, mgr.; agents, Stein & Leonard, Inc.).—"Lambertia Trio; Bert & Flo Jackson; Carl Walner; Volta & Co.; The New Teacher; Plankey & Cook; Five Keiths; Rhoad's Marionettes; Bijou Sisters.

MAJESTIC (Camden (Wm. J. Valli, mgr.; agents, Stein & Leonard, Inc.).—"Plinton & Chartier; Roman Trio; Geo. Brand; Estelle Hartle.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—"Harry Lewis Dogs; Nan Wagner Stock Co.; Geo. Wad Emp; Stock Co.

GAYETY (John P. Eckhardt, mgr.).—"Midnight Maidens." Boxing show for a gold belt Wednesday night. These shows have proven a great success here, crowded houses resulting at each show.

CASINO (Ellis & Koenig, mgrs.).—"Hasting's Show.

TROCADERO (Sam M. Dawson, mgr.).—"Miss New York, Jr."

### BOSTON

By J. Goetts.

80 Summer Street.

KEITH'S (Harry E. Gualin, mgr.; agent, U. B. O.).—"Capacity audience attracted through the big billing of 'A Romance of the Under-

world." Well pleased. Landry Brothers opened, pleased; Billy Hon & Harry Price, cartoonists, clever; Fred Duprez, monolog, very good; Mr. & Mrs. Allison, clever oddity; Edwards, Van & Tierney, good; Ernest Pantzer & Co., very good; Cooper & Robinson, laugh; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—"Willard Hutchinson & Co.; Kenney & Hollis; Smith & Smith; Rose Mailey; Jerome & Walker; Leo Beers; Imperial Comedy Four; Martyne; La Tell Bros.; Zimmer; English Dots; Miller, Bartell & Carney; Brown & Cooper; Robinson Trio; Hamld's Whirlwinds; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—"Nine Krazy Kids; Rhea Ashner; Close Bros.; Pete McClood; Fred & Bess Lucier; pictures.

SCENIC TEMPLE, East Boston (George Copeland, mgr.; agent, Fred Mardo).—"Lanier & Allen; Mae Nash; Jackson & Stone; Fox & Evans; W. J. Coleman; Gellia-Gellia Troupe.

WALNUT-WOBBUN (John Finn, mgr.; agent, Fred Mardo).—"Kennedy & Lee; Winifred's Bears; Sachs & Vallin; Dora Ronca; Marion & Harlan; Tom Morton; pictures.

HOWARD ATHENEUM (G. E. Lothrop, mgr.; agent, Hunt, Kelley & Mardo).—"Burlesque, 'Tiger Lilies'; House Bill; Fox & Foxie; Don Ramsey's Harmonists; Beasley, Taylor & Dunn; Cambler's Living Models; Dora Sisters; James Waters; Bernard Brothers; Marie Wynn; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—"Edna & Buster; Zoarres; Lee Calder & Co.; Julia Gray; Spencer & Williams; Capt. Nat Reesler; Davey & Everson; Wanates; Bob Manson; pictures.

GAIBTY (G. H. Batcheller, mgr.; agent, direct).—"Burlesque, 'Robie's Knickerbocker Burlesques."

CASINO (Charles Waldron, mgr.).—"Rolling Gables."

COLUMBIA (Harry N. Farren, mgr.).—"Burlesque, 'New Century Girls."

AUSTIN & STONE'S (Frank P. Stone, mgr.; agent, direct).—"Charles H. Jackson; Prof. Freeman's Goats; Hale, Bennett Trio; Tom Moran; Tusko; Japs; Smith & Ashcroft; Frank Lawrence; Phil West; pictures.

GRAND OPERA HOUSE (George Magee, mgr.; agent, Stair, Wilbur & Magee).—"A Trip to Africa."

COMIQUE, Lynn (Moe Mark, mgr.; agent, Fred Mardo).—"Vaudeville and pictures.

PALACE (I. H. Moher, mgr.; agent, National).—"Lottie Lott; Jane Hood & Florence Major; Raymond & Elliott; Fred & Bess Lucier; Chene's Ladies' Quartet; Roth & Kelgard; McNamee; Flying Bartons; Joe Parlic; The Hennings; Juniper & Carrigan; Powers; Burt & Co.; pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—"Merle Florence; Todess Keating Troupe; Tom Bateman; Will Reno; May Isabelle & Co.; Doris Claremont; DeCrotau & Bonn; Gilbert Louise; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—"Mille Jeanette; Ritchie Brown; Barney First; Polly Carlo; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—"The Gabberts; Charles George; Australian Trio; Mark Cobden; James Johnston; Jean Livingston; Queen & Kennette; Alice Gallagher; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—"Flea Murphy Durand; DeLosa & Pearl; Sadie Charlitt; Camille Farlardeau; Oscar Le Grande; George Mack; Diamond Comedy Four; Roche & Rooney; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—"Harry Burke & Co.;

Low Walters; Nalon; Melvin & Howard; pictures.

SUPREME, Jamaica Plain (John Levey, mgr.; agent, National).—"Nalon; Jack Farrell; Lew Walters; Ceylon; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agents, Davis, Sheedy & Flynn).—"Masio Barrett; Burt & Malvene; Brennan & Carroll; Art Williams; pictures.

POTTER HALL (H. E. Jones, mgr.; agents, Davis, Sheedy & Flynn).—"Kennedy & Mack; Fred Magrath; Lillian Edwards; George Daniels; pictures.

ORIENTA (J. Copp, mgr.; agents, Davis, Sheedy & Flynn).—"James Hilliard; pictures.

PARK (W. D. Andrea, mgr.; K. & E.).—"The Commuters." Ninth week and still going big.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Ethel Barrymore. Second week; business fair.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Jumping Jupiter." Third week of excellent business.

SHUBERT (E. D. Smith, mgr.; Shubert).—"A Matinee Idol." Opening week to fine business.

GLOBE (R. Jeanette, mgr.; Shubert).—"St. Elmo." Last week of a good run.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Girl in the Train." Business good. Closing week of the season.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Prince of Plilen." Opened 15 with fine house. Here for two weeks.

BOSTON (Al. Lovering, mgr.; K. & E.).—"Barry of Ballymore." Big opening. Here for two weeks.

CASLE SQUARE (John Craig, mgr.; agent, direct).—"Stock."—"The End of the Bridge." Seventh week of wonderful business. Breaks all stock company records.

Jeff Davis has added to his circuit the Grand Opera House at Bristol, Conn., and started 17.

### ATLANTIC CITY

By I. B. Pulaski.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—"Genes, big hit; Spook Minstrels, good; Major & Roy, went big; Dena Cooper & Co., in 'The Confession,' cleverly acted; Irving Jones, very good; The Bimbos, clever; De Alma & May, well liked; Fraley & Abbot, good.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—"Walter C. Percival & Co., in 'A King for a Night,' funny; Armstrong & Clark, went very big; Fennell & Tyson, very clever; DeFaye Sisters, very good; Winifred Greene; Allen & Lee; 3 Perry Sisters; Castellani & Cristofari; The Great Gialdo.

MILLION DOLLAR PIER (J. L. Young & Kennedy Croxson, mgrs.).—"Pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—"Pictures.

CRITERION (J. Child & C. Daly, mgrs.).—"Pictures.

STEEL PIER (J. Bothwell, mgr.).—"Pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—"Folies Bergere, all week.

Brilliant sunshine greeted the enormous throng of promenaders that crowded the Boardwalk to the railing Easter Sunday. In the morning a cool breeze blew, but was quickly dissipated by noon. A riot of color made up of an infinite variety of costumes, made the promenade a sight not easily forgotten. This Easter tide was the most wonderful that Atlantic City has ever seen, not

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only in numbers of people, but in the length of  
time the merry-making continued, for the  
crowd had not materially thinned until Mon-  
day evening.

A brilliant audience greeted the Folies Ber-  
gère on its opening Monday night. Many New  
Yorkers came down especially for it. Others  
here for Easter prolonged their stay for the  
event. Diamond Jim Brady was on the job.  
Max and Gertrude Hoffman arrived in town  
in time for the show. With them were Mrs.  
Morris Gies and Mr. Ray Conant. The four  
occupied a box. Mr. and Mrs. Vincent Bryan  
and Mrs. Teddy Frohman with Mr. Henry  
Waterson and Ted Snyder, formed another  
party. Joe Hart, John B. Hymor, Joe Pincus,  
Charles J. Barrie, Irving Berlin, George Bron-  
son Howard, Martin Sampson, Wm. Hepner  
and a host of others were present.

George M. Cohan has taken a cottage next  
to S. E. Nixon's dandy place. Both cottages  
are alike, and are situated at the ocean end of  
Piedale Ave., but George, it is said, has not  
the privilege of farming in back of his. The  
reason is that Nixon owns all the ground in  
the rear of the row and is in the farming  
game himself.

Freddy Goldsmith, the little barrister of  
New York, known as "The Little Fixer," was  
down over Easter. The last heard of him was  
when he planned to go back on the 5:30 Sun-  
day with Martin Hermann and Jean Havez.  
He was going to stay over, but the other two  
said "pinchle," and he couldn't resist.

Someone posted a sticker on a table in  
Young's the other night, which advertised a  
new cigarette. It read: "The cigarette of roya-  
lty." Jean Havez read it and remarked  
"Royalty—that's something I'm going to  
know nothing about." Jean says that he and  
Geo. Donnelly are going to have a reception in  
their joke factory. The head of the mother-  
in-law department will officiate. An immense  
machine which turns out the jokes will be on  
exhibition. But the biggest feature will be a  
very delicately poised machine which puts the  
points into the jokes.

Leo Masse, the manager of the Martelli  
office in New York, was down for a few days.

## ST. LOUIS

By Frank E. Anfenger.

COLUMBIA (Frank Tate, mgr., agent, Or-  
pheum Circuit). The announced bill is topped  
by "Home, Franklin and Bert Green. Others  
programmed are Gus Outlaw Trio; Belle Adair;  
Evers-Wisdom Co.; Smythe & Hartman;  
O'Brien, Havel & Kyle; Mack & Walker;  
Three Nervours.

PHINEX (Dan S. Finch, mgr.)—Parker  
& Co.; Haverly & Wells; Minnie Four; George  
Yeoman; Jack Darr & Co.; Orletta & Taylor;  
Tom Bradford, Northwest & Skelly.

OLYMPIC (Pat Short, mgr.; K. & E.)—  
"Don't Lie to Your Wife." New here.

SHERBERT (Melville Stoltz, mgr.; Shubert).  
—"Madame X." Second week; business good.

GARRICK (Harry Buckley, mgr.)—Higby  
Stock. In "Going Home."

TEXTILE (Pat Short, mgr.)—"How's the pic-  
ture."

AMERICAN (John Fleming, mgr.; S. & H.)  
—"The Merry Widow."

CLAYTON (Harry Wills, mgr.)—Rich-  
ards & Edwards; Minstrels.

IMPERIAL (D. Russell, mgr.)—William  
Jossey, stock. In "St. Elmo."



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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 \$5.00 to \$8.00 per week  
single, and from \$6.00 to \$8.50 double. Rooms with private bath  
attached from \$9.50 to \$10.00 per week single, and from \$9.50 to \$11.00  
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"STANDARD (Leo Reichenbach, mgr.)—  
"Follies of the Day."  
"VARIETY (Frank V. Hawley, mgr.)—"The  
Beauty Trust."

Weather favored the early opening of Del-  
mar Garden with Ferullo's Hand and pic-  
tures. Monlon's also opened. Vaudeville  
will be added later at this park.

Moving Picture Operator's Local No. 143,  
L. A. T. S. E., gave its second annual dance  
Wednesday night.

Countess Thanara de Swirsky will give her  
interpretative dances at the Odeon Saturday  
night.

## CINCINNATI.

By Harry Hess.

KEITH'S COLUMBIA (H. K. Shockley,  
mgr.; agent, U. B. O.; rehearsal Sunday 11).  
Burns & Fulton, opened; Paul Florus, good;  
Charles Wynne & Co., laughable; Lew Sully,  
hit; Charles E. Evans & Co., scored; Fay, Two  
Colony & Fay, hit; Alice Lloyd, went bigger  
than last year, when she was a sensational  
hit; Vase Fuller, Denton & "Pete," scream.

EMPIRE (H. E. Robinson, mgr.; agent,  
S. C.; rehearsal Sunday 10).—The Vindobona,  
good; Jules Herron, good comedian; Ferguson  
& Pasmore, excellent dancers; Chas. W. Bow-  
ser & Co., hit; Josephine Sabel, featured; Fer-  
rell Bros., excellent.

AMERICAN (Harry Hart, mgr.; agent, Con-  
solidated; rehearsal Monday 9).—Paul Wag-  
ner; Tillie Locke; Joyland Co.; Ellis & Far-  
rar; Vase Fuller; Shannon & Straw; Phil  
Jean Barnard; Mack C. Willis; Kai & Kai.

FAMILY (I. Lisbon, mgr.; agent, U. B. O.).  
—Mech Samsonian Trio; Clarice-Crogan-Keller  
Trio; W. H. Dilger & Co.; Rice & Lyons; Mel-  
vin & O'Neil; Leo Roberts; Bransby & Wil-  
liams; Shaw's Animal Circus.

PEOPLE'S (James E. Fennecy, mgr.).—  
"Dreamland Burlesques. Scenery very pre-  
tentious; dressing of the chorus splendid, and  
the chorus gives excellent account of them-  
selves.

STANDARD (Frank J. Clements, house  
agent).—"Don Tons." The show is in two  
acts and eight scenes, elaborately staged;  
costuming above average. "Hube" LaTour  
took the boys off their feet.

GRAND O. H. (John H. Havlin, lessee; T.  
Aylward, mgr.; K. & E.).—"The Sweetest  
Girl in Paris." One of the biggest hits.

LYRIC (James E. Fennecy, mgr.; Shubert).  
—Forbes-Robertson, in "The Passing of the  
Third Floor Back," very favorable impres-  
sion.

WALNUT (Willis F. Jackson, mgr.; S. &  
H.).—Fiske O'Hara, in "The Wearing of the  
Green." A beautiful story well rendered.

The McIntyre-Dixon Co. brought an ac-  
tion against the Coney Island Co. and the T.  
M. Harton Co. in the United States Court,  
alleging violation of a written agreement and  
unlawful destruction of property, and praying  
for injunction and equitable relief. The  
complaint is seeking to prevent the com-  
pany from tearing down their amusement de-  
vices of Coney Island.

Commencing 23 the Eyveller Amusement  
Co. will take over Heuck's Opera House and  
put in vaudeville and pictures.

B. J. Mayer, press representative of the  
L. E. People's and Heuck's Opera House, was  
the victim of a sneak thief, who helped him-  
self to the family jewels and \$70.00.

## NEW ORLEANS

By O. M. Samuel.

ORPHEUM.—Martin Beck, gen. mgr.; agent,  
direct; rehearsal Monday 10).—Du Callon,  
opened; Grant & Hox, did nicely; Helen  
Grantley, convincing; Clark Sisters & Far-  
num, scored; Jewell's Mankins, unsurpassed;  
Three White Kulus, vigorous applause; Shel-  
vey eggs, closed.

GREENWICH (Arthur H. Leopold, mgr.;  
agent, B. J. Williams).—Hap Fernell, pro-



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voiced laughter; The Wags, hearty appreciation; Two Rebhols, liked; Mary Halsted, pleased; Zeno & Zoe, clever.

LYRIC (Arthur B. Leopold, mgr.; agent, B. J. Williams).—Best show in month. Lillian Osborne & Co., pretentious; Reiner & Sloane, splendid for small time; Tom Kuma, good opener; The Clevelanda, riot; Harry Dixon, high favor.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.  
VICTOR (Judah B. Levy, mgr.).—Sig. Reinfield's Lady Minstrels.

"For Rent" sign adorns the front of the Inter Garden.

National President Joseph M. Weber, of New York, met with Local 174, Musicians, in their all in Exchange place, in an effort to settle differences among local musical organizations.

Insistent pleas are being made the local action company to place vaudeville at West End Park the coming summer.

Marie Kaufmann appears in "The American Woman" at the Tulane 20.

Rumor has it that a change is imminent at the Lyric. "Pop" vaudeville has not proven profit-making amusement, and a change may be made to musical stock, it is said.

Victor Herbert's Orchestra will give a concert at the Athenaeum 29.

Alleging the surroundings of seven-year-old Robert Alminana, son of Rose Alminana, who is doing a posing act in the "pop" vaudeville houses of the South, were not conducive to his morals, Thomas Agnew, of the Society for the Prevention of Cruelty to Children, took the child in custody Saturday. Judge Wilson of the Juvenile court, after hearing the mother's side of the controversy, ordered the boy sent to St. Mary's Orphan Asylum.

### BALTIMORE

By Arthur L. Bobb.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Zelda Sears, in "The Nest Egg." Well received by large audience Monday. Outlook for week very good.

ACADEMY (M. J. Lehmeyer, mgr.; K. & E.).—Trentini, in "Naughty Marietta." Star and vehicle well liked by representative audience Monday night.

AUDITORIUM (Jeff Bernstein, mgr.; Shubert).—New Theatre Co., headed by Edith Wynne Matthison, in the Stratford memorial prize play, "The Piper," by Josephine Preston Peabody. Good house Monday night.

HOLIDAY ST. (William Rife, mgr.).—

"Paid in Full," first showing at popular prices. Two good houses Monday.

SAVOY (B. Jackson, mgr.; Stock).—The Boston Players' Co., in "Rip Van Winkle." Creditable production to good business.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Fine bill to big business Monday. Johnny & Emma Ray, headliners, big laughing hit; Romany Opera Co., greatly enjoyed Roberts' Wireless Controlled Airship (New Act) Charles & Fannie Van, good; Scott & Keane, excellent; Temple Quartet, hit; Inge & Farrell, pleased; Byers & Herman, clever; pictures.

NEW THEATRE (Charles E. Whitehurst, pres.; F. Beerbower, mgr.; agents, Felber & Shea; rehearsal Monday 10).—Excellent bill to standing room all day Monday. Program headed by The Morati Opera Co., greatly pleased; Rose Seldon, the Diving Venus, big feature for small time; The Sa-Heras, especially good; Nat. Leffingwell & Co., excellent; Rauth & Windsor, good; Jonathan, passed; Crusado & Job, clever; Muntz & Wertz, fair; Joe Hardman, big hit; Mms. Sire, pleased; pictures.

VICTORIA (C. E. Lewis, mgr.; agent, Loew; rehearsal Monday 10).—Good all round bill to crowded houses Monday. Rolland Carter & Co., in headline position, big hit; Laura Ordway, well liked; Vincent & Giran, clever; May Duryea & Co., excellent; Sheperdy Sisters, fair; Musical Loew, good; Betty Urma, very good; Frank & Edith Raymond, pleased; pictures.

WILSON (J. Schabely, mgr.).—Pictures, full orchestra and ill. songs to generally good patronage.

GAYETY (William Ballauf, mgr.).—"Behman Show." Excellent company, first-class production to overcrowded houses twice Monday.

MONUMENTAL (M. Jacobs, mgr.).—Miner's "Jardin de Paris Girls." One of the best shows of the season to big business Monday.

ALBAUGH'S (J. Albert Young, mgr.; Ind.).

—Paint and Powder Club, in "1492." Local production, large and fashionable audience.

LYRIC (E. Kinsey, mgr.).—17, Oratorical Society of Baltimore—in oratorical form of Saint-Saens' opera, "Samson & Delilah," with Mme. Florence Mulford, Lamber Murphy, Gwilym Miles and Willard Flint. Large and delighted audience.

Winthrop Ames, director of the New Theatre Co. of New York is the guest of Dr. Thomas H. Buckler, a local devotee of the drama. Mr. Ames has promised Baltimore, through the doctor, a short season of two or three weeks next year of this company of distinguished players.

"Naughty Marietta" has a special interest for Baltimoreans, for the book and lyrics are by Rida Johnson Young, formerly a resident of this city. There were calls for her Monday night, but she failed to respond.

Tommy Boylan, a well-known hotel manager, died at the Mercy Hospital, 16, from heart and kidney troubles. Mr. Boylan was popular with theatrical folks, having been for years proprietor of Guy's Hotel. The late Mrs. Ellen Martin, known to all professionals as "Aunt Ellen," was a sister of the deceased. Mr. Boylan's funeral took place from the residence of his niece, Mrs. Gertrude Martin, 19.

Fire broke out in the building at Franklin and Eutaw streets early Monday morning and for a time the Maryland theatre, immediately in the rear, was threatened. Strenuous work by the firemen soon conquered the flames and the theatre was unharmed.

W. H. Rochester, formerly stage manager with the Digby Bell, De Wolf Hopper and other opera companies, staged the Paint and Powder Club's production of "1492." It was a big task and he did his work well.

William H. Birnbaum returned to his home in this city last week after a vaudeville tour of several months. He will join Neil O'Brien's company in a few weeks.

Frank Ely, a well-known and talented local player, has been signed by Valerie Bergere for one of her vaudeville companies for next season.

The Academy of Music will shortly inaugurate a special spring and summer season of popular priced vaudeville. It is said that the house will be booked by the Nixon-Nirdlinger Agency.

A. J. Roberts, whose act, "The Wireless Controlled Airship" had its first American showing Monday afternoon at the Maryland, was severely burned about the face and hands by acid used in generating gas for his miniature dirigible. Despite great pain he appeared at each performance Monday.

### AKRON, O.

COLONIAL (Wm. T. Grover, mgr.; agent, Fieber & Shea; rehearsal Monday and Thursday 10.30).—13-15, Joe LaFleur, good; Tom Cleary & Co., get by; Doc Howard O'Neil, great; "Circumstantial Evidence," good; Lyle & Miller, good; Beltrah & Beltrah, novelty. 17-19, Caron & Farnum, good; Clark & Duncan, ordinary; Musical Karl, clever; Haviland & Thornton, entertaining; Gordon & Marx, laughs; Frank McCree, great. 19, "The Country Boy."

NORKA (M. C. Winter, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 10.30).—13-15, Rosell's Minstrels, pleased large audiences; 17-19, Lemlik & Anita, good; Van Avery, great; Searle Allen & Co., well liked; DeCorala & Co., heads bill; good business.

GRAND (O. L. Eisler, mgr.; agent, S. & H.).—13-15, Beulah Poynter in "The Little Girl that He Forgot," fair production. 17-19, "The Minnie's Sweetheart," 20-22, "Newlyweds." HAPPY HOUR (E. M. Stanley, mgr.).—Horne Stock Co., packing house.

TOM HARRIS.

### ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 11).—Nat Goetz, good; Rutan & Song Birds, entertaining; Dan Mason & Co., pleasing; Anderson & Goines, big hit; Pearl Tangley, ordinary mind reading act.

MISHLER (I. C. Mishler, mgr.).—12, "Flower of the Ranch," fair business; 13-14, "Star Show Girls"; 15, "The Fling Line"; 16, Boxing Carnival, capacity house; 20, "Big Review"; 22, Walker Whitehead, in "The Melting Pot"; 24, "The Arrival of Kitty"; 26, "The Country Boy."

MAJESTIC (J. T. Keith, mgr.; agent, Gus Sun).—Davis Bros.; Ernest Young; Broe & Maxim. GUY L. WONDERS

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**AUGUSTA, ME.**  
OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).—Methen Sisters, good; Elinor Dunbar, fine. 18, "The Twins."  
COMIQUE (H. L. Morrill, mgr.; agent, John Quigley).—17-19, Three Klars, hit; Ruby Mack, fair; Dorothy Edwards, clever; 20-22, Ballo Bros. Cross & Verno.  
J. FREMONT DEARBORN.

**BUFFALO, N. Y.**  
SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Howard & Howard, hit; Annette Kellerman, excellent; Linton & Lawrence, good; Maude Hall Macy, fine; Ella Grannon, fetching; Geo. & Bailey, pleased; Harry Johnson, pleased; La. Mass, Quail & Co. complete bill.  
TECK.—"The Liars," to fair business.  
LYRICS.—"The Trouble Makers," Ward & Vokes, to capacity.  
STAR.—Local Eagles' play, "The Belle of Niagara," to S. R. O.  
LAFAYETTE.—"Beef Trust."  
GARDEN.—"Follies," to the usual business.  
GEE.

**CLEVELAND, O.**  
HIPPODROME (H. A. Daniels, mgr. agent, U. B. O.; rehearsal Monday 10).—17-20, "Daylight" motion pictures; 22-24, Metropolitan Opera Co.  
OPERA HOUSE (George Gardner, mgr.).—"Katie Did."  
COLONIAL (R. A. Mitchell, mgr.).—Forbes Robertson, in "The Passing of the Third Floor Back."  
LYCEUM (George Todd, mgr.).—"The Blue Mouse."  
CLEVELAND.—Holden Stock Co., "Monte Cristo."  
STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"World of F. Elmer" Co.  
EMPIRE (E. A. McArdie, mgr.; rehearsal Monday 10).—"Columbia Burlesques."  
WALTER D. HOLCOMB.

**DAVENPORT, IA.**  
AMERICAN (C. E. Berkell, mgr.; agent, Pantages; rehearsal Monday 12.30).—American Newboys Quartet, his applause; Wm. Law & Co., good; Jack Rose, liked; Flavio Bros., fair; Estel B. Hamilton, did well; excellent business.  
PRINCESS (Wm. Kilneck, mgr.).—Stock. Burtis and Grand dark this week.  
SHARON.

**DES MOINES, IA.**  
ORPHEUM (H. B. Barton, mgr.; rehearsal Sunday 10.30).—Week 9, Lillian Burkhardt & Co., feature, good; Kaiman & Brown, liked; Josephine, scored; Al. Carleton, pleased; Harmony Quartet, sang well; Wm. Ferry, good; Leon & Adeline, good.  
MAJESTIC.—Elbert & Getchell, mgrs.; rehearsal Sunday 10).—Girdellus Canines, good; Italia & Ben Green, good; "The New Minister," hit; Marie Fitzgerald, scored; Beech Bros., pleasing.  
PRINCESS (Elbert & Getchell, mgrs.).—Week 9, Stock, "The Melting Pot," well staged and cleverly acted, good business.  
GRAND (Ed. Millard, mgr.; S. & H.).—9-12, "Chinatown Trunk Mystery," good business.  
FOSTER'S.—16, "The Burgomaster"; 18, "The Arcadians."  
GRAND—16-19, "My Friend From Dixie."

The Foster opera house has been leased for 50 years and will be used as an office building after closing the present season.  
JOE.

**DETROIT, MICH.**  
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—William Far-  
num & Co., not up to expectations; Marimba Quartet, hit; Wilfred & Co., good; Mareena, Nevano & Mareena, clever; Phina & Pinks, good; Kate Watson, fair; Lou Anger, funny; Four Onettia Sisters, nicely.  
MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Four Mortons, repeated hit of month ago; "A Night With the Poets," well received; Morris Golden, hit; Princeton & Yale, did nicely; Marble Elaine, good; Juggling Johnsons, fair.  
LYCEUM (Charles Warner, mgr.; S. & H.).—Vaughan Glaser Stock Co. opened their spring season with "The Man Between." Capacity house.  
LAFAYETTE (Charles Altman, mgr.).—John Lawrence, in "The Road Up the Mountain."  
AYENUE (Frank Drew, mgr.).—"Roller-  
skating" (John Ward, mgr.).—"Majestic."  
DETROIT (Harry Parent, mgr.; K. & E.).—17, "Country Boy"; 24, "Dollar Princess."

**GARRICK (Richard Lawrence, mgr.; Shu-  
bert).**—Louis Mann in "The Man-Who Stood Still"; splendid performance, large audience.  
24, "Marriage a la Carte."

**ELMIRA, N. Y.**  
MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.; rehearsal Monday 10).—17-19, Chasino, hit; Getchell & Madara, pleasing. 20-22, Lavine & Lavine; Four McNanias.  
FAMILY (Lee Norton, mgr.; rehearsal Monday 12.30).—17-20, William McKee & Co.; well received; Mabel Carew, good; Youna, good. 20-22, Zarrelli & D'Arman; Al. Marrener and Elsa & Brown.  
LYCEUM (Lee Norton, mgr.; Reis Circuit).—17, "A Stubborn Cinderella," large and well-pleased house. 19, "Madame X"; 22, "Mother."

**MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).**—17-22, Stanford & Western Players, in "Pierre of the Plains"; large houses. 24-29, "Divorcans." J. M. BEERS.

**ERIE, PA.**  
MAJESTIC (J. L. Gilson, mgr.).—17, "Time, Place and Girl," S. R. O. Shriners' benefit. 18-19, "Girl in the Taxi." 20, May Irwin.  
COLONIAL (A. F. Wescher, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun and U. B. O.; rehearsal Monday 10).—Whitman Bros., good; Natalie Normande, big; Kraemer & Ross, clever; Walter Brower, laugh; Walter Shannon & Co., good; Dianophenda, hit.  
COLUMBIA (A. F. Wescher, mgr.; C. R. Cummins, asst. mgr.; agent, Loew; rehearsal Monday 10).—Two Peers, good; El Barto, clever; Morris & Kramer, well liked; Colman & Francis, big.  
PARK (C. W. Lawford, mgr.; rehearsal Monday 10).—Leo Cooper & Co., well received; Wilfred Morin, clever; Luken's Bears, well trained; James Welch & Co., funny.  
HAPPY HOUR (D. H. Connelly, mgr.).—Geo. Muder, good; Nat. C. Haines.  
M. H. MIZENER.

**FALL RIVER, MASS.**  
ACADEMY (Geo. T. Wiley, mgr.).—19, Geo. Evans "Honey Boy Minstrels."  
BIJOU (L. M. Boas, mgr. and agent, direct; rehearsal 11).—17-19, Brown & Cooper, excellent; Muller, Bartell & Co., good; Hamid's Whirlwinds, hit. 20-22, Willard Hutchinson & Co.; Imperial Comedy Trio; Comedy & Harmony; La. Tell Bros.  
PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 11).—17-19, Harry Holman Co., very good; Little Eagle, good; Murphy & Washburn, very good. 20-22, Lee & Lee; Rhea Ashner; Golden Gate Trio.  
E. F. RAFFERTY.

**FORT WORTH, TEX.**  
IMPERIAL (W. H. Ward, mgr.; agent, Hodgkins).—Week 10, Personnel Halliday & Co., very good; Chas. Orrin, well liked; Lucier & Ellsworth, good; Davis & Cooper, scored; Geo. Trum, pleased; Cage & Hart, well received. Business good.  
PRINCESS (Joe Arnoff, mgr.; agent, S. C.).—The Wheelers, very good; Goldwin-Patton Co., well liked; Morrissey & Rich, scored; Geo. Trum, pleased; Cage & Hart, well received. Business good.  
BYERS (Phil W. Greenwall, mgr.).—10-12, "Chocolate Soldier." Good performance; poor business. 13, Bernhardt, fair show and business.  
I. K. FRIEDMAN.

**GOLDSBORO, N. C.**  
VICTORIA (Kaplin & Block, mgrs.).—10-16, Herman, the Great, magician, very good; 16, Two Mailings, comedy act, applause; pictures; S. R. O.  
ACME (H. R. Mason, mgr.).—Pictures; rushing business.  
Adams' big 10-cent show (under canvas), 17-24.  
PICACONTAS (Foster & Mansfield, mgrs.).—Closed to remodel. W. S. ROYALL.

**HAMILTON, CAN.**  
TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; rehearsal Monday 10).—Juggling De-  
le, good; Anna Miller, took well; Frank Milton & DeLong Sisters, hit; Lawrence John-  
ston, good; Geo. Heban & Co., went big; Wes-  
ton, Fields & Carroll, fair; Willis & Hassan, clever.  
GRAND (A. R. Loudan, mgr.).—17, "The Man on the Box"; 18, "Driven From Home"; 16, Hanlon's "Superba," fair business.  
M. S. D.

**HOOPESTON, ILL.**  
VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.).—13-16, Cook, good; Eggleston & Smith, fair; 17-19, Slater Brock-  
man; Blanche Chiles; Wm. Wanda. RIGGS.

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#### INDIANAPOLIS, IND.

GRAND (Gus A. Showalter, mgr.; agent, U. B. O.; rehearsal Monday 10.)—Gus Edwards' "Song Review," big; Bergere Players, good; Jones & Lee, took well; Wilson & Pearson, very good; Six Abdallahs, clever; The Texas, hit; Immie Lucas, entertained.

SHUBERT-MURAT (F. J. Dalley, mgr.; Shubert), 13-15, Forbes Robertson, in "The Passing of the Third Floor Back," admirably portrayed; splendid business, 15, May Irwin, in "Getting a Polish," 10, The Harlequin Club of Purdue University in "The County Chairman"; 21-22, The Sheffield Choir and Cincinnati Symphony Orchestra.

PARK (Shafter Ziegler, mgr.)—Arvine's Associate Players, in "The Man on the Box."

EMPIRE (H. K. Burton, mgr.)—"The Merry Whirl."

COLONIAL (E. E. Daley, mgr.; agent, Low; rehearsal Monday 10.30.)—Eva Westcott & Co.; Herbert Brooks; Hanson & Blum; Don Carney; Fred Rivenhall; Woodford's Animal Circus.

ENGLISH (E. H. Bingham, mgr.; agent, Gus Sun; rehearsal Monday 10.30.)—Four Sensational Olivers; Duffy & Sawtelle; Tierney Trio; Sophie Everett & Co.

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10.30.)—Cora Youngblood; Corson Sextet; Lillian Carter; Wesson, Walters & Wesson; Kiefer & Brendell.

FAMILY (R. Argenbright, mgr.; agent, Conno, Holmes; rehearsal Monday 1.)—Carolina Comedy; Four Eddie Gardner; Sylvester & Co.; Cleora.

1. G. McLean Stock Co., which closed at the Majestic April 16, will return there early in September for another season, after a summer tour. The Majestic has turned to pictures for the summer months.

#### KNOXVILLE, TENN.

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10.)—Week 10, Munkin, hit; Kelm, Jamaica & Hugh, very good; Paul Kleist, excellent; The Holdsworths, good; Herbert Dodge, hit; Pepper Twina, scored.

STUBBS (E. Knaub, mgr.; K. & E.; Wrestling match, 11, Dr. Roller vs. Olson; fair business, won by Roller.

WALTER N. BLAUFELD.

#### LEWISTON, ME.

MUSIC HALL (A. P. Bibber, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11.)—17-19, Ralph Clark, good; Four DeWolfs, applause; Four Southern Girls, excellent; LeRoy & Harvey, laughter.

HORACE F. GOODWIN.

#### LINCOLN, NEB.

OLIVER (F. C. Zehring, mgr.; agent, "Arcadia," 7-8, poor business; Al. H. Wilson, 13.)

LYRIC (L. M. Gorman, mgr.)—Stock, good business.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 8, Week 10, Murray & Lane, average; Valletta's Leopards, feature; Beale Brown Ricker, scored; Nell & Starr, hit; Rogers & Hart, good; Lawrence & Edwards, pleased; Lawson & Namon, hit.

#### LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, mgr.; Interstate; rehearsal Monday 11.)—Week 10, McDonald Trio, good; Kingston & Thomas, pleased; Guerra & Chalmers, very good; Those Four Kids, hit; Kelly & Wentworth, amusing; Walter James, laughable; Barnes & King, fair.

KEMPNER (Wels & Oppenheimer, lessees; Shubert),—"Paid in Full."

#### LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 8, Week 10, "Boitoniens," liked; Stuart Barnes, big favorite; Jarrow, droll and clever; Flying Ban-

wards, pleasing. Holdovers: Bernard & Weston; Four Huntings; Merrill & Otto; Mr. & Mrs. Jim Barry.

LOS ANGELES (E. J. Donnellan, mgr.; rehearsal Monday 11.)—Whitehead & Grierson, very good; John Hamilton, pleasing; Murray & Hamilton, laugh producers; David Schooler, pianist, artistic; Schwartz's Six Gypsy Singers, entertaining; Bobby Pandur & Bro., well received.

PANTAGES (Carl Muller, mgr.; agent, direct; rehearsal Monday 11.)—Adgie & Mona, headline, interesting; Two Coleman, banjoists, above ordinary; Frank Tinney's "Klasy Kids, fair; Canfield & Carlton, caught on; Johnson & Wells, good; Olympic Trio, ordinary.

MAJESTIC (Oliver Moroso, mgr.; Cort; Week 10, dark. Week 3, Olga Netherlands, drew well.

MASON (W. T. Wyatt, mgr.; Shubert).—Dark until 17, Sarah Bernhard.

SIMPSON AUDITORIUM (L. E. Behymer, mgr.)—Misha Elman week 3 two packed houses. Returned 18.

EDWIN F. O'MALLEY.

#### MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; K. & E.).—12, "Madame X"; 14, "At the Old Cross Roads"; 18, Virginia Harned, in "The Woman He Married"; 19, "Madame Lillian Nordica, assisted by Myron W. Whitney and E. Romaine Simmons, under the auspices of the Colonial Club; 20, Mary Manning, in "A Man's World"; 21, "Madame Sherry"; 22, Thomashefsky's Yiddish Players.

STAR (R. H. Halliwell, mgr.)—Pictures. Fine business.

CRYSTAL (Pindar & Rudloff, mgrs.)—Picture. Excellent business.

#### MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; Orpheum Circuit; rehearsal Monday 11.)—Frank & Rose Gordon, good; Miss A'Yee, pleasing; Flo Irwin & Co., clever; McCormick & Wallace, nicely; Eddie Leonard, hit; Maclyn Arbuckle & Co., splendid; Knox Wilson, good; Lorch Family, fine.

CRYSTAL (Ed. Raymond, mgr.; Orpheum Circuit; direct; rehearsal Monday 11.)—Hanson & Dean, laughs; Lyndon & Dorman, pleasing; Torcat, assisted by Flor D'Aliza, original; Nat Carr, fair; Winkler's Military Dancers, neat.

EMPRESS (Wm. Gray, mgr.; S-C; rehearsal Sunday 11.)—Joel O'Meers, good; Sand-bush & Lee, funny; Edmund Stanley & Co., good; Josephine Davis, pleasing; "Hogan in Society," clever.

NEW STAR (Wm. E. Mick, mgr.)—"Moulin Rouge Burlesquers."

#### MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30.)—Petet Family, good; Jerome Caspar, pleased; Augustus Neville & Co., hit; World's Comedy Four, hit.

GEO. FIFER.

#### NEW HAVEN, CONN.

POLIS (S. Z. Poll, prop.; F. J. Windisch, mgr.; agent, U. B. O.; rehearsal Monday 10.)—Seldom's Venus, fine; Marion Garson & Co., generously received; Ed Reynard, immense; Two Pucks, acceptable; Arcadia, good; Lee Begg & Co., entertained; Standish Sisters, good.

GRAND (M. T. Yack, res. mgr.; Henry Harris).—Stock. Big business.

HYPERION (E. D. Eldridge, res. mgr.; Shubert).—18, Douglas Fairbanks, in "A Gentleman of Leisure," fine business; 21-22, Margaret Illington, in "Mrs. Maxwell's Mistake," E. J. TODD.

#### NORFOLK, VA.

COLONIAL (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal 10.)—Week 10, Bartello, clever; Brown & Blyer, hit; Sebastian, Merrill & Co., good; Maud Tiffany, good;

Tom Terris & Co., excellent; Harry Fox & Millership Sisters, fine; Ishikawa Japs, very good.

MAJESTIC (Otto Wells, mgr.; agent, Norman Jeffries), Week 10, Walters & Frank, clever; Roselle Trio, good; Lola Grace, good; ORPHEUM (Wilmer & Vincent, mgrs.; agent, Norman Jeffries).—Week 10, Faynette Monroes, very good; Veda & Hawley, good; Zelleo, good.

GRANBY (Otto Wells, mgr.; S. & H.; rehearsal Monday 2).—Week 10, "Buncoed in Arizona," good business. 17, "Thurston."

ACADEMY (Otto Wells, mgr.; K. & E.).—2, Virginia Harned, in "The Woman He Married," good production to fine houses. 30-31, "Fortune Hunter."

#### NORTHAMPTON, MASS.

ACADEMY (B. L. Potter, mgr.; Ind.).—19, Grace George, in "Hause for the Goos"; 22, Dartmouth College Musical Club; 25, Lend-a-Hand Club; 24-25, Kirk Brown Stock Co. COOK'S (Wm. R. Cook, prop. and mgr.).—10-12, Joe Marston, clever; Black, Bailey & Black, good; 13-15, Riddle & Rhyme, good. 17-19, Dewitt & Stuart; Gould Sisters; George Gorsline. 20-22, Tris La Violette; Greater City Quartet; John Martine.

MILTON STONE.

#### PITTSFIELD, MASS.

EMPIRE (H. J. Tebets, mgr.; agent, U. B. O.; rehearsal Monday 10).—Booth Trio, very good; Carl Randall, big; Ward & Curran, very good; Henry & Francis, did well; Chas. Semmon, hit; Johnson's Sambo Girls, very good.

FRANKLIN.

#### PITTSBURG.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Al Rayno's Bulldogs, amusing; Klein Bros. & Brennan, took well; Willie Holt Wakefield, big hit; Work & Ower, funny; Mrs. Gardner Crane & Co., applause and laughter; Camille Ober, excellent; Percy Haawell, well received; Big City Four, stars; Royal Tokio Japanese Troupe, excellent.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Two Kins-Nera, good; Maxwell & Shaw, good; Two Shannons, pleased; Aliquot & Clayton, took well; Edmund Gagner, went well; Jimmy Rego, very good; Gayler & Merriam, went well.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Frobel & Ruge, fair; Sanna & Sanna, good; Winnifred Stewart, pleasing; Mrs. Jules Levy & Family, excellent.

GAYETY (Henry Kurtzman, mgr.).—"The College Girls."

ACADEMY (Harry Williams, mgr.).—"Star Show Girls."

ALVIN (John B. Reynolds, mgr.; Shubert).—"Marriage a la Carte," capacity houses.

LYCEUM (R. M. Gulick, mgr.; agent, S. & H.).—"School Days," large audience.

NIXON (Thos. F. Kirk, mgr.; agent, Nixon-Nirdlinger).—"The Return of Peter Grimm." Capacity business. M. S. KAUL.

#### PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Madame Aelalde Hermann, excellent; Koppes, clever; Brent Hayes, fine; Bradley Martin, well received; Zinnell & Boutell, laughing hit.

JEFFERSON (Julius Kahn, mgr.).—15, Stinson's "Uncle Tom's Cabin," good business; week 17, "Bright Eyes"; 24-25, Knights of Columbus Minstrels.

B. F. KEITH'S.—Keith Stock Co., pictures.

NICKEL (Johnson, mgr.)—Village Choir; pictures.

#### PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week 10, excellent bill; Middleton & Spillman, great; Vocalone, good; Kramer & Spillane, clever; Irwin & Herzog, excellent; Two Lelanda, novelty; La Bella Italia Troupe, went well.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 11).—Bert Coote & Co., laughing hit; Eckert & Berg, favorites; Arthur Deagon, scream; Coleman's European Novelty, good; Christy & Willis, excellent; Foley & Miller, clever; Clay Smith & Meinotte Twins, very good.

GRAND (Chas. P. Ryan, mgr.).—Foy & Clark; Vilmos Westony; Globe Lighttons; H. T. MacConnell; Harry Booker & Co.; Walton & Vivian.

DELIG (W. T. Pangle, mgr.; Cort).—Marie Dressler, "Tillie's Nightmare," excellent; to capacity.

#### MME. MENZELLI

### CLASSIC BALLET AND PANTOMIME

23 West 16th St., New York  
(Between Broadway and 5th Ave.)  
Too, character, Grecian pantomime dances invented.

Now in preparation, "The Dream Model," Novelty act.  
Have taught Hoffman, Daxie, Biancol and Mariawa, and others equally well known.

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Only one house left, model home, 7 rooms, all improvements, situated 12 miles from New York city in beautiful suburb. Plot large enough for chickens and vegetable raising. If the house does not suit we will build one to suit purchaser. Small payment down only. Exceptional opportunity for legitimate home-seekers looking for a well-built house.

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### George Robinson LAWYER

Gaiety Theatre Bldg., New York  
Open Day and Night.

BAKER (Geo. L. Baker, mgr.).—Baker Stock Co., fair business.

BUNGALOW (Geo. L. Baker, mgr.).—Dark. W. R. B.

PORTSMOUTH, O.  
MAJESTIC (Maier & Reineger, mgrs.; agent, Port & Kaufman; rehearsal Monday 10).—Jack & Asta Shannon, pleased; Jim & Lay, well applauded; Tom Post, fair; Superba, took well. DOC.

READING, PA.  
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Adelaide Harand, good; Jess Grady & Co., pleased; Zuhm & Dries, laughs; A. O. Duncan, very good; Merry Mac Greger, good.

HIPODROME (C. G. Keeney, mgr.; rehearsal Monday and Thursday 10.30).—Flying Caros, good; Juniper & Hayes, liked; Zena Krefe, pleased; Beauval, Maridor & Co., liked; Musical Lucera, very good. Hippodrome purchased by out-of-town capitalists; remains under same management.

PALACE (W. K. Goldenberg, mgr.; agent, Low; rehearsal Monday and Thursday 10.30).—Mr. & Mrs. Frank Wallace; Steele & McMaisters; Harry Seeback & Co.; Mark Woolley; Brenck's Models.

LYRIC (Frank D. Hill, mgr.; agents, Taylor & Kaufman; rehearsal Monday and Thursday 10.30).—Claude West, liked; John & Jessie Eckert, laughs; Lewin-Martel Trio, very good.

ACADEMY (N. Appell, mgr.).—15, "Behind the Scenes"; 18, "The 'Rik Review'; 19, All-Star Yiddish Co.; 21, "Chocolate Soldier."

GRAND (Harry Fisher, mgr.).—Stock Co. G. R. H.

RENOVO, PA.  
FAMILY (Albright & McCarthy, mgrs.; agent, W. J. Plimmer).—17-19, The Bicknell, very good; Happy Jack Lyle, well received. 20-22, Harry Rose.

RENOVO (Johnson & Kline, mgrs.).—26, Mrs. Whinthrop Co. (local). "The Piling Line." WM. E. ALDRIGHT.

ROANOKE, VA.  
JEFFERSON (Isada Schwartz, mgr.; agent, Norman Jeffries; rehearsal Monday and Thursday 11).—17-19, Sam Gilder, fair; Franklyn K. Evans, did well; Tom American Minstrels, big hit; 20-22, Wayne LaMar; F. A. Clement; Ten American Minstrels, holdover.

T. E.

# THE LLOYD

## DRAWING ROOM ENTERTAINER

This Week (April 17) Alhambra, New York

Next Week (April 24) Poli's, Hartford

Direction of **ARTHUR KLEIN**

### SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct);—Tales of Hoffman, great; Lester, hit; Galetti's Monkey, scored; Mignonette Kohn, good; Redford & Winchester, laughing hit; John Birch, clever; Misses Weston, good. Big business.

CASINO (Midgley & Bodet, mgrs.; agent, Fisher);—Wright & Davis, good; Knight & Benson, riot; Conchit Carranza, good.

MISSION (John Clark, mgr.; agent, Fisher).—Robert Athon & Co.; The Wilsons; Howard DeCoursey.

SHUBERT (Max Florence, mgr.).—Allen Curtis Co. in "The Queen of Spoonsland," hit.

MAJESTIC (Harry Revier, mgr.).—"Mephisto's Rambles," good.

GARRICK (W. B. Emerson, mgr.; ind.).—Stock.

SALT LAKE (Geo. Pyper, mgr.; K. & E.).—Francis Wilson in "The Bachelor's Baby." Crowded houses.

COLONIAL (Ben Ketcham, mgr.; Cort).—Blanch Ring, in "The Yankee Girl," scored. Good business.

OWEN.

