

TEN CENTS

VARIETY

VOL. XXII, NO. 9.

MAY 6, 1911.

PRICE TEN CENTS.



THEN CAME—FOLLOWING ALL KINDS

WILLA HOLT WAKEFIELD

And "Won the Day" with Her Own Conception of **"SOME OF THESE DAYS"**

"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."
VARIETY, April 29

"'Some of These Days,' a song that has never showed up to better advantage than when Miss Wakefield half talks it at the piano."
N. Y. Clipper, April 29

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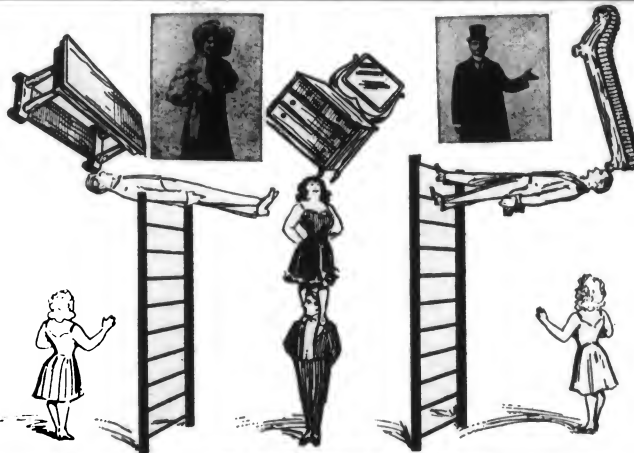
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SOME OF OUR ORIGINAL TRICKS

**NOW ON THE
ORPHEUM
CIRCUIT**

This Week (April 30) Orpheum, Omaha

Next Week (May 7) Orpheum, Des Moines

Booked by A. E. MEYERS

THE SCOTCH GIRL

JEAN AYLWIN

THIS WEEK (MAY 1) ORPHEUM, BROOKLYN

LEO ON THE **ORPHEUM CIRCUIT**

Put There by
PAT CASEY

CARRILLO

Next Week (May 8) Orpheum, Kansas City

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J. C. NUGENT'S REMARKABLE LETTER ON ORGANIZATIONS

Sets Forth Clearly and Forcibly Relations and Obligations of Actors and Managers, One With Another.

The following letter, bearing upon the present situation in vaudeville, as it exists between the actor, agent and manager, was written by J. C. Nugent, answering a request made of him through William Gould that Mr. Nugent join the newly formed American Vaudeville Artists' Society.

Mr. Nugent has turned out a remarkable document, written from the standpoint of one actor speaking to another. It makes any number of points that have never before been touched upon in public discussions.

Mr. Nugent is a well known player, the author of many successful pieces, a writer of note (though seldom taking up the pen for other than the composition of stage material), and was given the soubriquet by the White Rats some years ago as "The Silver Tongued." Mr. Nugent is a White Rat, one of "The Old Guard." He is lovingly and prominently mentioned by George Fuller Golden in Mr. Golden's history of the White Rats, which is entitled "Mi Lady Vaudeville."

VARIETY secured the letter, and it is published with permission. The matter in italics was emphasized by Mr. Nugent; that in the heavier type was not. The letter in full follows:

Baltimore, April 1, 1911.

Mr. William Gould,
New York City.

Dear Sir:—

Your kind letter regarding the new order to hand. I am deeply grateful to you for your quick response, and the printed explanation of the object of the new Order. That I have not complied with your suggestion to send in my application at once, is due to the fact, which you will readily realize if you will read this letter carefully.

Your proposed society while based on some very excellent ideas does not to my mind strike at the root of the

matter, nor for that matter does any vaudeville organization I know of.

Unless an Order can be formed, or one of the present Orders be induced to begin on a basis of solid logic, they will all begin and end just where they started. There certainly has been no advancement of a material nature in the last eleven years. The situation is exactly where it was then; all due, I think, to the confusion of a few fundamental ideas, which, if clearly outlined and adhered to in the beginning, would have saved that many years of time, trouble and expense.

Your object (as stated) in trying to obtain an equitable contract, to my mind, means nothing. A contract will never be greater than the people who make it. Taking measures to have contracts kept is more important than quibbling over the exact form of them, which must necessarily change with changing conditions.

The objection to affiliating with the labor unions, I quite agree with, but not from the same standpoint as you. You apparently object to a social difference. I believe that the laborer of whatever class may be the equal of the actor and performer—morally, mentally, physically and spiritually. Unfortunately this is not a mental or spiritual question. Any result we may obtain will be through financial argument. The laborer is simply not the equal of the performer in *earning power*. **There is such a discrepancy in the earning power of both that their union is so ridiculous as to be grotesque.**

It is true that in union there is strength, but it must be the union of things of a kind. To tie together a blade of grass and a steel bar makes neither stronger. To bind together a portrait painter's delicate brush, and a ditcher's shovel makes both awkward.

(Continued on page 18.)

EXCELLENT PARISIAN REVUE.

(Special Cable to VARIETY.)

Paris, May 3.

The Marigny theatre opened to-night with vaudeville and an excellent revue by Gabriel Tilmory and Maurice de Marsan, along the lines of last season's production at that house.

Claudius, fresh from the Folies Bergere, is the star of the new revue and made a huge hit. Mlle. Perrat is charming in the ungrateful role of Commers, and Zalque as Compere also did well.

The Marigny troupe is excellent and Johnny Fuller, the animal impersonator, was a sensational success.

John Tiller's troupe of English danseuses, Mmes. Flory, Saint Thelme, Myral, Mm. Paul Cler, Frey, Dorel and Delamane, all work hard and contributed in no small measure to the evening's entertainment. The Trapnell sisters did nicely.

DENIS F. O'BRIEN RESIGNS.

It is well reported among vaudeville artists that Denis F. O'Brien, the general counsel for the White Rats of America, has tendered his resignation, which will take effect some time this year.

The reason is expressed that pressure of matters pertaining to their many clients has rendered it impossible for O'Brien & Malevinsky to continue devoting the time and attention they deem should be given to the legal proceedings entrusted to their care as the law department of the Rats. Since accepting the post of attorney M. L. Malevinsky has become associated with Mr. O'Brien.

Mr. O'Brien has attained an enviable standing among vaudeville artists, for energetic and conscientious attention given, as well as the uniform courtesy White Rats received when calling at the law office. No one has been rumored as his successor. Neither is it positively stated when the resignation takes effect, other than some time this year.

A. H. WOODS AFTER GABY.

(Special Cable to VARIETY.)

Paris, May 3.

A. H. Woods has practically closed a deal to star Gaby Deslys in America next season. He has made her a proposition of twenty per cent. of the profits of a show to be written especially for her exploitation, with a guarantee that her share shall be not less than \$1,500 a week.

Mlle. Deslys hesitates about affixing her signature to the agreement for the reason that she is tied up with a contract to appear shortly in Berlin, but as the Berlin management is reported to be irresponsible the favorite of the deposed King Manuel will demand a substantial deposit in advance, which she figures will not be forthcoming.

She is also booked to open at the Folies Bergere here next January, but hesitates to cancel this engagement, on the bare possibility that her American tour may prove unsuccessful.

Mr. Woods is in the city now, having delayed returning home awaiting Gaby's answer.

THE ALDWYCH AT AUCTION.

(Special Cable to VARIETY.)

London, May 3.

The Aldwych theatre is up at auction today. The house has been a notorious failure since built. The Melvilles, who produced "The Bad Girl of the Family" were the only ones to have made money there.

STARS FOR "ROYAL SHOW."

(Special Cable to VARIETY.)

London, May 3.

VARIETY's representative here is enabled to make the first announcement of the artists selected for the Royal Command performance to be given at Edinburgh in July.

The stars chosen to head the program are Harry Lauder, Paul Cinqualli, Wilkie Bar-I, Harry Tate, Adele Genee, Vesta Tilley and Charlie Mayne.

It is noticeable that the selection has been made with a careful elimination of "red-nosed" comedians and those who perpetrate "blue" jokes. A complete announcement of the official program will be made public Saturday.

"POP" VAUDEVILLE GOING IN MADISON SQUARE GARDEN

Acts and Pictures May Turn Mammoth Amusement Place Into Summer Mecca of All Classes on or About May 15. Garden Co. Backing Scheme

From present plans on tap Madison Square Garden will offer vaudeville and pictures at popular prices during the summer, with the opening scheduled for May 15 or shortly after.

Captain J. A. H. Dressel, connected with the Garden in an official capacity, and who managed the Motor Boat Show held there recently, is understood to be the one making the arrangements, though it is known that if the thing materializes that the Garden company will be the real power behind the throne.

The installation of "pop" vaudeville in the Garden as schemed means the giving of a continuous show from 11 a. m. until 11 p. m. Though the plans are in an embryonic state, the vaudeville acts will be in keeping with the Garden's prestige as a house of amusement.

It may be that one can see the whole show from a good point of vantage for five cents, though it's a certainty that the prevailing price will be ten cents.

Pictures will be featured with the acts to vary the monotony. With the inauguration of a new policy at the Garden, it is expected that thousands will visit the Garden who have never seen its interior. The Garden has a movable stage which will be used for the new venture, and the seating capacity will be utilized according to the business. The arena has room for 4,000 seats.

PAYS \$1,000 RETAINER.

One thousand dollars is the amount of the retainer Nat Willis will pay William (Billy) Jerome to write material for his monologistic act in vaudeville. The agreement has been made for one year from July 1, Mr. Jerome to furnish "talk" or parodies as Mr. Willis may require.

A weekly amount during the term of the contract is stipulated to be paid by Willis to the author, without regard to the quantity of matter furnished by him. Billy Jerome is a well known writer of humorous dialog, lyrics and parodies. Mr. Willis is one of America's highest paid monolog artists, noted for the brightness and originality of his dialog. He also has the reputation of being a liberal payer for "good stuff."

GUS HILL AS A STAR.

Gus Hill was staggered the other day upon receiving an offer of \$1,000 to headline the vaudeville show at the Fifth Avenue, for a week commencing May 15, which will be "Old Folks Week" there.

About twelve years ago Gus Hill was America's best known club swinger. He gave up the variety stage for the duties and obligations of a manager, since acquiring much wealth and great prominence.

Pressure of business obliged Mr. Hill to decline the offer, though he is said to have remarked with much pride as he did so, "I never thought in my wildest dreams that I should ever live to see the day when anybody would offer me a thousand dollars just to swing clubs."

HENRY MILLER OPENING.

Cincinnati, May 3.

Next week at the Columbia, Henry Miller will reappear in a Clyde Fitch playlet, named "Frederick, Le Maitre." Supporting Mr. Miller will be Laura Hope Crews and Daniel Pennell.

AMY FOR MUSICAL COMEDY.

Chicago, May 3.

When Amy Butler and her boys finish the week at the American Sunday night the act will disband. Amy is headed for musical comedy along the Vincent Bryan and Frank Clark path.

MISS RICHFIELD RETIRING.

Next week at the Orpheum will mark the retirement of Mary Richfield (Mrs. Thomas J. Ryan) from the stage. Miss Richfield selects the Orpheum as her last house, that having been the theatre she first appeared in, in vaudeville.

Ryan and Richfield are one of the most popular and best known couples on the variety boards. Mr. Ryan will probably continue with his humorous sketches, as his wife has been but intermittently playing in the pieces for some time.

VICTORIA AT AUDITORIUM.

Chicago, May 3.

By an arrangement closed by Col. W. A. Thompson this week the Vesta Victoria road show will commence a nine days' engagement at the Auditorium here beginning May 20. The road show will be strengthened and fourteen acts presented twice daily.

For the first time in the history of the Auditorium smoking will be permitted all over the house during the performances.

BOOKED FOR PARIS.

Jacques Charles, the new director of the Paris Olympia for the next season, left New York last week sailing for home.

Among the engagements Mr. Charles made for the opening of the Olympia in August are Frank Whitman and Vernon Castle, of "The Hen-Pecks" show; Al Jolson, from the Winter Garden (who opens at the London Palace in May); Geo. White and Miss Goodwin as a dancing team, and the plantation scene from "Marching Through Georgia" at the Hippodrome.

The latter number will include fifty people, and cost the Olympia \$1,500 weekly.

V. M. P. A. MEETING WEST.

Chicago, May 3.

The Vaudeville Manager's Protective Association will hold a meeting at the Orpheum Circuit office in the Majestic Theatre building May 10. Several of the principal New York managers are expected here.

The meeting is for the purpose of interesting the smaller middle western vaudeville managers in the purpose and aims of the organization. An affiliation will likely be made with the association organized by Charles E. Bray among the managers of vaudeville theatres booked through the Western Vaudeville Association, of which Mr. Bray is the general manager. Others will also be invited to attend and join.

Marcus Loew and William Morris are now in the city. They will probably remain over for the occasion. It is the first visit of Mr. Loew to this city since his circuit acquired the American Music Hall. Loew saw that place of amusement this week for the first time.

POSSIBLE UPTOWN ROOF.

New York may have another roof garden this summer if the plans of an agent, producer and business man of the city do not miscarry. The new roof garden will be in the neighborhood of 101st street and Columbus avenue. The building is already there and provision has been made for a roof garden. The owner of the property is anxious to take a flyer at the show business. He has consulted with the producer. A light, airy show of the revue order, is contemplated, at popular prices. The agent is sitting by, until certain a license can be secured and all other arrangements, when he will take the business management of the affair over, allowing his "2½ per cent." agency to look after itself.

BECK SAILS JUNE 8.

The George Washington, June 8, will take aboard Martin Beck, who leaves to spend his usual summer vacation in Europe. For company Mr. Beck will have Frank Vincent, of the Orpheum Circuit's booking department.

Morris Meyerfeld, Jr., and family, left New York Tuesday, to remain on the other side several weeks.

THE ONLY WAY.

Rose Mantilli, who has injured herself to vaudeville fame through having been known as "The Maid of Mystery," produced a new act at Lynn, Mass., last week.

One of her support insisted upon proposing to her, growing so insistent before the week's engagement was over, that Rose disbanded the troupe to escape matrimony.

PATSY MORRISON'S ROLLS.

Patsy Morrison will begin his Summer season at Rockaway Beach the last week in June. Five hundred rolls of wall paper have been used in its redecoration, which will permit Patsy to announce "everything new but the manager."

PICTURES IN SCHINDLER'S.

Chicago, May 3.

Moving pictures continue to be the entertainment at Schindler's theatre, the "small time" house where the acts "walked out" last week, upon call of the White Rats. The theatre was immediately closed to vaudeville, installing pictures at once.

The Onlaw Trio, the single act on the Schindler program last week which did not "strike," has had sixty weeks of Eastern and Western time routed for them through the Western Vaudeville Association of this city, and the United Booking Offices of New York, the latter acting with the Orpheum Circuit.

It is reported the White Rats has informed the Onlaw act that if \$200 were deposited, and the members of the trio join the order, their stand of last week would be overlooked.

GENEE WEST NEXT SEASON.

Adeline Genée finished her first vaudeville tour at the Bronx last week. The dancer before returning to England will participate in three matinee performances in conjunction with Gordon Cleather, an English tenor, especially engaged for these three performances.

Genée sails May 9, returning in October to continue in vaudeville next season. Bookings, arranged by the Casey Agency, will carry the dancer over the Orpheum Circuit.

MISS DRESSER'S NEW FIGURE.

\$2,000, no more; no less, is what Louise Dresser places her present value for vaudeville managers at. William Lykens says she'll get it.



EMILIE LEA

An American dancer who has scored strongly in the new Folies Bergere production.

\$150,000 HOUSE IN OAKLAND.

San Francisco, May 3.

Zick Abrams, former owner of the National theatre, and a well known theatrical man of this city, has purchased the site on the northwest corner of 12th and Franklin streets, Oakland, now occupied by the Oakland Chamber of Commerce.

He will erect a first class vaudeville house at a cost of \$150,000. No plans have been made for bookings, but it is expected here that Abrams will connect with the Pantages people.

CAPITALISTS INVESTIGATING INSIDE OF SHOW BUSINESS

Group of Financial Men, with a Profitable Illustration Before Them, Send Out "Inspectors" to Report. Working Independently and With No Showmen Yet Connected.

VARIETY's story of a few weeks ago about a coterie of financiers deliberating over placing the show business, so far as it could be gathered together, under the form of an immensely large capitalized corporation, stirred up a hornet's nest among other financial leaders, as well as theatrical managers who were concerned.

It also brought to light a sequel that the vague reports spreading of late (without offering any trace of their authenticity) regarding "inspectors" who were about inquiring as to theatrical conditions, had substance behind them. Another set of money giants (entirely independent of the crowd associated with the theatrical managers), has been for some time quietly but carefully acquiring a full line of statistical facts on the show business.

VARIETY's story afforded considerable light to the "outside crowd" as it is known, headed by the president of one of Wall street's biggest banks. It is not improbable that the two monied parties may get together on the theatre proposition, although the "outside crowd" is working along thoroughly independent lines.

The theatre, looked upon by the large operators as a greatly exaggerated pursuit, with no substantial basis as a money getter, received a great uplift in the opinion of the banking man referred to, when, to protect an advance of \$4,000, it became necessary for his bank to take over a "small time" house. Unable to dispose of it, the bank instructed a clerk to operate the property, and close up the loan as quickly as possible, charging off the loss. Continuing under the direction of the bank's employe, that worthy one day reported to the president that the theatre had a balance in the bank of \$10,000; \$6,000 to its credit, over and above the loan of \$4,000.

The bank president sat right up in his chair at the news. He asked many questions. Soon after a representative of a big banking institution, having close relations with the loaning bank, was called in. The facts were laid before him. The bankers agreed that it looked as though the theatrical business had been neglected by men with money to invest. They sent for a showman. Without giving the theatrical man any details, they wheedled out of him what information was wanted, and reached a decision that if a small theatre could show a return, as they knew the one operated by them had, the theatrical business was worth going into on the cold hard lines of commercial business.

This led to the "inspectors," who have reported that there is a great waste in theatrical management, as seen by the mercantile man. The re-

ports induced the financial group to secure options on three desirable sites in Manhattan Borough, and these are being held until a decided move is made.

VARIETY's informant says that the immature plan of the bankers runs along "squeeze" or "trust" lines. They are of the impression that the theatrical business may be corralled in so far as may be necessary, by holding out proper inducements to those needed for the successful promotion of their scheme, with others are to be gathered in through their arms reaching into about all the principal banks of the country. One phase of the scheme to acquire by wholesale is that, where a manager is found obstinate in releasing hold of his property at a fair offer, is to "squeeze" him through taking pains to see that his banking connections will refuse him any discount or credit asked, using that power also in such other ways as may be deemed advisable.

The band of bankers, pending their final resolve after all reports are submitted, have in contemplation the commencement of their campaign by next season.

HAVEN'T BOUGHT STOCK YET.

"There is nothing in the widely circulated reports that Cohan & Harris are seeking a controlling interest in the Cort theatre in Chicago," said H. H. Frazee, who added: "I own \$60,000 of the \$150,000 of stock, 'Sport' Herman owns \$30,000 and John Cort the remaining \$60,000. I practically vote Mr. Herman's stock and Cort is not anxious to sell, but would naturally consider a proposition for the purchase of his interest."

"I suggested to Cohan & Harris that they buy Mr. Cort's stock, my only object being that if Cohan & Harris were my partners in the enterprise, we could thus secure the bookings of all the Cohan & Harris attractions playing Chicago, which, you can readily see, would prove a valuable asset to any playhouse."

LIEBLER & CO. GOING OVER?

There is a strong report along Broadway that Liebler & Co. will book their attractions in "The Syndicate" houses next season.

It is said that George Tyler, the managing director of the firm, has had two conferences with Charles Frohman and that the latter will bring Tyler and A. L. Erlanger together.

The Liebler shows played several of the "Syndicate" houses out of town the past season. This is believed to be the forerunner of a move on the part of the Liebler concern, now aligned with the Shuberts.

HAMMERSTEIN RAISING MONEY.

Oscar Hammerstein expects to raise nearly a half million dollars by mortgages on his New York properties. Of this amount Mr. Hammerstein has secured \$200,000 by placing mortgages of \$100,000 each upon his Victoria and Republic theatres. \$250,000 more is expected from a second mortgage covering the Manhattan Opera House.

The lien on the Victoria (Hammerstein's vaudeville theatre) was given Tuesday to E. F. Albee, who secured an option also in the mortgage paper on the ground lease of the property, to be taken up within one year, when Mr. Albee may purchase it for \$250,000. The amount as named is reported to be for publicity only. The price recently set by Mr. Hammerstein upon it was \$750,000. He was offered \$600,000. If Mr. Albee decides to buy, the purchase price is to be adjusted.

The loan of Albee, who is the general manager of the United Booking Offices, was made by him (with the condition), according to report, to shut out Martin Beck. Mr. Beck at one time had an idea he would like to have the Victoria, and did negotiate for it; also Alexander Pantages. Neither Mr. Beck nor P. G. Williams is concerned in the Hammerstein mortgage. It is an investment by Mr. Albee all alone.

HOPING FOR A DISPOSSESS.

George J. Kraus informed some friends last week that he intended to dispossess Felix Isman from the tenancy of the Circle theatre on account of arrearage in rent.

Should such a proceeding be consummated Marcus Loew, who sub-leases from Isman, would probably be more than pleased to pay all expenses, as he has made no money during his tenancy of the premises with "small time" vaudeville.

Possibly Isman failed to remit in the hope of such a course on the part of Kraus, and if Kraus fails to carry out his declared intention to dispossess, it is likely that both Isman and Loew will be keenly disappointed.

SHIFT FOR ELIJAH.

Julian Eltinge, in "The Fascinating Widow," will not open the fall season at the New Amsterdam theatre as announced.

His New York debut has been shifted to the Liberty, beginning in September. This shift was necessitated to give "The Pink Lady" an uninterrupted run at the New Amsterdam.

"THE CONCERT" NEXT FALL.

Charles Frohman, who has secured the English rights to "The Concert" from David Belasco, has abandoned his intention to produce the piece in London this spring.

He will present it in the English metropolises in the fall, on the promise of a loan of the author and star (Leo Ditrichstein) from Mr. Belasco for the English engagement.

PROMISE IN "WILL O' TH' WISP."

St. Louis, May 3.

Planning a summer run in Chicago, Charles Bradley Monday night produced "Will o' th' Wisp" at the Olympic. The music is by Alfred G. Robyn, formerly of St. Louis, and the book by Walter Perival who essays the titular role. The book, while not as strong as the score, gives indication that it can be worked up. The music is not as catchy as Robyn has written but whistley airs easily can replace such numbers as the Intermezzo.

The plot is of a care free American student at Heidelberg, who trades his life insurance policy to settle his debts and then has perilous adventures escaping death at the hands of an avaricious German landlord, and winning an American heiress who is peeved because he kissed the landlord's daughter.

The opening scene discloses a rathskeller in the old German college town. The second act showing an Italian Garden en fete near Paris and is sumptuously set and costumed.

An excellent cast includes Olive Ulrich as the heiress, pretty but light vocally, Cecil Cunningham and Josie Sadler are more happily cast. Ignacio Martinetti makes a signal hit, William Riley Hatch, Ritchie Ling and several others strive without opportunity.



ALTA PHIPPS

A popular leading woman in burlesque.

CORT SIGNS D'ORSAY.

Lawrence D'Orsay, at present appearing in the revival of "The Lights O' London," has signed a contract with John Cort for next season and will be starred in a revival of "The Earl of Pawtucket," in which D'Orsay appeared for three years.

FIELDS AND STAFF GOING.

Low Fields and his staff of play builders will be over on the other side this summer. Mr. Fields leaves sometime in June. Ray Goetz, who will write the lyrics of the new Fields show for next season (Never Homes); Glen MacDonald, the plot putter, and A. Baldwin Sloane, the composer, will get the groundwork of the piece together while away. Mr. MacDonald, who sailed this week, will do some collaborative work with A. Raymond Hubbell. Mr. Hubbell left with him.

EPIDEMIC OF MUSIC HALLS TO STRIKE NEW YORK CITY

Klaw & Erlanger Reported Having Plans Drawn. Lew Fields Intends Building One. Another Folies for Chicago. Others Spoken of.

Chicago is destined to gain a Folies Bergere. With the New Yorkers all yearning to obtain seats at the new house opened last week, Henry B. Harris and Jesse L. Lasky are giving thought to promoting another music hall on the same style for Chicago next season.

William Morris and Marcus Loew left for the west last Sunday. They did so, it is said, with the idea of surveying the American Music Hall, Chicago, for a possible change into the form of the New York theatre-restaurant. The American, controlled by Morris and Loew, is easily adaptable, having admirable music hall lines throughout.

A story this week said that Percy G. Williams had obtained an option on a site around 47th or 48th street, just off Broadway, and would build a music hall upon it. Mr. Williams stated there was no truth in the story. The location would place him between the Folies and the Winter Garden. His Colonial is further up Broadway.

An epidemic of music halls will strike New York next season, if but one half of the reports concerning prospective "halls" develop.

VARIETY heard this week that theatrical architects have music hall blue prints in their offices, designed for the remodeling of a Klaw & Erlanger New York theatre into a concert hall of the European Continental description.

Lew Fields is another manager, with tendencies toward the musical comedy performance, who is mentioned as a coming music hall manager and proprietor. It is said relative to Mr. Field's intentions that he has an option upon the site within the Forty-second to Fifty-ninth Street district, waiting only to build until it is decided that the recent ventures of the Shuberts in their Winter Garden, and the Harris-Lasky Folies Bergere have "gone over" as permanent successes.

A report, entitled to a certain degree of credence, is that capital entirely outside the theatrical realm, stands ready to market a music hall or two in different parts of New York.

The agitation and activity in "music halls" received the greater impetus with the inauguration of the Folies Bergere. The untold comment the opening of that masterly piece of architecture on West Forty-sixth Street brought about revived with renewed vigor the interest created in the earlier start of the Winter Garden by the Shuberts.

The Winter Garden is credited with a financial success since becoming one of the city's amusement resorts. The Folies Bergere is predicted as a money maker for sometime to come, with its ultimate chances a good gamble.

The Folies in particular is selected as the illustration why a music

hall in New York not as elaborate in every detail as the Harris-Lasky house, but more of a music hall than the Winter Garden, could be turned into a profit earning proposition. The Folies is an expensive place to operate. Its weekly expenses are said to be \$19,000, with a total money capacity for box office takings during the same period of \$23,500. The installation of a complete restaurant cost the promoters but a trifle under \$100,000, while the initial cost of the theatrical productions was not below \$70,000. With the ground and building, the total investment represented reaches an enormous figure for a theatre capable of seating only 700 people. The admission prices for two shows nightly overcome this to the extent of sending the gross money holdings of the house considerably beyond the gross capable of being drawn to an ordinary theatre which retails its best orchestra seats at two dollars per.

The labeling of a variety performance (which constitutes the second show of the evening at the Folies) as a "Cabaret" in connection with the restaurant features, may mean that several New York restaurants on the regular highways, which have seen patronage falling or neglecting to call altogether through competition or poor location, will follow suit, offering a "Cabaret" for late diners as an added incentive, and without admission charge. This feature of a menu card has proven successful at San Francisco especially, where it is merely termed a "show," without "Cabaret" called upon to stand for anything.

The restaurant of the Folies Bergere, with the house controlling its own bar and cigar privilege is rumored as showing indication of a "gold strike" for the management. The diners at the Folies are a hungry and thirsty lot, comprising the classiest crowd of theatregoers night by night that any New York house caters to. It is mentioned by foreigners that none of the European capitals can vie with the Folies in this respect. The profit from the privileges, usually reckoned at \$1,000 weekly for a music hall of that class (in the customary course of successful events) is placed above that amount by New York restaurant men. A VARIETY representative was told that the restaurant and bar ticked off over \$10,000 in receipts the opening night.

The amount of reported operating expenses weekly, \$19,000, is said by showmen to be excessive. They also point out that if the Folies has a fixed weekly charge of that amount, the margin of net earnings is too small between that and the possible gross takings, \$23,500, which means that capacity must be held at every performance.

The house is practically sold out

for two or three weeks ahead. It has held a packed house at every night performance since opening. The restaurant end of the establishment is popular, both before and after the show. It is likely that an all-night license will be applied for. If obtained, the restaurant will remain open as long after the "Cabaret" performance ends as business warrants, becoming then the usual feedery where anyone may drop in. Now the house empties about twenty minutes after the final curtain, the Folies liquor license permitting the sale of liquors until 1 a. m. on week days.

The pretty little music hall may experience the same difficulty with its Sunday concerts that the Winter Garden has undergone. Last Sunday night the Folies concert was made up of several acts played in United Booking Offices houses. It was expected that the United managers would place an objection also against "United acts" being engaged with the consent of the agency for the weekly Cabaret show.

At the premiere of the house Eddie Foy slipped over a bon mot, which quickly traveled over the professional force on hand for that gala occasion. Mr. Foy came in while dinner was being served, just before the performance was to start. Looking the crowd over, he remarked, "This isn't so bad, eat with a \$2.50 show. I suppose now there will be a combination between Childs and Loew, with 'Cakes and' at the Lincoln Square."

The Cabaret performance at the Folies this week remains about the same as given for the opening. Next week five new acts are due there, with weekly changes thereafter, although some acts (like Brown Bros. this week) will be engaged for a stay of two weeks or longer.



BLANCH DOUGLASS

Playing leads with the Poll Stock Co. at Norwich, Conn.

NEW ANGEL HOOKED.

Chicago, May 3.

A deal was closed last week whereby one Hones, an original backer of the "Love and Politics" show, in which Joe Howard is appearing, stepped out of the limelight of theatricals with his bank roll slightly depleted.

A new "angel" stepped into the breach left by Mr. Jones' departure and brought with him \$10,000.

ABE'S BIRTHDAY SURPRISE.

Yesterday was an annual birthday for A. L. Erlanger. As usual Erlanger and "the bunch" had lunch at Rector's, where a little surprise was handed "Abe" in the form of a birthday cake, with sixteen pretty candles upon it. During the meal someone cut the cake with a sword, when there were disclosed two full-sized photos of Lee and Jake Shubert, each with a smile on his face.

During the meal about one hundred wires were received, signed by "Harrison Grey Fluke," "David Belasco," "William R. Hearst," "Max Steuer," "Jim Decker" and other "friends" of Erlanger, who wished him the happiness he wishes them.

After the cigars, it is said, the pictures of the Messrs. Shubert were tacked upon the wall, when the diners took turns in winning a prize offered to the one who could hit them by a straight throw with a lemon pie.

POINTS TO EMMA EAMES.

Every indication points to Emma Eames being engaged for opera in America next season as a member of the Boston and Metropolitan companies. She retired from the Metropolitan Company two years ago.

BROADHURST OPERA IN FALL.

Alfred Robyn, the comic opera composer, who wrote the "Yankee Consul" and the "Will o' the Wisp," is now working on a new comic opera for George Broadhurst to be produced early in the fall.

MISS MURRAY WITH FIELDS.

Elizabeth Murray has received an offer from Lew Fields for an important role in his new summer review. Miss Murray will probably not be starred by Frazee & Lederer.

EVERYTHING COHAN.

George M. Cohan as the star in his own play in his own theatre supported by his own family is the frameup to follow the present engagement of "Get-Rich-Quick Wallingford" at the George M. Cohan theatre.

It will be a brand new musical comedy, with Cohan repartee and Cohan music and will very likely be exploited around the first of next October.

Anyway during the summer Eddie Dunn will keep the publicity end going in behalf of Cohan's forthcoming return to the stage. Cohan will be the whole works according to present arrangements. The Royal Family will have important roles.

GRACE FILKINS' AUTHORLESS.

Grace Filkins is prepared to enter vaudeville with a sketch, named "A Christmas Gift." M. S. Bentham is paying the way.

No author has been announced for the playlet, but a brief description indicates that the Victor Talking Machine Co. might have written it.

A "SUNBONNET SUE" SHOW.

A "Sunbonnet Sue" show will be on the road next season. Gus Edwards is preparing the words and music of the production, founded upon his song hit of the same title.

A western man will back the play.

VARIETY

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Manuel Romain and Joe Flynn have become stage partners.

Brice and King sail May 11, for the other side, going over on "spec."

The Comedy Club may take new quarters in the Theatrical Exchange Building on West 45th street.

Steeplechase Park at Coney Island is to open May 10. George C. Tilly announces many new features.

Liberati, the band master, is scheduled to begin a tour with a band of sixty-five musicians in Chicago, May 20.

Billie Seaton has been booked for the Alhambra, London, to open in August.

The Three Keatons have been engaged through Gene Hughes for the first month of Hammerstein's Roof season.

Ray Cox, fully recovered in voice, returns to vaudeville next week. She will not return to the Winter Garden.

The annual testimonial benefit for the working staff of the Grand Opera house, will occur Sunday evening, May 14.

The Courtney Sisters and Pedersen Brothers have been engaged by William Hammerstein for the opening of the roof.

McMahon and Chappelle very likely will not take up their foreign engagements, which called for the couple to sail early in June.

The Colonial, Lawrence, Mass., closed last Saturday night for the season. A vaudeville program for this week had been booked.

Mr. and Mrs. Lee Wood will accept congratulations. Baby girl, April 28, at Kansas City.

Snyder and Buckley, the musical comedians, will return to vaudeville June 5, opening at Shea's, Buffalo. Mike Bentham fixed the date.

Grant Simpson and Lulu McConnell have closed their season. Mr. and Mrs. Simpson will spend the summer at Kansas City.

Will Archie opens Monday in Yonkers for a try-out of his new act entitled "Bud," with a cast of four people and a special setting.

The Gustave Frohman Players are presenting "Tonio," a sketch, in vaudeville. Gustave is a brother to Charles and Daniel Frohman.

Nellie McCoy is appearing as a "single" at Paterson, N. J. this week. M. S. Bentham expects to place her during the month at Hammerstein's.

James Moses, a New Jersey man, bought the Seattle theatre property from Stirrat & Goetz for \$300,000. John Cort holds the present lease.

"Driftwood," a new play by Owen Davis, was produced for Daniel Frohman by the Steinhart-Hards Stock Co. at the Majestic, Mt. Vernon, last week.

A denial comes from the Detroit offices of E. D. Stair regarding the report stating that Anderson & Ziegler had purchased the Stair & Havlin holdings.

Harry Fox and Millership Sisters play Hammerstein's and Alhambra next week. The last time the trio played "The Corner," they doubled on the Bronx.

Several New Yorkers may attend the opening of the new Orpheum at Seattle, May 15. It's a big event for Seattle, with much interest being locally worked up.

Harry Mundorff has been confined to his home since last Thursday with an attack of nervous prostration. Roy Hodgson is looking after the Sunday concerts in the interim.

Johnny Koutz, head of one of "The Newlyweds" companies has been re-engaged for the same job next season by Leffler-Bratton Amusement company.

The Portchester N. Y., Opera House closed with vaudeville last Saturday, leaving the town to F. F. Proctor's new theatre there for that style of entertainment.

Wheeler Earl and Vera Curtis, who have been playing in vaudeville for the past six years under the team style of Earl and Curtis, were married in New York last week.

Campbell B. Casad, back on Broadway, after piloting "The Jolly Bachelors" on the road, expects to manage his own show, "Don't Lie to Your Wife" next season.

Charles Murray, formerly of Murray & Mack, has signed a contract with Joe Weber and will be featured in one of his "Alma, Where do You Live?" companies next fall.

A Cincinnati paper printed a story this week stating that W. H. Raynor of Cincinnati had married a daughter of "Tim" Sullivan. This should be news to "Big Tim," who is a bachelor.

Robert Evans, who has just closed with "The Spendthrift" Co., will manage the summer tour of "The Girls," which Frederic Thompson is putting together to open in Chicago the last of June or early in July.

B. F. Keith's Norumbega Hall ("picture house") was destroyed in the expensive conflagration which swept over Bangor, Me., last Sunday. The larger Keith theatre there was not touched by the flames.

Mrs. Kohl has had privately printed and distributed an elegant memorial of her late husband, in the form of a bound volume. It is a biography, with appreciations of Mr. Kohl by Lyman B. Glover and Amy Leslie.

The Oy-Ra Troupe, a foreign collection of four people who sing a song either named after the act or which the act was named for, will appear over here next season, engaged by the Folies Bergere, New York.

Mme. Louise experienced a loss in Chicago last week. She has a troupe of trained monks. Placing the ten animals in a stable, the caretakers overheated the place. Eight were suffocated.

Mile. Dancrey, the noted French comedienne, who was booked to open on the Orpheum Circuit, starting in September, has called the dates off. The French singer after all arrangements were made demanded a few things not mentioned in the contracts.

S. Jay Kaufman, American business representative for Arnold Daly, sailed for Europe, Wednesday, to pave the way for Daly's appearance there, and to book a number of American acts in London. He will also report the Coronation for a syndicate of American newspapers.

The Colonial, New York, closes, June 4, for the season. Until then Charles Mussett will be in charge, taking the management during Dave Robinson's temporary vacation, pending the opening of his Brighton theatre, May 15. Mr. Mussett is the assistant manager of the Colonial.

The Folies Bergere may yet have a "Cabaret announcer," such as the Cabaret halls in Europe contain. The announcer is usually a debonaire young man, with a fund of wit, who informs the audience regarding the next turn, making his statements ad lib. Either Tom Barnes or Henry Clive have been mentioned as eligible for the position. The weekly cost of the Folies vaudeville performance is running between \$2,200 and \$2,400.

Henry M. Blossom, author of "Checkers," will have his first try at vaudeville writing. In conjunction with Taylor Granville he is writing a sketch for Granville and Laura Pierrepont (Mrs. Granville). Miss Pierrepont was removed to a hospital Tuesday, to undergo an operation.

"Thais" closes at the Criterion theatre, this Saturday night. Its impression has been such that Joseph M. Gaite is planning to put two companies on the road next season. Tyrone Power expects to take a long rest, although it is understood that vaudeville is beckoning to him for a "summer flyer."

"The Gamblers," after a season of thirty-two weeks, will close to-morrow night (May 6) at the Majestic in Brooklyn. Though several of the members will work in stock during the summer, nearly all have been engaged for the Klein show next season. "The Gamblers" will reopen in October at the Shubert theatre, Boston.

Hammerstein's Roof season begins June 5. Belle Baker, Marshall Montgomery, Roberts' Cats and Rats, "Old Soldiers Fiddlers," Keatons, Planophlends, Courtney Sister, Pedersen Bros., Aurora Troupe and Bert Levey will be amongst those that will appear on the opening program. The roof will change programs weekly during the summer. Formerly some of the acts were booked in to play the roof for a run of four weeks or more.

William Morris promises VARIETY that he will make a choice of the prize winners in the Ideal Bill competition at the first opportunity. Mr. Morris has spent several days in assorting the bills. He asked at one time to be relieved of the duty and responsibility, saying it is a most difficult task, as so far, his idea of an ideal vaudeville program has not been disclosed by the coupons. Mr. Morris promised to reach a prompt decision upon his return from Chicago.

A vaudeville manager, well known for strictness in dialog and actions upon his stage (mailing out printed instruction to artists before they open) told an acrobat the other day that in throwing a somersault, to be particular not to turn his back to the audience. The same manager has been quoted as requesting a monologist not to mention "bathtub" while doing his turn. The monolog man replied if the citizens didn't know what it was he would add an explanation.

Marshall P. Wilder has issued a post card with some inside information regarding Marshall P. "Marsh" states that when recently making a tour of the world he found that Japan and China knew him better than did New Orleans - which may be accounted for easily, since there is an Orpheum theatre in New Orleans. Mr. Wilder says he has visited London on fifteen occasions, appearing sixteen times before the late King Edward VII. According to that, King Ed. was just once more anxious to see Marsh, than Marsh was to see London.

A DOUBTFUL VICTORY.

Burlesque managers discussed little else this week than the judgment recovered by Gus Hill before Judge Delchanty in the City Court April 27. The amount was \$1,500, against the Columbia Amusement Co. (Eastern Burlesque Wheel).

The case came up on the short cause calendar, with a limitation of two hours for the presentation. The Columbia Co. claims this limited time cramped their attorney, Leon Laski. An appeal will be taken, which is expected to be argued during the June term of the higher court. George Edwin Josephs appeared for Mr. Hill.

The action was based upon the alleged unlawful direction of the Columbia Co. in adding "extra attractions" or "strengtheners" to Hill's "Midnight Maldego." This has been a customary practice on both burlesque wheels, where the directors of the circuits decided the show itself was not strong enough to appear at the larger houses without an additional feature or so for the week.

The burlesque managers with but few, if any, exceptions, do not look upon Mr. Hill's judgment as a decided victory. They say that if ultimately upheld, it will mean that the burlesque wheels will find other restrictive means, which may prove more of a hardship than the "extra acts," although all traveling managers are unanimously of the opinion that where a "strengtheners" is engaged, the theatre should bear at least one-half the salary of the act.

J. Herbert Mack, president of the Columbia Amusement Co., when asked by a VARIETY representative what effect the decision would have upon the operation of the wheel, replied:

"We shall carry this matter to the court of last resort if necessary, for no other reason than that it is imperative this company shall secure a final judicial ruling.

"You will find no burlesque man who will not say, with us, that unless the Columbia Amusement Co. is permitted to operate its shows for the best interest of the shows and theatres, it would be at the mercy of its managers.

"If we cannot order extra acts into performances, we shall find another way to oblige managers to keep their shows on the top grade all the time. We are indifferent over the matter, for it will mean in the end better shows on the Eastern Wheel."

Even managers friendly to Mr. Hill in the factional differences in the company at present, agreed with Mr. Mack's remarks. It was adduced from them that should the judgment be affirmed, the Eastern Wheel's Censor Committee next season will become a very stern one, probably making several trips over the circuit, with perhaps an inspector or two traveling all the while.

Cleofonte Campanini, conductor of the Chicago-Philadelphia company, has gone abroad. After a few days at his old home in Italy, he will go to London to the Covent Garden, where he has been under contract for the past seven years. He returns to America in October.

MEETING IN NEW YORK, MAY 11.

Every manager on the Western Burlesque Wheel was notified by wire Wednesday to appear in person at an important meeting of the directors of the Empire Circuit to be held in New York City, Thursday, May 11.

At that time it is understood that the franchises which were held by Gordon & North and Dave Marlon, who return to the Eastern Wheel, will be assigned to other parties.

President Butler and the other chiefs of the Western Wheel will be here next week. There is a strong possibility of the managers holding their Wheel drawing for next season on the same date.

The managers look for some big news to be sprung by the directors, as a change of certain existing conditions is said to be planned.

GOING WITH JIM.

James H. Curtin goes to Wheeling, West Va., during the week of July 10 as a delegate to the convention of the Theatrical Mechanical Association.

He will be accompanied by a big delegation of New Yorkers and upstate folks, who will boom "Uncle Jim" for grand president of the association.

The alternate delegates are Harry Greene and Thomas Sheehan.



HILDA KEENAN

Daughter of Frank Keenan, who is enjoying a dip into the varieties.

GIVEN BIG BENEFIT.

Harry Amo, treasurer of Miner's in the Bronx, and Paddy O'Hara, who has been advertising agent at the house for three years, were tendered a monster benefit at the theatre April 30. Tom Miner was master of ceremonies.

ENGAGED FOR NEXT SEASON.

Watson and Bandy, John and Jessie Powers, McCabe, Vogel and Kelly, Gladys Sears, James Corrigan, Nellie Melville, Busse Sisters, Phyllis Foster, May Collier, Ethel Burnett and Buster Darvill have been engaged by Chas. E. Taylor for his Western Wheel show next season to be called "Darlings of Paris."

Henry G. Scott, American basso, who recently made his debut in "Don Carlos" in Rome, may be heard in the United States next season.

RUSH GETS OUT.

Edward F. Rush has announced his retirement from burlesque, saying his time hereafter will be devoted to the new theatre proposition he claims to have on West 46th street.

Other burlesque people say they wouldn't be a bit surprised if Mr. Rush should make his permanent residence at Buda Pest, when he shall have smoothed out all his affairs on this side, which are just now quite complex from all accounts.

During the week Mr. Rush transferred his "Bon Tons" show to John G. Jermon, ostensibly for a consideration. The passing of the show gives Jacobs & Jermon of which John G. is a member six Eastern Wheel attractions for next season.

Tuesday Rush removed his offices from the Columbia Theatre building. Nathan Burkan is understood to be representing him in all legal matters.

In the factional fight in the Columbia Burlesque Amusement Co., of which Rush was once a prominent member, he has switched his allegiance, from the "malcontents" to the "insiders." The change of heart came with Rush's return to New York, and is said to have followed a request that he confirm in person several statements made by him before hurriedly leaving for the other side some weeks ago.

SPECIALLY ENGAGED.

Gordon & North have specially engaged Mollie Williams to be principal woman in the new "Merry Whirl," which is to start on a summer run, June 19, at the Columbia, New York. Miss Williams will play the engagement by permission of Bob Manchester, her manager.

Others for the Broadway show, besides Morton and Moore (previously announced), are Rita Redmond, Geo. Storrs Fisher (a "discovery," by Aaron Hoffman for the "Ditch" role), Phil White, and Billy Meehan. Twenty-four chorus girls and eight chorus men will back up the principals.

HER CASE THROWN OUT.

Chicago, May 3.

The suit for slander which was instituted in the Chicago courts by Nellie Styles, formerly a chorus girl with "The Brigadiers," against Lou Stark, manager of the company, was dismissed in the Superior Court last week.

Miss Styles asked for damages to the extent of \$20,000 because the manager chided her before her associates of the organization.

Adolph Marks was the attorney for the defendant.

BUILDING PROGRESSING.

Work on the new Miner's Empire theatre (Western Wheel) in Newark has progressed to such an extent that the foundation is well under way. The house which was planned by Architect George Kelster will be turned over to the owners about the middle of next September.

It will seat 1,700, and is located on Washington street near Market, within one block of the present Empire, which will be torn down May 15 to make way for another business structure.

WILL RESIST EVICTION.

Boston, May 3.

Harry N. Farren and William Edwards, who unsuccessfully attempted to prevent the transfer of the Columbia theatre property to Marcus Loew, will resist eviction from the premises, claiming a right of possession 'under their lease, alleged to have been executed prior to the giving of the mortgage which the Home Savings Bank foreclosed.

Farren & Edwards are still in the house, with the Loew people claiming they will take possession when ready.

Stock productions may be given there this summer.

The purchase of the Columbia by the Loew circuit leaves but one Boston house for the Western Burlesque Wheel (Howard). At the Western's meeting next week this phase of the Boston situation will be discussed.

SIM'S LONG TOUR.

Sim Williams is going after a record with his "Imperials" (Western Wheel) and when his show closes June 16 he expects to claim the Marathon medal for the "long season" honors.

The "Imperials" started out July 26 last and will again take to the road on the same date this year. Rehearsals will begin July 10. The show plays Philadelphia, Cleveland, Toronto and Buffalo and two weeks in Brooklyn before closing the present season.



EMMY WHELEN

The only one of the original cast left in "Marriage à la Carte," which opened in Chicago Monday.

WORK UNSATISFACTORY.

Chicago, May 3.

There seems to be general dissatisfaction over the work done on the construction of the Columbia, Chicago, and it is almost a certainty that the interior will undergo alterations before the opening of next season.

The story goes that the new Columbia in the Windy City was to pattern closely after the Broadway Columbia, but that the house was not turned over in the shape planned by the builders.

Harry Longstreet, of the Strollers Quartet, who was injured in an auto collision recently, has fully recovered from the effects of the accident.

KEITH-PROCTOR UP AGAINST THE LOEW AND FOX HOUSES

Increasing Size of Shows by Adding Acts. "Small Time" Bills May Reach Large Salary Total.

The outlook in the "small time" vaudeville division around New York just now is that the Keith-Proctor firm is about to wage a warm competition for business against the Loew and Fox circuits.

All the Keith-Proctor houses with an exception have inserted seven acts as the vaudeville section of their "pop" combination shows. The Harlem Opera House, this week, is offering eight acts. Report says that within a week or so, the K-P "small time" theatres may be playing nine acts—in addition to the customary number of reels (although the quantity of vaudeville may reduce the usual quantity of picture film shown during a show).

Keith-Proctor theatres are opposed to the Loew and Fox houses in New York in the following arrangement: Harlem Opera House (K-P) vs. Seventh Avenue (Loew); 58th Street (K-P) vs. Plaza (Loew); Union Square (Bijou Dream), (K-P) vs. City (Fox). The competition between the Union Square and the City also includes Fox's other house on East 14th street, Dewey.

The Keith-Proctor houses are booked under the direction of F. F. Proctor, through F. F. Proctor, Jr., with Jules Ruby as the scouting agent. They play four shows daily, as against three in the competing theatres. K-P are paying less for acts than either of the Fox or Loew houses, with Fox second, and Loew the highest.

A nine-act program in a K-P house would cost the management between \$700 and \$800; the same number of turns in a Fox theatre would reach to between \$900 and \$1,000, while a similar program in quantity in a Loew house would run up to between \$1,000 and \$1,200, without any great difference in the quality of the Loew and Fox shows.

The K-P theatres have increased admission, until the scale is now 10-15-25 with box seats at thirty-five cents. The admission marks on the Loew and Fox time have undergone no change, excepting at the New York theatre (Fox) where fifty cents is procured for front orchestra chairs Saturdays and Sundays, and at the American, New York (Loew), where fifty cents also finds buyers for front seats now and then.

As "small time" bills were found profitable two seasons ago when costing between \$300 and \$450 weekly, the difference in cost under an advance in the number, with the increased salary for acts, would materially reduce the profit-earning capacity of "small time" theatres, especially those under heavy fixed charges, mostly made by a high rental, which demands that the house "must do business every minute." Slack business under present conditions on the "small time" means a considerable loss.

A K-P representative this week de-

nied that the added acts for bills meant a slap at the other "small time" circuits, claiming that the conditions forced the increase. "Small time" agents and managers seem to agree though that Keith & Proctor are "going after" Loew and Fox (who are not over friendly themselves). Whether the "going after" will extend to other houses of each circuit, no one could be found who was prepared to say.

Loew's American this week is giving eight acts and pictures for the daily entertainment.



LOLA AXTELL

Successfully vaudevilleing with the Hopkins-Axtell Co. in "Travelways."

BEAU A HARD WORKER.

Paradoxical, though it may be, Josh Daly is his own opposition. That is, he is in the booking business for himself, and at the same time is devoting time to the W. S. Cleveland office, which is in the same line.

Two offices for Josh seems like a hard trick, but the little Beau Brummel says he can do it.

SPLITS

By FRANK GARFIELD.

It's great to be an actor
On the vaudeville stage to-day;
For you see lots of the country,
But get very little pay.

You're a traveler in the truest sense,
For you make two leaps a week;
You see lots of the country,
But get very little sleep.

You go to the theatre Monday
And get all settled down,
But you can't forget that Thursday
You must make another town.

If the orchestra doesn't please you
As through your stuff it plays,
Console yourself by thinking
Of a new one—in three days.

And then you have that pleasure,
Which you never had before,
Of tipping stage hands twice a week
So the "dear boys" won't be sore.

Your noble friend, the transfer man,
You never have to seek,
He's on the job, with out-stretched hand
Not once, but twice a week.

Oh, it's great to be an actor
On the vaudeville stage to-day;
For you see lots of the country,
But get very little pay.

A PATHE REPORT.

Paris, April 24.

It is reported that the Cimes Co., of Rome and Paris, intend opening up shortly in the United States as an independent group of film manufacturers. Having tried to enter the Patents Company combine and then form a part of the Sales Company combination without success, the Cimes people intend to create a third group.

It is rumored that Pathe Freres are behind the move. This is accounted for by the fact that Pathes will shortly make their own stock, and the Patents and Sales people now buying their blank films from Eastman's, the French firm will in this manner find a market in the United States for a part of their output.

KESSLER HAS EXCHANGES.

All the film exchanges in New York City with one exception have passed to the control of A. Kessler, Jr. The exception is the Great Western, which has been purchased by G. E. F. Aitken.

A few reports were current this week over the film exchange phase of the moving picture business.

PICTURE FILM ROYALTY.

Columbus, O., May 3.

Senator Dure has introduced a bill in the Legislature providing that owners of moving picture films and patents used in exhibition in Ohio must pay to the county treasurer of each county one half of the royalty received from the use of the film and patent.

The theatre manager must submit to the county auditor written statements of the amount paid and a violation carries with it a penalty of not less than \$50. nor more than \$200. for each offense.

THREE HOUSES CLOSED.

Chicago, May 3

The Orpheum in Cincinnati closed its doors last Sunday night and will discontinue playing vaudeville. The house has been booked by the Morris-Loew office in Chicago.

The Columbus and Dayton houses that have been playing vaudeville for the past few weeks booked through the Pantages office here gave up the ghost Saturday night.

BIRD MILLMAN.

Bird Millman, the whirling, dancing daredevil birdgirl of the air, whose pictures are on the front page this week, is just completing an unusually successful trip over the Orpheum Circuit.

The press has elected the Birdgirl and her company the premier act of their line.