### SAN DIEGO, CAL.

GARRICK (Wm. Tomkins, mgr.; agent, S. C.); rehearsal Monday 10).—Week 10, James J. Morton, hit; Robert Roland, pleased; Raymond & Hall, good; Edith Montrose, clever; Hardie Langdon, fair; "No. 44," held interest throughout.

PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; rehearsal Monday 10).—McDonald Sisters, good; Wilfred Small, very good; Taylor & Herbert, applauded.

GRAND (E. J. Louis, mgr.).—Week 10, Frank Rich Co. in "The Girl and the Jockey."

EMPIRE (Roy Gil, mgr.).—Folard & Campbell, good; pictures.

ISIS (J. M. Dodge, mgr.).—Coming. "The Climax."

L. T. DALEY.

### SAVANNAH, GA.

SAVANNAH (William B. Seakind, mgr.; Shubert).—13, Fred Niblo, in "The Fortune Hunter," tremendous success; 25, "The Three Twins," 26, Kiddish Opera Co., 27, Harry Bulger, in "The Filting Princess," 29, "The Chocolate Soldier."

LIBERTY (Frank & Hubert Bandy, mgrs.).—The Starkey Players. Big attendance.

BIJOU (Charles W. Rex, mgr.; Well's Circuit; rehearsal Monday and Thursday 11).—13-16, Adams & Lewis, no special merit; Martin Howard, extremely clever; Long & West, scored; Beader Lavelle Trio, tremendous. 17-19, Carr Trio, hit; Violet Curtiss, passable; George Evers, entertaining; Westernman & Hopkins, excellent. 20-22, DeVere & Roth; Wayne Christy; Dick & Fanny Mason; Noble & Brooks.

R. MAURICE ARTHUR.

### SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 10, Paul Gordon; Rube Strickland; Hailligan & Ward; Agnes Burr; Four Nelson Comiques; Herman Lieb & Co.

MOORE (Carl Reed, mgr.; direction Cort).—9-15, "Madame Sherry" to crowded houses; 16-22, "Merry Widow."

GRAND (G. G. Barry, mgr.; direction Cort).—"The Jolly Entertainers."

LOIS (Duncan Inverarity, mgr.).—9-15, Daphne Pollard Stock Co. to good houses.

ALHAMBRA (Russell & Drew, mgrs.).—Week 10, Alhambra Stock Co. to good audiences.

SEATTLE (Harry Cott, mgr.).—Week 10, Landers-Stevens Stock Co. to medium business.

### SHEEVEPORT, I.A.

GRAND (Ehrlich & Coleman; K. & E.).—17, "Chocolate Soldier"; May 2, Victor Herbert.

MAJESTIC (Ehrlich & Coleman; agent, Hodkins; rehearsal Sunday 1.30).—W. G. Rawl, fair; Davis & Cooper, hit; Mme. Zella, ordinary; Luder & Ellsworth, went well; Dalton, Free & Co., fair. Fair business.

SAENGER (E. V. Richards, mgr.; agents, S. & C.; rehearsal Monday 10).—Jennettes, good; Franklyn Bros., fair; Hammond & Revolt, ordinary; Zelaya, excellent; Princess Indita, pleased. Good business.

PALACE (C. L. Montville, mgr.; agent, direct).—D'Ormond Fuller Stock Co. to good business.

Note.—The prices at the Saenger have been lowered to 10 and 25c., same as in effect at Majestic. The house will now be supplied with S-C acts from the Princess at Hot Springs, Ark.

HOWARD T. DIMICK.

### SPRINGFIELD, MASS.

POLI'S (S. J. Breen, mgr.; agent, U. B. O.; rehearsal Monday 10).—Frank & True Rice, good; Forbes & Bowman; Lora, not up to standard; Sam J. Curtis & Co., good; Mrs. Gene Hughes & Co., in "Youth," very well; Marshall Montgomery, excellent; Mason & Bart, closed.

GILMORE (Rob. McDonald, mgr.).—17-19, "Jersey Lilies," 22, "At the Cross Roads."

COURT SQUARE (D. O. Gilmore, mgr.; ind.).—17, "Fied Piper" (local); 18, Wm. Faversham, in "The Faun," big house; 20-22, Wm. Hodge, in "The Man From Home"; 25, Grace George.

G. A. P.

### ST. PAUL.

MAJESTIC—Cook & Johnson good; Lavigne & Joffe, please; Benton & McGowan, good; Danton & LeBoeuf, pleased; Eleanor Lavan, good; pictures.

PRINCESS.—Bobbie Weyman, good; The Hirschkorns, good; Tiebor's Seals, good; pictures.

### GALETTI.—Hahn & Baker; Catto Bros.; May Stock Co.; pictures.

ALHAMBRA—Sandor Bros.; Desure & Ester; Maybelle Milton; pictures.

STAR.—"Ducklings," good.

METROPOLITAN.—Week 9, "Quality of Mercy," good; business poor; week 16, "When Sweet Sixteen," fine; business good. 24-26, John Drow; 27-29, Francis Wilson.

GRAND.—"The White Squaw," pleased; business good. Week 23, "Uncle Tom's Cabin."

SHUBERT.—Dark. 23-29, James T. Powers BEN.

### TROY, N. Y.

LYCEUM (F. L. Rheinstrom, mgr.; agent, Joe Wood; rehearsal 10).—Mr. & Mrs. Robyns, good; Sullivan-Pasquelena & Co., applause; Palmers, good; Lillian Hoover Trio, well received.

RANDS (W. H. Thompson, mgr.).—Stock, to large attendance. J. J. M.

### YONKERS, N. Y.

WARBURTON (C. Woodward, res. mgr.).—Stock; fair business.

ORPHEUM (Sol Schwartz, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 12).—13-16, Posing Venus, good; Eleanor Kent & Co., liked; Evans & Lawrence, promising; 17-19, Charles C. Wilhelm & Co., laugh; Pierce & Roslyn, liked; Williamson & O'Connor, pleased. Fine business.

GETTY SQUARE (Ed. Rowlands, mgr.; agent, Marcus & Harrison).—Ill. songs and pictures.

CRIS.

### YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Rembrandt, excellent; Mrs. Peter Maher & Son, good; Marron & Helms, excellent; Hanson & Bijou, laughing hit; Barry & Barry, pleased; Daredevil Bud Snyder, good.

PRINCESS (L. B. Cool, mgr.; Felber & Shea).—"The Varsity Girl," to good business.

GRAND (Jos. Schagrin, mgr.; S. & H.).—17-19, "Girls," to good business; 20-22, "The Minister's Sweetheart." C. A. LEBEDY.

### WASHINGTON, D. C.

COLUMBIA (W. B. Berger, mgr.).—Columbia Stock Co. Big houses.

ELIASCO (Wm. S. Taylor, mgr.; Shuberts).—French Grand Opera Co. (2d week). S. R. O. houses.

NEW NATIONAL (W. H. Rapley, mgr.; K. & E.).—"The Woman," with Wm. Courtleigh. Big houses.

ACADEMY (John Lyons, mgr.; S. & H.).—"East Lynne" drawing capacity houses.

MAJESTIC (F. B. Weston, mgr.).—O'Connor Rowe Stock Co. Large houses.

GAYETY (Geo. Peck, mgr.).—"London Belles."

### LYCEUM (Eugene Kernan, mgr.).—"The Passing Parade."

CHASES (H. W. DeWitt, mgr.; agents, U. B. O.; rehearsal Monday 10).—"The Leading Lady" and Tom Terris & Co., first honors; Neapolitana, well received; Frank Morrell, hit; Sergeant Brennan, clever; Carl & Victor Peterson, pleased; Samaroff's Dogs, amused.

CASINO (A. C. Mayer, mgr.; agent, Morris; rehearsal Monday 10).—Plaza Comedy Four; Geo. F. Clark & Co.; Edgarda, hit; Three Delmours, clever; Weston Sisters, honors; Myers & Perry, well received; Lyon's Manikins, amused.

COSMOS (A. J. Brylawski, mgr.; agent, Jeffries; rehearsal Monday 10).—Vera Roberts, scored; Dolan & Beyle, well received; Genevieve Farley and Excelsa & Franks, first honors; Reed's Dogs, amused.

WM. K. BOWMAN.

WILMINGTON, DEL.

GARRICK (W. L. Deckstadter, mgr.; agent, U. B. O.; rehearsal Monday 10).—Anaka's Japs, clever; Paul Edwards, good; Edith & Arnold Grazer, very good; May Tully & Co., big hit; Bert Fitzgibbon, hit; Marie Nordstrom & Co., fine; Pietro, clever; Percy Warren & Co., good; Hassen-Ben-Ali's Arabs, great.

LYRIC (W. M. Benner, mgr.).—17-19, Delmonta, clever; Litz, pleased.

STAR (Berman & Stantenko, mgrs.).—17-19, Rogers & Gilette, good hand; Great Mecca, clever.

AVENUE.—Conness & Edwards Stock Co., 17-22, "45 Minutes From Broadway."

GRAND (Harris Amusement Co., mgrs.; Chas. I. Beckett, res. mgr.).—John Hart, big hit.

21, Buffalo Bill Show.

May 5, Ringling Bros. Circus.

### WINNIPEG, CAN.

ORPHEUM (Clarence Dean, mgr.; agent, direct; rehearsal Monday 11).—Week 10, Lightning Hopper, fair; Delvin & Elwood, good; Five Arminia, well received; Brothers Rigoletto, very clever; Melville & Higgins, amusing; Bowers, Walters & Crooker, funny; Howard, good.

EMPERESS (John M. Shubert, mgr.; agent, S. & C.; rehearsal Monday 10).—Week 10, Gennaro & Band, great hit; Nello, good; Long & Cotton, very good; Mann & Franks, pleasing; Mort Fox, fair.

DOMINION (W. B. Lawrence, mgr.; agent, T. B. C.; rehearsal Monday 9.30).—Week 10, Four Flying Banwards, good; Lloyd & Whitehouse, pleasing; Thomas Potter Dunne, ordinary; Grace Leonard; Neary & Miller, fair.

WALKER (C. P. Walker, mgr.; agent, Shuberts).—Week 10, "The Midnight Sons," good houses, poor show.

WINNIPEG (W. B. Lawrence, mgr.).—Stock, week 10, "Lord Chumley," fair house; good show.

O. H.

# VARIETY ARTISTS' ROUTES

## FOR WEEK APRIL 24

### WHEN NOT OTHERWISE INDICATED.

(The routes are given from APR. 23 to APR. 30, 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.)

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 Majestic Mobile Ala  
Adam Edward B Temple Rochester  
Adams Billy 9 Milford Boston  
Adams & Lewis 103 W Baker Atlanta  
Admont Mitzel 2236 Broadway N Y  
Adonis Orpheum Duluth  
Aherne 2218 Colo av Chicago  
Aitken Bros 224 Bedford Fall River  
Aitkens Great 2215 Gravier New Orleans  
Aitken Jas & Edna 367 Park av N Y  
Albani 1285 Broadway N Y  
Alburtus & Miller Waterville Can  
Aldine The 2222 Cottage Grove Chicago  
Ali Sidi 909 Spring Pittsburgh  
Allen Leon & Bertie 118 Central av Oshkosh  
Allred Joseph 423 Bloomfield Hoboken N J  
Alpine Troupe Forspaugh & Sells C R  
Alquist & Clayton 545 Bergen Brooklyn  
Alzona Zoeller Troupe 228 Hemlock Brooklyn  
Altus Bros 222 Cottage Auburn N Y  
Alvaretta Three Grand Fargo N D  
Alvarado Goats 1225 N Main Decatur Ill  
American Newsboys 2636 N 21 Phila  
Anderson & Anderson 228 Dearborn Chicago  
Andrews & Abner 210 Morgan St Louis  
Antline Harry Majestic La Crosse Wis  
Apdalis Circus Bljow Jackson Mich  
Apollon 104 W 40 N Y  
Appley B J 223 N Franklin Phila  
Arberg & Wagner 513 E 72 N Y  
Arrell Bros 214 Sandal Canton O  
Ardele & Leslie 19 Broesel Rochester  
Armanis Five Orpheum Spokane  
Armstrong & Venable Royal Wellington N Z  
Arthur Mae 15 Unity Boston  
Aspinall Nan J Falls City Neb  
Atkinson Harry 21 30 N Y  
Atlantic & Fleck 2211 1 av Blaine Mont  
Atwood Warren 111 W 21 N Y  
Atwood Vera 17 W 63 N Y  
Austin & Klumker 2110 E Phila  
Austin & Smith Lyric Junction City Kan  
Australian Four 222 W 48 N Y

**B.**  
Baader La Velle Trio 220 N Christina Chlo  
Baehen & Desmond 1247 N 11 Philadelphia  
Baker Elsie 1214 Newport av Chicago  
Baker Harry 2248 Eo. 222 W Philadelphia  
Baldwin Players Star Memphis Indef  
Baraban Troupe 1204 Fifth av N Y  
Barbee Hill & Co Pantages Vancouver B C  
Barber & Palmer Los Angeles Indef  
Barnes & Crawford Jacques Waterbury  
Barnes & Robinson Grand Tacoma  
Barron Geo 2223 Fifth av N Y  
Barron Billy Fischer's Pasadena Cal  
Barry & Black 1222 Fairmount Phila  
Bartlett & Gardell 2229 E 23 Chicago  
Bartlett Harmon & Brangit 223 W 63 N Y  
Barto & Clark 2221 E Cumberland Phila  
Bates & Neville 67 Gregory New Haven  
Baum Will E & C 27 Wolcott New Haven  
Bauman & Ralph 220 Howard av New Haven  
Baxter Sidney & Co 1222 43 av Melrose Cal  
Beano Duo 2222 Charlton Chicago  
Beaman Fred J Hudson Heights N J  
Beardley Sisters Union Hotel Chicago  
Bees Two 223 Bryant av N Y  
Beggs Lee & Co Polls Hartford  
Behren Musical 63 Springfield av Newark N J  
Bell Arthur E 423 13 av Newark N Y  
Bell Boy Trio 7 av N Y  
Bell Boy Quartet Majestic Council Bluffs Ia  
Belmont Joe 70 Brook London  
Belzoe Irving 223 W 113 N Y  
Ben & Leon 223 W 22 N Y  
Bennett & Marcello 223 W 27 New York  
Bentley Musical 121 Clipper San Francisco

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Week	Theatre	City	State	

**ELLIS and McKENNA**  
Next Week (April 24), Orpheum, Portland.  
Week May 1, Travel.

Elton Gene 244 W 113 N Y  
Elwood Perry & Downing 224 Harlem av Balto  
Emelle Troupe 204 E Taylor Bloomington Ill  
Emerson & Le Clea 23 Beach Grand Rapids  
Empire State Quartet 164 E 127 N Y  
Englebreth G W 2212 Highland av Cincinnati  
Englemare Empress Kansas City  
Emmann H T 2284 Putnam av Brooklyn  
Evans Beale 2220 Cottage Grove av Chicago  
Evans Emila & Evans 2247 7 av N Y  
Evans & Lloyd 223 E 12 Brooklyn  
Evelyn Sisters 223 Green av Brooklyn  
Everett Billy & Gaynell Temple Grand Rapids  
Evans Geo 210 Lenoxy San Antonio  
Ewing Charlie 214 W Oconee Fitzgerald Ga

**F.**  
Fairchild Sisters 220 Dimwell av New Haven  
Fairchild Mr & Mrs 2221 Vernon Harrisburg  
Fairchild & Elsie 2221 Rochester  
Fanta Trio 4 Union N Y  
Fantos Athletics Grand Victoria B C  
Fennell & Tyson 471 60 Brooklyn  
Fenner & Fox 222 Central Camden N J  
Ferguson Mabel Bowdoin Sa Boston Indef  
Ferguson Frank 422 E 42 Chicago  
Ferguson Jos 127 W 27 New York  
Fernandes May Duo 207 E 27 New York  
Ferrard Grace 2212 Warsaw av Chicago  
Fertell E B 222 E 27 New York  
Ferry Wm Orpheum Minneapolis  
Fields & La Adella 2401 W Ravenswood Chlo  
Fields & Hanson Hip Little Falls N Y  
Finn & Ford 222 Revers Winthrop Mass  
Fisher Perkins & Cameron 2202 S Green Chicago  
Fletcher 22 Rondell Pl San Francisco  
Fletcher Ted 470 Warren Brooklyn  
Florence G W 22 Bennett Buffalo  
Flynn Harry D Grand Rapids Mich  
Follette & Wicks 1224 Gates av Brooklyn  
Forbes & Bowman 201 W 113 N Y  
Force Johnny 220 Edmondson Baltimore

**G.**  
Max Dora Mabel Edwin  
**4 FORDS 4**  
Next Week (April 24), Orpheum, Brooklyn.

Ford & Co 200 Fenton Flint Mich  
Ford & Louise 122 S Broad Mankato Mich  
Fordyce Trio Garlick Wilmington Del  
Formby Geo Walworth Wigan Eng  
Foster Harry D Hall 1222 Philadelphia  
Foster Billy 2216 Centre Pittsburgh  
Fowler Kate 224 W 22 N Y  
Fox & Summers 217 10 Saginaw Mich  
Fox Florence 2222 Filmore Rochester  
Fox Will H Orpheum Jacksonville  
Foyer Eddie 2220 Pierpont Cleveland  
Frances & Coleman 2147 N Broad Phila  
Francis Willard 27 W 122 New York  
Francis 222 N 11 Clark Chicago  
Frederick Helena & Co Orpheum Denver  
Fredericks Musical Novelty Topeka Kan  
Fred Jack 223 W 113 N Y  
French Henri Gerard Hotel New York  
French & Walter 223 E 27 Seattle  
Frey Twins Orpheum Los Angeles  
Frobel & Ruge 214 W 22 New York

**G.**  
Gaffney Sisters 1407 Madison Chicago  
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## WILLIE GARDNER

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Geyer Bert Palace Hotel Chicago  
Gilden Sisters 216 Schuykill av Portville Pa  
Gleason Violet 429 Lexington Waltham Mass  
Girard Marie Al Howard Boston  
Girard Edna 222 E 27 New York  
Godfrey & Henderson 2200 E 14 Kansas City  
Goforth & Doyle 221 Halsey Chicago  
Golden Claude 127 Walnut av Boston  
Golden Max & Alden Boston  
Goldsmith & Johnson 222 Bronx N Y  
Goodman Joe 2223 N 2 Philadelphia  
Gordo El 224 W 43 New York  
Gordon Paul L 214 W 59 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Barber 226 So Coast Hagerstown Md  
Gordon & Kinley Orpheum Indianapolis  
Goss John 22 Sawyer Haverhill Mass  
Gossans Bobby 400 So 6 Columbus O  
Gottlieb Amy 200 No Clark Chicago  
Gould & Rice 222 Smith Providence R I  
Gould & Lorraine Orpheum Seattle  
Goyt Trio 225 Willow Akron O  
Grace Lew 2244 Penn av Baltimore  
Grannon Hia Shenas Toronto  
Grant Burt & Maudie 222 Dearborn Chicago  
Gray Trio 1408 Woodlawn av Indianapolis  
Gray & Gray 1223 Birch Joplin Mo  
Gremmer & Melton 1427 S 6 Louisville  
Graves 13 W 60  
Griffith A E Orpheum New Orleans  
Griffith Myrtle E 2202 Kirkwood av Pittsburgh  
Griffith Marcellous Orpheum Memphis  
Griffs & Host 1222 Cambria Philadelphia  
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Groom Sisters 222 N Hermitage Trenton N J  
Groomman Al 222 North Rochester

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**E.**  
Eckert & Berg Orpheum Denver  
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## REPRESENTATIVE ARTISTS

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**DAVE RAFAEL**Presenting his Spectacular Scenic Surprise **"ON THE FARM"**

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Management, **ALBEE, WEBER & EVANS****MARTIN FERRARI AND CO.**PREMIERE GROTESQUE DANCER AND PANTOMIMIST  
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SINGING  
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OF  
MUSICAL  
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This Week (April 17) Maryland Theatre, Baltimore**Great Golden Troupe**

NOW on the ORPHEUM CIRCUIT

Margaret

Bob

**ROSA AND BURKE**The woman with the "freak  
voice" and a range of four oc-  
taves.The man with the "funny legs"  
doing an original comedy eccentric  
dance.

presenting

**"STAGE ASPIRATIONS"**Direction, **BERT LEVEY**

HAVE YOUR CARD IN VARIETY

**3 Shelvey Boys**

An ORIGINAL ATHLETIC FEATURE

ORPHEUM TIME

Representative, **ALF. T. WILTON**Just Returned From **13 MONTHS ON ORPHEUM CIRCUIT****FRANK STAFFORD AND CO. "A Hunter's Game"**

This Week (April 17) Alhambra, New York

Next Week (April 24) Hammerstein's, New York

Direction, **JACK LEVY****HUGH****GRACE****McCormick and Wallace**In their Ventrilo-  
quial Novelty**"Fun at the  
Seaside"**Booked Solid United Time Direction **ALBEE, WEBER & EVANS**

Big Hit This Week (April 17) Majestic, Milwaukee

Next Week (April 24) Majestic, Chicago

**ALBEE, WEBER & EVANS**Have Booked us **THIRTY-SIX CONSECUTIVE WEEKS ON THE  
UNITED TIME.** Now Booked Solid over the ORPHEUM CIRCUIT.  
NEXT WEEK (April 24) HIPPODROME, CLEVELAND**"BLESSED WITH  
IGNORANCE"****MILLER AND LYLES**When answering advertisements kindly mention **VARIETY.**



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Hall E Clayton Elmhurst Pa  
Hall & Bray 50 Columbia Swampscott Mass  
Hall & Prisco 66 Orchard Norwich Conn  
Hall & Dogs 115 Wainor Rye Mass  
Halpern & Nan 1631 E 17 Av Denver  
Halsey Boys 31 E 96 New York  
Halested Willard 1141 Tyrantia New Orleans  
Hamilton Estelle 3636 N 31 Phila  
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## HAMMOND AND FORRESTER

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Hampton & Basset Bijou Battle Creek  
Honey Edith 2224 Harrison Kansas City  
Hannon Billy 1533 No Hamlin Av Chicago  
Hansons & Co Plattsburg N Y  
Hanvey Lou 553 Lenox Av New York  
Harney Ben National Sydney Australia  
Harris & Randall Palms Hill Chicago  
Hart Bros Barnum & Bailey C R  
Hart Stanley Ward 2445 Pine St Louis  
Hart Marie & Billy Keiths Boston  
Hart Maurice 307 Palmtoe Mich  
Hartman Gretchen 531 W 135 N Y  
Harvey & Welch 7 E 119 N Y  
Harvey 507 Western Mountville W Va  
Haskell Loney Orpheum Portland  
Hawall J E Majestic Elmwood City Pa Indef  
Hatches 47 E 133 New York  
Hathaway Kelly & Mack Grand Syracuse  
Hawthorne Hilda Orpheum St Paul

## E. F. HAWLEY AND CO.

"THE BANDIT."  
Next Week (April 24), Empira, Pittsfield.  
EDW. S. KELLER, Rep.

Hearn & Rutter Galey So Chicago  
Hearn Chas & Marie 308 Donaldson Columbus  
Heidelberg Tour Orpheum Hnd Ind  
Heid & La Rue 1232 Vine Philadelphia  
Henderson & Thomas 327 W 40 New York  
Henells & Howard 433 N Clark Chicago  
Hennings Majestic Ann Arbor Mich  
Henry Dick 307 Palmtoe Mich  
Henry Girls 2236 So 17 Philadelphia  
Henry 423 E 123 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herlein Lillian Temple Rochester  
Herman & Rice 232 W 26 N Y  
Hers Geo 232 Stone Av Scranton  
Hessle 3204 Manitou Av Los Angeles  
Hewley Grace 301 Desmond Bayre Pa  
Hill Edmunds Tour 262 Nelson New Brunswick  
Hillman & Roberts 516 S 11 Saginaw Mich  
Hilliers 193 Bay 35 Bensonhurst N Y  
Hines & Panton 151 W 68 New York  
Hoffman Dave 2241 E Clearfield Phila  
Holman Bros 614 Lake Cadillac Mich  
Holmes Ben Box 391 Richmond Va  
Holmes Wells & Finlay Majestic Madison Wis  
Holt Alf Sydney Australia  
Homan & Hymwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian 433 W 34 New York  
Hopp Fred 326 Littleton Av Newark N J  
Hort Kathryn 251 Halsey Bklyn  
Horton & La Triska Big Paramount Eng  
Hotelling Edward 537 S Division Grand Rapids  
Houdini H Hip Southampton Eng  
House Carl C 158 Glover Detroit  
Howard Bern 325 W 35 N Y  
Howard Emily 644 N Clark Chicago  
Howard Comedy Four 523 E Av Brooklyn  
Howard Harry & Mae 223 S Peoria Chicago  
Howard Bernice 3009 Calumet Av Chicago  
Hoyt Edward N 164 W 47 N Y  
Hoyt & Stern 171 Bklyn  
Hugel & Quinn 526 Rush Chicago  
Hufford & Chalm 31 Chicago  
Hulbert & De Long 4416 Madison Chicago  
Hunter Ethel 4039 Transit Kansas City  
Hunter & Rose 229 So Senate Av Indianapolis  
Hurley F J 153 Magnolia Av Elizabeth N J  
Hutchinson Al 210 E 14 New York  
Hyatt & Le Rose 1213 W Lanvale Baltimore  
Hytchinson 28 Cherry Denbury Conn  
Hynde Basile 513 Pearl Buffalo

**I.**  
Inge Clara 300 W 49 N Y  
Ingila & Reading 1924 Bower Jersey City  
Ingrams Two 1204 Story Boone Ia  
Inness & Ryan Majestic Cedar Rapids Ia  
Irwin Flo 327 W 46 New York

**J.**  
Jackson H'ry & Kate 306 Buena Vista Yonkers  
Jackson Alfred 30 E Tupper Buffalo  
Jackson Cyril 1234 Broadway Paris  
Jafrise Tom 170 Hick Bklyn  
Jennings Jewell & Barlowe 2263 Arl'g't'n St L  
Jerge & Hamilton Colonial Lawrence Mass  
Jess & Doll 1202 N 5 St Louis  
Jewell Mildred E Alden Conn  
Johnson Honey 35 Tremont Conn  
Johnson Kid Sequin Tour South America  
Johnson Bros & Johnson 6245 Callowhill Phila  
Johnstone Chester H 49 Lexington Av N Y  
Johnstone Music Empire New Cross Eng  
Jones & Rogers 1351 Park Av New York  
Jones Meud 50 W 125 N Y  
Jones & Glines 413 W 55 N Y  
Jones & Jones Grand St Paul  
Jones & Whithed 22 Jordan Newark N J  
Juno & Wells 511 E 73 New York

**K.**  
Karno Co Washington Spokane  
Kar also Bros Paterson N J  
Kaufman Reba & Ines Folles Bergeres Paris  
Kaufman Bros Orpheum Memphis  
Kaufman Troupe Temple Detroit  
Kaufmanns 440 E 35 Chicago  
Keating & Murray Blakere Wildwood N J Ind

Keaton & Barry 74 Boylston Boston  
Keely Bros Hip Liverpool Eng

## KELLY and KENT

Kesley & Parks Princess So Framingham Mass  
Keiff Zena 110 W 4 N Y  
Kell Jack W Grand Hamilton O  
Kelly & Westworth Majestic Dallas  
Kelley Sisters 4832 Christiana Av Chicago  
Keltner 123 Colonial Pl Dallas  
Kendall 123 E 123 W 40 Detroit  
Kenna Chas Pantages Seattle  
Kennedy Joe 1131 N 3 Knoxville  
K any Nobody & Platt Shubert Utica  
Kenney & Hollis 46 Holmes Av Brookline Mass  
Kent & Wilson 6036 Monroe Av Chicago  
Kenton Dorothy Orpheum Memphis  
Keough Edwin Continental Hotel San Fran  
Kessner Rose 438 W 164 New York  
Kidders Bert & Dorothy 124 Clay San Fran  
Kinsbrow & Kiara 31 Plymouth Ill Indef  
King Bros 211 4 Av Schenectady  
King Violet Winter Gard'n Blackpool Eng Ind  
Kirafo Bros 1710 3 Av Evansville Ind  
Klein & Clifton Bijou Bklyn  
Knight Harlan E & Co Columbia Cincinnati  
Koehler Grace 5050 Calumet Chicago  
Kohers Three 68 13 Wheeling W Va  
Kolb & Miller Wigwam San Francisco Indef  
Korner Bros Orpheum Oakland  
Kooper Harry G Greenpoint Bklyn

**L.**  
Lacey Will 1514 Capital Washington  
Lafayette Two 1514 Capital Washington  
Lancaster & Miller 445 Jones Oakland  
Lane Goodwin & Lane 3713 Locust Phila  
Lane & Ardell 223 Geneva Rochester  
Lane Eddie 308 E 72 New York  
Lane & O'Donnell Chases Washington  
Lang Karl 375 Bickford Av Memphis  
Langlan Joe 103 S 61 Philadelphia  
Langston Ward E 223 Schaefer Brooklyn  
La Auto Girl 123 Alfred Detroit  
La Blanche 123 3rd St Jackson E Baltimore  
La Centre & La Rue 2461 3 Av New York  
La Grange & Gordon 2262 Lucas Av St Louis  
La Maze Queli & Blaise Sheas Toronto  
La Mass Trio Trion Milan Italy  
La Molnes Musical 123 E 223 W 40  
La Nolle Ed & Helen 1707 N 16 Philadelphia  
La Ponte Marie 123 W Commerce San Antonio  
La Rue & Holmes 21 Lillis Newark  
La Toy Bros Temple Hamilton Can  
La Tour Irene 24 Atlantic Newark N J  
La Vetta 1703 W 21 Kansas City  
La Vine Edward Columbia Cincinnati  
Larriev & Lee 23 Shuter Montreal  
Larose 35 Blocker Brooklyn  
Lash Great 1011 Broadway Philadelphia  
Laurant Marie 114 W 45 N Y  
Laurens Bert 207 W 37 N Y  
Laverdes Lillian 1209 Union Hackensack N J  
Lavine Inman 2501 E 38 Cleveland  
Lawrence & Edwards 1440 Westm' Providence  
Lawrence & Wright 55 Copeland Roxbury Mass  
Laypo & Benjamin Springfield  
Layton Marie 253 E Indiana St Charles Ill  
Le Payne & St John Fischers Pasadena Cal  
Le Grange & Gordon 2262 Lucas Av St Louis  
Le Hirt 760 Clifford Av Rochester  
Le Pages 120 French Buffalo  
Le Pearl & Rogart 401 Solome Springfield Ill  
Le Roy Geo 36 W 115 N Y  
Le Roy Vic 223 Everett Kansas City Kan  
Le Roy Chas 1206 N J Baltimore  
Le Roy & Adams 1212 Locust Av Erie Pa  
Le Roy & Paul Orpheum Portland

## LE ROY AND PAUL

Next Week (April 23), Spokane  
ORPHEUM TOUR. JO FAIGE SMITH, Rep.

Leahy Bros 355 East Av Pawtucket R I  
Lea Rose 1049 Broadway Brooklyn  
Lee Joe Kinlay Kan  
Lefingwell Nat & Co 285 W 150 New York  
Lenns The 1914 Newport Av Chicago  
Leonard & Drake 1099 Park Pl Brooklyn  
Leonard & Phillips Hong Kong Toledo Indef  
Leslie Geo W Danville V  
Leslie Gentle 261 Tremont Boston  
Leslie Frank 124 W 139 New York  
Lester & Kellie 213 Fairmount Av Jersey City  
Leslie Alan Nina Atlantic City  
Levin D & Susie 14 Prospect W Haven Conn  
Levitt & Falls 712 Cedar Syracuse  
Levy Family 47 W 129 New York  
Lewis & Lake 2411 Norton Av Kansas City  
Lewis Phil J 116 W 151 New York  
Lewis Walt & Co 877 Wash'n Brookline Mass  
Lingermans 705 N 5 Philadelphia  
Livingston Murry 220 E 163 New York  
Lloyd & Cantano 164 E 61 New York  
Lockhart & Webb 223 W 22 N Y  
Lockwood Musical 123 Cannon Poughkeepsie  
Lois & Love 2214 2 Brooklyn  
London & Riker 22 W 93 New York  
Londons Four Sheas Buffalo

*Red Longworth*  
Next Week (April 24), Bijou, Racine

Lowe Leslie J Hong Kong Toledo Indef  
Lowe Musical 37 Ridge Av Rutherford N J  
Lynch & Love 223 N Broad Philadelphia  
Lynch Hazel 355 Norwood Av Grand Rapids  
Lynch Jack 123 Boston Newark  
Lynn Roy Box 32 Jefferson City Tenn  
Lyon & Atwood Dunns Cafe San Fran Indef

**M.**  
Mack & Co Lee 622 N State Chicago  
Mack & Walker Grand Indianapolis  
Macy 123 Philadelphia  
Macy stand 241 241 E 36 Sheepshead Bay  
Mac Floren & 48 Jefferson Bradford Pa  
Mac Ida Dunns Cafe San Francisco Indef

## MURPHY ED???????

Mahoy Donnie 11 Glen Morris Toronto  
Manvels John W 105 N Clark Chicago  
Manning Frank 255 Bedford Av Brooklyn  
Manning Trio 10 Cloy Grand Rapids  
Marcoue 519 LaSalle Chicago  
Marathon Quartet 207 W 30 N Y  
Marine Comedy Trio 197 Hopkins Brooklyn  
Merion Cliff Grant Hotel Chicago  
Mario Aldo Trio 304 W 42 N Y  
Marsh & Middleton 19 Dyer Av Everett Mass  
Marshall & Anderson McFaddens Flats Co  
Marshall Bros & Berri Majestic Houston  
Martha Mile 62 W 91 New York  
Martine Cui & Rudolph 457 W 51 New York

## BOB MATTHEWS

605 Galey Theatre Bldg.  
Broadway and 46th St. New York.  
THE MATTHEWS AMUSEMENT CO.

Matheson Walter 243 W Ohio Chicago  
Matthews Harry & Mae 140 W 27 Pl Los Ang  
Matthews Mabel 221 Burling Chicago  
Mayne Elizabeth H 144 E 48 New York  
May Musical 400 E 154 W Oak Chicago  
McCaun Geraldine & Co 706 Park Johnston Pa  
McCarthy & Barth 1901 Missouri Av St Louis  
McCarvers 40 Melrose Boston  
McClain M 2221 Madison Av Pittsburgh  
McConnell Sisters 1237 Madison Chicago  
McCormick & Irving 1510 Gravesend Av Bklyn  
McCune & Grant 535 Benton Pittsburg  
McDowell John & Alice 427 E Detroit  
McGarry & Harris 521 Palmat  
McGuire Tui 68 High Detroit  
McNellys Four 229 W 32 New York  
McNamee 41 Smith Poughkeepsie  
MacNichol Jas Charlotteville Canada  
McWaters & Tyson 47 E 60 Brooklyn  
Mendelsohn Jack 162 W 62 New York  
Menekele 154 E 14 New York  
Meredith Sisters 29 W 65 New York  
Merrill & Otto Orpheum Salt Lake  
Merritt Raymond 178 Tremont Pasadena Cal  
Methen Sisters 13 Culton Springfield Mass  
Meyer David Lewis & Lake Musical Co  
Michael & Michael 220 W 53 New York  
Miliam & Du Bois 555 15 Nashville  
Military Trio 479 E 24 Palmat  
Miller & Mack 241 Federal Phila  
Miller & Neary Pantages Spore  
Miller & Princeton 48 Olney Troy  
Miller Theresa 118 W Grand Av Oklahoma  
Milton & DeLong Sisters Chases Washington  
Mintz & Palmer 1205 N 7 Philadelphia  
Minkel Hunt & Miller 108 14 Cincinnati  
Mitchell & Cain Empire Johnsbury  
Moller Harry 24 Blymer Delaware O  
Montambo & Bartell 40 E Liberty Waterbury  
Montgomery Harry 154 E 134 New York  
Mooney & Holbein Edinburgh Scot  
Moore Geo W View New Bedford Mass  
Mortte Sisters Lyceum Troy  
Moore Mabel Valentine Lyric Danville Ill  
Morgan Bros 2225 E Madison Philadelphia  
Morgan King & Thompson 205 E 4 Chic  
Morris & Severals & Mills 1218 W 27 Phila  
Morris & Wortman 123 N Law Allentown Pa  
Morris & Kramer 1203 St John Pl Bklyn  
Morrison Mildred & Co 250 W 35 New York  
Morton & Keenen 574 11 Brooklyn  
Motogiri 22 E Mason San Antonio Tex  
Mowatt's Hip London Indef  
Mozarts Bijou Green Bay Wis  
Mullen & Correll Orpheum Los Angeles  
Muller Maud 60 W 151 N Y  
Murray Elizabeth New Amsterdam N Y Indef  
Murray & Alvin Great Albini Co  
My Fancy 12 Adams Strand London  
Myers & MacBryde 163 E 6 Troy N Y  
Myrie & Orth Muscoda Wis

**N.**  
Nassar Net & Co 2101 Tracy Av Kansas City  
Nesary Blim & Rose 45 E Main Bridgeport  
Nelson Bert A 1043 N Humboldt Chicago  
Nelson Oswald & Berger 150 E 128 N Y  
Newhoff & Phelps Temple Pt Wayne  
Nonette 617 Fleetbush Av Brooklyn  
Norton & Cyprien 6343 12th Av Chicago  
Norwalk Eddie 595 Prospect Av Bronx N Y  
Noss Bertha Gerard Hotel N Y  
Nugent J C Bronx N Y

**O.**  
O'Connor Trio 706 W Allegheny Av Phila  
O'Dell & Gilmore 1146 Monroe Chicago  
O'Donnell E R 123 E 124 N Y  
Oden Gertrude H 2225 N Mozart Chicago  
Oliver Jack Barnum & Bailey C R  
Omar 253 W 36 N Y  
O'Neill & Regency 552 Warren Bridgeport  
O'Rourke & Atkinson 1849 E 65 Cleveland  
Orr Chas F 131 W 41 N Y  
Orrin & McKenzie 604 East Springfield Ohio  
Ott Phil 178 A Tremont Boston  
Owens Dorothy Mae 2047 50 Chicago  
Ozars The 48 Kinzel Av Kenmore N Y

**P.**  
Palme Esther Mile 121 E 44 Chicago  
Parker & Morrell 187 Hopkins Bklyn  
Parvis Geo W 2224 N Franklin Philadelphia  
Patterson Rylee 38 W 123 N Y  
Pattinette & Pique 4232 Wain Frankford Pa  
Pauli & Ryholda 269 County New Bedford

## PAULINE

Pantages Circuit.

Pearl Mary 32 Marcy Av Bklyn  
Pedersen Bros 635 Greenbush Milwaukee  
Pelios The 161 Westminster Av Atlantic City  
Pendletons Fargo N D  
Pepper Twins Lindsay Can  
Perry & Wilson Washington C H Ohio  
Perry Frank 777 C Buchanan Minneapolis  
Peter the Great 422 H'mfield Av Hoboken N J  
Phillips Mondane Calvert Hotel N Y  
Phillips Samuel 216 Classon Av Brooklyn  
Phillips Sisters Olympia Paris  
Piccolo Midetta Box 23 Phenicia N Y  
Pisano & Bingham 50 Christie Gloverville  
Pisano Yan 15 Charles Lynn Mass  
Potter & Harris Orpheum Winnipeg  
Powell Edna 2214 Chelsea Kansas City  
Powers Elephant 745 Forest Av N Y  
Price Harry M 934 Longwood Av N Y  
Prices July 1639 Arch Philadelphia  
Primrose Four Grand Indianapolis  
Priora The Tukula Wash  
Proctor Sisters 1113 Halsey Brooklyn  
Proett Trio Ringling Bros C R

**Q.**  
Quigg & Nickerson Folles of 1910  
Quinian Josie 644 N Clark Chicago

**R.**  
Raimund Jim 37 E Adams Chicago  
Rainbow Sisters 540 14 San Francisco  
Rain Claude Majestic Tacoma  
Raper John 173 Cole Av Dallas  
Rathkeller Trio Majestic Butte  
Ray Eugene 5503 Prairie Av Chicago  
Ray & Burns 387 Bainbridge Brooklyn  
Raymond Clara 14 Lawrence Brooklyn  
Raymond Grand Meads Spain Indef  
Raymore & Co 147 W 95 N Y  
Redford & Winchester Orpheum Lincoln Neb  
Redmond Trio 251 Halsey Bklyn  
Red Al C & Ted 114 W 126 Hudson Av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed Bros Orpheum Denver  
Reed & Earl 228 E 62 Los Angeles  
Reffkin Joe 163 Dudley Providence  
Reid Sisters 45 Broadway New York  
Reid Sisters 45 Broad Elizabeth N J  
Reilly & Bryan Pecks Bad Boy Co  
Renaldi The 2024 Sutter San Francisco  
Rensetta & La Rue 2221 80 Hicks Phila  
Reese Lon 1921 Cherry Phila

## THE REXOS

This Week (April 17), G. O. P., Indianapolis.  
Direction, PAT CASBY.

Reynard Ed Polle Worcester  
Reynolds & Donaga 2 Valerides Breslau Ger  
Rhoads Albert 123 W 33 W 3 Chester Pa  
Rice Frank & Truman Shubert Utica  
Rice Billy & Scott Orpheum Norfolk Va  
Rich & Howard 214 E 19 N Y  
Rich & Rich 2493 Milwaukee Av Chicago  
Richard Bros 114 E 37 New York  
Richards Great Grand Indianapolis  
Riesner & Gores Majestic Dubuque Ia  
Riley & Ahearn 25 Plant Day on O  
Rio Al C & Ted 114 W 126 Hudson Av Detroit  
Ripon Alf 545 E 37 New York  
Ritter & Bovey 49 Billerica Boston  
Ritter & Foster Nice France  
Roberts C E 1251 Sherman Av Denver  
Roberts & Downey 26 Lafayette Detroit  
Robinson The 401 Hawthorne Av Minneapolis  
Robinson Wm C 3 Granville London  
Rock & Roll 1610 Indiana Av Chicago  
Roeder & Lester 314 Broadway Buffalo  
Rogers & Mackintosh 114 Hudson Ill  
Roland & Morin 303 Middlesex Lowell  
Roiland Geo & Clara Box 290 Cumberland Md  
Roof Jack 8 Box 706 Green Philadelphia  
Rooney & Bent Greenpoint Bklyn  
Rosalie & Dorote Wagon Superba  
Rosalies Empress E St Louis Ill  
Rose Lane & Kelgard 125 W 42 N Y  
Rose Clara 6035 57 Brooklyn

## RYAN-RICHFIELD CO.

Next Week (April 24), Greenpoint.

Ross & Lewis Grand Bolton Eng  
Ross Sisters 65 Cumerford Providence  
Ross Musical Empire 215 W 48 N Y  
Ross & Davis 1316 High Springfield O  
Rotane Song Birds Orpheum Harrisburg  
Rutledge Grand Gerard Hotel N Y  
Rye Geo W 116 4 St Smith Ark  
Ryno & Emerson 161 W 174 N Y

## THE SALAMBO

S-C Circuit until middle July  
Address care VARIETY, Chicago.

Sabel Josephine Empira Chicago  
Sampson & Douglas Family Lafayette Ind  
Sanders & La Mar 1327 5 Av N Y  
Sanford & Burlington 333 So Warnerck Phila  
Savage Bijou Elmhurst Mass  
Scanlon W J 1591 Vinewood Detroit  
Scarlet & Scarlet 218 Longwood Av N Y  
Scherer & Newkirk 11 Goodell Buffalo  
Schilling Wm 1000 E 12th Ave Baltimore  
Schmitt & Gay 221 E 123 N Y  
Scott & Yost 40 Motomachus Av N Y  
Sealy Will P 8 Webster Pl Brooklyn  
Selby Hal M 294 Schiller Bld Chicago

## REPRESENTATIVE ARTISTS

WORLD'S  
GREATEST SAXOPHONE  
PLAYERS

# 5 BROWN BROS

NEXT WEEK

(April 24)

Trent Theatre, Trenton

(May 1-14)

Folies Bergere, New York

ANOTHER "FIND" IN A SINGLE

PLAYING ORPHEUM CIRCUIT!

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SINGING WILL ROSSITER'S  
GOOD LUCK SONG "HITS"

Under Sole Direction of  
MARTIN SAMPTER

## Wilfred Clarke

A New Farce, "THE DEAR DEPARTED," in Rehearsal  
SKETCHES on hand or written to order.

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Some Singing

Some Comedy

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In a **NUTTYOLOGUE**  
USING THEIR OWN COPYRIGHTED SONGS EXCLUSIVELY

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Present **TOJETTE**  
In "THE ENCHANTED ROSE"  
A SENSATIONAL ORIENTAL PLAY

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Address care VARIETY  
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Agent, PAT CASEY

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AND COMPANY

A school act, different from all others

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THE ORIGINAL "MAN-MONKEY."  
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Advanced Entertainers

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**AL SHAYNE'S CLEAR SOPRANO**

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Expect to buy real estate playing the Interstate

ENGLAND'S GREATEST BOY SOPRANO

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Greatest, original and most sensational balancers and Comedy French pantomimists in existence. Offering a parlor upside down.

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world performing those  
particular feats.

En Route W. V. M. A. time

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# TOM SMITH

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Grand Opera House, Syracuse, This Week (April 17)

When answering advertisements kindly mention VARIETY.

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Sevensall 536 Abel Easton Pa  
Sexton Chas E 3349 Johnston Chicago  
Seymour Nellie 151 Manhattan N Y  
Shea Thos E 3644 Pine Grove av Chicago  
Shea Tex & Mabel 533 N Main Dayton O  
Shedd & Darville 3023 N Clark Chicago  
Shedmans Dogs Dumont N J  
Shepperley Sisters 350 E Davenport Toronto  
Sherlock Frank 514 W 135 N Y  
Sherlock & Holmes 2506 Ridge Philadelphia  
Sherman De Forest Co Oak Chicago  
Shermans Two 353 St Emanuel Mobile

**Sydney Shields**  
Next Week (April 23), Orpheum, Omaha.  
Shields The 307 City Hall New Orleans  
Chas. W. Shields  
**SHRODES AND CHAPPELLE**  
Direction B. A. MYERS.

Sidello Tom & Co 4213 Wentworth av Chicago  
Siddons & Earle 3544 So 3 Philadelphia  
Siegel & Matthews 334 Dearborn Chicago  
Simmons & Carmontelle 333 Clinton Bklyn  
Simms Al 15 E 105 N Y  
Simms Willard 6435 Ellis av Chicago  
Slater & Finch 10 N 3 Vincennes Ind  
Small Johnnie & Sisters 820 Lenox av N Y  
Smiri & Kesner 4183 W 164 N Y  
Smith Allen 1345 Jefferson av Brooklyn  
Smith & Adams 408 So Halsted Chicago  
Smith & Brown 1334 St John Toledo  
Somers & Storke Empress Duluth  
Spears The 67 Clinton Everett Mass  
Spencer & Austin 8110 E Philadelphia  
Springer & Church 364 Pittsfield Mass  
Stadium Trio 31 Charles Hotel Chicago  
Stagpooles Four 344 W 49 New York  
Stanley Harry Grant Hotel Chicago  
Stanley Susan Bates Indianapolis  
Stanwood David 364 Braman Boston  
Starr & Sachs 343 N Clark Chicago  
Stedman Al & Fannie 585 E So Boston  
Steinert Thomas Trio 531 Lenox av N Y  
Steppe A H 31 Barclay Newark  
Stepping Trio 3909 N 5 Philadelphia  
Stevens E 135 So First Brooklyn  
Stevens Paul 323 W 38 New York  
Stewart & Earl 125 Euclid Woodbury N J

**Stewart and Marshall**  
Two Natural Colored Comedians  
Booked Solid. Under Direction JOE MEYERS

Stokes & Ryan 3106 Bayard Wilmington Del  
St James & Dacre 163 W 34 N Y  
St John & McCracken 4151 Chestnut Phila  
Strocher H 3448 Atlantic Brooklyn  
Strubbsfield Trio 3308 Mass av St Louis  
Stuart Helen Bijou Appleton Wis  
Sullivan Danl J & Co 1917 W 61 Cleveland  
Sully & Phelps 3310 Bolton Philadelphia  
Sutton & Sutton Plaza Chicago  
Sweeney & Rooney 1330 Wyoming av Detroit  
Swisher & Evans 1147 W Huron Chicago  
Sylvesters Plymouth Hotel Hoboken N J  
Symonds Alfaretta 140 So 11 Philadelphia  
Syts & Syts 140 Morris Philadelphia

Tambo & Tambo Coliseum London  
Tangley Pearl 67 S Clark Chicago  
Taylor Mae Bijou Fargo N D  
Taylor & Tenny 2840 Ridge av Phila  
Teal Raymond Sae Bismarck N D  
Temple & O'Brien 439 E 3 Fargo N D  
Temple Quartet Grand Pittsburg  
Terrill Frank & Fred 351 N Orkney Phila  
Thomas & Hamilton 667 Dearborn av Chicago  
Thomas & Wynn 536 N Clark Chicago  
Thomson Harry 1284 Putnam av Brooklyn  
Thorne Mr & Mrs Harry 323 St Nich av N Y  
Thorns Juggling 58 Rose Buffalo  
Thornton Geo A 355 Broome N Y  
Thurston Leslie 1323 18 Washington  
Tidmarsh Fred & Co 1234 Tenthm Wilmington  
Tidlow Lew Orpheum Kansas City  
Tinnev Frank Orpheum Des Moines  
Tivoli Quartette Griswold Cafe Detroit Indef  
Tops Topsy & Tops 3442 W School Chicago  
Tourat & Flor D Aliza Temple Grand Rapids  
Tracy Julia Raymond Bartholdi Inn N Y  
Travers Belle 207 W 33 N Y  
Travers Phil E 116 N Y  
Travers Roline 323 N 23 N Y  
Tremaine Mul's 320 Caldwell Jacksonville Ill  
Tremlet Quartet Monarch Hotel Chicago  
Trillers 346 E 20 New York  
Troughadours Three 347 W 34 N Y  
Troxeil & Winchell 305 S N Seattle

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Booked Solid. James E. Plunkett, Mgr.

Tuxedo Comedy Four Portland Me  
U.  
Uline Arthur M 1759 W Lake Chicago  
Unique Comedy Trio 1927 Nicholas Phila  
V.  
Valadons Les 34 Brewer Newport R I  
Valdare Bessie Bijou Jackson Mich  
Valentine & Bell 1451 W 103 Chicago  
Vallettas Leopards Orpheum Bloux City  
Valletta & Lamson 1329 St Clark Cleveland  
Van Bros Delia Springfield  
Vance Gladys Bijou Lansing Mich  
Van Dille Sisters 514 W 135 N Y  
Van Horn Bobby 159 Best Dayton O  
Vardelles Lowell Mich

Variety Comedy Trio 1515 Barth Indianapolis  
Vassar & Arken 324 Christopher Bklyn  
Vase Victor V 31 Hawkins Providence  
Vedmar Rene 3235 Broadway N Y  
Venetian Serenaders 676 Blackhawk Chicago  
Vernon & Parker 137 Hopkins Brooklyn  
Village Comedy Four 1913 Ringgold Phila  
Vincent & Slager 326 Olive Indianapolis  
Vioia Orie Shadoff Bklyn  
Violetta Jolly 41 Leipsiger Berlin Ger  
Voelker Mr & Mrs Hrp Cleveland

W.  
Walker Musical 1534 Brookside Indianapolis  
Walker & Sturm Grand Portland  
Walters & West 3437 Vernon Chicago  
Walters John Lyric Pt Wayne Ind Indef  
Walton Fred 4114 Cleveland av Chicago  
Ward Billy 199 Myrtle av Bklyn

**WALSH, LYNCH and CO.**  
Presenting "HUCKIN'S RUN."  
Next Week (April 24), Maryland, Baltimore.  
Direction PAT CASEY.

Ward Mack 300 W 70 New York  
Warren & Dale 1503 So Carlisle Pa  
Washburn Dot 1930 Mohawk Chicago  
Waver Frank, Co 1709 N 3 Baltimore  
Well John & Krusatz Rotterdam  
Welch Jas A 311 E 14 New York  
Welch Mealy & Montrose Orpheum Salt Lake  
West Al 406 E Ohio Pittsburg  
West Sisters 114 Jefferson av Brooklyn N Y  
West & Dalton 135 W Cedar Kalamazoo  
Western Union Trio 3341 E Clearfield Phila  
Weston Dan E 141 W 116 N Y  
Wetherill 32 W 3 Chester Pa  
Wheeler Sisters 1441 7 Philadelphia  
Wheeler 41 E 254 Ohio Chicago  
White Harry 1009 Ashland av Baltimore  
White Kane & White 393 Vermont Brooklyn  
Whitman Frank 133 Greenwich Reading Pa

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And those "Piccaninnies"  
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Whitney Tillie 36 Kane Buffalo  
Wichert Grace 3033 Michigan av Chicago  
Wilder Marshall Atlantic City N J  
Wilkins & Wilkins 363 Willis av N Y  
Williams Clara 3430 W 16 Kansas City  
Williams Cowboy 4715 Union Philadelphia  
Williams Chas 2625 Rutgers St Louis  
Williams Ed & Florence 94 W 103 N Y  
Williams & De Croteau 1 Ashton sq Lynn Mass  
Williams & Gilbert 1010 Marshall av Chic  
Williams & Stevens 3516 Calumet Chicago  
Williams & Sterling Box 1 Detroit  
Willson Herbert Al Fields Minstreis  
Willis & Hassan 156 Manhattan av N Y  
Wilson Lottie 2208 Cliff av Chicago  
Wilson Al and May Dorp Schenectady Indef  
Wilson Lizzie 175 Franklin Buffalo  
Wilson Patter Tom 2566 7 AV N Y  
Wilson & Cumby 21 W 136 N Y  
Wilson & Phil 303 W 16 Kansas City  
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Craig Al  
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Davis Frank (C)  
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Dean Daisy (C)  
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Texico & Co (C)  
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(S F)  
Thromans W H (C)  
Tom Jack Trio  
Totat L  
Tyler Wm (C)  
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Vanity (C)  
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Vasquez Mac (C)  
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Vincent Mrs B B  
(S F)  
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Walker Jack (C)  
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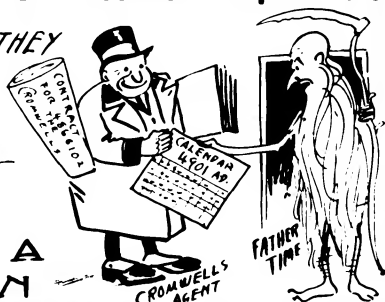
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THE PEACHES

Presenting "TRAVELING A LA CART"  
GEO. WOLFORD BARRY,  
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**HARRY L. WEBB**

Direction Alf. T. Wilton.

THE SARCASTIC JUGGLER

**GRIFF**

The Winnipeg Saturday Post says:—Griff is a comedian of rare flavor who makes his monologue really bright, witty and up to date, and into it he injects the individuality of originality. To one who has seen him on both sides of the Atlantic several times, his act at each visit is practically new, a feature that cannot be claimed by many of the time tried and hoary headed turns of vaudeville.

April 24, Pantages Theatre, Spokane

THE ORIGINAL **WILL LACEY**

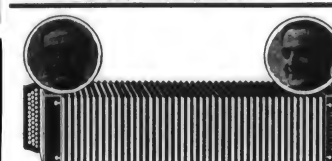
CYCLING COMEDIAN

The Fellow that Waitzes and Sings on One Wheel



Originator of the combined novelty Singing and Waitzing on Unicycle in spotlight dark stage. Now playing Sullivan Consolidating Circuit with big success.

Permanent Address: 1516 North Capital Street, Washington, D. C.



Next Week (April 23), Orpheum, Denver.  
The Famous **Boudini Bros.**

Wizards of the Accordion  
DIRECT FROM THE ITALIAN ROYAL  
CONSERVATORY OF MUSIC.  
Direction WM. LYKENS.

**PISANO**  
AND  
**BINCHAM**

THAT NEW ENGLAND PAIR

Direction FREEMAN BERNSTEIN

**BILLIE REEVES**



THE ORIGINAL DRUNK.  
"FOLLIES OF 1919."  
April 17-20, Columbia, San Francisco  
Management F. ZEIGFELD, JR., '08, '09, '10

**BARRY and WOLFORD**

"AT THE SONG BOOTH"

Time All Filled.

JAMES E. PLUNKETT, Smart Mgr.

Home address 1 Hawthorne Ave., Clifton, N. J.

**Sam J. Curtis**

And Co.

Melody and Mirth.

In the original "SCHOOL ACT."

All music arranged by Geo. Weisford.

Next Week (April 24), Poli's, Bridgeport.

HOWARD

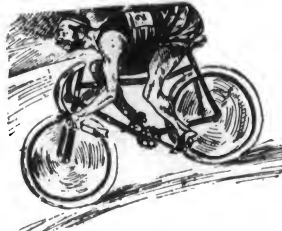
**DOTSON**

Management, GEORGE O'BRIEN.

**CHAS. F. SEMON**

"THE NARROW FELLER"

**CHARLES AHEARN**



"THE RACING MAN"

PAT CASEY, Agent

**FOUR**

**CATES**

WORLD'S GREATEST AND MOST MERITORIOUS MUSICAL ACT.

\$1,000 in Cash to Back Up All of Our Claims

FRANK B. CATE, Cornet Virtuoso.

WALTER H. CATE, World's Greatest Saxophone Soloist.

FRED O. CATE, Playing the Largest and Only Saxophone of its Size Ever Played.

WORLD'S CHAMPION TEAM OF SAXOPHONE PLAYERS AND WORLD'S GREATEST KYLOPHONE BAND.

**ALWAYS  
THE  
BULL'S EYE**

**This Week (April 17)  
Columbia, Cincinnati**

**Next Week (April 23)  
Columbia, St. Louis**

**Week May 1  
Majestic, Milwaukee**

**Week May 8  
Majestic, Chicago**

**Week May 15  
Grand, Pittsburg**

**Week May 22  
Grand, Syracuse**



**THE  
PREMIERE  
ATTRACTION**

**(On the Stage and in  
the Box Office)**

**Season Fully Routed**

**Direction  
PAT CASEY**

**GUS HORN BROOK'S**

**(ORIGINAL WILD WEST SUCCESS)**

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**Now Completing Its 70th Consecutive Week**

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**GUS HORN BROOK, Mgr.**

# WILLA HOLT WAKEFIELD

**Booked Solid**  
over  
**United and Orpheum**  
Circuits

**No Open Dates**  
from April, 1911 to  
March, 1912

**Under Contract to**  
Appear at the  
**Palace, London**  
May, 1912



Personal Direction

**JENIE**  
**JACOBS**

**PAT CASEY**  
**AGENCY**

**This Week (April 17) Grand Opera House, Pittsburg**

**Next Week (April 24) Fifth Avenue, New York City**

TEN CENTS

# VARIETY

VOL. XXII., NO. 8.

APRIL 29, 1911.

PRICE TEN CENTS.





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THE  
BULL'S EYE**

**THE  
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**Direction  
PAT CASEY**

ONE OF THE "WISE ONES" IN PICKING SONG "HITS"

**KATHRYN MILEY**

**"Cleaning Up" with Will Rossiter's "SOME OF THESE DAYS" and  
"I'LL BE WITH YOU HONEY IN HONEYSUCKLE TIME"**

**WILL ROSSITER, "The Chicago Publisher," 136 W. Lake St., Chicago, Ill.**

**LEO WOOD, Agent, 1367 Broadway, New York, N. Y.**

**EARL BENHAM <sup>A</sup><sub>N</sub><sup>D</sup> HALSEY MOHR**

**"MEET ME IN ROSETIME ROSIE" and  
"THE HAT MY FATHER WORE" WERE WRITTEN  
FOR MR. BENHAM AND INTRODUCED BY HIM  
IN COHAN and HARRIS MINSTRELS. REMEMBER ?**

**FORMERLY IN VAUDEVILLE WITH ANDREW MACK.  
MR. MOHR IS A PIANIST OF EXCEPTIONAL MERIT.  
HIS LATEST SONG, "UP IN GREENLAND"  
IS A SURE FIRE HIT.**

**5th Avenue Theatre, Week of May 1st**

**Direction of  
M. S. BENTHAM**

**ENGLAND'S  
GREATEST  
BOY SOPRANO**

**ALBERT HOLE**

PLAYING THE ORPHEUM CIRCUIT, STARTING MAY 1

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# VARIETY

Vol. XXII. No. 8.

APRIL 29, 1911.

PRICE TEN CENTS

## GOODWIN AND ELLIOTT CO-STARS NEXT SEASON?

**Nat C. Under Contract, with Report Saying His Former Wife will Appear with Him. Tour to be a Professional One Only, K & E Gaining a Shubert Star.**

Nat C. Goodwin and Maxine Elliott have signed a contract to be co-starred next season under the direction of Joseph Brooks, Klaw & Erlanger. This does not mean that there has been any personal reconciliation. It is to be a purely business alliance.

Mr. Goodwin has confided to his intimate friends that he has signed a contract to appear next season under the management of Joseph Brooks, Klaw & Erlanger, as co-star with one of the best known leading women in this country. He, Goodwin, added that when the announcement was made it would create a sensation, but that he dared not at this time disclose the identity of his associate star.

It is said that the actress is none other than his former wife, Maxine Elliott. Nothing in the report savored of a personal reconciliation between the divorced couple, in fact, the report goes on to say that there is no possibility of a return to conjugal relations.

Miss Elliott is now an established star on her own account, at present under the direction of the Shuberts, owning her own theatre in New York, and in every way a desirable acquisition for any management.

Should such a proposition be presented to Klaw & Erlanger there is small likelihood that they would hesitate to take her under their managerial wing. Independently wealthy through judicious investments outside the theatrical business, Miss Elliott still yearns for a genuinely artistic triumph, and a starring alliance with her late husband, as rumored, would undoubtedly make an ideal combination for artistic and financial results.

The benefits accruing to Klaw & Erlanger through such a combination would be two-fold. Not only would

they have a most alluring chance to reap a golden harvest, but they would at the same time secure one of the opposition's most formidable stars.

### DELMORE GRABS A SKETCH.

Chicago, April 26.

Harry Spingold, brother of the only "Nate," formerly a 10 per cent. agent in this town, has deserted the booking field and from now on will go in for producing in vaudeville. His first venture will be a piece entitled "In the Name of the Law," by Henry Weisberg, brother of Jack Wilson. The star of the playlet will be Ralph Delmore, who at present is a member of the cast of "The Fox," playing at the Lyric here.

Spingold read the playlet to Mr. Delmore Sunday. The day following the actor handed in his notice to his managers, so strongly did the one-act offering appeal to him. The opening date for the act is set for May 8, out of town. The week following the offering will be seen at the Majestic, with eight weeks to follow at a thousand a week.

### PICTURE, WITH 200 SUPERS.

Boston, April 26.

"The Battle of Lexington" and "Paul Revere's Ride," was brought back to earth again last week. It took place at the original battle ground at Concord and Lexington, and all for the benefit of the Edison Biograph Company. Oscar Apfel as stage manager and James White as machine operator, came over from New York for the pictures. Two hundred supers were sent down from Boston to be shot, for \$2 and lunch.

It will be ready for release in a month.

### PASSING OF "CONCERT HALLS."

It begins to look dark for the concert hall proprietors at Coney Island this summer. With the season's opening but a few weeks away, only one or two licenses have been issued for the coming hot spell!

The delay is for only the old time concert hall, where the circle of young women sit from 11 a. m. until 1 p. m. on the platform in short skirts and where the proprietor will serve nothing but bottle beer at thirty-five cents per at the front tables.

In the halls where vaudeville is given there will probably be no trouble. Henderson's does not of course come under the head nor is it likely that Inman's or Coster's will be bothered, but the others may be turned into picture places, pop corn booths, beer gardens and other things.

Closing the concert halls will mean the passing away of one of the oldest institutions at the noted seaside resort.

### POLL'S LUNCH CIRCUIT.

New Haven, Ct., April 26.

Without definite information, people are saying that S. Z. Poll is the grand director of the "Presto" lunch rooms spread all over New England. The statement is partially based upon the placing of two "Presto" rooms in all of the larger New England towns, which also hold a Poll theatre each. No one but a showman who has experienced "opposition." It is said, would be wise enough when installing a lunch circuit, to plaster each of the towns with two, to shut out competition from the outset.

The "Presto" lunch rooms are profitable, and if Poll has taken hold of the scheme, his income is being pushed up rapidly.

### PRODUCING FIELDS' PIECES.

Hartford, Ct., April 26.

A scene from "Behind the Counter" will be the headliner at Poll's, next week. Joe Pincus of the Pat Casey Agency booked the act for John Allison, who has secured the vaudeville producing rights for extracts from any of the Lew Fields productions.

Nat Fields, a brother of Lew, will be featured in the "Counter" act.

### E. S. WILLARD REAPPEARING.

(Special Cable to VARIETY.)

London, April 26.

E. S. Willard has consented to reappear upon the stage, and will play Brutus in the Coronation gala performance at His Majesty's theatre, June 27, when "The Forum Scene," from "Julius Caesar" will be presented.

### PARIS OPENINGS.

(Special Cable to VARIETY.)

Paris, April 26.

The Ambassadeurs opens this Saturday. The Folies Marigny has postponed its start until May 4; the Alcazar has its opening May 15.

Polaire has been engaged as a feature at the Folies Bergere for May.

### COMEDIAN SUDDENLY DIES.

(Special Cable to VARIETY.)

London, April 26.

Harry Pleon, a burlesque comedian and sketch author, who went out to South Africa with Ada Reeve, died suddenly of fever last week.

### "CAVALLERIA" SCORES AT HIP.

(Special Cable to VARIETY.)

London, April 26.

The Sicilians opened Monday at the Hippodrome (vaudeville) for a run of five weeks, in "Cavalleria Rusticana." They had a most enthusiastic reception, and gave an excellent rendition.

The Grand Opera Trio, a new combination, opened at the Tivoli Monday, making a big score.

### BERNSTEIN'S NEXT PLAY.

(Special Cable to VARIETY.)

Paris, April 26.

Henry Bernstein, the popular young author of "The Thief," "Samson," and "After Me," is writing a piece for the Gymnase, which will be produced by Franck next January.

Lucien Guilty (who was so disappointing as the cock in "Chantecler") will create the leading role.

### FROHMAN SECURES RIGHTS.

(Special Cable to VARIETY.)

London, April 26.

Charles Frohman has secured the English rights to "La Gamine," now at the Renaissance, Paris.

**SAVAGE GETS INJUNCTION.**

Chicago, April 26.

Through his attorney, Adolph Marks, in this city, Henry W. Savage, last week, obtained an injunction from Judge Cooper in the State Court restraining Messrs. Hurlig & Seamon from producing their burlesque of "Madam X," under the title of "Madam X Cuse Me," with "The Bowery Burlesquers."

The injunction granted was a temporary one and the case came up for a preliminary hearing yesterday. The objection that Mr. Savage voices against the burlesque managers is based on the fact that the original production is to play at McVicker's here for a run beginning with next Sunday. "The Bowery Burlesquers" are booked for a post-season engagement (Eastern Burlesque Wheel) into the Columbia, within a few blocks of the former playhouse. The burlesque is being billed with paper that resembles the paper of the original to a great extent the wording "Madam X" being used in large type and the words "cuse Me" in very small type.

Mr. Savage's attorney maintains that billing the show in the same fashion at theatres within several blocks of each other would naturally tend to confuse the Chicago public and it is possible that the revenue of the Savage production might be lessened by the presence of the other attraction. Mr. Savage also insists that the burlesque managers use a line on the program stating that the burlesque of the drama is presented with his permission.

**SINGLE OR WITH ACT.**

Bessie McCoy is going into vaudeville, with the permission of Charles B. Dillingham, and booked by Pat Casey.

This week the interested parties were attempting to fathom whether the most advantageous route would be by way of a big production, or just Bessie McCoy, single. The latter plan secured the majority of the votes cast.

**WILLING TO TAKE A FLYER.**

Chicago, April 26.

If all arrangements may be completed, which include the financing and securing the equipment for a large musical comedy, Nate Spingold, erstwhile press person for the Morris Circuit, will place a show for a summer run at the American Music Hall, this city, commencing about July 1.

Mr. Spingold has a score, which Edward A. Paulton composed.

**NEW CARTOON FARCE.**

Leffler & Bratton closed a deal, April 22, whereby they secure through special permission of the cartoonist, George Harriman, and the New York Journal, the stage rights to the "Dingbat" pictures, and will have another new show on the road next season. The firm will produce a musical farce comedy entitled "The Dingbats and the Family Upstairs."

Daniel F. Murphy has been engaged by Leffler & Bratton for "The Newlyweds" for next season to play the German waiter. His brother, George P. Murphy, who originated the role, will be "George" in the new "Let George Do It" piece.

**A U. S. CONTRACT DECISION.**

Cincinnati, April 26.

A very important decision of interest to the theatrical and musical profession, was handed down by Howard C. Hollister, Judge of the United States Circuit and District Court, in the case of Philip Kussel vs. The American Music Stores Co., a corporation under the laws of New York, wherein the plaintiff sought to recover \$2,600 damages for alleged breach of contract. It was stated that defendant discharged plaintiff in violation of the written agreement.

As the contract was made in New York, the court held that it must be construed according to the laws of that state. The defendant claimed that under the decision, the contract providing that what is done shall be to the satisfaction of another can be terminated by the other upon the mere statement of his dissatisfaction. The entire contract was not before the court, and the court said that it was impossible to say that the employment was other than for services in an ordinary business or commercial nature, and that if this deduction from the meager facts at hand is correct, then it cannot be said that the contract was one for the performance of something to gratify the test or serve the personal convenience or the individual preference of the defendant.

The court therefore ruled that the contract could not be terminated by the defendant without showing a reasonable ground for discharging the plaintiff.



LOVELL ALICE TAYLOR

Of the Poll Stock Company at Springfield.

**FIRST FOR MISS BINGHAM.**

An engagement entered for Amelia Bingham, May 15, at Hammerstein's, where "Big Moments From Great Plays" will be presented, will mark the first time Amelia Bingham will have appeared in a vaudeville house booked through the United Booking Offices.

First brought into vaudeville by William Morris, Miss Bingham became a "blacklisted act," appearing only in New York at the theatres controlled by Morris, excepting a lapse when the legitimate actress took a plunge into the "small time" by consenting to be the star at \$1,000 for a week at Loew's National, in the Bronx.

**MILLER COMING SOON.**

The "Coming Soon" sign may be hung in the vaudeville lobbies for Henry Miller. The legitimate star, now playing "The Havoc" in Philadelphia, will take another fall out of the twice-daily houses during the early part of May. The inducements and emoluments may be such that Mr. Miller will contract to play the sketch or sketches he will present right through next season, leaving his small-casted and profitable play on the regular tours until the following season, or sub-let it. M. S. Bentham, the vaudeville agent, has arranged for an early opening this spring, of the Miller sketch and star.

A route which would have carried Mr. Miller to the Coast in "The Havoc" may still be under consideration by him, although the prospects of the long trip do not appeal, even with the monetary returns practically guaranteed and of the fullest measure, Mr. Miller having become one of the strongest cards who can play westward as the glittering light of a play.

It has been reported that since Mr. Miller presented "The Havoc," his personal share of the profits has at no time reached under \$2,000 weekly, with a much higher amount as the record. Other than "The Climax," "The Havoc" is the least inexpensive production, week by week, which has ever scored a signal success on the legitimate stage.

Mr. Miller had been booked for Powers, Chicago, to follow Charles Cherry in "The Seven Sisters." With the decision made a couple of weeks ago to close the run of "The Havoc" at Philadelphia, which will probably happen this Saturday, the Powers' date was called off, particularly as the Cherry show at the Chicago theatre gave evidence of sufficient popularity to warrant the management ordering it remaining at Powers indefinitely. Mr. Miller may play an eight weeks' stock engagement in San Francisco this Summer, beginning July 4, where he proposes to try out a couple of new plays.

**HELEN WARE NEXT SEASON.**

The Republic closes Saturday night and Monday the work of meeting the building requirements will begin. It has not been definitely decided what will open the house in the fall but it is more than likely that Helen Ware in "The Woman," reported as a success out of town, will be the attraction. The show will not be brought into New York until the fall in any event.

**SHOW TAKEN OFF.**

Philadelphia, April 26.

Margaret Mayo's latest piece, "Behind The Scenes," given its initial presentation in the Walnut Street Theatre last week, will be taken off at the end of the present week.

Several changes were made in the play, including a new act to help complete the story, but it added little. "The Country Boy," which recently finished a long run at the Walnut, will return next week.

Lew Christy has been re-engaged by Tom Miner to play with "The Bohemians" next season.

**"SPLIT WEEK" HITS STOCK.**

Chicago, April 26.

At last the "split week" has reached outside of vaudeville and worked its way into the field of stock. Heretofore it was believed a hard enough task for a stock organization to manage to give two shows daily and get up in their parts for the following week, but the management of the Gordon Stock Company which is playing the Le Grand here has decided that two-a-week is to be the thing in the future.

That policy is to have a "try-out" this week. The first three days are to be devoted to "The Custodian," while the remainder of the week will find "Rosalind At Red Gate," holding the boards. This move is evidently caused by the number of "pop" vaudeville houses which have lately switched to stock pulling from the patronage of the regular houses.

**NEW "FOLLIES" AT N. Y.**

Klaw & Erlanger have reached the decision on the spot in New York, this summer, where the new "Follies of 1911" will be presented. The show's former resting place (New York Roof) will once more be the spot. That seems to indicate that K. & E. have no immediate plans for the transfer of the theatre property to the rumored purchasers, or at least, will not have to vacate the premises, if sold, before the warm spell shall have passed.

**SHUBERTS' STOCK OPERA.**

St. Louis, April 26.

The Shuberts are forming an opera company, headed by Joseph Sheehan, to supplement the regular season at the Shubert Memorial theatre, beginning next week.

**MABEL BERRA MARRIED.**

Cards mailed this week to a few select friends read: "Married, John Charles Hanner and Mabel Hester Berry, by the Rev. G. C. Houghton, New York, March 30, 1911. Residence, 272 Lincoln road, Brooklyn, N. Y."

The Mabel Hester Berry is Mabel Berra. None of her professional friends were let in on the festivities.

**MARRIES A PRINCE.**

London, April 26.

Ola Humphrey, the American actress, who has been appearing in "The Man From Mexico" at the Strand, was married, April 15, to Prince Ibrahim Hassan. His rank is recited in the marriage certificate as Prince of the Ottoman Empire.

The bridegroom is the second son of Hassan Pasha, who was the fourth brother of the Khedive's father.

The bride is mentioned by the certificate as Pearl Ola Jane Mordant, formerly Humphrey, age twenty-seven, the divorced wife of Edwin Mordant.

Miss Humphrey first played in England four years ago. She has earned distinction over here.

**A MUSICAL "ELIZA."**

Nat Mann, brother of Louis Mann, has made a musical version of brother Louis' old farcical success, "All on Account of Eliza." It is being negotiated for by a well-known firm of managers.

# NEW PICTURE CORPORATION MAY SWALLOW INDUSTRY

**\$6,000,000 Concern to Place the Urban Colored Film on Market at Price of Present Black and White. John J. Murdock, General Manager. Capitalists Behind It Ready to Play Without a Limit.**

The Kinemacolor Corporation of America, with a capital of \$6,000,000 and offices in the Theatrical Exchange Building on West 45th street, may eventually become the father of the moving picture industry on this side of the ocean.

The corporation has secured the American rights to the Charles Urban process of photography in natural colors for moving pictures. The product can be made in this country at a price which will enable the company to compete on an equal footing with the moving picture manufacturers, now selling the black and white film only.

The head of a Wall Street trust company is the principal factor in the financial promotion of the large capitalized corporation. From the circle of the Wall street man's wealthy business associates, have been drawn the sinews with which to propel the new company into the lead of the film business. Interested are bankers of New York and Chicago, and merchants of both cities, while many leaders in large commercial concerns having dealings with the trust company have taken stock, besides pledging unlimited capital as it may be required.

At a meeting of the directors held last Saturday, John J. Murdock was given unequivocal power. He will be the general manager. Tuesday, Mr. Murdock admitted the existence of the company, and the securing by it of the rights to the Urban process. He stated to a VARIETY representative that the company intended thoroughly organizing by dividing the business into departments, with a head to each, upon whom will fall the responsibility of his department's success.

The Kinemacolor Co. will manufacture as well as lease and rent. The process will be rented to manufacturers who join with the corporation, but to none outside. Two manufacturers have been accepted by the company, Mr. Murdock said, but he preferred not to mention their names before a full announcement would be in readiness.

Asked if he contemplated heading an independent movement which has been gaining some strength in the picture business, Mr. Murdock said that was not at all intended, nor was anything being given attention other than the regulating of the affairs of the company for the manufacturing and sale of colored pictures.

The Urban pictures have been a feature in the English halls for a long while. It has often been a matter of conjecture why they have never been introduced to the American market, the success of the process admittedly having been pronounced.

Some months ago a company was formed over here with a capital of

\$250,000 for the promotion of the pictures. A plant was established at Allentown, Pa., but the venture failed to give evidence of fruitfulness. A few of the men interested in the first company quietly investigated. Becoming satisfied with the results, an expert picture man was called in for counsel. He advised that Mr. Murdock be secured to direct the operations of a big corporation. After several weeks of negotiations, Mr. Murdock consented to take hold, with the present Kinemacolor Corporation as the result.

The American factory will take important events, exchanging negatives with the Urban English factory, each making prints from them. For the forthcoming public coronation ceremonies of King George in London, a separate company will be formed to handle the colored film on this side. It will be a subsidiary corporation to the Kinemacolor Co., and will distribute the Coronation films over the country in districts.

The English Lloyds, an insurance company, which insures almost anything, has taken a risk against rain during coronation time, which protects the Kinemacolor sub-corporation and its customers against loss.

Colored moving pictures in America will practically reopen the picture business. Up to date the domestic manufacturers have turned out only black and white films. Colored ones now and then have been made by Pathe Freres, the French manufacturers, but meagrely, and generally have been hand painted. They were sufficient, however, to place the Pathe Brothers in the lead of all picture makers, and gave the firm a high standing over here.

Pathe Brothers are members of "The Association," as "The Trust" or Motion Picture Patents Co. is known. "The Trust" comprises the leading American manufacturers. Aligned against it in a wavering force are the "independent" factories, which have been seeking a solid formation for some time, without much success.

The strong competition colored pictures will create in the film field, along with the large capital stock of the Kinemacolor Co., are expected among the picture men say, to draw in a number of the manufacturers to the Kinemacolor's side; and it will mean, the picture people believe, that sooner or later "The Trust" manufacturer will have to negotiate with the colored film concern for a hearing.

Mr. Murdock was the first to start an independent movement after "The Trust" formed. At that time he formed the International company at Chicago, but later disposed of his interests in it, turning back once more to vaudeville.

## RULE AGAINST "SUNDAYS."

The United Booking Offices has made a ruling that no act of importance shall appear at any of the Sunday concerts in the Metropolis until after all of the local United regular vaudeville houses have been played.

This ruling was intended to apply particularly to the Winter Garden. A report said that late last week the Shuberts and the United people reached an understanding regarding the Sunday concerts at the Garden. The understanding was rumored to have been to the effect that the Shuberts were neither to bill nor advertise the names of those appearing at the Sunday shows there. Last Sunday, however, the program was listed as usual in the advertising matter.

In a couple of instances, agents have said they were informed not to book acts at the Winter Garden, but if this order was made general, other agents had not heard of it.

Another source of annoyance to United managers is said to be the Nixon-Nirdlinger houses in Philadelphia. Nixon-Nirdlinger at his Park and Nixon "pop" vaudeville theatres in Philly have been billing acts, according to the United people, as "direct from Keith's." This style of advertising rasps the Keith contingent in the big agency. Agents have been told not to permit any of their big acts to appear in the Nixon-Nirdlinger houses, under pain of having United time refused them. These instructions only relate to what the Philadelphia manager might use for feature turns.

An act playing for Nixon-Nirdlinger lately has been told it would be wasted time to apply for further United bookings, having been asked through its agents not to keep the Philadelphia engagement. It was a foreign turn, and played the date, against its agent's request not to do so.

Four of the foreign turns engaged for the Cabaret part of the Folies performance were said to have disappointed. Other acts were engaged during the week to replace them. Fougere, the French singer, was one.

## SOME TONY "AMATEURS."

Harry Williams has taken a five years' lease of the new theatre in course of erection at Long Beach, Long Island, which is to be finished by June 1. He proposes to conduct it as a popular priced vaudeville and picture house, with amateur performances every Friday evening.

The "amateurs" thus far booked for the initial "amateur performance" are Lew Dockstader, Andrew Mack and Louise Dresser.

Any headliner may secure a one night's engagement there, provided he or she will accept payment in food and liquid refreshment as the guest of the management.

## AN EASY SETTLEMENT.

The suit instituted by Henry E. Dixey against William Hammerstein for failure to play him at the Manhattan Opera House as per contract, will probably be settled shortly by the booking of the comedian for a few weeks on United time.

## ANOTHER AGENCY "PINCH."

And thus spoke Freeman:—

"It took just three officers and one of the License Commissioner staff to do it, but boy, I must admit that they did do it. You know me. You know I wouldn't take anything more than was coming to me, and furthermore you know I'm a manager, not an agent, so how can they prove that I am booking acts without an agent's license?"

"Yes, that's the charge, booking acts without a license. It was all caused by an act called the Shipley Sisters. They came in here. I knew the act and thought well enough of it to manage it. They received a week up-state, but upon hearing that the house was not paying salaries I didn't let them go, putting them into a Loew house instead."

"Who booked the house up-state that I pulled them out of? Joe Woods. Do I think that Joe Woods was back of the arrest? It doesn't matter; I was pinched and now I only think of getting the thing straightened out. Slamming the fellow that did it would get me nothing."

"Yes, I had to have bail and Joe Schenk signed the papers."

"That's all, the hearing is Wednesday (April 26). These offices look pretty good to you, don't they, boy? Well just watch Freeman from now on—the busy little manager for ninety acts and all working."

"Going over to see Joe Woods? All-right, so long, remember me to Joe, and don't forget to tell him about this suite of offices. Some offices, eh, kid—90—and all working."

The above explanation and off-side remarks emanated from Freeman Bernstein, who was taken into custody last Friday by Inspector Whelan, of Commissioner of Licenses Robinson's staff, on a charge of conducting an agency business without a license.

As in a previous instance of the Commissioner's office making an investigation and arrest through a complaint, a "spite" somewhere or somehow seems to be beneath or behind it. Quickly summed up, it is said by the commission men that where a complaint is entered, someone is trying to get "hunk" on somebody else for having "put one over."

Joe Wood when asked his knowledge of the affair, immediately started to prove an alibi. Joe said he was out of town at the time the incident occurred and neither knew nor cared anything about the happening. Mr. Wood said nothing when told about the Bernstein offices, but grunted when informed of the "90-and all working."

## SUED FOR DIVORCE.

Chicago, April 26.

W. H. Mack, who has been appearing in this city in a vaudeville act, called "The New Minister," has been served with papers as defendant in a divorce proceeding, which his wife has instituted in Denver.

Mrs. Mack is known to the stage as Ida H. Elliott. They were married in Hoboken in 1893.

# HAUERBACH AND LEDERER IN CONFLICT ON "DE LUXE"

**Author and Manager Make Statements Over the Disputed Matter of the Jos. M. Gaits Musical Comedy.**

VARIETY is in receipt of the following communication:

"In your issue of April 22 you speak at considerable length regarding the 'Dr. DeLuxe' play and question certain rights in connection with its production. You have quoted several parties interested, which is commendable, but I regret exceedingly that you had not accorded me the courtesy of a similar statement. This controversy, and it seems to have assumed that form, being no exception to the general rule, has its two sides and it would only seem fair that since Mr. Lederer was given the opportunity of presenting his views that the matter is primarily between Mr. Lederer and myself a like privilege might have been extended to me.

"Sincerely yours,  
"OTTO A. HAUEBACH."

An effort was made to find Mr. Hauerbach by a VARIETY representative last week, but he could not be located. On receipt of the above communication he was waited upon, and made the following detailed statement:

"In the first place, I admit everything that Mr. Lederer says, excepting a few things. I agree with him that I handed him a manuscript of 'The Handsome Doctor.' I admit that I agreed to change it into a musical comedy from a farce, to fit Victor Moore. I admit that I refused to make some of the changes that he suggested, but realizing that he was a man who could say yes or no to any manuscript submitted or refuse to produce it, I made some of the changes he demanded, among which was showing the dog emporium which I had talked about in my original script.

"In the original play that I copyrighted about three years ago I referred to a dog that I had purchased at the Bide-a-Wee home and Lederer thought that it would be a good idea to show the home itself. He states that we sat down and wrote the scene. This I wish to most emphatically deny. The day after we had our talk he left for Chicago and he didn't know another thing about this act until I had read it to Victor Moore and I had sent Lederer the scenario to Chicago. There is not a line or situation in 'Dr. DeLuxe,' aside from Lederer's suggestion to show the dog home.

"Lederer says this is the second time I tried to double-cross him, referring to my connection with 'The Girl of My Dreams.' As far as he is concerned I know nothing absolutely of any connection he had with 'The Girl of My Dreams.' When called in I was handed the manuscript of Wilbur D. Nesbit. Where Nesbit got his idea from I have not the remotest notion. I have been told that it was founded on an old French farce. This fact, however, remains, to wit: that in 'The Girl of My Dreams,' outside of the first fifteen minutes of the first act, in which there is an incident of a hat being destroyed by an automobile and which, I am told, is somewhat similar to the ruination of a hat by a horse in an old French

farce—outside of that first fifteen minutes, 'The Girl of My Dreams' is an entirely new book. I discarded the first book and mine is entirely different from anything I ever heard of or read. So, whatever Lederer's grievances against Nesbit might be in regard to 'The Girl of My Dreams,' he certainly has none with me.

"I would advise every young author who takes a play to a manager and complies with the demands that they will surely make for changes, to have a contract such as I was fortunate enough to have, which specifically states that all alterations that shall be made at the demands of the manager shall revert without question to the author in the event that for any reason whatsoever the deal falls through.

"Considering the friendship that existed between Mr. Lederer and myself, which I value most highly, I am very sorry that he should have seen fit to take this stand. In regard to my writing a new scenario when he finally insisted on more changes, to which I refused to agree, we decided to drop this vehicle, and I even went so far as to write an entirely new piece for Moore. I worked for four or five days on that scenario. By so doing I turned down a chance to adapt another piece which has since proved a big success. When I brought this new scenario back to the Lederer office it was only to be confronted by the news that Moore and his company had started rehearsals of another play."

Asked in reference to Hauerbach's denial, Lederer opened his safe and produced the original script of "The Handsome Doctor," together with the scenario of the new piece which he claims Hauerbach submitted, but never completed the piece itself.

"Hauerbach," said Mr. Lederer, "claimed that he was working on another piece and asked me to give him time to finish the play for me as per the submitted scenario. This I readily assented to, and the next thing I heard of it was that my dog emporium idea was being used in 'Dr. De Luxe.' As to his allegation that he holds an agreement with me giving him the right to any ideas proposed by me in the event I rejected his manuscript, Hauerbach holds a straight author's contract and there is no such specification in it."

The proposed suits against Jos. L. Gaits brought by Charles Dickson to recover royalties on "Three Twins" and "Bright Eyes," and also to regain possession of the pieces, will probably not be brought. Jay Witmark, of M. Witmark & Sons, the agents for the pieces, notified VARIETY that there had been a settlement last week. This was later verified by Mr. Dickson. No mention, however, was made of the

## FRAZEE'S "ILL WIND."

Times have certainly changed since Jeffries held the championship of the world. James J. was in New York, this week, sailing with his wife on Wednesday for Europe, for a long stay. He walked the streets and was on Broadway some time, yet no one, outside his own party, took any notice of the once pugilistic "champeen" of the world.

He entered the Fitzgerald building, Tuesday afternoon, and was closeted with Harry Frazee for some time. Jeff is going across the briny deep as planned by Frazee, but not upon a world's conquest for fortune as planned, if the big fellow had downed Johnson.

It's an ill wind that blows nobody good. Had Jeffries won the big bout at Reno, he would have been taken in tow by Frazee for an international tour and the latter would have paid no heed to anything else new theatrically until his money-making trip with the ex-champ was finished. While figuring up his losses, the "Madam Sherry" score "blows" his way. It was put on by him and Geo. W. Lederer. A bigger stake than would have been made with Jeffries was cleaned up by Frazee, with more money yet to come.



ELGIE BOWEN

A fortunate principal of the successful "Spring Maid."

## OLD O. H. COMING DOWN.

Philadelphia, April 26.

The Eleventh Street Opera House, which for more than forty years has been the home of a famous minstrel organization, will close its regular season May 13, and after a couple of extra weeks, will be torn down to make way for a big restaurant to be erected by the Horn & Hardart Co., which owns many light-lunch cafes in this city.

action to regain possession of the pieces. From another source it is learned that Mr. Gaits gave notes for the full royalties due, which are guaranteed by Jay Witmark. Robert L. Turk, Dickson's attorney, also verified the royalty settlement. When asked what disposition had been made of the other action, he stated that several conferences had been held and that in all likelihood an amicable settlement of the entire matter was imminent.

## ACTOR'S FUND MEETING.

The annual meeting of the Actor's Fund will be held at the Gaity Theatre at 2 o'clock Monday, May 15. All members of the profession will be admitted, but in order to properly regulate the voting and general business, two kinds of tickets will be issued; one for the paid up or voting members and the others for the non members.

Tickets may be obtained at the offices of the Fund in the Gaity Theatre Building on or after May 1. Postage should be enclosed when tickets are requested by mail.

The attendance at the meetings of the Fund in the past few years has been anything but encouraging, and it is hoped by the active workers for the Fund, that the profession will appreciate the efforts of the officers of the society by attending in large numbers.

The Actor's Fund is the only benevolent organization of its kind in existence. Its good work has stretched over a long period of years, and should receive the hearty support of every member of the profession.

## LORIMER READY WITH SKETCH.

Wright Lorimer, who closed in March with his "Shepherd King" company, is planning for an appearance in vaudeville soon in a new sketch.

Lorimer has been offered a contract with Klaw & Erlanger for next season. He was formerly associated with William A. Brady.

## CHANGES IN "NO. 1" SHOW.

William Norris, who recently closed with his "My Cinderella Girl" show, has been engaged by the Frazee-Lederer firm to play the principal male role formerly taken by Ralph C. Herz and Edwin Stevens, in the "No. 1" "Mme. Sherry" show.

Annabelle Whitford has replaced Frances Demarest; Joe Doner is playing Sherman Wade's role, and May Phelps has taken Violet Dale's part. All changes are in the "No. 1" company.

The original company opens at the Colonial, Chicago, May 14, to run indefinitely. It is the same theatre where it opened April 10, 1910, and ran until Aug. 29 of last year.

The other road companies are listed to close as follows: Company "B," Duluth, May 28; "C," Wheeling, West Va., May 13; "D," Halifax, June 24, and "E," at Toronto, May 27.

Each of the five Sherry companies reopen early in August.

## GARDEN IS DARK.

Without notification Mildred Holland withdrew from her stay at the Garden last Saturday night. The house is now "dark."

Miss Holland, with a company of six, will enter vaudeville next week, playing "The Power Behind the Throne," a comedy drama.

## ALVAREZ TO RETIRE.

Paris, April 17.

M. Alvarez, the well-known operatic singer, now at the Paris Opera, will retire from the stage shortly; at least that is his present intention.

# VARIETY

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The Academy of Music, Lynchburg, Va., was destroyed by fire April 18.

Truly Shattuck will return to Hammerstein's, May 22, following the close of "Alma" on the road.

Helen Lowell has succeeded Lillian Lee in "The Hen Pecks" at the Broadway.

Pearl Reid, formerly with the "Rentz-Santley" show, and May Waldron have become a "sister act."

The West End Casino, at 125th St., formerly a dance hall, is advertising a "pop" show.

Elsie Durand has had to cancel the remainder of her tour of the Orpheum circuit through illness.

A. G. Delamater has closed for the production of a new piece by William C. De Mille, entitled "The Stampede."

A. H. Woods may sail for home from the other side to-morrow (Saturday). He was in Berlin the early part of this week.

Neil McKinley left the program at the Bronx Tuesday night, suffering from a severe cold. Al Fields replaced him for the remainder of the week.

Gaston and Coverdale could not appear at the Alhambra this week, owing to a forced operation upon Billy Gaston's throat.

Margaret Townsend is making a dramatization of Frederick Townsend Martin's book, entitled "The Passing of the Idle Rich."

A. L. Erlanger is refitting his country home at Lawrence, Long Island, preparatory to occupying it for the heated term.

The Chicago office of the York Music Co., is at 145 N. Clark street (Chicago) instead of "West" Clark street, as it appeared in an advertisement last week.

Nana has been engaged for the Orpheum Circuit next season. She is a foreign dancer, brought over here by William Morris. Nana's salary in the west is reported at \$300 weekly.

Edward Jose will start over the Sullivan & Considine circuit, beginning May 14 with a new act "Father," requiring five people. Freeman Bernstein is the director.

Claude W. Bostock has opened an individual booking office of his own in the Putnam building, for the handling of acts.

Rose Oughlin will present a new sketch at the Fifth Avenue, next week. The piece is an adaptation from Sardou's "Scrap of Paper" and has been named "The Wise Widow."

Will H. Hill, a former performer, has taken up aviation, and has placed himself under the direction of the Sheedy Agency for engagements in summer parks this season.

The Greenpoint and Bronx vaudeville theatres will have a "Festival Week," commencing May 8, after which the Greenpoint will close for the season.

Sam Morton, of the Four Mortons, was ill at his home in Detroit last week. The comedian is expected to be fit to play the Greenpoint next week.

Harry Cooper is making ready for production a new vaudeville act written for him by Sam Ehrlich entitled "The New Carrier." Three people will be employed, and special scenery.

Mae Russell was painfully injured while playing Gluck's, New Castle, Pa., last week. Miss Russell tripped and fell down a flight of stairs in the theatre, dislocating her shoulder.

Jos. Weber and Lew Fields did the first act presented by them as partners (thirty-one years ago) at the Friars dinner to William Collier at the Astor Sunday night.

Frankie Carpenter and Co. will play "A Contaminating Influence" next week for the first time. It is a new sketch, and under the direction of Jo Paige Smith.

The Lyric, Cincinnati, closes its regular season this week with the Louis Mann engagement. The house will have moving pictures over the Summer.

Egawa, the female Jap wire walker, who was engaged by the Ringlings for the Garden run of the Baruum & Bailey show has been booked by Pat Casey for a tour of the Orpheum Circuit opening April 30.

Jack Shea, who has had charge of the Sunday concerts at the Columbia this season, will have a benefit there Sunday night. That will wind up the season for Felber & Shea's special weekly tenancy of the house.

Charles F. Beveridge, formerly of "A Broken Idol," has joined Wade's "The Time, the Place and the Girl," (Eastern company), replacing Donald McKenzie in the role of Tom Cunningham.

The record week of the season at the Grand Opera House, New York, will be registered by "Mme. Sherry," which is doing a capacity business. At the prices prevailing there the receipts will total about \$12,000.

Jack Sydel, manager of the Rose Sydel show, will leave the company this week, to take up the direction of an Atlantic City hotel. Mr. Sydel again goes with his sister as her manager for next season.