Miss Millman although a young girl (nineteen years old) has been performing on the wire for eleven years. In that time, during which she has given 11,873 performances, Bird has never had a fall.

It will be necessary to see her starting routine before this statement can be fully appreciated. Miss Millman has appeared all over the world as a feature attraction.

AL FRESCO REGULATIONS

Open air theatres of New York must abide by the new edict of the superintendent of buildings which requires that sanitary toilet accommodations be provided; floors extend at least five feet from seats on all sides; fences, braces, booths or other structures ten feet high and metal covered.

Stationary seats with backs are necessary with no seat having more than six seats between it and the nearest aisle. Aisles must be four feet wide. Two separate exits, indicated by signs and red lights, are required. Doors must swing outward. In theatres, seating 300 or more, the combined width of exits shall exceed ten feet by at least one foot for every twenty-five persons in excess of 300.

HODKINS ON EAST COAST.

Chicago, May 3.

Charles E. Hodkins of the Hodkins office has been missing from the Windy City for the past two weeks. He has been on the southern east coast section making a connection for his circuit in the Carolinas and Georgia.

VAUDEVILLE AT PARK.

Chicago, May 3.

When Riverview Park here opens May 24, there will be a gigantic open-air vaudeville theatre with a seating capacity of 1,500 which will be under the management of Col. W. A. Thompson. There will be one continuous show given.

OPPOSITION IS TOUGH.

Chicago, May 3.

The Main Street theatre, Peoria, Ill., which has been booked through Walter Keefe of the T. B. C. offices, closed Saturday. The show was booked in for this week but it seems as though the advent of the new Orpheum there last week caused the managers of the older house to lose heart.

A PICTURE MARRIAGE.

The Imp company has returned from its long winter stay in Cuba and "Little Mary" Pickford is being congratulated on all sides as a result of her romantic marriage leaking out on the trip south.

It appears that Mary and Owen Moore (no kin of the well known pugilist), who play leads with the Imp Co., were wedded six months ago.

BIG TITLE; ISHAM, MGR.

W. H. Isham, who, with A. H. Schwartz and B. Herman, of Brooklyn, are building what will be called the Lyric Garden Theatre, of Variety, in Bridgeport, Ct., will manage the house when it opens Labor Day, with six acts and pictures, at "pop" prices. Seating capacity, 1,400.

Brooklyn is to have another theatre. The Carlington Amusement Co. over there, headed by Mr. Schwartz is building a "pop" theatre, at 815 Flatbush avenue, which opens May 15.

RUSHING FOR NOVELTIES.

There is a rush on to Europe just now for foreign novelties, to appear in America during the summer and coming theatrical season.

Leo Maase, the New York manager of the H. B. Marinelli agency, will sail the early part of next week, commissioned by several New York managers to procure attractions.

Last week Melville Ellis set out for the other side. His main object abroad is to secure features for the Shuberts, which they will introduce into their Winter Gardens next season.

It is believed that Mr. Maase has been empowered by the management of the Folies Bergere, New York, to secure foreign turns for the Folies Cabaret show. It is also reported that Mr. Maase will attempt to secure a headline feature for Hammerstein's Roof during the summer. Maase will remain away about six weeks. During his absence the Marinelli branch here will be in charge of Murray Fell.

It is reported that the Shuberts would like a foreign agency connection for the importation of European attractions, but just now are unable to make one. The Shubert brothers are not so keen upon Mr. Ellis' judgment, according to rumor, since he "picked" Gussie Holl in Berlin. Mr. Ellis saw Gussie in a "Cabaret" show in the German capitol. It was four a. m. when Gussie appeared before the American, who decided she would become a furore over here. Gussie came over, appeared for one show under the Shubert direction, played vaudeville one week, instructed her lawyers to sue everyone she had any business dealings with, and took a boat back to the Faderland, muttering imprecations against America.

The "Cabaret" performance in Berlin is the original institution of that sort. The "Cabaret" of the Folies Bergere, New York, is a semi-adaptation. In Berlin the headliner may be doing a turn at six a. m.

WAIVES THE INJUNCTION.

George W. Lederer has decided not to bring injunction proceedings against Joseph M. Galtes to restrain that manager from presenting "Dr. De Luxe" at the Knickerbocker theatre. This change of procedure was decided upon through a lack of desire to make any effort to close a "Syndicate" theatre, but Mr. Lederer has brought an action in equity to recover what he considers his property.

LEGIT. HOUSE IN STAMFORD.

Joseph E. Plunkett, acting manager for Liebler & Co., and R. Beck another New Yorker, have pooled their capital for a new theatre at Stamford, Conn., to be opened next fall.

It will be a combination house and will have a seating capacity of 1,500. Estimated cost, \$75,000. Plans and specifications were drawn by E. C. Horn & Co.

Horn & Co. are also drawing the plans for the new Jake Wells United Booking Offices vaudeville house for Richmond, Va., with a capacity of 1,600.

OLD ENOUGH TO KNOW BETTER.

Atlantic City, May 3.

Tuesday morning a hearing was given to Charles W. Adams, seventy years of age, who said he represented the "Adams Comedy Company" of New York. He was arrested on the technical charge of intoxication. Back of this, however, were charges of a graver nature.

It seems that Adams came here about a week ago and made the rounds of the employment agencies, saying that he wanted about fifteen young, shapely girls to appear in the chorus of the various plays his company was to present.

About fifty young women were sent to his hotel, where he had engaged rooms for fifteen of them. The story was a unique one, the police claim, including chorus girls seeking work on the stage, offers of marriage and private exhibitions of shapely beauty figure, and personal measurements for costumes. Adams' age and his state of inebriation, induced Recorder Keffeler to fine him \$50, with an admonition to "go west."

GOODWIN AND RUSSELL.

The proposed starring combination next season for Nat C. Goodwin and a co-star may be settled by having Lillian Russell appear with Mr. Goodwin, instead of Maxine Elliott, as at first reported.

The negotiations are about concluding just now between Jos. Brooks, Klaw & Erlanger and Mr. Goodwin. The commission to write a piece has been placed. The contract was held up for a few days over Goodwin considering an offer from Liebler & Co. The Liebler proposition included a guarantee with a percentage of the profits for Goodwin. It is understood the Brooks agreement is as liberal, with the possibility of a larger gross business on the season through the association of Miss Russell and her name with the new show.

Pittsburg, May 3.

A few weeks in vaudeville will be started here Monday by Lillian Russell, who will remain at the Grand Opera House for the week. May 15 Miss Russell opens another week at the Columbia, Cincinnati. Her salary for the present tour is \$2,500 weekly.

LESS PARK MUSIC.

There will be fewer park concerts in New York this summer, through the increase in the rate charged for the service of musicians. Park Commissioner Stover has received \$20,000 additional for the concerts, but will have to pay two simoleons more for a man for each concert, where music of a symphonic nature is played instead of "ragtime" or ordinary music.

The Park Commissioner will have a total of \$45,000 at his disposal. The musicians receive \$7 a night for symphonic selections and \$5 for "rag" and other varieties.

Princess Baratoff, engaged for the Russian season at the Theatre Sarah Bernhardt, Paris, will sing under her name of Elisabetha Baratova.

"FOLLIES" IN REHEARSAL.

F. Ziegfeld, Jr., has placed the chorus for his new "Follies" ("1911") in rehearsal. The show is due to open at the Apollo, Atlantic City, June 5, appearing for the summer on the New York Theatre Roof, commencing June 12.

"The Follies of 1910," now in the west (and which played to over \$20,000 at its first week at the Columbia, San Francisco), will but contribute two of its principals to the new show. The couple selected are Fannie Brice and Bert Williams. The remainder of the company will be played back to New York, making its last regular stand at Omaha, but completing the journey with a series of short stops.

Brown and Blyler have been engaged for the new "Follies." The weekly salary list already has reached \$5,000, says Mr. Ziegfeld.

Philadelphia, May 3.

Harry B. Smith, who is here attending the premiere of Valeska Suratt in "The Red Rose," declares that he has refused to write the new "Follies" show for Florenz Ziegfeld.

It is believed by friends that the matter will be patched up and that as soon as Smith has finished with the Suratt show he and Ziegfeld will be brought together by A. L. Erlanger and told to "play in the same yard" once more.



MARGARET ANGLIN

"RED ROSE" ON B'WAY?

"The Red Rose" will shortly appear in a Broadway house, it is said, if the show's opening week's business at Philadelphia evidences a comfortable drawing power.

BOSTON SEASON NOV. 27.

Boston, May 3.

Henry Russell, managing director of the Boston Opera House, announces in a cablegram, sent from Paris, that he has decided to open the season of 1911-12 with Camille Saint-Saens' opera "Samson et Delilah," Nov. 27.

Giovanni Zanatello, the Italian tenor, will sing the role of Samson. Maria Gay, the Spanish contralto, will sing Delilah.

Titto Ruffo, the Italian baritone, who expects to tour America next season, has been engaged to sing at the San Carla, Naples, for the present.

PARIS THEATRE RECEIPTS.

Paris, April 24.

From the official statistics given out by the Public Assistance authorities (who take a tax of ten per cent for the poor) the total receipts of the Paris theatres in 1910 was \$11,000,000, an increase of \$1,158,000 over the preceding year. Visitors have left behind fully half this sum. The legitimate stage earned two-thirds of the amount, among them, viz.: Opera, \$615,400; Opera-Comique, \$536,000; Comedie Francaise, \$483,600; Odeon, 194,000. Of these the opera alone shows a decline.

The Porte Saint Martin had a record year, with \$552,000, due largely to "Chantecler" which was the greatest success, through curiosity due to clever advertising, known in theatrical circles. The Chatelet took \$504,000, (for which the visit of the New York Metropolitan Opera company was to a great extent responsible); Varieties, \$322,400; Renaissance, \$280,000; Gymnase, \$278,000; Vaudeville, \$263,000; Apollo, \$251,800; Gaite, \$249,000; Theatre Sarah Bernhardt, \$192,600; Athenee, \$169,000; Antoine, \$161,000; Bouffes Parisiens, \$160,000; Palais Royal, \$133,000; Theatre Rejane, \$132,000; Ambigu, \$126,000; Trionon, \$114,000; Michel, \$104,000. The takings of other legitimate theatres were less than \$96,000 during 1910.

Music Halls—Folies Bergere again heads the list with \$368,437; Olympia, \$335,241; Moulin Rouge, \$212,000; Alhambra, \$207,480; Casino de Paris, \$64,000; Jardin de Paris, \$26,000 and Marigny both open during five summer months, \$137,000; Cafe concerts—Cigale, first with \$197,000; Scala, \$181,000; Eldorado, \$145,000; Ba-Ta-Clan, \$130,000; Petit Casino, \$82,000; Gaite Rochecouart, \$81,000.

Moving pictures were exceedingly successful on the whole, \$272,000 having been paid to all these establishments within the walls of Paris. This is a record, considering the low prices charged. This is as much as the circuses, their taking being Nouveau Cirque, \$153,000; Cirque Medrano, \$108,000; Cirque de Paris, (best hippodrome in city, but in remote quarter), \$27,000.

The ball rooms took for entries \$156,000, of which \$76,000 for the Bal Tabarin. Perhaps the greatest source of profit at such resorts is the refreshment department, which of course is not included in the figures above quoted for any establishment.

Skating Rinks—Rue Saint Didier, best, with \$103,000; the Big Wheel is in the list for \$32,000, and the Velodrome d'Hiver (bicycling racing) \$54,000.

"DARK" LONG ENOUGH.

San Francisco, May 3.

The old Columbia on Tenth street, Oakland, has been reopened after being dark for two years. The new proprietor, J. Halmovitch, a newcomer in the theatrical field, started off well the first week offering "The Cow Puncher" billed as "Bar Z Ranch."

THEATRE ABRUPTLY CLOSED.

St. Louis, May 3.

The season at the Garrick came to an abrupt ending the middle of last week when Wilbur Higby was reported ill. He was said to have been stricken while making up Wednesday night. The audience was dismissed.

As it was decided not to finish the week, the final one of the Higby Stock Company's engagement, admission price for that and succeeding performances was refunded. Business had not been big. "A Gilded Fool" was being produced.

No attractions are in sight to relight the Garrick as yet, it is said. Higby has recovered.

BOSTON HAS ENGLISH IDEA.

Boston, May 3.

The Boston Drama League, just organized, will "uplift" the drama by either voicing approval or dissatisfaction in regard to a play seen by a member of the league.

The word will be sent out among all their friends. There will be no public censoring. The executive committee of the league consists of men and women well known in art and musical circles of the city.

In a way this is akin to a practice generally adopted throughout the English Provinces, where the music halls give two shows nightly. Factory people in the provincial towns, for the greater part, attend the first show, starting at 6.30 p. m. or thereabouts. The reports on the first performance Monday night, usually decides the attendance for the week. Either way, the criticism is spread throughout the city, and accepted as authentic.

SUMMER AND WINTER ROOF.

The Brewster Block, extending from 47th to 48th streets on Broadway, is to undergo immediate alterations. The ground floor has been leased by Murray's, the corporation controlling the restaurant on 42d street. A band of 75 musicians will play during the dinner and supper hours.

The upper floors will be rented for offices. The roof is to be covered with glass and conducted as a summer garden during the heated term and as an ice skating rink during the winter. Mr. Elkins, who remodeled the building at present occupied by Murray's on 42d street, has made the plans for the improvements to the Brewster block.

SOLE RIGHTS FOR TWO SHOWS.

"The Aviator," produced at the Astor theatre this year with Wallie Eddinger in the title role, has been secured by the Schiller Amusement Co. for a road tour next season in the K. & E. houses.

The Schiller management will also send out "The House Next Door" on "pop" time, dating through the Stair & Havlin theatres. Both pieces have been withdrawn from the stock as a result of going into Schiller's hands.

Emma Bunting, now under contract with the Schiller Co. for ten or twelve weeks of summer stock, will be starred in a brand new play by that firm next fall.

REVIVAL LOOKED SILLY.

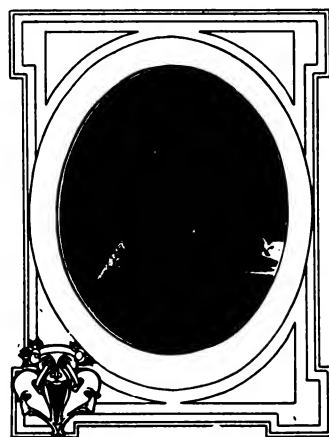
The all-star revival of "The Lights O' London" at the Lyric, Monday night, with an all-star cast, fell down lamentably. The audience laughed and jeered at the old time melodrama.

The company is playing the week out. It is likely the Shuberts will give the revival a quick quietus.

XMAS TREE INCORPORATED.

The Stage Children's Christmas Tree Festival Fund is now a permanent organization, incorporated under the laws of New York as a result of the annual affairs of the Fund.

Mrs. Miller Thorne is president; Mrs. Gordon Ritchie, corresponding secretary and Mrs. J. H. Van Tine, treasurer. The directors are: Mesdames Claude Hagan, Ella Clark, A. M. Palmer, S. L. Neldinger, E. H. Price, and the Misses Payson Graham, Truly Shattuck and Alice Brown.



BESSIE CRAWFORD

Who laughs at her witty husband, Tom Barnes, even on the stage.

NEW COMEDY ON HAND.

Paris, April 24.

"Veronique Graslin" by Gabriel Trarieux, will be mounted at the Comedie Francaise after "Cher Maître" by Vanderem, now in rehearsal. Mme. Bartet, MM. Grand, de Feraudy and Paul Mounet are scheduled to take the principal parts in the former comedy.

ENVELOPE CARRIED "HIP" SHOW.

Carroll Fleming and Arthur Voegtlin have already mapped out a new spectacular show for the opening of the Hippodrome next fall. The scenario was made on the back of an envelope. The filling in and building will be done this spring. The authors will produce the show themselves.

"The Hip" closes its present season late this month.

STARS IN MINSTRELS.

The performance which will be given at the Hudson Theatre May 9 under the auspices of the Professional Woman's League will have a minstrel first part to open with. Some of the volunteers for the semi-circle are Amelia Bingham, Elsie Janis and Amelia Summerville. Ethel Levey will sing a song during the show.

William Harris has been asked to officiate as interlocutor.

POLICE LICENSE CONSTRUCTION

To the managerial fraternity Police Commissioner Cropsey's ruling late last week distinguishing between a "theatrical" and "concert" license was most peculiar.

Its immediate effect was upon the new Folies Bergere. The commissioner decided that a theatre could not serve refreshments under a "theatrical" license, but might under a "concert" license. The former is much the more expensive.

Pursuant to the commissioner's decision, the Folies Bergere was obliged to discontinue the restaurant service immediately upon the raising of the curtain for the theatrical performance. No food or drinks of any kind were served in the music hall until the final curtain on the first show had been rung down. The first show is operated by virtue of a theatrical permit.

With that performance over, however, and the Folies open under a "concert" license, the waiters served continuously until closing hour, about one a. m.

Albany, May 3.

Senator T. D. Sullivan's bill clipping the wings of the New York police department in the matter granting theatrical licenses, was passed by the assembly last week and is now in the hands of the governor for consideration. The bill provides that no application for a license for a place of amusement shall be refused without a hearing, at which the applicant may be represented by counsel, and where a license is refused or revoked, the police department must set forth fully in writing its reasons therefor, said decision to be subject to a rehearing upon a writ of certiorari.

STARS IN FRISCO.

San Francisco, May 3.

Among the early attractions announced for the Columbia is the David Belasco production of "The Lily" with Nance O'Neill in the leading role. This will be followed by Billie Burke, John Drew, Ethel Barrymore and Henry Miller. The latter will offer "The Havoc," and also two new plays.

TIM MURPHY'S NEW SHOW.

Tim Murphy, now appearing with Mrs. Fiske in the cast of "Mrs. Bumpstead-Leigh," at the Lyceum theatre, will not be a member of the organization next season. He takes to the road again as a star at the head of his own organization in a new piece entitled "The Best of All."

STARS FOR NEW PLAY.

Herbert Kelcey and Effie Shannon have been announced by A. G. Delamater as having been secured by him for the leading roles in "The Lady From Oklahoma."

It is a new play, written by Elizabeth Jordan, of the editorial staff on Harper's Bazaar.

Among those engaged in support of the stars are Marion Abbott, Alida Cortelyou, Nina Herbert, Frances Hemric and Ben Benton.

SPANISH DANCERS IN DEMAND.

Spanish dancers are in great demand just now. The craze for the castaneted, tamborined artists started in the San Francisco cafes some time ago and dancers were given anything from four to twenty weeks in one place.

The fad is working east and has hit Chicago. Several well-known cafe proprietors of the Windy City have commissioned New York agents to ship them dancers. The latest to put in a bid is Eugene Blefield of the Sherman House, who called at the Marinelli office early in the week and left his order. Murray Fiel has a description of a Spanish dancer that's a wonder. Some one called Murray on the phone and in telling over the wire what a Spanish dancer was, said: "You know, one of those who dances on her heels with a rose in her mouth."

A "GIRL SHOW" REVIVED.

"The Girl in the Grandstand," which had a short life upon its presentation near Chicago, two seasons ago, may be purchased by Harry Frazee, rewritten, renamed and given a competent cast for an eastern production next fall. It is a musical show.

A CASE OF MANY DIVORCES.

Cincinnati, May 3.

Dr. Charles T. Pearce brought an action for divorce against his wife, Mary White Hall, leading woman at the Duquesne theatre, of Pittsburg, alleging desertion as a ground for divorce.

After the suit was brought, it was discovered that Mrs. Pearce had secured a divorce in one of the western states, and also that William R. Antisdell, a press representative, had secured a divorce and that Antisdell and Miss Hall were married and living at the Hotel Lincoln, Pittsburg.

LACKAYE CLOSES.

Chicago, May 3.

Although booked for a week longer at the Studebaker, Wilton Lackaye closed his season at that playhouse last Saturday. The show had been reported as "getting the money." The receipts went over twelve for the last two shows.

LAW FOR OLD HOUSES.

Seattle, May 3.

If the City Council passes the bill which affects theatres seating 1,000 or more and which stipulates that all such houses must conform with the new building regulations, it means the complete reconstruction of the Grand, the old Orpheum, Seattle, Star, Loie and Pantages theatres. Theatres constructed within the past two years are exempt.

It is announced that when the new Pantages theatre is completed, at 7th avenue and Alder streets, the Lyric (called the Pantages during the time that shows booked through the Pantages offices have occupied the house), will be named the Loie. After being thoroughly renovated it will hold stock.

The new house will be called the Pantages and is expected to be ready by the first part of September.

WANTS A RUSSIAN BALLET.

(Special Cable to VARIETY.)

London, May 3.

Oswald Stoli has commissioned the Marinelli agency to secure a Russian ballet to follow the engagement of Genee, who opens at the Coliseum in June.

The Coliseum was the first London house to play a Russian dancing troupe and it was from this house that the craze started.

WOLHEIM'S GOOD START.

London, April 25.

E. Wolheim, the former London branch manager for the Marinelli agency, who has just started on an agency career of his own, secured a good beginning by placing three turns for London halls, before E. Wolheim, Inc., at 17 Charing Cross Road, opened for business.

Mr. Wolheim has quite some standing on his personal account, is well known, recognized as an expert in the procuring and placing of vaudeville features, and he bids fair to become a factor in the European booking mart.

Mr. Wolheim is denying the report that he will have associated with him in business, Clifford Fischer. The agent says this rumor was suddenly circulated in some manner when it became known he intended opening an agency of his own.

ORPHEUM CLOSINGS.

Chicago, May 3.

Closing dates for vaudeville theatres on the Orpheum Circuit have been arranged for Evansville, May 6; Memphis and New Orleans, May 7; Indianapolis, Cincinnati and Louisville, May 21; Majestic, Milwaukee, June 12.

Other closing dates are: On May 6, Evansville; May 13, Kansas City, Des Moines; May 20, Omaha, Sioux City; May 27, Salt Lake, St. Paul; June 3, Minneapolis, Duluth; June 4, Denver; June 10, Winnipeg; June 20, Lincoln.

The Orpheums at Portland, Spokane, Seattle, Oakland, Los Angeles and San Francisco will remain open throughout the summer.

Salt Lake City, May 3.

The Orpheum will play stock at the close of the vaudeville season. Chester Sutton, manager, will be in charge of the company which will make its first production May 28.

ANOTHER FROM HONOLULU.

San Francisco, May 3.

Bob Hughes arrived from Honolulu last week. He was sent here by the Honolulu "Syndicate" of managers, to book acts for the combined vaudeville theatres on the island.

Mr. Hughes, a former musical director over there, will engage all acts. His presence is accepted as evidence that Messrs. Cohen and Congdon, the two Hawaiian managers who were recently here, did not furnish "the goods" that Honolulu wanted.

PAULINE ON ONE-NIGHTERS.

Los Angeles, May 3.

Alexander Pantages will send Pauline, the hypnotist, over the western part of the country as a one-night attraction.

FRIARS' BIG SHOW.

Sunday night, May 28, is the date set for the opening of the Friars big show which is to tour as far west as Chicago in quest of dollars, which will go toward the fund for building a new Friary.

The opening performance will be given at the New Amsterdam theatre, New York, from whence the company will go to Atlantic City, Philadelphia, Baltimore, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Buffalo, Rochester and Boston. The pilgrimage will end where it began, at the New Amsterdam, with two performances June 8. Over a hundred people will be carried on the trip, which will be under the personal direction of A. L. Erlanger, assisted by George M. Cohan, Sam Harris, John Murray, R. A. Burnside, Mike Simon, John W. Rumsey, George M. Sammis, Jerome Seigel and Bruce Edwards. An old time minstrel first part and an after piece written by George M. Cohan, will make up the performance. Among those in the circle will be seated George M. Cohan, William Collier, George Primrose, Lew Dockstader, Julian Eltinge, Charles J. Ross, Raymond Hitchcock, Eddie Foy, Lew Fields, and Joe Weber.

Henry E. Dixey, Emmett Corrigan, Jerry Cohan and Andrew Mack will act as interlocutors.

It is expected the trip will not bring less than \$100,000 to the Friars' Building Fund.

The frontispiece for the Friars' program was painted by Harrison Fisher. The man in the picture is Jean Havez.

AGAINST DANGEROUS ACTS.

Berlin, April 24.

Since the bursting of the tank of a diving act at the Wintergarten, all "tank acts" have been barred from Berlin.

Frank Leffel, who is playing his "copy act" of "The Bullet Proof Lady" over here, was ousted from the Circus Busch after the first performance, the police refusing to permit the exhibition to continue.

The Two Vivlans, also a sharpshoot act, were allowed to appear at the Wintergarten, however, and in fact, held over for another month (May).

ONE CAFE QUILTS.

San Francisco, May 3.

The Bismark Cafe will discontinue vaudeville this week, owing to poor business. The restaurant acts have been booked by Harry Leavitt. Although the management offered no complaints about the attractions, it was easily seen that the Bismark would not draw. Located in a choice spot on Market street it was thought the cafe would turn out a big payer.

The Old Louvre on Powell and Ellis streets announce a vaudeville show commencing in about six weeks. This cafe will close during alterations, when a stage will be built to hold the numbers. The Old Louvre is a landmark of San Francisco, located on the block next to the Portola Louvre restaurant which has been doing big since its opening.

Mary Cracraft, English pianist, who sailed for Europe last week, returns to America next season.

SHAPIRO OFF AGAIN.

Europe is beckoning to Maurice Shapiro, who but lately returned from foreign shores. The last visit of the music publisher was for the pleasure connected with forcing European music publishing firms to give up royalty due upon his songs sold over there.

This time Mr. Shapiro is going over to expose his stomach to the Carlsbad Springs in Germany, among other things. Under the impression that a music publisher, after battling with his competitors and composers is immune from any other ailment, Mr. Shapiro neglected for a few decades that vital part of his inner system. A doctor advised a diet. After Maurice had nearly starved himself to death, another physician informed him the diet dope was in wrong; it was his stomach which was rebelling against Mr. Shapiro's treatment of it all those years.

June 27 will be the sailing date. Mr. Shapiro is looking out for a plonchie player wanting to see the other side, but who doesn't know overmuch about the game. (He may pick Harry Von Tilzer.)

The "Shapiro" concern, during the absence of its chief, will once again be directed by its general manager Edgar Selden, the only "first nighter" in New York, who looks as though originally intended to wear a high silk hat.



OLGA NETHERSOLE

QUARREL OVER "APACHE."

Martin Ferrari and G. Molasso are very likely to end up in the courts over their respective "Apache" dances. Ferrari, the first half of this week, was at the Union Square. Molasso saw the act and claimed that it was taken from his "Apache" and "Paris by Night" acts. Ferrari denies the act is a copy, and also states that neither Molasso nor anyone else can lay claim to the dances, as he can show where all the acts of this nature came from.

TWO AT BRIGHTON.

There will be two vaudeville halls open at Brighton Beach this summer. Dave Robinson starts his Brighton theatre May 15, gaining over a month on the other, Brighton Beach Music Hall, which will open about June 20 with Doc Breen representing the Brooklyn Rapid Transit Company in the management.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

What one music publisher thinks of the other couldn't be read by children.

Victor Herbert still remains America's greatest composer. There is no danger of Knockout Brown taking his title away.

"The Picture Singer" is never in the picture.

De Witt C. Wheeler's favorite song is "Slide, Slide, Keep on a-Sliding."

Rem's back west. Fred's on the ocean, Clarice is in California—nobody home but "Poor Lil Mose."

Some songs are tied up—but not tight enough.

Jean Schwartz is in Berlin; Irving Berlin is in New York. Both cities are satisfied.

Hush money note: There's many a slip between the publisher and the printer.

It's a poor publisher that hasn't a half dozen paid singers.

Mose Gumble's title pages are all designed by Bell, the tailor.

A wise song writer never falls out with the Professional Department.

Chas. O. K. Harris was the first song writer to make up his own statement.

Professional copies were never intended for home use.

(Still you'll find them in some of our best homes.)

SUES FOR SEASON'S SALARY.

Chicago, May 3.

Mannie Karger has started suit through his attorney, Adolph Marks, against the Northwest Co-operative Amusement Association, which operates the Oak theatre, to recover a season's salary.

Karger was engaged by the association as manager for the theatre, when it opened. He remained at the house for several weeks and then received notice his services were no longer required. He is suing for \$3,000.

MANAGER CLOSES "COPY."

An act billed as The Great Chandler was closed at the American theatre this week by Joseph Schenck, upon a recommendation of the Vaudeville Managers Protective Association.

The act was a "steal" upon the sketching specialty of Bert Levy.

Mr. Levy's idea has been pirated upon several occasions, and the artist has tried many ways to put an end to the "copies" without success. Mr. Levy took the latest protest direct to the managers, with quick result.

Theodore Spiering, concert master of the New York Philharmonic Orchestra, has severed his relations with the organization and is arranging to return to Berlin.

LICENSE COMMISSIONER MAKES ANNUAL REPORT

Gets Right to the Crux of the Theatrical Agency Problem by Saying "Only Poorly Paid Performers Need Protection."

The Commissioner of Licenses, Herman Robinson, submitted this week his annual report to the Mayor. It covers the year ending May 1. The greater portion is devoted to the theatrical agencies.

The summary of his department is headed by the Commissioner with "Agency Law Confuses Theatrical Performers." The report dwells upon various phrases of the present statute, as amended, and in part, says:

"Business methods of theatrical employment agents are so different from those of other employment agents that it is difficult if not impossible to draft a statute which will regulate all in a common-sense way.

"A year ago an organization representing vaudeville performers had the act amended according to rather radical views. The result was a cumbersome law, contradictory in places and imposing a mass of work upon the office of the Commissioner of Licenses which has since been found to be unnecessary. Besides it was difficult of interpretation, the phraseology being involved. But with the aid and by the advice of the Corporation Counsel the Commissioner has been able to get it into a kind of working order.

"The theory of the law is to protect the performer (or any employee) in his relations with the agent. But it does not interfere with the relationship of the manager and the performer. What they do in the way of making contracts is their own business. In practice, however, the law does not attempt to regulate the agent even when he is acting as the representative of the manager. The performers, for whose protection the law was amended, are far from understanding the purport of the law because most of the complaints lodged by them in this office were based upon statements that managers defaulted in the payment of their salaries. The collection of salaries from managers is no part of the employment agency law, but the vaudeville performer argues that the agent, acting for the employer, should be responsible. Otherwise, why does the legislature compel the agent to procure a license and to furnish a bond of \$1,000 to the city, he asks? There is now pending in the United States Circuit Court a proceeding to test the constitutionality of certain sections of the employment agency law relative to theatrical agencies.

"The Commissioner of Licenses this year redrafted the law in an effort to clarify it and submitted it in its amended form to the legislature in the hope that that body would pass a law governing employment agencies of all kinds, which law could be understood and at the same time enforced.

"If any one wants protection from

the agent it is the poorly paid performer. If there is any virtue in the law it should be extended to the singer, the pianist or other performer at the moving picture exhibition, who gets on an average \$3 a night while employed.

"One result of the amending of the law last year was that several agents became the representatives of the managers outright, ceasing to be agents and surrendering their licenses. Others undertook to be the representatives of the performers outright, also ceasing to be agents. In this way they got outside of the law altogether. The number of theatrical agency licenses surrendered since the amended agency law went into effect was 84, including 30 known as club agents. Of 158 theatrical agencies licensed during the license year there are but 74 in business now.

"The real purpose in licensing theatrical agents was to prevent extortion in the collection of fees or commissions. If an agent representing the manager, or employer, collected a commission, another agent representing the performer also collected a commission, and the combined commissions might amount to 12 or 15 per cent of each week's salary, payable by the performer. The employment agency law provided that the gross fees charged, individually and collectively, by agents must in no case exceed five per cent. of the salary.

"This and other features, such as compelling the agents to keep books and record entries of transactions, to furnish certain information to the performer and to refrain from giving false information regarding bookings, are all commendable. But when the law imposed the approval of contracts on the Commissioner, submitted by a person who was not supposed to represent either of the parties to such contracts, and also caused the agent to give to the performer a verified statement regarding the financial standing of every manager with whom he did business (a statement which the performer cares little or nothing about and which is of no use because only the agent and not the person making it is required to swear to it) it seems to go beyond the bounds of mere regulation and to become prohibition altogether. It would look more honest to suppress the business of the agent and indeed, in some cases, as the surrender of licenses attests, the law has done so but with no apparent benefit to the performer. The agent merely devises a plan to operate outside of the law, untrammelled by any restriction.

"The number of contracts submitted by theatrical agents and approved by the Commissioner of Licenses will average about 140,000 a year."

BRENNAN BILL REPORTED OUT.

Albany, N. Y., May 3.

Following the hearing given to the Brennan Bill amending the present agency law last week, the bill has been reported out of committee.

It is understood that the provision requiring the submission of contracts to the New York Commissioner of Licenses has been eliminated; also the clause prohibiting more than a gross five per cent. fee (individually and collectively) to be charged.

The financial statement plank remains the same. One or two other changes have been made.

The change in the percentage charge provision would place licensed agents upon the former footing regarding commission, if the bill (backed up by Commissioner Robinson) becomes a law.

MYERS-KEEFE TILT.

B. A. Myers, the New York agent, and Walter Keefe, of the Theatre Booking Corporation, of Chicago, have had a falling out that may end in a rather serious mix-up. Myers who is the recognized eastern representative for the T. B. C. refused to book acts further through Keefe, claiming that contracts have not been lived up to, with dates switched and cancelled for acts he has booked.

The T. B. C. book the Miles houses in the west, but this has not prevented Myers from placing acts direct with that circuit.

Aside from business difficulties between Myers and Keefe, there is a personal wrangle on between the two which will end in a lawsuit, Myers having already instructed his attorneys to sue Keefe for \$225.

AGENTS HELD FOR SESSIONS.

Both Freeman Bernstein and Edgar Allen have been held for Special Sessions by the police magistrates before whom they appeared in answer to the charge of the License Commissioner's office that they conducted a theatrical agency business without a license.

Mr. Bernstein had a hearing before Magistrate Kernochan. Mr. Allen waived examination in the police court.

The twenty-third annual convention of the New York State Music Teachers' Association will be held in Buffalo June 27-28-29.

LICENSE DELAY.

Monday was a lively day around the New York playhouses. May 1 is the date upon which the New York theatre licenses are issued. Some trouble was expected, but it threatened to be general.

The police commissioner had stated no license would be issued until all "violations" had been cleared.

Several "Sunday" violations are standing, which the commissioner wanted action on before licenses would be issued. He gave way when, it is said, one manager threatened to bring the thing into the courts. Many of the theatres opened Monday on temporary permits.

Many of the picture houses were closed. Others were delayed in starting the Monday matinee.

Many applications for concert licenses were refused, the Commissioner ruling that where vaudeville acts and pictures are given, a theatre license is necessary. There is a difference in cost of \$200. The theatre license amount must be paid in a lump sum. The concert sum is made in monthly instalments. It may stop several picture houses from opening.

GEST RETURNS HOME.

New York welcomed Morris Gest, Monday. Doc Steiner stood on the corner of Broadway and 42d street, waving a flag of truce as Mr. Gest drove up the Hammerstein's Victoria in a dray, which carried the ideas he had gathered while favoring Europe for five weeks with his presence.

Mr. Gest would say nothing about his trip abroad, or the whys of it, in fact denouncing himself for speaking at all, although he could not restrain himself from mentioning a new play procured for Gertrude Hoffman next season, nor was Mr. Gest aware that he mentioned Polaire would be over here this summer, under his management. He did say, though, that his vaudeville act, "The Darling of Paris" had been booked by him for London, Paris, Berlin and a few other unknown towns across the water.

Old Doctor Steiner carefully lifted Mr. Gest's ideas from off the dray, assisted Morris to the ground, and would have escorted his dear friend into the Victoria theatre itself, but three members of Harry Mock's "I Will Club" lined up as phalanx at the entrance, demanding of Doctor Steiner the password. Willie Hammerstein had neglected to call Doc up in the morning to give him the high sign for the day, and the dean of the foreign agents (sept Pi-trot) saw Mr. Gest disappear within, with regret.

Doc says he will have his brother, the manager of the Wintergarten, Berlin, write a letter to anyone who will destroy the three people in the world he likes the best. One, says Doc, believes he is an agent and kills time in the Putnam Building telling people whom he has booked for the F. F. Proctor time; another is a foreign actor, who wanted to loan Doc some money, and the other Mr. Steiner declines to name.

Mme. Gerville-Peache, contralto, will be one of the new members of the Boston Opera Company next season.



CATHERINE CALVERT.

She wears a "frightened look" for three hours nightly in "The Deep Purple."

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.

Chicago, April 24.

Editor VARIETY:

Since Mr. Montgomery of Montgomery and Moore, has been pleased to deliver himself of a few sarcastic remarks concerning my letter to you. I take this means of replying to his question addressed to us concerning the engagement played by both acts at Easton, Pa., three years ago. He wonders why I have forgotten it? I had no occasion to mention it.

I have not forgotten it and I don't wonder that it is so green in his memory. First, the statement that we refused to follow him is untrue. We had been informed by several artists that Montgomery and Moore were doing the greater part of our act. When we saw them billed in Easton, Pa., Mr. Gardner went to the manager and told him that he had been informed that such was the case. The manager's reply was that we closed the first half and if any one was to suffer it would be the other party, as they followed us. The bill continued all the week as made out Monday.

Second, he says we had to cripple our act to a marked degree in order to leave a small portion of the act. Again an untruth. Mr. Brindamoor and Emerson and Baldwin can bear witness that we did our act in its entirety during the engagement, as we had done on previous occasions, covering a period of five years when playing on bills with them. I repeat, not one thing changed. The shoe was on the other foot. I am not making a plea for "originality," as they are pleased to call it. Nothing hurts like the truth. I repeat that what I have written is absolutely true and furthermore, Montgomery's unprofessional methods are generally known and admitted throughout the profession.

Marie Stoddard.

New York, May 1.

Editor VARIETY:

In the "Gyratation Controversy" and as to who was who in the comedy trick playing piano acts, now before the public, I wish to take exceptions to a portion of Billy Montgomery's reply to Gardner and Stoddard's letter, which appeared in your issue of April 22, which said "I refer to such gentlemen as Chas. Sweet and Will H. Fox. I even presume there were others before them."

Mr. Montgomery may not have intended to mention Mr. Sweet's name first in his letters. If he did; he certainly presumes too much; also, when he says "there may have been others." Allow me to inform Mr. Montgomery that I was the first to originate and the first to perform an entire comedy trick-playing piano specialty or act in this or any other country.

There is no need to go any further back than 1891, at the Standard the-

atre, New York City, under the management of Mr. J. M. Hill, with Mr. Barney Fagin (of Fagin & Byron), handling the show, and with Ward and Vokes, Gotham Quartet, and others on the same bill, I did my original comedy trick-playing piano act in misfit wardrobe. This is not a case of "If Bill Jones was alive I could prove it." These gentlemen are alive to-day. Mr. Montgomery or any one else is at liberty to inquire from such reliable men as Messrs. B. F. Keith, Wm. Harris, Geo. Castle, Morris Meyerfeld, Jr., (at that time connected with the late Gustave Walter), W. J. Gilmore, Joe Weber, John Morrissey, Lew Fields, F. F. Proctor, J. H. Moore, William Morris, J. J. Gottlieb, Freddie Waldmann, Robt. Fulgora, (ten years manager for the late Col. J. D. Hopkins), J. J. Armstrong, (at that time the leading agent), Chas. Eschert and others, of twenty years ago.

They will tell you I played their theatres before any other comedy trick-playing piano act was ever heard of. In fact, it was not until after I had toured America with the famous Boston Howard Athenaeum company (season '92-'93), that other comedy or comedy trick-playing piano acts sprung up in America. Chas. R. Sweet was never heard of until long after my act was seen in the best theatres in America.

Regarding Europe not until after my success and long run at the Palace theatre, London, did comedy trick-playing piano acts spring up over there.

True, there have been many clever "Entertainers at the Piano," and there are to-day. Years ago the Great Heller, the late Corny Grain and the late Mel B. Spur, were all great entertainers. England is now blessed with several extra fine entertainers at the piano, including the dean of them all, Geo. Grossmith, Sr. To prove that none of these artists were comedy trick playing pianists or ever did anything that I do in my act, I will quote Mr. Grossmith's own words, after seeing my performance at the Empire, Belfast, week Feb. 24, 1902, "You have robbed no one—you are original."

In case Mr. Montgomery or any one else is still skeptical, I will go back to the seasons of '88, '89 and '90, when I did my comedy trick playing piano act in full evening dress, when ever an act disappointed at the little old theatre in Bridgeport, Conn.

Will H. Fox.

Edna Arden, 24 years, a member of the "Cozy Corner Girls" company, which played at the Trocadero, Philadelphia, last week, died at the Hahnemann Hospital in that city.

LAMBS' "THIEF" SKETCH.

The biggest successes at the Lamb's Gambols this past season have been sketches dealing with thievery. Another of the same character scored the evening's hit last Sunday, when "Detective Anson" was presented on the clubhouse stage.

The piece was written by Percival Knight, an English comedian, who has appeared over here. The action took place in a Riverside Drive home. Six characters were concerned, three of whom were "Detective Ansons," the genuine officer finally being handcuffed by the two pseudo ones, who, meantime, with the aid of a confederate (maid) looted the apartment. The handling of the story brought a series of surprises, even to the professionals present. It is not unlikely that the playlet will find its way to vaudeville.

A trio of other skits were presented among the programed numbers.

ALL NEWS, SAYS PANTAGES.

San Francisco, May 3.

Alex. Pantages says he has heard nothing about any affiliation with the White Rats booking office through C. H. Miles, the Theatre Booking Corporation, or anyone else.

Mr. Pantages will make his headquarters here for two months, awaiting the reopening of the Grauman lawsuit, and also attempt to locate a San Francisco site for a new Pantages theatre.

OBITUARY

Fred. W. Bert, office manager for Wm. A. Brady for many years, dropped dead at the corner of Broadway and 46th street at noon Wednesday. He was stricken while on his way to the Brady offices and was carried into James' drug store, but expired before medical aid arrived.

The deceased was about sixty years of age and was the general overseer of the Brady enterprises ever since that manager has been in business on his own account. A strong sentimental attachment existed between the two, which began when Brady was call-boy for the deceased in San Francisco many years ago. David Belasco occupied a similar position with the deceased when a youth. Bert had been a very sick man for some time. His demise was not altogether unexpected.

Thomas B. Austin, brother of the Tossing Austins and Ralph Austin, died at his home in Dayton, O., April 25. The deceased was twenty-one years old and was formerly of the Austin Bros.

The mother of Guy Rawson (Rawson and Clare) died at her home in Grand Rapids, Mich., May 2. Mr. and Mrs. Rawson left New York immediately upon receiving a wire.

James P. Anderson, who had grown old in circus activity, died April 23 at his home here after a brief illness. He was born near Wheeling, W. Va., in 1837, and prior to the war, was a stage coach driver.

The mother of Marie V. Fitzgerald died last Sunday.

PLENTY OF SUMMER SHOW.

Chicago, May 3.

If Dame Rumor can be believed in the slightest, Chicago is to have more than aplenty of shows for the summer season.

Of the musical variety there are three that are assured of at least a stay until the first of June. They are "Love and Politics," which moves to the La Salle; Sam Bernard in "He Came From Milwaukee," at the Garrick, and "Marriage A-la Carte," which the Leiblers opened at the Grand Opera House this week.

Then there is "Merry Mary" at the Whitney which is a little too young as yet to predict for, the "Will O' Th' Wisp," which comes to the Studebaker May 8, for a summer run and "The Heartbreakers," which Mort Singer is to offer at the Princess beginning May 30, in the hope that it will live through the heated term.

And in addition to all of these rumor says that Fritz Scheff, in "Mile. Rosita," Louise Gunning, in "The Balkan Princess" and Marie Dressler, in "Tillie's Nightmare," are also slated for the Windy City during the early warm months.

For the "Will o' Th' Wisp" show, Walter Percival, Olive Ulrich, Ignacio Martinetti, Josie Sadler, William Ridley Hatch, Ritchie Ling and Bertha Holland have been engaged. The show opens at the Studebaker May 8.

Lillian Russell closed her engagement at the Blackstone this week, and may take to vaudeville for a little while. Ethel Barrymore enter the house for a stay of shorter or longer duration, according to business.

SECOND EDITION OUT.

Chicago, May 3.

Sunday night at the Whitney Opera House, came the "reproduced" edition of "Merry Mary." The cast has been revised. There are five new faces as well as five new musical numbers. Frank Tannehill, Jr., is the doctor who prescribed for the book and managed to switch the general running order of things about so that the offering at present presents all the appearances of what is considered a good musical performance in this town.

Sophie Tucker still remains the star and the entire life of the performance. The new members are Ernest Wood, Eddie Hume, Ed. M. Kimball, Grace Kennicott, and J. Leach. They replaced Earl Flynn, Myles McCarthy, S. Langlois, Gypsy Dale and Eloise Dixon.

SAW AN INFRINGEMENT

Indianapolis, May 3.

While Alice Lloyd was appearing at the Grand Opera House last week, she found time to call at the Empire where Gertrude Hayes, with "The Follies of the Day," was singing Miss Lloyd's "Harem Skirt" number without permission. The song is restricted to Miss Lloyd and unpublished.

The Empire is a Western Burlesque Wheel theatre. "The Follies of the Day," is Barney Gerard's show, playing that time. Miss Lloyd notified Miss Hayes to stop using the number, and may take steps to prevent her if she continues with it.

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE

JAMES W. TATE, Representative.

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

London, April 25.

Paul Murray has arranged to run an "All British Vaudeville Week" at each of the houses controlled by the Varieties Theatre Controlling Company. "The All British Shopping Week" gave Mr. Murray his inspiration. The idea has received much publicity.

Joe Peterman's "Flaway Derby" and Bannister Howard's condensed version of "The Belle of New York" have been placed over the V. T. C. time.

Quinlan and Richards have been booked for a tour of the Variety Theatres Controlling Company houses.

It is reported that Al Fields will come over soon with a new partner to play the act shown here last season by Fields and Lewis.

Julian Rose and Walter Kelly are due in London shortly. The former comes direct from Australia, while the latter hails from South Africa.

Marie Lloyd and daughter (Marie Courtney) are both at the Pavilion. Mother and daughter are reported doing well.

Hedges Brothers and Jacobson are doing nicely at the Coliseum.

Violet Romer, "The Inspirational Dancer," (from California) is a marvel if her movements mean all that her press agent says they do.

The Surrey, the chief London hall of the Macnaghten Circuit which reopened last week, has undergone a complete transformation and is now a modern music hall. Julius Simpson is the new manager.

Carmen Pinero, the Spanish dancer opens at the Tivoli May 1.

Dandy George has sailed for South Africa with the Fred Mouillots company.

The Prince of Wales theatre, Birmingham, has been entirely rebuilt, and is now under new management.

The Chirgwin testimonial has now been definitely fixed to take place at the Oxford.

The members of the Chamber of Commerce, who are in any way interested in a business or sentimental way in the question of copyright, met this week to discuss the effect of the passage of the Government's Copyright Bill now before Parliament and to devise such amendments as may be deemed expedient.

Ada Reeves arrived last Wednesday from South Africa.

Seymour Hicks reproduced "Papa's Wife," at the Hippodrome last week. and Violet Campbell, a soprano new to vaudeville also appeared on the bill.

TOPPING BILLS IN AMERICA.



FRANK LE DENT

Known as "THE TAXICAB KING" in London. How is the audience in England, Le Dent? Why they laugh buying tickets! Praised by Managers, Press and Public Everywhere.

TH' MOVIN' PICTURE SHOW.

By W. Dayton Wegefarth.

There's many things that I could do
I earn an honest sou or two
Around th' town, y' know;
But I've lost all my energy
For farmin' life, it 'pears to me
Since I've been goin' in 't see
Th' movin' picture show.

I uster like a lazy day,
An' found delight in mowin' hay.
An' doin' up the chores;
But now them things all seem like jokes,
An' farmers, gee! what awful pokes,
Since I've been watchin' city folks
An, seein' city stores.

I've seen th' street they call Broadway--
At night it's most as light as day--
An, train's up in th' air;
An' buildin's thet go up so high
They almost seem to tech th' sky;
There really ain't much wonder why
I'm hankerin' to be there.

I'm savin' every cent I get,
An' when I get enough, y' bet
I'll pack right up an' go;
Cause I've lost all my energy
For farmin' life, it 'pears to me,
Since I've been goin' in 't see
Th' movin' picture show.

ALL COLORED SHOWHOUSE.

Cincinnati, May 3.

Col. Ed. Hart is completing a lease of the Lyceum theatre here and proposes to adopt a policy of popular priced vaudeville and pictures, the house to cater especially to negro patrons. All performers are to be colored, as will be the attaches both in front and behind the curtain.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, April 24.

Arrangements are being made to bring to the Chatelet, Paris, towards end of June, George Edwardes company in "The Quaker Girl." Edwardes has the idea of grouping the principal scenes from his recent productions in London at Daly's, Gaiety, Adelphi and Vaudeville theatres. William Harris has the American rights to "The Quaker Girl," having secured it when Charles Frohman elected to forego his option. The piece will be the opening attraction at the Majestic theatre, New York in October, when Frank McKee and William Harris assume the lessee. Mr. Harris is expected to sail from New York for the English metropolis.

James Gigon, a clown who originated the "Auguste" type and was for many years at the old Hippodrome, Avenue de l'Alma, Paris (now demolished) has just died in a hospital after a painful illness of eight months, at an advanced age.

Colomb, musical conductor at the Folies Bergere, will not wield the baton at this house next season. Alme Lachaume, a composer of some repute will be found in his place.

It is rumored that Rasimi, of Lyons, will be the next manager of the Palais de Cristal, Marseilles, now closed.

A vaudeville revue, (French vaudeville, meaning farce) by Keroul and Tarault, is being rehearsed at the Scala, to go on this season after the present operetta by De Fiers (not P. L. Fiers).

A new organ called "Le Music Hall," published fortnightly at Marseilles, by the agent Dorval, has just been issued. It is certainly more newsworthy than the Nouvelliste des Concerts, but cannot be complimented on being up-to-date, for the first number just to hand contains items printed in VARIETY a month ago.

There is a possibility of the Paris municipal council paying a subvention for a Punch and Judy show to be built for the children, in the Champ de Mars, near the Eiffel Tower.

The actor A. Dieudonne has retired from the stage after sixty years before the public. A benefit performance will be given him at the Vaudeville theatre in May.

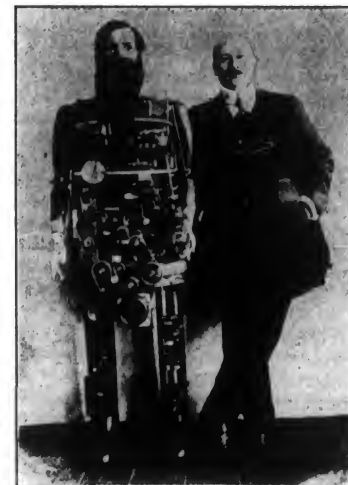
Manager Porel will mount at the Vaudeville next season a play by the late Oscar Wilde, to be translated by Albert Savine and entitled "Mari Ideal" (the Ideal Husband). The principal role of Lady Chiltern will be played by Martha Regnier, although she is bound to the Renaissance management.

Georges Feydeau's farce, "La Duchesse des Folies Bergere" is to be turned into operetta, with music by the German composer Winberger.

Mlle. Polaire, booked for the Folies Bergere for May, will again be seen in the legitimate, being listed for a part in a short play Georges de Porte Riche. Taken from a story by Victor Hugo.

Gustave Quinson will produce—next month at the Palais Royal, a piece by Maurice Hennequin and G. Mitchell, in which we shall see the favorite from the Nouveautés, Germain, also Marguerite Sepley and Mlle. Monna Delza, who was so successful in creating that unrealistic "Vierge Folle." Next season this famous house will produce another work by G. Feydeau, and one of Gulty's son Sacha, who was responsible for that terrible design on the Alhambra program last year. Miss Campton is also engaged for a Palais Royal farce, by Andre Sylvane, in which she will impersonate an American girl.

The medical attendants of the Grand Guigrol (the French regulations require a doctor to be present at all public entertainments and these gentlemen have formed a club to take turns at each theatre, so as to see all the productions) are about to strike, for the reason that their profession is belittled, they declare, by a blood curdler now being acted at this house. Will they also object to Moliere, who had no reverence for the medical profession, and other pieces in which a doctor is often found in a mean role?



"OCCULTUS"

A Berlin inventor, Otto Woldemar, has constructed an artificial man which can execute every movement like a human body. It is dubbed "This figure, called 'Occultus' is the size, can speak, sing, laugh and whistle. When shown in public, the works are covered

WAGNER REMEMBERED LISZT.

Paris, April 24.

The memories of Wagner are shortly to appear, and already fragments are being published.