E. M. Day, manager of the Motion World, Auburn, N. Y., with a house also in Geneva, N. Y., is building a theatre in Rome, N. Y., at a cost of \$50,000, which will be ready for occupancy September 1.

Dr. Manheimer, who is connected with the Wintergarten and Central Hotel, Berlin, left New York, Tuesday, after a short visit here. S. Wollsteiner, formerly of the Marinelli agency, and Spadoni, the juggler, left on the same boat.

Michael Shay, manager of the Auditorium at Newark, O., was married last week to Anita Porter, a former resident of Newark. The wedding occurred at Syracuse, N. Y. Mr. Shay is a member of the firm of Shay, Blipus & Co., Ohio theatrical managers.

Daphne Pollard announced in Seattle last week she would retire from the stage Saturday night, leaving the Pollard Stock Company appearing at the Lois theatre, without its star. Eddie Kelle, a part owner in the company, purchased Miss Pollard's interest. The girl is nineteen years of age.

Fred Henderson, the Coney Island manager, returned from Europe Monday. May 15, Henderson's, Coney Island, reopens, a remodeled theatre. May 22 regular weekly bills will be played, booked, as in previous seasons, by Jule Delmar of the United Booking Offices.

Abe Reynolds, with the "Star and Garter Show" this season, and Ed Rogers, of the "Happyland" show, will replace Joe Fields and George Scanlon in the "College Girls" next season. The latter pair will be featured with Max Speigel's popular priced attraction, "A Winning Widow."

"In Old Kentucky" played thirty weeks this season and made more money than it did in thirty-six weeks last year. The show now remains west of Pittsburg, with the exception of a week in Washington. It is already booked for thirty-four week stands next season.

Ida Crispi has cut short her season with Fred. Irwin's "Big Show" and repaired to Asheville, S. C., to visit a brother who is seriously ill there. She will spend the summer in Europe visiting her folks, probably taking brother with her if he is sufficiently recovered to make the journey.

Jesse Wroe is out for silk stockings. Jessie has a lien on the left leg of one pair so far, through saving cigar certificates. She is secretary to Louis Pincus, but Mr. Pincus smokes only good cigars, which don't bring certificates with them. It looks like a hard summer for Jessie, unless somebody comes across pretty soon.

Sherek & Braff, the London Agency which has maintained offices in New York city for the past two or three years closed up shop last Saturday when M. H. Rose who had been in charge here for the past year joined Marinelli.

Some of our best known theatrical managers—legitimate, vaudeville and burlesque—will appreciate the humor of the following wire sent by a medicine fakir to his partner, giving him a report of the day's receipts: "643 blood remedies, 431 cough cures, 328 Indian oils, 64 buffalo salves and two teeth."

George Thatcher was billed all over Harlem, announcing his appearance at Loew's Seventh avenue theatre the first half of the current week without having been notified to play. His wife called at the Loew offices at the American last Saturday and was informed that they knew of no such booking, without explaining the billing.

Eva Tanguay is reported to have settled the damage action brought against her by Clarence Hess, of Louisville, for \$500. Hess is a stage hand at Macauley's theatre there. He caused the arrest of Miss Tanguay about a year ago, claiming that Eva stuck a hat pin in him because he got in her way. Miss Tanguay was fined \$40 at the hearing.

The policeman on the beat in front of the Victoria "nailed" a speculator selling a single seat Monday afternoon, but the purchaser denied the purchase. The "spec" was immediately surrounded by the crowd of regulars who strongly protested that the "copper" was mistaken and the accused was only "making change for ten." The defense was so strong that the officer was "bluffed" and departed without making a "pinch."

Walter C. Kelly, "The Virginia Judge" repeated his Australian success at Johannesburg, South Africa, where he opened March 20 for a run of eight weeks. From Johannesburg, The Judge proceeds to Capetown for an engagement, sailing from there May 17, on the Britain of the Union Castle Line, arriving in London, June 3, where he will make his annual appearance at the Palace during the Coronation period. Mr. Kelly hopes to hit a gangplank on the North River about November 15.



**NEXT MEETING WILL TELL.**

Columbia Amusement Co. people and Eastern Burlesque Wheel managers say that the next meeting of the company, to occur May 5, will likely decide whether one of its officers and a director in the company will retain his official connection with the corporation. The person referred to is L. Lawrence Weber. Mr. Weber who returned to New York some weeks ago, says his physician has ordered him to remain quiet for a considerable span, to fully recover from a nervous attack. Through his inactivity, Eastern Wheel men believe Mr. Weber may retire voluntarily from association with the Columbia Company.

Another phase the meeting is expected to dwell upon is the direct party in interest who has been behind the many stock purchases recently of Columbia certificates. Henry C. Jacobs has appeared as the nominal purchaser of several blocks of stocks. Rumor has it that whatever stock was secured by Mr. Jacobs, his partner, John G. Jermon, and the Cincinnati end of the Eastern Wheel, R. K. Hynicka, were also concerned in. Several stockholders, who say they have received offers for their holdings, state their belief that Geo. B. Cox, the personal and political friend of Mr. Hynicka, is ready to furnish all capital that may be required to complete any negotiations. Messrs. Jacobs or Hynicka may open for Eastern Wheel stock. This is denied by the parties connected with the report, who claim Mr. Cox is not interested in any way.

Reports this week were that Gus Hill, Harry Bryant and Fred Irwin, had received offers for their stock holdings in the Columbia and other corporations making up the Eastern Wheel. Messrs. Bryant and Irwin stated to a VARIETY representative their stock could be secured at their price, making "their" emphatic through emphasis, while Mr. Hill remarked that there is not enough money in New York City to buy his investments in burlesque, upon which he fixed a value (market) of \$185,000.

**CHICAGO ALHAMBRA OUT.**

Chicago, April 26.

The Alhambra will be missing from the route of the Eastern Burlesque Wheel next season. The Eastern circuit will have an open week in the west at the opening of the fall, holding the vacant space until it is filled in later with a new house.

The open week, mentioned above, according to report this week, would provide for the new show which Dave Marion is to have on the Eastern Wheel next season. Mr. Marion, it is said, will play his show under lease from the Columbia Amusement Co.

The present number of Eastern attractions will be reduced by one at the expiration of this season, owing to Sam A. Scribner withdrawing his "Morning Glories" franchise, which Rice and Cady are now playing "The Beauty Trust" under. In its place, Mr. Scribner will manage the new "Big Gaiety Company," put in the Wheel at the recent opening of the Columbia, Chicago.

**WESTERN'S NEXT MEETING.**

The board of directors of the Western Wheel circuit at the call of President Butler will hold a meeting in Cincinnati sometime in May (no date having yet been set) at which time the Empire Circuit heads will go over the books, summing up the season's business just closed.

There are many things to come up for discussion. It is understood that the directors will have something worth suggesting before adjournment. After the resume of the season just closed and a report is made, plans for next season will be considered.

There are a number of applications for the vacancies made by the Gordon-North shows returning to the Eastern Wheel. That there will be new shows on the Empire Circuit is a foregone conclusion. Certain complaints that have sprung up over the Circuit will have a hearing. Quite a number of the Western Wheel shows are believed to be in for a general overhauling and change of names.

Harry Martell and James Curtin spent nearly a week in investigating certain conditions that are supposed to exist in Washington, Baltimore, Pittsburg, Detroit and Buffalo. They will submit a report on what they saw and heard on the trip just ended. They expect to say a few things for the general good of the Circuit.

There has been a delay in the drawing of opening dates for next season by the Western managers, but it is expected to take place during the May meeting. Owing to some important changes in the makeup of the Wheel, the drawing was postponed.

A booking committee, composed of James Curtin, Ed. Miner, James Lowry and Harry Martell have been arranging the schedule and will report the sheet at the coming meeting. The report will very likely be accepted as read.

**JEANETTE DUPRE WITH H. & S.**

While Harry Seamon was slowly traveling eastward, after having recovered from his long siege of illness, he stopped over at Chicago long enough to place Jeanette Dupre under contract to Hurlig & Seamon for next season.

The firm will assign Miss Dupre to one of their Eastern Wheel attractions. It may be with "The Girls From Happyland."

Another engagement Mr. Seamon made, which he feels sanguine of, is Marie Dorr, who was with "A Stubborn Cinderella" show, in the middle west.

**COLLINS AND BROWN HAVE ONE.**

Two of the Gordon & North shows on the Western Burlesque Wheel closed last Saturday night. The third show of the firm's stops this week, when the connection of Gordon & North with the Western Wheel will be finally severed.

Of the franchises under which the three shows were playing, one, belonging to the Miners, has been leased to Collins and Brown, the German comedians, who will build up a new show for next season, sailing it over the Western route under the title of "The Girls From Reno."

**SEASON CLOSES NEXT WEEK.**

The official season of the Eastern Burlesque Wheel closes May 6. Some of the traveling shows upon the circuit will disband on that date; others will play extra weeks, over a promiscuous route.

It has been reported of several company managers that they offered half-salary to the players for the supplementary spell. In most cases the offer was accepted.

One instance is related of a manager calling his people together, explaining the regular season would shortly be over, but that he could extend it for five weeks, putting before them a proposition which said that if the show made money during the extra weeks, the company would be paid, while if it did not, the show people were to receive nothing.

The season on the Western Burlesque Wheel stopped a couple of weeks ago.

The Columbia Amusement Co., which directs the Eastern Wheel, has ordered the several shows of that circuit to continue, extending their season five or six weeks, forwarding the additional route that is to be played. The shows selected have been those which have shown the greatest earning capacity during the season.

**GOT \$400, ANYWAY.**

Boston, April 26.

Having grown weary of the continual bickering as to the ownership, leasehold, etc., of the "Rentz-Santley" company now playing the Eastern Burlesque Wheel, M. B. Leavitt appeared in Boston last Saturday night and attached the show for moneys alleged to be due him.

He succeeded in securing possession of everything in sight, including the scenery, but the performers pleaded with him to release the production on the ground that it would necessitate the closing of the tour, thereby working hardship on innocent parties.

Leavitt finally consented and departed for New York with \$400 in cash.

**ED. RUSH COMES BACK.**

Tuesday night Edward F. Rush, the Eastern Burlesque Wheel manager, returned to New York, having been abroad for a couple of months. Wednesday Mr. Rush did not put in an appearance at his office in the Columbia Theatre Building.

**HOUSE CLOSING EARLY.**

Chicago, April 26.

The Star and Garter Theatre (Eastern Burlesque Wheel) will close May 13, two weeks before the scheduled time for the house to finish its season.

Gus Hill's "Vanity Fair," which was to have played four weeks longer, will close up shop next week, through the local house stopping, which interferes with its proposed extended route.

**SHOW REMAINS INTACT.**

A record is claimed by "The Bohemians" on the Western Burlesque Wheel. Since the burlesquers started Aug. 15 there has not been a single change in the personnel of the company.

**ASKING FOR PROXIES.**

A circular, addressed to "The Stockholders of the Columbia Building and Theatre Company," has been sent through the mails, asking that a proxy (enclosed) be made out to George J. Bauman, vice-president of the Commercial Trust Co.

Mr. Bauman is a stockholder in the Columbia Building Co., and will act as proxy at the meeting in June, representing the "reform" group of the company who have attached their signatures to the letter. The signers are Gus Hill, Fred Irwin, Peter S. Clark, Henry S. Woodhull, Truman Parsons, Harry C. Bryant, Jake Goldenberg and Phil Benedict. Since the letter was signed, Mr. Woodhull has disposed of his interest in the company.

The letter states there has been dissatisfaction by the majority of stockholders in the Columbia Building Co., and that at a meeting held March 21, last, a balance sheet showed but a profit of \$6,351 for the operation of the Columbia theatre, New York (Eastern Burlesque Wheel) for fourteen months.

At the offices of the Columbia Amusement Co., J. Herbert Mack informed a representative of VARIETY that the circular sent out was a scurrilous one.

"The Columbia Building Co. showed net earnings of \$69,234.21 up to Feb. 21, last," said he. Mr. Mack stated that, while the capitalization of the company was \$350,000, but \$250,000 in stock had been issued. He also said that Peter F. Clark, one of the alleged signers to the circular, had never held a share of Columbia Building Co. stock.

It was reported that Mr. Bauman of the Commercial Trust Co. repudiated the request for proxies in his name, not having consented to the arrangement to secure them. A signer of the circular is thereupon reported to have sent out another lot of proxies, mentioning himself.

Gus Hill, when asked if he had sent out blank proxies with his name inserted, said that a few friends had requested that he act for them, which he consented to do, forwarding them proxies.

The J. Goldenberg, whose signature purports to have been on the original circular, was formerly treasurer of the Gayety, Baltimore. He is said to be a shrewd manipulator and to have lately become possessed of blocks of stock in several of the Columbia Amusement Company enterprises, securing the shares from a well-known Eastern Wheel manager.

The circular is another offspring of the trouble among the sets of Eastern Wheel managers who are members of the Columbia Amusement Company. One faction is fighting for representation on the Board of Directors to offset the power of "The Voting Trust," against which there is an equity action pending in the courts.

Last night (Thursday) a meeting was set down for the attorneys on both sides, with the parties interested, to meet for the purpose of reaching a final agreement.

# FLOOD OF STOCK SHOWS MAKE THIS SEASON BIGGEST EVER

**Repertoire Companies Inaugurate Summer Runs. Salaries Vary. Big Demand for Talent. Many Vaudeville Houses Changing Over.**

Though the demand for stock players is unprecedented and the payment of royalties on plays the highest in the history of repertoire organizations, the salaries of the men and women comprising the various stock companies run lower than one would imagine when the demand for talent is considered.

There are exceptions to the rule, but the general run of salary for the "rep" actor is below the high water mark. Perhaps the most plausible reason for this is the presence of so many legitimate players in New York. One agent, who has filled dozens of stock companies this season, says that from the way applications are pouring in, nearly every person in the profession seems to be "at liberty."

Sizing up the majority of stock companies throughout the east, one finds that the salaries range from \$20 to \$125, with an occasional one-fifty thrown in.

There are companies that have "leads" who receive \$125 and \$100, but they are few and far between. A few have demanded their own figures and received them.

Close to 180 companies are now in existence or marked for immediate establishment. Road companies are closing in all directions and the influx of talent has given the agents plenty of material to choose from. An old-timer remarked the other day that it has only been a few years since players returned from winter engagements to spend the summer in any way but acting, as there was no demand then for summer stock as there is at present.

On top of the low salaries comes fancy prices paid for repertoire plays. As high as \$1,000 for one piece for one week only is recorded. Several companies are under contract to pay big money for the summer season's plays. A lot of plays that have become shelfworn and moth-eaten have been polished, burnished and brought into use as a result of the present deluge of stock.

There was great elation among the stock managers this week when it was announced that all the plays by William Gillette, which he withdrew from stock when he began his repertoire tour, have again been released. Mr. Gillette closes his season Saturday at the Empire, New York. With his retirement such plays as "Held by the Enemy," "Secret Service," "Too Much Johnson," "Sherlock Holmes" and "The Private Secretary," will revert to the stock organizations.

Vaudeville will shortly be tabooed at a number of houses playing acts from the United Booking Offices. Popular-priced "rep" shows will be given instead during the summer. The U. B. O. managers, who listed the acts, will also engage the stock players.

The Hudson, Union Hill, opens with

stock May 1. Phil Nash has recruited the company, which will be headed by Jane Cowl upon her return from Europe. Until Miss Cowl (at the Hudson last year and more recently with "The Gamblers"), joins, Elsie Esmond will play the leading feminine roles. Willard Blackmore, who formerly conducted his own stock



MARIE PAVEY

Who was taken quite ill just before opening as leading woman with the Schiller Players at Atlanta.

company in Louisville, will be leading man. Nash was after Edward E. Lynch, who signed a contract with the Poll stock agents. Walter Dickinson will be the juvenile. The Majestic, Johnstown, Pa., opened with a stock production of "The Lion and the Mouse" last week. M. J. Boyle is house manager.

For the Majestic company C. J. Stevenson signed Eugenia Hayden, Austin Webb, Walter Cluxton, Ben Graham, Frank W. Smith, Bertha Mann, Lillian Rose, Fannie McIntyre, Helen Hammell, and Arthur Row, stage manager.

Clark Brown of the United has completed the two companies which will play the summer at the Dominion, Ottawa, and Orpheum, Montreal.

The Ottawa season opened April 24 with "The Girl of the Golden West." Gus Greening manages the house. The Ottawa company comprises Marshall Farnum, director; Harry Ingram, Charles White, Scott Siggins, George B. Hubbard, Frank Andrews, assistant stage manager; Alice Fleming, Lauretta Brown, Bessie Lea Lestma, Walby Lestma, Florence Rittenhouse.

The Montreal season starts May 1 with "The Girl of the Golden West," George Driscoll is in charge.

The company is composed of Lillian Kemble, Charles Mackay, Beatrice Nichols, Rita Davis, Jessie Crommate, Sara Enwright, Thomas MacLarned,

Charles Dow Clarke, Robert Adams, Crossman Browne, Jr., assistant stage manager; H. Percy Meldon, director. Crossman Browne is a son of Henrietta Crossman.

The Poll stock companies are at Waterbury, Bridgeport, Scranton, Wilkesbarre, Hartford, Springfield and Worcester. The roster of each has been completed under the personal supervision of Edward Renton, S. Z. Poll's general representative. Many of the leading players of the dramatic field have been engaged.

The first company to start was at Wilkesbarre, opening last Monday. The Worcester and Scranton companies open May 1. Springfield and Waterbury start May 8, while the Hartford and Bridgeport companies swing into action May 15.

Wilmer & Vincent have completed arrangements to discontinue vaudeville at several of their houses and install stock for the summer. Two of the companies formed are for the Orpheum, Altoona, and Colonial, Norfolk, which begin stock life next Monday. The Orpheum, Harrisburg, commences May 8.

With the W. & V. firm and the Schiller Amusement Co. running permanent companies at Norfolk, it looks like a summer stock war at that point.

William Robyns will play stock at Stone's Opera House, Binghamton, N. Y. He was in New York this week, engaging the companies. Stone's will open May 1 or 8.

Jay Hunt will invade Rochester, having secured Cook's Opera House for a series of plays in which his daughter, Charlotte Hunt, will be featured. Miss Hunt was leading woman at the Bowdoin Square, Boston.

Willis Granger has organized a company and will open at Hart's theatre, Philadelphia, for a two weeks' engagement with "Davy Crockett" and "The Corsican Players."

Margaret Dibben Pitt, who last season played stock at Hoboken and was formerly leading woman at the Richmond theatre stock organization at Stapleton, opens with her own company at Dockstader's theatre, Wilmington, next Monday.

Fred Berger's combination house (Columbia, Washington) has installed stock for the summer. The Belasco there will turn to stock May 1. Alex. Pantages will change from vaudeville to stock at his Seattle house May 1. Lester Lonergan, who has been in vaudeville, will run summer stock at Hathaway's, New Bedford, Mass.

Harold Meade and Ilka Diehl have formed a stock company to open in Cleveland, May 1 or a week later.

Stock and dramatic engagements are still being recorded in the Betts-Fowler office. The following people have been placed for the summer: Isobel Gould, Inez Allen, Adelaide Goudre, Lawrence Trumbull, Frank I. Frayne, Forrest G. Wyer, Julia Trace and Edward Sloman for stock in Gloversville; Harriet Willard with the Astor stock company in New Brunswick, N. J.; Leslie Marlon for Wheeling; Leo Bell and Alex McDermald with Whiteside-Strauss Co.; Henry Yorkey, William Steene, Edward Radcliffe, Ida Campbell and Fanchon Wallace with "Human

Hearts"; William Orlasmonde with Goldie Rheinhart Co.

Frank A. Keeney has installed the Keeney Stock Co. at the Orpheum, Watertown. L. N. Sneden is Keeney's house manager. The company is up on forty plays, and the bill is changed twice a week.

"Baby Mine" closes its long New York run, to-morrow night (Saturday), and with the disbanding of the company, several of the principal members will accept stock berths for the summer.

Ernest Glendenning has gone to St. Paul already to join the James Neill stock company, his part of "Alfred" being played this week by James Cooley.

James A. Bliss, who opened with "Baby Mine," St. Patrick's day, replacing Walter Jones in the New York company, after supplanting Otis Harlan in the Chicago company, will very likely go to Detroit to become director of a "rep" company there. He has been re-engaged by William A. Brady for next season.

Lillian Sinnott, who has had the leading feminine role, will likely sign a contract with the West End (New York) theatre stock organization.

Robert Haines, a well known legitimate actor, will play stock all summer at the West End theatre. Robert Cain, who played a principal with "The Spendthrift," has signed with Haynes for juvenile parts, opening in "Soldiers of Fortune."

Henry Walthall, a prominent actor, formerly with the Reliance Picture company, has signed with the Pathe (American) company. James Kirkwood, who was with the Reliance concern at the same time, is now prominently connected with the Margaret Mayo show, "Behind the Scenes." Kirkwood is a well known stock actor.

The Schiller Players opened a summer stock run in Atlanta, Monday. Jake Wells journeyed to that point to attend the first performance. Another "rep" band of Schiller's Players inaugurated the season at Memphis on the same day. Luke Conness, who has been in New York signing people, was there for the starting festivities.

E. A. Schiller, who has been south arranging the preliminaries for his various companies, returned to New York, Wednesday. He looks forward to the most profitable stock season in history.

Beulah Poynter, appearing in the Stair & Havlin houses about Chicago, will, at the close of her season, become the manager and star of a stock company which will hold forth at Lakeside Park, Denver, Colo.

The moving picture manufacturers have also drawn upon the legitimate ranks for men and women for their stock companies. The following are the latest acquisitions to Reliance-Nolan Gagne and Fred Kelsey; Powers-Jack Regan, Dorothy Lewis, Nellie Kennedy, Royal C. Stout, E. Walsh; Solax-Romaine Fielding, Blanche Cornwall, Will Hartman, Frances Gibson, Burton L. King; Yankee-Lols Howard.

The Hill Stock Company, headed by Alice Donaldson, is making a summer tour of one end of Long Island, while the Trahern repertoire company is working the other, the latter being a summer organization only.

## CREDITORS TAKE SHOW.

Chicago, April 26.

Because Arthur Burrage Farwell had taken exception to the "Chinese Love Dance," which Harry Pilcer interpolated into "Love and Politics," at the Cort, a series of rather startling and spectacular events have developed. Not the least of these was a rather exciting set-to which took place between "Sport" Hermann, the manager of the Cort, and Pilcer in the dressing room of the latter, Wednesday evening.

After reformer and self-appointed censor of the Chicago stage, Farwell, had managed to get his "roar" into the Chicago papers and thereby gain a little publicity for himself, Hermann asked Pilcer to "lame the dance down." This Pilcer promised to do, but at the matinee performance, Wednesday, the dance was quite the same as that of the preceding performances. Hermann warned him not to return to the theatre. Pilcer showed up as usual for the night show and went to his dressing room.

When "officer, he's in again," was passed to Hermann, he lost no time in going back stage, to Pilcer's quarters, and ordered the actor from the theatre. Pilcer refused to go without two weeks' notice. A fight followed and the actor retired.

Pilcer has the backing of Joe Howard, apparently, in the matter, for the second chapter in the history of the "Love Dance" came to light Sunday, when the papers carried a notice that the show would remove from the Cort to the La Salle beginning next Sunday. When the transfer is safely made, Pilcer may again be seen with the company.

The claim that Pauline Hall had against Joe Howard for not having received two weeks notice when she was dismissed from the cast of "Love and Politics," was settled this week for \$100 in cash, and a number of notes.

Another chapter in the rather checkered career of the show was written, Monday, when a number of the creditors of Howard got together and took over the show. The creditors are Fritz Schoultz, Hepner Wig Company, Mlle. Mai, I. M. Freeman and the Daniels-Gutman Scenic Studio.

The piece will remain on the boards under the management of C. O. Berg, attorney for the creditors and Howard will be retained in the cast under a salary.

When "Love and Politics" moves to the LaSalle, Sunday, "The Fox," at present at the Lyric, will follow into the Cort.

"The Quality of Mercy," which was produced in New York under the title of "My Man," will be the new attraction at the Lyric.

It was reported this week that Eddy Foy was to join the show this Sunday, but Mike Bentham denied it, saying Foy would be in New York the early part of the week and fix up a "single" specialty in which to continue in the varieties.

Jones and Deely open at the Orpheum, San Francisco, May 7, jumping to the Coast from Cincinnati.

## AGENTS' ADVISORY BOARD.

Among the important business matters considered at the regular monthly meeting of the Dramatic and Musical Agents' Association, April 25, was that of an advisory board. It was decided that one be appointed to settle all disputes that may arise between manager, actor and agent.

The association elected for the board Fred Darcy, Ada Humbert and Herbert K. Betts. Some eleven cases were immediately disposed of. It is the purpose of the association to offer every protection to both manager and actor and the work of carefully going over the past record of 11,000 actors has begun. When the record is complete each member of the association will have a copy of it for reference.

"When the managers realize the seriousness of the efforts of the Dramatic and Musical Agents' Association," said Paul Scott, one of the heads of the organization, "and the fact that the agents in New York are acting as one association and each engaging only actors who have passed the closest scrutiny of all agents, they will begin to understand the great benefits to be derived from dealing with its members."

## CORN TAKES THE GARDEN.

Henry Corn, probably the most active constructor and speculator in office building structures in the metropolis, has secured an option on Madison Square Garden, and expects shortly to complete the purchase of the property.

He plans to erect immediately on the site a huge building of lofts, every floor of which has already been spoken for by silk merchants who will make that the center of their business activities. The only space not yet sought for rental is the stores on the ground floor.

## LOOKING FOR A TENANT.

Following the summary closing of "The London Follies" at Weber's theatre last Friday night, Joe Weber has been awaiting the advent of a future tenant.

Early in the week "The Sweetest Girl in Paris" (with Trixie Friganza) was mentioned as a possibility, but no decision had been reached by the Weber's manager up to Wednesday.

Joe Howard and Addison Burkhardt are the writers of "The Sweetest Girl," which played at Cincinnati last week, where the remainder of the female contingent in the company is said to have revolted against Miss Friganza upon the ground that Trixie had the whole show to herself. The slight disturbance was patched up, although the local papers told of it.

## PADLOCK AFTER "CONFESSION."

When "The Confession" closes its more or less successful run at the Bijou Saturday night it will be succeeded by a Yale padlock on the front door that is likely to remain until next Fall.

Mizzie Hajos will head the "No. 2" "Spring Maid" company next season.

Jet Hahlo, secretary to Elizabeth Marbury, sailed with Miss Marbury April 26 on the Oceanic.

## SHOWS NEXT WEEK

## NEW YORK.

"A CERTAIN PARTY" (Mabel Hite)—Wallack's (3d week).  
 "ALMA WHERE DO YOU LIVE?"—Grand Opera House (1st week).  
 "A MATINEE IDOL" (De Wolf Hopper)—Manhattan O. H. (1st week).  
 "AS A MAN THINKS" (John Mason)—Nassimova's (8th week).  
 "DR. DE LUXE" (Ralph Hers)—Knickerbocker (3d week).  
 "EVERY WOMAN"—Herald Square (10th week).  
 "EXCUSE ME"—Gaiety (12th week).  
 "FOLIES BERGERE" (3d week).  
 "GET RICH QUICK WALLINGFORD"—Cohan's (36th week).  
 ITALIAN COMIC OPERA—Majestic (1st week).  
 "LITTLE MISS FIX-IT" (Bayes and North)—Globe (5th week).  
 "MRS. BUMPSTEAD-LEIGH" (Mrs. Fiske)—Lycium (5th week).  
 "NOBODY'S WIDOW" (Blanche Bates)—Hudson (14th week).  
 "OVER NIGHT"—Playhouse (3d week).  
 PLAYS IN GERMAN—Irving Place (20th week).  
 ROBERT MANTELL—Daly's (3d week).  
 SPECTACLE—Hippodrome (35th week).  
 STOCK—Academy.  
 SPOONER STOCK—Metropolis (10th week).  
 STOCK—Walter (1st week).  
 "THAIS"—Criterion (8th week).  
 "THE BALKAN PRINCESS"—Casino (32d week).  
 "THE CONCERT"—Belasco's (31st week).  
 "THE CONFESION"—Bijou (4th week).  
 "THE DEEP PURPLE"—Maxine Elliott's (17th week).  
 "THE DICTATOR" (William Collier)—Comedy (3d week).  
 "THE HENRIETTA"—Broadway (11th week).  
 "THE LIGHTS O' LONDON"—Lyric (1st week).  
 "THE PINK LADY"—New Amsterdam (8th week).  
 "THE SPRING MAID"—Liberty (19th week).  
 VARIETY—Winter Garden (7th week).

## PHILADELPHIA.

"IL TROVATORE"—Aborn Opera Co.—Chestnut St. O. H.  
 "WHEN SWEET SIXTEEN"—Forrest.  
 "THE RED ROSE" (Valeska Suratt)—Garlick (May 3).  
 "THE COUNTRY BOY"—Walnut.  
 "ALIAS JIMMY VALENTINE" (H. B. Warner)—Adelphi.  
 "MILIE ROBITA" (Fritzi Scheff)—Lyric.  
 ORPHEUM PLAYERS (Stock)—Chestnut.  
 "HITTY MACHIN' ALLEES" (Hetty Does Everything)—Grand O. H.  
 "BLACK PATTI" COMPANY—National.  
 "DAVY CROCKETT" (Willis Granger)—Herald.  
 DUMONT'S MINSTRELS (Stock)—Eleventh St. O. H.

## BOSTON.

"THE COMMUTERS"—Park (11th week).  
 "REBECCA OF SUNNYBROOK FARM"—Holla (2d week).  
 "JUMPING JUPITER" (Richard Carle)—Tremont (5th week).  
 "ANN BOYD" (Lucille LaVerne)—Shubert (1st time).  
 "THE VIRGINIAN"—Globe (2d week).  
 "THE ARCADIAN"—Colonial (2d week).  
 "THE PRINCE OF PILSEN"—Majestic (3d week).  
 "IN THE OLD TOWN" (Montgomery & Stone)—Boston (1st week).

## CHICAGO.

"ALICE SIT BY THE FIRE" (Ethel Barrymore)—Blackstone (1st week).  
 "THE GIRL OF MY DREAMS"—Chicago O. H. (3d week).  
 "THE FASCINATING WIDOW" (Julian Eltinge)—Colonial (10th week).  
 "LOVE AND POLITICS" (Joe Howard)—La Salle O. H. (5th week).  
 "HE CAME FROM MILWAUKEE" (Sam Bernard)—Garlick (3d week).  
 "MARRIAGE A LA CARTE" (Emmy Wehlen)—Grand O. H. (1st week).  
 "MAGGIE PEPPER" (Rose Stahl)—Illinois (11th week).  
 "THE FOX"—Lyric (3d week).  
 "MADAME X" (Dorothy Donnelly)—McVicker's (1st week).  
 "GET RICH QUICK WALLINGFORD"—Olympic (22d week).  
 "SEVEN SISTERS" (Charles Cherry)—Fowler (3d week).  
 "THE STRANGER" (Wilton Lackaye)—Studebaker (5th week).  
 "MERRY MARY"—Whitney O. H. (3d week).  
 "THE REMITTANCE MAN" (George Fawcett)—Princess (3d week).

## SEATTLE.

"THE SPENDTHRIFT"—Moore.  
 "ZAZA"—Seattle.  
 "LOST—24 HOURS"—Alhambra.

## INDIANAPOLIS.

MARY GARDEN—Shubert-Murat (2).  
 "THE GREAT NAME" (Henry Kolker)—Shubert-Murat (5-6).  
 "THE DEVIL"—(Stock) Park.

## ST. LOUIS.

SHEEHAN OPERA CO.—Shubert.  
 "FATH AND THE BOYS"—American.  
 "THE DEVIL"—Imperial.  
 "BON TONS"—Gayety.  
 "BUFFALO BILL, JR."—Havlin's.

## CLEVELAND.

"THE PEACOCK AND THE GOOSE" (Henrietta Crosmann)—Opera house.  
 "THE PIPER"—Colonial.  
 "SIS HOPKINS"—Lycium.

## BALTIMORE.

ABORN ENGLISH OPERA CO.—Ford's.  
 MYERS-DANIELS PLAYERS—Auditorium.  
 "JAMES BOYS IN MISSOURI"—Holiday St.

## CINCINNATI.

"THE TRAVELING SALESMAN"—Grand.  
 "THE REVELATION"—Walnut.  
 "POLIERS OF THE DAY"—People's.  
 "VANITY FAIR"—Standard.

## TORONTO.

"THE KISSING GIRL"—Royal Alexandra.  
 "THE COUNTRY BOY"—Princess.  
 "HONEYMOON TRAIL"—Grand.  
 "THE ROLLICKERS"—Star.  
 "BIG GAITY SHOW"—Gayety.

## WASHINGTON.

ABORN OPERA CO.—National.  
 "A MAN'S WORLD" (Mary Mannering)—Belasco.  
 COLUMBIA PLAYERS—Columbia.  
 "UNCLE TOM'S CABIN"—Majestic.  
 "GAY MASQUERADERS"—Gayety.  
 "BACHELOR CLUB"—Lycium.

## BILLS NEXT WEEK

## NEW YORK.

COLONIAL  
 "A Romance of the Underworld"  
 Ryan and Richfield  
 Four Fords  
 Haines and Vidoc  
 Jack and Violet Kelly  
 Mack and Orth  
 Work and Over  
 HAMMERSTEIN'S  
 McIntyre & Heath  
 Sam Mann & Co  
 Montgomery & Moore  
 Rice & Cohen  
 Dolan & Lennhard  
 Fox & Millership  
 Sisters  
 Four Bards  
 Four Melody Monarchs  
 Belle Hathaway's Monkeys  
 ALHAMBRA  
 Elsie Janis  
 Mme. Beeson & Co  
 Jolly, Wild & Co  
 Aurora Troupe  
 Chadwick Trio  
 Bowman Bros  
 Dare Brothers  
 Van der Koors  
 BRONX  
 Edwards' "Song Review"  
 McMahon & Chapelle  
 Rooney & Bent  
 Bert Levey  
 Two Fucks  
 Lyons & Yosco  
 Clifford & Burke  
 Paul La Croix  
 Ernest Ball  
 Wili Rogers  
 DIPApe Brothers  
 Bertie Lawrence  
 Marvelous Dunns  
 Bowen Brothers  
 Morris & Eddie  
 GREENPOINT  
 Four Mortons  
 "Dinklespiel's Christmas"  
 Grace Hazard  
 Hill & Whitaker  
 Hayward & Hayward  
 LaToy Bros  
 Johnny Johnson

## CHICAGO.

AMERICAN  
 Rock & Fulton  
 "Son of Solomon"  
 Amy Butler  
 Morton & Moore  
 Woodward's Dogs  
 Borani & Navarro  
 Hilda Hawthorne  
 Alice Raymond  
 Don Carney  
 3 Sonambos  
 MAJESTIC  
 Maclyn Arbuckle  
 "The Darling of Paris"  
 Great Lester  
 Conlin, Steele & Carr  
 Wright & Dietrick  
 Famous Vanis  
 Clark Bros & Brennan  
 Lancton, Lucier & Co

## CINCINNATI.

COLUMBIA  
 "The Courtiers"  
 Chas L Fletcher  
 Primrose Four  
 Mack & Walker  
 Hawthorne & Burt  
 (Others to fill)

## NEW ORLEANS.

ORPHEUM  
 Griffith  
 Kalmer & Brown  
 Rocher's Monkeys  
 Bergere Players  
 Kaufman Bros  
 Dorothy Kenton  
 Martine Bros

## ST. LOUIS.

COLUMBIA  
 Emma Dunn & Co  
 Lorch Family  
 Ward & Curran  
 McCormack & Wallace  
 Bootblack Quartet  
 Sharp & Turek  
 Meehan's Novelty

## INDIANAPOLIS.

KEITH'S GRAND  
 Musical Cuttys  
 Ed Leonard & Mabel Russell  
 Capt Auger & Co  
 Netherweld's Monkey  
 Victoria Four  
 Clark & Verdi  
 Will H Fox

## SIGNS FOR A DOLLAR.

George W. Lederer has signed a contract with the Friars whereby, "for and in consideration of the sum of one dollar, and no other financial payment," they may utilize the producer's services in connection with their forthcoming tour of the country in quest of funds for the building of a new clubhouse.

Mr. Lederer will probably be assigned, among other things, to auction off the seats for the two performances to be given in Chicago.

# A "SMALL TIME" STRIKE BY ACTORS IN CHICAGO

**Five of the Six Acts at Schlinder's Walk Out. Disturbance in Theatre, With Audience in Sympathy With Management**

Chicago, April 26.

The opening performance of the week at Schlinder's proved a fizzle Monday night because of the acts on the bill, with the exception of one turn, walking out under orders from the Actor's Union. The trouble arose over an act booked into the house by the W. V. M. A. that had had its date changed, but refused to accept the transfer.

The matter was placed in the hands of the union's attorney for settlement. While the management and the lawyer understood that the matter was adjusted to the mutual satisfaction of all concerned, the business representative of the organization evidently thought otherwise, for he instructed the acts on the bill to walk out.

When the show opened Monday night, the introduction for the act in the opening spot was played several times, but no one appeared. Manager Schlinder discovered that a "strike" was on and that all of the acts with the exception of one (Onlaw Trio) refused to go on. The manager went before the curtain and made a speech to the audience.

Feeling against organized labor is very strong in this town at present, owing to the recent bomb outrages, and the speech was received with hearty applause. At its conclusion the business representative of the union, who was seated in the house, rose, tried to make a statement amid cries of "throw him out." He was finally ejected by the house attaches, assisted by several of the audience.

The net result is that five acts are out of work for the remainder of the week, the Schlinder management having decided to play pictures in the future.

## AGENCY FIRM DISSOLVES.

San Francisco, April 26.

Leavitt & Levy have dissolved. H. L. Leavitt and Archie Levy will conduct separate vaudeville booking agencies hereafter. Mr. Levy has the new Richmond theatre to start with.

## MANAGER REPORTED WITH RATS.

Chicago, April 26.

There has been a rumor here during the week that Charles H. Miles has, or is, about to enter into an agreement with the White Rats, starting upon a scheme much as the Rats entered into a couple of seasons ago with Edward Mozart.

A Rats booking office is said to be contemplated by the organization. Miles has "pop" vaudeville theatres in Detroit, Grand Rapids and Minneapolis.

The Theatre Booking Corporation, through which Miles is now booking, is also connected with the rumor, as well as the Pantages Circuit, which is now booking under an understanding in sympathy with the T. B. C.

Harry Mountford of the White Rats has been in this vicinity for the past two or three weeks, jumping around here and Denver. He has been in consultation with Miles off and on again. Last Saturday Mountford was in Springfield, O.

C. H. Miles, the manager mentioned in the Chicago wire, is perturbed just now through having had an act or so "pulled out" of his Detroit show, which is located near the "big time" Temple theatre, booked through the United Booking Offices. New York managers, who know Miles, said this week that they did not believe he would enter into another affiliation, although mentioning that he might do anything.

Walter F. Keefe, who is the booking manager of the Chicago agency known as the "T. B. C.," wired a denial of the report to New York. Louis Pincus, the Pantages' representative in the city, said there was no chance of Pantages joining any combination which would remove his independence in bookings.

While the impression existed that the Rats' representatives are making strenuous attempts to corral the middle western managers, local managers said there was small hope that any would yield, unless an extremely liberal guarantee might catch them.

The Rats-Mozart connection referred to is the original Independent Booking Agency, formed by the White Rats and Edward Mozart, upon the Rats taking stock in the Mozart vaudeville theatres. Since then, all the Mozart houses have given up vaudeville, and the Independent Booking Agency passed away after a short but stormy life.

The rumors of the reported combination has started all kinds of trouble to-day. Walter F. Keefe, representing the T. B. C., is out with the strongest kind of a denial, denying everything that may be thought of. There is no doubt, however, that the Rats and Miles have been in consultation or communication.

## \$165,000 ORPHEUM OPENS.

Peoria, Ill., April 26.

The Orpheum Theatre here opened successfully on last Monday night. The cost of the structure complete is \$165,000. It is one of the most beautiful vaudeville theatres in this part of the country.

The Lelsy Brothers, millionaire brewers of this city, are the owners of the property. The lessees are a number of managers—members of the Western Vaudeville Managers' Association, with Charles E. Bray as the principal stockholder. Mr. Bray is responsible for the building of the house.

## IMPORTANT BOOKING SWITCH.

Chicago, April 26.

The rapidity with which the "small time" map of Chicago vaudeville changes would easily suggest that its outlines are drawn on quicksand. The latest switch in the field finds the Frank Thielen string of houses in line with the Western Vaudeville Managers' Association.

It is but five weeks ago that Thielen, after having formed a million dollar corporation for the operation of his string of theatres, affiliated himself with the Pantages-Miles interests, making up the string of fifty-eight theatres between here and the Pacific Coast. Just previous to this Thielen had been in conference with Charles E. Bray, the head of the Western Vaudeville Managers' Association.

At the time that the three-cornered deal was entered into Mr. Bray was in Winnipeg, attending the opening of the new Orpheum there. After his return to Chicago, the negotiations with Thielen were again opened with the result that the latter will withdraw his present associates, and with May 1, have his houses booked through the Association offices.

The Charles Doutrick office placed the acts for the Thielen circuit.

The principal reason for the switch by Thielen is because of the opposition which the Association inaugurated in Joliet, the principal town of the circuit, when they opened the Orpheum there. The Grand (Thielen's) had a monopoly of the vaudeville situation in the town prior to the advent of Association bookings. One of the angles to the deal will be the placing of the Grand into stock and the continuing of the Orpheum as the vaudeville house. The latter is a Chas. E. Bray theatre and the deal will give Thielen a half interest in this house, while Bray will take a like share of the stock in the Grand.

At present the Thielen list comprises Aurora, Ill., Elgin, Ill., Galesburg, Kewanee, Bloomington, Ottawa, Joliet, Chicago Heights, Peoria and Morris.

That Thielen intended deserting the Pantages-Miles interests was known to those behind the throne in the latter offices became evident last week when the announcement was made that a new half-million dollar theatrical corporation had been formed. This company, which on the face of things is not connected with either the Miles or Pantages Circuits seems to have had its birth in the latter office here.

The list of towns in which it is to look for locations to operate contain at least 5 of the towns where the Thielen houses are situated. J. C. Matthews, who is at the head of the Pantages office here, stated that he knew of the corporation having been formed, and admitted that he was interested in it to some extent.

## OPEN ALL SEASON.

Buffalo, April 26.

Mike Shea's theatres here and in Toronto, will both remain open during the hot spell. This is the first time that the theatres have not closed during the summer months.

## COLUMBIA DEAL SETTLED.

Boston, April 26.

There is no doubt now, that Marcus Loew has the Columbia theatre and will occupy the house within a month. Monday morning, Judge Morton of the Supreme court handed down a decision which threw out the restraining order asked for by Harry N. Farren of Boston and William A. Edwards of Montreal.

Judge Morton refused to grant the order asked for against the Home Savings Bank, which holds the mortgage on the property. The order asked that the bank be restrained from selling the property unless the terms of the lease held by Farren and Edwards was continued.

The theatre property and the adjoining building is owned by the Grace estate. John P. Leahy, an attorney representing the Grace estate, also represented the Loew interests at the foreclosure sale of the property and bid it in for Loew. Counsel for the bank claimed that the foreclosure proceedings terminated the lease of Farren and Edwards. The lease had until 1914 to run.

The Columbia theatre has been playing Western Wheel burlesque shows and appeared to be making money. The puzzling feature to the theatrical managers in Boston is, why the payments were allowed to lag.

The acquiring of this house by Loew has set the other managers thinking hard. They can't understand what Loew wants with two "small time" houses in Boston. That is to be the policy of the Columbia as far as can be learned at present. The Orpheum is the other Loew house.

Manager V. J. Morris, assistant manager, Irving Hamilton and Charles Frank, leader of the Orpheum theatre orchestra, are the members of the corporation formed to conduct the business of the Columbia under the name of the Columbia Amusement Co.

## SHEEDY ANNEXING.

Mr. Shedy has annexed some more "pop" houses for his acts. The latest are the Auditorium, New Haven; Palace, Morristown; Opera House, Bristol, Ct., and Family, Port Jervis, N. Y.

The Park, Taunton, Mass., opened last Monday, with acts booked by the Shedy agency.

## LOEW CIRCUIT CHANGES.

The Orpheum, Cincinnati, will close up shop Saturday night. It is a Loew "small time" theatre, received in the purchase of the Morris Circuit, having been one of the original "Morris stands." Since taken over by Loew, the Orpheum has played a "split week," "splitting" with the Grand, Columbus. In consequence of the abandonment of the policy at the Orpheum, Loew will cease booking for the Grand after this week.

A change in management has snatched away the Alpha, Erie, Pa., from the Loew Booking sheets.

The Fulton, Brooklyn, which has been varying on a policy of "big small time" shows will commence to "split" its week, commencing Monday. Hereafter the Fulton has been playing a full week.

# LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE.

JAMES W. TATE, Representative.

TOM CASE, Correspondent

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

London, April 18.

"Femina," one of the most beautiful of the Alhambra spectacular ballets, was revived last week, when Mdlle. Leonara, fresh from her successful Continental tour, reproduced her previous success in the title-role, assisted by Elise Clerc and Garcia Matias, the latter making his first appearance in England. The piece is lavishly staged, and was splendidly received.

Liane de Vries, a Parisian comedienne of much ability made her first appearance at the Alhambra last week. She has a dainty style, a very refreshing personality, and moreover, her three numbers are distinctly good.

Cecilia Loftus was compelled to forego her engagement at the Coliseum last week owing to indisposition, but an excellent deputy was forthcoming in Clarice Mayne, who had a magnificent reception. Miss Mayne was making her first appearance at the Coliseum, but it was very early evident that she was not unknown, as her announcement on the Cinematograph was the signal for a round of applause, which was renewed at the end of her wonderfully entertaining and delightful show. It was intended to keep this act in the bill the whole of the week, but after Tuesday evening a rival house, at which they opened yesterday, refused permission. Elise Craven and Bert Clerc filled the gap from Wednesday on.

Collins Music Hall, a well-known place of entertainment in North London, was sold last week for \$50,000.

Carrie Moore, the well-known musical comedy actress who has been lately appearing in the Halls with much success, started out on Monday for a tour of eight weeks with "The Dairymaids," playing the part she originally created at the Apollo, when this piece was first produced here.

Wilkie Bard has been engaged to appear at the Theatre Royal, Birmingham, in the forthcoming Xmas pantomime at a very big salary.

Charles Urban reopened the Scala theatre last Tuesday with his new kinemacolor and variety scheme. The first portion of the entertainment is devoted to pictures, and the second part consists of an operetta entitled "Castles in the Air," by Paul Lincke. Mrs. Cayley Robinson has adapted the version from the German whilst Adrian Ross supplies the excellent lyrics. The program is most diverting and entertaining and looks like supplying a long felt want in this neighborhood.

Edyth Walker, the prima donna, returned from the Continent last week, where she has been scoring in the new Strauss opera "Der Rosenkavalier," and reappeared at the Palladium last week.

Hedges Bros. and Jacobson opened at the Coliseum on Monday for a week.

The Belfast Empire last year lost \$6,500.

The Oy-Ras, a quartet, who recently made a hit in "The Waltz Dream" at Daly's, were at the Palace last week with their Viennese and Apache Dances.

The London County Council caused quite a mild sensation by closing down four of the London Good Friday concerts, viz., the London Hippodrome, the Crown Peckham, the Fulham and the Coronet. This course was only decided on the Wednesday before.

Daisy Mayer, Lily Leigh, Lillian Barnes, the Lyric mummies, and the Perezoff Troupe, sailed April 15, for South Africa per the S. S. "Gaika," to fulfil engagements, at the Empire, Johannesburg.

Seymour Hicks sails from London for South Africa, May 20, with a company of ten to fulfill an engagement with the Hymans, opening at the Empire, Johannesburg, June 12. Mr. Hicks will receive the biggest salary ever paid by the Empire. 700 pounds (\$3,500) a week is the figure, the contracts being made through the Marinelli office.

T. H. Case.



ANNABELLE WHITFORD

Who is playing the role of "Lulu" in the original "Mme. Sherry" company at the Grand Opera House, New York, this week.

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, April 18.

The weather having taken a change for the better there was a large number of visitors to Paris for the Easter holidays. Among those who ran over to the gay city were Alfred Butt, Will Collins, Paul Murray, Lafayette. Many of the theatres closed Good Friday, but all the vaudeville houses remained open. The center of attraction seemed to be the Folies Bergere, this establishment being packed at every performance. The revue is still running well, with the same people, but several changes are scheduled for the end of the month. Margaret Haney returns to New York early in May; Claudius definitely quits "The Jolly Shepherdess" having signed for the Cigale; Tom Hearn moves on to pastures new, and little Willy Ferreros will soon beat the band elsewhere. Among the new acts coming in are the two Marbas, Freuline Katitz, a new Hungarian girl with plenty of go, Carlos Avril, etc. The revue will remain until the Folies Bergere closes end of June, for the summer. It will reopen in September with vaudeville, including a ballet by Rene Louis, music by Claude Terrasse. A sketch by Sacha-Guitry has also been accepted for next season.

Splendid business at the Alhambra, where there is no gloomy French sketch this month to mar the program of this family house. Fragon opens May 1; Great Lafayette in September; Mile. De Dio in October. The hall closes in June until Sept. 1.

At the Olympia a vast number of visitors. Same show as already recorded, with the addition of Weadick and La Duc, in a "cow-boy act" (scene in the Far West). The copy of Charles Aldrich's business by Jennings Grey, still featured on the program, has given rise to much unfavorable comment among professionals here.

The Moulin Rouge has also benefited by the influx of trippers who look upon this place as the Mecca of amusement, a reputation it has not of late years lived up to. The new operette, "Modern School" with the local star Morton, Norman French, Rivers, Bert Angere, Bertha Sylva, produced April 14, made fairly good. Norman French is seen in quite a different style of work. A very animated meeting of stockholders was held last week, when M. Lazarus was named manager in the place of Jean Fabert. A revue (again by Quinel and Jouillot) will be given in the summer.

The new management—which is the old—at the Casino de Paris is doing a little better than the English company, but business is not brilliant. The show was bolstered up a trifle last week, by the introduction of a Spanish danseuse, Flamenca Lola Ricarte.

The president of the Republic has promised to open, May 14, the home for aged music hall artists at Ris Orangs.—The monument to Constant Coquelin was inaugurated April 8, in the grounds of the home for aged actors at Pont-aux-Dames. It shows the comedian in the role of Scapin.

Vilbert, the cafe concert singer, now at the Casino, Marseilles, will again interpret a role in Mollere's "Bourgeois Gentilhomme" at the classical Odeon next season, and possibly a part in Max Maurey's version of "David Copperfield." After the revival of "Vers l'Amour" created at the Theatre Antoine, Mr. Antoine will produce at the Odeon a three-act piece by Oscar Franck.

"Magic City," to open in May, will be taken over June 22 for the day by a British committee for the purpose of holding a fete to commemorate the coronation of King George V. The garden will be thrown open to the British residents of Paris.

The Roman arena of Lutecia, a part of which is still preserved as a sight of Paris (though there is little to see) has been leased by the municipality to Guy Peron, and will be used this summer as an open air theatre.

It is possible some managers may have trouble with their bands next season. A movement is on foot among the musicians for a raise of salary, warranted by the present high cost of living in Paris.

MM. Hertz and Coquelin, managers of the Porte Saint Martin Theatre, have arranged to produce next season a piece by Paul Bourget and Andre Baudouin, entitled "La Crise." Felix Huguenet is listed for the leading part.

Alexandre Dumas' (the father) drama, "Antony," is to be revived at the Comedie Francaise shortly, with Albert Lambert, junior, in the title role. Cecile Sorel will hold the part of Adele Hervey.

Many Americans have read Abel Hermant's book, "Les Transatlantiques," about themselves, which was also given as a comedy in 1898 at the Gymnase. The story is being turned into an operette by Nohain, music by Terrasse, which will be given soon at the Apollo. Gaston Dubosc will play the role of Jerry, the rich American tripper.

## PAYS \$3,600 FOR RIGHTS.

The Loew Circuit contracted this week for the stage rights for the "small time" of Will M. Cressy's three best known sketches. The author received \$3,600 in full settlement of all claims. The Loew people will produce the pieces.



# VAUDEVILLE MANAGERS TALK ON PROPOSED UNIONIZING

**The V. M. P. A. Calls the Attention of Actors to the General Impression that will be Created by the Artist Becoming a "Union Man."**

In pursuance of the promise contained in the announcement issued last week by the Vaudeville Managers' Protective Association, of speaking to the actor through the press, another statement has been given out by the association.

An officer of the association, when asked by a *VARIETY* representative what object the managers expected to attain through these published weekly remarks, replied:

"We are not issuing the statements with any special object in view. From personal information, though, we know the great mass of artists have not been made fairly familiar with the conditions, nor the situation they are now in, and may be further lead into. The announcements are merely to enlighten the artist by bringing to his attention an unbiased view, as seen by the impartial observer, who has had experience, gone through this same thing before, and does not want, for the universal good of the show business, to witness a repetition, particularly as there has been advanced by the employed actor no grievance of substantial merit which might require any drastic measures in an attempt to remedy."

The statement, as issued, reads:

It was with no idea of perpetrating a joke that the St. Louis "Post-Despatch," Nov. 21, 1910, headlined the news of the admission of the White Rats of America to the ranks of Union labor with these lines:

## WHITE RATS AND HOBOES TAKEN IN LABOR FEDERATION.

"The unionization of hoboos was indorsed, actors were admitted to the affiliation of labor and a resolution was passed by which the monthly dues of all Union men will be increased at Monday's session of the American Federation of Labor convention at Northwest Turner Hall.

"Hoboos will be enrolled as members of The Migratory Laborers' Union and walking delegates will be sent throughout the country to overtake wandering knights of the road and preach to them the doctrine of organization.

"The delegates voted to take in the White Rats, a fraternal organization of vaudeville actors along with the Actors' Union of America. Neither of these organizations has heretofore been recognized by the larger bodies of Union workers.

"Both will now be affiliated with the Stage Employees' Union and the Musicians' Union.

### Actors Taken In.

"If Hamlet throws down Yorick's skull and strikes for a raise all the other employees of the theatre will support him in his demand and the curtain will be rung down and stay down until the strike is settled."

Please bear in mind that the above classification is not ours, but coming from so important a paper as the St. Louis "Post-Despatch," is quoted here to show what is in the minds of other people. We do not consider you subjects of labor unionism. You are artists, and when joining a labor union movement, you must be content to lose your standing as artists and stand in the ranks of the mechanic, whether skilled or unskilled.

For the labor people we have every respect; we use them in our construction work, and we use them in the operation of our theatres; but you, in your profession, are not subject to the classifications to which the labor union man is of necessity subjected. Each of you, by reason of special talent, is in a class by yourself. In short, you are artists, with all that the designation implies, and you are just as much the foundation and substance of the vaudeville business as the president of the railroad is the foundation and part of the structure of his enterprises. When, then, you join a labor union you lose the pride of your standing as artists and become, in the eyes of the public, just a mechanic.

You know what the word "affiliation" means, and as the actors are members of the White Rats, and the class of men called hoboos were admitted to membership in the Federation of Labor the same day, then there was a brotherhood established between those actors and those hoboos. It is not intended in any way to belittle the actor by this comparison, but to point out to him an actual fact, that by affiliation with the labor union he places himself on the level with each class of laborers who belongs to the Federation.

This being true, must not the actor who looks upon unionism as his greatest protection look to every grade and class of union laborer, and must he not admit his brotherhood as well with the unionized street cleaner as with the unionized mechanics, whether skilled or unskilled, and admitting that brotherhood, must he not take up the fight of all union labor when called upon by his Federation to do so, with as much earnestness as the fight of his brother actor?

A question that might be pertinent at a time when there is so much talk about the necessity and benefits of membership in the unionized actors' organization, and one that the actor may be called upon at any time to answer is—Will the actor member of the union be ready to vote a sympathetic strike, provided the Federation asks the White Rats' Union to do so, even if there is no grievance that affects the actor? Suppose a general strike of all union labor were called—a thing not impossible, as it has been done—what would be the action of the unionized actor? Does not being a member of one union body place an obligation on the person holding such membership to fight for the cause of any branch of unionism when called upon?

What would be the answering action of the union actor to such a call?

What will be the answer of the individual actor if the White Rats Actors' Union votes to join in either a general or a sympathetic strike?

It is the officially declared intention of the White Rats Actors' Union, after the expiration of ninety days from a date about six weeks passed, that no artist unprovided with a union card will be allowed to work on any stage with the union-labeled White Rats. Were it possible to make such a ruling operative the result would prove a boomerang to the vaudeville artist, because it would eventually so seriously affect the business of the theatres from which they gain their living that their own fields of labor

novel must be secured and featured.

Under union conditions, with a union card required, the new feature or the high standing artist from the legitimate, operatic or concert field would be barred. If this is what the union actor wants and insists on, and if the owners of theatres were to submit, the end of vaudeville prosperity, not only for the manager, but for the actor, is in sight.

A little sober thought by the artists will show that the contention is good, that not only is the present agitation threatening to affect the solidity of the business, but will, beyond a doubt, affect the vital part of the artists' livelihood, for, when the manager's liberty to conduct his own business is curtailed the entire vaudeville business must suffer.

It is up to the actor to decide whether he will be any party to an attack on the business that gives him his livelihood, a business which affords him greater earning opportunities than any other field of endeavor, or whether he will wisely conclude to lay aside petty imaginary personal grievances, close his ears to buncombe arguments advanced by paid agitators or discontented incompetents and enjoy the growing prosperity of vaudeville.

The booking of acts direct with the managers through their own organization has been put forward by some of the members of the White Rats' Union. You have been through this once, at the time of the last White Rat strike, and you well know what were the disastrous results. Undue discrimination on behalf of the favored few left the rank and file with more actual grievances in that brief period than all the grievances that could have accumulated since that time, and there would be nothing to prevent a repetition of those conditions. You have your liberty and can go where you please to do your booking but what liberty will you have if you are obliged to go to the union office and stand in line waiting your turn to have a week's engagement handed out to you? How many grievances do you think would arise from such a plan? Hundreds, where there is now one, but those grievances would not be the subject of agitation; they would be quietly covered up and you would be the sufferer, whereas now, if you tell the truth and accept the truth, there were never such prosperous and equitable conditions in the world for any class than those existing for the vaudeville artist today.

### A SWEDE'S GARDEN.

The fourteenth summer season of Hammerstein's roof garden, will be inaugurated June 5. It has been renamed "The Garden of Sweden." At the rear end will be located the Egger Reider troupe of nineteen Tyroleans, who will give native songs and dances.



GLADYS SEARS

A clever character singer, who has been featured as an added attraction with the Miner attractions this season.

would be practically destroyed, and then the conditions they would have to face would be pitiful to contemplate.

It is a fact well known to vaudeville artists that in these days every bill offered must have on it something extraordinary in order to attract the amount of business required to fully meet the week's expenses; that is to say, a show can be booked listing a splendid gathering of regular vaudeville talent, the very best obtainable, but there must be one feature or one novelty, which, though it may not have the artistic value or the entertaining qualities of the regular vaudeville artists on the bill, has the power to excite the curiosity of the public and to draw enough money to meet the salaries of the rest of the bill, and salaries, in these days, total about four times what they did a few years ago. The fact cannot be lost sight of, therefore, that these novelties and extraordinary features are absolutely necessary. A few years ago a manager could advertise a bill of straight vaudeville made up of the choice talent from the regular ranks, but the public taste has changed and in these days something sensational or

## NEW ACTS NEXT WEEK

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

**Six Kirkemith Sisters**, Hammerstein's.  
**Ernest Ball**, Hammerstein's.  
**Bertie Lawrence**, Hammerstein's.  
**Marvellous Dunnas**, Hammerstein's.  
**Morris and Eddie**, Hammerstein's.  
**Aurora Troupe**, Alhambra.  
**Johnny Johnson**, Greenpoint.

**Mme. Besson and Co. (8).**  
"The Women Who Knew" (Dramatic).  
23 Mins.; Three.  
Fifth Avenue.

Just why Violet Fulton (an English actress) finds it necessary to appear at the Fifth Avenue under the name of Mme. Besson, is one of those things not apparent to those not "in with the play." Perhaps Miss Fulton figures that under a French name and billed as "the famous portrayer of 'Zaza,' 'Camille,' etc., and her English company," she will surround herself with the glamour which attaches to foreign theatrical importations. A resort to such expedients is, however, not necessary for "Mme. Besson," the "dramatic playlet" by the late Victor H. Smalley, and the company supporting her, register a strong success. The sketch has an excellent comedy surprise finish. A criminal lawyer is handling his first divorce case, taking the wife's side of it through friendship for her late father. He had had the co-respondent on the witness stand that morning (action of the piece is 7 P. M. at his office) and been unable to extract any incriminating evidence. The lawyer places the abused wife, child and nurse in an adjoining room with instructions to enter when he presses the buzzer. The co-respondent had been sent for by the lawyer and told that she would hear of something to her advantage if calling on him at that hour. The woman (Mme. Besson) enters. There ensues a clash of wits, with the shrewd old attorney absolutely unable to shake her down either by threats or cajolery. He finally appeals to her to give up the man "for the sake of the child." The woman is dumbfounded at the revelation that the husband is also a father, and turns to find the wife and nurse standing there, the nurse holding an infant in her arms. Overcome with remorse she signs an already prepared affidavit incriminating herself and leaves. The sketch up to this point is straight drama. The moment the woman departs the lawyer turns to the "nurse" and says: "My good woman here's ten dollars for the loan of your baby." The act should finish here, even if the star doesn't participate in the final picture, but the woman returns for a glove she dropped and hears how she has been tricked. This gives her an opportunity to have the "tag" speech, to the effect that the lawyer really knew women after all. Barring a tendency to declamation Miss Fulton—or "Mme. Besson"—effectively carries her part through to a successful climax. The lawyer, played by Charles Dodsworth (also an Englishman, who first appeared in "Scrooge") is also capably portrayed.

Jolo,

**The Grazers.**  
Music and Dancing.  
10 Mins.; Full Stage; Close in One.  
Alhambra.

The Grazers are new to the big houses. The engagement at the Alhambra this week will probably ensure them remaining there, but just how far they will go will depend entirely upon themselves. The present turn does very nicely for the position they are in this week, opening the performance. The couple should not become in any way satisfied with this however, for they have the makings of an act that will command an important position on a bill. The man is the weighty end. He opens with a toe dance in soubret costume. The make-up and the dance are both very fine. The Alhambra audience, not all seated at the time, gave him applause, surprising so early. The girl plays a couple of selections on the brasses, doing very well with them. The piano and horn played together seems unnecessary. The couple are together in "one," playing on the brasses, the boy wearing his own attire. As a finish he did a raggy affair on his toes that put the act over to a big success. He is a wonder on his toes. There is little doubt but what the turn would gather value were the boy to wear the feminine dress all through, disclosing his sex only at the finish. He does a different type of girl than any of the others; a pretty girlish type. It is extremely hard to detect the deception and his dancing is also a strong argument in favor of the female impersonation thing. The dancing will be accepted much more readily in the female gowns than from a man working straight. The Grazers were a neat little find for someone, and they will have no trouble whatever in keeping busy. Four or five bows were the result at the Alhambra Monday night.

Dash.

**Margaret Bennett and Co. (2).**  
Comedy Sketch.  
20 Mins.; Full Stage; Interior.

Margaret Bennett and Co. are putting over a rather loosely woven comedy sketch that uses a very poor theme from which to extract laughs. A young girl through the death of her father is forced into becoming maid for the woman whose husband was the cause of the father's ruin. A disagreement with the woman results in the girl's dismissal. The son of the house returns and does not recognize the maid in one of his mother's gowns. He falls in love with her. The plot is poorly worked out. It appears as though a dramatic sketch had been made over with comedy only in view. The piece is only fairly well played. Of the three involved Margaret Bennett gives the poorest performance. Her forte is not comedy. She seemed to be working under a pressure when trying to be light and airy. The mother did nicely and the son (in an impossible role) was as manly as could be expected. The act will do for the small time. It could be cut three or four minutes.

Dash.

**"\$1,000 Reward" (Dramatic).**  
18 Mins.; Full Stage (Exterior).  
Fifth Ave. (April 28).

"\$1,000 Reward" is a Western sketch, with nothing new in the theme. Western sketches and plays, in which, a Sheriff is in pursuit of a criminal or a believed criminal; of the girl who tries to cover up the pursued one's tracks, how she finally falls and just as finally the hero outwits the Sheriff, have been written and produced by the score. They are all more or less alike, differing only in the telling. The one important situation in all these pieces is the discovery of the pursued by the Sheriff. Everything hinges on that. If the audience can be worked up to the proper pitch for just that moment, the piece is worth while. The scene in "The Girl from the Golden West" made the piece a success and since then none of the others have been able to devise as ingenious a manner of disclosing the presence of the other party. In "\$1,000 Reward," a snore does the trick. It brings a laugh where the dramatic force should have been strongest and lets the playlet down as a conventional western piece of no especial merit. Three people are engaged in the telling; The Girl, the Pursued and the Sheriff. Each did splendidly, although neither the girl or the pursued got far enough away from polite society to be altogether in the atmosphere. The Sheriff looks as well as plays the part. Care has been shown in putting the piece on. The piece contains a few laughs which it would be better off without. The playlet may do for one trip over the big time. It is not a heavy number and will not be remembered long.

Dash.

**Elsie Janis.**  
Imitations.  
20 Mins.; Three (Interior).  
Colonial.

Elsie Janis opens her present act by announcing she will sing her own composition entitled "I'd Rather Love What I Cannot Have Than Have What I Cannot Love." The song has charms and possibilities. She then gives imitations of Anna Held, Sam Bernard, Ethel Barrymore, Eddie Foy and Harry Lauder as they would sing the number. She also gives Bessie McCoy as she might offer her hypnotic dance to the strains of the Janis song. The Foy bit was the biggest hit. Elsie also did the song in "rag time" and executed some stepping of the "raggedy" kind. For an encore she impersonated Irene Franklin as the talkative waitress, and another encore was an imitation of Pat Rooney doing his Yiddisher dance. She also recited a pathetic piece, "Rosa." After a stay of a couple of years (continuously) in the legitimate, Miss Janis seems to have progressed mostly with dancing. It might be noted in passing that her present method of introducing impersonations seems to have been taken from May Tully's book on that subject, Miss Tully having been the first to exploit stage celebrities as they would "do" a certain thing.

Mark.

**Mme. Boros and Co. (1).**  
Dramatic Sketch.  
17 Mins.; Full Stage (Interior).  
Fifth Ave. (April 28).

Mme. Boros is a Russian actress lured to this country probably by the success in the legitimate of one or two sister artists. Vaudeville is the Dr. Munyon of the legitimate. But it is giving the Mme. the worst of it to say that she is working the last hope, however. For vaudeville Mme. Boros has a logical sketch, or, perhaps, duolog would be better. The woman is in the employ of the Russian government. She has given information at various times which has resulted in dire disaster to the Nihilists. Her information has led to the death of their leaders. She is doomed to death by an American branch of the Russian society. A young man is sent to do the work. He confronts the woman in her apartments and makes known his mission. The woman tells her story of suffering, how she was forced into becoming a spy and also into betraying her lover, a leader of the Nihilists, to death. The man's courage fails him after hearing the story. He departs without committing murder. Returning to the room a moment or two after, he finds the woman laughing at his soft heartedness. Enraged, he fires, and the woman drops dead. The little playlet is admirably acted. It would have to be to hold a vaudeville audience. The woman does not rant or tear. She makes the audience believe her story as well as the young Russian. The finish is a bit unexpected which adds flavor. The man gives Mme. Boros excellent support and is above the average actor seen in the varieties. The sketch would make a nice curtain raiser to a short play. Vaudeville does not take kindly to these acting playlets, although where dramatic sketches are liked Mme. Boros and Co. will fill the bill. The piece is not exciting, merely interesting.

Dash.

**Billy Watkins and Williams Sisters.**  
Singing and Dancing.

12 Mins.; One (2); Two (5); One (5)  
This trio enjoy great popularity in the smaller houses. They deserve it. They sing and look well, work hard and make several pleasing changes of costumes. Watkins is a neat-appearing, well dressed chap and puts his songs across with big results. The trio opens with "Take Me With You, Cutey, But Forget to Bring Me Back." Billy yodles "Sleep, Baby, Sleep," to give the girls time to change dress. He does a quick change, appearing in "two" for "Come Along My Mandy," with the sisters singing the chorus and second verse. The big hit is "All Alone," worked into a strong finish. The girls in "one" sing the opening lines with Billy answering from the audience. This telephonic song is "cleaning up" in the "pop" houses. For a clean act with willing workers, nice wardrobe, songs and dances, Billy Watkins and the Williams Sisters fill the bill.

Mark.

**The Glockers.**  
**Juggling.**  
 15 Mins.; Full Stage.  
 Greenpoint.

A man and woman make up this somewhat novel juggling act which is based mainly on the two water-cups, generally seen in Jap turns. The cups are attached to a cord, the jugglers swinging them around while they are partially filled with water. From the cups the juggler secures much comedy by missing the trick a few times, and wetting what looks like a very new uniform. Falls attached the same way follow, the man finishing the act by whirling tubs. The woman by appearance helps the act and contributes to it by swinging a baton, also handling the water cups in good style. When the man gets down to the tubs he wears a bathing suit and a very good effect is caused by his swinging of these. One contains water and the other is supposed to. The act makes a corking opening specialty in which position it was placed at Greenpoint.

*Jess.*

**Richmond, Gibson and Co.**  
**Comedy Sketch.**

21 Mins.; Full Stage (Interior).

Richmond, Gibson and Co. are going a long route to get laughs. If they succeed with the junk that some one has wished on them they are to be congratulated. There are two men and one woman involved in the piece. Which one is the star cannot be decided from seeing it. The straight man gives the best performance by far, so it is more than likely he is not the star. Perhaps "Richmond" is the woman's name—even more likely—she having little or nothing to do. A boy at college tries to reform his room-mate, a good fellow who is crazy on skirts and booze. The boy tries to break up a marriage with an actress that the "souse" is bent on. The bad boy takes up most of the running time trying to act like a fellow with a bun. There are a couple of nasty lines in the piece that should never have gotten beyond any house manager. The sketch may do for the "small time" (almost anything does), but the three people involved should not waste their time with it.

*Dash.*

**Fisher and Green.**  
**Songs and Talk.**  
 15 Mins.; One.

Fisher and Green get a little different start than the usual talking teams. The comedian does a Hebrew boy, getting away with it very nicely, although playing a bit too quietly at times. A rougher style would probably bring him much more. A prop subway entrance is shown, being about waist high, the boys doing the old walking up and down thing. It is good for a laugh, however, and gets them on all right. The talk between the two is fair, bringing them something because it is well handled. Parodies would seem to be the natural finish and the boys would do well to get to them. The straight song is not strong enough to finish on. Fisher and Green compare very favorably with acts of their kinds in the popular houses.

*Dash.*

**Carter and Swanson.**  
**Songs and Dances.**  
 17 Mins.; Full Stage (Special Set).  
 Greenpoint.

If Carter and Swanson would bunch their hits instead of having them scattered, and clip the turn down to fourteen minutes, they would be just about right. The opening is very strong, the couple handling a number that in their style recalls the best of the boy-and-girl teams who sing and dance. The young woman is one of the daintiest stage decorations that could be produced, as far as looks go. But she doesn't send her solo numbers over any too well, and only works to advantage in the duets. The fellow has a good stage appearance. He is a clever singer and dancer. At the Greenpoint as "No. 3," the act went very big, that is, in different parts of it, which is the main reason they should follow up the lead the audience indicates—the duet work.

*Jess.*

**Imperial Trio.**  
**Musical.**  
 17 Mins.; Full Stage.  
 Fifth Ave. (April 23.)

The Imperial Trio is evidently new to vaudeville, probably very very new and they will very likely never be anything else. Violin, 'cello and piano are the instruments used for the playing of classical music, which, when served without trimmings in a vaudeville theatre, is never relished. The three men are musicians. They look and act it. The act has received no attention from anyone who knows vaudeville. The addition of a female singer and the placing together of an act by someone who knew might be the thing for this turn.

*Dash.*

**Watson and Dwyer.**  
**Singing, Dancing and Talk.**  
 11 Mins.; One.  
 Greenpoint.

Watson and Dwyer are doing a little singing and dancing with comedy bits thrown in. The comedian is built along thin lines and his style is very funny. As an eccentric dancer he is always certain of having an audience on his side. The pair are finishing with a Scotch number. If it were possible to secure the proper patter to go with this number, they could use it throughout, cutting out a burlesque melodrama. The boys in second position scored nicely.

*Jess.*

**Flying Caros.**  
**Rings.**  
 8 Mins.; Full Stage.  
 Hammerstein's.

The only difference between this ring act and dozens of others seen about for years is that the rings are suspended by chains from the "flies," and two men work sideways instead of facing the audience. Originally scheduled for closing position, they were switched to open the show, thus disposing of them by eight o'clock. The act is worked too slowly for effect. One good "feet-to-hand" toss at the finish was very effective, but the early position was too much.

*Jolo.*

**Those Three Singers.**  
 18 Mins.; Four (Interior).  
 Two men and a woman form this singing combination which should find little difficulty in getting all the time they want in the popular houses. Their voices blend nicely, but more attention should be paid to the tones with the piano as one or the other was off key occasionally. With the act rearranged somewhat, it will go even better than at present. The men first work in evening clothes, then change to white flannels, straw hats and carry canes for the finish. With the woman changing to an evening dress, this dressing scheme is in decided contrast. The men should open in the flannels or discard them altogether. The woman has a good voice and her solo, "Put Your Arms Around Me," was an emphatic hit. The "big timers" have nothing on her in putting a song of this nature across the footlights. The men sing bass and tenor respectively. The trio scores with "On San Francisco Bay," but miss true harmony part of the way on "My Baby Rose" at the finish.

*Mark.*

**Cliff Bailey Trio.**  
**Acrobatic.**  
 18 Mins.; Full Stage.

The Cliff Bailey Trio show a comedy acrobatic specialty of some merit, although falling short in many points. The chief fault is the slowness with which the entire act is run. The comedian is a "bump" fun-maker of the Jimmie Rice order. He does well for the small houses, getting plenty of laughs. The straight men do their best work in barrel jumping. There are a couple of these tricks that are well worth while, besides being new. The Cliff Baileys for the small time will do very nicely. They can improve fifty per cent. by working faster and cutting down about three minutes.

*Dash.*

**Morton Sisters.**  
**Singing and Dancing.**  
 16 Mins.; Full Stage (Parlor).

Two girls, one who dances and the other with a pleasing voice, depend largely on one number which is illustrative of the fickleness of fashion. In this, one of the girls wears a hat and a hobble skirt, both exaggerated and bringing laughs. The girl who dances does quite enough to insure success if she ever attempts a single. The young women have spared no expense in the costuming, and should at least be a good item for the smaller large-time houses.

*Jess.*

**La Pita Perla.**  
**Trapeze.**  
 6 Mins.; Full Stage.

La Pita Perla appears to be a young girl whose greatest need is stage presence and a snappy manner. The girl works over a net. She does three or four corking tricks that have sure applause stowed away in each one. Several are done at a full swing, which adds greatly. A good finishing trick of the showy order is needed. In fact, the act needs a showman's assistance. Properly handled, the girl could be built into a number good for an early spot on the larger programs. At present she will just about pass in her present company.

*Dash.*

**Brockway Brothers.**  
**Dancing.**  
 7 Mins.; One Special Drop.  
 To sit through the Brockway brothers' act, one recalls the halycon days when the minstrel shows featured dancing ensembles and above all things offered the famous "silver shower clog." Brockway brothers open with routine work, followed by individual work and a change to Colonial costume for an old-fashioned clog that smacked more of ye old time minstrelsy than anything else. They closed by going to the supposed elevator doors cut in the drop, attaching themselves to straps enabling them to execute a short series of foot taps in a reverse position, their heads dangling a few inches from the stage.

*Mark.*

**Julia Raymond Tracey.**  
**Singing and Talking.**  
 11 Mins.; One.

Julia is a tall English comedienne, and a big hit in the "pop" houses. She offers eccentric types, with laughing results. An English accent is most pronounced in her last number in a coarse brown dress and pushing a home-made baby cart with a rag doll in it (a la Vesta Victoria) she puts the last song over successfully. Julia is there on facial expressions and works up her exits effectively.

*Mark.*

**McCowan and Cale.**  
**Comedy and Pathos.**  
 22 Mins.; Full Stage (Interior).

The two men impersonate Irish and Hebrew characters and have a dandy idea to work on. With the proper cutting they should have a real live comedy sketch. The one drawback is the attempt at pathos by the Hebrew. Comedy could be secured in a fast running fifteen-minute act. The Irish character is very well done.

*Jess.*

**Charles McDonald.**  
**Songs.**  
 10 Min.; One.

Charles McDonald, a nice looking chap with a pleasing voice, will do all right as a "single" on the small time when he gets hold of three or four good numbers. At present his songs are alike and similarly delivered. McDonald has not an easy stage presence.

*Dash.*

**Musical Druces.**  
 13 Mins.; Four (Exterior); (Special Set).

The Druces start with credit by offering a special stage setting; an orange grove at night, with the light of a cabin window lamp and the moon rays effectively arranged. The duo (man and woman) are in summerish attire. A strong act, scenically and musically, for the popular houses.

*Mark.*

**Beers.**  
**Songs.**  
 9 Mins.; One.  
 Beers sings a few of what may be termed "Up-to-date old time songs." The general frame-up of his act because of his old style will not pass him beyond the small time. The material is very well handled, the singer accompanying himself at the piano.

*Jess.*

## A CERTAIN PARTY.

While "A Certain Party" was "resting" after an opening in the west, and a short road tour, it was reported about Broadway that Mabel Hite had declined to appear with the show in New York unless the Shuberts supplied a theatre of average capacity.

Monday night the piece had a theatre of usual capacity, perhaps more so, as the "Broadway houses" are going up nowadays. The first New York performance was given at Wallack's, before a capacity audience, which, while friendly to the star, piece and cast waxed enthusiastic seldom, and only then under the provocation caused by Miss Hite, besides a "Turkey Trot" dance.

If the managers (Liebler & Co.) or authors or star of "A Certain Party" had insisted upon a different scale of prices when demanding the usual theatre, the show would now be better off. "A Certain Party" is a good "dollar attraction," but as a "\$2 show," it won't do and as at present framed up, can't be made to do.

New Yorkers will pay two dollars much more quickly than any set of voters in the world, but judge as they pay. What may be passed by them at a dollar will bring a yawp at two. So it is with Miss Hite's show, in reality nothing more than the vaudeville act of Mabel Hite's stretched into two hours and one-half, surrounded by dialog, girls and actors.

Miss Hite is a decidedly clever little soubret-comedienne. If "A Certain Party" does naught else, it will have stamped that fact indelibly upon New York's memory. What was done in the performance Monday evening, Miss Hite did, with some assistance from John T. Kelly, although another Kelly was the cause of the show's biggest hit ("The Turkey Trot"). Tom Kelly, who composed this instrumental "rag" piece, and conducted the orchestra for the entire evening, has given New York one new thing. The "Trot," by the entire company, brought a riot of applause at the conclusion of Act Two. Had it been repeated for the finale of the performance at the ending of the third act, the show would have left an impression, which the slow, weak finish, with a sickly excuse for a wedding march, did not.

The bare framework of the piece is a wabbling structure, with many stops and dashes. Provided the story of its many authors is correct, the handiwork of each probably will be readily recognized by friends. The show runs from musical comedy to melodrama and back again. Even Miss Hite is added to the writers, for she brought from her vaudeville tour one of the two remarks in the book provoking a real laugh. It was when she mentioned that a chafing dish was a frying pan in society. As so many laughed at Wallack's, it must be true that everybody does not go to vaudeville.

Miss Hite secured a laugh from the "regulars" when answering, "Sure, Mike," speaking to Mike Donlin, as James Barrett, a detective sergeant. Later Mabel had a little baseball scene with her Mike, who though he may have batted .300 on the big league, still has a mark to reach in the acting business. Though at that Mr. Donlin made no errors Monday night.

For a singing comedienne of Miss Hite's class, "songs" are needed. She sang five. Not one was there. Miss Hite must have "Hite songs"—numbers suited to her versatility in character vocalizing. She had none that just fitted her.

One number "Get the Hook," permitted Mabel to give some extremely good impersonations. These were "sure fire." Another song was sentimental, while others were topical in intent or nothing at all—more often the latter. Other songs were sung by Alfred Kappeler and Nena Blake as duets, while Mr. Kelly—John T.—had a "Fogarty" number that was a brother to "Harrigan." Mr. Kelly also did a nonsensical grand opera "bit" with the chorus that was liked. Mr. Kelly—John T.—also did nice work as the Irish political boss of the district. Louise Dempsey as his wife did the same. Miss Hite did the rest.

There were eleven chorus girls and an equal number of chorus men for a background to the songs in the three acts, all taking place within the Caldwell mansion. The acts were placed in the library, kitchen and drawing room. When the chorus girls first entered, without any excuse whatsoever, it ruined the logic for their appearance. Although the girls and boys were necessary for the musical end of the show, they jarred against the semi-dramatic story. The girls might have been excused had they been sufficiently fair of face to make one forget they were plain choristers, all dressed up. As a matter of fact, the girls were the more comely when not dressed up. They looked their worst in the final act, supposed to be a dressy scene.

Miss Blake and her red hair made the prettiest picture in the frame, although Miss Blake's singing voice was quite enough to spoil the effect. Very little comedy was on tap. Most of the laughs were derived from the dialog handed Miss Hite, which was very "fat," some of it so much so, it was obvious the lines had been laboriously manufactured.

The story of "A Certain Party" is about one Homer Caldwell (James Seelye), who wants to leap into the political arena via the Assembly. Jerry Fogarty (Mr. Kelly), the boss of the ward, is weaned over to the side of her employer by Norah (Miss Hite), maid to Grace Fairweather (Miss Blake), the stepdaughter of Mrs. Caldwell (Beatrice Moreland). Norah gets Fogarty's promise to see that Barrett is promoted to a captaincy. All ends as it should in the last act, with Mr. Donlin having a path made for a grand entrance as a newly created police captain, cap, uniform, badge and club—but to save one's life, all that Mr. Donlin reminds you of is a right felder going to bat.

If "A Certain Party" is willing to take to the "dollar" route, it can get some money. If it sticks around the high-browed houses, it's going to get some bumps. *Time.*

Nat Haines was forced to lay off this week due to an attack of laryngitis. The young fellow expects to be in condition to whoop it up next week at the Colonial.

## THE LONDON FOLLIES.

The opening (and closing) of "The London Follies" at Weber's April 21 was a great night for the New York critics. For once this season they knew something had been landed, which would make good on the very worst they might say. And the very worst they said didn't commence to describe the exhibition the eight members of "The Follies" company gave.

Perhaps the only really funny incident connected with the opening was the return of Alan Dale. Dale (who shies every time he passes a vaudeville theatre) attended the dress rehearsal the company gave. Then he came back with his entire family, occupying a box in the horse-shoe. Woe be the family of a critic who, after witnessing "The London Follies" under any circumstances, could have had the heart (or nerve) to make his folks sit through the show. Dale did, though, and watched it himself for the second time. Either they "doped" him at the dress rehearsal, or he thought the audience might throw the orchestra chairs at the actors, and Dale wanted all of his family to see the fun.

The audience didn't throw any orchestra chairs at the "actors"; merely laughed at them. It wasn't much of a punishment. Probably the actors and the actresses on the stage thought they were all right, until the morning papers hit them a wallop.

There is an organization in London called "The London Follies." The troupe was originally a strolling band of players, who finally succeeding in the big town over there, and made good a hundred ways. They give a light entertainment, mostly "kidding" the leader (one Pellissier) taking as subjects for considerable of the fun-making, well known people he recognizes in front.

"The Follies" group at Weber's had the name only, with three English players. The premiere was postponed a couple of times, probably because Joe Weber made up his own mind what kind of a show it would be, and wanted to see a little coin for the rent before the curtain went up. It was reported the backer had vamped; that a few of the eight themselves thought the others impossible, and were going to vamp along, but the show finally opened, with Weber absent. The only person connected with the theatre proper who showed was Phil Mindil, the manager, and he hurriedly left just before the first part was over, preferring to take a chance of the house being wrecked, rather than that Phil Mindil should be the only victim.

The performance ran in three sections. A minstrel first part had the four men and the four women costumed as pterrots and perlets. The second portion was that the program said would be a travesty on "The Balkan Princess." The third inning was a little skit called "The Land of Delft," with Joseph Herbert and Arthur Weld down as author and composer respectively. It was the only thing on the program or the stage that seemed human, excepting Charles Olcott, one of the four men, who did something in his specialty of a comic opera planolog burlesque — because

Mr. Olcott's act in comparison to the remainder of the exhibition bore the same appearance to it that a merangue does in a "floating island."

After the first section (the minstrel first part) which looked like one of Ned Wayburn's vaudeville acts at the first rehearsal, the patient first nighters thought they would wait to see what might happen. "The Balkan Princess" burlesque was so bad, the house then decided to sit it all through and watch for calamities. Whoever wrote the travesty used a house painter's brush to do it with. The program called it "Canned Comedy"—quite descriptive.

"The Land of Delft" might have been the best skit in the world, but the company could not have gotten it over.

The total cost of the production may have reached \$700—then someone was trimmed on all over \$400.

The program stated that M. Howard Jones and Norman A. Blume presented "The London Follies." The mistake Messrs. Jones and Blume made was that they presented it on Broadway instead of to a moving picture concern. The whole rigamarole was just fitted for a moving picture—even the comedy was poor enough to be thrown on a sheet.

It was the best-bad amateur parlor show New York has ever seen. After one thought it all over, he might regret that there will never be another like it. One party seated well down front had a thousand dollars' worth of laughs for their return on the box office (price \$2)—if they paid to get in.

The people besides Olcott and Blume, were listed as George E. Mack, Agostino Bacì, Natalie Ait, Laura Jaffray, Gladys Archbutt and Helen Lalor. Mr. Blume was rumored as having been once connected with the original London company.

The critics reported the show as a news item, playing up the laughter and the jeering as a riot of disorder. Following the first performance, and the stories of the opening in the dailies, Mr. Weber "shut" the company at once, although "The London Follies" could have drawn quite some money perhaps, if supplied with a net for protection, and the audience permitted to freely kid. *Sime.*

## BOX OFFICE WAS SHY.

New Orleans, April 26.

Reuben Shapiro is unusually refused. Reuben was formerly advance man for Largman's Yiddish players, at the Winter Garden recently. He preceded his company into this city several days, with a bill for services rendered, amounting to \$90, unpaid.

Reuben determined to get the ninety, or part of it. He consulted a lawyer. The lawyer told him it would be well to attach the receipts. The cost of this legal procedure, Reuben was informed, would be \$25.

As a loss of twenty-five was better than a loss of ninety, Reuben instructed the attorney to attach. The attorney did, and pounced upon every bit of finance in the box office. It totaled exactly \$8.45.

Reuben is now out \$106.55.

## FIFTH AVENUE.

Nine acts and pictures, ringing in the overture at 8.25 and closing before eleven o'clock, were amply sufficient to satisfy a capacity audience at the Fifth Avenue Monday night. It was almost nine o'clock before the entire house was seated, but this was probably due to the sporting element which attended to welcome the debut of Abe Attell as a regular actor. The first to arrive was "Kid" Broad. Promptly at 8.15 he seated himself well front in a lower stage box, neatly clad and with a white boutonniere to lend eclat to the occasion. With the exception of two or three occasions during the evening, the "Kid" was very much bored. In fact he took little or no interest in the proceedings until the appearance of the world's champion featherweight pugilist, who delivered a monolog comprising a series of stories "on" the "Kid."

Hon and Price, cartoonists, opened the show, which gave it a rather slow and heavy start. The College Trio passed and managed to take one "bend" without being called upon for any encores. Crouch and Welch then started things going with their comedy acrobatic dancing skit. One of Welch's funny falls even elicited a laugh from K. Broad, Esq., who, however, promptly relapsed again into semi-somnolency.

Jean Aylwin was the "next number on the program." Her repertoire in the afternoon was not altogether to the liking of the management, and she tried some others in the evening. There is still room for improvement, the main criticism being the lack of variety in the songs she renders. All three are scotch. Her dialect is too good to score emphatically. But the young woman is neatly clad and has a pleasing freshness that goes far toward winning her audiences.

Mme. Besson and Co. (New Acts) gave the dramatic feature of the bill. Then came the headliner, Abe Attell. At this juncture Mr. Broad sat up and took notice. He even applauded with the rest of the sports. Abe's overweening confidence in his histrionic talents are remarkable. Accorded a hearty welcome he made a little speech. At the conclusion of his monolog six floral pieces were passed over the footlights, one a horseshoe ten feet high, the gift of the Ansonia club, and another a huge boxing glove made of flowers, sent by Tom O'Rourke. Nothing daunted, Abe repeated his entrance speech, with the utmost self-complacency.

The real star of the bill this week is Willa Holt Wakefield. A woman named Margaret Cooper played a six months' engagement at the Palace, London, some two years ago, as a pianologist. Comparisons are usually odious, but it would be safe to predict that if Miss Cooper could remain that long at London's leading music hall, Miss Wakefield could remain there forever—and then some. Her infectious laugh and her essence of suggestion without vulgarity is eminently suited to a kid-gloved audience. Then again the pathos infused into a rendition of "Some of These Days" brings you to a realization that you had never heard the song before.

## HAMMERSTEIN'S.

When the orchestra rang in at the Victoria, Tuesday night at 7.55, exactly thirty-seven people were seated in the orchestra, which would seem to refute the oft-repeated argument that long shows are demanded. The Flying Caros (New Acts) opened the stage proceedings, with Chalk Saunders second. Sharp and Wilks were third. Linden Beckwith is billed as "The American Emotional Prima Donna." She is an excellent singer, and had the good sense to leave after her third number.

The Spook Minstrels are back, after an absence of several years, with new dialog and songs. They fared well, and received a hearty round of applause when the lights went up, discharging the five men in white satin and periwigs.

Frank Stafford and Co. did uncommonly well. Stafford's whistling and imitations of animals were rendered with an ease and grace that won him the favor of his hearers. There are plenty of original ideas in the sketch, and the finish is especially effective, after the slow work preceding it. York and Adams have new talk, and extracted a lot of laughs.

The Courtney Sisters were moved from "No. 9" down to the "13" position, the best kind of a tribute to their talents. The taller of the two (although white) is a female Bert Williams. Cressy and Dayne did "Town Hall To-night."

McMahon and Chappelle's "Pullman Maids" went like a brand-new act. Tim's smart rejoinders to his wife's "feeding" had one woman in the audience in hysterics. The talk about their matrimonial squabbles convulsed the woman, and she laughed so heartily that she had to leave her seat for a few minutes.

Harry Von Tilzer's rendition of his own songs was a pleasing number. The composer's palpable nervousness and earnestness of purpose communicated itself to his listeners, and he was encouraged over and over again to continue.

Nat Wills was the big comedy hit of the bill. "Ma Gosse" closed the show. Fred Watson tried almost an impossible spot for his singing turn, opening the second half with the house coming in. Jolo.

Rock Island, Ill., is to have a new vaudeville theatre, next fall. E. T. Dolly and Roy Wilmerton have completed arrangements for the building of a new house on Fourth avenue, between 19th and 20th streets. It will have a seating capacity of 1,600, all on one floor, and will be called the Emple.

When Miss Wakefield rendered the line "showed her indignation—and other things" in another ditty, she even got a grin from Mr. Broad.

Charles and Fanny Van have returned to their old act, which is far better fitted to them than the one used earlier in the season. They pleased and when Charles pulled a "like-hell" line, Broad applauded strongly.

Hickey's Circus was the closing act and most of the audience waited through it. Jolo.

## GREENPOINT.

The first fellow said: "Well, we did get an awful trimming today, but any way this Brooklyn bunch of ball-players seem to be in the league for the other teams to practice on." The second fellow then said: "Well, that bunch over the water (the Giants I mean) are beginning to make people in Philadelphia believe that they are a lot of school-boys and I don't think they have much on Brooklyn."

This conversation happened just outside the Greenpoint theatre Monday night, the night the weather took its first spring turning. There they were, all the Greenpoint fans, just talking the games over and not even wondering what head-liner was coming next week.

The big house held a fairly good house when the curtain rose on the first act.

Ryan and Richfield were placed at the top of bill; Pat Rooney and Marion Bent were at the bottom, while Marshall P. Wilder had his name pinned in the center.

With all this, Mack and Orth were billed as a couple of "also rans." What they did to the bill was plenty. The act was made to open the second part. They weren't on the stage a minute before it was a solid hit for them with no stops. The turn is going along in very smooth shape now, the songs of Mack and the helpings of Orth all bringing much applause.

Ryan and Richfield came second after intermission. Thos. J. Ryan seems to be a favorite in Greenpoint. The poker game remains the big laugh getter. Mr. Fanning as the "wise" butler is a pretty help to the sketch.

Rooney and Bent next to closing are still doing the old act "The Bellboy" and with their talk and dances finished very big.

Marshall P. Wilder admitted to the Greenpoint audience that the old ones always went the biggest and also stopped long enough to throw in a "boost" for the violinist of the orchestra (Andrew Byrne), who accompanied the comedian in a "coon" ballad. Karl Emmy's Pets made a very neat closing turn and the entire audience stayed in to see it.

Watson and Dwyer were "No. 2," Carter and Swanson "No. 3," and the Glocks, opening the show, are under new acts. Jess.

## NEW YORK THEATRE.

The only thing missing on the New York theatre bill the first half of the week were trained animals and acrobatics, otherwise it was typical variety all the way. Business Monday night was good and the bill for the most part satisfactory. The only fault to find with the pictures were that there was only one with comedy features, the others, barring a short one, were full of gun-play, Indians and murder.

The first picture (Pathe) was alive with redskins who were put to rout by a minister with a cross in his up-lifted hand. Statues and monuments in New York's public places were also shown with the Pathe trademark. Brockway Brothers (New Acts) opened. The Musical Bells followed, receiving the most applause with "Popularity" on the bells with the chimes effect. Their opening is weak.

## COLONIAL.

With Elsie Janis' name in the lights the Colonial was sold out Monday night. Charles Richman and Co. and Dolan and Lenharr also came in for billing. The former "Slim Princess" star was the "draw." Upon appearing a reception greeted her.

In comparison with last week's bill this program does not give as much entertainment. Furthermore, two "single" women held important spots with Beth Tate on just before the Richman sketch in the first half.

The Colonial regulars didn't seem to care much for the International Polo Players, in a bicycle polo contest at the finish of the show and walked out in bunches. This pastime on wheel tires after a few minutes, becoming as tame as a game of ping-pong.

The Dare Brothers opened with hand-balancing and one-arm lifts. Considering the acts of this nature that have passed before, they did well and received intermittent applause.

The "Monarchs of Melody" passed swimmingly with piano music, while the vocalist received the most applause with his selection about taking all the girls to Sunday-school.

The audience, which was seated early, enjoyed Flanagan and Edwards, although the act slows up from its strong start. Beth Tate followed. She did well in the face of the fact that the audience was waiting for Miss Janis. "Take A Look At Me Now" did the scoring. She closed with "I'm All Alone," an old number at the Colonial, having been used there last week and the week before. Miss Tate could have easily left it off.