In some of the notes written from dictation by his wife, Wagner knew that Liszt did not care for him in 1867, although Wagner admired the talent of Liszt. They often had a battle of words, Liszt not fearing to declare that the composer of "Lohengrin" was "too brassy" to which the other replied that the Hungarian pianist was a "man of wood."

MANAGER A BANKRUPT.

Chicago, May 3.

Earl Burgess, the manager of a stock organization known as the Chaplain Stock Company, at present playing somewhere in New England, has filed a petition of bankruptcy in the Chicago courts. He gave his assets as \$300 and liabilities as \$4,500. The principal creditors are the Metropolitan Printing Co., the Russell Morgan Print and the U. S. Lithograph Co., all of New York.

Adolph Marks, the attorney, represents the creditors.

DIED IN HARNESS AT 71.

Paris, April 24.

The death is announced from Berlin of Mme. Normann-Neruda, who was famous in England as a violinist. Born in 1840 at Brunn, Moravia, Vilma Neruda married the Swedish Composer Normann, who died in 1895. She afterwards married Charles Halle, the first conductor of the Crystal Palace, London. Mme. toured through Australia last year, and at the time of her death was giving a series of concerts in Berlin.

A SEASON IN ROME.

Clement de Macchi, operatic impresario, who sailed from New York a fortnight ago, is to conduct a season of opera in Rome, beginning June 1.

Matja von Nlessen-Stone, mezzo-soprano, and Bertha Morena, soprano, both of the Metropolitan Opera Co., will be with Macchi's organization.

The Paris Opera has advanced the rehearsals of "Gwendoline," which is due April 29, with Mme. Kousnezoff in title role. This is to be accompanied by a ballet, "España" by Mmes. Catulle Mendes (widow of the poet), Rosita Mauri and M. Staats, music by Emmanuel Chabrier—enough of them to make a good ballet—in which Zambelli will be premiere danseuse.

Leo Ornstein, the young Russian pianist, will be heard in America during the coming season in concert and recital work under Eugene Kuester's musical management.

Hans Kronold, the 'cellist, has taken a cottage at Belmar, N. J., for the summer.

Alessandro Bonci has entered into a contract for five appearances with the Boston Opera Company next season at a princely figure.

LYCEUM AND CONCERT**MASCAGNI PACKS BOAT.**

Paris, April 24.

"Isabeau" is the title of Mascagni's new opera, which the Italian composer is accompanying personally through South America for three months. He has just sailed from Genoa for the Argentine Republic, the steamer being full. Many passengers paid extra to travel on the same steamer as Mascagni. Rehearsals were held in Genoa and all connected with the enterprise, including the stage hands, were sworn to secrecy. The story of the opera is based on the historical ride of Lady Godiva through the streets of Coventry, attired only in a garb of virtue.

Marie Kousnetzoff, the Russian soprano, will be heard in "Thais" with the Chicago Opera Co. next season.

\$10,000 PRIZE WINNERS.

The \$10,000 prize offered by directors of the Metropolitan Opera Co. for the best opera written in English by Americans has been awarded by the judges, Alfred Hertz, Walter Damrosch, Geo. W. Chadwick and Charles Martin Loeffler, to Prof. Horatio W. Parker of New Haven, composer, and Bryan Hooker of Farmington, Conn., librettist.

Their opera, "Mona," was chosen from twenty-four compositions. Parker is professor of music at Yale. His best known work is a cantata, "Hora Novissima," sung here and abroad. Hooker was formerly a college instructor.

"Mona" is in three acts and tells of the love of Quintus for Mona. It will be presented at the Metropolitan, New York, next season.



A "GIRL ACT" OF TWENTY YEARS AGO.

Charlotte Guernsey, the young American soprano, who returned early this year to New York after a six years' stay in Italy where she won honors as an opera singer, has been signed by the Chicago Opera Company.

Hanna Butler, soprano, will sing the leading role in "The Creation" with the German Singverein in Chicago, when it is produced under the direction of Willia Boeppler.

Maud Powell will play Bruch's new violin concerto at the Norfolk, Conn., festival in June.

Alice Nielsen has been engaged for performances at the Metropolitan Opera House next season. She will also sing in Berlin this spring, making her debut there May 15.

The Victor Herbert orchestra is now on a five weeks' tour which will cover territory from the Mexican border to Oklahoma. Frederick Wheeler, baritone, is with the orchestra.

Vera Michelena and John Park, have formed a combination for vaudeville.

CAVALIERI HAS 'EM GUESSING.

Paris, April 25.

Lina Cavalleri, having declared she was too ill to rehearse "Les Grondins," F. Le Borne's operette for the Galte, the Isola Brothers have postponed the work until next season.

Cavalleri took the score with her to Russia, to study during her recent engagement, but she did not stop there her entire time, owing to illness.

Now comes the rumor that the pretty artiste is to create a part in "Siberia" at the Opera—the score of which she did not take to Russia. Whether she will sing in Paris again this season remains to be seen.

It is a fact that Messager and Broussan, managers of the Opera, cabled to Mary Garden to know whether she intended to prolong her stay in America. It is supposed that if Mary cannot come in time Lina will sing the part in "Siberia," although it is asked how she can be too tired to play in light opera at the Galte and yet strong enough to appear in heavy opera at the National house of music?

The theme of conversation at Vienna is the sudden replacing of Selma Kurz, the prima donna at the Opera House, who refused to sing in "The Knight With the Rose," work of Richard Strauss and Hoffmannsthal, after having had a quarrel with her director.

The authors attended the premiere of this opera and appeared satisfied but the public did not show any enthusiasm, and the manager is somewhat blamed for his action.

Detectives occupied many seats during the first performance, a demonstration in favor of the discharged singer being feared.

TOUR DID NOT PAN OUT.

The spring tour of the Metropolitan Opera Company which closed its annual after-season trip in Atlanta, April 29, was an artistic success, but financially did not pan out as the promoters had anticipated.

For the last performance in Atlanta the tickets were all sold, but the box-office rap came at Montreal and Cleveland. The Montreal theatre is very small. With tickets selling as high as \$6.00 the result was disastrous. The Cleveland receipts were decidedly below par.

SINGERS MUST SHAVE.

Paris, April 24.

The management of the Vienna Opera has issued an order that no artist engaged is to wear a natural beard.

Maggie Teyte is giving a concert in Paris at the Salle Gaveau, in May, assisted by Pierre Sechiari and John Powell.

Mlle. Lipkowska is engaged exclusively at the Paris Opera Comique for May and June, where she will sing "Lakme," "Traviata" and "Vie de Boheme." The Russian singer, Chaliapine, has signed for the Galte for the same months. Vanni Marcoux, having to appear in London, has quit the Galte for this season, and Massenet's "Don Quichotte" will be withdrawn.

FIRST STOCK DISASTER.

Mobile, Ala., May 3.

The first stock disaster of the season is recorded. The Morlaunt-Atwood repertoire company hit the rocks, after a three weeks' engagement here.

The company was headed by Edward Mordaunt and Grace Atwood. An all-summer stand was expected to be made in the Mobile Bay district. Poor business caused the withdrawal of the organization.

STOCK "SPLITTING" TOWNS.

The Perry Associate Players have been organized for a twenty-weeks' run of stock to be "split" weekly between the Darling theatre, Gloversville, N. Y., and Johnstown, Pa. The company opens May 8 at Gloversville in "Hearts Adrift" and on Thursday moves to Johnstown for the balance of the week.

John D. Perry will give the Company his personal attention. The players are Isabelle Gould and Lawrence Trumbull, leads; Julia Trace, characters; Edward Solomon, heavies; Inez Allen, ingenue; Mrs. Frank I. Frayne, characters; Edward McCauley, John E. Mack and John R. Davis.

Allen and Weyer have been engaged for the Perry Players to introduce specialties.



ROSE KING

Engaged for the Lester Loneragan Stock Company, opening this week in New Bedford.

SHEA ON TOUR.

Jay C. Packard, representing Thomas E. Shea, is arranging a four weeks' stock engagement for that well-known actor in Seattle, followed by a fortnight's stand in Minneapolis and another two weeks in St. Paul. Shea opens June 15. His plays on this trip will be "Dr. Jekyll and Mr. Hyde," "The Bells," "Man and His Wife" and "Counsel for the Defense."

Mr. Packard, for Spitz & Nathanson, announces that summer stock will be established at Providence May 8 by Eugenia Blair, who opens in "Zaza." Miss Blair plays four weeks and then is followed in turn by Mildred Holland and Isabelle Evesson, who each play a month in rep.

Fred Belcher returns from his European trip to-day on the Lusitania.

STOCK.

LEADING MAN IN NEW SCENES.

San Francisco, May 3.

Thurston Hall, leading man of the Alcazar Stock Co., is finding himself quite busy rehearsing for a few new scenes.

Hall was served with a warrant a few days ago, calling for his arrest on a felony charge. His wife arrived here from the east, and discovering her husband living with another woman with name given as Amy Dale, immediately notified the authorities. They halted the husband before Police Judge Shorthall.

The daily papers have devoted considerable space to the scandal. Hall tendered his resignation to the Alcazar management. It was accepted.

LOUIS HALL'S OWN CO.

Louis Leon Hall, with Corse Payton's stock company in Brooklyn, will inaugurate a summer season of his own at the Taylor Opera House, Trenton, N. J., where he was ensconced with profitable results last year.

It will be known as the Louis Leon Hall Stock Co. headed by Mr. Hall and Dierdre Doyle. Others are Beverly West, ingenue; Josephine Fox, second woman; Margaret Lee, character; Maurice Franklin, juvenile; George Turner, characters; Harold LaCoste, heavy man. Franklin Hall, Louis' dad, will represent him in the front of the house.

L. I. WEEK OF ONE-NIGHTERS.

Long Island is turning out to be quite a stock company centre. With several organizations bidding for popularity it will be the survival of the fittest.

Walter O. Hill, who has organized a company with himself and Alice Donaldson as the leading players, has completed his summer's plans which means a circuit trip of one-night stands on the Island.

The towns are Sag Harbor, Southampton, Babylon, Port Jefferson, Northport and Huntington. The company opens at Sag Harbor Monday night. This is the third season that Hill has worked the profitable system. Among his present company are Robert Frazer, George H. Pette, J. W. Mullin, Cora King, Florence Hartley and Hempstead Prince.

The Hill-Donaldson Co. makes stock a go all the year round on Long Island.

"WHITE SISTER" RELEASED.

Viola Allen's starring piece, "The White Sister," is one of the newest of big plays to be turned over for stock use this summer.

CORSE A NEW YORKER.

Corse Payton becomes a New York manager again next Monday, when he moves his Brooklyn stock company to the Grand Opera House to open a summer engagement. Minna Phillips and Claude Payton will take care of the leads while Lee Sterrett will be stage director. The starter will be "Sweet Kitty Bellairs."

BLACKWOOD IN TOWN.

John Blackwood, manager of the Belasco, San Francisco, one of the biggest stock men in the country, arrived in Chicago, Monday, to secure an option on a number of newly released pieces for his Pacific Coast season.

Mr. Blackwood, who sprained his ankle while in Chicago, is making the rounds of the Rialto in a carriage having reached New York Tuesday. He has conferred with Sanger & Jordon regarding the placement of the William Gillette plays at his house.

Final arrangements have been made for the opening of the Belasco, Washington, May 22, with a company headed by Lionel Belmore and Florence Huntington. The following have been signed by the Packard Theatrical Exchange for the Washington season: Mrs. Stanhope Wheatcroft and son, Stanhope Wheatcroft, Emmett C. King, heavies; Kenneth Hunter, juvenile; and Sam Hines, comedian.

OPENING AT INDIANAPOLIS.

A stock company has been formed to open at the Shubert, Indianapolis, May 29, in "Soldiers of Fortune." It was organized through the Packard Theatrical Exchange as follows: George Allison, leading man; Jane Wheatley, leading woman; Louise Gerard, characters; Jessie Brink, ingenue; J. C. York, heavies, and Bernard Randall, comedian.

Wright Huntington goes to the Hoosier capital as stage director.

ALL STOCK IN PROV.

Providence, R. I., May 3.

Everything now is stock, with the Baldwin Melville Co., and the Albee stock company (at Keith's) just beginning the summer season, the latter opening May 1 to big business.

The Albee Co. which started in "The Man of the Hour" comprises the following: Grayce Scott, Lowell Sherman, H. Dudley Hawley, Richard Pitman, Albert Lando, Helen Reimer, Fred Le Duke, H. C. Arnold, Berton Churchill, Eleanor McEwen, R. H. Harriman and C. Wilson Hummel.

Phyllis Morton and Averell Harris head the Baldwin Melville Co.

TAKEN UP THE MINISTRY.

Clayton A. Legge, who was formerly a legitimate actor, has forsaken the stage for the ministry and will soon be admitted to the priesthood. Rev. Legge was in New York, Tuesday, and mingled with some of his old associates.

Rev. Legge played heavies with the Eva Tanguay stock in 1894, and was later connected with various companies. He preached in Brooklyn last Sunday and was heard by some of his old friends.

Clarence Oliver, a western monologist, is at Proctor's, Newark, this week. Jules Ruby booked him. Ain't that Jules some booking cuss, now, ain't he?

A COUPLE IN HOBOKEN.

When Travers Vale lost his hold on the Galey theatre, Hoboken, September, through Corse Payton, getting the house for his stock company, he set about to secure another house in that city for his own organization.

Vale secured the Empire. Last Monday night he opened with "Merely Mary Ann," to big business. With the Vale and Payton stock companies bucking each other in Hoboken, it looks like a lively season over there. Several other Jersey towns can boast of two "rep" companies. Several will have to "give up the ghost."

Pedro De Cordoba, a principal with the New Theatre Company, has been engaged as leading man by Vale. Cecil Kingstone, who closes in "The Gamblers" to-morrow night will rejoin the Vale organization for his second season. Louise Vale is the leading woman of the company.

"LILY" FOR THE SUMMER.

Jerome Kennedy, who is a prominent member of the Patterson Stock Company, was specially engaged to enact the role of Count Margny in "The Lily," which the Gotham Stock Co., in Brooklyn, tackled this week. This is an unusual occurrence around New York, for one stock company loan the services of a leading player to another.

"The Lily," which David Belasco has been running all winter in New York, has been turned over to the stock companies for summer use. It is one of the "big plays" that will net high royalties.



LOIS EWELL

With the Aborn English Opera Company.

TRYING OUT FOR A RUN.

Boston, May 3.

Melville Stewart has organized a company to reproduce "The Country Girl" at the Tremont, May 15 for a fortnight's engagement. If the venture is successful the Stewart Players will run all summer.

In addition to Mr. Stewart, of the original company, Genevieve Finlay will play her old role, and Hallen Mostyn may be secured. John Slavin will handle the original William Norris part. Rehearsals are being held in New York.

J. C. NUGENT'S LETTER,

(Continued from page 3.)

ward and useless. In a test only the essential counts. The Actor and the Audience are the only essentials in a theatre. The drayman and gripman are conveniences, but the artist *could* put in his own trunk, and run his own scenery, and still give the show. The drayman and gripman could not.

They might, it is true, refuse to buy tickets into the theatre, and thus the non-attendance of the Labor Unions might hurt or ruin some theatres—just as the managers' associations might affiliate with the medical association and have them refuse to doctor sick actors, but neither method would be logical, and hence could not be long effective. For when the Doctors found they were being made a catspaw of by the managers—thus losing legitimate business, and when the laborers found they could not see the best talent available—thus losing legitimate pleasure, and that they were being made a catspaw of to support a lot of inferior actors, they would soon protest that they did not enter the theatre and pay their money as laborers, bricklayers, et al., but as auditors—having a right to see the best.

The good bricklayer getting \$5 a day will not throw himself out of work very often, to gain for the bad bricklayer, who thinks he can dance, \$125 for the week, for which the bad bricklayer, and worse dancer has been closed for incompetency; and the good dancer will not require such a sacrifice from the good bricklayer, although it is quite likely that the bad bricklayer and the bad dancer will keep right on creating trouble. Still, all the people will not be fooled all the time.

As to the social issue of attempting to bring managers and performers closer together, I contend that individuals who may be managers and performers, may be brought close together, but not because they are managers and performers. They may be made a very close social society by some common bond of interest, sufficiently strong to unite them in spite of the fact that they may be engaged in opposite ends of the same game.

To form a successful organization, we must take honesty as a basis. That is an honest desire to give each element its just and exact due, and not to favor any particular element. At present each element is so wrapped up in the desire to swing things for their own immediate benefit, and get it while it is hot that they apparently disregard the danger of destroying the whole vaudeville business in order to gain their own petty ends—and thus kill the goose, which lays the golden egg.

I am going to outline to you my idea of a proper protective association, and at least it can do no harm. Presuming that the members conscientiously want to do what is right and fair, and have no ulterior motive, seek the creation of no sinecures, or dictatorships, but simply the securing and conserving of the actors' rights, I should begin to analyse it this way: Firstly, when you speak of the actor's rights, it presupposes he either wants class

legislation, or more privileges than other citizens, or he feels he is being denied the same rights, or privileges as other citizens. As a matter of fact, the only right an actor is entitled to, is exactly the same right as that accorded other citizens. That much he should demand; more than that, he is not entitled to. The law does not discriminate for or against the actor because of his profession. The actor has no especial privilege, or claim upon the community because he has chosen that profession. For that reason the idle actor has no more rights than the idle person in any other line. They have unfortunately something to sell, which nobody wishes to buy. The law cannot compel anyone to buy against their will.

So far from adding to the actors' rights, the recent legislation attempting to restrain commission charges to 5 per cent. or to any other per cent., not only did not add to the actor's rights, but attempted to deprive him of his constitutional and inherent rights of citizenship. It is not at all the question of whether it would be beneficial to the actor's profession to pay more than 5 per cent. or less than 5 per cent. It is simply the question of depriving him of one of the rights of citizenship, the right to pay any amount of commission he may wish, and to enter into any contract which is agreed to by the contracting parties.

The harm done by the organization in attempting to legislate this fact is due to one of the fundamental mistakes, which I claimed should be corrected at the beginning of the formation of any vaudeville organization, namely, that it should be clearly understood that the organization is formed to secure to the actor the rights which the laws of the land give him, no more, no less, and not to attempt to abridge any of his rights by taking a paternal interest in his affairs, and attempting to tell him what he should, or what he should not do, in regard to his own business. The Order should be his servant, not his master.

Legislation should not interfere before the fact. It should not interfere with a man's privilege to drink before he becomes drunk and disorderly, and breaks the law. He does not and should not become visible to the law, until he comes in contact with it. It is quite true that it would be better for him not to drink, but to teach him that is the mission of education, and not legislation.

Up until the contract is made it will be found that the individual performers are divided in their ideas upon everything; the class of work, the price they receive for it and the circumstances under which it must be performed, their own individual circumstances and character. There is absolutely no common bond of interest between them, and gathered as they are from all races, classes, or conditions it is neither possible nor desirable that there should be. There are many issues amongst them which form common bonds of interest between different cliques and clans of them, but the bond of interest which may be of interest to some, and does not concern or

interest others, simply makes the difference between the two more apparent, and promotes the growth of factions. This is true of the protection of original material which cannot interest all classes of actors, although a good secondary subject, but it is particularly true of those corporative schemes for jointly owning property, or interests which are outside of the artist's pursuit of his profession; such as attempts to own acts, theatres, agencies, hotels, real estate. The formation of insurance companies, etc., for every organization within the main organization, or which is not of equal interest to all, and which, while harmless in cases, still takes up the time of those not interested, usurps the use of their lodge room, and becomes altogether an irrelevant annoyance.

The maintenance of anything which is expected to bring financial profit to any of those interested, except through the legitimate channel of their salaries as artists, must necessarily and automatically work as a disintegrating force. All those corporative ideas spring from another fundamental misunderstanding and confusion of the world-old-system of competition vs. cooperation.

It must be understood to start with that whatever the merits of the socialistic idea of cooperation (a dream by the way which mislead both Golden and Kendall), a corporative concern or community cannot exist surrounded by a competitive field.

The artist must get his share through the medium of his art and the salary for same therefor, while individual artists, or a number of them have the right to go into any business, it is clear as crystal that the artist society has no business with any business, but their own business which is the work of the stage; the payment and the conditions under which the work is to be performed.

This brings us to the contract, which despite all talk, agitation, theorizing and waste of words will be found to be the only common bond of interest between all reputable artists and managers.

By this I do not mean the form of the contract used. It is the meaning of the contract which counts, and not the technical wording of it. It is the absolute inviolability of spirit of the agreement, which will place the business on a solid foundation of absolute commercial integrity. The making of the contract must remain an individual matter between the contracting parties, that should be taken as the very first rule of the constitution of any vaudeville association.

The contract when once made, should be kept. There is no reason or justice on earth, which is higher than that one obligation. The contract when made should be kept, therefore, in asking for an equitable form of contract, it is ridiculous to insist upon a form which under certain conditions it would be impossible to keep. It is criminal to put either artist or manager under obligations which of necessity they could not keep.

The "two weeks' clause" is perfectly equitable where both parties agree to it. In the last analysis it is neither the manager nor the performer

whose interest should be safeguarded; it is the interest and confidence of the public. It has taken vaudeville ten years to recover from its crime of insulting and outraging the public, in its "strikes" and "walkouts" of ten years ago. It does not matter who or what caused the condition at that time, the fact remains that it happened—and that it could have been stopped at that time by a little common sense. I pleaded for a common sense adjustment at that time, and was called "an anarchist" for my pains.

For that reason I shall never again become active in any organization, which persists in side stepping the main issue, and seems to attempt to gain its points either by currying favor with managers, or senselessly abusing them with a cheap brutality that is simply nauseating. It is not a personal matter, it is a matter of plain facts.

We are on the eve of another great crisis in which the leaders of both sides will escape, but thousands of innocent and misguided and unthinking artists and performers are going to suffer a blow from which it will take years and years to recover, not to speak of the loss to managers, and the general disgust of the public at the airing of grievances of which they are already tired.

After which we can look for another siege of capital withdrawing from first-class vaudeville, and the business being relegated to the picture houses. This can be avoided if prominent artists will take the right action at this time.

If you will proclaim from the mountain tops your belief that this business has been built up on a structure of faith, credit and confidence (with a smaller basis of actual property value back of the vast money which it represents, than any other known professional business) that the artist, or manager, who violates his signature, is guilty of a commercial crime, which should deprive him (and most likely will deprive him) of further responsible recognition, and that while every actor or manager has an undoubted right to refuse to accept time or artists not satisfactory to him, or to give a legal two weeks' notice cancelling such time as he may hold, no actor or manager has any right legally or morally to violate his signature, no matter what emergencies may arise or no matter what the loss may be to him.

This is my best understanding of the matter. This is the meaning I take from our sentence, "We promise to obtain our objects by honorable means." I don't think the artist's request to confer with the manager for the purpose of agreeing upon a better form of contract is unfair. I don't think, in fact, that there is anything unfair about *any* request for arbitration, but the statement that anybody *must* do anything whether they will or not—that anyone is to be compelled to do what their reason does not agree with, is both un-American, unfair, and impossible.

Very sincerely,

J. C. Nugent

GETTING A START.

San Gobo, Cal., April 29.

Dear Ed:

This is the fourth stand we have made with Gitney's Haymakers. We opened in Gosancho Monday and left after the night show for the next town. When we had time to notice any thing we found we were the only men with the show except Gitney, the manager. One of the girls told us they had never had more than two men with the show since she had been with it and the last two had closed the day before we opened. The car is one of the oldest sleepers in existence. It has a kitchen built on one end of it, and next to the kitchen is a sort of a box stall which McPhatter and I occupy. Gitney has an office and state room at the other end and the balance of the car is occupied by the girls. When the berths are closed up the tables are set in the car and meals served by a Japanese cook. I can't find out where we are going as the manager says he is changing the route but we go to Frijole to-morrow.

No one seems to have been with the show very long except the pianist, and she has had three years of it. She says they have never left the coast in all that time but once and then they went as far east as Reno. She thinks we will be likely to strike Frisco before long but isn't sure just when as they never know the route a week ahead. When she first joined she got the engagement through a Frisco agent who told her it was a concert company, and sent her on to Monterey where the show was playing at the time. She was buying a eucalyptus grove on installments and had stayed with the show to keep up the payments.

Gitney called us into his office this morning and said he was very much pleased with our work, so much so in fact that he intended to show his appreciation by making me his stage manager and McPhatter assistant. He posted a notice of our appointment on the door of his office, then told McPhatter that four new girls would join in the next town and as there was nothing special for them to do at present, he might put on a big juggling act with them, and after I got the dancing number well started he would like me to put on a banjo sextet. I could fix it up to suit myself, he always gave his stage manager full swing in these matters.

McPhatter asked Gitney why he didn't have a few more men with the show. He replied that he would rather have two first class men like us, and pay them a big salary than have half a dozen cheap people he could not depend upon.

We have had salt mackerel for breakfast every day since we joined the show and the pianist says we are likely to have the same for some time to come as Gitney bought a whole barrel of mackerel at auction just before we joined. The mackerel cask stands on the rear platform of the car. McPhatter does not like mackerel and I have noticed him eyeing the cask curiously. He has been very quiet for a couple of days which is a sign that something is brewing.

Neocom Pyker.

HERE'S BILLY GOULD

Portland, May 1.

Robledillo's assistant does not like the wild and wooly west. He says that he misses the bright lights of dear old Hoboken.

My goodness, what a bunch of you actors are joining us newspaper men. You will drive us newspaper men onto the stage.

No, Miss Ryan, Calgary is not a small town. It is a large saloon. I received your Uncle Tom's poetry and I can almost believe that Uncle Tom himself wrote it.

Well, the _____ baseball club would have won if they had _____ with them.

When in Seattle don't forget to stop at the _____ Hotel.

The Insurgents and the Federals are still at it down in Mexico. What's the score?

"Pete," the stage manager of the Orpheum, Spokane, is a rough, honest Irish lad and quite a western "hick." Walter Shrode and I were arguing with him over the American-Japanese danger. Pete grew excited and said: "What do youse 'hicks' know about it, anyway? All youse guys read is VARIETY."

The new Orpheum in Seattle is a pippin and is really one of the finest theatres in the world. Carl Ritter treats it like a child. Every day he makes love to it. It will open May 15.

There is an old Irishman in Spokane named "Durkin." He owns six or seven saloons. He is full of philosophy. Here is some of it: "I'd just as soon treat a bartender to a drink, while he is on duty as I would treat a street car conductor to a ride."

Billy Link is playing the Pantages chain of theatres.

So far, I have found three teams using a portion of my act. Their names are DeMilt, Kennedy and De Milt who used my "Let's go in the Smoking Car and Sit with the Men," Brown and Ayer, who are using my song announcement: "First time on any stage - In this theatre," and Held and Sloan, doing the cock-tail stunt.

From now on, any time I get a chance to show up theatrical pirates, and the west is full of them, I'm going to do it. I've seen over twenty cases of this unfair "choosing" in the last four weeks. Then when this is all through along comes the Sunday papers in all the big cities and publish the rest of your material and they have the nerve to place at the bottom of same "copyrighted." WHAT are all the theatrical organizations for? Why don't some protect the actor in place of trying to cripple him? Having your material protected ensures your success, and to do this would make any organization big.

"THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY.)

Saturday night was sultry and most of the doors of an uptown theatre were ajar. In one room dressed a little girl, who imitates well known stage favorites. While seated on a trunk talking "nothings" the mimic was visited by one of vaudeville's strongest stars. Her voice was high pitched and what she said was later verified in the auditorium. The conversation was that she, the big star, was occupying a stage box for the evening and would be obliged if the young mimic would accentuate the impersonation of her, drawing attention to her by "working to the box," whereupon the star would applaud and both would benefit by such a course. This the girl readily assented to, perhaps considering herself honored by a visit from so great a personage. The mimic upon appearing, directed her energies toward the right hand stage box, where sat the star. But the later shifted the program at this point by falling off her chair in a fit of hysterical laughter, thereby diverting all eyes from the stage and concentrating them on herself. The little mimic is doing some mental calculations in an endeavor to convince herself that she wasn't double-crossed.

"Stage box advertising" is becoming a regular thing in these days of progressiveness. One must never overlook an opportunity to pull a trick. Sunday night at Hammerstein's, Harry Von Tilzer was jollying his audience into joining him in the chorus of "All Alone." Casting about he espied Norah Bayes and Jack Norworth in a box. He approached and asked if Miss Bayes would join in once more rendering "All Alone." She declared that she was never "alone," and threw her arms around Jack, kissing him rapturously. "Would Mr. Norworth then sing 'All Alone'?" Jack gallantly repeated the statement of his wife, that he was never alone and was equally ardent in his demonstration of conjugality.

Well, girls, it's all settled; you will shortly have the pleasure of seeing Mrs. Vincent (Ray) Bryan, upon the stage. Her brother, Edgar Selden, is at work upon a play, which will have a special role inserted for Mrs. Bryan.

If Larry (Laurence) Wheat should wish to give up the stage as a means of livelihood, or is driven to a desperate extremity through remaining before the footlights, he can qualify for a job as chef almost anywhere - excepting, perhaps, the Cafe Madrid, where Mr. Wheat has his daily exercise each evening preparing some trifling little delicacy without the aid of a chafing dish. At handling the component parts of a salad or dressing, I must give it to Larry; he's certainly some mixer. I do so enjoy seeing a man messing around a table though I miss the apron that should go with it.

I am extremely sorry to learn that Mary Richfield intends retiring from vaudeville. She and her funny comedian husband (Thos. J. Ryan) have made me laugh so often and heartily that I dislike even that Miss Richfield shall go, though Mr. Ryan remain. I was only remarking the other day how few of the older couples in vaudeville could boast of a wife in the act like Miss Richfield, who can still play and look the daughter so well, that Mr. Ryan will have difficulty indeed in replacing her.

One foreign young actress has already started on a wave of popularity in New York. She is Mile. Marthe Lencud, of the Folies Bergere company. Mile. Lencud was especially engaged for the first production at the new Folies. She reached New York without any acquaintances, other than a few professionals. But Mile. had many letters of introduction, addressed mostly to well known bankers and brokers in the Wall Street section. Mile. wanted to find out what the American men looked like. Taking a taxi, Marthe spent one whole day in learning, going from the address to address her letters of introduction called for. At no place was she informed the object of her call was "out" for Mile. is a French beauty. After her visit downtown Mile. found it quite impossible to enter any of the well known restaurants without being immediately surrounded by "bulls and bears." It is as funny to the American idea of the manner in which Marthe introduced herself, as it was how she so quickly learned that certain restaurants are patronized by certain people. I have been told that Mile. Marthe is informing her friends she thinks America is simply grand.

Somewhere Jenie Jacobs found the following little story. It was typewritten. Neither Jenie nor myself knows whether it has ever appeared in print, but anyway it's worth reproducing, even if it has. Besides knowing a good act when she sees it, I can also give Jenie credit for recognizing a good story of any description:

An artist who was employed to retouch a large painting in an old church in Belgium, rendered a bill for \$67.30.

The Church Trustees, however, required an itemized bill and the following was duly presented, audited and paid:

Correcting the Ten Commandments.....	\$5.12
Renewing Heaven, adjusting Stars.....	7.14
Touching up Purgatory and restoring Last Souls.....	3.06
Brightening up the Flames of Hell, putting new hell in the Devil and doing several odd jobs for the Damned.....	7.17
Putting new stones in David's sling, enlarging the head of Goliath.....	6.13
Mending the shirt of the Prodigal Son and cleaning his ear.....	3.39
Embellishing Pontius Pilate and putting new ribbon on his bonnet.....	3.02
Putting new tail on the Rooster of St. Peter and mending his comb.....	2.20
Re-planning and re-riding left wing of Guardian Angel.....	5.18
Washing the Servant of the High Priest and putting carmine on his cheek.....	5.02
Taking the spots off the Son of Taboo.....	10.20
Putting earrings in Sarah and doing the crating Noah's Ark and putting head on Shem, etc.....	4.31
Total.....	\$67.30

NEW ACTS NEXT WEEK

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

Eva Tanguay (New Act), Fifth Avenue.

"\$1,000 Reward," Fifth Avenue.

Du Callon, Fifth Avenue.

Gilbert Corbin, Fifth Avenue.

John and Emma Ray, Hammerstein's.

Fletcher Norton and Connelly Sisters, Hammerstein's.

Emmet and Weed, Hammerstein's.

4 Regals, Hammerstein's.

Morrissey and Hanlon, Hammerstein's.

Ryan and Buckley, Hammerstein's.

Herman and Rice, Greenpoint.

Kathleen Kay, Greenpoint.

Jeanette Denarber.

Songs.

Folies Bergere.

Jeanette Denarber is a French soubret, young, vivacious, and of a pleasing presence, without having been burdened by the handicap of living up to a "handsome" billing. Jeanette is even a pocket edition of Fougere, as Fougere was fifteen years ago when appearing at Koster & Bial's, but Jeanette is "clean" in her work, though what the lyrics of the French songs sung by her in that language may tell is only known by those who understand them. At the Folies Bergere in the Cabaret Mille. Denarber is making the hit of the performance nightly, without danger of being pushed hard for the honors, from the present outlook. Also she is attaining quite some popularity, for though a foreigner, in New York for the first time, the girl is nightly greeted with a reception when her card is held up. She sings three songs, two in handsome soubret skirts of the latest Parisian cut (which means held up high in the back through a strap to the shoulder). The third is as a boy. The latter isn't suited to her style, though contrasting the others very well. She is a conventional male impersonator. It is the manner in which she handles herself, the audience and the number which pleases. Someone has taught Jeanette a few English words, just enough to whet the pleasure of the house to be "kidded." The girl selects a few people in front, coquets with and "kicks" them, leaving the impression of a lively young girl, full of spirits, and a good performer. Some time is consumed for each change, during which Hansi Hanke at the piano, introduces his celebrated left-handed piano solo. Strange as it may seem Mr. Hanke is making a regular hit now with this bit. It comes so naturally to him that often, Hansi, when playing an accompaniment, does it with his left hand. He has never explained whether he could perform the feat with his right hand. When Jeanette is through with the Folies engagement, she will be an excellent number for any vaudeville program, east or west, with the chances that the little French girl will go right into a musical comedy, or possibly in the next Folies revue.

Time.

Ethel McDonough.

Songs.

12 Mins.; One.

Fifth Avenue.

Ethel McDonough, though known to vaudeville for a long time, is making her first appearance in the role of a "singing single." "Drummer girl," with the Boston Fadettes, started Ethel vaudevilling. Later she did a single as the "Girl Behind the Drums." Ethel then became "The Divine Myrna," getting wet twice daily for the edification of an aquatic loving public. Miss McDonough now returns in what might best be termed a novelty single. A study of the specialty leaves the impression that Ethel has a very good idea as to the extent of her abilities. She probably knew before anyone else that her voice would not stand the strain of a singing specialty and so went forward to put something together, wherein the singing would figure as a minor detail. "What Will They Do Next" (or something to that effect) was the opening number, which permits the singer to show a dandy looking harem skirt that will hold the attention and interest whether the song does or not. From this she goes into a number that allows her to play a xylophone arrangement set up in a miniature baby grand piano style. A bathing number follows, in which a transparency is used as in the "Myrna" act, Ethel singing while the "stripping" process is in order. A bully bathing suit of black and red is shown. The finish comes with the drums with Miss McDonough in pantalots. Ethel can drum and the finish is sure-fire. Miss McDonough's good looks, pretty dressing and the novelty of the specialty should find it a ready market. It is something entirely away from what is now expected in a single woman turn, and should be welcomed anywhere. The act can stand some working out yet, but the girl and the idea are there.

Dash.

Ernest Ball.

Songs.

13 Mins.; Two.

Hammerstein's.

Ernest Ball is the latest song writer to attempt vaudeville. There are still a few who have not appeared yet, but then the game is still young. There is always a certain amount of a following that goes with a writer's appearance. It is interesting to note that of all the writers who have appeared, none has fallen down. Ball goes right along with the rest. Playing his own accompaniments, he sings one of his latest ballad hits and puts it over in fine style. A light number and the best liked of his repertoire, something about "Rose" followed. "Just for a Girl," pretty much done to death both on this side and in Europe, got over much better than the song warranted, and Mr. Ball was forced to sing an Irish song that he wrote for Chauncey Olcott. On early at Hammerstein's, the writer did very well indeed. As a regular vaudeville act Ernest Ball will do nicely if not placed in too heavy running.

Dash.

Mlle. Simone de Beryl.

Poses.

12 Mins.; Full Stage.

Folies Bergere.

A splendidly formed woman is Mlle. de Beryl, making her American debut at the new Folies Bergere. She did not appear at the premiere of the house, owing to delay with the apparatus. As late as Monday night, one effect, a "fountain," reported as a feature of the turn, could not be presented. It may not be during the Folies engagement. Mlle. de Beryl appears in a series of "stereopticon poses," somewhat different from others seen during the season in the regular vaudeville houses made different by prettier light effects and stereopticon scenes, a better method of presenting, and a more elaborately costumed woman for the light to be thrown upon. Standing against a large panel, the woman's entire figure is enveloped by the floating figured light. She does not employ a slide which permits her head to stand out from the figured design, neither are there "tulips," "Statue of Liberty," or other of those nonsensical designs many other posers of this character delight in. For the finale an American flag dresses her on the stand, which is permissible, since the others have had an overabundance of patriotism for red fire. At the Folies in the Cabaret performance, Mlle. de Beryl was nicely liked and the prettiness of the turn much appreciated. In a vaudeville program, the act would pass nicely, but quietly. The Folies Cabaret show draws an audience that readily appreciates anything of class that differs from the preceding three hours of show. Mlle. de Beryl has class. Her figure is well worth looking at, though one does not particularly care for the light effects.

Time.

Rose Coghlan and Co. (8).

"A Wise Widow" (Comedy).

30 Mins.; Full Stage (Interior).

Fifth Avenue.

Rose Coghlan and Co. are playing an adaptation or a condensed version of Sardou's "A Scrap of Paper." Sardou's name in certain circles means a great deal, but the mention of it in vaudeville carries little or no weight whatever. Tragedy was Sardou's forte, and he supplied the "Divine Sarah" with many big money getters. "A Scrap of Paper" was a comedy, and a good one, but the boiled down product is nothing more than silly. Were anyone else to play it but an actress of Rose Coghlan's ability and reputation, it would immediately receive the critic's now ever ready salve, "a good act for the small time." Beside Miss Coghlan, there are two men and a woman. Lynn Pratt as the husband is weak, although at all times he gives the idea of being a silly ass, which may be just what he is trying to do. Grace Reals, the wife, does no better than her stage spouse. Wright Huntington gave a very good performance, easily sharing the honors with the fascinating, buxom Rose. Down next to closing, the act held attention and gained applause at the finish, because it was Rose Coghlan who played it.

Dash.

Aurora Troupe (5).

Bicycling.

16 Mins.; Full Stage.

Alhambra.

The last word may not have been written in bicycle riding, but the Aurora troupe of German riders come close to coping the prize for furnishing a real wheel novelty and performing acrobatic feats that put these boys in a class by themselves. There are some old tricks to be sure, but the head balancing alone shows what disregard they have for danger. One rides a bicycle with another standing straight on his shoulders, with a third rider doing a clean head balance on the second man's topknot. Another feature is a musical selection by three men on wheels with three others doing a head balance and playing the bells attached to their ankles and wrists. Tandem work on single wheels and the unicycle riding were well done. A head-to-head balance on a single bike with the under man getting on and off his machine, making a complete turn in a sitting posture downstage, and then remounting, got a big hand. For the finish, four riders support a huge frame-like wheel of roulette pattern by working their machines in an upright position on the stage while the fifth man rides his bike atop the whirling disc. Though straight bicycle acts in the main may have lost their former attraction through the sameness of the routine, the Aurora troupe can hit any bill, and get the right attention. They were "No. 3" at the Alhambra.

Mark.

De Noyer and Danie.

Song, Talk and Dance.

17 Mins.; One.

Fifth Avenue (April 30).

De Noyer and Danie tried out a new arrangement at the Fifth Avenue last Sunday. The pair every so often tryout something hereabouts, and then they disappear for a while, coming back again with another idea for a day or a week, as the case may be. The couple were formerly of De Noyer and Danie Sisters. Eddie De Noyer is a good dancer of the eccentric style and in each idea that he has paraded in quest of the "big time," this has been the only thing worthy of note. It is the same with the present act. Aside from the dance there is nothing to it. The talk is neither particularly good nor well delivered. Miss Danie wears two gowns. The first is neat and pretty but the second is all wrong and the worst style that could possibly have been selected to dance in. De Noyer and Danie as they stand have a very good act for the "small time."

Dash.

The Dorians.

Acrobatic.

9 Mins.; Full Stage.

Fifth Avenue.

The Dorians are evidently a foreign act, although playing in the west during the past season. The turn consists mostly of pantomime comedy which gives its foreign stamp. The comedy is not good so that there is little else to say when six of the nine minutes are taken up with it. The rest of the time is spent on the trampoline.

Dash.

Earl Benham and Halsey Mohr.
Songs.

14 Mins.; One.
Fifth Avenue.

Earl Benham and Halsey Mohr can hardly expect to be rated above a "rathskeller duo." Mohr plays the piano for Benham's efforts along the song and dance line. Benham has an appearance greatly in his favor, wearing good looking clothes which he carries exceedingly well. Aside from this, he does nothing that attracts attention. He opens in evening clothes, singing two or three coney numbers of the usual sort. Mohr at the piano joins now and again in the singing, securing some good effects, but the boys need a couple of good lyric numbers to bring them out more. Mohr sings one number alone at the piano which gets something, but like everything else doesn't seem weighty enough. For a finish Benham changes to white flannels and sings Andy Mack's coney number about the moon. It is a good song well done with a neat little dance and makes a good finish, but it is not big enough to atone for the light work that went before. Coming in after all the other two and three-men acts, Benham and Mohr are bound to suffer, although with proper material they might be able to get into the heavy running.

Dash.

Dare Brothers.

Acrobats.

10 Mins.; Full Stage.
Alhambra.

The Dare Brothers are closing the show at the Alhambra, doing it in a manner pleasing to the patrons of that theatre. This team of hand balancers work quietly, gracefully, and with little effort show prodigious strength. Several of their lifts and balances are done tantalizingly slow, but it is these same feats that show their splendid muscle control and are considered the most difficult to maintain by acrobats. The taller man has some corking good right arm lifts that scored at the Alhambra. The Dare Brothers showed after a previous balancing act had appeared, and the results were gratifying. A part of the routine may have been done by others, but their work will stand comparison anywhere.

Mark.

O'Boyle and Brazil.

Singing and Dancing.

11 Mins.; One.

These two young fellows have a very good chance of getting along. They are dandy dancers, their only trouble being inability to get songs over. The boys should discard the dress suits and try to look a little more class. They do an eccentric dance that will always bring them back for an excellent "Primrose and West dance," as they announce it.

Jess.

Hanley and Jarvis.

Singing and Talking.

16 Mins.; One.

With a breezy line of patter, this team is pulling down a big hit on the small time. Their singing finds favor, despite that neither has a voice worth mentioning. But they are there on the comedy, and that's enough.

Mark.

The Pender Troupe (10).

Novelty.

5 Mins.; Four (Plain Exterior).
Folies Bergere.

The Pender Troupe hails from England. Last week they were added as an encore to the "Down the Strand" number in the "Gaby" revue of the Folies first performance. This week the act is a part of the Cabaret fill. Although a regular act, the company of ten people is presenting in the Cabaret merely the novelty shown as the encore, which is the finale of their turn. The company can give a fifteen minute act, and is said by Leo Maase, Marinelli manager (who booked the turn) to be something of the English style of grotesque comedy, with a sprinkling of acrobatics. The present little act might indicate that the Pender Troupe is capable of giving a pleasing and regular number. The ten people, one by one, appear on stilts, or most of them, the sizes running from a midget to the tallest, standing at least fifteen feet from the ground. Each wears a large hooded mask with comedy face, while little hands are seen from the arms away up in the air. The close is the grouping of the ten figures, in step fashion, one behind the other. For a good bit of comedy, the taller one drops his hat. Unable to stoop over, the midget, who cannot lift it to him, sends it on by passing the hat from one to the other as they range broadside on the stage, the sizes being graduated by about one foot each difference. It made an excellent number for the Cabaret performance, also scored when used as the encore.

Same.

Johnny Johnston.

Singing.

12 Mins.; One.
Greenpoint.

Johnny Johnston, formerly of Hardy and Johnston, in loose, eccentric attire, offers two songs and an operatic arrangement that put a feather in his cap from the Greenpoint regulars' way of showing appreciation for a single act. Johnny opened with "Send Them Along to Me," followed it with "I'm Going to Steal Some Other Fellow's Girl If I Can't Find One of My Own." He is there with the voice, but an unmistakable hoarseness Monday night affected his high notes. He did very well in the "No. 2" spot.

Mark.

Belle Meyers.

Singing and Dancing.

11 Mins.; One.

Starting with a chorus song Miss Meyers, a good looking "single" made the only mistake in her act. Her work is not chorus singing, proven by her in two other songs, both character numbers. One was a "kid," done in pink pajamas; the other, Scotch. In each the girl danced well. If two more character numbers could be added to her repertoire, Miss Meyers should be able to fit in an early position on any big time bill.

Jess.

The two Athleta sisters, remaining of the trio (the other one having married Frank Orth), sailed for home May 2.

WEST END STOCK

Many things went wrong at the premiere of the Robert T. Haines stock company Monday night. The Robert T. Haines company is an incorporated organization, with Ralph W. Davis, a real estate operator its president and general manager, and Mr. Haines its managing director.

The West End theatre has been contracted for, for a period of not less than eight weeks, during which time Mr. Davis is on record as saying that he doesn't care to make any money if he can only establish the organization as a permanent one in Harlem.

Unless there is a more strenuous hand at the director's helm, Mr. Davis is likely to have the portion of his wish that relates to his disregard for immediate financial emolument.

In the first place the selection of an opening piece was unwise in that it failed to give the leading woman anything to do except a "second woman" role. When a leading lady so popular in the Harlem community as Beatrice Morgan is slighted, the local theatre-goers are quick to resent it. The management gave as a reason for selecting "Soldiers of Fortune" as the opening play, a desire to show the full strength of the company; but such a display to the detriment of the star in actuality if not in billing, was not the very best judgment.

There are about a dozen regular members of the company, with extra performers engaged as the exigencies of the casts demand.

Some of the things that helped to mar the opening performance were not the fault of the management. For instance Miss Morgan's right cheek was swollen to twice its normal size with an ulceration, and Joseph Yanner limped about with a sprained ankle. But somebody is very much to blame when nearly every member of the cast doesn't know his or her lines after several weeks of rehearsals. Some-

body is also to blame when the supernumeraries are so badly dressed and drilled as to evoke derisive laughter from the audience. Somebody is to blame when a big battle scene in the third act is worked so slowly it flizzes and founders woefully. Somebody is to blame when a lot of floral pieces are passed over the footlights after the first act and before Miss Morgan, the actual star, had made her appearance, necessitating another presentation of the same flowers one act later. Somebody is to blame for failure to light the lamps in a night scene showing the interior of a building with the unlighted lamps very much in evidence. Somebody is to blame when by the time the fourth act is reached there is such a palpable foundering in the lines that at one spot, an actual cessation of the proceedings was caused for a few seconds. Somebody is to blame when most of the company mumble their lines so badly as to become indistinguishable.

Mr. Haines was accompanied by a stilted manner and stentorian tones. He played the lighter scenes with the same "dignity" that he lent to the more serious portions of his role. Miss Morgan was cast for a secondary role because the leading female part is designed for an ingenue. This was fairly well done by Josephine Brown, who was most acceptable to the audience. Probably the best "bit" in the piece was taken care of by Bennett Southard. Frazer Coulter, Franklin Jones, Sidney Greenstreet, and Ethelbert Hales were tolerable. The others were not. The scenic equipment was entirely adequate.

Between acts two and three a couple of feeble efforts were made to create enthusiasm by some sort of a college cry with "Haines" for a tag, but it never developed into anything but the puerile howls of the few instigators.

Jolo.

Buelah Dallas.

Songs.

9 Mins.; One.

"Serenaders," Columbia.

Buelah Dallas is a "coon shouter," from the west, appearing in the olio of "The Serenaders" at the Columbia this week. Miss Dallas is rather stout, which, with the "coon" songs, she has selected to sing, make a combination causing an audience to waver in its opinion. Since Miss Dallas is purely a "coon shouter," she should go in only for the songs suited to her voice. Two of those sung Tuesday evening were not. Neither "The Carolina Rag" nor "All Alone" is to be easily handled by her. In "All Alone," one could readily recognize that Miss Dallas has missed that very competent teaching or coaching of the Harry Von Tilzer numbers that Max Winslow has given during the past season (when he made "headliners" out of chorus girls). Miss Dallas sang the regulation three songs. By sticking to her knitting, which is "coon shouting," Buelah might be in a class by herself, as the rest of the "coon shouters" are now "artistic singers of rag time melodies." Ugh!

Same.

Loring and Parquette and Co (2).

"The Gibson Girl" (Comedy).

16 Mins.; Four (Interior).

Another one of those mistaken identity things that are swamping the popular houses nowadays. This one requires no acting. It is simply exclamations, throwing hands up in the air, exiting and reappearing after the order of ancient burlesque. The little farce may buffet the "small time" circuit, but that's about all. There is no singing or dancing.

Mark.

Lillian Kingsberry and Co. (2).

"Mrs. MacBeth (Travesty).

15 Mins.; Three (Special Set; Interior).

This travesty is ringing up solid laughs in the popular houses. Miss Kingsberry is "Mrs. MacBeth," and a capital comedienne. Her support is unprogramed. The only male principal does two roles, first appearing as MacBeth and later as MacDuff. The other principal is taken by a young woman who acts aggie, Mrs. MacBeth's maid. All the situations are absurd.

Mark.

CIRCUS NEWS

ELEPHANT KILLS.

Dixon, Mo., May 3.

While one of the minor "Wild West" shows, which played here last Saturday, was making ready for departure after the night show, a catastrophe occurred.

James Hildebrand, an elephant trainer, was endeavoring to drive one of his animals into a box car when it turned, wrapped its trunk about the man, lifted him high into the air and dashed him to the ground killing him instantly. Hildebrand had been the trainer for the elephant for years, often sleeping behind him. The animal was shot.

WEATHER AGAINST HOWE'S.

Inclement weather has worked many hardships on the Howe's Great London Shows. The cold and wet have driven off many of the working staff. The performers with the circus did extra work to keep things going. Business has been much better than would naturally be expected under the conditions.

ROBINSON'S SHOWS ROSTER.

Cincinnati, May 3.

The following is a staff of the John Robinson's circus:

John G. Robinson, owner and manager; H. S. Maddy, assistant manager; James H. Donaldson, press agent; Oliver Scott and E. C. Kuapp, in charge of advance; Will Baker Davis, Supt. of Privileges; Claude Orton, Supt. of Stock; George Stump, Master of transportation; James Cuskey, Boss Canvasman; Carl Tower, Supt. Side Shows; Arthur Rice, Chief Electrician; Elsieha Swigert, Supt. of Indiana; Puumba, Supt. of the Singelese; Jack King, Supt. of the Wild West; Prince Lukke, Supt. of the Cosacks; Frank Reid, Supt. of Dining Service; Harry Reid, Supt. of Menagerie; Joe Fish, Supt. of Elephants.

The company starts with 500 horses, 52 cars, and 710 people.

For the present the following acts are programmed:

Captain Roy O'Wesseny, Empress Troupe. "Touchdown." The Robertas, Minnie Davis, Helen Leach, May Howard, Berre & Hicks; Mons. Leo Ferro, Geneva & Togan, Stella Costum, Three Suptons, Duffy & Howard, Four De Hollens, Irene Howard, Three Linglers, Neva Jordan, Frank Smith, Alma Jordan, George La Rose, The DeMotts, Percilla and Clark, Eunice Stokes, Flying Dacomas; Joseph Fish, Puumba, John Mangels, Signora Parkis, Teresa, James McCammon, Frank La Rose, Hal Newport, The Waltons, Imperial Russian Cosacks, The Ledgettes, Montana Jack King's Historical Wild West, Rosshard & Altio, Olive Branch, John Edward Casey, Sarah Ilackett, Wm. A. McIlvaine, Augustus Leggett, Warren Lincoln Travis, Edna Leggett.

Sydney Wire has quit his position as publicity promoter with the National Land & Irrigation Exposition to accept a similar role with the J. Frank Hatch Shows.

California Frank's wild west show in which Edward Arlington is now financially interested, opened its season May 4, at Clifton, N. J.

L. M. Hedges, for many years connected with the Barnum and Bailey enterprises, afterward manager for the Kohl and Middleton museum on Clark street, and latterly with the American theatre and U. S. Music hall, is seriously ill at the West Side Hospital, Chicago.

WILD WESTS TOGETHER.

From advance contracts for transportation, the "101 Ranch" and the Two Bills "Wild West" are due to hover around the same territory for the early part of the summer.