Charles Richman and Co. caused some hearty laughter, but the audience would have much preferred to see the former "legit" making love to his sweetheart in conventional attire. One must admit that the unclothed finish is an oddity in vaudeville. The situation throughout is a delicate one but—is well handled by Richman and Company. His sketch closed the first part. Dolan and Lenharr pleased and paved the way nicely for Elsie Janis (New Acts).

Harry Fox and the Millership Sisters gained fresh laurels and scored from every angle. They hit the Colonial patrons as being "just right." They worked nineteen minutes. Mark.

Carl Dix is recovering from an operation for appendicitis at St. Marks Hospital.

A Selig film, showing what a man's jealousy will lead him to, was shown. Lillian Kingsberry and Co. (New Acts) amused. Eddie Foley changed his opening numbers and didn't fare so well until his "I'm Glad I'm Living, and That's All." It and his "Popularity" baseball parody landed. The best picture of the evening, a Biograph, "His Mother's Scarf," followed. It also teemed with Indians.

John J. McGowan, W. J. Gale and Co., in "Election Night," gave a dramatic act.

Hanly and Jarvis entertained with jokes. White, Pilzer and White combined singing with comedy with pleasing results. The Aerial Weavers did well in the closing spot. Mark.



## LYCEUM AND CONCERT

### CARYLL IS AN-GRY.

Ivan Caryll, composer of "Florodora" and dozens of other operettas, the latest of which to see the light of day is "The Pink Lady," sailed Wednesday for England. And thereby hangs a tale. Mr. Caryll came over, bag and baggage, wife and all, to hear his music in "The Pink Lady" and write the music for Florenz Ziegfeld for "The Follies of 1911." The composer purposed to settle in America and had gone so far as to visit the Naturalization Bureau and apply for citizenship papers.

A dispute arose, however, between Caryll and Ziegfeld over the terms of the contract for the score of the new "Follies" and Caryll promptly changed his mind about becoming a citizen of these United States or considering dealings with Ziegfeld.

Ziegfeld arrived in New York from San Francisco Wednesday morning, but the composer sailed without seeing him. Silvio Hein will probably be selected to write the score of this summer's "Follies."

### MURATORE DIDN'T DIE.

Paris, April 18.

Several journals announced the death of Signor Muratore, supposed to have happened at Monte Carlo April 11.

The Italian singer is very much alive. The accident befell a stage hand of the same name.

Muratore was in the south of France. When the press dispatches came in stating that a Muratore had fallen through a trap at the Casino, the papers accepted that it was the tenor.

### 3,600 SINGERS IN A BUNCH.

Milwaukee, April 26.

More than 3,600 singers (including 700 women) from every state in the Union, will take part in the thirty-third annual festival of the North American Saengerbund here, June 22-25. New York will be well represented. The St. Louis orchestra of sixty-five pieces will be a feature.

### ENGAGED FOR THE PARIS OPERA.

Lillian Grenville, of the Chicago Opera Company, has been engaged by Directors Messager and Broussan for a series of guest appearances at the Paris Opera this spring.

### \$1,600 A SHOW.

Luisa Tetrazzini has signed a contract with the Boston Opera Company for next season. She will sing at least eight times at \$1,600 a performance.

### EXPENSIVE SCIATICA.

Johanna Gadschi, who has been ill with sciatica in a New York hotel and had to cancel her spring tour, loses \$20,000 as a result of her inability to travel.

Her tour would have extended as far west as Denver. Gadschi expects to sail May 2 to try the waters at Aix les Bains.

### RUSSELL CABLES HIS LIST.

Boston, April 26.

Manager Russell, of the Boston Opera House, cabled from Paris he had secured the services of the greatest opera singers in the world. He is in Paris arranging for the coming season. He announced that Carmen Melis, Emmy Destinn, Mary Garden, Emma Gadschi, Louise Tetrazzini, Lillian Nordica, Louise Homer, Maria Gay, Madame Gerville-Reache, Giovanni Zannetelli, Edmund Clement, Hermann Jadowker, Leo Slezak, Antonio Scotti, Pasquale Amato, Giovanni Polese, Guiseppe Gaudenzi, Jose Mardones, and Leo Rothier, had been secured. He may also bring Alessandro Bonci, Florencio Constantino, Lina Cavelleri, and Lydia Lipkowska.

There are to be four new operas produced. They are "Samson and Delilah," "Pelleas et Melisande," "Germania" and "Ballo en Maschera."

Andre-Caplet, the young French conductor, of the Boston Opera Co., has been selected to conduct Debussy and D'Annunzio's collaborative work, "La Martyre de Saint Sebastian." Ten performances of this opera will be given in Paris. Mr. Caplet will return to Boston in September.

### IN N. Y. FOR FIRST TIME.

The celebrated Mendelssohn Choir of Toronto (Dr. A. S. Vogt, conductor) will give two concerts in New York next winter.

The Theodore Thomas orchestra will accompany the choir and will be heard for the first time in the east under the direction of its present conductor, Frederick Stock.

### STOCK ASS'N PASSING.

The report is that the Stock Producing Managers' Association (Inc.), will dissolve May 1. The organization has been domiciled on the fourth floor of the Long Acre building, and has been conducted under the management of Will H. Gregory.

Percy G. Williams, who is the recognized head of the association, declined to make any statement regarding the passing of the office, other than Mr. Gregory had been unable to attend to the office, owing to a recent automobile accident.

It is understood that Mr. Gregory has left the association for good and that for the benefit of all mutually concerned, the association will become memory.

### GERMAN CONTRALTO AT MET?

Word comes from the American agents abroad that Margarete Preuss-Matzenauer, considered the foremost contralto of the German opera stage (who recently cancelled her contract with the Munich Court Opera) is to come to New York to spend next winter at the Metropolitan Opera House.

Lambert Murphy, tenor, who has been singing at St. Bartholomew's in New York for the past year, has been engaged by the Metropolitan Opera Co. and will debut next season.

## CIRCUS NEWS

### HAGENBECK-WALLACE OPENS.

St. Louis, April 26.

After two quick jumps from Winter quarters the Carl Hagenbeck and Great Wallace Shows opened here Monday for a week's stay.

Fine weather favored the parade in the early part of the week, with indications of lasting, and business is big.

The Hagenbeck end still predominates, but it is easy to appreciate the difficulty of getting circus acts big enough to outshine the wild animal training of the Hagenbeck calibre. The program, however, is more nearly balanced than it ever has been. It is modeled along purely conventional lines, opening with a pageant and closing with a hippodrome. The races go better than some of the recent "dip of death" finales with autos and other thrillers.

Three rings and a stage are kept full with hardly a perceptible let-up. A double skating act by the Delmonts on two stages and the Boris Fridkin Russian dancers lend new color.

Fifteen trained elephants, as Display 2, make a good starter after the march. The caged ring is filled with a variety of beasts.

Equestriennes are next, an African lion and leopard in the cage rivaling the human beings.

In the end rings are Mary Connors and Olga Reed, and Lulu Davenport and Rose Trentini, respectively. The Nelson Family are the feature of the acrobats. Four Comrades and the Tasmanian Troupe of women are also on.

Domestic trained animals follow, with Polar bears featured. The contortion number includes Charles Marvelle, The Leonardys, Violetta Sisters and Demora Brothers. The Baker and Merodia troupes of cyclists are next. Lighter acts include Three Hardigs, jugglers; Kullero Brothers, walking on their heads; Herbert Duval, equilibrist; De Koghs, acrobats, and Mr. and Mrs. Partell.

The Misses Stephen, Smith, Connors, Reed and Kelly, and Grace Jenks and Carl Nygaard, and Miss Baker and George Connors follow in a series of equestrian acts, while Miss Philips is driving the menage elephants, which scores a hit.

The riding act of the bill is the Wilkes-Loyd Family in an Indian act. The McCree-Davenport act is pretty.

The tight-wire ensemble number presents the Latina Sisters, Four Navarro and the Fosters. It is worked fast and makes good.

The aerial novelty is provided by the Van Dieman and the Latell Sisters. They have an aerial ballet with serpentine effect and ribbons, all done while being whirled at the top of the tent holding by their teeth. The Flying Nelsons have a number to themselves. Other trapeze and aerial thrills are supplied by Les, Patt and Patt, the Fosters, Anita Connors, Louise Clark and Viola Cadell.

But standing out strongest are the trained wild beast acts.

### TWO SERIOUS ACCIDENTS.

Toledo and Price have instituted proceedings for a damage suit against the Ringling Bros. for an accident that happened to Mrs. Toledo (Price) at the dress rehearsal of the Barnum & Bailey show at Madison Square Garden.

Miss Price was thrown from a horse during the parade and received injuries of such a nature that she will probably never work again. Miss Toledo is still in a precarious condition and was forced to undergo a second operation this week.

Her husband maintains that the damage clause in the contract does not cover his wife's accident, as she was hurt in the parade and not during their act.

Mr. Toledo also says Miss Price was told to ride a horse after she had been assigned to one of the floats, and after she had pleaded that she had never ridden horseback before.

All circus contracts carry a clause which relieves the management of any responsibility in case of an accident during a hazardous performance.

Herbert, the Frogman, who dropped from his pedestal while the show was at the Garden, may also never be able to work again. He sustained a very bad fracture of the knee pan.

### FELIX AND CAIRE.

Seymour Felix and Amelia Caire will appear at Hammerstein's Victoria next week (May 1). The boy and girl act has been head lining on the Morris Circuit for the past three seasons, and also appeared in the musical comedy, "The Mimic World." In this production the two played parts and did their specialty.

Though next week will be their first appearance on the "United Time" for quite a long period, they are not strangers to that circuit, having been 'round the tour before engaging with William Morris. Ad. Neuberger, who first introduced the young couple, is still their manager.

Pictures of Felix and Caire are on VARIETY's front page this week.

### OBITUARY

Jacob Wendell, a wealthy actor, who had adopted the stage as a hobby, died April 22 in New York. The deceased had a prominent role in "What the Doctor Ordered," which was to have opened at the Astor, New York, April 21. He was taken ill during a performance at Trenton, N. J. Mr. Wendell brought favorable attention to himself when appearing as the dog in "Blue Bird."

James Godley, the blind actor, who was recently removed to the Longview Insane Asylum at Cincinnati, died there about three weeks ago. He left a widow, Geraldine Godley.

Mrs. Lillian Elmer, of Elmer and De Witt, died, April 20, in the Woman's Hospital, Philadelphia, of blood poisoning. The burial took place at Paterson, N. J.

# "THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY.)

The inside story about the difficulty which precipitated the departure of a player in burlesque from the company and firm he had been under contract to has just arrived. The man became aggrieved at some additional featuring of the principal woman during a performance. He resented it to the management, and on his way to the dressing room, burst into that one occupied by the young woman. She was there, with her mother quite, an elderly woman. The man, without that nice discrimination which the presence of a mother might have created in any animal, broke out against the girl, intimating broadly that she was patronized by the management for specific reasons, which he thereupon named in detail, regardless of what he was saying or how the mother might accept the information. The young woman recognized the situation. Without wasting time in denials, she permitted her indignation and anger to assert itself through a series of forceful kicks, jabs and swings, having rendered her accuser hors de combat with the first kick. What she did to that comedian, they say, was something awful, leaving him needing nothing but the ambulance. After the massacre was over, the leading woman told her mother that what the man had said was all untrue, but before entering the denial she wanted to impress it upon him while the spirit ruled her. The girl, one of the prettiest on the stage, also popular on and off it, would never have been suspected of taking the course she did, being very mild in demeanor. And, of course, after it was all over, she had a good cry, what most girls would have done in the first place.

A young man, connected with a circuit of vaudeville theatres, has found a way to be "treated" o' night to his dinner. He has located a "meal circuit," composed of several feederies in and around Times Square. When not repairing to his home of an evening, the young man drops into a stand on the Meal Circuit, buttonholes an actor (usually a well known one as more likely to provide a substantial feed) and opens up the way for an invitation to eat by inquiring why it is the act has not yet been contracted for the chain of theatres he represents. The actor "falls"—and the young man eats.

The other evening while a couple were seated in a restaurant, the man said, as he tried to look over the tops of some hats in front of him: "It's a wonder the women wouldn't take off those things in a restaurant the same as they do in a theatre." "Never," answered his companion, "I'd rather any time see some of these pretty hats than the faces under them."

At the Colonial, this week, is Elsie Janis, also her "Maw," and Elsie's "May," was so afraid she wouldn't be seen that many acts made their entrances and exits with diffi-

culty. Miss Janis wore a pretty frock of white messaline covered in crystal. Beth Tate is a pocket edition of Constance Collier. Although Miss Tate wore a yellow and two pretty pink dresses, yellow is most becoming to her. Ida Lenhart wore a handsome yellow satin gown. Mabel Freneyar looked pretty in a pink satin petticoat and corset cover.

Willia Holt Wakefield is resplendent this week (Fifth Avenue) in a white satin gown, with a polonaise of flowered chiffon through which runs a broad silver stripe. A black hat, covered in willow plumes, which hang to the waist, add to this charming costume. Rosie Crouch has two new dresses, both lovely. The first is emerald green underdressed in chiffon platings of all the pastel shades. A cloak of silver is worn over this. A change is made to a dark red pauve velvet, heavily embroidered in gold. Jean Aylwin, one of the bright spots of the American "Our Miss Gibbs" company, is a tall, handsome girl, who looks well as a Scotch lassie, but not so well as a child. I should like to see Miss Aylwin in a real gown. Fannie Van wore a white messaline, banded in navy blue satin, over which is marquisette of the same shade, making one of the prettiest dresses seen this season. A poke bonnet suited Miss Van to a T. Mme. Besson, under a purple cloak, had on a white and crystal ball gown, very well made. I believe Mme. Besson was formerly known as Violet Fulton, who played in "After the Opera" at the American Music Hall some time ago.

"The Certain Party" (Wallack's), chorus are not raving beauties, though lively workers. They haven't been expensively gowned but in keeping with the performance, which isn't classy. In a telephone number the girls are in white silk, over which is cherry colored chiffon made Empire. In the last act the chorus women wear party dresses, which will cause no riot, although three (presumably "show girls") were distinguished from the others by trained gowns. Miss Hite, at the party in the kitchen, wore a natural colored pongee piped in red and trimmed in gold buttons. In the last act the dress was a pale pink messaline with a white chiffon and gold over dress, combined with salmon pink and pale blue. If intended for a comedy make-up, like "Mrs. Fogarty's," it was a success. Nena Blake, a pretty red-head, in the first act wore a pale lavender summer silk, which must have been ruined after the first performance through not having shields in it. In the last act Miss Blake wore the prettiest dress of the evening. Of white satin, made Empire, the short waisted bodice was entirely of crystals. The panel was also trimmed in crystal. Beatrice Moreland was very stately in her well made clothes.

The Empress, St. Paul, a new theatre for that town, will open May 14.

# CORRESPONDENCE

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

**FRED SCHADER**  
Representative  
Residence: Sherman House

**CHICAGO**

**VARIETY'S CHICAGO OFFICE:**  
Suite Building—Same Office—New Number  
38 SOUTH DEARBORN STREET  
(Old Number, 165 Dearborn Street)  
Phone 4401 Central

**AMERICAN** (William Morris, Inc., mgr.).—The bill this week runs by fits and starts. There are flashes resplendent with class and speed and there are spots that are dull and ordinary, but nevertheless all considered it is a pleasing sort of a vaudeville show. The opening is rather slow and it is not until the third number, Gardner and Stoddard, that the show gains any headway at all. The first two numbers are Lawson and Namon, in bag punching and comedy cycling, and Virginia Grant, who offered three numbers in character costume. The last of the trio received enough applause to warrant two bows for the singer. On the fourth spot, McDonald & Carson, in a Scottish comedy turn, got the house from the start and had the finish of the act been as strong as the opening portion, it would have easily proven a walkaway in the race for honors. Emma Carus was booked for the "No. 5" spot, but failed to show at the Monday matinee. The honor of closing the first part was given to Roland West and Co. in "The Under World." The act has been cut considerably since first reviewed in New York, and at present is a rapid playing protean vehicle. Hibbert and Warren were the duet, and the half hour was left to the comedian's dancing finish, "cleaned up" in a rather hard position at this house. In the next two acts the real hits of the performance developed. The first, the Comedian's comedy playlet of "The Life in which Paul Dickey is appearing, supported by a company of sterling actors, was easily the laughing hit of the entire performance, and at the finish a half dozen curtains were recorded. The second act, to which Carle De Mar, the comedienne, held forth with her repertoire of character songs and received the unqualified approval of those in front. In the closing portion, Sergeant Brand, the portolait, managed to show a few new tricks with the aluminum spoils that won applause.

**MAJESTIC** (Lyman B. Glover, mgr., agent, Orpheum Circuit).—When a vaudeville show shows six acts out of eleven acts and have four of the six a "riot," the show is bound to be one that pleases. This is the story of the program at the Majestic this week. After the show is once under way, the follow hit "The New Girl" by the female, Allen Wightman presenting a melange of clay modeling and chalk drawing was on in the opening spot. He was followed by Fennally and Dernau, in a singing and dancing turn, which was followed by the singing, which was eliminated. In the third spot, Grey and Peters, in a distinctively different comedy cycling act turn, gave the show its real start. They were followed by the Basque Quartet, who pulled down a solid hit. The fifth position was given over to McCormack and Wallace, in a ventriloquist offering that earned an encore. The bill from this point on had been re-arranged from the matinee performance. Arthur B. Waterbury having been moved up from "No. 8" to the sixth position, where he did fairly well. Following came Emma Dunn and Co. in "The Baby." This was the first real hit of the show and the house was in the line in its approval. Gordon and Marx, in the next position, got good applause from the house with the beer pitcher finish to their turn. Then in quick succession came Johnny and Emma, and the show was closed by Russell and the Lorch Family in the closing position. All three were tremendous hits, with Leonard a shade the better of the going. The closing turn proved a strong act for that position.

**BLACKSTONE** (Harry Powers, mgr.; K. & E.).—After a season of four weeks in Chicago, Lillian Russell, and her company in "The First Night," leave the windy city to make room for Ethel Barrymore, who comes to this house Monday for three weeks in repertoire. "Alice-Bit-By-the-Fire" will be offered for the first three weeks. Beginning May 15 is "The Twelve Pound Look" and "The Channel" will be offered. A repertoire for several weeks following is to be announced later if business warrants the retention of Miss Barrymore in Chicago.

**CHICAGO OPERA HOUSE** (George Kingsbury, mgr.; K. & E.).—"The Girl of My Dreams" seems to be repeating its former success in Chicago.

**CORONADO** (Sport Herman, mgr.).—Dark.

**COLONIAL** (James J. Brady, mgr.; K. & E.).—May 13 is the date set for the last performance of Julian Eltinge as the star of "The Fascinating Widow." Eltinge will rest preparatory to the opening of next season at the New Amsterdam.

**CROWN**—Dave Lewis returns to Chicago, and beginning with a Sunday matinee, opens a week's engagement at the Crown in "Don't Lie for Your Wife."

**GARRICK** W. W. Freeman, mgr.; Shuberts).—Sam Bernard has taken Chicago by storm.

**GRAND OPERA HOUSE** (Harry Askin, mgr.; Shuberts).—George Arliss closes his engagement Saturday night. The Liebler Co. production of "Marriage à la Carte" will open at the house Sunday. While Emmy Wehlen still remains the featured player of the organization, the remaining characters have been entirely recast since the piece was seen in New York.

**GLOBE** (James Brown, mgr.; S. & H.).—Still dark.

**HAYMARKET**.—"The Rock of Ages" commences a week's engagement here beginning Sunday.

**ILLINOIS** (Willi J. Davis, mgr.; K. & E.).—Rose Stahl, in "Maggie Peppert" continues to draw large houses.

**IMPERIAL**.—"Romeo and Juliet" will be presented by the stock company next week.

**LE GRANDE**.—"The Gordon Stock company will present two pieces next week. The first three days will be given over to "The Custodian" while the last four days of the week "Roaming in Bedgats" will be presented.

**LYRIC** (Lawrence Anhalt, mgr.; Shubert).—Lee Arthur's "The Fox," seems to have won a place for itself in the hearts of the Chicago theatregoers. Appearances indicate that it will remain in this city for some time to come.

**LA SALLE** (Harry Askin, mgr.).—Joe Howard's "Love and Politics" moves from the Cort to this house beginning Sunday. "The Girl I Love," which has been housed at the La Salle for more than three months will go on the road for a brief tour of three weeks. The season will close in Cincinnati.

**LICKER'S** (Litt & Dingwall, mgrs.; K. & E.).—Henry W. Savage, production of the mighty "Madame X" returns to Chicago for an engagement here Sunday. Dorothy Donnelly is at the head of the company.

**NATIONAL**.—Eulalia Foynter in her own original play "The Little Bird That He Forgot" opens for a week Sunday.

**OLYMPIC** (Sam Lederer, mgr.; K. & E.).—"Get-Rich-Quick-Wallington" continues.

**POWER'S** (Harvey Powers, mgr.; K. & E.).—When Charles Cherry comes east, in the "Seven Sisters" it was announced that the engagement would be for two weeks only.

Last Sunday's ads carried a telegram from A. L. Glangier extending the engagement indefinitely.

**PRINCES** (Shuberts).—George Fawcett, in "The Remittance Man" continues.

**STUDEBAKER** (George A. Davis, mgr.; K. & E.).—But another remains of the Chicago engagement of Mr. Willard Lacks.

"The Stranger." The "Will o' the Wisp," by Alfred V. Robyn and Walter Perclval, which Charles Bradley will present at the Michigan Boulevard Theatre beginning May 8, is scheduled for the entire season.

**WHITNEY OPERA HOUSE** (Fred C. Whitney, mgr.).—"Merry Mary" is slowly but surely being whipped into shape. Sophie Tucker's "Once a Widow, Now I'm a Kiddy" is "some" song.

**ASHLAND** (Al. Widner, mgr.; agent, W. V. M. A.).—Bert Swor; Aerial Buddha; John Brennan & Co.; Gladiah & Cranston; Potts Bros. & Co.; W. J. Hyman; Musical Co.; Gertrude Van Dyke & Ray Ferns.

**SCHINDLER'S** (L. Schindler, mgr.; agent, W. V. M. A.).—Onlaw Trio; John A. West & Co.; Franklin & Davis; Dorothy Vaughn; Milton Jewell Troupe; Fitch Cooper; Santucci Trio.

**SIST ST. THEATRE** (agent, W. V. M. A.).—Paul Kleiss and Max Bazilian Duo.

**KEDZIE** (Wm. Malcolm, mgr.; agent, W. V. M. A.).—W. J. Hyman; Musical Co.; Los Bros; Dyck & Fern; Callaghan & St. George; Onlaw Trio; Bert Swor; Merritt & Love; Zarrow Cycle.

**SOUTH CHICAGO** (agent, W. V. M. A.).—Ethard; Hearn & Rutter; Paul Kleiss.

**PRESIDENT** (L. A. Levinson, mgr.; agent, W. V. M. A.).—Brooklyn; Hearn & Rutter; Paul Kleiss; Ross & Oaks; Cross & Josephine; Fairman.

**FURMAN & FAIRMAN**; Brockman & Clyde; Leo Filler; John Brennan & Co.; Pealson & Hill; Seifert; Beifort.

**CIRCLE** (Balaboon Bros. mgrs.; agents, W. V. M. A.).—Hickey Bros.; Martha Russell & Co.; Pealson & Hill; Brockman & Clyde.

**LYDA** (George Hines, mgr.; agent, W. V. M. A.).—Crenny; W. J. Hyman; Hearn & Rutter; Paul Kleiss; Von & Co.; Axel Christensen; Kamekishi Japs; Ethard; Harris & Randall; Knight & Owyer; Billy Mann; Moneta Five.

**PAKWAY** (agent, W. V. M. A.).—Diamond Comedy Four; Carl Demerest; Eugene Remington & Co.; Potts Bros. & Co.; John & Mae Burke; Murray's Dogs; Richards & Grover; Harry Boller & Co.; Tom & Stacia Minnie; The Four Bros.

**LINDEN** (Charles H. Hart, mgr.; agent, J. C. Mathews).—Musical Story; Whitley, Cowen & Bosley; Frank Mayme & Co.; Canton & Curtle; Haas Bros.; Warren & Francis; Bradley & E. Romano Bros.

**CLARK** (Joe Grine, mgr.; agent, J. C. Mathews).—Wilson & Doyle; Eleanor Olla & Co.; Olive Morgan; Kyroko; Joe Callahan; Chester & Grace; Mullen's Cats & Dogs.

**OAK** (Hart Golding, mgr.; agent, J. C. Mathews).—Chas. Gayler; Leonard & Alvin; Marcla; Barnes Remmings & Co.; Doc Rice; Romano Bros.; Haas Bros.; Alice Van, De Haven & Whitley; Nick & Lyda Russell; Minnie; Horshut & Co.; Monarch Quartet; Morris & Morris.

G. Grokote and Mlle. Elmina had to cancel several weeks on account of Mlle. Elmina having hurt her neck in a car accident while working last week. Nothing serious is thought will turn from the strain and the act looks forward to being able to work in a few weeks.

# MRS. GENE HUGHES AND CO.

## PRESENTING "YOUTH"

By **EDGAR ALLEN WOLF**  
The Sensational Comedy Success of the Season

**NEXT WEEK (May 1st) PROCTOR'S, NEWARK**

**GENE HUGHES, Mgr.**

Albert La Valle of the Dancing La Valles fell last week in his apartment, landing against a piece of furniture and fracturing a rib. The accident will keep the team from working for several months.

Earl J. Cox has secured the bookings from the Weber theatre, lately booked by the W. V. M. A., and commenced booking the house this week. El Frisco Park, in Peoria, Ill., has also left their bookings to the Cox agency.

B. S. Muckenfuse, who formerly had charge of the bookings of the Interstate Circuit, has broken back into vaudeville. Mr. Muckenfuse opened offices here last week, where he will devote his time to booking acts and perhaps some of the local houses.

The Syndicate theatre is the latest to be added to the books of the W. V. M. A. and is being booked by Coney Holmes.

Walter Watson lately connected with Winkler-Kress Trio has joined with Joe Jacobson.

Harry S. Stanley, who has been Viola Allen's leading man, leaves the act here this week and will join Virginia Drew in her vaudeville offering.

During the past week the W. V. M. A. has added six houses to the list of its bookings, through the road work which Harry Sonnenberg is conducting. The houses are the Elk's theatre, Parsons, Kan.; the Jefferson, Coffeyville, Kan.; Auditorium, Joplin, Mo.; Fourth Avenue, Pittsburg, Kan.; Syndicate, Waterloo, Ia., and a new house in Clinton, Mo.

An agreement has been reached between W. H. Mack and Paul Case regarding the right to use the title of "The New Minister" for vaudeville purposes. The former presented his claim and Mr. Case recognized the right of priority and will rename his offering.

H. C. Lyons and Walter Pearson, both at present in "The Girl I Love," will enter vaudeville after the musical show closes its season within the next few weeks.

Fred Hartman, who has been the manager of the Palace on the North Side since that playhouse was first opened, will retire from the position May 6. It is believed that the association will have him taken over a larger house. Fred Zobeide will be his successor.

H. Mitchell, the manager of Electric Park, Joplin, Mo., spent several days in Chicago last week and arranged to book his vaudeville through the J. C. Matthews' office here. The park will open May 31.

Hugh Stuart Campbell gave an art reception to 400 women in the foyer of the Olympic, where "Get-Rich-Quick Wallingford" is playing. Myrtle Tannehill of the show was the hostess.

The Orpheum, Peoria, opened last Monday.

The Airdome, Keokuk, Mich., was added to the books of the W. V. M. A. last week. Coney Holmes will do the booking.

Schindler's Airdome will open around May 29 for the summer.

The Grand houses a musical comedy show for this week, returning to vaudeville next week.

Bobby Burns has secured the bookings of the new theatre which is being erected in Sheboygan, Wis.

### PHILADELPHIA

By George M. Young.

**KEITH'S** (H. T. Jordan, mgr.; agent, U. B. O.).—The bill was too heavy and long to show to the best advantage this week. A little cutting at several places would have not only injected the needed speed, but improved one or two of the acts. This was principally noted in "Mon Amour," styled musical romance and presented by Amelia Stone and Armand Kalais. It is almost entirely a story in song, with just a bit of dancing at the finish. If the dancing, or waiting, had started earlier, it would have helped considerably. A leader is carried, and if capable enough to hold the position, he should direct alone. It adds nothing to watch a principal doing it from the stage. The show was slow starting. The Laundry Brothers added several minutes with some useless posing for muscular display. Their best work is on the ropes and is too novel to be marred by a stop for anything. Following came Stuart & Keely in a dancing number, billed for novelty, but outside of pretty dressing, showing nothing above ordinary merit. F. Ward and Co. in "The Boatwain's Mate," were third and did nothing to help the early portion of the show. The sketch is only lightly effective in a comedy way and is dragged out too long with a very weak finish. With the appeal of Clara Inge and Marguerite Farrell, a sister act, there was an evident uplift. The girls started it by their natty appearance for the opening and both put over single numbers for a large-sized individual bit. A bit of lace dangling below her dress drew attention away from the dark girl's song, but she scored with it and the blonde went through swimmingly. They finished strongly with a bit of song and dance, leaving a very good impression. After the Stone-Kalais sketch came Bowman Brothers with their capital black-face act, changed only a little since last seen, but proving a big winner. The comedy end of the team pulled an exaggerated "Harlem skirt" costume, the first that has appeared in this house, and it got a roar. The principal honors went to Hugh Herbert and Co., in Aaron Hoffman's sketch "The Son of Solomon." This is a splendid little play and very well acted. The dialogue just teems with witty lines and the story is never away from the natural. Given splendid stage setting, this sketch is a vaudeville gem and is well worth winning over the untrained applause and certain for the prize. Ward and Curran had a tough job next to closing, and being forced to open in "one" did not improve their chances. The act is just as humorous as ever, but did not have a chance where it was placed. Closing of the long bill, the Six Abdallahs played to an almost empty house, though the usual big Monday crowd was in at the opening. The Abdallah number got a decidedly showy acrobatic number and got everything there was to be had at the end of a show, which ran almost three hours. Pictures.

**PARK** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—The business has been reported steadily at this house, and this week's bill is a sample of the usual offering, there is no reason why the house should not continue to prove a big winner. The show this week was a wonder. It is well balanced, plays from start to finish in splendid style and is helped by the skillful handling of the stage; not a hitch or halt, or a bit of noise being noticeable even to those close to the stage. Gero and Delaney gave the bill a fine start with their roller-skating. The use of a mat aided their work and they have a pretty routine of figure and fancy skating which was favorably received. They scored strongly with their singing act nicely put together and well handled. The man is good worker and has selected some good material, which the girl does her share in sending over. A corking medley-song number used for the finish was just right. Pulgieri did very well with his lightning change act, retaining a goodly part of his old material. He has added some impersonations, using Grant and Lee with the tale used by Henry Lee, and they score for him. "The Aviator Girl" did one number from a chair at the end of a crane which swings her over the

audience. The girl is drifted close to the heads of the audience giving those beneath a chance to grab at her well shaped toes, without success. Prior to this the "girl" sent over a couple of songs, liked for their snappy lines. The Park audience seem to take to crisp talk and songs, so that Herbert Cyrill sailed along in a breeze of favor. The tall chappy is not quite so English as when playing the "big" time, but he seems to have solved the popular vaudeville question and his stuff brought liberal reward. He can rank among the best dressed of men seen in the "pop" houses. The sketch offered by Franklyn Ardell and Co. proved a riot of laughter, principally through clever handling and a good bit of this went to the credit of Anna Walter, who is the "Co." There is a let-up near the finish, where the man goes in for a long speech, which suffered through following Cyrill's talk along similar lines. A counter-speech by the woman might have taken up half of the time used by the man. The sketch ought to do well anywhere. Kenny and Hollis headed the bill, but not so good as the sliding the stage a little longer than necessary, but bringing good results. Kenny fairly worked his head off, taking liberties to get laughs, but getting them in bunches. Gort's dog bandits played a very good act. The animals are very well trained. There is some time lost at the opening, to secure a scenic effect, after which the act runs smoothly and to a quick finish. This bill, with pictures made a corking bill. Many better ones have been seen offered at higher prices.

**VICTORIA** (Jay Maatbaum, mgr.; agent, H. Bart McHugh).—The Valentines in a bicycle act won the chief honors of a bill which averaged a little above fair. The girl in the bike act, does some clever straight riding, and the man is well above the average on the bicycle and unicycle. His one fault is in dressing. The evening clothes should be discarded. It's the only mark against the act, and it is too good an act not to be given the best showing possible. Belle Jeanette stood out strongly with her single singing act. This little girl needs only a little coaching and the right kind of songs to make a strong bid for better time. What she uses now are good, the way she puts them over, and she ought to keep going right along. She might be classed almost as a miniature Lillian Shaw. The Ritchies offered a showy acrobatic number, a couple of nice trick dogs adding to the class and picture. The man and woman work hard, trying a varied number of things and get a nice act out of it. The featured act is Higgins, Kelly and Co., with a comedy sketch called "Crazy's New Job." It has done duty under many names in burlesque with the same principals in it. A fair amount of laughter greeted the efforts of the quartet involved. Floyd and Russell, a coloratura, did a nice work in singing, talking and a bit of dancing. Part of the talk is also used by Coats and Grundy in the "Watermelon Trust" act, of which Miss Russell possibly was once a member. Clinton and Nathan have changed their "African Dodger" act since last seen, but the finish is still very weak. A girl with a bunch of paper and a batting average of .350, also a bit of temper which took her off the stage because the orchestra could not catch her time, was part of the Cooke and Myers act. The other half was a German comedian. They work up some laughs, but neither dances well enough to make such a feature of it. Gladstone and Talmage have a piano act which needs re-arranging. The girl carries her end of the act all right. The Groves offered a magic act of fair merit. Pictures.

**BROAD** (Frank Nirdlinger, mgr.; K. & E.).—"The Havo," Henry Miller; second week; good.

**FORREST** (Thomas M. Love, mgr.; K. & E.).—"A Fool There Was," Robert Hilliard; second week; business good.

**GARRICK** (Frank Howe, Jr., mgr.; K. & E.).—"Fortune Hunter," twelfth week; still doing good business; one of the season's biggest successes here.

**WALNUT** (Frank Howe, Jr., mgr.; K. & E.).—"Behind the Scenes," Margaret Mayo's piece, has failed to impress, despite heroic efforts to strengthen a poor play. It will be withdrawn this week and may be rewritten for next season.

**CHESTNUT ST. OPERA HOUSE** (J. Fred Zimmermann, mgr.; K. & E.).—The Aborn Opera Company opened a summer season of grand opera at popular prices. A big opening was planned and secured. "Madam Butterfly" was the initial production and it was received with favor, the press comments being favorable.

**LYRIC** (Walter Sanford, mgr.; Shubert).—"Mile, Romita," with Fritz Scheff. Piece has scored here, playing to very big business all last week and opening strong for its second week on Monday last.

**ADELPHI** (Adolphe Meyer, mgr.; Shubert).—"Alias Jimmy Valentine," sixth week; business good.

**CHESTNUT ST.** (Grant Laferty, mgr.).—"The Fourth Estate," held over for second week and will probably stay a third. One of the best of the season's offerings by the Orpheum Players, and bringing excellent results.

**GRAND OPERA HOUSE** (J. Dayton Wegefarth, mgr.; Stair & Kavin).—"Paid in Full," NATIONAL (J. M. Kelly, mgr.; S. & H.).—"The Sweetest Girl From Dixie."

**HART'S** (John Hart, mgr.; booked direct).—"Joe Horlin," in "Frits, the Wandering Minstrel."

**ELEVENTH ST. O. H.** (Frank Dumont, mgr.).—Dumont's Minstrels (stock).

**FOREPAUGH'S** (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Maltese & Co.; Prince & Virginia; Bon Air Trio; Yackley & Bunnell Co.; Dow & Dow; Madam Sire; pictures.

**COLONIAL** (F. Wolfe, mgr.; agents, Taylor & Kaufman).—Viola Bros.; Clayson Family Quartet; Galando; Johnny & Jessie Eckhardt; Marie Roberts; pictures. **MAINE** (Fuhrman Bros. mgrs.; agents, Taylor & Kaufman).—37-39, Parker, Large & Snee; Roman Bros.; Reed & Mock; Billy Davis; Dwyer & Graham; pictures.

**GIRARD** (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—37-39, Parker, Large & Snee; Roman Bros.; Reed & Mock; Billy Davis; Dwyer & Graham; pictures.

**MAINE** (Fuhrman Bros. mgrs.; agents, Taylor & Kaufman).—37-39, Parker, Large & Snee; Roman Bros.; Reed & Mock; Billy Davis; Dwyer & Graham; pictures.

**GEM** (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—37-39, Donohue; Huber & O'Rourke; Murray & Alma Ferguson; Jeff K. Rosen; pictures.

**AURORA** (Donnelly & Collins, mgrs.; agents, Taylor & Kaufman).—City Comedy Four; Franklin & Wilson; Maddock; Mile Le Croix; pictures.

**TWENTY-NINTH ST. PALACE** (C. H. Kellner, mgr.; agents, Taylor & Kaufman).—37-39, Haggerty & Le Clair; Hedder & Son; Gertrude Bickel; pictures.

**EMPIRE** (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—37-39, Yankee Trio; De Espe Family; Daboli Trio; Mile Admont; pictures.

**GIRARD** (D. Russell, mgr.; agents, Taylor & Kaufman).—37-39, Gerlie Leclair & Pinks; Alvarado's Goats; Montrays; Amgosa; pictures.

**PLAZA** (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—The Seebachs; Earl Wilson Co.; Harrigan & Gites; Ebbendall-Dutton Co.; Burton & Fredericks.

**LINCOLN** (Dan Badef, mgr.; agent, H. Bart McHugh).—37-39, Aveling & Wood; Roth & Roscoe; Mark Woolley; Loro & Payne.

**GREAT NORTHERN** (M. Greenwald, mgr.; agent, H. Bart McHugh).—37-39, Mack & Burgess; Harry Smith; Klein, Ott & Nicholson; Geo. Stokes & Ryan Sisters.

**GLOBE** (H. Knoblauch, mgr.; agent, H. Bart McHugh).—37-39, Frank La Dent; Gordon & Keyes; Yarik & Lalanda; Jessie Bell.

**AUDITORIUM** (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—R. A. Miller; Waggoner & McNeill; Valerius & Co. Last half: Reed & Smith; Geo. Lewis; Three Acorns.

**GERMANTOWN** (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—27-29, Leonard & Drake; Ostrado; Jas. Grady & Co.; Four Lubbers; The Jay Jays.

**MODEL** (Mr. Manoff, mgr.; agent, Chas. J. Kraus).—27-29, June Levay; Hughes Bros.

**Bookings**

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ed Steam Heated  
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Ringling Bros.' circus May 3-4. This  
makes three tent shows in this city within  
three weeks.

It was rumored that the Academy of Music,  
one of the oldest theatres in Baltimore, is for  
sale. In late years it has played only first-  
class attractions, supplied by K. & E. There  
have been offers for the house from various  
vaudeville people, but the owners desire that  
the bookings be legitimate attractions. The  
house has been a see-saw proposition for the  
past few seasons.

Electric Park and The Suburban have been  
opened for the summer season. Vaudeville  
will not be installed at either place for sev-  
eral weeks.

Luna Park, which was thrust into the  
hands of receivers near the end of last sea-  
son, will very likely be taken over by a com-  
pany headed by Charles Phelps, of the Mary-  
land Theatre.

This is the last week of the stock season at  
the Savoy, and it has been a disappointment  
all round. Mr. Jackson is undecided as to  
what he will put in the house. From one  
source it was learned that pictures and a few  
acts of vaudeville will be installed in an-  
other week. All this gives credence to the  
rumor that Fox looks to this theatre as a  
local outlet for his vaudeville business.

Messrs. Pearce & Scheck, owners of the  
Victoria, will shortly open an Aldrome the-  
atre in Hampden, one of the smaller suburban  
towns about Baltimore.

The Eastern, a small vaudeville and pic-  
ture house, seating about 300 in the eastern  
section of the city, is again for sale. It has  
lately been operated by B. Jackson, of the  
Savoy. The house is rather poorly located,  
although in a thriving section of the city.

### ATLANTIC CITY

YOUNG'S PIER (Jack D. Flynn, mgr.; agent,  
B. O.).—McMahon's "Watermelon Girls,"  
very well liked; Morgan & Nelson, good; Ar-  
lington Four, big; Vilo Duval, very good;  
Will Rogers, alone, good; "The Laughing  
House," funny; Bertie Carlisle, in new acts;  
Asaki Bros., clever.  
SAVOY (Harry Brown, mgr.; agent, Louis  
Weaver).—"The Card Party," very good; Ross  
& Ashton, good; Robbie Gordon, clever; Bunth  
& Hudd, funny; Lloyd & Gibson, liked; Miller,  
Eagle & Miller, very clever; Belle Dixon, very  
good; Niblo & Riley, well liked; Elverson.  
STEEPLECHASE PIER (R. Morgan & W. H.  
Fennan, mgrs.).—Pictures.  
MILLION DOLLAR PIER (J. L. Young &  
Kennedy Crossan, mgrs.).—Pictures.  
CRITERION (J. Child & C. Daly, mgrs.).—  
Pictures.  
STEEPLE PIER (J. Bothwell, mgr.).—Pictures.  
APOLLO (Fred E. Moore, mgr.; K. & E.).—  
24, "Nearly a Benedict" (local); 25-26, "Polly  
of the Circus"; 27-29, "The Smart Set."

As had been reported a few days ago,  
"D'Avino and His Famous Fifty," a very  
good musical organization from Boston, which  
played on the Million Dollar Pier beginning  
April 1, bowed out of "our city" Sunday last.  
It is understood that the band was played  
on some sort of percentage basis, that is, after  
the pier got theirs, the "Fifty" received a  
piece of what came after. Evidently that was  
little.

It is reported that one of the show girls in  
the Folies Bergere show, which played the  
Apollo last week, was too strenuous during  
her stay and was consequently fired. Her  
name, although not programed such, is said  
to be Polly Adams. Polly immediately sought  
redress through the law and for a few min-  
utes tied up the box office receipts Saturday  
night. She claimed her contract extended  
for some months and that she could not be  
bounced but for just cause. The case was

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### Dad's Theatrical Hotel

#### PHILADELPHIA

temporarily patched and proceedings will be  
heard in the District Court May 12. Polly  
did not leave with the company and may be  
here yet.

Will Rogers, who is doing a single (no pony)  
rolls a cigarette with one hand near the close  
of his act. The funny thing about it is that  
he can't smoke and says that he never smoked  
in his life. Will says he is going to learn how  
to smoke so that he can show the audience  
that it's real "making."

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SION. Centrally located.  
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Buffalo Bill has cut Atlantic City and  
county from his visiting list. Col. Cody is  
peevish at the treatment received by him at  
the hands of the license clerk last year. The  
fee was \$300, having been raised from \$50  
just previous to his visit. So this year to get  
back at the resort, Col. Cody isn't going to  
show any nearer than Camden, N. J., which  
lays across the Delaware River from Phila-  
delphia, and is about sixty miles from here  
in a northwesterly direction.

On account of the chauffeur's overanxious-  
ness, Maurice Shapiro's dandy new car was  
put on the retired list last Friday night. The  
lad had just finished making a few repairs  
and he went out on a trial spin. When the  
car neared May's Landing, about eighteen

miles from here, it skidded and was ditched  
with the hood sticking three feet in the  
ground. The car was brought back under  
its own power, showing that the motor was  
intact. But what happened to the tonneau  
was a shame. The garage manager and an-  
other man were along, but nobody was hurt.  
Maurice says that he was going to get another  
car anyway. Nothing bothers that man.

The horse show did not get away without  
some real horse show weather for Saturday; it  
rained and around supper time it snowed.  
The show itself was productive of some good  
competition. Mrs. Edw. R. McLean of Wash-  
ington and Mrs. Cecil Fitter, of Riverport, N. J.,  
were contenders for the most blue ribbons.  
At the close of the show the honors rested  
slightly in favor of Mrs. McLean.

Eddie Dunn, lately appointed the general  
press representative for Cohen & Harris, was  
in town ahead of "The Fortune Hunter."

S. Lubin, the Philadelphia film manufac-  
turer, has just completed a dandy new cot-  
tage in Chelsea. It is near his other cottage.  
Both places will be occupied by the family.

On Easter Saturday night, Charlie Hartman,  
a flyman at the Apollo, fell forty feet to the  
stage. At the time the chorus of "The Mask  
and Wig" (the U. of Pa. amateurs) was on  
the stage, receiving final instructions just pre-  
vious to overture. Hartman was caught by  
the boys, and outside of receiving a severe  
shaking up, which confined him to his bed  
for a few days, luckily escaped. Thus it is  
shown that some college men can sometimes  
be useful on some stages.

Wm. J. Thompson of Gloucester, N. J., one  
time the Democratic leader of South Jersey  
and one of the leading race track promoters  
in this country, was made a defendant in  
bankruptcy proceedings Monday. Not only  
financial failure, but broken health have over-  
taken him. He at one time owned the famous  
Gloucester race track, but was forced out of  
commission in 1894, owing to adverse legisla-  
tion. He owns Washington Park, just below  
Gloucester, and which was almost completely  
destroyed by fire about a year ago. He also  
owns or did until recently five miles of prop-  
erty and riparian rights along the Delaware  
river adjacent to Gloucester. He was the  
promoter of the proposed trolley line from  
Camden to Atlantic City. This was aban-  
doned when the P. & R. electrified the West  
Jersey road. His handsome home on the  
river front at Gloucester was recently sold to  
the government, to be used as an immigrant  
station. Before Mr. Thompson branched out  
as a race track magnate and park owner he  
conducted Thompson's Hotel at Gloucester  
Beach and his place was famous for its  
planked shad dinners, parties coming from  
as far as New York and Washington. His  
liabilities are estimated between \$200,000 and  
\$300,000. The Gloucester Ferry Co., going into  
the hands of a receiver, precipitated the pre-  
sent proceedings.

One of the workmen employed in clearing  
away the refuse from the horse show which  
was held on the Million Dollar Pier last week,  
was arrested for throwing rubbish on the  
beach. He was fined \$25, with a warning that  
the law called for a fine as high as \$200.

### BOSTON

By J. Gools.

80 Summer Street.  
KEITH'S (Harry E. Gustin, mgr.; agent,  
U. B. O.).—An entertainment of unusual merit  
presented to capacity audience. "A Romance  
of the Underworld," second week; Lyons &  
Yosco, hit; Jack & Violet Kelly, excellent;  
Nellie Nichols, stopped the show; Nell  
O'Brien, good; Marie & Billy Hart, pleased;  
Handers & Mellis, pleased; Mario-Aldo Trio,  
good; motion picture of Winsor McCay held  
the audience.

ORPHEUM (V. J. Morris, mgr.; agent,  
Loew).—Two English Dots; Maude Raymond;

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**DALY**  
Baritone

**DALY**  
Basso

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Budd & Clare; William Morrow & Co.; Billy Inman & Co.; Viola Crane & Co.; Jackson & Marguerite; Romala & De Lano; Hall's Dogs; Camerone & Markee Priscilla; Copeland; Bayonnes Whipple & Co.; Stevenson & Nugent; pictures.

**PARK** (W. D. Andrea, mgr.; K. & E.).—"The Commuters," tenth week and using the S. R. O. sign frequently.

**HOLLIS** (Charles J. Rich, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm." Here for a return engagement. Repeating former success.