Contracts recorded with the Interstate Commission attest that both shows will be playing the central part of New York state between the first of June and July.

"101" seems to be headed for the upper part of Pennsylvania after leaving New York, traveling down the Binghamton and Oswego spur of the D. L. & W., going as far south on it as Scranton. In May the Forepaugh-Sells circus is scheduled to hit the same part of the country. The Ringling Brothers third show may be shifted around to annoy the Miller boys outfit, or perhaps the plan of campaign is to flank the "101" with the other Wild West on one side, and the circus on the other.

Which, withal and beyond, if not between, remember when dopping that Eddie Arlington is still eating three daily while on the job looking out for his "bab-by"—"101."

Though the big wild west attractions are routed to hit the same stands, the nearest the Two Bills and the 101 Ranch get together, is at Newark, where the latter showed a week ago to-day, and the Bills played yesterday.

FIND A NEW LOT.

Boston, May 3.

Lester Murray arrived in town in advance of Buffalo Bill's Wild West and Pawnee Bill's Far East Show. He brought a small regiment of bill posters and lithographs with him. Everything is covered with the billing.

The lots bounded by Ipswich, Lansdown and Jersey streets adjoining the Back Bay Fens, where the big tops will be pitched for the show, have been cleared of trees and shrubbery, and a gang of men are at work grading the land. This is an ideal place for a circus pitch and has never been used before for that purpose. They show here for one week beginning May 15.

John Huffle's New United Shows, a three-car affair, formed for parks, carnivals and street fairs, has arranged for its first date at Poughkeepsie, May 5.

THE SCHENCK PARKS START.

The Schenck Brothers (Nick and Joe) open their summer amusement enterprise, Paradise Park, tomorrow May 6. May 20 their Pallsade Park on the Jersey side of the Hudson, opposite Fort Lee, takes its summer start.

Each of the parks have been freshened up, with new devices of the fun making kind. Special features have been installed. Aviation will be made a strong advertising attraction for the open air resorts, aviators having been engaged for the summer season, to make flights over New York, Brooklyn and New Jersey.

SHOWS NEXT WEEK

NEW YORK.

"A CERTAIN PARTY" (Mabel Hite)—Wal-lack's (3rd week).
"AS A MAN THINKS" (John Mason)—Nal-mova's (9th week).
"DR. DE LUXE" (Ralph Hers)—Knicker-bocker (4th week).
"EVERY WOMAN"—Herald Square (11th week).
"EXCUSE ME"—Gaiety (13th week).
"FOLIES BERGERE"—(3rd week).
"GET RICH QUICK WALLINGFORD"—Co-sann's (5th week).
ITALIAN COMIC OPERA—Majestic (2nd week).
"LITTLE MISS FIX-IT" (Bayes and Nor-orth)—Globe (5th week).
"MADAME X"—Manhattan Opera House.
"MRS. BUMPSTEAD-LEIGH" (Mrs. Flake)—Lyceum (6th week).
"NOBODY'S WIDOW" (Blanche Bates)—Hud-son (26th week).
"OVER NIGHT"—Playhouse (4th week).
PLAYS IN GERMAN—Irving Place (21st week).
ROBERT MANTLE—Daly's (4th week).
"SECTACLE"—Hippodrome (36th week).
STOCK—Academy.
STOCK (Corse Payton)—Grand O. H. (1st week).
SPONDER STOCK—Metropolis (11th week).
STOCK—West End (2nd week).
"THE BALKAN PRINCESS"—Casino (24th week).
"THE BACHELOR'S BABY" (Francis Wil-son)—Chitral (1st week).
"THE CONCERT"—Belasco's (32nd week).
"THE DEEP PURPLE"—Maxine Elliott's (18th week).
"THE DICTATOR" (William Collier)—Com-edy (4th week).
"THE HENPECKS"—Broadway (14th week).
"THE LIGHTS OF LONDON"—Lyric (2nd week).
"THE PINK LADY"—New Amsterdam (9th week).
"THE SPRING MAID"—Liberty (20th week).
"VARIETY"—Winter Garden (8th week).

TORONTO, ONT.

"THE CHEATER" (Louis Man)—Royal.
GEORGE EVANS' MINSTRELS—Princes.
"THE BLUE MOUSE"—Grand.

PHILADELPHIA.

"WHEN SWEET SIXTEEN"—Forrest.
"THE RED ROSE"—Garrick.
ABORN OPERA CO. IN "THAW"—Chestnut O. H.
"THE COUNTRY BOY"—Walnut.
"THE MAN FROM HOME" (W. T. Hodge)—Lyric.
"ALICE JIMMY VALENTINE" (H. B. War-ner)—Adelphi.
ORPHEUM PLAYERS IN STOCK—Chestnut St.
"JAMES BOYS IN MISSOURI"—National.
"BREWSTER'S MILLIONS"—Grand Opera House.
"THE CORRICAN BROTHERS"—Hart's.
DUMONT'S MINSTRELS (Stock)—Eleventh St. O. H.

BOSTON.

"THE COMMUTERS"—Park (12th week).
"JUMPING JUPITER" (Richard Carle)—Tre-mont (6th week).
"ANNE BOYD" (Lucille La Verne)—Shubert (2d week).
"THE ARCADIAN"—Colonial (3d week).
"THE PRINCE OF PILSEN"—Majestic (4th week).
"THE OLD TOWN" (Montgomery & Stone)—Boston (2d week).

CHICAGO.

"ALICE NIT-BY-THE-FIRE" (Ethel Barry-more)—Blackstone (2d week).
"THE GIRL OF MY DREAMS" (Hyams & McIntyre)—Chicago O. H. (5th week).
"THE FASCINATING WIDOW" (Julian El-tinge)—Colonial (12th week).
"LOVE AND POLITICS" (Joe Howard)—La Salle (7th week).
"HE CAME FROM MILWAUKEE" (Sam Bern-ard)—Garrick (5th week).
"MARRIAGE A LA CARTE" (Emmy Wehlen)—Grand O. H. (2d week).
"THE FOX" (Edmund Broese)—Cort (5th week).
"MADAME X" (Dorothy Donnelly)—McVick-ers (3d week).
"MAGGIE PEPPER" (Rose Stahl)—Illinois (13th week).
"GET-RICH-QUICK WALLINGFORD"—Olym-pic (24th week).
"SEVEN SISTERS" (Charles Cherry)—Pow-ers (5th week).
"WILL OF THE WIND"—Studebaker (1st week).
"MERRY MAIRY" (Sophie Tucker)—Whitney O. H. (5th week).
"THE QUALITY OF MERCY" (Nettie Bourne)—Lyric (1st week).
"UNCLE TOM'S CABIN"—Haymarket (1st week).
"TEXAS"—Imperial.
"THE MAN OF THE HOUR"—College (1st week).

BALTIMORE.

ABORN ENGLISH OPERA CO.—Ford's.
MEYERS-DANIELS PLAYERS—Auditorium.

SAN FRANCISCO.

BERNHARDT—Columbia.
"YANKEE GIRL" (Blanche King)—Savoy.
STOCK—Alcazar.

ST. LOUIS.

"MADAME BUTTERFLY" (Sheehan Opera Co.)—Shubert.
"THE BLUE MOUSE"—American.
"BEYOND SIBERIA"—Imperial.

"CHINATOWN TRUNK MYSTERY"—Hav-lin's.
"THE DUCKLINGS"—Standard.
"BOWERY BURLESQUERS"—Gayety.

CLEVELAND, O.

"THE GIRL I LOVE"—Opera House.
ILKA MARIE DIEHL'S CO.—"Arsene Lupin," Lyceum.

BILLS NEXT WEEK

ST. LOUIS.

COLUMBIA Belle Ashlyn
The Courtiers Niblo's Birds
Charles E. Evans & Will Rogers
Co. Junele Lucas
Hal Stephens & Co. Wood Bros.

NEW YORK.

FIFTH AVENUE Avon Comedy Four
Elin Tanguay Mack & Orth
Hill & Whitaker
Rooney & Bent Paul La Croix
Bert Levy Aurora Troupe
Wilfred Clarke & The Grazers
Co.
Du Callon
Gilbert Corbin
"\$1,000 Reward"
HAMMERSTEIN'S
"Scrooge"
John & Emma Ray
Della Fox
Genaro & Bailey
Juliet
Norton & Connolly
Slaters
Harry Fox & Mil-
lerish Sisters
Julius Tannen
Mabel Bardine &
Co.
Harry Breen
Emmet & Weed
Four Regals
Morley & Hanlon
Capt. Nat. Reaser
Rapt & Buckley
Levin & La Rosa
Leonard & Wills
COLONIAL
Edwards' "Song Re-
vue"
Mme. Beeson & Co.
Alexander & Scott
Three Keatons
Frank Morrell
Cooper & Robinson
Four Boises
Zara Carmen Trio
ORPHEUM
Irene Franklin
Ryan & Richfield
Vilberta Bergere &
Co.
BRONX
Four Mortons
Montgomery &
Moore
"Dinkelspiel's
Christmas"
"The New Leader"
Grace Hazard
Jack & Violet Kelly
Harvey De Vora
Trio
Work & Ower
Big City Four
Fred Duprez
Flying Caros

CHICAGO.

AMERICAN
George Beban & Co.
Bonita & Lew Hearn
Dehaven Sextet
Nichol Sisters
Morton & Moore
Franklin Ardell &
Co.
Redford & Winches-
ter
Stelner Trio
Smythe & Hartman
Australians Wood-
choppers
MAJESTIC
Alice Lloyd
Billy Van & Beau-
mont Sisters
Edward Abeles
Lew Sully
Primrose Four
Madden & Fitzpat-
rick
Sharp & Turek
Three Hanlons

BALTIMORE.

MARYLAND
Beatie McCoy & Co.
"The Band"
Sue Smith
Benham & Moore
Helen Whitehurst
The Langtons
King Bros
Mcnetekel

CINCINNATI.

COLUMBIA
Gerald Griffin & Co.
Chas. & Fannie Van
Alice Raymond
Henry Miller
Cross & Josephine
Thomas & Hall
The Sherry Tros.
Miller & Lytle
(One to Rile)



HEBERT WEBER
The Albee, Weber & Evans managt.

THE FOLIES BERGERE

The theatrical profession, knowing of burlesque and "Advanced Burlesque" (as the better class of that style of entertainment has been termed for the past few years) will call the new show at the Folies Bergere burlesque, also. But it is a burlesque show of the highest type. The idea of the Folies entertainment at the Folies is similar to that at the Winter Garden, New York, a smattering of musical comedy, vaudeville and burlesque under the captions of "revue," "travesty," "burlesque" or even "cabaret."

"The 'revue' sort of show, familiar to Paris where it has become recognized as an institution, has been introduced to New York this season for the first time. That is excepting the series of "Folies by years," as practiced by F. Ziegfeld, Jr., (traveling organizations) the former light shows given at Weber & Fields' music hall, and the very old, but still remembered (and talked about) Koster & Bial's. Like all good things which arrive in threes, the Folies Bergere and the Winter Garden happened in New York City but a short ways apart. They compose two of the requisite "three." And the "Revue" show is a very good thing. What and where will be the third? The third stationary performance coming under this classification for New York may be the happy medium between the Winter Garden, with its barn-like interior of an altogether too large a playhouse for the purpose, and the Folies Bergere, that little hatbox of a pretty reception room, which started all New York talking after the opening April 26.

Henry B. Harris, in what may have been the shortest curtain speech on record, stated at the close of the first performance the opening night, that his partner, Jesse B. Lasky, conceived almost the entire scheme of the Folies Bergere as then displayed.

The conception certainly never equaled the magnificence of the completion. Messrs. Harris and Lasky have gone the limit. This they have done in every respect, from the restaurant to the cabaret, taking in the theatre itself, and not forgetting other little innovations for theatre-goers, such as, for instance, a call boy inquiring of patrons shortly before the ending of the evening whether they wish a taxi, giving a numbered card to those who do, the card becoming the person's carriage call. An interpreter is another new feature. The waiters are distinguished from the guests by uniforms of grey, following the dress style. Even the "captains," of the waiters, though wearing the regulation evening clothes, have silver buttons on their coats. Some of the better known restaurants in New York could learn a few things at the Folies Bergere, both in the service and the cooking of the food.

The Folies seats about 700. Of the total capacity, 286 are restaurant chairs, on the ground floor which is oblong, running flush with 46th street. The tables have two chairs each across the entire width, running in

sections from "A" to "D". During the performance, everyone faces the stage. The first balcony boxes also have tables, but the usual orchestra chairs are behind these. The gallery is regular.

A wide foyer on the ground floor gives promise of becoming a promenade. On the balcony floor, there is another wide open space behind the seats. In the centre of this is a buffet bar.

Two performances an evening are given, the first consisting of the "revue" show, containing two burlesques and a ballet, with the "cabaret" or vaudeville performance coming after, the latter commencing about 11:30, continuing until one. Diners are served from six until 8:15, when the curtain rises. During dinner there is much music of the string variety, by a band on the stage (apron) and a few Tyrolean players and singers in the rear.

While the seating capacity of the Folies is comparatively small, its money capacity is above the average. Eight shows weekly are given, with a Sunday concert. Prices are \$2.50 for a restaurant chair to witness the first show. The cabaret performance which follows is \$1.50 more. Seats in the balcony are \$2 and the gallery is \$1 each. Boxes, seating six, cost \$20 for the first show and \$12 for the second. The menu card, carrying a limited number of dishes, though plenty of variety, is wholly printed in French.

One or two of the New York papers printed rot about the expense of an evening at the Folies, totaling the amount for two at around \$35. Most of this was included, of course, in an elaborate meal or so during the evening, with the cost of "wine" added. It was hardly fair, even for the "readable" news item made. The Folies as a restaurant is no different from any other. One may dine there according to his means. As a matter of fact, it is not required of a patron that he dine at all.

The ground floor of the Folies, with its dainty furnishings, pretty coloring and a general tone which leads one away from the "theatre," gave the impression of a large house party. New York has never seen anything which commenced to approach it. Souvenirs were plentiful and often distributed to the men and women who had purchased their first night seats for large sums at auction.

Vaudeville is going into distinct divisions, say even some vaudeville managers. The divisions will be big and little, or divided by the difference between fifty cents as the top price and two dollars.

The "\$2 vaudeville" while never called "vaudeville" will be that, with musical embellishments, pretty, handsome, fancy and gaudy costumes, tights (and "legs" if you will)—in fact "The Black Crook of modern times, modernized in every way—a burlesque-vaudeville-musical comedy show that represents an investment of from \$40,000 to \$50,000 in the pro-

(Continued on page 25.)

THE RED ROSE.

Philadelphia, May 3.

"The Red Rose" had its premier at the Garrick Monday night and scored unmistakably. It is one of those whirly, girly shows that ought to hit Broadway with a smash and bang, for it is light, tuneful, snappy and a myriad of color. The producers have struck a happy idea in surrounding Valeska Suratt with a big and capable company, able to carry the piece along on its merits. A capacity audience attended the opening.

"The Red Rose" is by Harry B. Smith and Robert B. Smith. It is correctly named, a musical comedy. Robert Hood Bowers has furnished catchy music, but the lyrics are commonplace. The comedy is clean cut and sparkling, many of the lines coming in an impromptu manner as if they had been added to suit the situations and smattering strongly of Lee Harrison, who is credited with directing the piece. No musical comedy offered here in some time has won more laughs in a general way than the "Red Rose."

There is nothing new to the story. The "Red Rose" gets its name from a picture posed by Lola (Valeska Suratt), an artist's model in the studio of M. Julian Dupree, in Paris. Dick Lorimer (Wallace McCutcheon), the son of a wealthy American, visits Paris to study art, and after painting "The Red Rose" falls in love with the model.

One point of merit which is going to stand out strongly in making a likeable piece of his new offering is the well balanced plan upon which the comedy is laid out. Aside from the principal display which must be credited to Miss Suratt, everyone in the piece has a chance and nearly all of them can claim individual honor in putting it over.

Alexander Clark and John Daly Murphy give excellent treatment to the principal comedy roles, the former being seen to the best advantage in years. John E. Hazzard scored with a corking good German character played with splendid judgment, and Ernest Lambart stood out strongly for his contribution of an English chappy.

Miss Suratt is not too often in view, but when she is, she is the center of attraction, for she wears wonderful gowns and carries that air of abandon which seems to always threaten to let itself loose. Miss Suratt has taken considerable of the stepping which featured her numbers used in her vaudeville sketch, into the new piece and once leads the wonderfully costumed chorus in a whirling, gliding, swaying number which makes the "Mississippi Moom" resemble a Quaker meeting amble.

Miss Suratt opens the first act in a dance called "The Dance of the Seven Saturnalias," the dancers being a sextet of acrobatic girls attired in tight-fitting green coverings of the union-suit variety. It makes a startling picture, and the girls do some clever maneuvers.

Craig Campbell did considerably to sical show, amusing and attractive. Those who expected to see Valeska Suratt in another piece of the "Whooping Cough" variety were disappointed.

FIFTH AVE.

Bob Irwin is showing rare judgment in arranging his shows at the Fifth Avenue. The house is now receiving in all departments the attention it needed for so long. Taking this week's program at a glance one would think that the arrangement of the bill was a trifle daring if for no other reason that that it was not laid out according to rule.

Jack Wilson is placed to close the show, something that he has probably never been called upon to do in New York before, though these things could happen once in a while on the road. "Why shouldn't the act close?" argues Mr. Irwin. "If I put a small act on to follow and close the show, as is the custom or even a big act, it would of necessity be an acrobatic turn of some description. Half the house would walk out and the turn would be practically wasted." Some sense to that.

With Wilson on, not one person left. Jack closed them up with a rush and carried through an unequalled hit.

In the earlier portion of the bill Genaro and Bailey took care of the cleaning up department. The singers and dancers swept everything before them, and were forced to come back time and time again. It is a great number for any show, giving the bill plenty of life and ginger besides the classiness added by the splendid dressing of the couple. Ray Bailey always shows a varied and beautiful assortment of clothes. She can wear them, too.

Laura Burt and Henry Stanford reappeared in "The Order of the Bath," a sketch a little out of the ordinary, although the piece will not stand seeing more than once. It gained laughs but is a trifle long drawn out.

Four Old Soldier Fiddlers got along very well, even before reaching the patriotic stuff. The act is all "hurrah stuff" but there is plenty amusement to be gotten from the reely, jiggy country style of playing. The real catch though is the Old Boy who plays the bones. Talk about ragtime. Well, this bewhiskered knight of the bones would make a man with three breaths left in his body get up and stamp his feet. The encore speech might be eliminated; "The Star Spangled Banner" is sufficient.

Rose Coghlan and Co., Benham and Mohr, Ethel McDonough, and The Dorlans (New Acts). *Dash.*

help the show in a musical way. Henry Bergman played two parts satisfactorily. Carrie Reynolds sang poorly and danced nimbly.

The dances were arranged by Jack Mason, and the staging is credited to R. H. Burnside. To those skilled hands must be given much of the credit for making "The Red Rose" one of the most elaborate and beautiful offerings that has been given to the stage in a long time. The third act finale ought to cause talk, for it is a wonder in stage pictures. The costuming is rich, lavish and beautiful in color and design. There are other pretty gowns besides those worn by Miss Suratt. Flavia Arcaro wears a harem skirt effect that is a gem until Miss Suratt puts hers into view.

"The Red Rose" is a big, lively mu-

THE SERENADERS.

Jack Singer's "Serenaders" are playing a return engagement at the Columbia this week, a better show than when seen there earlier in the season. That it is, Mr. Singer may thank Lew Kelly, his principal comedian.

One or two of the principals, still with the company, have improved in their work, notably Will H. Stevens, who now plays two roles. He is a captain in the first part, and a wild westerner in the burlesque. His captain is preferable. That is where the improvement lies, which isn't admitting anything.

The afterpiece is new, called "Caught With the Goods," credited to Bruce Laird on the program. Report says Mark Swan wrote it. There is little to be said for the burlesque, excepting it is a change. The comedy of it is made by Mr. Kelly. In his character of a "dope" with "dreams," Kelly is the one grand clean up of the company. The Columbia audience "got" him much better this second time. He is a continuous laugh maker.

The new burlesque did another commendable thing. It allows James Mullen to recite his sad recitation in the clo act of the Mullen and Coogan. That is the best place for it, if Mr. Mullen esteems it so highly. The act up to that point was likable. From then on the couple attempted to make a dramatic playlet of an act, with a fare-thee-well finish. That was sad also. Mr. Coogan is a singer and dancer; Mr. Mullen is a comedian. When they both believe it, a good turn will come out.

Another in the olio was Buelah Dallas (New Acts). Rinaldo is also there, as a special attraction with this show, and the hit of the vaudeville division.

The first part is the same, "On the Ocean," with Bernard Turbett seemingly new as the Irishman. Mr. Turbett plays the character well, and the French waiter in the burlesque equally so. Another newcomer is Nanette Coulton, a prima donna. Miss Coulton either stopped taking vocal instructions very young or missed altogether that important part of a soprano's education. Ballads she should sing with more repose, also tempering her voice, when singing or speaking, to the exigencies of the situation. When Miss Coulton sang "The Serenader's Waltz," a rather pretty composition, she (perhaps inadvertently) pronounced "again" as "agin." It did not rhyme, but it did jar. This number which concluded with a waltz by Miss Coulton and Mr. Coogan, was followed by a sort of whirlwind dance by Mr. Coogan and Dot Duvall. Miss Duvall is good timber for the rough style, but Mr. Coogan is hardly able to do justice with her in that particular line of work. At straight dancing, Coogan can hold his own. In fact, he holds up the olio act with it.

Grace Vinton and Margaret King are the other principal women.

Mr. Singer has helped his show some, via: Mr. Kelly, but "The Serenaders" will have brand new pieces next season, that's certain, besides new people.

Sime.

HAMMERSTEIN'S.

It's one long grand bill at the corner this week. The umpire called the game at 7.55 and the Gordon Bros. stepped to the plate. The boys did their best in front of the few fans, but after a couple of long fouls fled out to right. Di Pace Bros. followed with a couple of high class selections on the mandolin and guitar. They took three long sweeps and retired to the bench without having touched the sphere.

Will Rogers doing a single was up third. Although the pitching was full of curves and fast ones Will managed to connect and placed a pretty single between second and short. Rogers as a single is in right and should keep going in the same direction. He should be hitting in the .300 class at the end of the season. Hoey and Lee playing on their own grounds had some trouble, but managed to bunt Rogers down to second.

John C. Rice and Sally Cohen found things a trifle hard at the opening with "The Primroses" sketch, and were up with two strikes and three balls, when they found one to their liking and nailed it up against the fence for two bases, scoring Rogers. The finish aroused the audience to noisy enthusiasm. The piece is full of bright, snappy material, and the finish just can't go wrong.

The Six Kirksmith Sisters, newcomers to the big league, were up next. They started quietly although their past performances must have been known on "The Corner" for the girls received a reception. They improved as they went along and followed the Rice and Cohen swat, with a bingle to left center, that never stopped rolling until they had completed the circuit, pushing Rice and Cohen over the pan ahead of them. These six girls will have no trouble whatever finding any sort of pitching and should have a long career in the big league. McIntyre and Heath closed the first part coming up with the bases clear. "The Man from Montana" proved as funny as ever and the black face comedians, although they stood up to the plate a trifle longer than necessary, hit long fouls to all parts of the enclosure before they straightened one out that went fair.

The game was then called for ten minutes after which, with whetted appetites, the fans filed back to the stands. The Arlington Four were the first to face the pitcher after the intermission. Following a stormy session during which the fans gradually became seated, they managed to hit to short right for a clean single. Felix and Calre were placed too far down in the batting order. "The Kids" had too many old time sluggers to follow and their efforts, although sincere, were only good for a sacrifice which advanced the Arlington Four to second. Amelia Calre gets better with each showing, but young Felix, who is beginning to grow some, must show something that will take him out of the child wonder class. Montgomery and Moore hit clean for two bases, although they were all but caught in an endeavor to stretch the two-sacker into a triple. The Arlingtons scored on the hit. Frank Morrell was pretty well up against

GREENPOINT.

Novelty was missing from the Greenpoint bill this week, but whatever was shy in that respect was fully made up with the comedy offered.

The Four Mertons, back from a long stay in the west, were the carded feature. For a half-hour they held the stage and put a vacuum outfit to shame from the way they "cleaned up."

Lynch and Zeller started things off in a manner new to the Greenpointers. These speed boys with the clubs had the audience applauding before they had become comfortably seated.

Johnny Johnston (New Acts) followed. Hayward and Hayward were assigned the third position, but illness obliged them to cancel. Una Clayton and Co. were substituted, and scored.

Hill and Whittaker made a big hit, and could have taken a half-dozen encores. This act could quickly repeat at Greenpoint. The woman won the biggest honors.

"Dinkelspiel's Christmas," before the intermission. Its amusing story had 'em laughing all the way.

Grace Hazard opened the second part and was given a reception which must have done her heart good. The Four Mortons were next.

The Latoy Brothers held the house in with acrobatics. They did well with flips, fops, twists and somersets, but the dancing of the comedian, following the Mortons, couldn't get over. The boys should confine themselves to the acrobatic and comedy unless the dance could be worked up with some acrobatics.

Mark.

M. H. Rose, represented Sherek & Braff in New York for six months, during which time he was a patron of Child's restaurant—when he ate at all. If it hadn't been for the last snow storm of the winter, "Rosey" would have starved to death. Now he is with the Marinelli office, receiving salary regularly, and getting enough to play a little poker now and then.

A few managers are reported as objecting to artists or acts posing for moving pictures, whether the film reproduces their stage act or not. The subject is susceptible to argument either way. Whether the managers are making their stand for the possibility of a reduction in salary or in the belief that the advertising secured through the pictures is not beneficial to the larger houses is not known.

It down next to closing. The fans were beginning to tire of the long game, and moved towards the entrance, but many remained to see Frank out and he finally squeezed one through first and second that put Montgomery and Moore on third. Sam Mann and Co. next to closing hit a long fly to deep center, going out themselves, but scoring Montgomery and Moore and advancing Morrell to second. The Heuman Trio with a few ardent fans still left retired the side, leaving Morrell on third.

The game was played with a brand new Ball, Ernest (New Acts).

Dash.

COLONIAL.

While there is not any one very weak spot in the Colonial bill it looked like a show that was very hard to arrange properly. The result was that it got a very slow start Monday night. It was a cold crowd, with the Four Fords as the only act to get the mechanical hand-clap, which denotes an act is batting 1,000 per cent. at the Colonial.

The Fords with the ensemble at the finish caused a regular applause riot. The dancers surely have the right idea of how to arrange their act. With that finish they could afford to try out anything. The two girls in their Grecian dance do well enough, but it would help a lot if the stage were dressed right down to the footlights instead of working behind a dancing mat.

"A Romance of the Underworld," the headliner, was almost a sensation. It was placed next to closing and the audience was just right for it. It is a great big show.

Haines and Vldocq, "No. 4," had the tough job of putting the audience in a comedy mood. It was quite a while before they were aware that Haines is a very funny fellow, but he finally got them with his foolish talk and left them laughing hard at the finish.

Marselles opened the show. Though the house had not filled up then the contortionist and balancer had no complaint with the reception given him. The neatness of his act is bound to win, along with some of the almost impossible looking tricks he performs while on the stage.

Johnny Stanley and Ruby Norton had the hardest time imaginable, starting in the No. 2 position. This difficulty would not be experienced, if the two could fix the act so as to start off with a singing number. After Stanley had gone through all his comedy business as a water-boy, he caught the audience with an imitation of Laddie Cliff. Miss Norton followed this with a corking song, and Stanley helped her at the finish. The first five minutes of the act seems a waste. The two should cling to singing and dancing. Miss Norton's voice and looks helped the act considerable.

Jack and Violet Kelly, third, had no trouble with their whip act. Jack Kelly shows that none of the others in this line have anything on him, while Violet can also handle the lash. The act is very interesting, and will always find a home on any bill.

Ryan and Richfield closed the first part, scoring their usual laughing hit. Mack and Orth again demonstrated that they were a big time standard act, the songs and comedy all being well rewarded.

Work and Ower, following the "Underworld" and closing the show, had "the hard spot," but scored nicely.

Jerr.

A huge theatre is now in course of erection in the city of Mexico, which is to cost all told, seven and a half million dollars—in Mexican money. It will be devoted mainly to grand opera and political conventions.

FOLIES BERGERE.

(Continued from page 23.)

duction, and costing from \$5,000 to \$10,000 weekly to operate.

Beryl (New Acts).

The Winter Garden started off on this line, but did things in halves, having not much more at best than the idea. Yet it seemed to take. The Winter Garden has been doing business, with the Shuberts who propelled it into life now deciding which of their houses in other cities shall be "Winter Gardens" next season.

But the Folies Bergere went right to the bottom of the subject. Better or more lavishly costumed productions have never been shown. The coloring of gowns, costumes (including "tights") with the materials is marvelous in its ingenuity and happy blendings. A mob of people being stage managed on a 24-foot deep stage is a problem that no stage manager could safely solve. For this reason, the ballet "Temptations," as the second division of the first show, did not attract favorable comment. The forty or more girls could not work in unison. The formations held the crowd so closely together, no spectacular effects could be secured. The ballet itself is conventional, as ballets have gone. It is of the "Passions," with drink, gambling and women as the pivots. The finale picture, of human cards, would have been a bewildering spectacle on the usual stage. Alfredo Curti, the ballet master from the Olympia, Paris, thought so well of his work, however, that he took a curtain call without being asked.

Though it seems that the small capacity of the Folies ensures its success, as a novelty, without "the show," as a permanent place to attract, "the show" must be the thing. Therefore the performance was given the critical observation of the first night crowd, the "wisest" that could have been gathered.

If Messrs. Harris and Lasky can whip their shows into shape before the novelty wears away, they will build up a formidable following, spread the fame of the Folies from coast to coast, and guarantee its future success.

The Revue.

The performance is opened by "Hell," a brightly written burlesque by Renold Wolf. Mr. Wolf is witty, with a bite in his pen. "Hell" contains his best. It is satirical, funny in idea, bright in dialog, with well written lyrics. But it has not been properly casted. Nor has Mr. Wolf's lyrics received a musical surrounding. As far as music goes, there is not a "hit" in the entire show.

"Hell" needs comedy. Were there comedians in it who were funny, "Hell" would be one big travesty success. Coming first, as it does, the second travesty, named "Gaby" (written on the affair of Gaby Deslys with King Manuel of Portugal—something long since forgotten) is impossible, if it ever could have been otherwise.

"Gaby" is the medium through which the advertised star of the evening first makes her appearance. The star is Ethel Levey returning to New York after three years abroad. The

arrangement of the performance isn't for the best result, either for the show or Miss Levey.

Ethel played a Spanish girl, singing "Spanish Love" and "I Beg Your Pardon, Broadway," the latter coming the nearest to the musical fondness of the audience. Just why "Gaby" became Spanish, or Miss Levey was burdened with it, are a couple of question marks. With Laddie Cliff, she sang "Down The Strand" first used over here by Claire Romaine, in vaudeville. It is an English song, very popular on the other side a season or so ago. A duet dance that went with it brought encores for the couple and is now likely the big hit of the show.

Young Mr. Cliff was King Manuel. His governess was Ada Lewis, who was funny and worked hard in both pieces. The pity for Miss Lewis was she had been supplied with no one of her calibre to work with. Laddie sang "Don't Stop, Mr. Jenkinson" a song from his vaudeville repertoire. Emily Lea is also a dancer, appearing in the opening scene, when she scored decidedly. Miss Lea was of Emily Lea and the Lucifers, a vaudeville turn.

It is not so easy for anyone to get over at the Folies. When one speaks of knowing you are funny if "making good" in Waterbury or Des Moines, the Folies Bergere may be added after this. The actor, actress or specialist who turns the trick in that house will have earned a diploma for class. However, the audiences after the opening night evinced somewhat more interest in the entire performance than the glazed bunch who saw it first.

Each of the pieces had three scenes, "Gaby" having three settings to match. "Hell's" scenes or "bits" were a department store for marked down second-handed husbands, with some good fun in it. The third was a society prize fight skit, in which the late battle between those fashion lights of the two countries, Drexel and Beresford, was pictured as a battle of "Clissys" who drank tea, had their fingers manicured and were shaved between the rounds. It may sound funnier than it played, or looked.

The first scene proper of "Hell" is Hell itself, the infernal region where comes the Statue of Liberty, who informed the audience just previously from her perch on a pedestal in "two" that America was a shine for "liberty"; she intended going to Hell to discover how much freedom was there. Liberty came immediately after Miss Lewis, in a light and well rendered travesty of the opening curtain speech of Maude Adams in "Chantecler" had started the show.

In "Gaby," the scenes were an open square, with the King falling in love with the music hall singer, unrestrained by his officious governess—a street scene in "one," and the grand finale in a palace set. "The March of the Beauties of the Nations," semi-patriotic or wholly so, with its grandeur of uniforms and robes, ended the first show. The "Beauties" were singled out from each nation's group, leaving it a toss up as to the truth of

the billing matter. In "Hell" there was also a "march," more on the Amazon order, called "March of the New York Clubs." All the clubs from the Friars to the Progress were brought out with their pennant bearer. The Friars, Elks and Masons finished in that order for applause. It's a companion member to the "Battleship" march from "The Folies of 1909." With the "Battleships," "Colleges," and "Clubs," perhaps the series is exhausted. The most notable part of the march was Ot's Harlan, principal comedian, standing off-side calling out the names of the clubs the shields plainly bore. It must have been weary labor for a principal comedian.

Mr. Harlan was not funny during the evening. He was "The Devil" in "Hell" with Miss Lewis "Mrs. Devil." "Hell" needed someone like John B. Hymer to play the devil in black face, as did Mr. Hymer in his own vaudeville sketch, "The Devil and Tom Walker," which antedates this skit with "Hell" as the theme. Other than the scheme, and a "chute" from the earth through which some former mortals arrive, the pieces are unlike.

Mayme Kelso impersonated Mrs. Gouraud, which probably missed fire after the first night, mayhaps as did other lines in "Hell" with only appeal to "first-nighters." Miss Kelso's impersonation was well done. Leslie Lisle has several roles, including the leading of a number. Kathleen Clifford was a busily employed person, with songs and male impersonations.

Mlle. Lenclud, an advertised French beauty, proved to be a good looking French girl, who, with Mons. Victor, did one of the best "Apache" dances that New York has witnessed. It was in reality a "rose-Apache" without coarseness or suggestiveness. Lenclud has a pleasant voice. She might have been given more in the performance. Arthur Lipson and Taylor Holmes were the principals in the prize fight item. Each did excellent. They afterwards appeared as a Hebrew and Frenchman, in "Gaby" where a comedy "bit" was revived in the form of a poker game. Harlan was also concerned in this, as was W. C. Condon. It barely passed, neither Mr. Holmes as the Hebrew nor Mr. Lipson bringing any comedy with the characters. Mr. Condon has a strong voice, which he used to good effect early by appearing in the audience as a police captain, ordering the show to "clean-up." When he and two patrolman reached the stage, they were handed pails with mops.

In the ballet, Mlle. Brittia and Signorina Borghini received a curtain call for their dancing. Brittia is the premiere.

The Cabaret Show.

Following the first performance, the cabaret or vaudeville program started. It ran sixty-five minutes, during which six turns appeared. Besides these, Jean Marcel displayed his models in poses in opposite niches in the walls, while two piano players drummed out accompaniments to the turns on a double concert grand piano. Hansi Hanke and A. Bernhard Nierman were the pianists.

The double concert grand is one instrument, with two sets of key-

boards and two sets of strings. The players face each other. They did not obtain uncommon volume. The cabaret part of the show requires an orchestra as much, if not more so, than the other portion.

Perhaps the cabaret needs something else besides the acts given. Only one got over. The others fell down in a row. Most were conflicts with bits in the regular bill. Three were dancing acts. The girl who did get over was Jeanette Denarber (New Acts), a French singing comedienne. Denarber made her hit through "kidding" the audience with an accent. She is lively, sings well, and is something different. "Something different" is what the cabaret show needs.

Moffett and Clare opened, but seemed tame with dancing, as did the Robert Dancers, who closed the bill. In between came Maude Tiffany, accompanied by Ted Snyder at the piano. Miss Tiffany sang a song dedicated to the Folies Bergere by Mr. Snyder.

Brice and King slipped down hard. Their style was too reminiscent of others to win out among the "\$2.50" crowd on hand.

Rinaldo started off wrong with a classical number. His "rag" to follow couldn't get headway. He had selected the wrong "rag" anyway. The Pender Troupe and Mlle. Simone de Bergi (New Acts).

Following the close of the "Hell" skit, the head of a standpipe blew off, releasing 5,000 gallons of water before the flow could be checked. The water, rushing down a shaft burst with a crash through a ceiling over the east entrance, throwing the house into a momentary scare, besides drenching many seated near. The people behaved splendidly. The excitement quickly subsided when it was announced from the stage the cause and effect.

John H. McCarron is stage manager, running both shows; Harry Nelmies is the treasurer, with his assistants, doling out coupons from early in the morning until early next morning, and Walter J. Kingsley, who with much judgment created the great interest in the venture before it opened, is the press department.

Harry D. Kline is manager for Henry B. Harris and Jesse L. Lasky, the managing directors. Charles Berton and Daniel Dore are the musical directors. Henry B. Morton is restaurant director. Alfredo Curti is stage director and ballet master. *Time.*

OBJECTING TO REPEATS.

Acts playing the Majestic in Paterson that were seen recently at Brueggeman's are being regularly cancelled by the Majestic management after the first show Mondays.

When the "blacklist" was lifted, the United booked a number of the acts previously at the opposition theatre, but the Majestic's audiences are registering huge kicks on the ground that they do not feel justified in paying fifty cents to see an act served before at cheaper prices.

Mlle. Duzle has rented a cottage at Shoreham, Long Island, for the summer months.

"AGGRAVATIONS"

By SIME.

A young fellow riding on the rear end of the "Pay-as-you-enter" street cars got into an argument with the conductor over whether the new system was preferable to the old. The young man claimed that if a passenger should enter the car through the "Exit" passageway, without the conductor seeing him, the company could not legally demand a fare, as the passenger really went in the car going out. The conductor's side of the question was that no one could get in the car from the rear end, without being observed by him.

"But suppose you were busy and there was a rush on, people going in and people going out, couldn't a man slip in between those on their way out?" asked the young fellow.

"Supposing he did," remarked the conductor, in a half-hearted way as though the argument had gotten beyond him.

"Well, then," said the young fellow, "Wouldn't the company be out five cents?"

"The company wouldn't know," answered the conductor.

Little Andy McIntosh had a little sweetheart around the corner. During the day he was always within call, but never within sight. His mother said, "Andy, what do you do around the corner all the time?"

"Must I tell, Mother?" Andy asked. "You must," replied the mother.

"Tell everything?" the boy said. "Yes, every single thing, Andy," remarked his mother.

"I don't do nothing," said Andy. "Then what do you go around the corner for?" asked the mother.

"There's no other place for me to go," replied Andy.

Two young boys were walking down the street, when one noticed a sign reading "Good meat sold here."

"Isn't that a funny sign for a butcher?" said he to his companion.

"I should think so," answered the other boy.

Jules Ruby is a local character around the Long Acre Building. Mr. Ruby has alleged for some years that he is a theatrical booking agent. No one denies it. Some have even given Mr. Ruby credit for discovering J. Austin Fynes and F. F. Proctor.

Mr. Ruby prefers, however, to be known as a comedian—not on the stage—but the humorous kind; the one who can make a parlor echo with laughter, and have the girls say to him, "You MUST come again. I never laughed so much in my life."

When Jules receives a "parlor invitation," he practices upon the frequenters of the corridors in the building.

Tuesday Mr. Ruby saw two professional people standing near the elevator, on the fourth floor.

Walking alongside, and without stopping, he said, "I bet I can tell whether you are going up or down."

"How much do you want to bet?" inquired one of the couple.

"Oh, I see," said Jules, "You aren't going either way."

Two men were driving through the woods in Northern New York. The roadway permitted only of a single vehicle passing through, excepting at intervals where the road widened. In these places, a horse or team could draw down into a sort of a ditch, allowing the other wagon to pass. Each of the two men was moving toward the other. One was out for a pleasure drive, and minus his left arm, driving with his right. The other man was a teamster, going through the woods to a mill. They met at a spot where only one team could stand. The man with but a single arm called out: "What are we going to do?"

"You back up," answered the teamster.

"Can't you see I've only one hand. It will take me twice as long as it will you to back up?" replied the other driver.

"I can't back up; I've a load," retorted the teamster.

"Then we both had better wait until they cut down the trees around here," answered the one-handed man. "I can't do that," said the teamster, "But I'll do this with you, let's both back up, you go back to your barn and I go back to mine."

And the one-armed driver agreed.

Around 1895 there was a financial panic. Every one who had currency held on to it. Some placed their money in safe deposit vaults; others buried it.

Two old friends were talking over the hard times, and what seemed certain to develop into a panic.

"What did you do with your money?" asked one.

"I haven't any," answered his friend. "What did you do with yours?"

"I drew it out of the bank," replied the first speaker, "But now I can't find a place to keep it."

"Well, I'll take care of it, if you want me to," said his companion.

"Where will you put it?" asked the man with the money.

"Oh, I'll just carry it around with me, so that any time you want it you can have it right away."

"All right," said the moneyed man, as he handed over a good sized bag, "But don't undo the bag, will you?"

The new clerk in the grocery store wanted to attract the attention of the proprietor to himself. He had been there but two days, when he called the owner of the store one side.

"Let's put out a big sign," said the new clerk, "Saying, 'A Big Bargain in Tomatoes. All you can carry home for a quarter.'"

"But our tomatoes are bad," answered the boss, "And they couldn't carry any of them home without spoiling their clothes."

"That's just it," answered his employe, "We won't tell them they are bad until they get home."

Frank Manning will play the lead with "Get-Rich-Quick Wallingford" next season. He enters the cast shortly.

CORRESPONDENCE

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

FRED SCHADER
Representative
Residence: Sherman House

CHICAGO

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35 SOUTH DEARBORN STREET
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Phone 4401 Central

MAJESTIC (Lyman B. Glover, mgr.; Orpheum Circuit, agent).—The show at the Majestic is a long time getting started this week. There are five numbers on the early portion of the bill that are all on and off before eight o'clock. They are all practically of a class that makes it rather pleasing to have them on in the early position and gotten over with before the "regular" show starts. But once the bill is under way the hits follow in quick succession and the program right to the finish is a delightful one. Tyler, foot juggler, was in the opening position, followed by Hourne and Rutter, and then the Aerial Smiths. "No. 4" came the Klein Brothers and Sibyl Brennan, the three of whom were with a road company of "In Fandom." Why that should line them up for vaudeville honors is a question. They were followed by Lantoni, Lucier and Co. These were the first five turns and constituted a typical "small time" show. The balance of the bill, consisting of six additional acts, were all in the "big time" division. Horace Wright and Rene Dietrick in a novelty singing offering were delightful and of a calibre rarely found in vaudeville. "The Darling of Paris" with Mlle. Minar held the stage and scored to the extent of eight curtains. Conlin, Steele and Carr in the next spot duplicated the success of the preceding number, and Maclyn Arbuckle continued the good work of winning applause. The closing numbers, Lester and the Four Famous Vanis, finished the performance. FRED.

AMERICAN (Wm. Morris, mgr.; Orpheum Circuit, agent).—Although there was only one act shy on the program at the American Music Hall last week, due to the non-appearance of Horani and Nevada, the show with nine acts was one that was highly pleasing throughout. The first two numbers while creating no great excitement managed to give the show a start and with the "No. 3" spot given over to Morton and Moore the show began with a rush that carried it to a close in a speedy manner. The Sombrosos opened and were followed by Don Carney in a pianolog. Both were pleasing. Morton and Moore were a veritable riot and Hilda Hawthorne, the ventriloquist, in the next position, had rather hard work following their hilarious fun. Closing the first part found Gordon and North's sketch, "The Son of Solomon," with Hugh Herbert as the star. The act scored a genuine laughing success and earned innumerable curtains. Opening the second part found Alice Raymond in "A Night in Egypt" which, even in this dangerous position at the hall, managed to score. She was followed by Rock and Fulton, who have the "cleaning up" process down to a science, and proceeded to do the job without shirking. Next to the closing position were Amy Butler and her boys, who did quite well. The closer was Wormwood's Dogs and Monkeys. The comedian "monk" earned no end of laughs. FRED.

With the first touch of summer hitting the Windy City several local houses will close their doors for the summer. The Oak will

drop vaudeville in two weeks and play pictures, with an occasional musical show of the smaller scale.

HAYMARKET.—Once more does the old reliable "Uncle Tom's Cabin" find its way on to the Chicago boards. After this week at the Haymarket, and then make a round of the popular price houses in town.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Rose Stahl, in "Maggie Pepper," in high favor. IMPERIAL.—"Texan" is scheduled for a week at this house, beginning on Sunday night.

LYRIC (Lawrence Anholt, mgr.; Shuberts).—Last Sunday night witnessed the initial production in Chicago of "The Quality of Mercy" at this house. The piece is heralded as a vivid drama of life today. According to the daily papers, "tragedy" will be a more fitting designation for the offering.

LA SALLE (Harry Askin, mgr.).—"Love and Politics" moved into the La Salle from the Cort last Sunday night. Joe Howard is now presenting what he calls his "second edition" of the piece.

McVICKERS (Litt & Dingwall, mgrs.; K. & E.).—"Madame X" has returned to Chicago for a limited engagement.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Get-Rich-Quick Wallingford" continues.

POWERS (Harry Powers, mgr.; K. & E.).—"Charles Cherry in 'The Seven Sisters'" seems to have struck the popular fancy of Chicagoans and is pulling big business at the Powers. Sunday performances were inaugurated last week.

PRINCESS (Shubert).—Dark.

STUDEBAKER (George A. Davis, mgr.; K. & E.).—After having remained dark for a week, the Studdebaker will reopen Monday night, when Charles Bradley will present "Will of the Wisp" for a summer run.

WHITNEY OPERA HOUSE (Fred C. Whitney, mgr.).—The reproduced version of "Merry Mary" seems to be liked by Chicago playgoers. It is rapidly coming to the fore as one of the pleasing entertainments in town.

GRAND (agent, W. V. M. A.).—Haley & Haley Trio; Mulvino & Alvin; Powers & Fred; Gracie May.

LIST (agent, W. V. M. A.).—Mile.

TOOMER'S INDIANS; Overing Lloyd & Co.; HAMLIN (William Schilling & Co.; New York Quartet; Warren & Francis; Chica & Jenner; Schaar Wheeler Three; Walter C. Searle.

EMPRESS (I. Montague, mgr.).—Flying Russells; Mabel Wayne; Florence Modena & Co.; Ben Smith; Paul Conchas & Co. KEIZIE (Wm. Mahola, mgr.; agent, W. V. M. A.).—Fairman, Furman & Fairman; Aerial Buddha; Madame Henguler's Dogs; The Shaws; Quinlan & Richards; Mamie Harnish; Rogers & McIntosh; Paul Kellist; Weber Family; Rogers & Hart.

SOUTH CHICAGO (agent, W. V. M. A.).—Miller & Tempest; Carl Demerit; Eldridge & Barlowe; Caim & Thelra; Weber Family; Howard Marlyn & Howze Sisters; Axel Christensen; McCauley & Conwell; Diamond Comedy Four.

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C. W. BOSTOCK



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N.B.—Best Singer, Best Writers, Best Song! Can You Beat It? No! Will Rossiter, 136 W. Lake St., Chicago, Ill. N. Y. Agent, Leo Wood, 1367 Broadway, New York

PRESIDENT (I. A. Levinson, mgr.; agent, W. V. M. A.).—Sully & Laursen; Mamie Harnish; Mack Dougal & Co.; Merritt & Love; John & Winnie Hennings; Swan & Bombard; Grace Wilson; The Longworths; Orpheus Comedy Four; Rush Ling; Toy & Co.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Two St. Juliens; Abbie Mitchell; Lio Milton & Co.; Mayme Remington & Co.; Alpha Troupe; Swain & Outman; Holland & Webb; Haley & Haley Trio; John West & Co.; Five Kennedys.

CIRCLE (Balaboon Bros., mgrs.; agent, W. V. M. A.).—Azel Christenson; Orpheus Comedy Four; Rush Ling Toy & Co.

PARKWAY (agent, W. V. M. A.).—Newell & Niblo; Billy K. Wells; The Longworths; American Newsboys Quartet; Gardner & Revere; Three Rambler Girls; Bert Swor; Howard & Lawrence; Merritt & Love; Marzello's Birds.

ASHLAND (Al. Widner, mgr.; agent, W. V. M. A.).—Marzello's Birds; Swan & Bombard; Beulah & Miller; Pealson & Hill.

OAK (Bert Goldman, mgr.; agent, J. C. Mathews).—Perry & Keaton; Billy Burns; Sharp & Sharp; Sisters McConnell; Ethel Barr & Co.; Wilson & Doyle; Texas George; Con Cowan; Two Beas; Joe Callahan; DeWitt & DeWitt; Mathews & Barrett.

CLARK (Joe Griens, mgr.; agent, J. C. Mathews).—The Savages; Cook & Oaks; May Keough & Co.; Cook Slaters; Lewis & Chapin; Hays Bros.; Her, Burke & Davenport; Entertaining Trio; Barnes Reming & Co.; Romano Bros.

LINDEN (Charles Hatch, mgr.; agent, J. C. Mathews).—DeWitt & DeWitt; Con Cowan; Joe Callahan; Olive Morgan; Minnie Bernhardt's Marionettes; The Savages; Ponte & Christopher; Ethel Barr & Co.; Wilson & Doyle; Mound City Sextet.

BLACKSTONE (Harry Powers, mgr.; K. & E.).—Ethel Barrymore, in repertoire, continuing next week.

CHICAGO O. H. (George Kingsbury, mgr.; K. & E.).—"The Girl of My Dreams" will hold forth here, from appearances, for some time.

CURT (Sport Herman, mgr.).—"The Fox," at the Lyric for several weeks, move to the Cort Sunday.

COLONIAL (James J. Brady, mgr.; K. & E.).—Next week will be the last of the engagement of Julian Eltinge in "The Fascinating Widow."

CROWN.—"Don't Lie to Your Wife" finishes a week's engagement Saturday.

GARRICK (W. W. Freeman, mgr.; Shubert).—Sam Bernard, in "He Came From Milwaukee" is continuing to pull real money for the box office of the Garrick.

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent U. B. O.).—The show was half way through Monday before anything started strong, but it picked up splendidly in the last half and finished up in good shape with the average being good. The turning point came with the appearance of Melville and Higgins, who put it over in chunks, and it was easy sailing for the rest of the bill. Melville and Higgins haven't changed their act very much in several years, but the material wears well, and they make it score through the handling. Just ahead of this team were Harry Tighe and his Collegians with "The Careless Sophomore." Probably Monday's audience was so warm before Harry started his clowning that it made him worse to see him perching in his efforts to get something started. He didn't succeed very well, principally because the

sketch is not good enough to bring results. He got some laughs, but they came hard. Hugh Cameron as "Steve Hickey" also got some without such a struggle. "The Careless Sophomore" is another "book story." Selbini and Grovini opened the show with their familiar acrobatics and juggling. The Fordyce Trio did very well in the second position and just missed scoring a knockout hit through the selection of the material for Baby Helen. The merit of the act centers on this child, and she is really a wonder, one of the cleverest that has been seen. The older folks give the act a slow start with some talk, but once the singing is started they gain speed and when Baby Helen joins in, the act is there. After the three landed, solidly, the child told one gag and sang a "house" song, which let her down almost cold. No one wants to hear this from a child. She can carry the rest of the family through anywhere. The Neapolitans filled fourth position nicely with their classy singing turn. Willis Holt Wakefield, the first of the headliners from the "blacklist" to play this house, was very warmly received in her pianolog. Her pianolog is just as entertaining as ever and brought her deserved reward. Her style of rendering, "Some of These Days" makes it a great number for her act. Neil O'Brien kept the house in excellent humor with his blackface act which has been built up from the first part of the sketch he used when here before. It fits the veteran minstrel better and W. H. Hallett lends able assistance as the straight man. Dairo, an Italian, with an accordion, is a real wizard of the instrument. The house was loath to let him go. Spissell Brothers and Mack were in the closing spot and filled it well with their comedy acrobatic turn. They have a swiftly moving pantomime to open and keep the speed right up to the mark throughout. Holding the house seated on a warm night is not an easy task,

but they did it and won their share of the honors.

VICTORIA (Jay Mastbaum, mgr.; agent, E. Bart McHugh).—The Thomas and Rya Company featured the week's bill with a Irish sketch which won instant and deserve favor. It is the best sketch of its class ever here as a "pop" offering and is skillfully presented. The singing of the principals is not a small feature of its success. The Mazlms, two women, offered a showy trapeze act the routine of teeth and bar tricks being well handled. Fraley and Prescott have framed up a neat looking singing turn with a catch finish which won favor. Tyler Brothers of fared talk and singing, the latter portion getting them through nicely. Dan Haley, a blackface with a tambourine specialty, met with fair success. Crusado and Job just missed putting over a dandy number by waiting a lot of time on foolish talk and attempt a burlesque drama. The man is a good violinist, and the good looking girl he has with him can sing well enough to frame up a better act than they use now. Caroline Dixie did very nicely with a straight singing turn. Miss Dixon could improve on the Italian number which is being too often used to get anything now. Chabino and De Costello did nicely with a well handled head and hand balancing act, finishing with a headstand slide which brought results. Marshall an Henshaw pleased with their comedy music turn. Pictures.

PALACE (Jules E. Aronson, mgr.; agent H. Bart McHugh).—This looked like almost new theatre this week, the improvement made to the stage being a great help and will allow the use of the larger acts. There was a general cleaning-up behind stage, new flooring and hanging pieces being added while the stage manager kept pace with new glove to handle the newly painted scenery. The D Espe Family in a casting act, the first of it

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kind that has been offered here, proved a very likeable act. The four handled a good routine of stuff in such small space. The two flyers turned some dandy tricks. Irving Jones had his first chance at the Market Street shopping district and he put over a laughing hit with his songs and talk. The "man with the rubber face" had them laughing all the time he was on the stage. Shriner and Willis went through in good shape with a piano act, but could improve on the songs used. Terrill and Simon offered a musical act of light merit. Rockman and Gross were well received in their familiar sister act. This act, too, could stand for a couple of new songs. Hunter and De Mar won liberal favor with their aerial work which is above the average. Jimmy Miller got by nicely with a monolog. De Vole has a showy ring act, short, but nicely handled and the Kellers put over a singing and talking act which did not get as much reward as it deserved. The team works a bit too quietly for the picture houses here. Pictures.

Ida Hannah, treasurer of the Bijou, is married. It took place six months ago and Fred Roberts is the man.

This was anniversary week at the Germantown theatre. A special bill was offered and the management arranged a ball as a mark of the occasion. The Germantown house has enjoyed a year of success.

It is reported that vaudeville will be played at the Grand Opera House again this summer. The Grand is directly round the corner from the Liberty and played vaudeville last summer, while the Liberty was being rebuilt.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.)—Duffy & May; W. H. Rogers; I. Jones & Co.; Earl & Romano; Leone Stephens; Grady & Co.; "A Night With the Poets"; pictures.

WILLIAM PENN (Geo. Metzel, mgr.; Fitzpatrick Agency)—Rose Selden; Warren & Goodwin; Yankee Trio; Park & Williamson; Lavine-Cimaron Trio; Watkins & Williams Sisters; pictures.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman)—Loring-Parquette & Co.; Fraley & Abbott; Olive Eaton & Co.; Du Callon; Col. Mack-Apel & Co.; Arnlund Bros.; pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger)—Budd's Inferno; Mermaids; Bertha Waltzingers; Four Girls and a Teddy Bear; Miller, Engle & Miller; Lew Hoffman; Braminos; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger)—Spellmann's Bears; Fulgora; Will H. Yeilder & Co.; Huth & Rudd; Ross & Ashton; Belle & Mayo; Beale La Counte; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger)—4-6, Minnie Fisher; Nina Epaphy; Vida & Hawley; Aviator Girl; Those Four Girls; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger)—4-6, Herbert Cyril; Hyman & La Vigne; pictures.

JUMBO (R. W. Hagner, mgr.; agent, Nixon-Nirdlinger)—4-6, Goss & Delaney; Pete Muller; Redhead & Hilton; Musical Hallways; pictures.

COLLICKSINK (A. J. Patton, mgr.; agent, Nixon-Nirdlinger)—The Armatongs; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman)—Dwyer & Graham; Clayton Family; Billy Morrell & Frank Callahan; The Grays; Cole & Clemmons; pictures.

COLONIAL (Frank Wolf, mgr.; agents, Taylor & Kaufman)—Madame Sire; Kelley & Catlin; Vynos; Murphy & Andrews; Mitzie Admont; pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman)—4-6, Deliscol, Hall & Co.; Gentle Le Chaire & Ploke; Mark Woolley; Carroll & LaMont.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman)—4-6, Klein & Clifton; Bon Air Trio; Yackley & Burnell; Gotham City Quartet; Mildred Flora.

CEM (Morris & Ancker, mgrs.; agents, Taylor & Kaufman)—4-6, Meyers & Perry; John Rucker; Eugene LeBlanc.

AURORA (Frank Donnelly, mgr.; agents, Taylor & Kaufman)—4-6, Viola Bros.; Hagerty & LeClair; Gordie Feltz; Violet.

DIXIE (Mr. Label, mgr.; agents, Taylor & Kaufman)—4-6, Alvarado's Goats; Prince & Virginia; Gotham City Quartet; Gertrude Black.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman)—4-6, Gertrude Black; Dow & Dow; Nellie Veraley.

PLAZA (Chas. E. Ochelberger, mgr.; agent, H. Bart McHugh)—Rover's Dogs; Geo. Stokes & Ryan Sisters; Win. Hermann & Co.; Kennedy & Williams; Duffy & Edwards.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh)—4-6, Geo. Nagel & Co.; Roeder & Lester; Belle Jannetto; Gladstone & Talmage.

LINCOLN (Dan. Bader, mgr.; agent, H. Bart McHugh)—4-6, Muck & Burgess; Black & McCune; John Devlin; Klein, Ott & Nicholson.

GLOBE (H. Knoblauch, mgr.; agent, H. Bart McHugh)—4-6, Louie Elliott; Eddie Foley; Valentines; Grout & Grout.

AUDITORIUM (W. C. Herchenroder, mgr.; agent, H. Bart McHugh)—4-6, The Tannas; Pearl Warren; Taylor Trio.

GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus)—4-6, Gordon Bros. & the Boxing Kangaroo; Howard & Rosser; Lasky's Pianophlenda; Harrah LaSalle Troupe; New York Trio.

MODEL (Mr. Mankoff, mgr.; agent, Chas. J. Kraus)—4-6, Adams & Schaefer; Chesterfeld; Keyser's Dogs; Pauline Barry; Elco Musical Smiths.

52D ST. (Mr. Wheeler, mgr.; agent, Chas. J. Kraus)—4-6, Shaw Twins; Creighton Bros.; Mike Caffrey; Henry Davis; Bowdie Tompkins.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus)—4-6, Belleclair & Herman; Leonard Drake; June Le Veay; Marie Belmont & Co.

3 STUNNERS 3

"Who Are You With To-night?"

By WILLIAMS AND VAN ALSTYNE

CHORUS:

Who are you with to-night, to-night,

Oh! who are you with to-night?

Who is the dreamy peach and creamy vision of sweet delight?

Is it your little sister, mister; answer me, honor bright,

Will you tell your wife in the morning who you were with to-night?

(Copyrighted by Jerome H. Remick & Co.)

"Let's Make Love Among The Roses"

By JEROME AND SCHWARTZ

CHORUS:

Let's make love among the roses, dearie, you and I,

Stealing little hugs and tender kisses on the sly.

Where the honey bees are sipping honey you'll find no gloom.

Let's make love among the roses,

Where the roses bloom.

(Copyrighted by Jerome H. Remick & Co.)

—AND—

"You'll Do The Same Thing Over Again"

By BRYAN AND CUMBLE

CHORUS:

You'll do the same thing over, over again, over again;

You'll do the same thing over, over and over again.

You will meet some nice little girlie,

She'll smile at you sweetly, and then

You'll go buy the ring and you'll do the same thing

Over and over again.

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J. H. REMICK, President

PUBLISHED BY

F. E. BELCHER, Secretary

Jerome H. Remick & Co.

68 Farrar Street
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Quaid.

CRYSTAL PALACE (S. Morris, mgr.;
agents, Stein & Leonard, Inc.).—Mills & Mills;
Ethel Reynolds; Brooke & Doyle; Miss Shaw.
GRAND (C. M. Rapoport, mgr.; agents,
Stein & Leonard, Inc.).—Curran & Milton;
Hill & Hill; Baby Davis; Cuba DeSchoen;
La Belle Clark Circus; The Stanleys; Jack
Stockton.

CRYSTAL PALACE (D. Baylison, mgr.;
agents, Stein & Leonard, Inc.).—Edna Davis
Trilo; Hennella, Totito & Co.; Emma Wapler;
Mills & Mills; Seymour & Allen; Hill & Hill;
Alabama Four.

LYRIC (D. Tyrrell, mgr.; agents, Stein &
Leonard).—Annetta Shaw; Morlarity Sisters;
Four Shamrocks; Jack Stockton.

COLISEUM (M. A. Benn, mgr.; agents,
Stein & Leonard).—La Belle Clark Circus;
Sherwood & Co.; Semour & Allen; Jack Lynch;
Kathleen Potter; Hennella; Edna Davis Trilo;
Brandt & Laitane; Jas. Cook.

MAJESTIC (Camden (Wm. Feltz, mgr.;
agents, Stein & Leonard).—Brandt & Laitane;
Annetta Shaw; Morlarity Sisters; Frankie
Garcia; Duo; Reed & Neil.

ALEXANDER (Geo. Alexander, mgr.;
agents, Stein & Leonard).—Manning Trilo; N.
Wagner & Co.; Spencer Sisters; Mutual Com-
edy Four.

AUDITORIUM (J. T. Gibson, mgr.; agents,
Stein & Leonard).—Cubanola Trilo; Overton
Sisters; The Brinkleys; Earnest Lawson.

GAYETY (John P. Eckhardt, mgr.).—
"Chick's Runaway Girl." Kooloko, dancer
and special boxing bouts, extra features.

CASINO (Elias & Koenig, mgrs.).—"Rents-
Santley."

TROCADERO (Sam M. Dawson, mgr.).—"Bohemians."

BALTIMORE

By Arthur L. Robb.

FORD'S (Charles E. Ford, mgr.; K. & E.).
—"Born Opera Co. in 'Madame Butterfly.'"
Good production to big opening.

AUDITORIUM (Jeff. Bernstein, mgr.; Shu-
bert).—Stock, headed by Irene Meyers and
Charles Danella; "The Charity Ball;" excel-
lent to excellent business.

HOLIDAY (William Rife, mgr.).—"James
Boys in Missouri;" to top heavy house.

MARYLAND (E. C. Schanberger, mgr.;
agent, U. B. O.).—Rehearsal Monday 10.—
Good bill to good business. Stone & Kalitz,
big hit; Mr. & Mrs. McGreevey, very amus-
ing; Alexander & Scott, well liked; Hill &
Sivinsky, clever; The Blimbo, good; Courtney
Sisters, very good; Leon Rogers, liked; Abe
Artell, extra feature, applauded.

NEW (Chas. E. Whitehurst, pres.; E. Beer-
hauer, mgr.; agent, Feller & Shaw; rehearsal
Monday 10).—Excellent business. John Bea-
mont & Co., laughing feature; Wyle, Fel-
zer & Whistler, excellent; Magaro, hit; De-
Brow, clever; Earnest & Mack, fair; Donat
Bedini & Dogs, enjoyed; Gates & Blake, en-
tertaining; Frank & May, hit; Harry Thom-
son, liked; Eccentric, Four, clever.

VICTORIA (C. E. Lewis, mgr.; agent, Loew;
rehearsal Monday 10).—Excellent business.
Joe Shyster & Co., thrilled; "That" Kid, en-
tertaining; Niblo & Kelly, applauded; Mrs.
Hobby Gordon, artist; Harry Mason, clever;
Ziska & Saunders, excellent; Monarch Comedy
Four, liked; Florence Hughes, fair.

ACADEMY (M. J. Lehmeyer, mgr.; agent,
Nixon-Middlemer; rehearsal Monday morning
10).—Fair house. Nellie Brooker & Am-
sterdam Quartet, big hit; Harry Fields, many
laughs; Francesca & Sevilla, fair; Wilson &
Andrew, pleased; Denton & Co., hit; Coxswell
Trilo, fair; Musical Kibitzers, excellent.

CLAY (H. Jackson, mgr.; J. Anderson,
rehearsal Monday 10).—Satisfactory
business. Boyers & Howe, enjoyed; Mabel
Cook, liked; Albert Ridgeway, excellent; Dan
Joy, clever; Cora Hastings, entertaining.

GAYETY (William Rife, mgr.).—"Big
and Show;" to well liked house.

MONUMENTAL (M. Jacobs, mgr.).—"Strol-
cher" stood on up.

WILSON (J. C. Schalteley, mgr.).—Moving

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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
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Single, \$12.00 per week up.
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Business averages well.
ALHAUGHS (J. Albert Young, mgr.; In-
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land School for Blind, 4. "In Society"
(local).

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By I. B. Fulschl.

YOUNG'S PIER (Jack D. Flynn, mgr.;
agent, U. B. O.).—Nat. C. Goodwin & Co., big
reception; Flanagan & Edwards, hit; Azuma

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water. Grill SPECIAL RATES TO PROFES-
SION. Centrally located.
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Japs, excellent; Sam J. Ryan, well liked; The
Charlotte Ravenscroft, very good; Pope &
Uno, very good.

SAVOY (Harry Brown, mgr.; agent, Louis
Wesley).—Edwin Koeugh & Co., went big;
Kenny & Hollis, hit; Vincent & Gilman, ex-
cellent; May Ward, very good; Burke-Carter
& Inky Boys, liked; Finlay & Burke, very
good; Miller Brothers, very good; Musical
Lowe, good; Irene La Tour, good.

MILLION-DOLLAR PIER (J. L. Young and
Kennedy (Crosan, mgrs.).—M. P.
STEEPLECHASE PIER (R. Morgan and
W. H. Fennan, mgrs.).—M. P.
CRITERION (J. Child and C. Daly, mgrs.).—
M. P.

STEEL PIER (J. Bothwell).—M. P.
APOLLO (Fred E. Moore, mgr.; K. & E.).
—1-3—"The Fortune Hunter." 4—"Holy Spirit"

Dramatic Club (amateur), in "What Hap-
pened To Jones," 5-6—Atlantic City Oper-
atic Society (amateur), in "Mikado," 5-6.

The last two weeks have been productive of
three amateur shows, giving, in all, four
public performances at the Apollo. That may
seem to be a tax on playgoers, but from all
accounts the shows have been very good. In
the production of "Mikado," there appears
some of the best singing in the community.
Perhaps a coming star will be unvaried.

Louis Wesley, who was down for his usual
week-end visit, but was unable to leave bright
and early on Monday morning, as is his cus-
tom because of severe rheumatic pains in his
legs. Of course, Louis hasn't big legs, but
he says the pain couldn't be any worse if a
giant had 'em. To get even, Louis stayed
over and saw his own show (he books the
Savoy), and this is another unusual thing.

Contracts for aeroplane flights have been
made by Capt. John L. Young for the Million-
Dollar Pier and the United Aeroplane Mfg.
Co. to give exhibition flights from the pier.
A specially constructed platform will be er-
ected for this purpose. The flights are sched-
uled to begin June 25, lasting until Sept. 4.
On the days of flight the exhibitions will start
at 5 P. M. Arrangements have also been
made, it is claimed, to start a school of
flying, which will be under the supervision
of Peter J. Minck, an aviator for Santos
Dumont. A proposed flight is to be held from
Belmont Park, New York, to Atlantic City,
the machines landing on the pier. Cash
prizes, amounting to \$8,000, will be offered.

Already reservation for 12,000 have been
made for the coming host of Elks, who will
hold a convention here in July. According to
statistics, in no convention yet held have
more than twelve per cent. of the visitors
made reservations in advance. With this as
a basis, the Elks should attract to Atlantic
City a throng of 125,000 people, and this is a
conservative estimate.

W. Ernest Shackelford, until lately man-
ager of Young's Pier and who returned from
a long trip to the tropics a few weeks ago,
showed that they can "come back" by cap-
turing the Governor's cup, and the match at
the annual spring tournament of the Atlantic
City Country Club, which ended last Sat-
urday. His winning is all the more com-
mendable because he had been ill with rheu-
matism up to a week before the tournament.
"Ernie" was tickled most to death.

BOSTON

By J. Goolitz.

80 Summer Street.

PARK (W. D. Anderson, mgr.; K. & E.).—"The Commuters." Still making good. Hit
house.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Rehearsal of Sunnybrook Farm." Closing week
of season for the house. Business fair.

BOSTON (A. L. Lawrence, mgr.; K. & E.).—"The Old Town." With Montgomery & Stone.
Second time this season. Business good.

TREMONT (John H. Schoffel, mgr.; K. & E.).—"Jumping Jupiter." With Richard Carle.
Business remains good for second month of
stay.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Arcadians." Second week. Business
fair.

HERBERT (E. D. Smith, mgr.; K. & E.).—"Anne Boyd." With Lucille La Verne. First
performance and well accepted by first night-
era. Business opened fair.

MAJESTIC (E. D. Smith; Shubert).—"The
Prince of Pleasure." Third week of fair busi-
ness.

GLOBE (R. Jeannette, mgr.; Shubert).—"The
Virginian." Second week. Business good.
GRAND (O. H. George; W. Magar, mgr.;
Stark, Wilbur & Magar).—"The Fair Play."

KEITH'S (Harry E. Gustin, mgr.; agent, U.
B. O.).—An excellent bill with Nat. Wilk, the
big scream. Excellent Miles & Co., interesting;

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Have "Come Back" with the Swiftest Summer Song Hit that has set the Whole Country Singing

"MARY WENT 'ROUND

AND AROUND AND AROUND (WITH A BUMPTY, UMPY-AY!)"

One of those Songs you don't have to TELL Singers how
GOOD it is—they KNOW it—and SING it!

HERE IS THE CHORUS

Mary went 'round, and around and around
With a bumpty, umpty-ay!
Around and around like a merry go round,
Yelling "Hip,—hip,—hip,—hoor—ay! hoor—ay!"
She stood on her feet, and she smiled nice and sweet
As the band began to play—
When the car it went up, pretty Mary fell down,
On her hip,—hip,—hip,—hoor—ay!

Now then, call or send for a copy or orch.--in any
key—for anybody and everybody and

"Success Is Yours for the Summer!"

GOING BIGGER AND BIGGER ALL THE TIME

THE BALLAD HIT FOR 1911

"DON'T WAKE ME UP,

I AM Dreaming"

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"Operatic Festival," good entertainment; Howard & North, same laugh; Jolly Fanny Rice, good; Marcena, Navarro & Marcena, good acrobatic turn; McGlinnis Bros., clever dancers; Lane & O'Donnell, laughable; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Helen Diers; James Murray; Crimmins & Gore; Coral Hall; Finn & Ford; Roberts, Hayes & Roberts; Harry Thurston; Lambert Bros.; Whittier-Ince & Co.; American Trumpeters; Nellie Eltinge & Co.; Hoy & Mozar; Caron & Farnum; pictures.

NUB (Joseph Mack, mgr.; agent, Fred Mardo).—The Twin Anderson Sisters; Hanson & Co.; Millard Bros.; Carolyn Bullman; Electra; Lander & Allen; Frank Dale; Jessie Morris; Fox & Foxie Circus; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Crescent Trio; Rode & Herbert; Charles Mella Troupe; Robinson Trio; Emma Don & Co.; Nellie Mitchell; James Murtha; Browning & West; pictures.

HOWARD ATHENEUM (G. E. Lothrop, Jr., mgr.; agents, Phil Hunt & Ed. Kelley).—Burlesque, "Merry Maidens." House bill.—Four Juggling Girls; Roach & Hart; Mack & Monte; La Toot; Dolly Marshall; Dale & Dalton; McMann & McMann; pictures.

PALACE (I. H. Mosher, mgr.; agent, National).—Murray Bernard; Aeroplane Girl; Haviland & Thornton; Tom Williams; Brennan & Carroll; Musical Camerons; Nabel Parsons; Edward Hammond & Co.; George W. Moore; Arnold & Burke; Frank Le Grande; Sisters; Francis Belmont; Burt & Allen; pictures.

BEACON (Jacob Lurie, mgr.; agent, National).—Davey & Emerson; Juniper & Carrington; Three Dancing Grays; Kammerer & Howland; James L. Waters; Eddie Foyer; Madeline Devere; Joe Delane; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Billie Sheets; Kelley & Stafford; Virginia Kelsey; W. A. Robertson; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Edith Talbot; Harrington & Miller; Jack Edwards; Roths & Kilgord; Raymond & Elliott; Corey & Elliott; McNamee; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—William Le Marr; Hanson Bros. Blanche Aldrich; Harry Earle; Grace & Davey The Roberts; Lottie Gardner; Copley Quartet; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—J. O. Williams; Bertha Holland Rothwell Sisters; Jack Hargrave; pictures.

SUPREME (John Levey, mgr.; agent, National).—Rothwell Sisters; Polly Carpio; Burnett & Burns; Sarah Charlotte; pictures.

SCENIC, East Boston (George Copeland, mgr.; agent, Fred Mardo).—Driscoll & Perry; Blaceaux; Bell Canto Trio; Charles Mackey; Anna Murray; others to fill; pictures.

ORPHEUM, Quincy (agent, Fred Mardo).—Riddle & Rhyme; Pete McCloud; Murphy & Washburn; Lillian Kelsey; pictures.

WALNUT, Woburn (agent, Fred Mardo).—Bell Canto Trio; The Allison; Chief Wolf Wanna; Fox & Evans; Jessie Morris; others to fill; pictures.

GAITY (G. H. Batcheller, mgr.; agent, direct).—Burlesque, "The New Jersey Lilies." CASINO (Charles Waldron, mgr.; agent, direct).—Burlesque, "Queens of the Jardin de Paris."

COLUMBIA (Harry N. Farren, mgr.; agent, direct).—Burlesque, "New Sensation Co." AUSTIN & STONE'S (Frank P. Stone, mgr.; agent, direct).—Ferreer; Gilpatrick; The Great Fourney; Prof. Watts; Bunker's Bear; pictures.

POTTER HALL (H. E. Jones, mgr.; agent, Davis, Shedy & Flynn).—Gypsina; Mitchell & Grant; Pete McCloud; Mae Nash; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agents, Davis, Shedy & Flynn).—Al Wheeler; The Willis; Gypsina; The Musical Workmen; pictures.

QUIET (J. Cope, mgr.; agents, Davis, Shedy & Flynn).—Mae Nash; Billie Elliott; pictures.

Jeff Davis has added to his string, the New Park theatre, Manchester, N. H., and will open 11.

Frank L. Browne is now booking acts for the Palace, Indian Orchard, Mass.

The heat wave of the last three days of the week crippled business. Theatre patrons were driven to the beaches for relief.

Mlle. Adeline Gene, the dancer, will give a special matinee, 5, in a dance called "The Dryad."

Frankel & Connelly, proprietors of the New Central theatre, Lynn, have taken over the Broadway, Lawrence, formerly owned by Mayer & Morris. The house opens 15, with vaudeville and pictures.

Fred Mardo has landed four new houses through New England.

The Globe, a Shubert house, closes its season 4, and will open 4 with vaudeville and pictures. The house will resume the same policy as last year, getting ten cents through the entire house, which is of good size. Jeff Davis, of the Davis, Shedy, Flynn office, is doing the booking.

Napier Lothian, dean of Boston orchestra leaders, and father of Thomas Lothian, manager of the Colonial, celebrated his 75th birthday 28. He was director of the Boston Theatre orchestra for 40 years.

The Majestic will open for the summer season with the Lindsay Morrison stock, 15. The company, which is a capable one, will present for the opening production, "The Girl of the Golden West."

Pop concerts with the Symphony orchestra started 1, at Symphony hall.

Mildred Barutlo Tracy, divorced wife of James J. Tracy, of the U. S. M. C., eloped with Walter H. Green, a member of the Boston Fire Department. The couple were married at Dover, N. H. She was playing at the theatre managed by the Mayor of Dover. After the matinee 27, they went to City Hall, accompanied by the Mayor and a friend of the bride. There the city clerk performed the ceremony. It was intended to keep the marriage a secret.

NEW ORLEANS

By O. M. Samuel.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Griffith, surprises; Jacques Inaudi; Kaimar & Brown; Dandy Dancers; Rocher Monkeys, fine reception; Berge Players, did splendidly; Kaufman Bros., hit; Dorothy Kenton, pleased; Martine Bros., favor.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams).—Conroy & Moorecroft, great small time attractions; Eudora Banks, liked; Harris & Pierce, hearty appreciation; Al Nono, laughter; Dancing Schachs.

LYRICAL (Arthur B. Leopold, mgr.; agent, B. J. Williams).—Cleveland, ovation; Nat Cross, amused; Newton & Alton, finished well; Annette Link, started nothing; Holibaueux & Jackson, closed.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co. VICTOR (Judah B. Levy, mgr.).—Sig. Reinhold's "Lady Minstrels."

The tendency of playwrights to produce plays which depict depravity and embody suggestiveness, and raising the standard of the ideals of stagecraft, will continue to be one of the objects of the Louisiana State Federation of Catholic Societies, according to President Charles I. Denechaud in his report before delegates, Saturday afternoon.

Damrosch Orchestra at the Athenaeum 13-14.

Henry Greenwall leaves for New York 20. Mr. Greenwall now controls all the theatres of the better class below Canal street. He is in his seventy-sixth year, and has been interested in theatricals for half a century.

H. Eichtenberg will erect a handsome picture theatre in Houston.

Fanny Reinhard's Yiddish Players are stranded here. They were tendered a benefit at the Winter Garden, Sunday evening.

Harry Stanley joined the De Haven Sextet at Memphis.

M. Andre, manager of "Studios in Porcelain," a posing act playing the Orpheum circuit, declares that if Congress ultimately increases the postal rates, owners of "living statue" members will ship the costumes of their models by express.

CHARLES HORWITZ

Author of the best sketches playing the best vaudeville time in America and Europe. His record proves it. Over 300 successes to his credit, including those big hits for Mr. and Mrs. Mark Murphy, Gracie Emmett and Co., Dave and Percie Martin, Chadwick Trio. Room 215, 1402 Broadway, New York City. Phone 2649 Murray Hill.

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Blotchy, Spotted, Coarse Pored, Wrinkled, Flabby, Blemished or Wrinkled Face do not look nice in dainty summer dresses. Better have your face attended to now—before the warm summer days come.

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SAN FRANCISCO

VARIETY'S San Francisco Office,
908 Market St.
ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Sam Chip & Mary Marble, in a good old-fashioned German sketch, very appreciated. Marvelous! Millers did well. "Clarice Vance" looked good on the program, and Miss Vance turned out a big hit. Clark & Bergman sent through a three-baser. Goleman's Dogs did better than last week. Arthur Douglass, big hit in his first week, repeated it for the second. Clay Smith and Melnotte Sisters this week started show well. Bert Coote does the trick single-handed. His support is wretched.

Owing to the sudden illness of Irving Ackerman, the business of the new Western States Vaudeville Association has been somewhat delayed. However, plans for the new Majestic to be built on Mission street, near Twenty-first, have been completed, and the new company will soon commence active operations. Mrs. Ella Weston, the third partner, has been directing operations during Ackerman's illness.

Jack Huffer, one of the proprietors of the Hotel Cecil of London, is organizing a company to tour all the British possessions of Asia and Africa.

The Jim Post Musical Comedy Co. left for Seattle to open at the Lake Theatre, and by the Puget Sound circuit, for the summer.

The Chutes management has a wagon parading around Market street, carrying an announcement reading "Vaudeville War On. All State Ten Cents."

Carl Overman is rehearsing a new "Pekin Zoo" act at the Victory theatre here. The act will carry fourteen men and four women.

Allan Doone, the Irish comedian and singer, who opened at the Wigwam this week, will probably leave for Australia immediately after the engagement. Doone is booked to open at the Bijou, Melbourne, in September.

PORTOLA LOUVRE (Herbert Meyerfeld, mgr.; Lester J. Fountain, amusement mgr.).—Five Americans, Laura Jarrow, Corinne and Edward Anderson; Hungarian String Quartet; Edna Eulalia.

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**William Bernstein**
SHORT VAMP SHOES

TRADE MARK

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ST. LOUIS

By Frank E. Anfenger.
COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Meehan's Novelty; Sharp & Turek; Ward & Curran; Hugh McCormack & Grace Wallace; Bootblack Quartet; Nichols Sisters. Headliner is Emma Dunn, and the feature act is the Lorch Family.
FOREST PARK HIGHLANDS (D. Russell, mgr.).—Miles-Stavodale Quartet; Frank & Rose Gordon; Paulinette & Piquo; the Juggling Burkes and Dan Maley are announced.
OLYMPIC (Pat Short, mgr.; K. & E.).—Premiere of Robyn & Percival's new opera, "Will o' the Wisp."
AMERICAN (John Fleming, mgr.; S. & H.).—William H. Turner in "Father and the Boys."
IMPERIAL.—William Josey Stock in "The Devil."
HAYLINS (Harry Wallace, mgr.; S. & H.).—Buffalo Bill, Jr.
STANDARD (Leo Reichenbach, mgr.).—Yankee Doodle Girls.
GAYETY (Frank V. Hawley, mgr.).—Bon Tons.

This is the last week of the Howe pictures at the Century.

Cold, wet weather for a fortnight has hurt the gardens, but the houses that are holding on are doing fairly, and in some instances very well. Henry Kolker in "The Great Name" played an extra Sunday night at the Shubert.

Jean I. Lyon, part of last season in the "chorus" of a "Madame Sherry" company, has been sued for divorce by her husband here.

The "Friars Frolic" is booked for afternoon and evening performances at the Olympic, June 5.

CINCINNATI

By Harry Hess.

KEITH'S COLUMBIA (H. K. Shockley, mgr.; agent, U. B. O.).—rehearsal Sunday 11.—Reed Bros., strong duet. Clark Sisters & Billy Furum, hit; Charles Leonard Fletcher, ovation; Primrose Four, excellent; Mack & Walker, very good; The Courtiers, featured; Maggie Cline, as big a hit as in days of yore; Fred St. Onge & Co., very clever.
EMPIRE (H. E. Robinson, mgr.; agent, S. C.).—rehearsal Sunday 10.—Markee Bros., good; 4 Dancing Belles, excellent; Probst, hit; "On a Side Street," fine; Hanson & Bijou, very good; Budd Snyder, featured.
AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Monday 9).—Leo & Chapman; Allen-May Duo; Chas. Heclow; Bijou Comedy Trio; The Warnicks; Dixons & Nelson; Wallace Mackey; Whitehurst & Wyde; Hugh Blaney; Carlo's Circus.
PEOPLES (James E. Feeney, mgr.).—Follies of the Day, return engagement.
STANDARD (Frank J. McGuire, house agent).—Vanity Fair. Billie Richie and Rich McAllister are the stars of what was known as "A Night in an English Concert Hall." This is the second appearance of the show this season and is the wind-up of the season for this lounge.
GRAND O. H. (John H. Havlin, leasee; T. Aylward, mgr.; K. & E.).—"The Traveling Salesman."

AKRON, O.

COLONIAL (Wm. T. Grover, mgr.; agent, Fleber & Shea; rehearsal Monday and Thursday 10.30).—Apr. 27, Ethel Barrymore, S. R. O. 23-29, Whitman Brothers, good; Archer & Carr, entertaining; Dewitt Young & Sister, great; Homer Mills Company, pleasing; Stewart & Marshall, hit; Lutz Brothers, good. 1-3, The Balliottis, great; Murphy & Thomas, good; Williams & Segal, nice; Mabel McKinley, entertaining; Arthur Picken & Co., good; Hornbrooks Broncho Busters, novelty.
NOHKA (M. C. Winter, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 10.30). 2-29, Warren Brothers, fair; Shields & Root, good; Billy Windom, liked; Joseph Keppier & Co., entertaining. 1-3, "A Colorado Wolf," just gets over.
GRAND (O. L. Eisler, mgr.; agent, S. & H.).—Apr. 27, "The Newlyweds," S. R. O. 23-29, "East Lynne," good business. 1-6, "Moulin Rouge Girls."
HAPPY HOUR (E. M. Stanley, mgr.).—Stock.
LAKESIDE PARK CASINO, with Harry Hawn, booking agent and manager, opens latter part of May.

TOM HARRIS.

ALEXANDRIA, LA.

RAPIDES (Ehrlich & Coleman Co.).—April 27, Ellen Beach Young (concert), good business.

HOWARD T. DIMICK.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.).—Orpheum Stock Co., to large business.
MISHLER (L. C. Misher, mgr.).—Apr. 26, "The Country Boy," good business. May 3, "Madame X," 4, Wm. Hodge in "The Man from Home," 6, Al H. Wilson in "A German Prince," 11-13, "Babes in Toyland" by local talent.

GUY L. WONDERS.

ANN ARBOR, MICH.

WHITNEY (A. C. Abbott, mgr.; agent, Independent).—25, "Arcadians," packed house. 5, "The Sweetest Girl in Paris."
MAJESTIC (J. W. Williams, mgr.; agent, W. V. M. A.).—rehearsal Monday 2).—Adap's "Arcus, headliner; Bloomquest Players, scored; "Man from Kentucky," entertaining; "The Elliotts," took well.
BIJOU (D. M. Seebolt, mgr.; agent, direct; rehearsal Monday, Wednesday and Thursday 10).—"The Bouncer," did well; Frank Weeks, clever; Lell Charlton, entertaining; Jack Warburton, laughter. MELTON.

AUGUSTA, ME.

OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).—April 27-29, Gilmore & Castle, clever; The Eddy Family, hit. 2, Madame Sherry.
COMIQUE (H. L. Morrill, mgr.; agent, John Quigley).—Harry Dare, good; "The Geers," hit. J. FREMONT DEARLORN.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.).—rehearsal Monday 10).—Miller & Lyle, good; Louise Stickney, clever; Carl Randall, well received; Edwin Stevens & Tina Marshall, won favor; Lou Anger, same old line; Edward Abeles & Co., feature; Conroy & Lemm, laughter; Sergeant Brennan, fine.
GIAND (J. H. Michaels, mgr.; agent, U. B. O.).—rehearsal Monday 10).—El Barto, interesting; Young Bros. & Veronica, lively; Walter Daniels, good; Sheer & Loveman, hit; May

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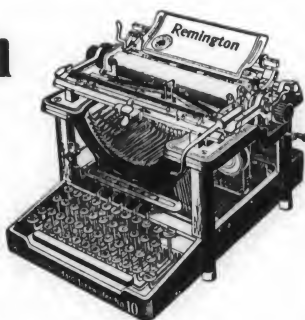
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ivans, fair; Perkins-Lappin & Co., fair; Lane & Grenier, pleasing; Woodford's Animals for the children.

PROSPECT (H. A. Daniels, mgr.; agent, U. O.; rehearsal Monday 10).—Sidney Baxter, lever; MacEvoy & Sterling, well received; McKell & Glibney, pleased; Cirina & Barbara, nature; Walker & Ill, won favor; Lane, Smith & son & Kennedy, hit; Four Charles, good.

OPERA HOUSE (Geo. Gardner, mgr.).—Jennifera Crossman, "The Peacock and the loose."

COLONIAL (R. A. Mitchell, mgr.).—Edyth Wynne Mathison, "The Piper."

LYCEUM (Geo. Todd, mgr.).—Rose Melville, Sis Hopkins.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—Jardin de Paris.

EMPIRE (E. A. McArde, mgr.; rehearsal Monday 10).—"The Girl From Sherry's."

WALTER D. HOLCOMB.

DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sunday 10.30).—Week April 24, Tate's totoring, feature; Frank Tinney, went big; Jimmie's Models, pleased; John Neff, good; Hark Bros., clever; Augustin & Hartley, good; our Vanis, good.

MAJESTIC (Elbert & Getchell, mgrs.; S. & L.; rehearsal Sunday 10).—Week April 24, Leher & Kappel, good; Elsie Murphy, pleased; Lowe & Lowe, fair; Joe Edmunds, good; "The carefree Man," feature.

PRINCESS (Elbert & Getchell, mgrs.).—tock, week 23, excellent business.

GRAND (Ed. Millard, mgr.; S. & H.).—28-9, "No Mother to Guide Her"; good business.

FOSTER'S (Ed. Millard, mgr.; K. & E.).—6-29, "Parade," local talent, for charity.

GRAND.—May 1-3, "The Man on the Box." JOE.

ELMIRA, N. Y.

MAJESTIC (G. H. Ven Demark, mgr.; agent, J. B. O.; rehearsal Monday 12.20).—1-3, Mr. & Mrs. Thornton Field, good; Charles De Camo, well received; 4-6, Lea Valdona, Tom Gillen, FAMILY (Lee Norton, mgr.; rehearsal Monday 10).—1-3, Marion & Dean, ordinary; Seymour & Burns, good; Marguerite Newton & Co., good; 4-6, Wilson & Rich, McCabe & Fogel and Billy Farrell.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—1-6, stock, in "Salomy lane"; large houses. J. M. PEERS.

ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.; Reia Circuit).—27, "Arcadian," good; 28, "Miss Nobody From Starland," fair house; May 16, Marie Cahill.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun and J. B. O.; rehearsal Monday 10).—Queer & quaint, good; Duff & Walsh, excellent; Dixie Ierendans, went big; Van Avery, big; Mrs. Eva Fay, feature, hit; J. R. Kettler & Co., lever sketch.

PARK (C. W. Lawford, mgr.; agent, Prudental; rehearsal Monday 10).—Sam Howard, well received; Mattie Walsh, went good; Dave Caston, big; Blake's Comedy Circus, big laughing hit.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Cleveland Vaudeville Co.).—Nat Haines (C. good; Earl Bennett, well received.

The Columbia has closed its vaudeville season, but will continue to run pictures. M. H. MIZENER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—May 1-3, Three American Trampeters, good; Nellie Elling & Co., very good; Caron & Farnon, good. 4-6, George Earl & Co.; James Murray; Crimmins & Gore.

PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—May 1-3, Rivers & Gammins, hit; Ben Pierce, very good. May 4-6, Emma Kraus; Lambert Bros.

ACADEMY (Geo. B. Wiley, res. mgr.).—May 4, "The Three Twins." EDW. F. RAFFERTY.

GOLDSBORO, N. C.

VICTORIA (Caplin & Block, mgrs.; agent, Norman Jefferies).—24-26, Klein Sisters, well received; 27-29, "Major McKinley," pony, good. Business good. Pictures.

ACME (H. R. Mason, mgr.).—Very good pictures. Good business. W. S. ROYALL.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Louis Charetz, fair; Natalie Normande, good; Leonard & Whitney, splendid; Hathaway, Kelley & Mack, took well; "The Leading Lady," hit; Anderson & Gaines, riot; The Three Merrills, good. M. S. D.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.).—Week May 1; rehearsal Monday 10).—Asard Trio, excellent; Clemons & Dean, applauded; Herbert's Bright Light Pictures, fine; Six Musical Spillers, encored, Winsor McCay, very entertaining; Lee Hooks & Co., hit; Beaulie Wynn, instantaneous success; Sebastian Merrill & Co.

HIPPODROME (A. L. Rounforth & Co., mgrs.; agent, Rudy Heller; rehearsal Monday 10).—Elmer Jerome; Sarah Meyers; Two Warrens.

MAJESTIC (Reia Circuit Co., mgrs.).—May 1-3, "Beverly," good business; 4, "Madame X"; 5, Wm. Hodge, in "The Man From Home"; 6, Jas. K. Hackett, in "The King's Game." J. P. J.

HARTFORD, CONN.

POLI'S (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Romany Opera Troupe, hit; Scott & Keane, pleasing; Ernest

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Pantser & Co., clever; Will J. Coleman, welcomed; Frank & True Rice, opened well; Moore & Davey, scored; Kenney, Nobody & Platt, laughing hit.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—1-3, Four Battus Bros., clever; Will H. Smith, good; Wesley & White, went well; DeChante Sisters, very good; Echo Four, hit. 4-6, Four Battus Bros.; Asaki Japs; The Thayers; Bassalari; Turpin & Behrens.

SCENIC (Sheddy-Kenney Circuit).—1-3, "The Watermelon Trust"; Bob & Berth Hyde; Musical Irving; Beatrice Brewster.

PARSONS (H. C. Parsons, mgr.).—1, Mrs. Leslie Carter, in "Two Women," good business; 2, Chauncey Olcott, in "Barry of Barrymore"; 4-6, "The Chocolate Soldier."

The stage hands at Poll's and the Hartford, who went out on strike March 4, and the musicians, who were called out by the stage hands the week following, returned to work Monday, an agreement regarding the wage scale having been made with S. Z. Poll, who owns both houses. R. W. OLMSTED.

HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.).—April 27-29, Burton Sisters, very good; 1-3, Miss Palfony Major; Palor Bros. RIGGS.

KNOXVILLE, TENN.

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10).—Week April 24, McNiah & McNiah, excellent; Charlie Farrell, clever; Church & Church, went well to Guss. Try & Guess, hit; Dunlap & Folk, liked; Thieson's Pets, good.

STAUB'S (Fritz Staub, mgr.; K. & E.).—Elika Minstrels May 4.

BONITA (Chas. Champe, mgr.).—Business excellent. WALTER N. BLAUPELD.

LEWISTON, ME.

MUSIC HALL (A. E. Bibber, mgr.; agent, U. B. O.; rehearsal Monday and Tuesday 11).—1-3, The Quinn Trio, good; Bellows & Temple, laughable; Gilbert Losce, applause; Adelaide Herrmann, very good.

LINCOLN, NEB.

OLIVER (F. C. Zehrung, mgr.).—26, "Madame Sherry," good business. May 2, "Havannah," 4, Grace Von Studdiford, 10, "Merry Widow."

LYRIC (L. M. Gorman, mgr.).—Stock, to excellent business.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6).—Week April 24, Sidney Shelds & Co., good; Redford & Winchester, clever; Belden, Chapple & Co., went big; Lotta Gladstone, pleased; Davis & Walker, very good; Vittorio & Goergeotto, novelty; Weston Sisters, pleased. LEE J. LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week April 24, Burr McIntosh & Co., big; Elsie Faye, impressive; Mullin & Correll, capital; Three Binnas, fair; Alcide Capitaine, pleasing; Holdovers; Frey Twins; Handl Alexander; William Kolb & Co.

LOS ANGELES (E. J. Donnellon, mgr.; S. & C.; rehearsal Monday 11).—Peking Pals, headliner, very good; Longacre Quartet, did well; Manning & Ford, artistic; Italia, dexterous; G. Herbert Mitchell, good; De Haven & Sidney & Matinee Girls, entertaining.

PANTAS (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Pauline, headliner, laugh producer; Cadets De Gascoigne,

agreeable; Wartenburg Bros., skilful; Delap-phone, novel; Kurd's Roosters, interesting; Anthony Raines & Co., fair.

MAJESTIC (Oliver Moroso, mgr.).—Week April 14, Blanche Ring, to fair houses. Week April 24, dark, Week May 1, E. H. Sothorn-Julia Marlowe.

MABON (W. T. Wyatt, mgr.).—April 19 24, Sarah Bornhardt, capacity houses. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

KEITHS (J. L. Weed, mgr.; agent, U. B. O.).—Three Neralos, good; Smythe & Hartmann, good; Connelly & Webb, went well; Quigley Bros., laugh; George Boban & Co., very good; Sharkey, Galsler & Lewis, very good; Sherry Boys, received well.

HOPKINS (Irving Simons, mgr.; agent, S. C.).—Hursley Trio, good; Lester & Kallott; Bell Boy Trio; Phil & Nettie Peters; Frank Hartley; Roberts Arcus.

FONTAINE FERRY (Harry Blige, mgr.; agent, W. V. O.).—Barre & Matthews, good; Mrs. Nade, good; Albee & Bell, good; Jimmy Lucas, received well; Great Orpheus, good.

GAYETY (Al Boulier, mgr.).—"Bowery Burlesque."

GRAND (Mr. Ward, mgr.; agent, Gum Sun).—Leslie Thurston; Arthur Rigby; Sullivan Bros. Fair business.

WALNUT (Edward Davis, mgr.; agent, Stock).—Good crowds.

MACAULEY'S (John McCauley, mgr.; agent, K. and E.).—1-3, Hille Burke, in "Mrs. Dot."

ARMONIC (F. Ray Comstock, mgr.; Shubert).—May 8-10, "The Midnight Sons."

ARMORY.—4-6, May Musical Festival, Dan-moush and New York Symphony Orchestra; Louisville Musical Club, 150 voices. J. M. OPPENHEIMER.

MONTGOMERY, ALA.

GRAND (H. C. Fourton, mgr.; K. & E.).—24, Annie Sykes, dancers; Flirting Princess, to good house. 26, Princess Bonnie Com-Opera to good house. 27, Victor Herbert and Orchestra, 27, good house.

MAJESTIC (W. K. Couch, mgr.; Shubert, agent).—Stock. J. A. PREDDY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—agent, Gus Sun; rehearsal Monday 10.30).—Francis Wood, clever; Rogers & Evans, pleased; The Tenney Trio, went big; Sherman De Pugh & Co., hit.

NEWARK, N. J.

PROCTORS (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Flowers, Weber & Co., creditable; "The College Trio," entertaining; Mrs. Gene Hughes, scored; "Cheyenne Days," novelty; The Turner Trio, did well; Marron & Hlino, laughs; James Oliver, good; Crouch & Welsh, good.

NEWARK.—Corse Dayton Stock Co., opened in "Sweet Kitty Bellaire," capably acted.

COURT (Harold Jacoby, mgr.; agent, Low, rehearsal Monday 9).—Sidney Jarvis, clever; Roland Carter & Co., amused; Richmond, 14, son & Co., clever; Hettie Urma, good; Lyons & Chabot and Wilton Bros., fine. 4-6, Willard Hutchinson & Co.; Hyland & Farmer; Golden & Meade; Clarke & Duncan; Clara Gibson; Robinson & Lefevre.

ARCADE (L. O. Mumford, mgr.).—The L. ovin Players, to good house.

STAR.—Nellie Deveau, clever; Wilson & Dale, pleased; "Belize," and Charles Delany, good.

COLUMBIA (Mr. Jacobs, mgr.; agents, S. & H.).—"St. Elmo," nice business.

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WALDMANN'S (Lee Ottelengul, mgr.).—Hastings' "Big Show." JOE O'BRYAN.

NORTHAMPTON, MASS.

ACADEMY (B. L. Potter, mgr.; agent, direct).—Week 24, Kirk Brown Stock Co. good company; business fair. 25, "Lend a Hand Club," of Boston, presenting "The Gondollers," very good, to large college audience; 2, Mrs. Leslie Carter, in "Two Women"; 3, "The Chocolate Soldier," return engagement.

Rehearsals for the historical pageant to be given here May 31-June 2 are now under way. The pageant will consist of scenes both in Northampton, Eng., and in this city. Over 500 will take part.

COOK'S (Wm. R. Cook, prop. and mgr.).—1-3, James Morrison & Co., in "The Verdier." Jolly Lukens, 4-6, Prof. William H. Van Dom & Co., presenting "Thermas-Arkios."

Wm. R. Cook will open a picture place in Haydenville, a suburb of Northampton.
MILTON STONE.

PITTSFIELD, MASS.

COLONIAL (Jas. Sullivan, mgr.; K. & E.).—25, Kirk Brown Co., business good; 29, "The Girl in the Taxi," business good.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.).—rehearsal Monday 10.—Week May 1, McAfee's Marvels, good; Harry Batchelor, went well; Hopkins, Axtell Co., big; Percy Warring & Co., very good; Russell & Church, very good; "The Eagle and the Girl," hit.

FRANKLIN.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—rehearsal Monday 10.—Rawson & June, very good; Sisters DeFay, pleased; Gardner & Stoddard, exceedingly funny; Rigoletto Bros., much applause; Kate Ellmore, aided by Sam Williams, well received; Wm. Thompson, very good; Cook & Lorenz, laughter; Pedersen Bros., clever.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Sa Heras, amused; Emerson & Adams, very good; Spenden & Hendricks, took well; Sulus, much applause; Francis Martin, encores.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Neal & Neal, equilibrista, good; J. W. Harrington, took well; St. Jenks and English Belis, well received; Hawaiian Duo, pleased.

GAYETY (Henry Kurtzman, mgr.).—"Behman Show."

ACADEMY (Harry Williams, mgr.).—"The Brigadiers"

ALVIN (John B. Reynolds, mgr.; agent, Shubert).—"Passing of the Third Floor Back" entertained large audience.

LYCEUM (R. M. Gulick, mgr.; agent, S. & H.).—"Love and the Woman," good; capacity house.

NIXON (Thomas F. Kirk, mgr.; agent, Nixon-Zimmerman).—"Madame Sherry," sold out week
M. S. KAUL.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.).—rehearsal Monday 10.30.—Four De Wolfs, featured; Al & Fannie Stedman, hit; Leroy & Harvey, big laugh; Three Musical Hughes, excellent.

SCENIC, Westbrook (Guy P. Woodman, mgr.; agent, U. B. O.).—rehearsal Monday and Thursday 11.—Carney & Wagner, pleased; Madeline Burdette, tremendous.

JEFFERSON (Julius Cahn, mgr.).—26, Toby Lyons Co., fair; 27, George Evans Minstrels, attendance good; 28-29, "Polity of the Circus," excellent house; 4-7, "Madame Sherry," week 8, "The Rosary."

BIG NICKLE (Gray & McDonough, props.).—"The Rags," applause; Cladia Beattie, excellent.

HOEG HALL.—Dalton Society & Young Men's Club of St. Stephen's Church present "At the End of the Rainbow."

The Nickle, moving picture house, was destroyed in the big conflagration which broke out last Sunday.
HAROLD C. ARENOVSKY.

PORTLAND, ORE.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 11).—Week April 24, Dooley & Bayles and Murphy & Nichols, divided honors; Golden Troupe, spectacular; Loney Haskell, scream; Ellis & McKenna, excellent; The Dallys, good; Frederick Miller, entertaining.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week April 24, Wilhelm's Imperial Yacht Orchestra, excellent; Alice Barry, clever; Benton & Tyler, encores; Kimball Bros. & Segal, scream; The Bellmonts, novel; Toomer, Hewins & Co., excellent; Chas. Harris, good.

GRAND (Chas. Ryan, mgr.).—Week April 24, Trovello; S. Miller Kent & Co.; Carl McCullough; Slim Imperial Dancers; Walker & Sturm; Norton & Russell.

HEILIG (W. T. Pangle, mgr.; Cort).—Week April 24, Low Dockstad's Minstrels, excellent; to capacity.

BAKER (Geo. L. Baker, mgr.).—Stock; excellent business.

BUNGALOW (Geo. L. Baker, mgr.).—Week April 24, "Old Homestead," fair business.

LYRIC (Keating & Flood, mgrs.).—Lyric Musical Comedy Co. W. R. BREED.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.).—rehearsal Monday and Thursday 10.30.—Kretore, good; Alice Mortlock & Co., pleased; Ioleen Sisters, classy; Knute Erickson, very well received; Helm Children, success.

HIPPODROME (C. G. Keeney, mgr.; rehearsal Monday and Thursday 10.30).—Burke & Clara; Marvelous Zeno; "Singing Girls"; Chas. Brooks; Ward & Emmet; Mabel Berra.

PALACE (W. E. Goldenberg, mgr.; agent, Morris-Loew; rehearsal Monday and Thursday 10.30).—Excella & Frank, pleased; Belle Jeannette, pleased; Roeder & Lester, good; Geo. Bartlett, liked; Gladstone & Talmage, very well received.

LYRIC (Frank D. Hill, mgr.; agent, Taylor & Kaufman; rehearsal Monday and Thursday 10.30).—Weigand & Brennan, pleased; Herbert & Cory, well received; Lew Welford, laughs.

ACADEMY (N. Appell, mgr.).—April 27, Viola Allen, "White Sister," fair house; 28, "Stubborn Cinderella," fair house; 29, Fred Niblo, "Fortune Hunters," May 2, Wm. Hodge, "The Man From Home," 3, "Hiety Machi Alies," 4, "Cosy Corner Girls," 5, Raymond Hitchcock, "The Man Who Owns Broadway," G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; W. J. Plimmer, agent; rehearsal Monday and Thursday 8.30).—1-3, Three Barbers, good; Hugo Revelly, clever. 4-6, Alexis & Schall; Saddle Everton.

RENOVO (Johnson & Kline, mgrs.).—May 4, "Gaustrack." WM. E. ALBRIGHT.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.).—rehearsal Monday 12.30.—34-26, Estelle Hamilton, good; Carroll & Cook, laughable; Mr. & Mrs. Hap Handy, clever; American Newsboys Quartet, featured; pictures.

ILLINOIS.—Week 24, Morgan Stock Co., good business.

LOUIS F. WENDT.

SALT LAKE.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 22, Merrill & Otto, hit; Corrine Frances, scored; Christy & Willis, good; Bird Millman, liked; Empire Comedy Four, big; Four Huntins, passed; Foley & Miller, passed; good business.

—Week 24, Beck & Henney, good; The Dumbars, scored; Nat Barnhart, good; pictures.