**TREMONT** (John B. Schoeffel, mgr.; K. & E.).—"Jumping Jupiter." Show made good. Fourth week.

**SHUBERT** (E. D. Smith, mgr.; Shubert).—"A Matinee Idol," with DeWolf Hopper. Second week of good business.

**MAJESTIC** (E. D. Smith, mgr.; Shubert).—"The Prince of Pilsen." Business fair.

**COLONIAL** (Thomas Lathan, mgr.; K. & E.).—"The Arcadians." Return date. Business fair.

**ROSTON** (A. Lovering, mgr.; K. & E.).—"Chauncey Olcott in 'Barry of Ballymore.'" Did very well for two weeks.

**GLOBE** (R. J. Jeannotte, mgr.; Shubert).—"The Virginian." Played here before. Business fair.

**GRAND OPERA HOUSE** (George Magee, mgr.; Stair, Wilbur & Magee).—"Happy Hollies."

**HOWARD ATHENEUM** (G. E. Lohrop, mgr.; agents, Phil. Hunt & E. Kelley).—"Burlesque, 'The Girls from Dixie.'" House bill, Tyson & Brown; McPhee & Hill; Max Brooks & Sadie Vedder; William Dick; Morse & Ray; Jennie & Allaire; Francis Belamir; Smith Bros. pictures.

**BOWDOIN SQUARE** (J. E. Commode, mgr.; agent, National).—"Adcott & Eddie; Ivy & Ivy; Alfred LeBar's Youngsters; George N. Brown; Harrington & Miller; Levolos; Billy Shetter; pictures.

**PALACE** (J. H. Mosher, mgr. agent, National).—"Rose Pitonoff; Joe Parise; Musical Whistler; Richard James; Yennette & Byrnes; (Trident) Edie Badger; Freeman & Watson; Fox & Evans; The Zanos; McNamee; Joe Delane; Lee's Marionettes; pictures.

**BEACON** (Jacob Laurie, mgr.; agent, National).—"French & Nichols; Naion; Douglas & Douglas; Kelley & Rogers; Chene's Quartet; Julia Gray; Loring & Peters; Lew Harris; pictures.

**PARTIME** (Frank Allen, mgr.; agent, National).—"Prof. Forber; George Moran; Albert Roberts; Thomas Levine; pictures.

**WASHINGTON** (Nat Burgess, mgr.; agent, National).—"Five Musical Durands; DeLosa & Pearl; Sarah Charlotte; George Mack; Oscar LeGrande; Diamond Comedy Four; Camille Fierdoux; Kelley & Mack; pictures.

**OLD SOUTH** (Nat Burgess, mgr.; agent, National).—"Edna & Buster; Harry Earle; Blanche Aldrich; Hanlon; Collins & Cherry; Copley Quartet; Lottie Gardner; Raymond & Edd; Richard Brown; pictures.

**OLYMPIA** (South Boston (Frank Woodward, mgr.; agent, National).—"Edith Talbot; Corey & Elliott; Richard Brown; Poly Carpio; pictures.

**OPERNE** (John Levy, mgr.; agent, National).—"Richard Brown; Turner Bros.; Edith Talbot; Corey & Elliott; pictures.

**HUB** (Joseph Mack, mgr.; agent, Fred Mardo).—"Four Musical Troubadours; Alex Brissson; Clayton & Lennie; Margie & Addie; Reckless Reckless Troupe; Anglo-Saxon Trio; Burdette, Johnson & Burdette; Blacques; Fitzpatrick & Long; "Battle of Too Soon"; pictures.

**SCENIC**, East Boston (George Copeland, mgr.; agent, Fred Mardo).—"Joyce & Noonan; Rhea Ashner; Mr. Barnes of New York; Cloee Bros.; Ermine Louvet; Jerome; pictures.

**ORPHEUM**, Quincy (Fred Mardo, agent).—"Roxie & Wayne; Dan Haley; Fox & Evans; Mae Nash; pictures.

**WALNUT-WOBBUN** (Fred Mardo, agent).—"The Ballyhoes; Pete McCloud; The Lorettes; Dan Haley; pictures.

**SHEEDY'S**, Brockton (McCue & Cahill, mgrs.; agent, Fred Mardo).—"Anglo Saxton Trio; John Philbrick; Murphy & Washburn; Felix Theabald; pictures.

**CASTLE SQUARE** (John Cralg, mgr.; agent, direct).—"Stock, 'The End of the Bridge.'" This is the 8th week of the run.

**GAILEY** (G. H. Batcheller, mgr.; agent, direct).—"Burlesque, 'Singer's Serenaders.'" CASINO (Charles Waldron, mgr.; agent, direct).—"Burlesque, 'Trocadere Burlesquera.'" COLUMBIA (Harry Farren, mgr.; agent, direct).—"Burlesque, 'Rigger Lilies.'" AUSTIN & STONE'S (Frank P. Stone, mgr.; agent, direct).—"The Perrier; Gilpatrick; Honolulu Duo; Martin Bass; pictures.

**IMPERIAL**, South Boston (M. J. Lydon, mgr.; agents, Davis, Sheedy & Flynn).—"Dolly White; Clarke & Temple; Gilbert & King; Pete McCloud; pictures.

**POTTER HALL** (H. E. Jones, mgr.; agents, Davis, Sheedy & Flynn).—"James Johnson; The Juggling Carols; Billy Elliott; Little Esale; pictures.

**ORIENTA** (J. Copp, mgr.; agents, Davis, Sheedy & Flynn).—"Mike Dowd; Mae Nash; pictures.

**JEFF** Davis has added the Comique, Stafford Springs, Conn. Don Ramsay is located in the Davis, Sheedy & Flynn office as an assistant to Jeff Davis.

**Joe Mack** has changed the policy at the Hub and is now playing ten acts a week instead of eight, as formerly.

**Lola Ewell** of the Alborn Opera Company had a very narrow escape from serious injury, while singing "Thais" at the Boston Opera House. Entering the garden scene, she set fire to her costume with the lamp carried. She brushed the fire out with her hand, singling her role all the time and never lost a note. The audience showed its appreciation of her courage.

**Fifty-five members** of the Symphony orchestra will play the nine weeks season of the Pop concerts at Symphony Hall, beginning May 1, and continuing until July 1. Mr. Strube will conduct the first half of the season and Mr. Marquardt will wield the baton the last half. Many special nights have already been arranged.

**Louis Bohner** celebrated his 76th birthday, 23, at home of his daughter in Dorchester. He was a member of the old Boston Museum Stock company for 30 years. He is also a veteran of the Civil War, and many of his G. A. R. comrades helped to make the celebration a happy one.

**The Princess**, at South Framingham, was purchased by the Trimount amusement Co. Mr. Whalen, formerly of the Savoy, Boston, is general manager. The house is booked on C. B. O. time.

**Frank L. Browne**, former manager of the Old South, Washington, Beacon and Partime theatres here, has branched out as a booking agent with offices in the Pelham building on Boylston street. He is doing well.

**John T. McLaughlin** and George Gordon, who are playing at Keith's in "A Romance of the Underworld," went out to see the town. They hired a boat at the Public Gardens, (similar to Central Park, but on a much smaller scale) and started out on the lake for a row.

**Gordon** is a heavyweight, while McLaughlin is of the average size. The big fellow sat too near the side and tipped the fragile craft over. They tumbled in the mighty cold water. They were soon fished out, and followed by a crowd of small boys, made their way to the hotel, where dry wearing apparel was secured. Both were able to attend the matinee performance.

**Booking** and exhibitions by a theatrical booking agent for summer parks and fairs. The Church Booking Office, Inc., has opened a branch for that purpose, and Albert J. Franks, the aviator, will do the flying. He uses a Bierliet monoplane.

## NEW ORLEANS.

By O. M. Samuel.

**ORPHEUM**.—"Excellent show. DeLaven Sextet, better than ever; Studies in Porcelain. Very pretty; Julius Tannen, hit; Thomas & Hall, scored; Edward Lavine, approved; Nevins & Erwood, applause; Fred Rouen, opening, did nicely.

**GREENWALL**.—"Collis, McAfee & Collins, scream; Genea Rule, pleased; Devault & Lotta, liked immensely; Driscoll & Phillips, big; Silverlakes, did well.

**LYRIC**.—"Detricky, charming; Castellet & Hall, provoked laughter; Mazie Martelle, found favor; Garcia & Hemingway, held interest; Buford, Bennett & Buford, dandy small time number.

**MAJESTIC** (L. E. Sawyer, mgr.).—"Tyson Extravaganza Co. VICTOR (Judah B. Levy, mgr.).—"Reinhold's Lady Minstrels.

The receipts at the Crescent for the past season broke all its previous records.

**Mr. Riley** has been appointed press representative of the Greenwall.

**Charles Lamb** is suing the General Film Co. for \$3,000. Mr. Lamb was formerly manager of the concern.

A fire that started in the picture booth of the Lyric did \$500 damage before it was extinguished. A show was in progress at the time, the audience remaining quiet. The press agent of the theatre thought it would be a great idea to have the audience parade the streets in an automobile, but the management did not agree with him.

## SAN FRANCISCO

By John J. O'Connor.

VARIETY'S San Francisco Office, 908 Market St.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"Bea Cook and Co. did very well through Cootie's individual efforts. Piece is poor and also the company. Arthur Deagon easily the program's hit. Clay Smith and Melrose Sisters, did splendidly, having nearly appearance and bright variety. Goleman's Animals picked out a winner through the featured members utilized in the finale. "The Suspect" repeated last week's success. "Spirit Paintings," continues to draw. Taylor, Kranz & White put it over in slashing style. Bedini and Arthur held things their own way and shovled it over strong.

**RICHLAND** (Archle Levy, mgr.; agent, direct).—"Week 16, the opening night gathering at the new neighborhood theatre in the Richmond district resembled a great big birthday party more than an audience of laugh chasers. Speeches by Mayor McCarthy, Archle Levy and ex-Police Commissioner Spiro (right name Shapiro), backed up by an exceptionally good program of acts, considering the size of the house, pulled the affair over the success route with no trouble at all. Levy and Leavitt, the two Dublin boys, were masters of ceremonies and conducted the un-veiling in a masterly way. The house seats nearly a thousand, chances opening for ten and twenty. Although the opening week's bill ran throughout without change, the management has announced that the house will split bookings with the Princess, which unsuccessfully housed the Princess shows for two weeks. Tom McGuire headed the opening bill and more than made good. McGuire is a singer of Scotch songs and possesses an unusual voice and dialect. He attempts no comedy, keeping his characters in through out his routine. With some original numbers, the Scotchman would make a first-class attraction for any bill, no matter how big, for his voice and original delivery seem sufficient to guarantee his success. The Dancing Lawells, billed to open the show, failed to appear, two unknown acrobats substituting. Jeanie Fletcher, a single singer with an abundance of voice and personality, also scored a large share of applause. Miss Fletcher was opening fifty per cent. of the present-day prima donnas and should be singing her way through the larger houses right at present. Abram and John shouldered the comedy of the program, and performed their duty nicely. Since last reviewed the team has improved wonderfully. Miss John's conception of a "house" running second to none. The offering itself is a laugh from start to finish. The Great Zamlock closed the show with a good routine of magic.

**Irving Ackerman** has just recovered from a painful attack of toothache. Mr. Ackerman was unfortunately taken ill immediately after the incorporation of the Western State Vaudeville Association and while his partner, Sam Harris, was in the south scouting for new houses.

**Mae Cavanaugh**, a recent graduate of a local dramatic school has entered the vaudeville ranks in a sketch entitled "My Own Dan." Miss Cavanaugh has received several weeks of Pacific coast booking, after which she will be seen in the east.

It is rumored that Leavitt and Levy, the two Dublin boys, will dissolve their partnership within the next few weeks. Harry Leavitt will continue the booking agency, while Archle Levy will give his time to the new Richmond theatre.

**Tony Lubelski**, who recently tried Petaluma for vaudeville, has secured a lease on the Hill Opera House in that town, having found the poultry town a paying proposition. Lubelski will send a five-act show to Petaluma once a week for two days.

**Carrie Weston**, daughter of Mrs. Ella Herbert Weston and a graduate of St. Mary's College, of San Jose, has accepted a contract for one hundred concert performances to be played in California during the summer at \$100 each. Miss Weston graduated from the college conservatory of music, and is at present a teacher in a local violin factory.

**Senor "Jeff,"** one of the Odeon Cafe favorites, has not been seen with the Venetian Grand Opera Trio, who are headlining the bill at that house for the last few weeks. Mr. Bravo has engaged Mon. Imit to take "Jeff's" place.

**Tommy Toner** has been engaged to play parts with the Armstrong Musical Comedy Co., now at the American theatre.

**A. Goldfinger**, the local representative of J. H. Remick has opened professional parlors in the Douglas building next door to VARIETY, where he plans to be at the convenience of the profession who wish to rehearse new Remick songs.

**"Cocky,"** O'Brien, a local character who enjoys a reputation similar to "Chuck" Connors, the Bowery boy of New York will be seen in a local vaudeville house here next week in a monolog written for him by Tom McGuire, the local comedian. McGuire will steer "Cocky" through the east, provided the local hick can earn his salary.

## ST. LOUIS

By Frank E. Anfanger.

**COLUMBIA** (Frank Tate, mgr.; agent, Orpheum Circuit).—"The Gee Jays; Klein & Loe; Lanton Lucier & Co.; Kennedy Bros. & DeMitt; Lillian Burkhardt & Co.; Lew Sulby; The Good Luck; Alice Lloyd, top liner. PRINCESS (Dan S. Flaherty, mgr.).—"The announced bill includes Rafael; The Woodward; Mr. & Mrs. Arthur Young; Scott & Wilson; Three Doctors; Dick Cummings, Jr. & Co.; Wolman. Farewell week of the regular season.

**FOREST PARK HIGHLANDS**.—"The season opened with Barret & Mathews; Quikley Bros.; Great Orpheus; Mile, Nadie and Ailie Leslie; Henson in the pavilion and Cavallo's Band in the park. Weather cool but fair.

**OLYMPIC** (Pat Short, mgr.; K. & E.).—"When Sweet Sixteen."

**SHUBERT** (Melville Stoltz; Shubert).—"Henry Korker in 'The Great Name.'" GARRICK (Harry Buckley, mgr.; Shubert).—"Highly Stock in 'A Gilded Fool.'" AMERICAN (John Fleming, mgr.; S. & H.).—"The House Next Door."

**HAVILIN** (Harry E. Wallace, mgr.; S. & H.).—"Caught in Mid-Ocean."

**IMPERIAL** (Dave Russell, mgr.).—"Joey Stock in 'Lena Rivers.'" GLOVEY (Frank V. Hawley, mgr.).—"Crack-erjacks."

Leopold Stokowski and Olga Samaroff, musicians of national note, were married here Monday.

## CINCINNATI

By Harry Hess.

**COLUMBIA** (H. K. Shockley, mgr.; agent, U. H. O.).—"Rehearsal Sunday 11, Mechan's Dogs, well trained; Klein Bros. & Brown; H.R.; Knight, Neville & Volkman, in 'The Chuck Line,' scored; Dale & Boyle, fine; Hal Stephens, artist; Jones & Beely, ovation. Gus Edwards' "Song Heaven," return engagement.

**EMPRESS** (H. E. Robinson, mgr.; agent, S.C.).—"Rehearsal Sunday 10, Flying Russians good; Herbert Brooks, scored; Mable Wayne, excellent; Florence Moden & Co., hit; Ben Smith, fair; Paul Concha, featured.

**AMERICAN** (Harry Hart, mgr.; agent, Consolidated).—"Rehearsal Monday 9, Kopehand & Thomas; Peggie & Dandale; M. J. Mills. The Three Doctors; Musical Comedy; Two Johns; Josie St. Clair; Varlin & Varlin; Doll I. Farfardou; Andy Rankin.

**PEOPLES** (James E. Fennaway, mgr.).—"Henry Korker in 'Gaily Gaily.'" STANDARD (Frank J. Clement, home agent).—"Bowery Burlesque," return engagement. The show scored the biggest kind of a hit.

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**GRAND (T. Aylward, mgr.; K. & E.).**—Billie Burke in "Mrs. Dot."  
**LYRIC (James E. Fennedy, mgr.; Shubert).**—Louis Mann scored in new piece, "The Cheater." Emily Ann Wellman, Mathilde Cottrell and Jessie Carter shared honors with Mr. Mann.  
**WALNUT (Willie F. Jackson, mgr.; S. & H.).**—Rose Melville as "Sis Hopkins," to tremendous business.

**SOUTH AFRICA**  
By H. Hanson.

Capetown, March 28.  
Ada Reeve, supported by a company, has been drawing capacity at the opera house. This is Miss Reeve's third visit. She is still a golden magnet. The following artistes are

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In the program: Emily Lyndale, serio; Pierre De Reader, violinist; Gertrude Bibby, pianist; Edna Payne, mimic; Tom Woodwell, comedian; Roland Bottomley, baritone; Marie Wadde, vocalist; Kirk and Saraki, girl aquatic artistes; Harry Pleson, in humorous skits. The show is under the direction of Leonard Rayne, lessee of the opera house here, and the Standard, Johannesburg. Mr. Rayne has entered the variety field as well as the legitimate. His next company opens here April 13, and includes Wessie George Wood & the boy comedian; Rutter's Dogs, Empire London Girls, etc.

At the Tivoli, the main part of the entertainment is devoted to pleasure. The following artistes appear: Eileen Douglas, musical comedy girl, and Tarlita Bretta, burlesque artiste, from the Empire, Johannesburg. A good show is given, and draws good houses. W. H. Stodel, the well respected manager, accompanied by his wife, is now in England on business and pleasure. He will visit the States.

Capetown has ten moving picture shows going, and all record good business. It is really marvelous the hold that this class of entertainment has got on the public. Sousa's band of 60 performers opened here March 24. The show, 10 performances that day and two the following day. They drew fair audiences. The program was enjoyed. The only fault was the high prices, which injured the chance of getting record houses.

**JOHANNESBURG.**  
The Empire, under the management of the Hyman, is doing splendid business with the present company. Walter C. Kealy, "The Virgin's Judge," in his monologue entertainment, an excellent turn and tremendous success; Letta Russell, comedienne and dancer; J. H. Wakefield, "coon" artiste and dancer; Bertha Collins, soubrette; Sterling & Love, musical; The Strolling Players (Sydney James, Nellie Seymour, G. W. Desmond and Billy); Spry & Monti, comedy; Dancing Gilberts, duettists and dancers; Stewart & Morgan; vocal scene, "Returning to Ireland"; Bertha De Pas, character comedienne and dancer; Mile. Lilane d'Eve, French.

Edgar Hyman, who has just returned from Europe, informs me that he has arranged for a number of the big stars to visit South Africa. Seymour Hicks and Elinore Terrie will shortly arrive, under engagement to the Empire.

**GRAND.**—Pictures and acts.  
**BIJOU.**—Pictures and Daisy Tucker, comedienne and dancer; Reid & Ray, musical comedians.

**PAVILION.**—Pictures and Hetty Evans, in Ill. songs; Leo Morgan, vocalist, and humorist.

There are moving picture shows in practically every town in the country, and all doing well. The standard price of admission is six pence.

In my opinion, Sousa's band will not turn out a financial success. The country is not strong enough for such a large band, inasmuch as the expenses of transporting a large show are very heavy, and eat very deeply into the receipts. The Bessie of the Barn Hand only comprised 33 men, and the tour was a success.

South Africa is making rapid strides. The country is splendid for small, good all-round

shows, and money can be made. I will be pleased to give all information. My address can be obtained from VARIETY.

**AKRON, OHIO.**  
**COLONIAL (Wm. T. Grover, mgr.; agent, Fieber & Shea; rehearsal Monday and Thursday 10.30).**—19, "The Country Boy," pleased large audience; 20-22, Rem-Brant, novelty; Hanson & Blou, noisy entertainers; Teed & Laxell, good; Berry & Barry, scream; Marston & Holms, liked; Bud Snyder, good; 24-26, Krusade & Bob sad; Predstrong & Co., good; Fritz Heuston, novelty; Ruth Francis & Players, very good; Telegraph Four, "steal" from Arlington Comedy Hour, entertaining; Dewitt & Sisters, great; 27, Ethel Brynmere.  
**NORKA (M. C. Winter, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 10.30).**—20-22, Herbert & Vance, fair; Alice Dudley, good; Keith & Kernan, novelty; Sydney Shepherd & Co., good; 24-26, "The Variety Girls," pleased large houses.  
**GRAND OPERA HOUSE (O. L. Eisler, mgr.; agent, S. & H.; 24-26, "The Girl and the Tramp"; 27, "The Newlyweds").**  
**HAPPY HOUR (E. M. Stanley, mgr.).**—Stock. **TOM HARRIS.**

**ANN ARBOR, MICH.**  
**WHITNEY (A. C. Abbott, mgr.; agent, Ind.)**—17, Billie Burke, in "Susanne," to capacity; 25, "The Arcadians."  
**UNIVERSITY HALL (J. Webb, mgr.).**—21-22, University of Michigan Minstrels; house packed.  
**MAJESTIC (J. W. Williams, mgr.; agent, W. V. M. A.; rehearsal Monday 2).**—Poet & Russell, clever; Alfred Camm & Theina, entertaining; John & Winnie Hennings, scored; Three Yodels, hit.  
**BIJOU (D. M. Seabolt, mgr.; agent, direct).**—Streeter-Bryan Co., packed houses. **MELTON.**

**ALTOONA, PA.**  
**ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 11).**—Zuhn & Dries, fair; Mary Davis, pleasing; Henry Fink, good; Merry MacGregors, big hit; Alice Mortlock & Co., good.  
**MISHLER (I. C. Misher, mgr.).**—20-21, "The Big Review"; 22, Walker Whiteside, in "The Melting Pot," fair business; 24, "The Arrival of Kitty," fair business; 25, "The Country Boy," coming; "Madame X" and Wm. Hodge, in "The Man From Home."

The Barnum & Bailey show is booked for May 5.

The Majestic theatre, under the management of J. T. Keith, has discontinued vaudeville after a run of five weeks. The house will continue with moving pictures.

**AUBURN, N. Y.**  
**BURTIS AUDITORIUM (J. N. Ross, mgr.; K. & E.).**—28, Raymond Hitchcock, in "The Man Who Owns Broadway"; 28, "The Arcadians."

**MOTION WORLD (E. M. Day, mgr.; agent, U. B. O.; rehearsal 10.30).**—Les Valdons, great; Catbrell & Madors, good; Allan Delman & Harold, entertaining; Wood's Musical Trio, excellent; Marie Laurent, went well; Kalma & LaFarland, good. Excellent business.

**HAPPYLAND (Frank Simpson, mgr.).**—Great DePauline, hit. Good business.

**AUGUSTA, ME.**  
**OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).**—24-26, Brent Hayes, hit; Solar &

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Rogers, clever; Nichols-Nelson, fine. 29, Geo. Evans' Minstrels; May 2, "Madame Sherry." COMIQUE (H. L. Morrill, mgr.; agent, John Quigley).—24-26, Johnson Bros. & Johnson, good; Darmond, hit. "Shorty" Edwards. J. FREMONT DEARBORN.

### BIRMINGHAM, ALA.

MAJESTIC (Carl Rettick, mgr.; agent, Interstate).—rehearsal Monday 10.—Week 17, Thomas H. Dalton, hit; Frank E. & Frank J. McNish, pleasing; Holsworths, very good; Great Loretto Troupe, big. PASTIME (Henry Huey, mgr.; agent, I. V. Ex.).—Week 17, Kreeker & Kreeker, good; Bill Rodgers, pleasing; Weckhoke, excellent; Rhoades & Hardcastle, pleasing; Joe Lane, very good; Robinson Bros., hit. BEST (Lenhart & Barton, mgrs.; agent, Russell).—Week 17, Westley & Francis, went well; Anna Gould, very good; Susie Scott, pleasing. BIJOU (Martin Semman, mgr.; Jake Wells).—Schiller Stock Co. to packed houses. AMUSEU (E. E. Newsome, mgr.; agent, Russell).—Week 17, Chess & Checkers, good; Temple & O'Brien, hit; Great Nielson, pleasing. NAT W. WILLIAMS.

### BRIDGEPORT, CONN.

POLIS (L. D. Garvey, mgr.; agent, U. B. O.).—rehearsal Monday 10.30.—Ethel & Etta Hyland, very good; Carl Randall, clever; Scott & Keane, liked; Marshall Montgomery, well received; Sam J. Curtis & Co., great; Ashley & Lee, laughing hit; Maria Raker, great. EMPIRE (B. L. Oswald, mgr.; agent, I. B. O.).—rehearsal Monday and Thursday 10.30.—Ollie Young & April, clever; "That Kid," very good; Lorin Parquette Co., excellent; Joe Kelsey, applause; Buckner's Cycling Sensation, good. B. GLASNER.

### DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; Pantages Agency).—rehearsal Monday 12.30.—Week 17, William J. O'Hearn, well received; Shubert Musical Trio, well rewarded; Tom & Edith Almond, went well; Wilson & Doyle, good; Rexall & Derry, Roman rings, no novelty. "Circus Week," an annual with marquee-sawdust, etc., and all circus acts, 24. PRINCESS (Wm. Kinkead, mgr.).—Stock; Grace Baird & Co., gone on the road; 17, J. Doug Morgan Co., with daily change of bill. BURTIS-CORT (Shubert & Kindt).—16, "In the Bishop's Carriage," fair business. Coming: Marie Cahill, "The Midnight Sons," Grace Van Suddford, Jas. T. Powers, "The Merry Widow."

GRAND (D. L. Hughes; K. & E.).—21, Francis Wilson, in "The Bachelor's Baby." SHARON. DES MOINES, IA. ORPHEUM (H. B. Burton, mgr.; rehearsal Sunday 10).—Week 17, "Bathing Girls," feature; Lawler & Daughters, good; Corcoran

& Dixon, very good; Hugh Lloyd, pleased; Sydney Shields & Co., good; Grace Hoopes, clever; Kenna Family, clever. MALLORY (Elbert Gatchell, mgr.; rehearsal Sunday 10.30).—U. P. Woodward, fair; Shale & Cole, good; McCarthy & Major, good; Montague, pleased; Three Alvarettas, darling. GRAND (Ed. Millard, mgr.; 19-21, "Uncle Tom's Cabin," excellent business. FOSTER'S (Ed. Millard, mgr.; K. & E.).—17, Francis Wilson, in "The Bachelor's Baby," good business. PRINCESS (Elbert & Gatchell, mgrs.).—Stock. Big business. JOE.

### DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.).—rehearsal Monday 10.—Valerie Bergere & Co., good; Stepp, Mehlinger & King, hit; Great Kaufman Troupe, good; Gerald Gorman, fair; Howard, scored; Cadets De Gasconne, good; Willis & Hassan, good; Ward & Cullen, nicely. MILES (C. W. Porter, mgr.; agent, T. B. C.).—rehearsal Monday 10.—Hardeen, hit; Hontall, rehearsed, fair; Leroy & Clayton, hit; Hallen & Hayes, clever; Sherman & De Forest, funny; Ida Carr Delbridge, good. DETROIT (Harry Parent, mgr.).—"Dollar Princess." GARRICK (Richard Lawrence, mgr.; Shubert).—"Marriage a la Carte." LYCEUM (Charles Warner, mgr.).—Vaughan Gaiser Stock Co. LAFAYETTE (Charles Altman, mgr.).—"My Friend From Dixie." AVENUE (Frank Drew, mgr.).—"American." GAYETY (John Ward, mgr.).—"Big Gaiety." Riverview Park opens April 29.

### ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.).—18-19, "Girl in Taxi," good house; 20, May Irwin, went big, good house; 24, Ethel Barrymore, big house; 27, "Arcadians"; 29, "Miss Nobody From Starland." PARK (C. W. Lawford, mgr.; agent, Prudent); rehearsal Monday 10.—Cora Hall, went good; Horn & Horn, well received; Five Juggling Jordans, good; Pisano & Bingham, good. COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; Gus Sun and U. B. O.).—rehearsal Monday 10.—Houston & Kirby, good; Harry Burton, clever; Downey, Willard & Swain, laughs; Jack Van Epps, big; Rice, Sully & Scott, excellent; Gus Edwards' Kountry Kids, hit. COLUMBIA (A. P. Weschler, mgr.; agent, Gus Sun; rehearsal Monday 10).—Gloria Fuller, good; Two Millards, well received; The Lassiettes, good; Bert & Emma Pollock, big; Siebert Lindsay & Co., amusing. HAPPY HOUR (D. H. Connolly, mgr.).—Billy Sadler, well received; Nat. C. Haines & Co., good. M. H. MIZENER.

### FORT WORTH, TEX.

IMPERIAL (W. H. Ward, mgr.; agent, Hodgkins).—Week 17, Fields & Le Gall, hit; Frank Merrill, scored; Aeroplane Girl, well liked; Charlotte Dunch, very good; Boutin & Tilson, well received; Clarence Able, good. Excellent business. PRINCESS (Joe Arnold, mgr.; agent, S. C.).—Week 17, Zelaya, hit; Princess Indita, scored; Hammond & Revold, very good; Franklin Bros., well liked; The Junets, good. Business holding up. I. K. FRIEDMAN.

### GOLDSBORO, N. C.

VICTORIA (Kaplin & Block, mgrs.; agent, Norman Jeffries).—17-19, Comedy Masons, applause; 20-2, Carroll & Eller, good. ACME (H. R. Mason, mgr.).—Pictures; business increasing. Adams' Big 10-cent Show (under canvas) 17-22, big hit, large crowd. M. S. ROYALL.

### HARTFORD, CONN.

POLIS (O. C. Edwards, mgr.; agent, U. B. O.).—rehearsal Monday 10.—Besale Wynn, big hit; Ed. Blondell & Co., laughing hit; Three Athletes, good; Lee Berge & Co., big; Goodwin & Elliott, pleasing; Redway & Lawrence, scored; Lee Lloyd, clever. HARTFORD (F. P. Dean, mgr.; agent, Jas. Clancy).—rehearsal Monday and Thursday 11).—24-26, Jupiter Bros., clever; Ines Lawson, pleased; Nadell & King, went well; Mario & Trevette, treat; Tenbrooke, Mueller & Tenbrooke, laughs. 27-29, Jupiter Bros.; May Milton; Adams Bros.; Lawson & Lerner; Murphy & Co. SCENIC (Sheedy-Keeney Circuit).—24-26, Warren & Brockway; Barlow & Francis; Landis & Knowles; Clarice Holt. 27-29, Hoey & Mozar; O'Donnell Bros.; Elona. R. W. OLMSTED.

### INDIANAPOLIS.

KEITH'S GRAND (Gus A. Showalter, mgr.; agent, U. B. O.).—rehearsal Monday 10.—Sam Mann & Co., headline, strong; Chas. Wayne & Co., ordinary; Campbell & Yates, fair; Smythe & Hartman, amusing; The Gordons, fair; Mack & Walker, entertaining; Three Nevados, splendid; Sharkey, Gelsler & Lewis, hit. SHUBERT-MURAT (F. J. Dalley, mgr.; Shubert).—18, May Irwin, in "Getting a Pol-lah," a delightful farce-comedy; good business. 21-22, The Sheffield Choir and Cincinnati Orchestra; splendid business. 23-29, Marie Cahill, in "Judy Forgan."

PARK (Richard Lawrence, mgr.).—Arvine's Associate Players, in "The Man on the Box." Splendidly presented by unusually capable stock company. Leading characters taken by George Arvine, Thomas Chatterton and Louise Dunbar. Rest of company includes Lucile Culver, Gertrude DeMont, Henrietta Vaders, Earl Metcalfe, Morris Foster, Thomas Halla, Frank Jones, Charles Lindholm, Chas. Bert and Jennie Morrison. Week 24, "The Telephone Girl." EMPIRE (H. K. Burton, mgr.).—"Follies of the Day." COLONIAL (Geo. W. Morrison, mgr.; agent, Loew, rehearsal Monday 10.30).—Addon & Clifton; Chester B. Johnston; Markee Bros.; May Evans; Arthur Browning; El Barto. ENGLISH (E. H. Bingham, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—"Polly Pickles' Pets in Petticoats; Raymond's Dogs; Marjorie Burnum; Charlie Edmberg." GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Aubria Rich; Bijou Comedy Trio; Linney, Griffin & Emmeret. The Shar Ziegler.

FAMILY (E. Argenbright, mgr.; agent, Coney Holmes; rehearsal Monday 1).—Bogart & Nelson; Terry & Sanders; Young & Young; Woody Cook. JAMESTOWN, N. Y. LYRIC (H. A. Deardourff, mgr.; agent, Gus Sun; rehearsal 10).—McKenzie, Shannon & Co., hit; Douglas Flint & Co., funny; Norline Carver & Minstrel Boys, clever; Ed. Warren, good; Willie Hale, went well. SAMUELS (J. J. Waters, mgr.; Reia).—May 1, "Miss Nobody From Starland." LAWRENCE T. BERLINER.

### KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.).—rehearsal Monday 1).—Welch, Francis & Co., scream; Will H. Armstrong & Co., clever; Ray & Rogers, good; Alsace & Lorraine, pleased. FULLER (W. J. Donnelly, mgr.; S. & H.; K. & E.).—Stock; business fine. CLEMENT.

### LINCOLN, NEB.

ORPHEUM (Martin Beck, mgr.; agent, direct; rehearsal Monday 6).—Porter J. Whit & Co., appreciation; Ben Welch, fine; Leon & Adline, applauded; Black Bros., good; Wal-ton & Brandt, pleased; Lawrence & Fitzgerald, very good; Augustine & Hartley, fair. Capacity houses.

### LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 16, C. W. Kolb, "The Delicatessen Shop," hilariously received; Coine Frances, winsome; Elaid Alexander, clever; Frey Twins, pleasing. Holdovers: Rofonians; Stuart Barnes; Jar-row; Flying Banvarda. LOS ANGELES (E. J. Donnellan, mgr.; S. C.).—rehearsal Monday 11).—Week 16, Fin-neys, big; Le Freve & St. John, fair; Three Alex, dexterous; Tom Dempsey, novel. PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 16, Four Norrins, entertaining; Bob Albright, took well; Gilroy Haynes & Montgomery, sketch, pleasing; Lamoure Bros., above ordinary; Estelle Wordette & Co., fair; Foster & Dog, interesting. MASON (W. T. Wyatt, mgr.; Shubert).—Week 16, Sarah Bernhardt, advance sale largest in history of house. MAJESTIC (Olivier Morosco, mgr.; John Cort).—Week 11, "The Climax," to fair house. EDWIN F. O'MALLEY.

### LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, mgr.; Interstate bookings; rehearsal Monday 11).—Week 17, Sylvan & Dean, amusing; George Hillman, good; Fred Singer, very good; John L. Sullivan & Jake Kilrain, big; "Girls From Melody Lane," hit; Platel & Heath, good. JIM.

### LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 16, C. W. Kolb, "The Delicatessen Shop," hilariously received; Coine Frances, winsome; Elaid Alexander, clever; Frey Twins, pleasing. Holdovers: Rofonians; Stuart Barnes; Jar-row; Flying Banvarda. LOS ANGELES (E. J. Donnellan, mgr.; S. C.).—rehearsal Monday 11).—Week 16, Fin-neys, big; Le Freve & St. John, fair; Three Alex, dexterous; Tom Dempsey, novel. PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 16, Four Norrins, entertaining; Bob Albright, took well; Gilroy Haynes & Montgomery, sketch, pleasing; Lamoure Bros., above ordinary; Estelle Wordette & Co., fair; Foster & Dog, interesting. MASON (W. T. Wyatt, mgr.; Shubert).—Week 16, Sarah Bernhardt, advance sale largest in history of house. MAJESTIC (Olivier Morosco, mgr.; John Cort).—Week 11, "The Climax," to fair house. EDWIN F. O'MALLEY.

### LOUISVILLE, KY.

KEITH'S (J. L. Weed, mgr.; agents, U. B. O.).—Charles Evans & Co., good; Primrose Four, good; Reed Bros., clever; Borant & Navarro, well received; Burns & Fulton, clever; Clerk & Verdi, very good; Paul Florus, good. HOPKINS (J. Simons, mgr.; agents, S. & C.).—Von Klein & Gibson, very good; Orpheus Comedy Four, fine; Mimie Fourn, good; Joemetti Trio, well received; Probst, clever; Hanson & Blou, fine; Moore, Alexander & Morris, good. GAYETY (Al. Boulier).—"Bon Tona." AVENUE (Shaw, mgr.; agents, S. & H.).—"The Lion and the Mouse." WALNUT (Edward Davis, mgr.; stock).—"Leah Kleeschna," good crowd. J. M. OPPENHEIMER.

### MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.).—Twin Anderson Sisters, change artists; Marlowe & Plunkett; "A-Ba-Ba"; Glendae Quist. T. C. KENNEDY.

### MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; K. & E.).—30, Marj Manning, in "A Man's World," excellent; good house. 31, "Madame Sherry," S. R. O. 28, Frank Adair in "Two Men Preist." 29, Mrs. Leslie Carter, in "The Women."

The concert by Mme. Nordica, assisted by Myron Whitney and E. Romayne Simmons, was a success. S.

### MONTGOMERY, ALA.

GRAND (H. C. Fourt, mgr.; K. & E.).—21-22, "Fate in Flower Land," benefit of Y. W. C. A. to packed houses. MAJESTIC (Mabel Paige Stock Co. to good houses.

### MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Four Sullivan Bros., fine; Weason, Walters & Weason, very good; Peter Baker, hit; Cora Youngblood Corson Sextet, pleasing. GEO. FIFER.

### NEWARK, N. J.

PROCTOR (R. C. Stewart, mgr.; agent, U. B. O.).—rehearsal Monday 9).—Dorothy Dainton, very good; The Hamadula, good; Carl Daman, clever; Hopkins & Axtell, pleased; Rogers & Statzer Co., laughter; Johnny Johnson, went well; Harry Tighe & Co., very good; Mr. & Mrs. Allison, welcomed.

COURT (Harold Jacoby, mgr.; agent, Loew; rehearsal Monday 9).—24-26, Anderson & Evans, laughter; Guy Bartlett & Co., very good; Jennie Gerard, well received; Abbott & White, clever; Zimmer, lugger; Morrison Sisters, very good. 27-29, Nellie Elling & Co.; Wind-fred Green; Imperial Trio; Jack Dempsey; Hunter & Sears; Smiltilla Sisters. ALFABE (L. O. Mumford, mgr.).—Lyceum Players offer "Relics of the Typewriter Girl"; 27-29, "A Wild Goose Chase." COLUMBIA (Mr. Jacobs, mgr.; S. & H.).—"Black Path," in "A Trip to Africa." EMPIRE (Leon Evans, mgr.).—"Williams' Imperials." WALDMANN'S (Lee Ottelengul, mgr.).—"The Parlan Widows." STAR—Grace King, The Diamonds; Henry Lohrberg; C. Delaney. JOE O'BRYAN.

### NORTHAMPTON, MASS.

ACADEMY (B. L. Potter, mgr.; Ind.).—19, Grace George, in "Dance for the Gones," large audience. 22, Dartmouth College Musical Clubs, good; poor business. 21-29, Kirk Brown

When answering advertisements kindly mention VARIETY.

# THE GRAZERS

(ARNOLD AND ETHEL)

A REAL NOVELTY ACT—WITH SURPRISES—FROM THE WEST

Open on the PERCY G. WILLIAMS' TIME, MAY 8

Young's Pier, Atlantic City, Next Week (May 1)

Direction **JENIE JACOBS** (Pat Casey Agency)

## ANDERSON-GOINES

TAN COLORED COMEDIANS

This Week (April 24)  
Alhambra, New York

Direction,  
**JAMES E. PLUNKETT**

Stock Co.; 25, "Lend a Hand Club," of Boston, in "The Gondollers"; May 2, Mrs. Leslie Carter, in "Two Women."  
COOK'S (Wm. R. Cook, prop. and mgr.).—24-26, Davaers & Eyerson; Ed. Dowling, 27-29, H. S. Whitney's Singing Dolls; Don & Lavin.  
MILTON STONE.

### PITTSFIELD, MASS.

COLONIAL (Jas. Sullivan, mgr.; K. & E.).—17, "The Rosary," good; business fair. 18, Grace George, in "Sauce for the Goose," business very good. 21, Virginia Harned, in "The Woman He Married," good business.  
EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.).—rehearsal Monday 10).—Baselri, good; R. H. Mohr, went well; E. F. Hawley & Co., hit; Bradlee Martin & Co., very good; Clifford & Burke, very good; Four Riches, well received.  
FRANKLIN.

### PORT ARTHUR, TEX.

STURNES (H. C. Sturnes, mgr.; agent, direct; rehearsal Monday and Thursday 2.40).—Week 17, Mystra, very good; Patterson Sisters, excellent.  
LYRIC (E. G. Smith, mgr.; agent, direct; rehearsal Monday 4.50).—Matinee Girl Comedy Co. to excellent business.  
F. C. FLANAGAN.

### PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Maxim's Models, excellent; Pekin Trio, tremendous; Carney & Wagner, pleased; Tuxedo Comedy Four, hit; Armita & Burke, clever.  
JEFFERSON (Julius Cahn, mgr.).—Week 17, "Bright Eyes," attendance fair; 24-25, Knights of Columbus Minstrels, 26, Toby Lyons, in "What Wright Left"; 27, George Evans Minstrels; 28-29, "Polly of the Circus."  
HAROLD C. ARENOVSKY.

### PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week 17, Four Flying Dordeens; Charlie Case; Lee Williams & Co.; Bell Trio; Bonnie Babb; Blinn Bomm Hrrr; Trask & Glad.  
ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 11).—Chip & Marble; Clarlee Vance; Kremka Bros.; Marvelous Millers; Floyd Mack; Clark & Bergman; The Navas.  
GRAND (Chas. Ryan, mgr.).—Robt. H. Hodge; Moran & Moran; Grace De Mar; Zeno & Mandell; Hoefler Trio; Ballerini's Dogs.  
BAKER (Geo. L. Baker, mgr.).—Stock.  
HEILIG (W. T. Pangle, mgr.; Cort).—Week 17, "Madam Sherry."  
W. R. B.

### PORTSMOUTH, O.

MAJESTIC (Malce & Reineger, mgrs.; agent, Pollock; rehearsal Monday 10).—Wagner & Lee, good; Gardner & Walker, pleased; Hoyt & Stein, very good; Janette D'Arville, fair; pictures.

### READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Latell Bros., good; Kemps, pleased; Ralph Whitehead & Co., well received; C. W. Littlefield, liked; Five Sultis, laughs.

HIPPONDROME (C. G. Keeney, mgr.; rehearsal Monday and Thursday 10.30).—Byrkes, good; Pauline Fletcher & Co., laughs; The Alvinos, liked; Gotham Quartet, pleased; Dettmar Troupe, headline.

PALACE (W. K. Goldenberg, mgr.; agent, Morris-Loew; rehearsal Monday and Thursday 10.30).—Gro. Ivan & Stokes Sisters; Grecia; Aveling & Wood; Roth & Rosso; Mack & Burges.

LYRIC (Frank D. Hill, mgr.; agent, Taylor & Kaufman; rehearsal Monday and Thursday 10.30).—Cuba DeChon, pleased; Malumby & Musette, liked; Alvarado's Acrobatic Gonta, scored.

ACADEMY (N. Appell, mgr.).—21, "Chocolate Soldier," well received, large house; 25, Church Choral Society; 27, Viola Allen, in "The White Sister"; 28, "A Stubborn Cinderella."  
G. R. H.

### RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; rehearsal Monday and Thursday 3.30).—24-26, Moore & Lester, well received; Lucilla Ainley, very good. 27-29, Farley & Morrison; Catherine Lewis.  
RENOVO.—24, "The Fling Line," fair; fair business.  
WM. E. ALBRIGHT.

### ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jeffers; rehearsal Monday and Thursday 11).—24-26, Lawrence Raden, pleased; Maximilian, scored; "School Days on the Prairie," did well. 27-29, John Bohan; Maude Machen; "School Days on the Prairie."  
T. B.

### ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal 20).—20-23, Diamond Four, funny; Rodgers & Van Sicken, good; Jack Rose, applause; Brownings, pleased.  
ILLINOIS (R. Taylor, mgr.; agent, C. S. & K.).—24-31, D. J. Morgan Stock Co.  
LOUIS F. WENDT.

### SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 16, Stewart & Murray, great; Rosa Roma, immense; Boudini Bros., riot; Four Casting Dunbars, hit; Fire Commisioner, good; Welch, Melny & Montrose, great; Walter Graham, good; Business big.

MISSION (John Clark, mgr.; agent, Fisher).—Week 17, Athon & Johnson, great; The Willsons, good; Howard De Courcy, good.

CASINO (Midgley & Bodel, mgrs.; agent, Fisher).—Week 17, McBrean & Zwicky, good; Downs & Gomes, pleased; Joe Kirby, good.  
MAJESTIC (Harry Revier, mgr.).—"The Schermer," good.

SHUBERT (Max Florence, mgr.).—Allen Curtis Co. in "Arizona Girl," good.

GARRICK (D. D. Tarpey, mgr.).—Stock, April 16, "Quincy Adams Sawyer." Starting next week Maude Fealy will star for post season engagement.

COLONIAL (Ben Ketcham, mgr.; Cort).—"The Man on the Box," pleased good audience.

### SAN DIEGO, CAL.

GARRICK (Wm. Tomkins, mgr.; agents, S. & C.; rehearsal Monday 10).—Week 17, Murray & Hamilton, very good; Bobby Pandur & Bro., good; Dunlap & Virdon, well received; John Hamilton, novelty; Holmes & Riley, meritorious; Six Gypsy Singers, fair.

PRINCESS (Fred Ballen, mgr.; agent, Bert Levy; rehearsal Monday 10).—Week 17, Temple City Quartet, applauded; Harry De Lane, laughable; Ryne & Emerson, good; The Primers, good.

ISIS (J. M. Dodge, mgr.; Ind.).—Week 17, "The Climax," good show to poor house.

GRAND (B. J. Louis, mgr.).—Frank Rich Co. in "College Days."

EMPIRE (Roy Gill, mgr.).—Pictures.

L. T. DALEY.

### SEATTLE.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Mack & Benton, bright openers; Held & Sloan, humorous; Blossom Robinson, short, but sweet; O'Rilla Barbee Co., flattering reception; Dugli Picallo Troupe, athletic; Billy Lunk, good; Musical Lund, headlined, hit; pictures.

MOORE (Carl Reed, mgr.; direction Cort).—16, Seattle Symphony Orchestra, featuring Clarence Whitehill in final concert to good business. Week 17, "Merry Widow," large audiences.

GRAND (G. G. Barry, mgr.; direction Cort).—Week 17, "Old Homestead," average business.

SEATTLE (Harry Cort, mgr.).—"Monte Christo" (stock).

LOIS (Duncan Inverarity, mgr.).—"Whose Baby Are You?" (stock).

ALHAMBRA (Russell & Drew, mgrs.).—"The Count of Monte Christo" (stock).

A baby girl was born to Mrs. George MacKenzie, wife of George MacKenzie, personal representative of K. & E. here, who is attending to the building of the New Metropolitan theatre.

On 16 Florence Voglieman, a member of one of the road shows, which appeared here recently, was married in Seattle, to Philip Ruthfield, a real estate broker of Tacoma.

The baseball season opened 20, with an attendance of 5,000.

The present administration has placed all boxing and wrestling bouts where money is charged, under the ban.

The Stoddart-Dayton automobile branch is exhibiting a series of films showing how that machine is made. ARCHIMEDES.

### SHREVEPORT, LA.

GRAND (Ehrlich & Coleman, K. & E.).—27, "The Old Malda Convention," local theatrical society; success. May 2, Victor Herbert.

MAJESTIC (Ehrlich & Coleman; agent, Hocking; rehearsal Sunday 1.30).—O. L. Fultz, good; Carver & Murry, fine; Eddy & Tallman, pleasing; Ben Clark, pleased; Aeroplane Girl, hit. Good business.