CASINO (Midgley & Bodel, mgrs.; agent, Fletcher).—Week 24, Brown & Davis, good; Rose City Quintet, scored; pictures.

MAJESTIC (Harry Kevler, mgr.).—Musical Comedy, good.

SHUBERT (Max Florence, mgr.).—Allen (Una Con) in "A Trip to the Moon." Good show, big business.

GARRICK (D. D. Tarpey, mgr.; Ind.).—Maude Fealy featured in "Glorious Betsy," tremendous hit.

COLONIAL (Ben Ketcham, mgr.; Cort).—Southern & Marlow, in Shakespearean repertoire. Good business.

Baseball season opened 25.

OWEN.

ST. PAUL.

METROPOLITAN.—Neill Stock Co., very good business fine.

GRAND.—Hamm; business good. Next, Lewis-Oliver Stock.

SHUBERT.—Milwaukee German Stock; fair.

ORPHEUM.—White & Stuart, fine; Raymond & Caverly, good; Zaretsky Troupe, fair; Augustin & Hartley, good; Wm. Ferry, good; John Birch, fair.

MAJESTIC.—Savo, Daisy Bowala, great; Wilder Co.; Sam Harris; Two Lavalis; business fair.

PRINCESS.—Creeo, good; Sam Harrington, good; Rainbow Sisters, please; Gorman & Bell, good. Business good.

GAILEY.—Stanley's Kids; Fendall & Fuller; Lang & Lang; Frank Graham.

ALHAMBRA.—Berry & Berry, please; Seaton & White, good; Dan Brady, good; Terry & Schultz, good; business good.

STAR.—Frank Walsh; Mack & Mackay; Edith Straw; Crawford & Goodwin; pictures. BEN.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 23, Charles Kenna; The Solvige; Ellis' Hawaiians headlined; Mr. & Mrs. Wm. Morris.

MOORE (Carl; mgr.; Cort).—23-29, Marie Dressler in "Tillie's Nightmare" captivated large houses.

GRAND (G. G. Barry, mgr.; Cort).—27, Minnie Eiman to crowded house. 30-5, "Queen of the Moulin Rouge."

SEATTLE (Harry Cort, mgr.).—Stock; crowded houses.

LOIS (Duncan Inverarity, mgr.).—Stock; good business.

ALHAMBRA (Russell & Drew, mgr.).—23-29, "His Absent Boy;" medium business.

ARCHIMEDES.

SHREVEPORT, LA.

GRAND (Ehrlich & Coleman Co.; K. & E.).—May 2, Victor Herbert.

MAJESTIC (Ehrlich & Coleman Co. mgrs.; agent, Hodkins; rehearsal Sunday 1.30).—Week April 24, Charles Varley, went well; Boccacio Trio, very good; Patrick & Semper, hit; Sascha, pleased; Sylvan & O'Neil, scream.

SPRINGFIELD, MASS.

POLIS (S. J. Green, gen. mgr.; agents, U. B. O.; rehearsal Monday 10).—Redway & Lawrence; Fred Watson, went well; Mabel Bardin & Co., excellent; Lydia Barry, biggest hit of season; George Felix & Barry Girls, hit; Russell & Smith, Minstrels, good; Zasselle, Vernon Co., good closer.

GILMORE (Robt. McDonald, mgr.).—1-3, "Cruise Girls." 4-6, "Sweetest Girl in Dixie."

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—21, "Pauline Christensen," fair house; 2, Chauncey Olcott; 3, Leslie Carter, in "Two Women." G. A. P.

TORONTO, ONT.

SHEA'S (J. J. Sheen, gen. mgr.; agent, Mack, success; Myers, Warren & Lyon, good; "Honor Amongst Thieves, clever; Avery & Hart, fair; Four Londona, sensational; Dennis Bros. and Sisters, pleased; Howard's Ponies, well received.

MAJESTIC (Peter F. Griffin, mgr.).—Emille Turenne & Co.; Marie Gerrard; Ryan & Douglas; Great Kahlo; Simon Lester; Pearson & Jeoll.

YONGE STREET (George H. W. Moran, mgr.).—Ray Montgomery & Healy Sisters; The Marshalls; Wylie & Orth; Nat Gauts.

ROYAL ALEXANDER (L. Solomon, mgr.).—"The Kissing Girl."

PRINCESS (O. B. Sheppard, mgr.).—"The Country Boy."

GRAND (A. J. Small, mgr.).—"The Honey-moon Trail."

STAR (Dan F. Pierce, mgr.).—"Rolliciera" HARTLEY.

YONKERS, N. Y.

WARBURTON (C. Woodward, mgr.).—Stock, "Arkiana," good performance. Next "Brewster's Millions."

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.).—rehearsal Monday and Thursday 12.—26-28, Walter Howe & Co., clever; Halsey & Nicholas, hit; The Vannersons, fair. 1-3, Ida Stanhope & Co., nice; Collins & Brown, laugh; "Silent" Tait & Ames, pleased. CRIS.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agent, Felber & Shea).—Randow Bros., good; Walt Brower, clever; Charles A. Clark & Co., pleasing; Arcadia, fine; Allen & Lee, funny; Rex's Circus, good.

GRAND (Joseph Schagrin, mgr.; S. & H.).—2-3, Lyman Howe's pictures. 4-6, "East Lynne."

IDORA PARK opens May 28. C. A. LEEDY.

WILMINGTON, DEL.

GARRICK (W. L. Dockstadter, mgr.).—1-6, stock.

AVENUE.—Conness & Edwards Stock Co., 1-6, "Blue Mouse."

Dayton Papers Say "I'm one of the best Eccentric Dancers in the Business" I Say "Beyond a Doubt"

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Keith's, Columbus, This Week (May 1)

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"HONEY GIRL" "A SURE HITS" "VALE OF DREAMS" AND "ROLLING STONE"

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April 27-9, Whitney, Bennington, Vt.

May 1-8, New Orpheum, New London, Conn.

May 4-6, Star, Pawtucket, R. I.
May 8-10, Family, Centerville, R. I.

Booked by **LESTER B. WHITLOCK**
Best Regards to All Our Friends

LYRIC (W. W. Benner, mgr.).—1-3, White & Reflow.
S.T.R. (Berman & Stetnekoff, mgrs.).—1-3, Prof. De Almon and Mlle. Verto.
GRAND (Chas. I. Beckett, res. mgr.).—1-6, John Hart; pictures.

HOWARD W. BURTON.

WINNIPEG, CAN.
ORPHEUM (Clarence Dean, mgr.; agent, direct; rehearsal Monday 11).—Week April 24, Master Gabriel, good; Namba Japa, very good; Isabelle D'Armond, pleasing; James H.

Cullen, fair; Ward Bros., good; George Austin Moore, very good; Potter & Harris, fair.
EMPEROR (Edward Shield, mgr.; agent, S. & C.; rehearsal Monday 10.30).—Week April 24, Paul Case & Co., very good; Joe Welch, big hit; Barnard's Manikins, novelty; Pearl Young, pleasing; Musical Wilsons, fair.
WALKER (C. P. Walker, mgr.).—Week April 24.—Earl Gray Competition, very good shows and packed houses.
WINNIPEG (W. B. Lawrence, mgr.).—April 24, stock, "Why Smith Left Home"; good houses.
O. HARRINGTON.

VARIETY ARTISTS' ROUTES

FOR WEEK MAY 8

WHEN NOT OTHERWISE INDICATED.

The routes are given from MAY 7 to MAY 14, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses are 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."

A.
Adair Belle 200 W 81 N Y
Adams Billy 39 Milford Boston
Adams & Lewis 106 W Baker Atlanta
Admont Mitsel 3335 Broadway N Y
Adonis Orpheum Fargo N D
Agustin & Hartley Orpheum Winniepe
Ahearn Chas Orpheum Minneapolis
Aherne 3315 Cole av Chicago
Altken Jas & Edna 967 Park av N Y
Altken Bros 334 Bedford Fall River
Altken Great 2319 Gravier New Orleans
Albani 1695 Broadway N Y
Alburtus & Millar Waterville Can
Aldines The 2923 Cottage Grove Chicago
All Sidi 509 Spring Pittsburgh
Allen Leon & Bertie 113 Central av Oshkosh
Alline Joseph 423 Bloomfield Hoboken N J
Alpine Troupe Forepaugh & Sells C R
Alquist & Clayton 545 Bergen Brooklyn
Alrons Zoeller Troupe 369 Hemlock Brooklyn
Alton Bros 123 Cottage Auburn N Y
Alvarado Gosta 1335 N Main Decatur Ill
American Newsboys 3636 N 31 Phila
Anderson & Anderson 329 Dearborn Chicago
Andrews & Abbott Co 3963 Morgan St Louis
Angell Hattie 1400 W 11th Wyncote Pa
Apdler Circus Bijou Flint Mich
Apollos 104 W 40 N Y
Araki Troupe Sun Bros C R
Arberg & Wagner 511 E 78 N Y
Arrell Bros Polly Oklahoma City
Ardelle & Leslie 99 Broeze Rochester
Armanis Five Orpheum Portland
Armstrong & Verne Royal Wellington N Z
Arthur Mae 15 Unity Pl Boston
Aspinall Nat 3 Falls City Neb
Atkinson Harry 31 50 N Y
Atlanta & Fisk 3511 1 av Billings Mont
Atwood Warren 111 W 31 N Y
Atwood Vera 17 W 53 N Y
Austin & Klumker 2110 E Phila
Austin & Smith Lyric Albion Kan
Australian Four 333 W 43 N Y

B.
Baader La Valle Trio 320 N Christiana Phila
Baehren & Desmond 1347 N 11 Philadelphia
Baker Elsie 1914 Newport av Chicago
Baker Harry 3943 Renow W Philadelphia
Baldwins Players Star Memphis Indef
Baraban Troupe 1304 Fifth av N Y
Barber & Palmer Los Angeles Indef
Barnes & Crane 5200 Shears Toronto
Barron Geo 2062 Fifth av N Y
Barry & Black 1533 Fairmount av Phila
Bartell & Garfield 3699 E 53 Cleveland
Bartlett Harmon & Emgriff 553 W 56 N Y
Barto & Clark 1251 E Cumberland Phila
Bates & Neville 57 Gregory New Haven
Baum Will H & Co 97 Wolcott New Haven
Bauman & Ralph 360 Howard av New Haven
Baxter Sidney & Co 1723 45 av Melrose Cal
Bennan Fred J Hudson Heights N Y
Beano Duo 3433 Charlton Chicago
Beane Fischer & Leahy Princess San Fran
Beardsley Sisters Union Hotel Chicago
Beas Two 508 Bryant av N Y
Behren Musical 52 Epshgfield av Newark N J
Bell Arthur H 433 13 av Newark N J
Bell Boy Trio Empress Cincinnati
Bell Boy Quartet Waterloo Ia
Belmont Joe 70 Brook London
Belmont Irving 312 N Y
Bean & Leon 329 W 33 N Y
Bennett & Marcello 206 W 47 New York
Bentley Musical 121 Clipper San Francisco
Benton & McGowan 331 E 33 Chicago

Berg Bros Mafal Turin Italy
Beverly Sisters 3722 Springfield av Phila
Beyer Ben & Bro 1496 Bryant av N Y
Bicknell & Gibney 441 Marion Oak Park Ill
Big City Four Bronx N Y
Birch John Orpheum Fargo N D
Bishop Blanche 23 N Y
Bisset & Shady 343 W 37 N Y
Black & Leslie 3733 Eberly av Chicago
Blamphin & Hehr Plattburg N Y
Bloomquist & Co 3520 Chicago av Minneapolis
Bolser Sensational Colonia N Y
Booth Trio 343 Lincoln Johnstown Pa
Borella Arthur 334 Stanton Breensburg Pa
Boulden & Quinn 313 W 43 N Y
Boutin & Tilton 11 Myrtle Springfield Mass
Bouton Harry & Co 1565 E 55 Chicago
Bowers Walters & Crooker Orpheum Portland
Bowman Fred 14 Webster Medford Mass
Boyd & Allen 2706 Howard Kansas City
Bradley & Ward Barrum & Bailey C R
Bradleys The 1914 Bush Birmingham
Brand Laura M 537 Main Buffalo
Brennan Samuel N 3355 Tulip Phila
Bretton Ted & Corinne 114 W 44 N Y
Brinkley The 48 W 12 N Y
Britton Nellie & Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Broe & Maxin 1240 Wabash av Chicago
Brookes & Carlisle 33 Glenwood av Buffalo
Brooks & Jennings 361 West Bronx N Y
Brooks & Kingman 324 W 39 N Y
Browder & Browder 620 S E Minneapolis
Brown & Brown 69 W 115 N Y
Brown & Farlandau American Cincinnati
Brown & Wilmet 71 Glen Maiden Mass
Bruno Max C 1050 North Virginia N Y
Brydon & Hanlon 26 Cottage Newark
Bunce Jack 3319 15 Philadelphia
Burbank & Danforth Berlin N H
Burgess Harvey J 627 Trenton av Pittsburgh
Burke Joe 344 W N Y
Burke & Farlow 4037 Harrison Chicago
Burnell Lillian 3050 North av Chicago
Burns Sisters Pantages Vancouver B C
Burns Jack 337 Bainbridge Brooklyn
Burrows Lillian 1020 North Virginia N Y
Burt Wm F & Daughter 133 W 45 N Y
Burton Sydney 126 3 av N Y
Burton & Burton Empire Indianapolis Indef
Burton & Peyer Orpheum Freeport Ill
Butlers Musical 423 S Phila
Butterworth Charley 350 Treat San Francisco
Byron Gleta 107 Blue Hill av Roxbury Mass

C.
Cahill Wm 305-7 Brooklyn
Caine & Odell Miles Detroit
Campbell Al 3731 Bray N Y
Canfield Al Wise Guy Co
Canfield & Carleton Pantages St Joe Mo
Canway Fred R 6435 Woodlawn av Chicago
Carroll & Van 5423 Montevista Los Angeles
Carry & Stamp 354 W Brooklyn
Carle Irving 4203 N 41 Chicago
Carmen Frank 465 W 163 N Y
Carmen Beatrice 72 Cedar Brooklyn
Carson Nettie Troupe Barnum & Bailey C R
Carrollton & Van 5423 Montevista Los Angeles
Carson Bros 1053 56 Brooklyn
Carson & Devereaux 410 Line Evansville
Carters The Ava Mo
Cassad Irvin & Cassad Darlington Wis
Cassad & De Verne 313 Va by Dayton O
Casburn & Murphy Wichita Kan
Case Paul 31 S Clark Chicago
Casey & Smith 124 Franklin Allston Mass

Casus & La Mar Box 347 Montgomery Ala
Cauffield Driver Normandie Hotel N Y
Ceast 74 Grove Rd Clapham Pk London
Chameroys 1449 41 Brooklyn
Chantrell & Schuyler 219 Prospect av Bklyn
Chapin Benjamin 558 W 186 New York
Chapman Sisters 1519 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carm 3616 So Halstead Chicago
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 313 W 59 N Y
Christy & Willis Orpheum Lincoln Neb
Chubb Ray 107 Spruce Scranton Pa
Church City Four 1883 Decatur Brooklyn
Clairmont Josephine & Co 163 W 131 N Y
Clarke Wilfred 130 W 44 New York
Clark Floretta 10 Columbia Boston
Clark & Duncan 1131 Prospect Indianapolis
Clark & Ferguson 121 Phelps Englewood
Clark Sisters 235 5 av Nashville Tenn
Clayton Anderson & Drew 4633 Main Norwood
Clay Chas 489 W 125 N Y
Clemento & Miner 39 W 99 New York
Clever Trio 2129 Arch Philadelphia
Cliff & Cliff 4106 Artesian Chicago
Clito & Sylvester 398 Winter Philadelphia
Closs Bros 300 Erie Creek
Clyo Rochelle 1479 Hancock Quincy Mass
Cockley Hanvey & Dunlevy Orpheum Los A
Cole Billy 19-4 av Bklyn
Collins Eddie 5 Reed Jersey City N J
Collins & Hart Alabama Boston
Compton & Plumb 2320 Emerson av Minneap
Comrades Four 834 Trinity av New York
Conn Richard 301 W 109 N Y
Connolly Bros 1906 N 34 Philadelphia
Cook Genevieve 675 Jackson av New York
Corbett & Forrester 71 Emmet Newark N J
Cornish Wm A 1108 Broadway Seattle
Costello & La Croix 313 Ewing Kansas City
Cotter & Boudien 1836 Vineyard Philadelphia
Cott & Wheel 1000 Broadway New York
Coyle & Murrell 3337 Vernon av Chicago
Crane Gardner Mrs & Co Anderson Louisville
Crawford Glenn 1439 Baxter Toledo
Cressey & Dayne Concord N H
Cromwell Marjorie Little Rock
Crosby Ana 163 E 8 Peru Ind
Cross & Josephine Columbia Cincinnati
Cross & Maye 1312 Huron Toledo
Cullen Bros 3916 Ellsworth Philadelphia
Cumming & Collette 303 N 34 Brooklyn
Cunningham B & D 112 Washn Champaign
Cunningham & Marion 155 E 96 N Y
Curson Sisters 317 Adelle av Jackson Miss
Cutty Musical Chases Washington
Cycling Brunettes 231 Cross Lowell Mass

D.
Dale & Boyle Grand Indianapolis
Dale & Harris 1610 Madison av New York
Daley Wm J 108 N 10 Philadelphia
Dalton Harry Fen 176 Irving av Brooklyn
Daly & O'Brien National Sydney Indef
D'Arville Jeanette 303 N 34 Brooklyn
Daugherty Peggy 553 20 Portland Ore
Davenport Pearl B Carlton Du Bois Pa Indef
Davidson Dott 1305 Michigan av Niagara Falls
Davis Hazel M 3536 La Salle Chicago
Davis & Cooper 129 N 34 Brooklyn
Dawson Eli & Gilette Sisters 344 E 53 N Y
De Clairville Sid 1313 Douglas Omaha
De Costa Duo 850 N 8 Phila
De Frankie Sylvia Saratoga Htt Chicago
De Grace & Collette 222 Liberty Brooklyn
De Lo John B 718 Jackson Milwaukee
De Mar Rose 807 W 27 Pl Chicago
De Mario Gertrude Dusseldorf Ger
De Millt Appelle 818 Sterling Pl Brooklyn
De O'Connor 440 W 10 Saginaw
De Velde & Zelds 115 E 14 N Y
De Vere & Roth 549 Belden av Chicago
De Verne & Van 452 Yates Denver
De Witt Burns Torrance Stoll Clunk Eng
De Witt Hug 242 W 43 N Y
De Young Tom 156 E 113 New York
De Young Mabel 350 E 161 New York
Dean Lew 452 2 Niagara Falls
Dean & Sibley 453 Columbus av Boston
Deery Frank 304 West End av New York
Delmar & Delmar 94 Henry New York
Delton Bros 261 W 38 New York
Demacos Palala D'ete Brussels Belgium
Demonic & Belle Englewood N J
Denton G Francis 40 W 14 N Y
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Doherty & Harlowe 428 Union Brooklyn
Dolan & Lenhard 2460 7 av New York
Dolce Sisters 34 W 14 N Y
Donaghy G Francis 319 55 Brooklyn
Donald & Carson 215 W 103 New York
Dunmer Doris 343 Lincoln Johnstown Pa
Dooly Three 9551 Charles Chicago
Dott Billy 102 22 West End av New York
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Duizell Paul Orpheum Portland
Duncan A O 943 B 9 Brooklyn
Dunedon Troupe Orpheum Kansas City
Dunn Arthur F 317 E Lacock Pittsburgh
Duprez Fred Bronx N Y
Dwyer Lotte Trio 59 No Wash Wilkes-Barre

E.
Eckert & Berg Orpheum Des Moines
Eddy & Talma 460 Broadway New York
Edgardo & Earle 651 W Fayette Baltimore
Edman & Gaylor Box 39 Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Geo Grant Htt Chicago
Edwards Short 128 Carter Allegheny
Edythe Corinne 325 S Robey Chicago
Eldon & Clifton Grand Columbus O
Eldridge Press 601 W 144 N Y

Two Real Singers

ELLIS AND MCKENNA

Next Week (May 8), Grand, Indianapolis.
Week May 15, Mary Anderson, Louisville.

Elton Jane 244 W 116 N Y
Emery Perry & Dowling 54 Harlem av Balto
Emile Troupe 604 E Taylor Bloomington Ill
Emerald Connie 41 Holland Rd Brixton London
Emerson & Le Clair 33 Beach Grand Rapids
Empire State Quartet 164 E 127 N Y
Englebrecht G W 621 Highland av Cincinnati
Enigmarelle Crystal Waterloo Ia
Ermann H T 1284 Putnam av Brooklyn
Epps & Roth Variety Allegheny Pa
Evans Beale 3701 Cottage Grove av Chicago
Evans Emilia & Eva 3547 av N Y
Evans & Lloyd 923 E 8 Brooklyn
Evers Geo 210 Loxoya San Antonio
Ewing Charlie 514 W Oconee Pittsburgh Ga

F.
Fairchild Sisters 320 Dixwell av New Haven
Fairchild Mr & Mrs 1231 Vernon Harrisburg
Falla Billy A 483 Lyell av Rochester
Fanta Trio S Union sq N Y
Fantons Athletes Grand Portland
Fennell & Tysor 471 60 Brooklyn
Fenner & Fox 639 Central Camden N J
Ferguson Mabel 1000 Clark Chicago
Ferguson Frank 489 E 43 Chicago
Ferguson Joe 127 W 67 New York
Fernandez May Duo 207 E 87 New York
Ferrard Grace 2718 Warsaw av Chicago
Ferry Geo 1000 Clark Chicago
Fields & La Adella 3401 W Ravenswood Chic
Finn & Ford 280 Revere Winthrop Mass
Finer Perkins Garrick San Diego Cal
Fitzsimmons & Cameron 5609 S Green Chicago
Fleming Geo 1000 Clark Chicago
Fletcher 33 Rondell Pl San Francisco
Florence G W 23 Bennett Buffalo
Flynn Frank D 65 W 128 N Y
Follette & Wicks 242 Gates av Brooklyn
Forbes & Bowman 301 W 112 N Y
Force Johnny 300 Edmondson Baltimore

Max Dora Mabel Edwin

4 FORDS 4

Next Week (May 8), Poll's, Hartford

Ford & Co 300 Union Flint Mich
Ford & Louie 128 S Broad Mankato Mich
Fordyce Trio 1006 Hartford
Formby Geo 1000 Clark Chicago
Foster Harry & Sallie 1836 E 12 Philadelphia
Foster Billy 2316 Centre Pittsburgh
Fowler Kate 324 W 96 N Y
Fox & Summers 617 10 Saginaw Mich
Fox Florence T Pimlico Rochester
Fox Will H Hip Cleveland
Foyer Eddie 5920 Pierpont Cleveland
Frances & Coleman 3147 N Broad Phila
Francis Willard 67 W 138 New York
Francisco 343 N Clark Chicago
Frederick Helena & Co Orpheum Omaha
Frederick Musical Princess Wichita Kan
Freed Jack 36 W 116 N Y
French Henri Gerard Hotel New York
French & Williams 821 W Hialeah Seattle
Froel & Eugene 314 W 23 New York

G.
Gaffney Sisters 1967 Madison Chicago
Gaffney Al 353 Avenue Brooklyn N Y
Gage Chas 129 W 1000 Clark Chicago
Gage Ernest 160 Eastern av Toronto
Gardner Family 1958 N 8 Philadelphia

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

JULIAN AND DYER**"A LAUGH EVERY SECOND"****THIS WEEK (May 1) KEITH'S, COLUMBUS****Direction, JO PAIGE SMITH****TRAVESTY
SINGING
ACT****ROBER AND
TUNISON****"A BIT
OF
MUSICAL
CAVIARE"****Great Golden Troupe****NOW on the ORPHEUM CIRCUIT****IF EVER I GET A JOB****ANDERSON AND EVANS****BOOKED SOLID****Presenting "ON THE ROCKS"****Direction, CHAS. S. WILSHIN****XYLOPHONE SENSATION****EL CLEVE****MASTER OF XYLOPHONE
BOOKED SOLID ON UNITED TIME****What the Newark "News" Says of****Leona Stephens****"THE ORIGINAL BOOGIE-BOO GIRL"****"Very funny woman—Rivals Kate Elinore in character work."****Those Three Mitchells****"THE BLACK PRINCE" "THE CREOLE" and "THE OCTOROON"****Playing the FOX TIME****Come and see us and judge for yourself.****A hit on any bill.****HAVE YOUR CARD IN VARIETY****ALWAYS
THE
BULL'S EYE****This Week (May 1)
Majestic, Milwaukee****Next Week (May 8)
Majestic, Chicago****THE
PREMIERE
ATTRACTION****Week May 15
Grand, Pittsburg****Week May 22
Grand, Syracuse****Direction
PAT CASEY**

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Genaro & Thos! Majestic Corsicana Tex Indef
Germane Anna T 25 Arnold Revere Mass
Geyer Bert Palace Hotel Chicago
Hilden Sisters 161 Schuyler Pottsville Pa
Gleason Marie 13 Howard Boston
Gleason Violet 439 Lexington Waltham Mass
Glover Edna 332 Emporia av Wichita
Godfrey & Henderson 2300 E 14 Kansas City
Godthorpe & Doyle 2515 Hayes Boston
Golden Claude 177 Walnut av Boston
Golden Max 5 Alden Boston
Goodman Joe 3023 N 3 Philadelphia
Gordon El 365 W 43 New York
Gordon Paul L 214 W 39 New York
Gordon Dan 1777 Atlantic av Brooklyn
Gordon & Barber 34 So Locust Hagerstown Md
Gordon & Kinley Majestic Chicago
Gordon & Marx Temple Hotel
Goss John & Meyer Haverhill Mass
Gossane & Bobbly 490 So 4 Columbus
Gottlieb Amy 600 N Clark Chicago
Gould & Rice 326 Smith Providence R I
Goyt Trio 356 Willow Akron O
Grace Love 4646 Penn av Baltimore
Grannon Ha Melrose Park Pa
Grant But & Martba 3956 Dearborn Chicago
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Gray 1933 Birch Joplin Mo
Gremmel & Melton 146 E 14 Chicago
Graves John 18 Co Columbia Boston Indef
Griffith Myrtle E 5305 Kirkwood av Pittsburg
Griffith Marvelous Elkhart Ind
Griffs & Hot 1323 Cambria Philadelphia
Grimes Tom & Co Majestic Chicago
Grimes & Satchell scenic Waltham Mass
Groom Sisters 503 N Hermitage Trenton N J
Grossman A 523 North Rochester
Gruber & Kew 403 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall E Clayton Elmhurst Pa
Hall & Gray 50 Columbia Swampscott Mass
Hall & Brice 56 Orchard Norwich Conn
Halls Dogs 111 Walnut Revere Mass
Halpern Nan 1421 E 17 av Denver
Halsey Boys Family Buffalo
Hasted William 1141 Tiverton New Orleans
Hamilton Estelle 2638 N 31 Phila
Hammins The 51 Scovall Pl Detroit
Hampton & Bassett Stone Plant Mich
Haney Edith 2234 Harrison Kansas City
Hannon Billy 18 Co Hamlin av Chicago
Hanvey Lou 562 Lenox av New York
Harney Ben National Sydney Australia
Harris & Randall Palace Htl Chicago
Hart Bros Barnum & Bailey C R
Hart Stanley Ward 445 Pine St Louis
Hart Maurice 156 Lenox av New York
Hartman Gretchen 521 W 135 N Y
Harvey & Welch 7 E 119 N Y
Harveys 507 Western Mountville W Va
Haskell Loney Orpheum Salt Lake
Hawell J H Majestic Ellwood City Pa Indef
Hatches 47 E 133 New York
Hathaway Kelly & Mack Shubert Ulica
Hawthorne Hilda Temple Detroit

E. F. HAWLEY AND CO.

"THE BANDIT"
Next Week (May 3), Maryland, Baltimore.
EDW. S. KELLER, Rep.

Hearn & Rutter Lyric Danville Ill
Heeloo Chas & Marie 306 Donaldson Columbus
Heidelberg Four Majestic Cedar Rapids Ia
Held & La Rue 1333 Vivia Philadelphia
Henderson & Zander 1816 E 14 New York
Henella & Howard 646 N Clark Chicago
Hennings Majestic Port Huron Mich
Henry Dick 307 Palmtoet Brooklyn
Henry Girls 3336 So 17 Philadelphia
Hensley 428 E 14 New York
Herbert Barnum & Bailey C R
Herberts The 47 Washington Lynn Mass
Herman & Rice 233 W 36 N Y
Hers Geo 833 Stone av Bertonton
Hess 3504 Mantou av Los Angeles
Heverley Grace 201 Desmond Sayre Pa
Hill Mile Majestic Tacoma
Hill Edmunds Trio 262 Nelson New Brunswick
Hillman Geo Majestic Houston
Hillman & Reed 516 Bedford Mich
Hillvers 132 Rav 25 Tensontown N Y
Hines & Panton 151 W 43 New York
Hoffman Dave 2241 E Clearfield Phila
Holman Harry & Co scenic Boston
Holman & Brown 132 Cedar St Bklyn
Holmes Ben 114 W Montana Allaine Neb
Holmes Wells & Finlay Bijou Marinette Wis
Holt Alf Sydney Australia
Homan & Helm 123 Lockwood Buffalo
Hood Sam 725 Pitters St Phila
Hoover Lillian 432 W 24 New York
Hopp Fred 826 Littleton av Newark N J
Horter Katherine 251 Hayes Bklyn
Horton & La Triksa Hip Nottingham Eng
Hott line Edward 35 Division Grand Rapids
Houdini Ft Empire Hackensack
House Carl C 184 Glover Detroit
Howard Bros 225 W 38 N Y
Howard Emily 644 N Clark Chicago
Howard Conny 404 E 14 Brooklyn
Howard Harry & Mae 323 R Peoria Chicago
Howard Bernice 3005 Calumet av Chicago
Howard & Howard Temple Rochester
Hovt Edward N 166 W 47 N Y
Howe & Hawks 140 Broadway Bklyn
Hugel & Quinn 535 Rush Chicago
Hufford & Chalm Lyda Chicago
Hulbert & De Long 4416 Madison Chicago
Hunter Ethel 4025 Troost Kansas City
Hunt & Reed 425 E 14 Indianapolis
Hurley F J 152 Magnolia av Elizabeth N J
Hutchinson A 210 E 14 New York
Hyatt & Le Nore 162 W Lanvale Baltimore

Hylands 38 Cherry Danbury Conn
Hynde Beanie 513 Pearl Buffalo

I.

Inge Clara 300 W 49 N Y
Ingils & Reading 193 a Bower Jersey City
Ingrams Two 1894 Story Boone Ia
Inness & Ryan Gayety So Chicago
Irwin Trio 337 W 46 New York

J.

Jackson Hry & Kate 306 Buena Vista Yonkers
Jackson Alfred 30 E Tupper Buffalo
Jackson Cyclists Palace Bristol Eng
Jacobs & Sanders 3600 Shreveport La
Jeffries Tom 339 Bridge Etny
Jennings Jewell & Barlowe 2383 Arl't'n St L
Jess & Dell 1302 N 5 St Louis
Jewell Mildred 5 Alden Boston
Johnson Great 267 W 27 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6346 Callowhill Phila
Johnstons Chester 349 Lexington av N Y
Johnstons Musical Empire Shepards Bush Eng
Jones & Rogers 1261 Park av New York
Jones Maud 50 W 135 N Y
Jones & Gains 413 W 55 N Y
Jones & Jones 19 Kenilworth Boston
Jones & Whitehead 33 Boyden Newark N J
Jordan Anna & Co Empire Calgary Can
Juno & Wells 511 E 16 New York

K.

Karno Co Majestic Seattle
Kertello Bros Paterson N J
Kaufman Reba & Ines Folles Bergeres Paris
Kaufman Bros Forsyth Atlanta
Kaufman Touring Grand Pittsburg
Kaufmanns 306 E 13 Chicago
Keating & Murray Blakers Wildwood N J Ind
Keaton & Barry 74 Boylston Boston
Keely Bros Pavilion Newcastle Eng

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JIM F. KELLY and ANNIE M. KENT

Keeley & Parks Wigwam Ticonderoga N Y
Kelle Zena 110 W 44 N Y
Kell Jack W 1163-16 Milwaukee
Kelly & Wentworth Gaives Galveston
Kelley Sisters 4933 Christiania av Chicago
Kellers 132 Colonial Pl Dallas
Kendall Chas & Maudie 133 Alfred Detroit
Kenna Chas Pantages Tacoma
Kennedy Joe 1131 N 3 Knoxvile
Kenney & Hollis 48 Holmes av Brookline Mass
Kent & Wilson 402 Monroe Chicago
Keough Edwin Continental Hotel San Fran
Kessner Ross 432 W 164 New York
Kidders Bert & Dorothy 1374 Clay San Fran
King Bros 811 4 av Schenectady
King Violet Winter 1374 Blackpool Eng Ind
Kiralfo Bros 1710 3 av Evansville Ind
Klein & Clayton Liberty Phila
Koehler Grace 5050 Calumet Chicago
Kohers Three 45 13 Wheeling W
Kolb & Miller Wigwam San Francisco Indef

L.

Lacey Will 1516 Capital Washington
Lafayette Two 136 Graham Oshkosh
Lafont Harry & Pto 80 Clinton Johnstown NY
Lancaster & Miller 446 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 233 Genesee Rochester
Lane Eddie 305 E 78 New York
Lane & O'Donnell Temple Detroit
Lang Kar 278 Bickford av Memphis
Langdons Maryland Baltimore
Langman Joe 102 S 51 Philadelphia
Lanscar Ward E 332 Schoeter Brooklyn
Laufel Carl 182 41st Detroit
La Blanche Mr & Mrs Jack 3215 E Baltimore
La Centre & La Rue 2461 2 av New York
La Clair & West Box 155 Sea Isle City N J
La Grange & Gordon 3333 Lucas av St Louis
La Grange & Gordon 3333 Lucas av St Louis
La Molnes Musical 3305 Baraboo Wis
La Nolle Ed & Helen 1707 N 15 Philadelphia
La Ponte Mark 133 W Commerce San Antonio
La Rue & Holmes 81 Little Newark
La Tondre 428 E 14 New York
La Vette 1708 W 21 Kansas City
La Vine Edward Majestic Des Moines
Larose 226 Bleeker Brooklyn
Larrievs & Lee 33 Shuter Montreal
Lasee Great 1011 Erie Philadelphia
Laurant Marie 114 W 45 N Y
Laurens Bert 207 W 37 N Y
Lavaras Lillian 1309 Union Hackensack N J
Lavine & Inman 3301 E 31 Cleveland
Lawrence & Edwards 1440 Western Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 353 E Indiana St Charles Ill
Le Dent Frank Youngs Atlantic City
Le Payne & St John Majestic Denver
Leard & Gordon 1822 Locust St Louis
Le Hirt 760 Clifford av Rochester
Le Pages 120 French Buffalo
Le Pearle & Bogart 401 Solome Springfield Ill

LE ROY AND PAUL

Comic Bar Performers
Next Week (May 7), Orpheum, Portland.
ORPHEUM TOUR. JO FAIGEN SMITH, Rep

Le Roy & Paul Orpheum Orden Utah
Le Roy & Paul 15 N Y
Le Roy Trio 333 Everett Kansas City Kan
Le Roy Chas 1306 N J Baltimore
Le Roy & Adams 1313 Locust av Erie Pa
Leahy Bros 251 East av Pawtucket R I
Lee Roy 104 Broadway Brooklyn
Lee Joe Kinley Kan
Leffingwell Nat & Co 335 W 150 New York
Lenns The 1914 Newport av Chicago
Leonard & Drake 1099 Park Pl Brooklyn
Leonard & Drake Hong Kong Toledo Indef
Leslie Geo W Star Raleigh N C
Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 139 New York

Leater & Kellat 313 Fairmont av Jersey City
Leater Nina Majestic Danville Va
Leavins & Sule 16 Prospect Wt Haven Conn
Leavitt & Pa 113 Co Syracuse
Levy Family 47 W 123 New York
Lewis & Lake 2411 Norton av Kansas City
Lewis Phil J 116 W 131 New York
Lewis Walter & Co 677 Washin Brookline Mass
Lingermane 708 N 5 Philadelphia
Livingston Murry 830 E 163 N Y
Lloyd & Castano 104 E 61 New York
Lockhart & Webb 221 W 32 N Y
Lockwoods Musical 132 Canton Poughkeepsie
Lola & Love 2814 2 Brooklyn
London & Riker 32 W 93 New York
Londons Fours Keltha Phila
Long & Cotton Majestic Seattle
Loraine Oscar Sheca Toronto

The Longworths
Next Week (May 8), Orpheum, South Bend.

Lowe Musical 37 Bridge av Rutherford N J
Luce & Luce 326 N Broad Philadelphia
Lynch Hazel 365 Woodward av Grand Rapids
Lynch Jack 95 Houston Newark
Lynch & Zeller Colonial N Y
Lynn Roy Box 43 Jefferson City Tenn
Lynn & Atwood Dunes Cafe San Fran Indef

M.

Mack & Co Lee 666 N State Chicago
Mack & Walker Anderson Louisville
Mack Floyd 5334 Ohio Chicago
Macy Maud Hall 123 E 24 Sheepshead Bay
Mae Florence 43 Jefferson Bradford Pa
Main Ida Dunes Cafe San Francisco Indef

RUPERT M. EILA ? ? ? ? ?

Malloy Dannie 11 Glen Morris Toronto
Manning Frank 355 Bedford av Brooklyn
Manning Trio 70 Clay Grand Rapids
Marathon Quartet 307 W 30 N Y
Marcus 319 Lardin Chicago
Marrs Comedy Trio 87 Hskins Brooklyn
Marion Cliff Grant Hotel Chicago
Mario Aldo Trio 204 W 24 N Y
Marsh & Middleton 19 Dyer av Everett Mass
Marsh Chas 205 14 Milwaukee
Marshall & Anderson McAddens Flats Co
Martha Mile 62 W 91 New York
Mathews Juggling Princess Hot Springs
Matheson Walter 843 W Ohio Chicago
Martine Carl & Rudolph 467 W 57 New York

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Matthews Harry & Mae 140 W 27 Pl Los Ang
Matthews Mabel 2531 Burling Chicago
McCarthy & Egan 116 Lexington Me
Maxima Model Western Orpheum Lincoln Neb
Mayne Elizabeth H 144 E 48 New York
Maye Musical Four 154 W Oak Chicago
McCart Geraldine & Co 704 Park Johnson Pa
McCarthy & Egan 2901 Missouri av St Louis
McCarters 418 W 36 N Y
McClun M 3221 Madison av Pittsburg
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 1816 Gravesend av Bklyn
McCune & Grant 635 Benton Pittsburg
McDowell John & Alice 627 6 Detroit
McGarry & Harris 521 Palmer Toledo
McGuire Tutz 69 High Detroit
MacMillan Violet Grand Portland
McNally Four 229 W 38 New York
McNamee 41 Smith Poughkeepsie
MacNichol Jas Charlottesville Canada
McWaters & Tyson 471 60 Brooklyn
Mendelsohn Jack 163 22 New York
Menetekel 104 E 14 New York
Meredith Sisters 29 W 66 New York
Merrill & Otto Orpheum Denver
Merritt Raymond 178 Tremont Pasadena Cal
Methen Sisters 12 Eulton Springfield Mass
Meyer David Lewis & Lake Musical Co
Michael & Michael 320 W 53 New York
Milam & Du Bois 825 19 Nashville
Military Trio 679 E 24 Paterson
Miller & Mack 2641 Federal Phila
Miller & Neary Pantages Seattle
Miller & Princeton 88 Olney Providence
Miller Theresa 118 W Grand av Oklahoma
Millman Trio Kusanat Geneva Switzerland
Mills & Moulton 58 Route 22
Milton & De Long Sisters Phila Hartford
Mints & Palmer 1305 N 7 Philadelphia
Mikel Hunt & Miller 108 14 Cincinnati
Mitchell & Cain Empire Johannesburg
Moller Harry 34 Elmer New York
Montambo & Bartell 40 E Liberty Waterbury
Montgomery Harry 154 E 124 New York
Mooney & Holben Paisley Eng
Moore Geo W 3164 Cedar Phila
Moore Helen 1430 Broadway Bklyn
Morgan Bros 2525 E Madison Philadelphia
Morgan King & Thompson Sla 603 E 41 Chic
Morgan Meyers & Mikel 1236 W 26 Phila
Morris & Wortman 132 N Law Albentown Pa
Morris & Korman 1306 St John Pl Bklyn
Morris Mildred & Co 250 W 85 New York
Morton & Keenan 574 11 Brooklyn
Motogiri 222 E Macon San Antonio Tex
Mowatts Hip London Indef
Mozzetta Plaz Chicago
Mueller & Mueller Majestic Tacoma
Muller Maud 601 W 151 N Y
Murray & Alvin Great Abilene Co
Muskeletta The philmonts
My Fanny 12 Alden Strand London
Myers & MacBryde 162 6 av Troy N Y
Mytle & Orth Muskeletta Wis

Nazario Nat & Co 3101 Tracy av Kansas City
Nash Bilal & Rose 49 E Main Bklyn
Nelson Bert A 1042 N Humboldt Chicago
Nelson Oswald & Berger 150 E 128 N Y
Nevins & Erwood Anderson Louisville
Newell & Niblo Family Moline Ill
Newhoff & Phelps 12 W 117 N Y
Nichols Nelson Truimp Viena New Iod Mass
Noble & Brooks Victoria Charleston N C
Nonette 617 Flatbush av Brooklyn
Norton C Porter 6342 Kimbark av Chicago
Norwalk Eddie 535 E 12 W Bronx N Y
Noss Bertha Gerard Hotel N Y

O.

O'Connor Trio 708 W Allegheny av Phila
O'Dell & Gilmore 1146 Monroe Chicago
O'Donnell J R 132 E 124 N Y
Ogden Gertrude H 2835 N Mozart Chicago
Oliver Jack Barnum & Bailey C R
Omar 252 W 36 N Y
O'Neill & Regenery 532 Warren Bridgeport
O'Neill Trio Empire Passaic N J
O'Rourke & Atkinson 1548 E 65 Cleveland
Ors Chas E 1131 E 12 W
Orren & McKenzie 600 E East Springfield Ohio
Ott Phil 174 A Tremont Boston
Owens Dorothy Mae 3047 90 Chicago
Ozavs The 48 Kinzel av Kenmore N Y

Palme Esther Mile 121 E 46 Chicago
Parley & Holmes Bijou Great Falls Mont
Parker & Morrell 187 Hopkins Bklyn
Parvis Geo W 2534 N Franklin Philadelphia
Patterson Sam 29 W 33 N Y
Paulinotto & Piquo 4324 Franklin Frankford Pa
Paul & Ryholda 359 County New Bedford

PAULIE

Held over for Second Week Pantages,
Los Angeles.

Pearl Marty 32 Marcy av Bklyn
Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster av Atlantic City
Pepper Twins Lindsay Can
Pero & Wilson Bijou Battle Creek
Perry Frank L 747 Buchanan Minneapolis
Perry The Great 422 H'feld av Hoboken N J
Phillips Mondane Calvert Hotel N Y
Phillips Samuel 136 Classon av Brooklyn
Phillips Sisters Wintergarten Berlin
Picoletto Midgets Box 33 Phoenix Ia
Pisano & Blinham 50 Christie Gloversville
Pisano 25 16 Charles Lynn Mass
Pope & Uno Keltha Phila
Potter & Harris Orpheum Duluth
Powell Eddie 3314 Chelsea Kansas City
Power Elephants 141 Forest av N Y
Price Harry M 823 Kelly Bronx N Y
Prices Jolly 1629 Arch Philadelphia
Primrose Four Majestic Chicago
Prior The Tukula Wash
Proctor Sisters 1891 Empire Brooklyn
Proat Trio Ringling Bros C R

Q.

Quartette A 753 Home N Y
Quigg & Nickerson Folies of 1910
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy Grand Philadelphia Pa
Rainald Jim 37 E Adams Chicago
Rainbow Sisters 404 14 San Francisco
Raper John 173 Cole av Dallas
Rathbuckle Trio Majestic Seattle
Rash & Von Kuckulan Majestic Ft Collins Col
Ray Eugene 5002 Prairie av Chicago
Ray & Burns 287 Hainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Madrid Spain Indef
Raymore & Co 14 E 95 N Y
Redford & Winchett Columbia St Louis
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed Fred 300 Broadway N Y
Reed & Earl 236 E 62 Los Angeles
Reffkin Joe 163 Dudley Providence
Regal Trio 118 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Reilly & Brown Palace Ind Toy Co
Reinfield Minnette Andrea N Orleans
Remy & Soper Grand Elkins W Va
Renaltes The 2964 Sutter San Francisco
Renzetta & La Rue 2321 So Hieks Phila
Reze Len 1021 Cherry Phila

THE REXOS

Next Week (May 7), Orpheum, Sioux City.
Direction, PAT CASEY

Reynard Ed Anderson Louisville
Reynolds & Donegan Palace London
Rhoads Marionette 33 W 3 Chester Pa
Rich Frank & Truimp 308 Sheffield av Chic
Rich & Hark 1306 E 18 N Y
Rich & Rich 2492 Milwaukee av Chicago
Richard Bros 116 E 3 New York
Ricker & Goss Variety So Chicago
Riley & Almont 35 Plant Dayton O
Riley C 230 W 146 N Y
Ripon Alf 542 E 57 New York
Ritter & Boyce 49 Billerica Boston
Ritter & Foster Marquette France
Roberts E 1551 Sherman av Denver
Roberts & Hark 1306 E 18 N Y
Robinson The 291 Hawthorne av Mt Vernon
Robinson Wm C 3 Grandville London
Rock & Bol 1419 Indiana av Chicago
Roder & Lester 214 Broadway Chicago
Roder & Lester 214 Broadway Chicago
Roland & Morin 268 Madison Ave
Rolande Guy S Box 220 Omaha Ind M-I

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CARTER AND **SWANSON**
HAZEL

Featuring **WILL ROSSITER'S** Song Hits Including
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PERCY G. WILLIAMS CIRCUIT

Personal Direction, **MARTIN SAMPTER**

Booked by **PAT CASEY**

Wilfred Clarke

A New Farce, "THE DEAR DEPARTED," in Rehearsal
 SKETCHES on hand or written to order.

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Some Comedy

Some Clothes

SOME CLASS

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The King of Ventriloquists



Shayne and King

Advanced Entertainers

Featuring

AL SHAYNE'S CLEAR SOPRANO

Booked Solid

Direction, **LEE KRAUS**

N. B.—Lee Kraus and Glen Bort, keep off the double talk

ENGLAND'S
 GREATEST
 BOY SOPRANO

ALBERT HOLE

ORPHEUM CIRCUIT

HUGH
McCORMICK AND **WALLACE**
 GRACE

wish it known to some of the choosers who saw us in Chicago that our act is copyrighted and any infringement on lines or business will be stopped. The gag about the dummy and union is our own, so let our stuff alone.

Direction, **ALBEE, WEBER & EVANS**

ALBEE, WEBER & EVANS

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 NEXT WEEK (May 8) **MAJESTIC, CHICAGO**

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MANAGERS, AGENTS, PERFORMERS, SEE ME

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UNIQUE THEATRE, 14th St., New York, May 8, 9, 10

Direction of **FRANK WOLF, TAYLOR & KAUFMAN**
 Odd Fellows Temple, Phila., Pa.

Jock McKay, tell me a joke. I want to laugh.

When answering advertisements kindly mention **VARIETY**.

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Week May 15

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and

Pat Casey

HERRERA

THE ORIGINAL "MAN-MONKEY."
 Playing the Loew Time.

JOHNNIE COLEMAN

The original Scotch lad with a somewhat different monologue, singing his own songs.
 First time in this country.

A big hit in San Francisco.
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Rosa Lane & Clara 195 W 48 N Y
Rose Clara 6025 67 Brooklyn

THEO. J.

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Next Week (May 8), Orpheum, Brooklyn.

Ross & Lewis Tivoli London
Ross Sisters 45 Sumner Providence
Rosa Maria Novelly 218 W 48 N Y
Russell & Davis 1316 High Springfield O
Rutledge Frank Gerard Hotel N Y
Rye Geo W 116 Ft Smith Ark
Ryo & Emerson 161 W 174 N Y

R.

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S-C Circuit until middle July
Address care VARIETY, Chicago.

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Sanders & La Mar 1337 5 av N Y
Sanford & Darlington 2327 So Waukegan Phila
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Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 913 Longwood av N Y
Scherer & Newkirk 15 Goodell Buffalo
Schilling Wm 1000 E Lanvale Baltimore
Scintella 588 Lyle av Rochester
Scott Geo 377 E. Bklyn
Scott & Yost 40 Morningside av N Y
Scully Will P 8 Webster pl Brooklyn
Selby Hal M 204 Schiller Bldg Chicago
Sensel Jean 214 Eleanor Pittsburgh
Sevensala 526 Abel Easton Pa
Sexton Chas B 2849 Johnston Chicago
Seymour Nellie 111 Manhattan N Y
Shea Thos E 3664 Pine Grove av Chicago
Shea Tex & Mabel 523 N Main Dayton O
Shack & Darville 3028 N Clark Chicago
Shedmans Dogs Dumont N J
Shelvey Boys Columbia Cincinnati
Shepperley Sisters 250 Dovecourt Toronto
Sherlock Frank 514 W 135 N Y
Sherlock & Holmes 2506 Ridge Philadelphia
Sherman Do Forest Co Grand Hamilton O
Shermans Two 252 St Emanuel Mobile

SYDNEY SHIELDS

Next Week (May 7), Orpheum, Sioux City.

Sherry Joe V Sparks Circus C R

Shields The 307 City Hall New Orleans

Chas. W.

Albee

SHRODES AND CHAPPELLE

Direction B. A. MYERS

Shorey Campbell Co Empire Pittsfield Mass
Sidelito Tom & Co 4313 Wentworth av Chicago
Sims & Earle 2544 So 8 Philadelphia
Sigel & Matthews 224 Madison Chicago
Siegels & Carmontelle 233 Clinton Bklyn
Simms Al 18 E 105 N Y
Simms William 4345 Ellis av Chicago
Slater & Finch 10 N Vincennes Ind
Small Johnnie & Sisters 620 Lenox av N Y
Smith & Kessner 438 W 164 N Y
Smith Allen 1243 Jefferson av Brooklyn
Smith & Adams 408 So Halsted Chicago
Smith & Brown 1324 So Colorado
Spears The 67 Clinton Everett Mass
Spencer & Austin 3110 E Philadelphia
Sprague & McNeese Washington Spokane
Springer & Church 96 4 Pittsfield Mass
Stadium Trio St Charles Hotel Chicago
Stackpoles Four Plaza Buffalo
Stanley Harry Grand Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 364 Bremen B Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 685 6 So Boston
Steinert Thomas Trio 531 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 2908 N 5 Phila
Stevens E J 438 Marion Bklyn
Stevens Paul 323 W 33 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 & Dacre 168 W 34 N Y
St John & McCracken 6161 Chestnut Phila
Storchlein H 2532 Atlantic Brooklyn
Stubbfield Trio 5805 Maple av St Louis
Stuart Helen Blou Green Bay Wis
Sullivan Daniel J & Co 1517 W 41 Cleveland
Sully & Phelps 2310 Bolton Philadelphia
Sutton & Sutton Majestic Kalamazoo Mich
Sweeney & Rooney 1320 Wyoming av Detroit
Swisher & Evans 1147 W Huron Chicago
Sylvester's Plymouth Hotel Hoboken N J
Symonds Alfretha 140 So 11 Philadelphia
Symonds Jack Albert Berlin N Y
Syts & Syts 140 Morris Philadelphia

T.

Tambo & Tambo Empire Holloway Eng
Tangley Pearl 87 S Clark Chicago
Taylor Mae 2308 S 12 Phila
Taylor & Terry 2325 Ridge av Phila
Temple & O'Brien 439 E 5 Fargo N D
Terrill Frank & Fred 38 N Orkney Phila
Thomas & Hamilton 667 Dearborn av Chicago
Thomas & Wright 535 N Clark Chicago

Thomson Harry 1234 Putnam av Brooklyn
Thorne Mr & Mrs Harry 153 St Nich av N Y
Thorne Juggling 57 Buffalo
Thornston Geo A 265 Broome N Y
Thurston Leslie 1333 13 Washington
Tidmarsh Fred & Co 1234 Tattall Wilmington
Tinney Frank Orpheum Omaha
Tivoli Quartette Erie and Cafe Detroit Indef
Tope Topey & Tope 5413 W School Chicago
Tracy Julia Raymond Bartholdi Inn N Y
Travers Bell 207 W 32 N Y
Travers Phil 5 E 115 N Y
Travers Roland 131 W 48 N Y
Tremaine Muls 330 Caldwell Jacksonville Ill
Trevett Quartet Monarch Hotel Chicago
Trillier Buffalo Bills C R
Trobadora Three 247 E 24 N Y
Troxell & Winchell 306 3 N Seattle

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Booked Solid. James B. Plunkett, Mgr.

U.

Uline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1937 Nicholas Phila

V.

Valadons Les 14 Brewer Newport R I
Valdare Beale 305 W 87 N Y
Valentine & Bell 1451 W 103 Chicago
Valletta & Lamson 1239 St Clark Cleveland
Vance Gladys Blou Ann Bklyn Mich
Van Dille Sisters 514 W 135 N Y
Van Horn Bobby 159 East Dayton O
Vardellies Lowell Mich
Vardon Perry & Wilber Greeson Tampa Fla
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 334 Christopher Bklyn
Vase Victor V 25 Haskins Providence
Vedmar Rene 3385 Broadway N Y
Venetian Sorenanders 616 Blackhawk Chicago
Vernon & Parker 117 Hopkins Brooklyn
Village Comedy Four 1913 Ringgold Phila
Vincent & Slager 330 Olive Indianapolis
Violet Otto 41 Sheffield av Bklyn
Violeta Jolly 41 Lapsigler Berlin Ger
Voelker Mr & Mrs 528 W 161 N Y

W.

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Walters John Lyric Ft Wayne Ind Indef
Walton Fred 4114 Clarendon av Chicago
Ward Billy 169 3rd av Bklyn
Warde Mack 300 W 2 New York
Warren & Dale 1503 So Carlisle Pa
Wasburn Dot 1535 Mohawk Chicago

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."

Next Week (May 8), Poli's, Bridgeport.
Direction PAT CASEY.

Weaver Frank & Co 1706 N 9 Baltimore
Weber Chas D Majestic Tacoma
Well John 5 Krusstad Rotterdam
Welch Jas A 21 E 105 New York
West Al 606 E Ohio Pittsburg
West Sisters 1412 Jefferson av Brooklyn N Y
West & Denton 135 W Cedar Kalamazoo
Western Union Trio 2841 E Clearfield Phila
Weston Dan E 141 1st N Y
Wetherill 33 W 3 Chester Pa
Wheeler Sisters 1441 7 Philadelphia
Wheeler 41 E Ohio Chicago
White & Perry Keiths Boston
White Harry 1069 4th av Baltimore
White Kane & White 393 Vermont Brooklyn
Whitehead Ethel Maryland Baltimore
Whiting & Bohne 262 W 39 N Y
Whitman Frank 123 Greenwich Reading Pa

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Wilber Marshall Atlantic City N J
Wilkins & Wilkens 363 Willis av N Y
Williams Clara 3450 Tremont Cleveland
Williams Cowboy 4715 Upland Philadelphia
Williams Chas 2445 Rutgers St Louis
Williams Ed & Florence 94 W 103 N Y
Williams & De Croteau 1 Ashton sq Lynn Mass
Williams & Gilbert 1010 Marshfield av Chio
Williams & Stevens 3516 Calumet Chicago
Wilson Father 2066 7th av N Y
Wilson & Cumby O H Augusta Me
Wilson & Pinkney 307 W 15 Kansas City
Winfield & Shannon 377 E Milwaukee av Detroit
Winkler Kres Trio Columbia Atleboro Mass
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Holly Toity Co
Wolfe & Lee 334 Woodlawn av Toledo
Wood Oille 500 W 164 New York
Wood Bros Columbia St Louis
Woodall Billy 430 First av Nashville

X.

Xavier Four 2144 W 30 Chicago

Y.

Yackley & Bunnell Lancaster Pa
Yeoman Geo 4566 Gibson av St Louis
Young Oille & Arthur Palace London
Young & Phelps 1013 Baker Evansville Ind
Young Sisters 2745 Henry Chicago

Zanciga 36 Cliff av E Portchester N Y
Zanfrelas 121 Bristol London
Zeda Harry L 1232 Camilla Philadelphia
Zeller & Thorne Willard Temple of Music
Zell & Rodgers 67 So Clark Chicago

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Al G Barnes 5 Albany Ore 6 Salem 8 Oregon
City Portland
Barnum & Bailey 5 Reading Pa 6 Harrisburg
8 Altoona 9 Johnstown 10 Greensburg 11
Uniontown 12 Fairmont W Va 13 Wheeling
Buffalo Bill & Pawnee Bill 5 Jersey City N J
6 Newburgh N Y 8 Kingston 9 Albany 10
Poughkeepsie 11 Winsted Conn 12 Hartford
13 Springfield Mass
Campbell Bros 8 Minneapolis Kan
Glimmer Bros 8 Janesville Wle 9 De Kalb Ill
10 Spring Valley
Hagenbeck Wallace 5 Anderson Ind 8 Indian-
apolis 9 Muncie 10 Bellefontaine O 11 Tiffin
12 Mansfield 13 Massillon
Kit Carson 5 Great Bend Kan 8 Jetmore 9
Larned 10 Stafford 11 Kinsley 13 Dodge City
15 Syracuse Kan 16 Las Animas Col 17 Colo-
rado Springs
Parker Shows 8 Sedalia Mo 15 Jefferson City
22 Lexington 29 Marshall
Ringling Bros 8-13 Philadelphia
Frank A Robbins 12 Lakewood N J 13 Key-
port 15 Westfield 16 Plainfield 17 Somerville
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Belmontes The (C)
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Bernard Lester (C)
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Caselli R F C (C)
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Challoner Catherine
Chistres Sisters (C)
Christy Mayne (C)
Church R A (C)
Clark & Verdi (C)
Clark Edward
Clark Sisters
Clark & Verdi (C)
Clarke H L
Clayson Jennie
Clure M C (C)
Cogswell Sarah L (C)
Collins Sam
Corrigan Emmett
Cromwell Mr (C)
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Cullen Frank (C)
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Curtis Fred
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Daly Jack (C)
Dana Lillian
Davenport Miss
Davis Hal
Davis Jack (C)
Dean G
Dean Daisly (C)
De Bakers Dogs
De Balesries Animals
Defreji Gordon
Delaro Hattie (C)
Delaro Hattie
De Lisle Mae (C)
Denmore Vivian
De Wolf Ward (C)
Dingle Thos (C)
Dixon Bowers & Dixon
Donovan Jas B
Dunbar Marie (C)
Dupre Minnie (C)
Edna Mysterious
Ellmore May (C)
Elwood Emma (C)
Evans Pearl
Excelsa & Franks
F.
Farnum Billie
Fenber G M
Fenner Geo (C)
Fenton Marie
Ferry John
Fields Harry W (C)
Fisher Marie
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Flora Mildred
Flynn Earl (C)
Ford Marie
Fouquet Ernest (C)
Fowler Lew (C)
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Fricker Chas (C)
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G.
Gallagher Ed
Giletto Maria
Goak Belle (C)
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Greene Gene (C)
Haggett Geo (C)
Hayes Jim (C)
Hendon Will A
Harland & Robinson
Harvey Allen (C)
Hayes Geo (C)
Hayes Max E
Heffron Tom (C)
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Helston & Arlington
Hessinger E David
Henry R E (C)
Herman Mexian
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Lange Geo K (C)
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Levinso Dolph (C)
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Lind Homer (C)
Lindsay Roy (C)
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McMill Marie
McLae Tom
Melrose Bert
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Morgan Wm
Moure Blanche (C)
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N.
N.
Nelson Lil'iau
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Northrup Alice (C)
Norton Ruby
O.
O'Connor & Fisher (C)
O'Hearn Will J (C)
O'Neill Harry J (C)
O'Neill & O'Neill (C)
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Patterson Flo
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Perlman & Stanley
Perry Harry (C)
Perry R O (C)
Pervier W A (C)
Peters Phil & Nattie
Pezzano A (C)
Phanna (C)
Philips John (C)
Preston Geo (P)
Q.
Queen Francis (C)
Quirk Jane & Billy
R.
Racofael Dave
Rambler Doris (C)
Rankin Gloria (C)
Ranoll J
Reece Arthur
Reese Lou (C)
Rees Tom (S F)
Rex Comedy Circus (C)
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Shields Sidney (C)
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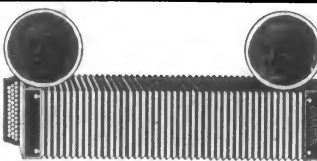
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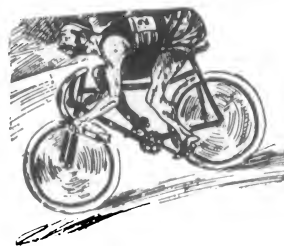
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"SUN TIME"

1911

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Rolfe's "Musical Courtiers"
Rolfe's "Leading Lady"
"Polly Pickles in Petland"
Bob Fitzimmons
George B. Reno & Co.
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Namba Troupe Japs
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And many others equally as well known

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A
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OF
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THE
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Compare this list of feature attractions with those of other popular priced vaudeville circuits and you can readily see why we book more family theatres than all other agencies combined. Give us a trial and get the best of attractions vaudeville affords. We are in a position to positively give you what your theatre demands.

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VARIETY

VOL. XXII, NO. 10.

MAY 13, 1911.

PRICE TEN CENTS.



EDGAR M. MILLER

**ALWAYS
THE
BULL'S EYE**

This Week (May 8)
Majestic, Chicago

**THE
PREMIERE
ATTRACTION**

Next Week (May 15)
Grand, Pittsburg



Direction

PAT CASEY

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to the **TED SNYDER CO.**

MAX WINSLOW

(who has severed his connections with the Harry Von Tilzer Music Co.)

is **NOW** with the **TED SNYDER CO., 112 West 38th St., New York**

Where he will be pleased to see all his friends in town and hear from those who are away.

Many thanks to all friends for past courtesies.

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This week
(May 8)
Majestic,
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Booked solid
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**Mlle. ROSINA ZALESKA
and Mr. FLOYD MOORE**

In a Dramatic Playlet

"THE ONE WOMAN"

Playing the **NEW YORK THEATRE MAY 11-14**

Sensational Boises

HUMAN AEROPLANES

Offering the Latest Thing in Aerial Numbers

This Week (May 8) Colonial

Next Week (May 15) Orpheum

May 22 Alhambra

Direction, **JO PAIGE SMITH**

VARIETY

Vol. XXII. No. 10.

MAY 13, 1911.

PRICE TEN CENTS

LIGHT SUPPLY OF SUMMER PRODUCTIONS FOR NEW YORK

"Follies of 1911" and "Pinafore" Revival Only New Shows in Sight. Hammerstein's Roof, Winter Garden and Folies Bergere Open. Broadway Theatre Closes With "Hen-Pecks."

There are few summer shows in sight for New York City this season. With the report that "The Pink Lady" may close at the New Amsterdam around July 1 for a month or longer, and "The Hen-Pecks" at the Broadway will run there until about June 24, with no substitute provided, it leaves the new "Follies of 1911" on the New York Roof with little "new" opposition, excepting the Shubert revival of "Pinafore" to replace "The Balkan Princess" at the Casino, the usual Shuberts' own hot weather theatre.

Besides Hammerstein's Roof, there will be the new Folies Bergere, which will remain open for business the year around; also the Winter Garden. The Columbia on Broadway will house "The Merry Whirl" burlesque show, opening June 12 or 19.

The Globe will lose the Norworth and Bayes show ("Little Miss Fix-It") May 20, when the company travels on to Chicago, opening there May 22 at either the Colonial or Chicago Opera House. It may have for an extra warm weather competitor in Windy-town the Valeska Suratt new piece "The Red Rose." Instead of following the Bayes-Norworth production into the Globe as at first expected (following its success in Philadelphia) "The Red Rose" will also travel westward. Lee Harrison, Miss Suratt's manager prefers to wait until the fall weather starts in before bringing his star and piece to Broadway.

"The Pink Lady" itinerary for next season includes a return call at the New Amsterdam immediately after the summer vacation.

The failure of Lew Fields to pro-

vide a new production for the Broadway is said to be as well because the piece was not written in time as for his own longing for a rest, which will be taken abroad. As a matter of fact "The Never Homes" has not yet been started. It was to have been the Fields "summer show."

When "The Follies" opens at the New York, June 12, the picture show in the theatre beneath will leave, or will have gone by that time. The picture policy has been drawing quite good business at the night shows, with the matinees running badly.

The American Theatre Roof this summer will hold its downstairs entertainment "pop" vaudeville supplied by the Loew Circuit.

Jimmie Powers and Fritz Scheff are mentioned as the leaders of the all-star cast for "Pinafore." Marie Cahill's name has been announced as having been cast for Little Buttercup, but there is small likelihood she will appear. Miss Cahill has been suffering with a severe throat affliction necessitating a cancellation of some of her bookings in Detroit and Toledo last week.

URBAN OFFICIAL PHOTOGRAPHER

(Special Cable to VARIETY.)

London, May 10.

By Royal Command Charles Urban has been called as the official photographer of the King's Coronation's parades and festivals.

Charles Urban is the inventor of the process through which colored moving pictures are taken and reproduced for exhibition. He photographed the funeral cortege of King Edward last year.

FOLLIES MIDNIGHT PRODUCTION.

A midnight production may be shortly presented at the Folies Bergere (New York) in connection with the Cabaret performance. Jesse L. Lasky, one of the Folies directors—and a producer—has an idea he thinks will shortly work out into the form of a 40-minute act, taking in the girls of the revues, with a comedian or so.

The piece will start at midnight, closing the Cabaret show, of which the rest will be regular vaudeville turns.

William Harris, father of Henry B. (the Folies other director) sailed for Europe last Saturday. Mr. Harris, called the richest theatrical man in America, will keep his son's venture in mind while away. In fact he has an appointment to meet Leo Maase, the Marinelli American representative, on the other side, when they will consult with each other over any novelties pronounced as likely for the new Folies.

Henry Dazian, the costumer, sailed with William Harris. They are known as the "Vacation Brothers," going abroad every year at the same time. It is understood that Dazian has an important business move in connection with his business, which he will divulge on returning home.

George Marion sailed on the same boat with Messrs. Dazian and Harris.

GERMAN COMEDienne A HIT.

(Special Cable to VARIETY.)

London, May 10.

Claire Waldoff, Berlin's best known comedienne, opened at the Empire Monday for her first English appearance.

Much interest was centered in the debut of the German girl. She registered an unquestioned hit.

REBUILDING FOR SHUBERTS.

Des Moines, May 10.

The lately fire-destroyed Auditorium will be rebuilt, it has been decided. An arrangement has been reached whereby the Shuberts will continue as lessees.

ARTISTS CONVENTION IN JULY.

(Special Cable to VARIETY.)

Berlin, May 10.

A private conference between delegates of the several artists' associations is proposed for July, in Paris.

It will be attended by members of the Variety Artists Federation of England, White Rats of America, International Artisten Lodge of Germany, and French Union-Syndicate of France.

DOESN'T GET GABY.

(Special Cable to VARIETY.)

Paris, May 9.

A. H. Woods, who remained over in Paris in an endeavor to secure Gaby Deslys for America, was unsuccessful. The girl who received so much notoriety through her association with the dethroned King of Portugal, probably demanded too much for an American manager to take a chance.

Mr. Woods sails for America this week, arriving in New York next Wednesday.

MAY CALL OUT RATS.

Portland, Ore., May 10.

Managers have been given notice that unless (within two weeks), the salary of musicians is increased to \$37.50 weekly, a strike will occur in the theatres, and White Rats "called out" by the American Federation of Labor.

The White Rats in the city are much concerned, and are talking about it.

"THE SIRENS" FOR BRIAN.

Harry B. Smith has finished the book of "The Sirens," a musical comedy in which Donald Brian will be started next season under the direction of Charles Frohman. It is an adaptation of a foreign piece.

SOMERSAULTING AEROPLANE.

Sensations have been in great demand for the past two or three seasons. The latest is a somersaulting aeroplane, an outdoor attraction. The aeroplane makes a short flight into the air, does a complete somersault and returns gracefully to the ground.

NEXT SEASON LOOKS GOOD FOR COMBINATION CIRCUIT

**Stair & Havlin Short of Producers for Musical Comedies, for which There is a Demand.
25 Weeks in Sight.**

According to close observers, there is likely to be a healthy revival of the popular priced circuit in the United States presided over by Stair & Havlin. But the class of attractions for next season will have to be materially altered and considerable encouragement must be shown to producers before genuine interest can once more be revived. The blood-curdling melodrama of former days is undoubtedly a thing of the past, but this has been replaced by a consistent desire to witness musical shows and the better class of farces and dramas at popular prices.

Properly nurtured the Stair & Havlin circuit might rally to its support about twenty-five weeks for next season, in which attractions of merit stand an excellent chance of making money. The main difficulty they are experiencing is in securing a sufficient line of meritorious shows. As at present constituted, the percentage is about one in four that will likely meet with the approval of the patrons of the houses. Realizing this, the circuit managers are straining every effort toward securing more good traveling organizations. In their quest they are casting about for new producers in this field, for the "old reliables" are a trifle chary of plunging until they can see something more tangible in the way of prospects.

A few years ago A. H. Woods, Charles E. Blaney, Gus Hill, Lincoln J. Carter, B. E. Forrester, Mittenhal Brothers, Rowland & Clifford and others could be counted on to fill in all the time not taken by the Stair & Havlin people themselves. They were directly interested in Ward & Vokes, George Sidney, etc. Nearly all the old timers are either out of that branch of theatricals or are sitting tight and awaiting developments. Outside of a few scattering towns that come in and out, the layout of cities at present is Pittsburg, St. Louis, St. Paul, Minneapolis, three houses in Chicago (Haymarket, National and Globe), Cleveland, Cincinnati, Detroit, Buffalo, Rochester, Syracuse, possibly Brooklyn, Philadelphia and ten weeks on the Southern Circuit.

Before the beginning of the regular fall season, there is a strong likelihood of thirty weeks in which shows stand an excellent chance to get some money. The main problem now is the securing of enough good attractions to fill all the time.

FUND'S STORMY ELECTION.

New officers for the ensuing year were elected at the annual meeting of the Actors' Fund of America, held Tuesday in the Gaiety theatre.

During the meeting there were many outbursts and much confusion. Harry Mountford and William A.

Brady were the chief disturbers. Mountford, who had joined two days before the meeting, asked for an investigation of the financial department of the Fund. It was discovered that Mountford and several people with him were not duly qualified members. They were requested to withdraw from the meeting, which they did. Mr. Brady ran as an independent for the office of secretary. He wanted a special meeting called to revise the constitution, saying he had been a member of the fund for twenty years.

The officers elected are Daniel Frohman, president; Joseph R. Grismer, F. F. Mackey, first and second vice-presidents; Henry B. Harris, treasurer; Frank McKee, secretary; William Harris, Marc Kiaw, Charles H. Burnham, Clay M. Greene, Percy G. Williams, Ralph Delmore, Harry Harwood and Milton Nobles, trustees (for two years).

A report read at the meeting showed a surplus held by the Fund of \$190,000. A home for actors is maintained on Staten Island.

BARUCH FACTORY HERE.

Owing to the great increase in their business from the American side, Baruch Brothers of Berlin, who have international repute for their costumes and scenery in big productions, have decided to build a factory here in Uncle Sam's domain. Several New York sites are under consideration.

Richard Baruch, head of the firm, after an extended business trip to the States, visiting the principal cities from the Atlantic to the Pacific, has returned to Berlin to confer with his brothers regarding the last step in establishing the American factory. Mr. Baruch will return here the first week in June and make known the final plans and location of the site.

The Baruch firm will design the costumes and paint the scenery for "Rosenkaveller" or "The Knight of the Rose," which Fred Whitney will produce in America next October. Richard Strauss' new opera, now being played abroad, will be given in the English tongue and when ready for presentation will mean an initial outlay of \$150,000.

The Baruch firm will handle the costumes and scenery for "The Jolly Tar" in which Jefferson De Angelis will star next season, under the direction of the Frazee-Lederer Co., and will also furnish costumes and scenery for Liebler & Co.'s American production of "Kasernenluft" (comedy), next season.

ZIEGFELD NEEDS AN AUTHOR.

It is now definitely decided that Harry B. Smith will not write the book of this year's "Follies" for Florenz Ziegfeld. A bitterness has arisen between the manager and author that is not likely to be patched up. Ziegfeld's complaint was to the effect that Smith had no right to remain in Philadelphia after the first performance of Valeska Suratt's piece "The Red Rose," of which Smith is the author. He insisted that Smith return immediately to New York and begin work on the book of the "Follies" and wrote what the author considers an impertinent letter, whereupon he withdrew entirely from any participation in the Ziegfeld production scheduled for the New York Roof in June.

Smith has now determined to bring suit against Ziegfeld for ten weeks' royalties alleged to be due on "Miss Innocence," the piece in which Anna Held starred '09-'10. This arrears of royalty payments is alleged to have occurred at a time when "Miss Innocence" was playing to receipts averaging between \$15,000 and \$16,000 a week.

DE ANGELIS STARTS LABOR DAY.

Jefferson De Angelis, under the direction of Frazee & Lederer, will open his season Labor Day at the Illinois theatre, Chicago. His vehicle "The Jolly Tar" (written by De Angelis) will be renamed.

Mr. MacFarlane will be the tencr of the organization and the principal women engaged thus far are Viola Gillette and Florence Martin. W. T. Francis, musical director for Charles Frohman's musical attractions, is writing new music for the show.

SOMETHING FROM WELLS' VISIT.

New York received Jake Wells, Tuesday night. Before the southern manager leaves, it is expected that the opposition forces in the legitimate will get together to make new lines which will remove the "opposition" for the travelling shows next season.

With John Cort in town, along with others who favored "The Open Door," a meeting to be held this week, was looked for as a means of reaching a settlement.

OPENED AND CLOSED IN K. C.

Kansas City, May 10.

After a run from May 4 to 6, Joseph Medill Patterson's new play "Rebellion," was retired to the shelf. The piece opened Thursday here to a light house. Both Protestants and Catholics objected to much of the dialog. Many changes occurred in the three-night run.

The production was made by the Shuberts, with the expectation of putting the show on Broadway next fall. If they do, it will have to be first rewritten.

COST MORE THAN A "PAGE."

W. R. Hearst held an "at home" last Friday night which developed a rather expensive vaudeville program. Amongst the invited guests who contributed specialties during the evening were Norworth and Bays, Belle Blanche, Willa Holt Wakefield and Weber and Fields.



MRS. JAMES B. DONOVAN (Rene Arnold) and JAMES DONOVAN, JR. (The Prince), age 10 days.
Mrs. Arnold will not play vaudeville again until next season, James B. going over to Europe alone this summer to fulfill contracts.

CHILD BILL DEFEATED.

Chicago, May 10.

The bill introduced before the Illinois legislature to legalize the stage appearance of children was yesterday defeated in the Senate by a vote of 18 to 15. A motion will be made today for a reconsideration of the measure.

BIG ONE-NIGHTERS ONLY.

Montgomery and Stone will next season play a route comprised almost entirely of the big one-night stands of the United States, principally in the west. A route has been laid out in the cities where "The Home Town" has never played, but where their reputation has preceded them.

"SWEETEST GIRL" MAY CLOSE.

Chicago, May 10.

It is pretty well reported here that Harry Askin's "Sweetest Girl in Paris" show may close very shortly, perhaps (and not unlikely), this Saturday night.

The premature ending of the tour is reported a severe disappointment to Mr. Askin, who expected to place the production in Boston for a summer run. Differences between principals, however, is said to have determined the manager; no other course was left open to him.

Trixie Friganza and Fred Bowers are the main principals of the company.

EDINBURGH THEATRE FIRE KILLS GREAT LAFAYETTE

Several Other Lives Lost in the Destruction of Moss' Empire. Was the Hall Selected for Royal Command Performance in July.

(Special Cable to VARIETY.)

London, May 10.

During a performance at the Empire Palace theatre at Edinburgh last night, the house was completely destroyed by fire and several artists and stage hands lost their lives. Owing to the prompt lowering of the fire curtain the flames did not extend to the auditorium. To-day eleven bodies were recovered, among them The Great Lafayette and two members of his company playing there. They are Alice Dale and Joe Coster. Among the others were two members of the orchestra.

The program appearing at the Empire was Lafayette and his company, Peter Bermingham, Warsaw Brothers, Mlle. Eldee, Rhoda and Paul, The Bensons. Mlle. Eldee is the wife of an American named Joe Maitland. Mrs.

father served with distinction in the Civil War, and obtained an officer's rank in the Union forces. When the war was over, the father, although an American citizen, returned to his home town, and later died there. One brother, who now lives in Paris, survives the deceased. Some time ago Lafayette legally adopted his stage name. His wealth is estimated at around \$200,000. Although of big money earning capacity, he was a liberal spender. His salary in the English halls was \$2,000 weekly, a tremendous amount for that country.

Lafayette's unfortunate death greatly shocked his many friends over here. William Grossman, one of the most intimate, and his attorney, immediately left Thursday morning on the "Amerika" for London.

About ten days ago, Lafayette's dog

ed magnificently, and was a town sight to those who had entree.

For many years over here The Great Lafayette traveled with his own show, practically giving the entire performance himself. His last manager on an American tour was James C. Matthews, now a vaudeville agent in Chicago. At the conclusion of that road trip, Lafayette gave more attention to vaudeville, appearing in the various first class theatres over here, until deciding to visit England. Previously he had played in vaudeville at the ending of the regular road season, usually (in those days) topping the bill upon a percentage. It was in this way that Lafayette turned the Circle under Percy G. Williams' management from a failure into the success which founded Mr. Williams' present Colonial.

Though Lafayette had his little peculiarities, with pronounced likes and dislikes, he was a sound man, one of the best showmen who ever stood in two shoes, and a firm friend.

Coincidentally, Edinburgh, the city where the fatal fire cost so many lives, was the home of Sir Edward Moss, who owned the burned Empire. Sir Edward (knighted some years ago), became a member of the Moss-Thornton-Stoll syndicate, afterwards known as Moss & Stoll. It was about 1890 that Sir Edward was the piano player in his little concert hall, called the Galety, in Edinburgh. At that time Richard Thornton was the violin player at a Southfields hall, while Oswald Stoll managed a small house, called the Parthenon at Liverpool. They joined forces, and the Moss-Stoll Tour became the most powerful in the variety world. In 1898 the Empire was erected. Jan. 1, last, the Moss-Stoll Tour dissolved, each of the principal managers in it taking their individual houses into separate booking offices.

GOING BACK SOME.

"Old Timers' Week" is announced for next week at the Fifth Avenue. The management has gotten together a bill which embraces the boys and girls who were the headliners in variety twenty and twenty-five years ago. And these same names still retain their "big light" prominence.

Lottie Gilson, "the Little Magnet," will be seen and heard. Others will be Maggie Cline, Mrs. Annie Yeamans, Fox and Ward (partners for 42 years), Ward and Curran, Tom Nawn and Co., Fields and Hanson, Gus Williams, and Mr. and Mrs. Harry Thorne, in "An Uptown Flat." Rooney and Bent, of the later school of variety, will perform so the audience can get a line on the changes in vaudeville that have taken place since its early days in New York.

The Old Timers' program will conclude with an "afterpiece," called "Razor Jim," in which the entire company of artists will appear.

Bob Irwin, the Fifth Avenue manager, who concocted the unique performance, has started out to press-work it. He has placed in the lobby of the theatre an antique hand printing press, which will print next week the programs, with other forms of literature. The press has drawn much attention.

CLASS A SUMMER CIRCUIT.

There will be a Class A circuit of summer vaudeville theatres during this coming hot weather. Eight of the biggest houses in the east, which are open during the season, have decided upon a continuous variety policy.

The Grand Opera House, Pittsburg; Temple, Detroit; Majestic, Chicago; Shea's, Buffalo; Shea's, Toronto; Fifth avenue, New York, and the Keith houses in Boston and Philadelphia make up the string.

Due to the lack of interest displayed in the "Summer Hippodrome" venture of last year, Pittsburg will be without a "fill" this season, which leaves the reason there for the Grand to remain open. There is a possibility that Shea's, Toronto, will not endure against the heated term, although M. Shea has decided that the weather will not cause him to change his mind on the Buffalo proposition.

The American, Chicago, the other first class Chicago "big time," will probably dispense with vaudeville for the season within a week or so.

In addition to these houses, the beach theatres around New York will furnish two or three weeks, including Young's Pier, Atlantic City. There is always a chance that Dave Robinson's Brighton Theatre, Patsy Morrison's Rockaway (Beach) house, and Jack Flynn's Pier stand will form into an Ocean Circuit, although each has his own idea of what an act is worth for the seaside. Neither ever agrees, as the bottom price that the house will stand can never be settled (or touched) upon, although neither of the managers has ever accused the other of paying the top price for a turn. But this difference of opinion on prices prevents the Ocean Circuit forming for the purpose of offering consecutive time by the shore.

While it is a jump from Spokane to Atlantic City, there is sufficient time during the dog days along the Pacific Coast, which the Orpheum Circuit gives, to make up a full hot weather schedule, along with the regular Eastern vaudeville houses.

HUGO MORRIS SAILING ACROSS.

Hugo Morris sailed Tuesday on the German liner, bound for England, where he will remain a few weeks, commissioned to select foreign acts for this side next season.

Mr. Morris slipped away quietly. No one could be found to whom he had imparted any information of his intentions. The report came out through one of the managers interested in Mr. Morris' going, who had inadvertently permitted a remark to fall, which disclosed Hugo's leavetaking and the reason.

FOY A "SINGLE."

Eddie Foy will reappear as a "single" in vaudeville, first opening at Hammerstein's, May 29, placed there by his representative, M. S. Bentham. The comedian may accept other of the summer time in the east that will be available.

The case of Paly Sanders, an agent, held for Special Sessions was dismissed April 17. Sanders was charged with exacting ten per cent. commission.



THE GREAT LAFAYETTE.

Benson of The Bensons, is a Buffalo, N. Y., girl. None of the artists outside of Lafayette's organization were injured, though suffering the loss of wardrobe and paraphernalia.

The cause of the fire is declared to be due to defective electric insulation.

King George is scheduled for a visit to Edinburgh in July and a Royal Command performance had been arranged for at the Palace. The management will strain every effort to get the house rebuilt in time for the celebration in honor of the King's arrival in the city.

The Great Lafayette was a German Hebrew, born at Munich, about 1873, and named Siegmund Newberger. His

"Beauty," to which he was greatly attached, died on the other side. Lafayette held more affection for the animal than any living thing, cabling over here at the time, "My best friend died to-day."

It was about four years ago that the showman (for Lafayette was a showman rather than an artist or an actor), left the States for England. At first meeting with failure, his showmanship finally brought the Britons around until they marveled at his work upon the stage, recognizing that in Lafayette they were seeing a new type (to them) of a music hall artist. With the tide turned in his favor, "T. G." made money fast. He occupied a mansion in London for some time. The interior was furnish-

STRICT ON "SUNDAY SHOWS."

The New York theatres giving variety "concerts" were closely watched by the police last Sunday. In one instance (at the Colonial), a couple of officers in civilian clothes, did an unprecedented action in walking down the aisle, climbing upon the stage and ordering the two Ford brothers (of the Four Fords) to stop dancing. An usher attempted to stop the policemen.

In other houses character acting was barred for the day, with orders out also on dancing, and other exercises.

Coney Island also came in for strict observance last Sunday also. Henderson's was only allowed to give the "straightest" kind of a show.

PICTURES IN PARKS.

Cleveland, May 10.

Moving picture shows will be one of the big features of the public playgrounds conducted by the city this summer. Two shows will be given each evening. The advisability of engaging bands has also been brought up by the Public Service Director. It looks like a pleasant summer for the youngsters.

ALBEE AND MURDOCK AWAY.

Monday evening E. F. Albee and J. J. Murdock, a couple of influentials around the United Booking Offices, left for a trip west which will end about next Tuesday.

While away, Messrs. Albee and Murdock will visit Cleveland, Toledo, Columbus, Springfield (O.); St. Louis, Indianapolis, Cincinnati, and Chicago.

"3-ACT" IN A "SCENE."

Johnny Scanlon, Lillian Rice and Agnes Wiemers, are arranging for a vaudeville "three-act," which is to go into commission about May 29, propelled by M. S. Bentham. They will play a scene from "The Candy Shop."

Mr. Scanlon was of "The Echo" company; the Misses Rice and Wiemers are with "The Hen Pecks" at the Broadway.

MATTHEWS SUES FOR SALARY.

Chicago, May 10.

J. C. Matthews, for several years in charge of the William Morris, Inc., offices in this city has started suit against that corporation for back salary to the amount of \$685.44. The papers in the suit were served on Mr. Morris as president of the corporation on the occasion of his visit here last week.

Since the service of the papers there have been all sorts of charges and counter charges by those interested.

GOOD MANUSCRIPTS SCARCE.

Good manuscripts, available as vaudeville sketches, are mighty scarce these days, according to Charles Felcke, director of the Orpheum Circuit's Producing Department.

Mr. Felcke says that although he has waded through an untold number of scripts, not one has been found suitable for production. In his opinion. For that reason the Producing Department sees no immediate prospect of activity.

MARINELLI AGENCY STRONGER.

Paris, May 1.

H. B. Marinelli, at the head of the well known Marinelli booking agency, has addressed a letter to managers of all countries, inviting their attention to reports which may be circulated regarding his business. It includes a statement of the agency's forces and business in order that any derogatory stories shall not be accepted seriously.

The Marinelli agency now has branches in Paris (main office), London, Berlin, New York, St. Petersburg, Vienna and Manchester. Offices have been located in St. Petersburg, but the staff not yet installed. At Vienna an alliance has been formed through which an important manager of that city will act as the Marinelli representative.

In Paris, besides Mr. Marinelli, MM. Dante and Braun direct the office force of twelve people; in London, Messrs. Bert Howell and A. Locker are over the ten people there; in Berlin, Herren Amadel and Oppenheimer have charge of the Marinelli branch, with seven people; the New York branch has Leo Maase as representative, with Murray Fell, manager, and Maurice H. Rose to direct the staff of seven there; the Manchester office, just organizing, will be in charge of Geo. Shoebridge.

Leo Maase left New York Tuesday on the Kronprinz Wilhelm, going across for about six weeks to visit the other branches of the Marinelli agency. While away he will engage foreign turns for America and place American acts abroad. On the boat Mr. Maase occupied a state room with Hugo Morris.

AGENCY BILL REFERRED BACK.

Albany, N. Y., May 10.

The Brennan Bill, amending the present agency law, will again come before the Assembly for passage, either this Friday or next Monday. It was referred back to committee Monday on an amendment proposing that charitable and religious societies be exempt from its provisions.

When passed in the Assembly, the bill goes before the Senate.

NEW "FIELDS AND LEWIS."

Jack Lewis, formerly of Wynn and Lewis, and Al. Fields, late of Fields and Lewis, have joined hands for an act in "one." This consistently gives the new team the right to be billed as Fields and Lewis.

MEMORIAL SERVICE FOR RATS.

Boston, May 10.

White Rats in Boston on Sunday, June 11, will attend the memorial service at the Scenic Temple on Berkeley street. A spiritual advisor of every creed will be present to take part in the exercises. A large attendance is expected. The house was donated for the day by the management.

MEETING TO ROUTE.

A meeting of the United Booking Offices managers is set down for May 17, when the theatre directors will start the season's talk over bookings for next season. The meetings may be held weekly thereafter.

"TALKING DOG" HERE?

People around Times Square are "getting a hunch" that Willie Hammerstein is after "Don," the "talking" dog, as the "big" feature of the opening program for the Hammerstein Roof season.

"Don" has been appearing in Germany. He speaks a few words in German, distinctly enough, it is reported, to be distinguished by a linguist. Several pieces regarding the animal have appeared in the New York papers within the past couple of weeks, from whence came "the hunch."

Emma Carus is another engagement made for the opening program, June 5.



High Degree Of Honor

CONFERRED UPON MRS. SEBASTIAN MERRILL BY LOCAL LODGE OF B. P. O. E.

MRS. SEBASTIAN MERRILL, a sister-in-law of Umpire Frank Newhouse, who is working here in the Dayton series, was highly honored by the Elks of this city last night. She was entertained by the Elks in their club rooms. A banquet was given and the Elks' head was presented by Mr. Newhouse.

Mrs. Merrill was called upon for several solos. She possesses an unusual voice for a lady, a deep baritone. She has a voice which surpasses any heard in this city in many days and repeatedly responded to requests to sing. The pleasant little lady complied with the requests of her hosts until she was exhausted and upon her then was conferred a high degree of honor. The local lodge of B. P. O. E. voted to initiate her as a Doe. Only one other woman in the country claims this honor, and she is Alice Lloyd, an actress of great repute.

RATS LAWYER LEAVES DEC. 1.

It was learned this week that Denis F. O'Brien, who has been the general counsel for the White Rats, will officially sever his connection with the organization Dec. 1, next, if his resignation placed before the Board of Directors some weeks ago is not acted upon or accepted by them before that date.

Mr. O'Brien's contract with the organization is reported as carrying a six months' notice clause. While "resignation" is formally used in connection with it, the report is that Mr. O'Brien merely gave notice of quittal.

"CORONATION" A FEATURE.

The colored pictures to be taken by Charles Urban of the King's Coronation in London next month will be released over here as a special feature subject by the Kinemacolor Co. John J. Murdock, general manager, says the pictures of the big event, which affords plenty of scope for the coloring process, will be utilized on this side as an advertisement for the quality of the Urban process of colored photography. The Kinemacolor Co. holds the American producing and exhibition rights of it.

For the Coronation series, territorial rights on this side will be granted, for the presentation of the pictures in regular theatres, procedure regarding the leasing following somewhat that taken by the promoter of the Johnson-Jeffries films (probably without the excessive prices asked by the J. & J. Co.).

When Mr. Murdock was asked this week to reply to the picture men who have said that in color photography only negatives could be taken, he replied that that was an error, positives being easily taken from the negatives.

Three "Independent" picture factories are understood to have been accepted by the Kinemacolor Co. They will manufacture the colored pictures under the Urban process with the sanction of the Kinemacolor corporation. That company will also manufacture "black and white" as well as the colored films. The latter will be employed as "features" for the picture entertainments, with two or more colored films sandwiched in between other reels. The number of reels will depend upon the desire or ability of the exhibitor, although the Kinemacolor Co. is understood to advise that until the new moving pictures shall have lost their initial charm, that the "featuring" plan will be the more profitable, and, besides, prolong the novelty.

V. M. P. A. OF NEW ENGLAND.

Boston, May 10.

Vaudeville managers, representing more than fifty theatres in New England, met last Friday at the Keith offices to organize the Vaudeville Managers Protective Association of New England, in affiliation with the Vaudeville Managers Protective Association of America.

Robert G. Larsen, representing the B. F. Keith forces, was chairman, and Charles F. A. Smith, secretary. Among those present were R. A. Somerby, V. J. Morris, manager of Loew's Orpheum, A. A. Ashley, M. J. Lydon of South Boston; Nat Burgess, manager of the Washington and Old South theatres. G. Appleby, C. E. Jennings, and M. F. O'Brien, manager of the Boston and Cambridge Scenic Temples.

The organization will be completed Friday.

E. F. Albee has been making an effort to enlist the strength of the legitimate managers in the newly-formed Vaudeville Managers Protective Association, and to that end has had several conferences with A. L. Erlanger.

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H. M. Ziegler returned from Europe Saturday.

Bessie McCoy will be principal woman with the new "Follies of 1911."

Edwin Arden is putting on a "No. 2," "Captain Velvet" company to play the Pantages' circuit in the Fall.

Alice Lloyd will close her season May 20, at Pittsburg, sailing for England, June 14.

"A Mice Village" is the latest offered to Willie Hammerstein for the roof garden farm this summer.

Benham and Mohr played turns last Sunday. The boys showed in three halls, taking a pleasant taxi trip.

Sebastian Merrill and Co. have been booked for next season on the other side.

Ethel McDonough will probably be a member of "The Never Homes," the new Fields show which is to open in the fall.

Billy Remsey, formerly of Remsey and Bradham, and Jennie Douglass, of Douglass and Douglass, were married April 10 in Cheyenne.

"A Certain Party," in which Mabel Hite and Mike Donlin are appearing at Wallack's, will close for the season this Saturday.

Ella Golden and Frank Seifert, both of the Golden Troupe of Russian Dancers, were secretly married at Vancouver, April 29.

A German act called the "Aeroplane Ladies" is on its way to this country, it is understood, to join the Barnum & Bailey show.

Max Maxwell, a young theatrical manager of Australia, died there about a fortnight ago.

Nellie Revell will attend to the publicity for the Palisades Park of the Schenck Brothers during the summer.

Charles Klein is now posing as a grandfather, a daughter being born to his son, Philip Klein and wife, May 5.

Henry W. Savage's office is organizing a "No. 2" "Excuse Me" company and will start it toward the west in about three weeks.

"Kasernenluft," or "The Girl in the Barracks," a straight comedy, which is highly successful in Berlin, will be produced in English for American approval next fall by Liebler & Co.

John Hufle has purchased the Canadian and Northwest rights of "The Sweetest Girl in Dixie," and next season will put out a company with Fern Hufle as the principal woman.

Johnny Ford and Mayme Gehrue have told M. S. Bentham to secure a vaudeville route for them next season. Each is now with a different show.

It is not positive that Harry Rickards, the Australian variety proprietor, will reach New York this summer. He sailed recently for London, from Australia.

Fred Mace closes with "The Chocolate Soldier" in Waterbury to-morrow night and will likely accept an offer to work in a summer roof show in New York.

E. J. Carpenter has secured the one-night stand rights in the eastern territory for George M. Cohan's "Forty-five Minutes from Broadway," for next season.

Chris Mills, of Buffalo, N. Y., wired Albee, Weber & Evans, Tuesday, to notify Phil Mills, of Mills and Moulton, that there had been a death in the family.

Frank Whitman, "The Dancing Violinist," with Lew Fields' "Hen-Pecks," at the Broadway, will remain with that management, not going to Europe as reported.

Rupert Hughes, who wrote "Excuse Me" and has several new plays up his sleeve, sailed May 10 with his wife to spend the summer in the Old Country.

Adelaide and John J. Hughes may play two weeks in the cabaret show at the Folies Bergere, opening May 15. The couple sail June 7 for Paris, where they are engaged to appear at the Folies Marigny.

Harry Puck has engaged with Jos. M. Galtes for next season. The act will dissolve shortly through the wedding of young Mr. Puck's sister, Eva, to Aaron Kessler, which is to occur June 27.

"The Isle of Spice" opened May 8 at Regina, Alberta, Can., for a six weeks' tour of Western Canada.

"The Merry Whirl" may open its summer run at the Columbia, New York, May 12, instead of May 19, as at first announced.

A wag took a bunch of pictures of Pavlowa and Mordkin up to the Family Department of the United Booking offices, and endeavored to secure an opening for the act. He was told that they would have to see the turn first.

Chas. St. John Denton, from Australia, reached New York last week, bound for London. Mr. Denton will produce "The Spring Maid" at Melbourne around Christmas time. He may act as Werba & Luescher's representative in England.

Julian Eltinge, in "The Fascinating Widow," closes his season Saturday night. The show has played thirteen weeks in Chicago, ten of them at the Colonial theatre. During the engagement the receipts have not fallen below \$10,000.

Oliver Morosco, who came to New York, organized a company, then went to Chicago with it and produced "The Fox" at the Cort theatre, has returned to Los Angeles to look after his theatrical interests at the Burbank theatre there.

Abbey's "Uncle Tom's Cabin" show, now playing under canvas upstate, will invade Long Island about June 15, to play every town on the peninsula. A "Tom show" hasn't been seen in that neck-o'-th-woods for a long time.

The Comedy Club is once more casting about for a location for their new club rooms. The Theatrical Exchange Building was found unsuitable. The house on 45th street, formerly occupied by the Professional Woman's League, is being considered.

The painted boards in front of the Knickerbocker theatre no longer announce Otto Hauerbach and Karl Hoschna, authors and composers of "Dr. DeLuxe," as also the writer and composer of "Three Twins." That portion of the sign is blotted out, giving only "Madame Sherry" as their record of "past performances."

Martin Sabine, who sued William Faversham for \$300, two weeks' salary he claimed was due on a contract, has obtained a judgment for that amount through his attorneys, O'Brien & Malevinsky. Sabine played Lord Stonebury in "The Faun," and did not receive two weeks' notice of cancellation.

Anne Marble leaves the Hippodrome press department Saturday night for her summer vacation, returning again in August. During her period of "rest," Miss Marble will write a new sketch for Sam Chip and Mary Marble, to succeed "In Old Edam," of which she is also the author.

Frazer & Lederer, in conjunction with Sanger & Jordan and Robert Campbell (the latter the son of the late Bartley Campbell), will produce in Chicago next season a new type of rural comedy drama by Edith Ellis entitled "A Son of the Soil."

The Four Melody Monarchs dropped out of the Alhambra bill after the matinee, owing to throat trouble on the part of one of the quartet. The Courtney Sisters replaced them Monday night for the remainder of the week, and on Tuesday were booked for the Colonial for next week.

Alf Reeves, manager of Karno's Comedy Company, now playing in the northwest, says that at Seattle the troupe went fishing. Salmon trout were jumping out of the water, just like in Harry Tate's "Fishing," but no one could catch them with a hook. Had they had pitchforks remarks Alf, it would have been different.

Margaret Anglin closed her tour in "Green Stockings," the new Mason Fleming comedy, and sailed Tuesday for Europe to spend the summer. She will appear in repertoire under Liebler & Co.'s management next season, opening early in September in that play. On the eve of her sailing she was married to Howard Hull, a magazine writer. The ceremony was a quiet one at St. Patrick's Cathedral.

Edw. Small, known on the Rialto as Eddie, who is the Miles Standish around the Shedy booking offices, sailed on the City of Savannah, May 6, for Savannah, to see his pa and ma. Before returning to Broadway, Eddie will visit Atlanta and Jacksonville, and may take a run over to Cuba to cajole some of the Spanish beauties to frame up a vaudeville spectacle for the Shedy circuit.

George M. Cohan sang ten songs for the Victor Phonograph Co. last week. This is the first time that the Yankee Doodle comedian has ever performed for the canned music specialists. It is stated that he received a remarkable contract with the Victor people before consenting to do so. The exact terms of the contract are not known, but there is no doubt but that Mr. Cohan has received the largest amount ever paid a singer by the company, not excepting the amount paid Caruso.

The wife of George Bowles, general manager for Wagenhals & Kemper, was afflicted with a paralytic stroke last week. Her mother was telegraphed for to come on from the west. While en route the mother was similarly afflicted. Mr. Bowles now has two invalids on his hands. The doctor has given strict instructions that Mrs. Bowles shall live very quietly for an indefinite period and George is consoling himself with the fact that he will not now be called upon to purchase an automobile which his wife had jolted him into agreeing to buy. "I would rather have had the auto than the doctor's bill," he says; "but since I cannot, it is a little comfort to know I haven't both."

BERNHARDT'S EARLY SAILING.

Chicago, May 10.
Sarah Bernhardt will appear in Chicago, June 2-3. The theatre she is to play in is being kept secret.

The proposed return trip for the French actress to the Pacific Coast has been abandoned. From here Bernhardt will go east, closing June 21, and sailing for home the next day.

San Francisco, May 10.

Bernhardt played to around \$33,000 at the Columbia last week. Her tour in the west has been a record breaking one.

\$40,000 IN 38 WEEKS.

"The Girl in the Taxi" closed its season last Saturday in Winnipeg. In thirty-eight weeks it has yielded a profit close to \$40,000. The organization starts out again early in August with practically the same cast.

NORFOLK OVERTHEATED.

Norfolk, May 10.

The theatrical bee is buzzing in Norfolk to beat the band. Another new house is proposed for this town in Dixie land. The Wells interests will build a theatre to seat 1,600 to play high class legitimate attractions. The Hofheimer-Hirshler Co. is erecting one to seat 1,500, presumably for "pop" vaudeville.

"Pop" houses are planned by the Galeski-Hofheimer Co. and Christopoulos and associates, the former to seat 1,400.

Wilmer & Vincent's Majestic vaudeville show moved to the Academy of Music, May 8, for the summer, while the latter's bookings have been transferred to the Colonial.

Norfolk seems to be overheated. Those with their ears to the tracks say that some are due to go kerflump.

LEAN & HOLBROOK AT MAJESTIC.

Chicago, May 10.

Cecil Lean and Florence Holbrook will start a short vaudeville season here May 29, when they open at the Majestic.

MILLER BUYS A PLAY.

Boston, May 10.

Henry Miller came to Boston last week and secured the "End of the Bridge" from John Craig of the Castle Square theatre. This is the play that broke the record for a long run at the Castle Square. It was chosen in competition, and John Craig paid \$500 for it.

Mr. Miller proposes a production of the piece, probably in San Francisco, later bringing it to New York for a run. He will appear in the part of Doctor Garrett.

"GIRLIES" DATE ANNOUNCED.

Chicago, May 10.

June 4, Frederick Thompson's production of "Girlies" will commence a summer run at the Chicago Opera House. The cast will include George W. Leslie.

Eddie Leonard has joined the actor automobilists. Eddie bought a touring car, this week, and with Mabel Russell, his wife, he will try worrying through the summer with no thought of work.

STAGE NAME NOT BINDING.

Paris, May 1.

The Supreme Court has decided that a person who signs a promissory note in a stage name, is not responsible for its payment. Fraulein Emmy Destinn, the famous Bohemian prima donna, borrowed \$800 from a Prague master tailor in 1908, signing the bill of exchange under her stage nom de plume.

Non-payment resulted in the tailor bringing suit. Miss Destinn claimed the note was not legal because it did not bear her own name (Emilie Kittel) which plea the Lower and Appellate Courts rejected. The Supreme Court decided differently, and ordered the plaintiff to pay the costs of the litigation in all three tribunals.

Decisions of the courts over here are all contrary to the French opinion reported. Maurice Goodman, the theatrical attorney, cited several to a VARIETY representative, all handed down in cases where an assumed name was in question. Mr. Goodman said the matter of fixing liability in instances where the proper name of a person had not been used, would simply resolve itself into the question of identification.

COMPOSER CHANGES PUBLISHERS

Chicago, May 10.

There may be a lawsuit following the placing of the publishing rights for the music of "The Heartbreakers," with M. Witmark & Sons. Charles K. Harris is the other music publisher, who believes the music should be under his trademark, since Harold Orlob, the composer of it, is under contract to him.

"The Heartbreakers" will be the Mort H. Singer production shown at the Princess, May 30. Either before or after that debut, the legal affair is expected to start. It is understood here that Orlob claims a waiver by Harris, but this is denied by the publisher.

Some years ago Mr. Harris sued Witmark for the recovery of royalty for the music of "Fantana," which A. Raymond Hubbell, the composer, passed on to that firm, instead, as Harris contended, of giving it to him as his right. The courts gave Harris a verdict in the suit.

Ned Wayburn is busy whipping "The Heart Breakers" into shape. Sallie Fisher is to have the lead in the show. Others of the cast are George Damerel, Harriet Burt, Anna Wheaton, James H. Bradbury, Will Phillips, Johnny Fogarty.

ROYALTY PROHIBITIVE.

A number of managers are anxious to secure the production rights of "Three Twins" for next season and Jos. M. Gaites is willing to dispose of them if he can get his figure. His price is a ten per cent royalty, which includes the entire production intact, but he exacts an advance payment of \$10,000, half of which to apply on first royalties and the remainder on the payments at the conclusion of the season. As such a deal is considered prohibitive Gaites will probably send the piece out again himself.

HAS CATHOLIC INDORSEMENT.

James Halleck Reid, author of "The Confession," leaves shortly for a trip abroad. He is reinforced by a letter from the Secretary of State addressed to all consular representatives in the world, bespeaking their interest in Mr. Reid's mission.

The real object of the author's visit to the old country is to secure the blessing of the original manuscript of his play by so important and august a personage as the Pope. It is understood that an assurance of this has been given Mr. Reid. Arch-Vicar M. J. Lavelle of the diocese of New York visited the Bijou theatre during Lent. He wrote an autograph letter commending the piece as showing the inviolability of the confessional. The Arch-Vicar, in the letter, advises all good Catholics to see the play. Fifty thousand copies were distributed in the churches of New York, 20,000 in the Cathedral alone.

In order to accomplish all this it became necessary to remove the name of the Mittenthal Brothers in connection with the management of the piece.

HITCHCOCK IN NEW PIECE.

Raymond Hitchcock will have a new musical show next season. The comedian will again be under the management of Cohan & Harris, although the new piece will not be written by George Cohan.

SHUBERTS HAVE "LIVE ONES."

Chicago, May 10.

Because of the fact that New York has a new theatre it is no more than natural that Chicago must follow in the footsteps of her eastern sister and have a new theatre of her own, at least for a period of ten weeks. The Shuberts seem to be behind the scheme and the Windy Cityites do not seem to have profited by the experience that the eastern capitalists had with that management in the direction of the massive playhouse on Central Park West, for they seem to be only too willing to come forward with their bank rolls to foster the scheme at no matter what the cost, providing they will be enabled to ape the metropolis.