SAENGER (E. V. Richards; S-C; rehearsal Monday 10).—Michael Angelo, well received; Paddock & Paddock, fair; Mozart, good; Shepards, ordinary; Rosa Naxon & Co., excellent. Good business.

PALACE (C. L. Montville; agent, direct; rehearsal Sunday 1).—Maltland, went well; Poloff Sisters, ordinary; Clyde Elliott, pleased; Stanley Lewis & Co., fair. The plans of the Palace to run continuous stock throughout the summer, have been hastily changed and vaudeville again put on. The prices remain the same.  
HOWARD T. DIMICK.

### SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Laypo & Benjamin; Arcadia, finished strong; Hoyt, Lessig & Co., overdraws; Two Pucks, fine; "The Leading Lady," good; Van Bros, clever; The Escardos, excellent, closed.

"Ove Makers" (Robt. McDonald, mgr.).—24-26, "Ove Makers."

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—20-22, Wm. T. Hodge, in "The Man From Home," capacity houses; 24, "Old Homestead," 25, Grace George, fine house; 26, Virginia Harned, in "The Woman He Married"; 27, Paulist Choristers; 28, Turnverein exhibition; 29, "Brown of Harvard" (local).  
G. A. P.

### ST. PAUL.

METROPOLITAN—John Drew, good; next week, Francis Wilson.

MAJESTIC—Carten Trio, good; Juhasy, pleased; Ward & Webber, good; Lyndon & Dorman, good; Bonnie, pleased; pictures.  
ALHAMBRA—Conley Drew & Co., pleasing; Romag Sisters, good; Mae Howell, good; pictures.

COLONIAL—"Texas," good; next, "Piney Ridge."

GAIETY—"Orphan's Quarter," Archie Only & Co.; Sater & Sater; Frank J. Grapham; pictures.  
BEN.

fair business. Week 30, Barnum, hypnotist.

SHUBERT.—Week 23, James T. Powers, in "Havana," good business.

ORPHEUM.—Mason, Keeler & Co., fine; Jarvis & Harrison, good; Fred Hamill & Co., very good; Swan's Cockatoos, very good; Hilda Hawthorne, good; El Cota, fine; Kuma Family, good. Business fine.

PRINCESS.—Bridgde & Barlow, please; Lavers & Palmer, good; Frans Caesar & Co., please.  
STAR—"WISE GUY," business good.  
BEN.

### TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Annette Kellerman, big; Genaro & Bailey, clever; Howard & Howard, scream; Maud Hall Macy, & Co., good; Harry Jolson, pleased; La Mase, Quail & Joy, novel; Ila Grannon, favorite; Linton & Lawrence, good.

MAJESTIC (Peter F. Griffin, mgr.).—Leo Cooper & Co.; Billy Ford; The Delarts; Bel-lows & Temple; Brinkman & the Steele Sisters; De Chanda's Dogs.

YONGE ST. (Geo. W. H. Moran, mgr.).—Robert Hadley & Co.; McAvoy & Sterling; Hurd; Anna Bond.

ROYAL ALEXANDRIA (L. Solomon, mgr.).—Margaret Anglin, in "Green Stockings."

PRINCESS (O. B. Sheppard, mgr.).—"Katie Did."

GRAND (A. J. Small, mgr.).—"Superba."

MASSEY HALL (N. Withrow, mgr.).—26, Mary Garden.

STAR (Dan F. Pierce, mgr.).—"Buccaneers."

GAYETY (T. R. Henry, mgr.).—"Majestica."  
HARTLEY.

### WASHINGTON.

NATIONAL (W. H. Rapley, mgr.; K. & E.).—"Naughty Marietta," capacity houses.

BELASCO (W. S. Taylor, mgr.; Shubert).—New Theatre Co. presents "The Piper." Big houses.

COLUMBIA (E. Berger, mgr.).—Columbia Stock Co. in "Arizona."

ACADEMY (John Lyons, mgr.; S. & H.).—"James Boys in Missouri."

MAJESTIC (F. B. Weston, mgr.).—O'Connor & Rowe Stock Co. in "Sapho," good show doing capacity business.

GAYETY (Geo. Peck, mgr.).—"The Behman Show."

LYCEUM (Eugene Kernan, mgr.).—"The Florida Strollers."

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Consul," the monk, and Toots Paka's Hawaiians, first honors; Bert Levy, impersonator, hit; Conlin, Steele & Carr, well received; Alexander & Scott, big; Lane & O'Donnell, very clever; Milton & DeLong Sisters, encores.

CASINO (A. C. Mayer, mgr.; rehearsal Monday).—May Yoko; Jane Cooper & Co.; Laura Ordway; Ziska & Saunders; Lee & Allen; Musical Lowe; Miller Sisters.

COSMOS (A. J. Brylawski, mgr.; agent, Jeffries; rehearsal Monday 10).—"Ned 'Cork' Norton; Hamilton & Massey; Mr. & Mrs. Dowling; Faynetta Monroe; Frank Murphy & Co.; Riley & Tearen.

STAR (Berman & Statnekow, mgrs.).—24-26, La Zell Comedy Four; La Zell & Froehlich.

AVENUE.—Stock, 24-29, "Quincy Adams Sawyer."

Ringling Bros' circus, 1-2.

WM. K. BOWMAN.

### WILMINGTON, DEL.

GARRICK (W. L. Dockstadter, mgr.; agent, U. B. O.; rehearsal Monday 10).—Foote & Fuzzy, clever; Robisch & Childers, pleased; Beatrice Ingram & Co., very good; Four Girls and Teddy Bear, pleased; Mrs. Eva Fay, big; Fordyce Trio, big; Romany Opera Co., hit.

LYRIC (W. M. Benner, mgr.).—24-26, Al-beron Trio.

STAR (Berman & Statnekow, mgrs.).—24-26, La Zell Comedy Four; La Zell & Froehlich.

AVENUE.—Stock, 24-29, "Quincy Adams Sawyer."

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Hamilton Estate 686 51 1141  
Hamling The 61 300 P. Detroit  
Hampton & Bassett Bijuou Kalamazoo  
Hanev Edith 334 Harrison Kansas City  
Hannon Billy 1632 No Hamlin av Chicago  
Hanvey Co 563 Xenox av New York  
Harney Ben Thomas Sydney Australia  
Harris & Randall Palace Btl Chicago  
Hart Bros Barnum & Bailey C R  
Hart Stanley Ward 3446 Pine St Louis  
Hart Maurice 41 Xenox av New York  
Hartman Gochen 513 W 136 N Y  
Harvey & Welch 7 E 119 N Y  
Harveys 507 Western Moundville W Va  
Hawwell J H Majestic Willow City Pa Indef  
Hatches 47 E 135 New York  
Hawthay Kelly & Mack Temple Hamilton  
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Heidelberg Four Varieties Terre Haute  
Held & La Rue 1833 Vine Philadelphia  
Henderson & Thomas 327 W 49 New York  
Henella & Howard 646 N Clark Chicago  
Hennings Bijuou Flint Mich  
Henry Dick 207 Palmetto Brooklyn  
Henry Girls 3256 So 17 Philadelphia  
Henry 433 E 129 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 323 W 36 N Y  
Hers Geo 833 Union av Scranton  
Hessle 3804 Manitou av Los Angeles  
Hewley Grace 301 Desmond Sayre Pa  
Hill Mile Grand Victoria B C  
Hill Edmunds Trio 263 Nelson New Brunswick  
Hillman & Roberts 516 E Saginaw Mich  
Hillman Geo Majestic Dallas  
Hilliers 183 Bay 35 Bensonhurst N Y  
Hines & Panton 151 W 63 New York  
Hoffman Dave 2241 E Clearfield Phila  
Holman Harry & Co Merrimack Lowell Mass  
Holman Bros 614 Lake Cadillac Mich  
Holmes Ben Box 391 Richmond Va  
Holmes Wells & Finlay Bijuou Racine Wis  
Holt Alf Sydney Australia  
Homan & Heig 738 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian 422 W 34 New York  
Hopp Fred 326 Littleton av Newark N J  
Horner Kathryn 351 Halsey Bklyn  
Horton & La Triska Hip Portsmouth Eng  
Hotelling Edward 557 S Division Grand Rapids  
Houdini H Swanes Eng  
House Carl C 198 Glover Detroit  
Howard Bros 329 W 35 N Y  
Howard Emily 416 N Clark Chicago  
Howard Comedy Four 323 S av Brooklyn  
Howard Harry & Mae 322 S Peoria Chicago  
Howard Bernice 3009 Calumet av Chicago  
Howard & Howard Temple Detroit  
Hoyt Edward 146 W 14 N Y  
Hoyt & Starks 14 Bancroft pl Bklyn  
Huegel & Quinn 536 Rush Chicago  
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Hunt Ehel 429 E Trowl St New York  
Hunter & Ross 820 So Senate av Indianapolis  
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Hutchinson Al 210 E 14 New York  
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Hynde Beale 518 Pearl Buffalo

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Inge Clara 300 W 49 N Y  
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Inness & Ryan Orpheum Champaign Ill  
Irwin Flo 227 W 46 New York

J.  
Jackson H'rry & Kate 306 Buena Vista Yonkers  
Jackson Alf 80 E Tupper Buffalo  
Jackson Cyclists Hip Devenport Eng  
Jeffries Tom 389 Bridge Bklyn  
Jennings Jewell & Barlow 3563 Arl'g't'n St L  
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Johnstons Musical Empire Stratford London  
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Jones Maud 60 W 135 N Y  
Jones & Gaines 412 W 55 N Y  
Jones & Jones Bijuou Minneapolis  
Jones & Moore Elite Niagara Falls  
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Jordan Ann & Co Dominion Winnipeg  
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Kenton Dorothy Orpheum New Orleans  
Keough Edw J Continental Hotel San Fran  
Keesmer Rose 433 W 164 New York  
Kidders Bert & Dorothy 1374 Clay San Fran  
Kinnabrew & Klara O H Plymouth Ill Indef  
Kiss Bros 511 av Schenck New York  
King Violet Winter Gard'n Blackpool Eng Ind  
Kirafo Bros 1710 S av Evansville Ind  
Klein & Clifton Empire Phila  
Koeher Grayce 5050 Calumet Chicago  
Kohers Thers 63 13 Wheeling W Va  
Kolb & Miller Wigwam San Francisco Indef  
Koners Bros Orpheum Los Angeles

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Lamont Harry & Joe 30 Clinton Johnston NY  
Lancaster & Miller 546 Jones Oakland  
Lane Goodwin & Lane 3713 Locust Phila  
Lane & Ardell 323 Genesee Rochester  
Lane Edith 305 E 78 New York  
Lane Karl 373 Belmont av Memphis  
Langlan Joe 102 S 61 Philadelphia  
Lansear Ward E 333 Schaefer Brooklyn  
La Auto Girl 133 Alfred Detroit  
La Blanche Mr & Mrs Jack 3218 E Baltimore  
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La Grange & Gordon 2803 Lucas av St Louis  
La Moines Musical 323 S Baraboo Wis  
La Noile Ed & Helen 1707 N 16 Philadelphia  
La Ponte Marg 123 W Commerce San Antonio  
La Rue & Holmes 21 Little Newark  
La Tour Irene 34 Atlantic Newark N J  
La Vette 1703 W 31 Kansas City  
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Larrievs & Lee 35 Shuter Montreal  
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Laurant Marie 114 W 46 N Y  
Laurens Bert 307 W 37 N Y  
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Lee Rose 1040 Broadway New York  
Lee Jos Kinsey Kan  
Leeingwell Nat Co 385 W 160 New York  
Lense The 1914 Newport av Chicago  
Leonard & Drake 1099 Park Pl Brooklyn  
Leonard & Phillips Hong Kong Toledo Indef  
Leslie Geo W Royal Tarboro N C  
Leslie Genie 361 Tremont Boston  
Leslie Frank 124 W 139 New York  
Lester & Kellet 323 Fairmount av Jersey City  
Lester Nina Majestic Florence S C  
Levin & Bude 14 Prospect W Haven Conn  
Levitt & Fails 123 Cedar Syracuse  
Levy Family 47 W 129 New York  
Lewis & Lake 3411 Norton av Kansas City  
Lewis Phil J 116 W 11 New York  
Lewis Walt'r & Co 877 Wash. Brookline Mass  
Lingermans 705 N Philadelphia  
Livingston Murry 830 E 163 New York  
Lloyd & Castano 104 E 61 New York  
Lockhart & Webb 322 W 38 N Y  
Lowmuds Musical 138 Cannon Poughkeepsie  
Lois & Love 3214 Brooklyn  
London & Riker 33 W 98 New York  
Londons Fours Sheas Toronto  
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Luttringer Lucas & Co Majestic Butte  
Lynch Hazel 365 Norwood av Grand Rapids  
Lynch Jack 93 Houston New York  
Lynn Roy Box 62 Jefferson City Tenn  
Lyon & Atwood Dunns Cafe San Indef

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Mack & Co Lee 666 N State Chicago  
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Macy Maud Hall 3018 E 36 Sheepshead Bay  
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MacNichol Jas Charlottesville Canada  
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Mendelsohn Jack 163 W 43 New York  
Menetekel 104 E 14 New York  
Meredith Sisters 29 W 65 New York  
Merrill & Otto Orpheum Ogden Utah  
Merritt Raymond 178 Belmont Pasadena Cal  
Methen Sisters 13 Clinton Johnston Mass  
Meyer David Lewis & Lake Musical Co  
Michael & Michael 330 W 53 New York  
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Montambo & Bartelli 40 E Liberty Waterbury  
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Mooney & Holben Glasgow Scot  
Moore Geo W Empire New London Conn  
Moore Melba Valetas Varieties Ter Hute  
Morgan Bros 3535 E Madison Philadelphia  
Morgan King & Thompson 316 E 41 Chic  
Morgan Meyers & Mike 136 E 36 Phila  
Morris & Workman 132 N Law Allentown Pa  
Morris & Kramer 1304 East John Pl Bklyn  
Morris Mildred & Co 350 W 85 New York  
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Motogri 323 E Macon San Antonio Tex  
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Nichols Nelson Troupe Rockland Me  
Nonette 617 Flatbush av Brooklyn  
Norton C Porter 6342 Kimbark av Chicago  
Norwalk Eddie 595 Prospect av Bronx N Y  
Noss Bertha Gerard Hotel N Y

O.  
O'Connor Trio 706 W Allegheny av Phila  
O'Dell & Gilmore 1146 Monroe Chicago  
O'Donn J R 132 124 N Y  
Oden Gertrude H 2335 N Mozart Chicago  
Oliver Jack Barnum & Bailey C R  
Omar 252 W 36 N Y  
O'Neill & Regenery 592 Warren Bridgeport  
O'Neill Trio Empire Paeonic N Y  
O'Rourke & Atkinson 1848 E 65 Cleveland  
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Price Harry M 823 Kelly Bronx N Y  
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Redford & Winchester Orpheum Des Moines  
Redmond Trio 251 Halsey Bklyn  
Redner Thomas & Co 973 Hudson av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed & Earl 236 E 63 Los Angeles  
Reefkin Joe 163 Dudley Providence  
Regal Trio 116 W Wash Pl N Y  
Reid Slats 47 Peckad Elizabeth N Y  
Reilly & Bryn 45 Peckad Bad Boy Co  
Reinholds Minstrel 141 Inspector New Orleans  
Remy & Soper Lyric Fairmount W Va  
Renalles The 3064 Sutter San Francisco  
Renetta & La Rue 3231 So Hicks Phila  
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Reynolds & Donegan Palace London  
Rhoads Marionettes 33 W 8 Hartford Pa  
Ries Frank & Truman Pals Chester Pa  
Rich & Howard 314 E 25 N Y  
Rich & Rich 2493 Milwaukee av Chicago  
Richard Bros 116 E 2 New York  
Riesner & Gores Lyric Danville Ill  
Riley & Ahearne 1511 Belmont Dayton O  
Rio Al C 230 W 145 N Y  
Ripon Alfy 545 E 87 New York  
Ritter & Bovey 49 Billerica Boston  
Ritter & Foster Marcellis France  
Roberts C E 1651 Sherman Denver  
Roberts & Downey 86 Lafayette Detroit  
Robinson The 901 Hawthorne av Minneapolis  
Robinson Wm C 3 Granville London  
Rock & Rol 1810 Indiana av Chicago  
Roeder & Leary 814 92 N Y  
Rogers & Mackintosh Keadle Chicago  
Roland & Morin 308 Middlesex Lowell  
Rolande Geo 8 Box 290 Cumberland Md  
Roof Jack Clara 765 Green Philadelphia  
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Rosalie & Doretto Hanlons Superba  
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Schilling Wm 1090 E L'naville Baltimore  
Schintella 688 Lynch av Rochester  
Scott & Yout 49 Morningglade av N Y  
Seely With 188 8 Wabash Chicago  
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Shock & Darville 2928 N Clark Chicago  
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In "THE ENCHANTED ROSE"  
A SENSATIONAL ORIENTAL PLAY

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THE

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MAN OF MYSTERY, JAILBREAKER and ILLUSIONIST

Ten solid weeks in Philadelphia. Going some, eh?

JOCK McKAY, I defy you to fight me a duel. You are hiding, eh? Well, I found you. I heard you try to play the bagpipes, but why don't you play a tune?  
Address care TAYLOR & KAUFMAN, Odd Fellows' Temple, Broad and Cherry Sts., Philadelphia.

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THE ORIGINAL "MAN-MONKEY."  
Playing the Loew Time.

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Week May 15  
Hammerstein's  
Jennie Jacobs  
and  
Pat Casey

## DR. CARL HERMAN

This Week (April 24), Central, Hamilton, Ont.  
Agent, PAT CASEY

## MUSICAL STORY

Booked solid on W. V. M. A. time.



AL SHAYNE GEORGE M. KING  
DID (JEW) YOU DANCE

## Shayne and King

Advanced Entertainers

Featuring:

AL SHAYNE'S CLEAR SOPRANO

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Direction, LEE KRAUS

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"THE ORIGINAL BOOGIE-BOO GIRL"

"Very funny woman—Rivals Kate Elinore in character work."

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Featuring WILL ROSSITER'S Song Hits Including

## "THAT CAROLINA RAG"

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Booked by PAT CASEY

Sherry Joe V Sparks Circus C R  
Shields The 307 City Hall New Orleans

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Direction B. A. MYERS.

Shorey Campbell Co O H Watertown N Y  
Sidelong Tom & Co 4513 Wentworth av Chicago  
Sidelong & Earle 2644 So 8 Philadelphia  
Sidelong & Matthews 224 Dearborn Chicago  
Slammons & Carmontelle 333 Clinton Bklyn  
Slammons Al 18 E 105 N Y  
Slammons Willard 4435 Ellis av Chicago  
Slater & Finch 10 So 3 Vincennes Ind  
Small Johnnie & Sisters 630 Lenox av N Y  
Smirli & Kessner 438 W 184 N Y  
Smith Allen 1248 Jefferson av Brooklyn  
Smith & Adams 408 So Halstead Chicago  
Smith & Brown 1324 St John Toledo  
Somers & Storke Empress Winnipeg  
Spears The 87 Clinton Everett Mass  
Spencer & Austin 310 E Philadelphia  
Sprague & McNece Majestic Butte  
Springer & Church 96 4 Pittsfield Mass  
Stadium Trio St Charles Hotel Chicago  
Stagpoles Four 214 W 39 New York  
Stanley Harry Grant Hotel Chicago  
Stanley Stan 905 Bates Indianapolis  
Stanwood Davis 364 Bremen E Boston  
Starr & Sachs 342 N Clark Chicago  
Stedman Al & Fannie 686 So Boston  
Steinert Thomas Trio 121 Lenox av N Y  
Steppe A H 33 Barclay Newark  
Stepping Trio 3908 N 5 Philadelphia  
Stevens E J Princess San Diego Cal  
Stevens Paul 321 W 38 New York  
Stewart & Earl 125 Euclid Woodbury N J

# Stewart and Marshall

Two Natural Colored Comedians  
Booked Solid. Under Direction JOE MEYERS

Stokes & Ryan 2106 Bayard Wilmington Del  
St James & Dore 167 W 24 N Y  
St John & McCracken 5151 Chestnut Phila  
Storchenfeld H 2532 Atlantic Brooklyn  
Stubblefield Trio 5308 Maple av St Louis  
Stuart Helen Grand Escanaba Mich  
Sullivan Dan J & Co 1917 W 41 Cleveland  
Sully & Phelps 2310 Bolton Philadelphia  
Sutton & Sutton Majestic Dubuque Ia  
Sweeney & Rooney 1320 Wyoming av Detroit  
Swisher & Evans 1147 W Huron Chicago  
Sylvester's Plymouth Hotel Hoboken N J  
Symonds Alfaretta 140 So 11 Philadelphia  
Symonds Jack Pavillion Barre Vt  
Syty & Syty 140 Morris Philadelphia

T.  
Tambo & Tambo Empire Hackney Eng  
Tangley Pearl 67 S Clark Chicago  
Taylor Mae Bijou Crookston Minn  
Taylor & Tenny 2840 Ridge av Phila  
Temple & O'Brien 429 E 3 Fargo N D  
Terrill Frank & Fred 357 N Orkney Phila  
Thomas & Hamilton 667 Dearborn av Chicago  
Thomas & Wright 535 N Clark Chicago  
Thomson Harry 124 Fulton av Brooklyn  
Thorne Mr & Mrs Harry 325 Nich av N Y  
Thorne Juggling 58 Rose Buffalo  
Thornton Geo A 395 Broome N Y  
Thurston Leslie 1322 13 Washington  
Thurmarsh Fred & Co 1284 Farnall Wilmington  
Thurmond Lew Columbia St  
Tinney Frank Orpheum Sioux City  
Tivoli Quartette Griswold Cafe Detroit Indef  
Tops Topsy & Tops 3442 W School Chicago  
Torcat & Flor D Aliza Miles Detroit  
Tracy Julia & Fred 280 Farnold Inn N Y  
Travers Bell 207 W 38 N Y  
Travers Phil 5 E 115 N Y  
Tremaires Roland 221 W 43 N Y  
Tremaines Mui's 230 Caldwell Jacksonville Ill  
Tremaine's Quartette Hotel Chicago  
Trilbers 246 E 20 New York  
Treubadours Three 347 W 34 N Y  
Troxell & Winchell 306 S N Seattle

# HARRY TSUDA

Booked Solid. James B. Plunkett, Mgr.

U.  
Uline Arthur M 1759 W Lake Chicago  
Ulique Comedy Trio 1927 Nicholas Phila  
V.  
Valadons Les 34 Brewer Newport R I  
Valdare Beale 305 W 97 N Y  
Valentine & Bell 1461 W 103 Chicago  
Valletta's Leopards Orpheum Omaha  
Valletta & Lorton 194 Clark Cleveland  
Vance Gladys Bijou Jackson Mich  
Van Dille Sisters 414 W 135 N Y  
Van Horn Bobby 139 Best Dayton O  
Vardelles Lowell Mich  
Vardon Perry & Wilber Majestic Jacksonville  
Variety Comedy Trio 1515 Barth Indianapolis  
Vassar & Arken 324 Christopher Bklyn  
Vass Victor V 25 Haskins Providence  
Vedmar Rene 3285 Broadway N Y  
Vendelin Bernardino 1706 Elmhawk Chicago  
Vernon & Parker 187 Hopkins Brooklyn  
Village Comedy Four 1913 Ringgold Phila  
Vincant & Slager 820 Olive Indianapolis  
Vola Otto 41 Sheffield av Bklyn  
Violetta Jolly 41 Leipsiger Berl G  
Voelker Mr & Mrs Grand Syracuse  
W.  
Walker Musical 1524 Brookdale Indianapolis  
Walters & West 5437 Vernon Chicago  
Walters John Lyric Ft Wayne Ind Indef  
Walton Fred 414 Clarendon av Chicago  
Ward Billy 194 Lorton 194 Clark Cleveland  
Ward Mack 300 W 70 New York  
Warren & Dale 1508 So Carlisle Pa  
Wasburn Dot 1930 Mohawk Chicago

# WALSH, LYNCH and CO.

Presenting "BUCKIN'S RUN."  
This Week (April 34), Maryland, Baltimore.  
Direction PAT CARMY.

Waver Frank & Co 1706 N 9 Baltimore  
Weber Chas D Grand Victoria B C  
Well John 5 Kruusdatt Rotterdam  
Welch Jas A 311 E 14 New York  
Welch Mealy & Montrose Cheum Denver  
West Al 696 E Ohio Pittsburg  
West Sisters 1413 Jefferson av Brooklyn N Y  
West & Denton 135 W Cedar Kalamazoo  
Western Union Trio 3341 E Clearfield Phila  
Weston Dan 141 W 116 N Y  
Wetherill 33 W 4 Chester Pa  
Wheeler Sisters 1441 7 Philadelphia  
Wheeler 41 E Ohio Chicago  
White Harry 1009 Ashland av Baltimore  
White Kane & White 393 Vermont Brooklyn  
Whitman Frank 183 Greenwich Reading Pa

# ETHEL WHITESIDE

And those "Pleasantmen."  
"FOLLIES OF COONTOWN."

Whitney Thillie 34 Kane Buffalo  
Whitney Grace 3021 Michigan av Chicago  
Wilder Marshall Atlantic City N J  
Wilkins & Wilkins 363 Willis av N Y  
Williams Clara 3460 Tremont Cleveland  
Williams Cowboy 4715 Upland Philadelphia  
Williams Chas 3495 Rutgers St Louis  
Williams Ed & Florence 94 W 103 N Y  
Williams & De Croteau 1 Ashton sq Lynn Mass  
Williams & Gilbert 1010 Marshfield av Chlo  
Williams & Stevens 3516 Calumet Chicago  
Williams & Sterling 121 Detroit  
Willison Herbert Al Florida Minirelle  
Willis & Hansen 2308 Clifton av Chicago  
Wilson Al & May Dorch Schenectady Indef  
Wilson Leslie 174 Franklin Buffalo  
Wilson Patter Tom 2566 7 Av N Y  
Wilson & Cumby 31 W 136 N Y  
Wilson & Pinkney 307 W 15 Kansas City  
Winfield & Shannon 277 E Milwaukee av Detroit  
Winkler Kresia Trio 325 W 38 New York  
Wise & Milton Brennan Circuit New Zealand  
Withrow & Glover Holly Tolly Co  
Wolfe & Lee 224 Woodlawn av Toledo  
Wood Otis 500 W 164 New York  
Woodall Billy 480 First av Nashville

X.  
Xaviers Four 2144 W 30 Chicago  
Y.  
Yackley & Bunnell Lancaster Pa  
Yeoman Geo 4566 Gibson av St Louis  
Young Ollie & April Polis Scranton  
Young & Phelps 1013 Baker Evansville Ind  
Young Sisters 3748 Henry Conway Island

Z.  
Zanclig 36 Cliff av E Portchester N Y  
Zanfrella 131 Bristol London  
Zeda Harry L 1328 Cambria Philadelphia  
Zelmer & Thorpe 245 Temple of Music  
Zell & Rodgers 67 So Clark Chicago

# CIRCUS ROUTES

Al G Barnes 33 Dunsmuir Cal 29 Klamath  
Falls Ore 30 Montague Cal May 1 St Helena  
2 Medford Ore 3 Drain 4 Eugene 5 Albany 6  
Salem 8 Oregon City 9 Portland  
Hernum & Bailey 24 So Brooklyn May 1 Easton  
Pa 2 Wilkes-Barre 3 Scranton 4 Allentown  
5 Reading 6 Harrisburg 8 Altoona 9  
Johnstown 10 Greensburg 11 Uniontown 12  
Fairmont W Va 13 Wheeling.  
Buffalo Bill & Fawcett Bill 24-29 Philadelphia  
May 1 Chester 3 Camden N J 3 Trenton 4  
Newark 5 Jersey City 6 Newburgh N Y 8  
Kingston 9 Albany 10 Poughkeepsie 11 Winst-  
ed Conn 12 Hartford 13 Springfield Mass  
Campbell Bros 33 John Kan 29 Larned  
1 New City 2 Dighton 3 Lyons 4 Florence  
5 Minneapolis Kan  
Forepaugh & Sells May 1 Columbus O  
Parker Shows May 1 Coffeyville Kan 3 Se-  
dard Mo 15 Jefferson City 22 Lexington 29  
Marshall  
Ringling Bros May 8-13 Philadelphia  
Robinson John May 3 Huntington W Va 4  
Kenova  
Sangers 18 Stillwell 39 Sloom Springs Ark 30  
Gravette  
Sells Floto 28 San Jose Cal 29 Santa Cruz 30  
Richmond  
Wiedemann Bros 23 Dixon Mo 29 Lebanon May  
1 Aurora 3 Columbus Kan 3 Neodesha 4  
Augusta Ga 5 Lyons 6 Anoka  
Yankee Robinson 29 Perry Ia May 1 Roife 2  
Webster City 3 Alden

# LETTERS

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Where S F follows, letter is at San  
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A.  
Abbott Pearl  
Abrams & Johns  
Addison & Livingston  
Abernath Danny (C)  
Albany  
Albright Bob (C)  
Alexander Geo B  
Allen Marion  
Allen Tommy (C)  
Almon Chas (C)  
Alpha Troupe  
Alpine Pearl  
Amanett Etta  
Amels  
Amos Clinton  
Anderson Dan (C)

Anderson Dick  
Andersons Four (C)  
Anderson Ivan (C)  
Anderson Mrs (C)  
Andersons Vivian (C)  
Andrews George  
Ardeff F  
Ardeff Lillie (P)  
Argo L O (C)  
Arman Prof  
Arme Gus (C)  
Arnts The  
Arto Wm  
Ashley & Lee (C)  
B.  
Baldwin Jerry  
Banch C (C)  
Banyan Alfred  
Barbee Ollie (C)  
Barlowe Frank  
Barnes H D (C)  
Barrett & Earle (C)  
Bettala Eugene  
Belmontes The (C)  
Bennett John  
Berniviel Bros  
Bert Glyn  
Bicknell & Glibney (C)  
Bicknell & Glibney  
Blampham & Hehr  
Blocksmom Harry  
Bohling Wm (C)  
Boile Bill (C)  
Bourne, Alice (P)  
Boyer Susie (C)  
Brandt Joe  
Breen Harry  
Brinkley Sisters  
Brooks Herbert  
Budd Ruth (C)  
Bunnell Chas E  
Burns Joe  
Bush Frank (C)  
Butler Kirksmith (C)  
C.  
Caine & Odem (C)  
Callahan W E (C)  
Cameron Anna  
Carberry Jack  
Carleton Arthur C  
Carroll C Young  
Carre Maybelle  
Caselli R F (C)  
Caverly Frank  
Chadderton Lily  
Chadderton Lillian (C)  
Challenger Percy (C)  
Chartres Sisters (C)  
Christie W B  
Church City Four (C)  
Church R A  
Clark & Verdi (C)  
Clarke H L  
Clayton & Drew (C)  
Clito Jno (C)  
Claus M C  
Coate Marguerite  
Coxwell Sarah L (C)  
Collins Dan  
Copenager P F  
Corrigan Emmett  
Craig Al  
Crofton Bros  
Cullen Frank (C)  
Cummings George  
Curtis Fred

D.  
Dairs Frank (C)  
Dallas Beulah (C)  
Daly Jack (C)  
Dana Lillian  
D'Armond Isabelle  
Daub Jack  
Davis Hal  
Davis Frank (C)  
Davis Jack (C)  
Dayton Lewis  
Dean G  
De Baks Dogs  
Dean Daisy (C)  
De Baletres Animals (C)  
Defrell Gordon  
Delaro Hattie (C)  
Delaro Hattie (C)  
De Lisle Mae (C)  
Densmore Vivian  
Devereau Hubert (C)  
De Witt Mae (C)  
De Witt Hugo (P)  
De Wolf Ward (C)  
Dingle Thos (C)  
Dippell Al  
Dismore Three (P)  
Duffy Jas T  
Dunbar Mzie (C)  
Dupre Minnie (C)  
E.  
Earl Lew  
Edwards Jessie (C)  
Edwards Kitty (P)  
Ellmore May (C)  
Elken Alice (C)  
Elkin Harriet (C)  
Elkins Bettie  
Elmos Lillian

F.  
Fagan Thurston & Merrick  
Fenner Geo (C)  
Ferguson Dave  
Ferrard Grace  
Ferry John  
Fields Harry W (C)  
Fischer Minnie  
Fitz Shield  
Fishery, Jos W  
Flynn Earl  
Flynn Earl (C)  
Fogarty Frank  
Ford Marie  
Forsual Ernest (C)  
Fowler Lewis (C)  
Fowler Jevett (C)  
Francis Willard  
Frankel Fannie (C)  
Fricker Henry  
Fricker Chas (C)  
G.  
Gagnoux The  
Gallagher Ed  
Gaskill Evelyn  
Gillette Marie  
Gilsandass The (C)  
Goak Belle (C)  
Goak Bill (C)  
Gordon Max  
Gordon Steve  
Gosler & Ahrens (C)  
Graham Clara  
Grand Theodore (C)  
Grant & Hoag  
Granville Vivian L  
Green Ethel (P)  
Greene Gene (C)  
Greene Jacob  
Greig G (C)  
Griffin & Lewis  
Guhl Mrs Geo  
H.  
Haggett Geo (C)  
Haley Jim (C)  
Hall E Clayton  
Hallam Wm  
Hallett Wm  
Hanlon Will A  
Hardeen  
Harlan Nellie  
Harland & Rollinson  
Harvey Allen (C)  
Hatch H  
Hayes Geo (C)  
Hedder Jack  
Hefron Tom (C)  
Heilmann Prof (C)  
Helston & Arlington (C)  
Henninger E David  
Henry R E (C)  
Herold Elizabeth  
Herron Bertie  
Hill Arthur (C)  
Hoffmann (C)  
Holter Thos (C)  
Hoffman Al (C)  
Holman C O (C)  
Holono Wm  
Holt Edwin  
Hornbrook Bronchos (C)  
Hornbrook Ida  
Hornbrook Augustus  
Houghton Jennie  
House Emma (C)  
Howard & Alma  
Hoyt & Stern (C)  
Hurst Family (C)  
I.  
Ibsons The  
Irwin Flo  
J.  
De Baks Dogs  
Jones Edgar  
K.  
Kaimar Bert  
Kashima  
Keene J W  
Keenan Hilda  
Kelly Harry (C)  
Kelly Walter C  
Kelly Jas F  
Kent Anna M  
Kline Otto  
Knight Ruby (S F)  
Kollins & Clifton (C)  
L.  
La Dell Rose  
La Estrelite (C)  
La Gracia (C)  
Lambert Bros (C)  
Lancaster Harry  
Lange Geo K (C)  
Laurence A (P)  
La Vine & Jaffray (C)  
Leaman Alfred (C)

M.  
Mack Frank J  
Mack Geo E  
Maitland Marie  
Manion Raymond G (C)  
Margaret & Jackson (C)  
Marshall Selma (C)  
Mattevon Chas  
Maynard Grace (C)  
McCann Frances (C)  
McCall Dogs (C)  
McGee Theodore (C)  
Melis Marvulus  
Melrose Fern  
Meredith Pearl B  
Meyers Jacob  
Miller & Lysle (C)  
Miller Julia (C)  
Miller Edith  
Milton Geo (C)  
Milton Joe  
Mitchell Joe  
Montague Iona (C)  
Montrose Senator (C)  
Moore, Davey & Pony (C)  
N.  
Nadie (C)  
Nieman Harry  
Nelson Chas (C)  
Nero Roy  
Nichols Nellie (C)  
Nichols Beatrice  
Northrup Alice (C)  
O.  
Oberman B E (C)  
O'Connor & Fisher (C)  
O'Hearn Will J (C)  
O'Neill Harry J (C)  
O'Neill & O'Neill (C)  
O'Rourke Frank  
Overring Mrs M (C)  
P.  
Parkinson Mary  
Patterson Flo  
Paulus Paul (C)  
Pendleton Florence  
Perry Harry (C)  
Percival M  
Perry R G (C)  
Pervier W A (C)  
Petroff (S F)  
Pezzano A (C)  
Phasma (C)  
Phillips John  
Phipps John (C)  
Pisano Fred (P)  
Queen Francis (C)  
Quirk Jane & Billy (C)  
R.  
Rambler Girls (C)  
R A G Trio (C)  
Rankin McKee  
Rankin Doris (C)  
Reece Arthur  
Rex Comely Circus (C)  
Richards Great  
Richisano Attillie (C)  
Rigby Arthur  
Rinier Gus (C)  
Romer Furison (C)  
Roberts A (P)  
Roberts Bros (S F)  
Roche J C (C)

S.  
Salambo B S (C)  
Salem Chick  
Samuels Maurice (C)  
Sartell Winnie (C)  
Savant Nixon (C)  
Saxon Jewels  
Sayles Chas (C)  
Seaman Chas O (C)  
Searcy Geo (C)  
Schneider Jack  
Schneider Geo (C)  
Schoen Bernice (C)  
Schults Gus  
Sharkey Wm  
Sharp & Montgomery (C)  
Sharp & Turck (C)  
Shaw Dick (C)  
Shaw R (C)  
Shipman Ralph  
Shoenfelt Jos  
Shoud Bert & Violet (C)  
Sleat Fanny (C)  
Slomons Great  
Sloan Wm H  
Snow Ray (C)  
Stanley Stan & Bro (C)  
Stanley Wm (C)  
St Albyn Edmond G  
St Clair Fay  
Stanhope Paul (C)  
Steeley & Edwards  
Steffins Lew (C)  
Stuart Henri (S F)  
Sullivan Geo W  
Sully & Hasey (C)  
Sully Wm (C)  
Sully Mrs Lew  
Svingall Mrs (C)  
Sweet Chas R (C)  
Swor Bert (C)  
Synmonds Alfaretta (C)  
T.  
Tally Mrs  
Tator Brantle  
Three English Girls (S F)  
Thomsons W H (C)  
Tom Jack Trio  
Tripp E (C)  
Tyler Wm (C)  
V.  
Van Epps Jack  
Vanity (C)  
Vasco  
Valasie Mae (C)  
Velde Miss (C)  
Vielling Chas B  
Vincent Mrs B B  
Vivian & Corrigan  
Violinski (C)  
W.  
Waldstein Trio (C)  
Walker Clifford  
Walker Jack (C)  
Walling Myrtle  
Waller L E  
Ward & De Wolf (C)  
Warfield Dixie (C)  
Warne Dave (C)  
Washburn Lillian (C)  
Watkins Fred  
We Chok Be (C)  
Welch Ben  
Westcott J  
Weston Lucy  
Whelan Bert (S F)  
Wheeler V (S F)  
Wieland Clara  
Wild Al H (C)  
Williams & Warner  
Williams Check (C)  
Williams Lew (C)  
Willis & Hansen  
Wilson Franklin & Co (C)  
Wilson Alf (S F)  
Winchester Marie (C)  
Wobble Louise (C)  
Wolf Edith (C)  
Work & Over  
Wynn Winnie  
Wynn Beanie  
Wynn Ed

Y.  
Young Louise A  
Young Loneli (C)  
Young Estelle  
Young & April  
Z.  
Zarrow Zeb  
Zebelle Fred (C)  
Zinn Al (C)  
Zolar Irene (S F)

SEND FOR CATALOGUE V. BUILDERS OF  
1578 BROADWAY AND 710 SEVENTH AVENUE, NEW YORK

Le Brower Ethel (C)  
Lee Irene  
Lee Lero Arthur (C)  
Leonard Isadore  
Leroy & Harvey  
Leslie Ethel (S F)  
Leslie Ethel  
Letellier Prof A (S F)  
Levinio Homer (C)  
Lewis & Chaplin (C)  
Lind Homer (C)  
Lindsay Roy (C)  
Lipman Ronny (C)  
Lloyd Dorothy (C)  
Lloyd L Marie (C)  
Lopez & Lopez  
Longworth & Cohen (C)  
Louis King (C)  
Lukas Gus (C)  
Lutz Bros  
Lynelle W A (C)  
Lynter & Cooke  
Lynton Chris M (C)  
M.  
Mack Frank J  
Mack Geo E  
Maitland Marie  
Manion Raymond G (C)  
Margaret & Jackson (C)  
Marshall Selma (C)  
Mattevon Chas  
Maynard Grace (C)  
McCann Frances (C)  
McCall Dogs (C)  
McGee Theodore (C)  
Melis Marvulus  
Melrose Fern  
Meredith Pearl B  
Meyers Jacob  
Miller & Lysle (C)  
Miller Julia (C)  
Miller Edith  
Milton Geo (C)  
Milton Joe  
Mitchell Joe  
Montague Iona (C)  
Montrose Senator (C)  
Moore, Davey & Pony (C)  
N.  
Nadie (C)  
Nieman Harry  
Nelson Chas (C)  
Nero Roy  
Nichols Nellie (C)  
Nichols Beatrice  
Northrup Alice (C)  
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Oberman B E (C)  
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O'Neill Harry J (C)  
O'Neill & O'Neill (C)  
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Patterson Flo  
Paulus Paul (C)  
Pendleton Florence  
Perry Harry (C)  
Percival M  
Perry R G (C)  
Pervier W A (C)  
Petroff (S F)  
Pezzano A (C)  
Phasma (C)  
Phillips John  
Phipps John (C)  
Pisano Fred (P)  
Queen Francis (C)  
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Rigby Arthur  
Rinier Gus (C)  
Romer Furison (C)  
Roberts A (P)  
Roberts Bros (S F)  
Roche J C (C)

Rosetta  
Ross Fred (C)  
Royce Jack  
Rushmore Dorothy (C)  
Russell Grace M (C)  
Ruso D W  
S.  
Salambo B S (C)  
Salem Chick  
Samuels Maurice (C)  
Sartell Winnie (C)  
Savant Nixon (C)  
Saxon Jewels  
Sayles Chas (C)  
Seaman Chas O (C)  
Searcy Geo (C)  
Schneider Jack  
Schneider Geo (C)  
Schoen Bernice (C)  
Schults Gus  
Sharkey Wm  
Sharp & Montgomery (C)  
Sharp & Turck (C)  
Shaw Dick (C)  
Shaw R (C)  
Shipman Ralph  
Shoenfelt Jos  
Shoud Bert & Violet (C)  
Sleat Fanny (C)  
Slomons Great  
Sloan Wm H  
Snow Ray (C)  
Stanley Stan & Bro (C)  
Stanley Wm (C)  
St Albyn Edmond G  
St Clair Fay  
Stanhope Paul (C)  
Steeley & Edwards  
Steffins Lew (C)  
Stuart Henri (S F)  
Sullivan Geo W  
Sully & Hasey (C)  
Sully Wm (C)  
Sully Mrs Lew  
Svingall Mrs (C)  
Sweet Chas R (C)  
Swor Bert (C)  
Synmonds Alfaretta (C)  
T.  
Tally Mrs  
Tator Brantle  
Three English Girls (S F)  
Thomsons W H (C)  
Tom Jack Trio  
Tripp E (C)  
Tyler Wm (C)  
V.  
Van Epps Jack  
Vanity (C)  
Vasco  
Valasie Mae (C)  
Velde Miss (C)  
Vielling Chas B  
Vincent Mrs B B  
Vivian & Corrigan  
Violinski (C)  
W.  
Waldstein Trio (C)  
Walker Clifford  
Walker Jack (C)  
Walling Myrtle  
Waller L E  
Ward & De Wolf (C)  
Warfield Dixie (C)  
Warne Dave (C)  
Washburn Lillian (C)  
Watkins Fred  
We Chok Be (C)  
Welch Ben  
Westcott J  
Weston Lucy  
Whelan Bert (S F)  
Wheeler V (S F)  
Wieland Clara  
Wild Al H (C)  
Williams & Warner  
Williams Check (C)  
Williams Lew (C)  
Willis & Hansen  
Wilson Franklin & Co (C)  
Wilson Alf (S F)  
Winchester Marie (C)  
Wobble Louise (C)  
Wolf Edith (C)  
Work & Over  
Wynn Winnie  
Wynn Beanie  
Wynn Ed

Y.  
Young Louise A  
Young Loneli (C)  
Young Estelle  
Young & April  
Z.  
Zarrow Zeb  
Zebelle Fred (C)  
Zinn Al (C)  
Zolar Irene (S F)

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Addison & Livingston  
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Albany  
Albright Bob (C)  
Alexander Geo B  
Allen Marion  
Allen Tommy (C)  
Almon Chas (C)  
Alpha Troupe  
Alpine Pearl  
Amanett Etta  
Amels  
Amos Clinton  
Anderson Dan (C)

Anderson Dick  
Andersons Four (C)  
Anderson Ivan (C)  
Anderson Mrs (C)  
Andersons Vivian (C)  
Andrews George  
Ardeff F  
Ardeff Lillie (P)  
Argo L O (C)  
Arman Prof  
Arme Gus (C)  
Arnts The  
Arto Wm  
Ashley & Lee (C)  
B.  
Baldwin Jerry  
Banch C (C)  
Banyan Alfred  
Barbee Ollie (C)  
Barlowe Frank  
Barnes H D (C)  
Barrett & Earle (C)  
Bettala Eugene  
Belmontes The (C)  
Bennett John  
Berniviel Bros  
Bert Glyn  
Bicknell & Glibney (C)  
Bicknell & Glibney  
Blampham & Hehr  
Blocksmom Harry  
Bohling Wm (C)  
Boile Bill (C)  
Bourne, Alice (P)  
Boyer Susie (C)  
Brandt Joe  
Breen Harry  
Brinkley Sisters  
Brooks Herbert  
Budd Ruth (C)  
Bunnell Chas E  
Burns Joe  
Bush Frank (C)  
Butler Kirksmith (C)  
C.  
Caine & Odem (C)  
Callahan W E (C)  
Cameron Anna  
Carberry Jack  
Carleton Arthur C  
Carroll C Young  
Carre Maybelle  
Caselli R F (C)  
Caverly Frank  
Chadderton Lily  
Chadderton Lillian (C)  
Challenger Percy (C)  
Chartres Sisters (C)  
Christie W B  
Church City Four (C)  
Church R A  
Clark & Verdi (C)  
Clarke H L  
Clayton & Drew (C)  
Clito Jno (C)  
Claus M C  
Coate Marguerite  
Coxwell Sarah L (C)  
Collins Dan  
Copenager P F  
Corrigan Emmett  
Craig Al  
Crofton Bros  
Cullen Frank (C)  
Cummings George  
Curtis Fred

D.  
Dairs Frank (C)  
Dallas Beulah (C)  
Daly Jack (C)  
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D'Armond Isabelle  
Daub Jack  
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Davis Frank (C)  
Davis Jack (C)  
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Dean G  
De Baks Dogs  
Dean Daisy (C)  
De Baletres Animals (C)  
Defrell Gordon  
Delaro Hattie (C)  
Delaro Hattie (C)  
De Lisle Mae (C)  
Densmore Vivian  
Devereau Hubert (C)  
De Witt Mae (C)  
De Witt Hugo (P)  
De Wolf Ward (C)  
Dingle Thos (C)  
Dippell Al  
Dismore Three (P)  
Duffy Jas T  
Dunbar Mzie (C)  
Dupre Minnie (C)  
E.  
Earl Lew  
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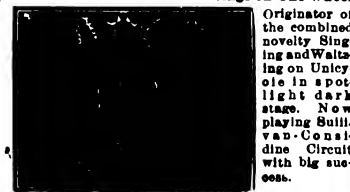
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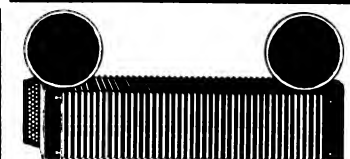
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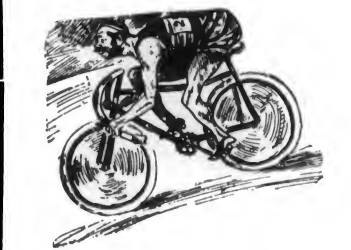
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