At present, the scheme is purely one of subscription; 33 subscribers have donated \$30,000 toward the scheme, but it is hoped to raise a fund of \$100,000 for the financing of the ten weeks of drama. The present plans would seem to indicate that the Shuberts have a live one of some sort on their hands. It is stated the Lyric will be used to stage the "new theatre" productions. (The Lyric is reported to have cost the Shuberts \$70,000 during the two years they have managed that house.)

Ten weeks at \$10,000 a week isn't bad for the brothers to pick up. The Chicagoans seem to have reconciled themselves to the fact that they are going to lose that much money, for it was printed in one of the dailies they do not expect crowded houses.

William L. Wilken, who has been in advance of "Buster Brown" all season, hadn't been in New York an hour after his return when he was engaged to manage "The Sweetest Girl in Dixie" Co., during its summer tour.

LEO LOST IDEA—AND JOB.

Leo Donnelly has a grievance—and when Leo has a grievance he is peeved—and when he is peeved he doesn't hesitate to talk about it—and Leo is talking.

It seems that Leo conceived what he considers the brilliant idea of having the Winter Garden put on a burlesque on the Folles Bergere. Over at the Friars' clubhouse he mentioned the idea to Eugene Walter, who was so taken with the scheme that he put it up to Lee Shubert, and an interview was arranged with Donnelly.

Mr. Donnelly called on Mr. Shubert and went into a lengthy layout of his ideas. They met with the approval of the manager, and he asked Leo to submit a scenario at the earliest moment. He departed in high glee, feeling that a substantial retainer was in sight.

A day or two later he learned that Edgar Smith had been commissioned by the Shuberts to write the burlesque; hence Leo's grievance.

Although the Winter Garden is advertising against the Folles Bergere in the daily newspapers, show people say the Winter Garden should publicly express thanks to the new Harris-Lasky house, since the Winter Garden is nightly receiving the benefit of the "overflow" from the Folles.

The Sunday night concert attendance at the Winter Garden is dropping off considerably, according to report. Two reasons are given, the show and the prices. It is talked about in vaudeville circles that someone connected with the Winter Garden is having difficulty discriminating between "big time" and "small time" acts for the Sunday performances.

SHUBERTS UNFRIENDLY TO FRIARS.

There is no secrecy about the lack of cordiality on the part of the Shuberts for the Friars, the majority of whose members are believed friendly to "the Syndicate." So there is no violent desire on the part of the Shuberts to aid in making the proposed Friars' Frolic a success.

Nevertheless several of the Shubert stars have signified a willingness to participate in the affair, among them William Collier and Lew Fields. Fields says he is undecided whether he will close his season at the Broadway in time to take part in the affair, which is scheduled to begin its tour May 29, but that he will take part in the New York performances.

The Shuberts have announced that William Collier's run in "The Dictator" will continue throughout the summer, but Collier declared the other evening at the clubhouse that he would participate, even if it became necessary to peremptorily close his engagement at the Comedy theatre.

"SEVEN DAYS" REOPENS ASTOR.

The Astor theatre will reopen for the fall season the latter part of August with a three weeks' engagement of "Seven Days" which will be followed by "What The Doctor Ordered."

Wagenhals & Kemper have for production the manuscript of a serious play to follow the new farce, when that condition presents itself.

SEASON'S LEADING SHOWS ON BOTH BURLESQUE WHEELS

Eastern Wheel Companies Return More Profit Than the Western Wheel Attractions

The official season of the Eastern Burlesque Wheel expired May 6. The Western Wheel closed up its books on the regular tour a few weeks ago. With the season at an end, burlesque people wonder which are the leading shows in the point of gross receipts during the run.

On both Wheels it is a conjecture to mention the biggest money maker, since the show drawing the largest amount at the gate doesn't always return the biggest profit, owing to cost of operation. This was exemplified last season on the Western Wheel, when the poorest company of that group made the biggest net return for its management, of any on the circuit.

For the season just ended, the nine leaders on the Eastern Wheel (without regard to their respective order of finishing) in total amounts drawn taken in at the box office were Hurtig & Seamon's "Girls from Happyland"; the same firm's "Bowery Burlesquers"; Al Reeves' "Beauty Show"; Jack Singer's "Behman Show"; Max Spiegl's "College Girls"; Wm. S. Campbell's "Rose Sydel's London Belles"; Jas. J. Cooper's "Jersey Lilies"; and Bob Manchester's "Cracker Jacks."

The Western Wheel leaders for '10-'11 are Billy Watson's "Beef Trust" and Dave Marlon's "Dreamlands."

As evidence that the "good shows draw" and the poor ones do not, the Eastern Wheel has at the bottom of its list "The Rentz-Santley" and "The Beauty Trust," two companies that have travelled the Eastern circuit, with continuous "bad reports" on the performances. Jack Mason produced the "Rentz-Santley" performance for the past season, on a 50-50 arrangement with Abe Leavitt, owner of the franchise. At the opening of the season, the "Rentz-Santley" looked to be a winner, having a production attracting much attention, the show requiring only more and better comedy. Immediately after leaving the Columbia, New York, on the first stop, the show started on the slide, and kept there. There were many quarrels between the partners, with disorganization following. "The Beauty Trust" could not at any time get into the form that meant the usual volume of business other companies drew.

The Western Wheel had a bad run of shows as a whole, at one time thirteen companies coming into Greater New York in consecutive weeks, without any one passing muster.

The biggest profit on the Eastern Wheel for a single show will hover around \$20,000. Billy Watson on the West may show a larger clean return through not charging salary to himself as principal comedian of his own show. Other Western shows in the majority fell below the average profit figure set in the East.

SIM TAKES JIM'S SHOW.

Post and Russell, well known in vaudeville, have been signed by Sim Williams to head "The Broadway Gaiety Girls" burlesque show, in its trip over the Western Wheel circuit next season. "The Girls" have formerly sailed the Empire houses under James H. Curtin's banner. Sim has taken over the show with "Uncle Jim" a silent partner and will have everything new but the name. Sim says the company will number forty.

"The Girls" start rehearsals July 17, and will open Aug. 1. Williams' "Imperials" will have several new principals next season. With "The Imperials" will be Harry L. Cooper, Wolf and Lee, Violet Hillson, Nick Murphy, Woodman and Blair and Peter Griffin. Rehearsals will start July 9.

Mr. Williams may have a third Western show by the time the season opens.



GERTRUDE HUTCHESON.

Who has been engaged as the prima donna in F. A. Wade's new musical comedy, "The Girl Who Dared."

MARION SETTLED FOR EAST.

It is now publicly announced by both the Eastern Burlesque Wheel and Dave Marlon that the latter will be an Eastern Wheel manager next season, playing his "Dreamland" show under an individual contract, issued by the Columbia Amusement Co.

Several reasons are ascribed for the doubt lent to the report printed in VARIETY, some months ago, that Mr. Marlon would be found on the Eastern next season, instead of the Western Wheel, where he and his show have been drawing attractions for many seasons. From accounts, certain conditions arising in connection with Mr. Marlon's present season's tour, prevented the positive confirmation being published that could have been given to the report many weeks back.

SHOWS NOW ORGANIZING.

Max Speigl has completed the roster for his three shows. Two to go over the Eastern Wheel Burlesque, the other plays the popular priced houses, next season.

"Queens of Bohemia" will be managed by Phil Isaacs, with the following principals: Countess Rossi, Joe Gettings, George Hayes, Sam Sidman, John C. Ward, Lew Virdon, John C. Hart, Gertrude Dunlap, Margie Meredith, Clark Sisters. Leader, J. F. Manning, carpenter, Curley Burmaster, electrician, Olive Stoop.

"College Girls"; Abe Reynolds, Ed. Rogers, Alta Phipps, Walter Johnson, Roy Summers, Alice Barry, Aurelia Marlow, George Leonard; Leader, Max Figman. Carpenter, Arthur Kelly.

"Winning Widow" (for pop houses); Pearl Barthi, Joe Fields, George B. Scanlon, Roland Ferguson, Henriette Wheeler, Genevieve Courtney, Sydney Stone, Harry W. Barton. Manager, Dave Posner; carpenter Ed. Hurdy.

Other engagements reported this week, for next season, were Fannie Vedder, Eloise Matthews, Johnny J. Collins and Jack Conway (re-engaged) for Frank Wiesberg's "Star and Garter Show."

Bluch Cooper has for his '11-'12 "Jersey Lilies," besides himself and wife (Lucia Cooper), Johnnie Walker, Marty Reardon, Reagon, Symphony Quartet. Both Messrs. Cooper and Wiesberg's shows will retain their well known titles. Mr. Cooper has decided upon four acts for his the oil portion of his performance.

Louis Roble is planning many changes in the "Knickerbockers" for next season. A new burlesque and an almost entire new company will be sent out next fall.

Zella DeMarr, with the "Knickerbockers" three consecutive seasons, will remain. Carol Schroeder will make her first appearance in burlesque. James J. Lake will be with Roble's show next season.

IRWIN GOES NORTH.

Dropping the worries attending a present day burlesque manager, and with one of his two shows disposed of for next season, Fred Irwin, the Eastern Wheel man, departed from New York last Friday, bound for the Porcupine gold mining country up in Canada. Mr. Irwin has interests there.

Hurtig & Seamon have taken the lease of Irwin's "Big Show" for the coming season. It is said that Mr. Irwin has placed his other theatrical interests while away in the hands of Pat Casey, who, it is understood, will either operate the show himself or turn it over to J. Goldenberg, of Baltimore, for net season's running.

DACRE, NOT HAYES.

Cleveland, May 10.

Louie Dacre, leading woman with Barney Gerard's "Folies of the Day," wishes it stated that she (and not Gertrude Hayes), sang Alice Lloyd's "Harem Skirt" song. It was reported in VARIETY last week that Miss Lloyd had seen and heard Miss Hayes sing the song at Indianapolis.

SAVAGE GETS DECISION.

Chicago, May 10.

A decision was handed down in the Superior Court Saturday last by Judge Cooper in the case of Henry W. Savage vs. Joe Hurtig, Hurtig & Seamon, Inc., and Ed. Ryder, manager of "The Bowery Burlesquers." It was in favor of Mr. Savage and rather sweeping in its nature.

Mr. Savage several weeks ago asked for a temporary injunction restraining Hurtig & Seamon from using paper in their advertising of a burlesque of "Madame X," which was almost identical with that which he employed in heralding his organization of players. A temporary injunction was granted at that time.

This was perpetuated by Judge Cooper, who not only restrained the burlesque managers from using the paper and billing of the show, but decided they were not permitted to produce in their burlesque any of the dialog, scenery, situations or plot of the original production.



GERTRUDE ELLIOTT

SELECTS MUSICAL PLAY.

B. E. Forrester will use the old York and Adams musical piece "Bankers and Brokers," for presentation in in burlesque on the Eastern Wheel next season.

ONLY LEFT THE SHOW ITSELF.

There is still a chance that Maurice Frank may have a show in the Western Burlesque Wheel next season. "Maurie" was merry and bright until he heard the terms that the Wheel demanded. One of the Campbell & Drew shows was to go to Frank, who was asked to pay \$100 a week, the last ten weeks to be paid in advance, give up twenty-five per cent. of the net earnings to Campbell & Drew, and twenty-five per cent. more to the Empire Circuit Co.

The original bid put in by Frank still holds, \$100 a week and twenty-five per cent. of the earnings. June 1 is the day that Maurice wishes to know.

Harry Gerst, head usher at the Greenpoint, will have charge of the "show 'em fellows" at Dave Robinson's Brighton theatre, this summer.

NEW COMPANY ON THE BOWERY.

Plans have been made for the New Grand Opera Company to give seven weeks of German, French and Italian operas at the People's Theatre, on the Bowery, commencing May 22.

The company will consist of Werner Alberti, tenor; Mitchell Thompson, bass; Giuseppe Pimazzoni, baritone; Jeanette Alvina and Charlotte Lund, sopranos, and Alice Gentle, mezzo-soprano.

There will be a chorus of fifty and an orchestra of forty, selected mostly from the Manhattan and Metropolitan orchestras. A ballet of twenty with Lola Castella, prima ballerina, is announced. The object is to give operas at popular prices.

Louis Zuro, connected with Oscar Hammerstein for five years, will manage the New Grand Opera Co. Josiah Zuro (was connected with the conducting department at the Manhattan Opera House) will be director and conductor. The People's Theatre seats 1,800. It has a stage large enough to accommodate any kind of a show.

YOUNG AUTHOR PLACING PIECES.

Frederick Arnold Kummer, of Baltimore, author of "The Other Woman" in which Blanche Walsh appeared all season, came to New York Monday to close several contracts for his new plays.

June 1, Kummer will deliver to Rickson & Carruthers of Chicago his three-act piece, "The Immigrant" in which Joe Welch will star next season.

Kummer has sold another new piece, "The Brute" to Robert Haines who will produce it this coming season. The young playwright is now engaged in writing "Nick Carter," his detective character being taken from the novels of that name. It will be melodrama with thrills galore.

PROTEST STRIKE OFF.

Paris, May 1.

The dispute which had arisen between the Chambre Syndicale des artistes Musiciens (of France), and the managers of the Russian season at the Theatre Sarah Bernhardt, seems to be on the eve of being pacifically settled to the satisfaction of the French musicians.

At a meeting in the offices of the Municipal Council, April 28, a contract was signed by which the management of the Russian season agree to take an orchestra of syndicated members, and they will open May 2, with a French orchestra instead of an Italian.

The strike (intended as a "protest") at all Paris theatres and music halls is therefore avoided—unless anything unforeseen happens between now and the date of opening of the Russian season at the Theatre Sarah Bernhardt.

M. P. NATIONAL CONVENTION.

Cleveland, May 10.

The Ohio Exhibitors League, an organization of motion picture proprietors, has started a movement for a national convention to be held at Cleveland, Aug. 1.

HAS "BAL TABARIN" PLOT.

The proposed Apollo theatre on West 46th street, the site of which is under lease to a corporation dominated by Edward F. Rush, may become a French "Bal Tabarin" place of amusement, if Mr. Rush proceeds with his plot.

The idea is to build a house on the general lines of the Folies Bergere, supplementing the usual features of the evening's entertainment, with a ball nightly, in a large ball room provided.

Paris owns a "Bal Tabarin" (of that title), which is a dancing hall, and not known as a theatre or music hall, though during the dancing living pictorial displays are presented on the floor in the place.

NAMED AFTER PAINTING.

Lina Abarbanell is very likely to appear in a new play, "The Girl and the Canary," which title was suggested by the famous painting of that name.

The book will be by Frederick de Greasic (Mme. Victor Manuel) and Harry B. Smith, with score by Victor Hollander.

The manuscript is now being read by the Frazee-Lederer firm and will be produced some time in January, following the Boston run (Oct. 3-Jan. 6 next) of "Madam Sherry."

URI, LAIT & SPINGOLD'S SHOW.

Chicago, May 10.

Nate Spingold and Jack Lait, financed and assisted by Maurice Uri, will produce a musical comedy for a summer run at the American Music Hall. It will open in July.

Mr. Uri is interested with Jos. M. Gaites; Mr. Lait leaves the post as manager of the American this week, and will go to New York immediately. Mr. Spingold was formerly a Chicago newspaper man, and more latterly the press representative for the William Morris Circuit.

HAMMERSTEIN'S BAR CLOSED.

Acting under the instructions of the police commissioner, who recently decided that a "theatrical" license did not allow of the serving of refreshments under it, Harry Mock's neat little bar in Hammerstein's Victoria theatre closed up shop last Saturday night, pending future developments. Hammerstein's has been complimentary termed a "music hall" through the bar service obtainable there since the house opened, almost (with also smoking permitted).

The commissioner decided in the case of the Folies Bergere that food and drinks could not be sold while the theatrical performance proceeded under the "theatrical" license, but ruled that a "concert" license gave the desired permission. Pursuant to the order the Folies sells liquor and food from 6.30 to 8.15 (when it is a restaurant) and from 11 until 1, when the cabaret show plays under its "concert" license. Hammerstein's may secure a concert license (\$300 more) or take the matter into court. While the Hammerstein bar in the regular season never caused any of the liquor men in town to become envious, it is a considerable source of income on the roof during the summer.

PANTAGES GETS A SITE.

San Francisco, May 10.

Alexander Pantages has succeeded in securing a San Francisco site for a Pantages theatre, something Mr. Pantages has been hard at work on for a year. He will start building a house at once, with a seating capacity of 2,000, expecting that it will be in readiness to open within six months. The estimated cost is \$250,000.

The location is on Market, near Fifth street, one of the best here. A long term ground lease has been taken. It was necessary for Chas. L. Cole, general manager of the Pantages Circuit (who has personally been working on the proposition and put it through) to purchase five leases in order to pave the way for the Pantages building. Two picture houses, a jewelry, millinery and music store had to be bought off.

This will give Mr. Pantages a stand in the most important city in his territory, something he has long wanted and needed.

Portland, May 10.

Ground was broken May 6 for the new Pantages Portland theatre, at Seventh and Alder streets.

Starting Monday, Pantages will again place shows in the Wigwam and will continue to do so until the new house is completed. The Wigwam played Pantages vaudeville for some time, and later "split the week" with Chutes.

DELMAR'S STARS AND SHOWS.

St. Louis, May 10.

The following stars and attractions are announced for the Delmar Garden Opera Company, which will open its season May 26 under the management of Dan S. Fishell:

Sophie Brandt in "The Princess Chic" and "The Gay Musician"; George Thatcher in "George Washington, Jr."; Georgia Calne in "The Shotgun" and "The Mocking Bird"; Jefferson De Angells in "The Royal Rogue" (new) and "The Little Trooper"; Emma Carus in "Forty-five Minutes from Broadway" and "Woodland"; Bessie Wynne in "Babe in Toyland."

The stage will be under the direction of Edgar Temple. There will be a chorus of thirty-two. Rehearsals begin May 15.

ADVISORY BOARD MEETING.

The advisory board of the Dramatic and Musical Agents' Association will hold its first meeting at 4 p. m. May 16, at which time several important matters will be discussed.

The regular meeting of the association will be held May 30.

WINSLOW GOES WITH SNYDER.

The surprise in the music trade this week was the resignation of Max Winslow from the Harry Von Tilzer company, and his immediate connection made with the Ted Snyder Co.

Mr. Winslow is one of the best known men in the music publishing line, an indefatigable worker, and was looked upon as a fixture with the Von Tilzer firm, where he has been for the past seven years.

ETHEL MUST LEAVE IN JULY.

When the Alhambra, London, re-opens late in July or on the English August Bank Holiday, Ethel Levey is contracted to be on hand. Miss Levey is at present the star of the Folies Bergere, New York. She has instructed her foreign agent to secure a postponement of the London engagement, for a week or two, if possible.

Associated with Miss Levey in the Folies shows are three Frenchwomen, principals in the performances. Of the trio but one, Mlle. Denarber, speaks English—and then only with an effort. The other two are Mlles. Marthe Lenclud and Simone de Beryl. Miss Levey is handling the French talk like a native since her recent long run in the French capitol.

The cabaret portion of the evening's entertainment at the Folies now boasts of an orchestra, conducted by R. Warde Johnson, formerly leader at the Fifth Avenue. The "double concert grand" piano with two players, is employed for a couple of the singing turns. Signor Antonio Broglio is the present Fifth Avenue orchestral conductor.

One evening toward the ending of last week, two of Jean Marcel's "gladiators," in full regalia (consisting of spears and axes only), after descending from their posing perch, had strenuous argument on the stage as to which one moved during the pose. No decision was reached, as when the fracas concluded, one of the "gladiators" was necessarily removed to a hospital, while the other was stretched out on the stage awaiting the doctor's orders.



KATHERINE KAELEARD.

"The Vampire" in "A Fool There Was" (London company).

PARK BURNS DOWN.

Detroit, May 10.

Riverview Park was destroyed by fire last Saturday.

ATTRACTIONS AT "WHITE CITY."

Chicago, May 10.

"White City" will enter upon its seventh season May 13. Among the attractions that will be presented this summer are Thavivus' Imperial Russian Band, with sixteen vocal soloists; a panoramic production entitled "The Battle of Manila," the Hoffman Family of deep sea divers, and popular priced vaudeville in the park theatre. The latter will be managed by Frank Linick.

IMPORTANT RELEASES.

Through the banner stock season now under way the big writers and producing managers will reap a rich profit on royalties during the summer as a result of their product being turned over for stock purposes.

Of the play brokers, Sanger & Jordan occupy a front position through their office having the exclusive agency of the Frohman, Brady, Cohan, Walter, Gillette and others' plays.

The S. & J. firm made some important stock announcements this week.

"Boots and Saddles," Eugene Walter's piece, finds its first season in stock, having just been released. "The Lottery Man," which Cyril Scott played in New York and on the road, is now available for stock. Others are "Welcome to Our City" (which Macklyn Arbuckle produced this past season); "The Cottage in the Air" (New Theatre production); "The Call of the Cricket," "Clotilde" and George Ade's "Artie" (in which Laurence Wheat played).

Other late ones are "The Imposter," "The Scandal," "Suzanne," "Sire," "The Zebra" (Paul Potter's farce); "The Foolish Virgin" (in which Mrs. Patrick Campbell starred), and "Electricity," (William Gillette's piece, in which Marie Doro was featured). All of these come from the Frohman shop.

When William Collier closes his season at the Comedy, "The Dictator" will be handed over to the stock companies.

George M. Cohan made a barrel of money from his plays, but the minute they were turned over for stock, the demand became great. This week there has been a wild scramble on the part of "rep" managers to land them. The Cohan plays now receiving royalties are "Forty-Five Minutes From Broadway," "Little Johnny Jones," "Fifty Miles from Boston," "George Washington, Jr.," "The Governor's Son," "Honeymooners," "The Talk of New York" and "The American Idea."

ROBYNS PLAYERS ORGANIZED.

The Robyns' Players were organized last week for a season of summer stock at Stone's Opera House, Binghamton, N. Y., opening May 15, in "Arizona" with "Such a Little Queen," "Brewster's Millions," "The Ringmaster" and others to follow.

The Robyns company will be headed by Mr. and Mrs. William Robyns, who presented "The Counsel for the Defense" in vaudeville for fourteen consecutive seasons. The players signed last week were: Thurlow White, leading man; Joseph Hollicky, second man; Willard Perry, characters; Harry Franklin, comedian; Sam Wilson, juvenile; Jack Kingsbury, heavies; Gus Tapley and R. Brandon, general business.

Phyllis Gilmore (for two seasons with Lyceum Co. in Brooklyn), will be leading woman, May Gerald, second woman; Josie Sisson, characters; Pearl Ford, Ingenue; Mrs. Robyns, general business.

J. Sydney Macey (last two seasons with the Helen Grayce Co.), will be stage director.

STOCK

TRIED OUT A NEW ONE.

"Life's Shop Window," dramatized from Victoria Cross' novel, which came up for a wide discussion recently (and library authorities gave it the bad eye), had its first stage presentation at Cook's Opera House, Rochester, last week, when Jay Hunt's stock company tackled it.

PERMANENT TENT COMPANY.

John Huffle, who has several summer enterprises on the road at present, is planning to install a permanent stock company under tent in a New Jersey town which point will be divulged later.

Though there are several traveling "rep" organizations under canvas, nothing is known of any permanent tent outfits. Huffle will feature Nettle Rivers and Co. in standard royalty plays and will change his bill twice a week. Popular prices will prevail.

An 80-foot top tent, with two forty-foot centre pieces, with a seating capacity of 1,400, will be used for the New Jersey venture. The opening of the stage will be twenty-eight feet and the same scenery as used in regular theatres will be set under canvas.

The Huffle experiment is being awaited with interest by stock managers. If it eclipses the solid-house receipts one may look for tented stock companies galore next year.

BOY MARRIES CHORUS GIRL.

Boston, May 10.

Edward W. Reed, a college student, 18 years old, and the son of Arthur T. Reed, a millionaire lumber dealer of Boston, chased Madeline Madison, a member of the chorus of the "Big Review" Company over a great part of the country and married her at Hollisburgh, Pa.

Now his father threatens to disinherit him. They were married April 21. It was last December, when the show was at the Howard, that the couple met for the first time. Reed was attending a college in Virginia at the time and was home on a short vacation. After the first meeting there was nothing doing in the school studies for him. He followed the show.

ILLNESS CAUSES A VACANCY.

Owing to the severe illness of Edna Archer Crawford, leading woman of Corse Payton's Newark stock company, her place in "Zaza" was assumed Monday night by Blanche Hall, formerly of "The Nest Egg" Co.

Miss Crawford has decided to withdraw from the stage for the summer. A new leading woman will be engaged for Newark.

PERCY HASWELL'S STOCK.

Toronto, May 10.

The Percy Haswell Players will commence a season of stock, June 5, at the Royal Alexandra. John Grove will be the manager.

A BUSY STOCK ACTOR.

James B. Cunningham, who joined John J. Goetschius' stock company at the Paterson (N. J.) Opera House, Monday, had a strenuous schedule last week. He was living in New York, playing two shows a day with the Stalnach-Hard stock organization in Yonkers, and attending rehearsals each day in Paterson.

"The Melting Pot," which Walker Whitesides presented before metropolitan audiences, will have its first stock presentation next week at the Opera House, Paterson. Mr. Cunningham will handle Whitesides' former role.

NO STOCK IN ORPHEUM.

A report was circulated about town early in the week that Charles H. Roskam, owner of a stock company in Chicago, would have a stock company at the Orpheum theatre, Brooklyn, for the summer. This is denied by Mr. Williams, who says that the house will close for the summer about June 25, opening as usual at the end of August.

The Crescent Stock Co., which has played all winter at Mr. Williams' Crescent, Brooklyn, closes to-morrow night.

LISTED FOR STOCK.

New Orleans, May 10.

Unless something now unforeseen intervenes, the Greenwall theatre will be a high-class dramatic stock house next season.

"Pop" vaudeville is given there at present, and will continue over the summer.

3 W. & V. COS.

Wilmer & Vincent opened their summer stock season, May 1, at the Majestic, Utica, starting with "Paid In Full." The same day their "rep" organization at Altoona, Pa., commenced with "Salomy Jane."

The Utica Company consists of George Drury Hart, Frederic Ormonde, John B. Mack, Robert Ellis, Addison Mott, Grahame Earle, Wayne Lyter, R. R. Ritchey, Harriet Duke, Augusta Gill, Dorothy Lee and Maude Stevens.

At Altoona are John Berlin, Richard Marsden, Charles Drew Mack, Charles W. Guthrie, Ed. Mills, Jos. Granby, William Roll, Charles F. Ward, Jack Ellis, Emma Myrkle, Alice Lounsbury, Helen Jackson and Frankie McCoy.

The Harrisburg season is to be inaugurated by W. & V. next Monday with "The Man on the Box." The roster is Hayden Stevenson, Elliot J. Sims, Edgar Darrell, Harry A. Henshaw, J. M. Byrnes, Frank Beanish, W. E. Warren, Edward Tanner, Blanche Shirley, Isabelle Sherman, Rita Knight, Ormi Hawley, with Phil Levy, manager; R. G. Edwards, stage director, and Edward Vandermark, scenic artist.

SEATTLE CO. CLOSSES.

Seattle, May 10.

The Russell and Drew Stock Co., playing at the Alhambra, closed last Saturday night. Business had been very light since the inception of stock. The house will remain dark indefinitely.

Max Figman opened at the head of a stock May 7, at the Seattle theatre. The company will play a limited engagement of four weeks at the house.

TO PLAY AIRDOMES.

Bartholomew's Associated Players, organized by Charles E. Hummel of Ames, Ia., will play the Airdome circuit in Missouri and Kansas this summer, playing one week stands. Only plays by Ames' people will be presented.

In the company with Mr. Hummel will be Mr. Hiat, Lillian Alexander. Arthur Kelly, Nellie Kelly, Florence Kelly, Esther Mayhall, Harry Mayhall, Leslie Mayhall, Babe Mayhall, Allen Hall and John Steinbach.

SUMMER STOCK AT HAYMARKET.

Chicago, May 10.

Coincident with the closing of the regular season at the Haymarket, June 3, a season of summer stock will be inaugurated.



PEARL CURZON.

(Of the Curzon Sisters, originators of the hazardous "Flying Butterfly" specialty.)

\$100,000 ROANOKE THEATRE.

Roanoke, Va., May 10.

Ground has been broken in the business section for the erection of a \$100,000 vaudeville theatre, which will front on Campbell avenue, and have seating capacity for 1,500. Vaudeville is to be the entertainment provided.

SUMMER SHOW SEEMS SLOW.

Chicago, May 10.

"The Will o' th' Wisp," which opened for a summer run at the Studbaker Monday night, seemed to come in for a general "panning" by the Chicago critics on the morning following. The principal fault found with the piece is that the principal player of the cast, Walter Perival, is also responsible for the libretto.

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE

JAMES W. TATE, Representative.

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

London, May 2.

Anna Pavlova and M. Mordkin arranged their differences, and appeared together on the stage last Thursday in the "Bacchanalian Dance," the first time since Easter Monday that they danced together.

Bessie Clayton, the American dancer, who made a hit at the Alhambra in the "Mad Pierrot," completed her engagement there Saturday last, and her place was taken by Queenie Hall.

The final Vaudeville Club Bohemian Concert of the season takes place May 14, and another Ladies Night has been arranged owing to the success of the experiment at last occasion.

W. F. Crowe, the late manager of the Lyceum sails May 5, for South Africa, as business manager for Matheson Lang, who is taking over his own company for a tour of twenty-two weeks, opening at "His Majesty's," Johannesburg, June 5.

Walter Bentley, the agent, was at Dudley, last week, and took over the Empire theatre Monday.

Niagara and Falls have been booked for South Africa by Will Collins. They sailed Saturday.

The Moscow Aesthetic Dancers opened at the London Hippodrome, Monday.

The Stratford Empire, one of the Moss Circuit Halls, closes on May 6, for alterations, and reconstruction, with a view of larger seating capacity, re-opening in September.

Brennan's Amphitheatres, Ltd., is the style of a new company just registered in Australia, to take over the Amphitheatre in Castle Street, Sydney and other businesses. The capital is \$500,000. James Brennan has been appointed governing director. The two provisional directors are G. T. Eaton and A. B. Davis.

Mlle. Catherine Geltzer, prima-ballerina, of the Imperial Opera House, Moscow, has been engaged to sustain the principal role in the new Coronation Ballet, now being rehearsed for the Alhambra.

Lydia Kyasht and Fred Farren take the leading parts in the new ballet to be produced for the coronation season at the Empire founded on Leo Delibes's "Sylvia."

The Directors of the Glasgow Pavilion, Ltd., have declared an interim

dividend for the half year ending April 30, 1911, at the rate of 30 per cent., exactly the same as that declared for the corresponding period last year.

A Grand Charity Matinee was held Thursday. His Grace the Duke of Argyll, K. G., was present. It was under royal patronage. Amongst others appearing were Harry Lauder, Maurice Farkoa, Malcolm Scott, Harry Tate, Bransby Williams, Cinquevalli, Chirgwin, Coram, Clarice Mayne (and her pianist), Olga, Elga and Eli Hudson, Lil Hawthorn, Victoria Monks, Lillian Braithwaite, Beattie and Babs, Rachel Lowe, The Gothams, Qwennie, Llewellyn, and the Raymond Phillips' Wireless Controlled Airship.

No bids were offered for the Aldwych theatre, up at auction May 3. The property was bought in by the owners.

The King's Theatre, Edinburgh, formerly an independent hall, has been acquired by the Varieties Theatre Controlling Co., and will receive its bookings from that office hereafter.



SIMONE DE BERYLL.

The young French posing girl, at the Folies Bergere, New York.

ACTING TOO PASSIONATE.

Boston, May 10.

Critics representing Mayor Fitzgerald and Police Commissioner O'Meara attended a performance of "Ann Boyd," in which Lucille La Verne is playing the title role at the Shubert Theatre. They recommended slight changes. The business in the table scene of the third act, was described by William P. Leahy, secretary to the Mayor, as being "slightly too dramatic." This is a passionate appeal on the part of Langdon Chester for the love of Virginia Hemingway, during which the man grasps the woman in his arms and forces upon her the acceptance of his kisses.

The management of the theatre has extended a special invitation to the Mayor, asking him to attend the performance in person and to make his own criticisms. Otherwise they don't think it advisable to change a single thing. The Mayor has not yet accepted.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, May 2.

The Ambassadeurs opened April 29, but owing to damp weather in the evenings, the attendance has not been great. The program consists at present of singing numbers, headed by Chevallier, who is now at this al fresco resort and the Folles Bergere the same evenings. Vaudeville is represented by Siems, card manipulator; Mlle. Beguinette, transformation dancer; the Trusand, duettists; Fauvet and his dogs, Emma and Victor.

Fair program at the Etoile Palace, where business is always good. Among the numbers is a clever troupe of tumblers billed as the Victorellas, which resembles very much that of the 3 Parisellas.

A musician playing at the Scala Theatre, Milan, Italy, Sig. Abelardo Albisi, has invented a vertical flute which he calls the "Albisisphone." By a special attachment below the mouth piece, in the form of an air chamber, the instrument is played like a clarinet, instead of sideways like a flute, but the inventor claims it is a genuine flute, though of greater compass, especially in the lower notes. Richard Strauss is interested in the new instrument and has promised to use it in the orchestration of his next opera.

C. Lefort, the president of the dancing masters' association in Paris, is exposing, as a sculptor, at the Paris Salon, the figure of a Greek dancer. It is intended (says the professor) to illustrate the grace which should be the aim of all dancers, Lefort declaring that no one can be an accomplished choreographic artist without a knowledge of anatomy, drawing and music.

At the Alhambra, for this month, are Fragon, Campbell and Barber, Solo, Three Olympias, Scamp and Scamp, Vera Nixon, Cummings and Colonna, Les Romanis, Ricardo and Salving, James Stewart, Les Gaudschmidts. The Alhambra closes May 31, reopening Sept. 1, after alterations have been made.

The Olympia terminated as a vaudeville house under the direction of H. B. Marinelli and V. de Cottens April 30. Pictures will be given until Aug. 1, unless something unforeseen turns up.

M. Genier closes the Theatre Antoine, May 7. A summer season will be given by Marcel Simon (who has formed a company for that purpose) with Feydeau's successful comedy "Fil a la Patte."

The Porte St.-Martin will also shortly close the performance of "Enfant de l'Amour," and Madame Simone will go to New York to play (in English) several pieces she has created in Paris during the past two years. Madame

Rejane journeys to London, to open again at the Hippodrome in June.

The secretary of the Electricians' Union, Pataud, who twice organized the sudden strike which plunged Paris into darkness, has written a play (in collaboration with Olivier Garin) called "Demain" (To-morrow), which will be produced May 19, at the Theatre Moliere, a popular house on the exterior boulevards and formerly known as the Bouffes du Nord. The story shows that a revolution may be brought about by a general strike. Women will figure in the play "only in a social sense" (according to the author), there being no love plot. Several managers of the larger theatres read the work, but could not be induced to mount it.

The tragedian De Max is engaged by Fontanes to create next season "La Course aux Dollars" at the Chatelet. The present program finished April 30, to reopen in August with the usual revival of "Around the World in 80 Days," by Jules Verne. During May and June this theatre will give a series of concerts, Russian ballets, and probably "The Quaker Girl," with George Edwardes' company.

A withered old woman was picked up on the street, this week, and taken to the infirmary by the police. She was found to be Mlle. Adele Drouhin, the celebrated "Madoiselle Adele," who attracted all Paris, as a circus rider, to the Cirque des Champs Elysees (now demolished), 35 years ago. She was then a famous character, moving in the highest society and living on a scale of magnificence. After a tour in Russia, where she was well received by influential friends, she returned to Paris about ten years ago, and was forgotten until this week when the police took charge of her, her mental condition causing some anxiety.

A group of artistes, admirers of Shakespeare, are forming a society, to be known as the Ariel, for popularizing the works of the immortal bard in France. One more link in the chain of the entente cordiale. Camille de Saint Croix, who managed a season of Shakespeare at the Theatre Femina, is the prime mover of this League.

SAVAGE AWAY FOR SIX WEEKS.

Henry W. Savage sailed Tuesday for the Old Country, where he will engage people for his "Girl of the Golden West" opera company, which will be heard next season.

Incidentally Mr. Savage will look after the production of "Baby Mine" in Berlin, and size up at close range, "Le Million," which farce Leo Dietrichstein is making an English adaptation of for the manager to produce in America next fall. Mr. Savage will be gone six weeks.

AMERICAN THEATRE, CHICAGO PASSES FROM MORRIS & LOEW

Jones, Linick & Scheffer Assume the Management Monday, with the Music Hall at the Head of Their "Small Time" Circuit. No Change in Policy.

Chicago, May 10.

An announcement has been issued by Jones, Linick & Scheffer that, through Aaron J. Jones, in arrangement with William Morris and Marcus Loew, the firm will take over the American Music Hall here commencing May 15, with Mr. Morris continuing to book the shows there from New York. Larger bills than have been presented at the American of late, are promised.

The "inside" story of the deal as reported is that Morris has disposed of his entire interest in the house to Jones, Linick & Scheffer for something like \$40,000, the amount contributed by the Loew Circuit for that particular theatre when taking over the Morris Circuit recently. William Morris, Inc., retains the lease under some understanding with the firm, which assumes full control Monday. A general clipping of expenses in house operation will follow the advent of the new managers.

Jack Lait, the present resident manager, is to retire Sunday. George Harrison, this season in charge of the Orpheum Road Show, will replace him. There may be an all new house staff.

The lease of the American has nine more years to run. The new booking method, which, by arrangement with the Orpheum Circuit, permitted acts first playing at the Majestic, to later be featured at the American, did not help business. As a matter of fact it is said that the American made more money when William Morris was placing "blacklisted" shows there, than it has since the "blacklist" was lifted.

Jones, Linick & Scheffer have a string of "pop" vaudeville houses in Chicago, booked by Frank Q. Doyle, who recently became also the Morris-Loew Chicago booking representative.

Mr. Morris stated the cause for his selling was because of the fact he wished to have some one who was situated in this city to be interested financially so that they might be on the ground to look after the house.

2,500 CAPACITY IN NEW HOUSE.

Ground was broken Tuesday of this week for the new William Fox theatre at Broadway and 96th street. The building will be located on the northwest corner. It will seat 2,500 on two floors, with 1,200 of these in the orchestra. There will be no gallery. The house is expected to open by Oct. 1.

DEAN CASE DISMISSED.

The action brought by Nelson Dean against the United Booking Offices to recover a week's salary was dismissed this week by Judge Murray in the Third District Municipal Court.

The case was tried last week. At

its conclusion, Maurice Goodman, attorney for the United, moved that it be dismissed on the ground the plaintiff had sued the wrong party. Decision was reserved at the time. O'Brien & Malevinsky represented Mr. Dean.

The action was brought through Mr. Dean's act having been closed after the first performance at the Prospect theatre some time ago. Dean contended the United was liable for his salary, through having been booked by the agency, without knowing where he was to play. The United set up as a defense that Frank Gerson, manager of the Prospect, was the proper person to sue.



DU CALION.

The Gentleman Comedian.
On the Oscillating Ladder.

STRENGTHENING BURNS' OFFICE.

Chicago, May 10.

Arrangements were completed last week whereby the Frankel Brothers, of Oklahoma City, who control a string of "pop" houses in that section of the country, become affiliated with the Bob Burns Agency in this city. This affiliation makes Burns a factor in the "pop" field in the West. The Frankel Brothers control in the neighborhood of 75 "split" week houses in Kansas, Oklahoma and Texas. Burns already represents the Bert Levey, Edw. Fischer and the Barrett Circuits in this territory.

Charles Nelson, the eastern park agent, who makes his headquarters in Rochester, N. Y., has also entered into an agreement with the Burns office here for an interchange of acts playing both fields.

LOEW'S "POP" AT B'WAY, BKLYN.

Commencing Monday Marcus Loew will supply "pop" vaudeville shows at the Broadway theatre, Brooklyn, for over the summer season.

McVICKER'S FOR VAUDEVILLE.

Chicago, May 10.

McVicker's theatre, located on Madison between Dearborn and State streets, is supposed to be the house which has been offered to the Theatrical & Vaudeville Agents' Association as a proposition for vaudeville of an independent brand, beginning with next season. At present the future policy of the house is undecided.

At the regular meeting of the Theatrical & Vaudeville Agents' Association of America, held last week, a proposition was considered as to the advisability of accepting an offer made by a well known theatrical syndicate, to turn over a prominent downtown theatre for vaudeville purposes. The various members of the Association were divided as to the policy of the house if accepted.

The proposition if accepted by the Association will take effect at the opening of the fall season. The offer was made as a summer proposition, but the Agents' Association would not consider it for the warm months.

LOEW-FOX SHOWS NOT THE SAME

A wrong impression seemed to have been created by a story in VARIETY last week, from which several vaudeville people concluded that if a Loew Circuit show cost more than that given in a Fox house, the quality of the two would still remain equal.

The article intended to say that the Loew houses' shows cost more weekly than those given by William Fox.

CALLING ON SHEEDY.

George Davis, of Salem, Mass., was in New York Wednesday arranging the booking of the New Salem Theatre with "pop" vaudeville. The house will open next fall with Sheedy acts.

A. E. Lord, of Lynn, was another manager who visited Sheedy this week, seeking acts for his Massachusetts house.

Sheedy also secured two new houses this week, the Gem at Torrington, Conn., and the New Park theatre at Manchester, N. H.

SOPHIE EVERETT.

The portraits of Sophie Everett and her supporting company, now playing vaudeville in "The Tuner," grace the front page of this week's issue of VARIETY. Miss Everett has completed a tour of the United Booking Offices' time with a previous sketch offering entitled "The House Warming." It met with such success that she was encouraged to try again.

For the past two months Miss Everett has been playing the smaller cities with her new act, getting it into proper running shape for the big time. It is now fully equipped with a complete and elaborate scenic environment and her manager, Alf T. Wilton, is arranging for an immediate metropolitan showing.

Miss Everett's work is too well known to require any description. Her leading support, Harvey F. Miller, is rated as a character actor of merit. Not only the scenery, but the furniture used in the setting is carried by Miss Everett.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

"The Spring Maid" "Madame Sherry."

General Frederick Effingham Belcher of the Royal Tin Pan Alley Guards, returned from his continental trip last Saturday.

The door is always open to the successful song writer.

Some songs are restricted—a whole lot that are not should be.

Inside Information:

Maurice Shapiro is looking for a new stomach—he expects to find it in Richard CarlsBad.

A good song has often made a bad publisher.

Some ballads are too funny to parody.

Does it pay to pay the singer—yes, it pays the singer.

There is no war scare in Tin Pan Alley. General S. H. Knox still controls the situation.

There are only four funny song writers in America. A whole lot of them look funny, but that's as far as it goes.

"Small Town Titter."

Neighbor Egbert VanAlstyne has painted one side of his house—what side? (The outside).

Dillonism:

Every Little Bit Taken from What You Didn't Get—Makes Just a Little Bit Less.

"The Mendelssohn Tune"; words and Music by Irving Berlin. (I always knew Mendelssohn didn't write it.)

Harry Williams and Long Beach are great pals.

Hammerstein's lobby looks like a song shop.

Constant Reader—No, the Meyer Cohen you mention was never altar boy at St. Patrick's Cathedral.

THE SIXTH REPORTED.

Cleveland, May 9.

Cleveland is to have another theatre by the opening of next season. The latest is a house at Broadway and Harvard streets. Salisbury, McLoughlin & Raus are building the new theatre which will house pictures and popular-priced vaudeville. This makes about the sixth new house that expects to open in the fall.

MARK-BROECK HOUSE CLOSING.

Indianapolis, May 10.

The Colonial, one of the Mark-Broeck string of "pop" vaudeville houses, closes for the season this Saturday.

LYCEUM AND CONCERT

BRILLIANT OPERA SEASON.

Boston, May 10.

Felix Weingartner, conductor of the Vienna Opera, has been engaged by Henry Russell, director of the Boston Opera Company, to conduct a series of Wagnerian performances in February.

In a cablegram Mr. Russell made this announcement, adding he also engaged Lucille De Masselle, a prima donna, who has had great success in Vienna.

Weingartner has never conducted opera in this country. Six years ago he was invited to conduct the New York Symphony orchestra during a tour of the principal cities of the United States. He came to Boston and the concerts here won the conductor high praise.

Not even Toscanini bears such a high reputation for musicianship and ability as a conductor in Europe as Weingartner and as a Wagnerian conductor he has no equal. The engagement of Weingartner, of Emma Eames, and Masselle, means that Mr. Russell has modified his plans since reaching Europe and has determined to give German opera in Boston.

There will be three opera companies in Boston next season, French, German and Italian. As the Metropolitan opera is unable to give French works and as the Chicago company can not give German opera, it will be seen that the Boston opera next season will be the best equipped of any American opera house.

Felix Weingartner will conduct the German operas and such singers as Emma Eames, Galski, De Masselle, Jadowka, Jörn and Burrian, will be available.

Andre Caplet will have the French department with Lina Cavalleri, Mary Garden, Lipowska, Edmund Clemont, Fely Aereyne, Gerville Reache, Rother, and the pick of the Chicago French company.

Conti, as usual, will lead the Italian forces and will swing the baton for Tetrazzini, Carmen Melis, Maria Gay, Constantino, Zenatello, Bonci, Polese, Mardones and others. Esther Farrabini, a brilliant young dramatic soprano, who was the star of the Montreal Opera company last season, has been added to the Italian force. She is singing at Covent Garden this spring and has had great success in Italy and South America.

LEAVES AFTER 23 YEARS.

Leon Marx, violinist, and Louis Clem, bass player, who have been prominent members of the Theodore Thomas orchestra, will not be with the musical organization next season. Clem has been with the orchestra twenty-three years.

FIRST TIME HERE.

Zimballist, the Russian violinist, will make his first American tour next winter, opening with the New York Philharmonic Society in Carnegie Hall Nov. 2.

CARNEGIE WOULD'T LOOSEN UP.

Andrew Carnegie has crossed his fingers on a suggestion that he endow the Pittsburgh Orchestra and a conservatory of music. He holds that movements involving public orchestral entertainment should be supported by those who benefit by them.

Carnegie had asked for suggestions regarding the placing of \$2,000,000 to be used in extending the work of Carnegie Institute.

A DIFFERENCE, WITH CARUSO.

\$30,000 is the amount which the Metropolitan Opera Company lost on its recent spring tour. Atlanta was the only city to display any financial interest in the organization. It is doubtful if another trip will be planned for next year.

The management claims if Caruso had been with the company the results would have been different. The opera "Konigsinder" drew more than \$18,000 at Atlanta, with the receipts for the performances there totaling more than \$63,000.

KNEISEL QUARTET WEDDING.

Victoria Kneisel, daughter of Franz Kneisel, head and founder of the famous Kneisel Quartet, is announced to wed William Willeke, 'cellist of the quartet, May 29. Miss Kneisel, who is only 18 years old, is a fine pianist, and a former pupil of Stojowski at the Institute of Musical Art.

ULRICH REAPPOINTED.

Chicago, May 10.

Bernhard Ulrich has been unanimously reappointed manager of the Chicago Grand Opera Company for the coming season. He will continue, however, the management of the Auditorium theatre, Chicago; the Metropolitan Opera House, Philadelphia, and the Lyric theatre, Baltimore.

ORCHESTRA OF 120.

When Fred Whitney produces "Rosenkavalier," the Strauss opera here, next fall, he will use an orchestra of 120 pieces, thirty on the stage and ninety in the pit.

In order to accommodate the musicians five rows of orchestra seats will have to be removed.

SCORE NOT PLAYED.

Nahan Franko did not play the score of "Rosenkavalier," the Richard Strauss' opera, which is scheduled for a fall presentation in America, at Carnegie Hall at the Genes farewell concert there last week. When announcement was made that the music would be played, Baruch Bros.' American representative immediately notified Franko that efforts would be made to stop it.

PRELIMINARY JOINT TOUR.

Bernice de Pasquall and Antonio Scotti, of the Metropolitan Opera Co., will make a joint tour beginning Oct. 1, which will last until the opening of the Metropolitan season. M. H. Hanson is making the arrangements.

CIRCUS NEWS

FIRST BILLPOSTING SUIT.

Cleveland, May 10.

The first clash of the circus people and the Billposters & Distributors' Association occurred here last week when the Ringling Bros., on behalf of their shows, brought an action against the Billposters to recover damages to the amount of \$1,780.

The Ringlings claim that the billposters covered and tore down paper which they had supplied the countryside with.

The Ringings also want the Bryan Company, which belongs to the Association, restrained from further interfering with their paper. Judge Foran issued a temporary injunction, the question to be argued later.

The case of the Ringlings takes the form of an injunction against the Cleveland bill posters, with damages of \$700 also asked for.

THE WILD WESTS.

The "101 Wild West" played Brooklyn last week, with cold weather the first part. Business is reported as having been very good.

Madam Marantetee and her "high school" horses, secured for the opening week in Boston, will remain with the 101 people for the balance of the season.

The first "farewell repeat" made by the "Two Bills" shows was recorded at the home of the show in Trenton May 3.

The "Two Bills," after a week of day stands in Indiana the second week in July, will go from Hoopeston, Ill., July 14 to Chicago where, July 15, the "Wild West" opens, on the South Side, with the other "Sides" of the town to follow.

The date of the 101 entry into the Windy City this year has not been fully determined upon by the Arlington-Miller interests.

The California Frank Wild West opened last week. It is at Washington, N. J., to-morrow with Stroudsburg, (Pa.), Easton, Bangor and Slatington to follow.

The Young Buffalo shows are playing Ohio at present, at Hamilton to-morrow with Dayton, Springfield, Columbus, Newark, Coshocton, Uhrichville, Bellaire, Steubenville and East Liverpool after. The first Pennsylvania stop is Allegheny, July 25.

Sydney, Australia, April 9.

A "Wild West" show opens April 12. It is 21 years since Dr. Carver's "Wild America" organization visited here. Present indications give very little idea as to what the new show is like. Judging by appearances the Indians are Canadian and if this is so, much interest will be lacking.

Wirth's Circus opened last week, with a big collection of new material, mostly American. Nothing of a sensational nature developed. Danny Ryan, "Dutch" clown, is a strong feature.

SELLS FIOTO DOING WELL.

San Francisco, May 10.

The Sells Floto circus has come to town for a stay of five days, May 3 to 7 inclusive. The show played to big business. It figures to remain in this locality for some time to come, playing all the Bay Towns and then jump to Los Angeles.

With the show are: Fred Bailey Hutchinson, manager; L. A. Keller, treasurer; James Dwyer, legal adjuster; Colonel Robinson, head doorman; Al Conlon, manager of side-shows; Rhoda Royal, equestrian director; Arthur Bennett, press (ahead) F. Carmichael, press (back); Foster Burns, head ticket seller; George Dynan in charge of cook-house.

Feature acts are: The Rhoda Royal Horses, Alec Lowand, Omar, The Balloon Horse (ridden by Miss Arline), Martelle Family, "Kansas and Missouri," Twin Baby Elephants.

CIRCUS DECISION AFFIRMED.

Cincinnati, May 10.

The Supreme Court last week affirmed the decision of the lower courts in the action of Walter L. Main against Cummings' "Wild West."

THIRD IN A MONTH.

Philadelphia, May 10.

The Ringling Brothers' Show was the third of the big tent exhibits to visit here within a month. Showers had serious effect on the attendance on Monday, but business picked up strongly on Tuesday, despite the handicap of the circus having to follow so closely the 101 Show and Buffalo Bill.

This year's show averages up well with others. The routine is moving smoothly, though the newness of the show is evident in the running out of several of the best display numbers and the absence of a real thriller is noticeable. The menagerie is one of the strongest features.

"POP" HEDGES DEAD.

Chicago, May 10.

"Pop" (Lewis M.) Hedges, one of the most widely known old-time circus men, and the one who is accredited with having conceived the "White Elephant" in the interests of the Barnum show, died Sunday, at the West Side Hospital. He had been ill for almost a year. Death followed a general breakdown ten days ago. The deceased left a widow, in destitute circumstances.

PERHAPS NOTHING LEFT.

For the first time in six years, a circus played Morristown, N. J., last Monday, California Frank's "Wild West" playing to \$5,200. With the railway service adjusted, other "tops" will be seen there this summer.

May 15, Wheeler's R. R. circus will strike Morristown, while the Frank A. Robbins circus is due May 22.

The Ringling circus plays there in June, and the Forepaugh-Sells show is "coming soon."

"THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY.)

My friend in Berlin says that the Princess Rajah dropped the "Princess" while in Germany, by request. The German authorities are not quite so liberal in respect to stage titles as in America, where there is no Royal Family, for whose feelings proper regard must be had. Rajah was asked to produce documentary evidence of her royal ancestors. Rather than be bothered by digging way down into the trunk for such details, Rajah told the inquisitors to let it go at that. My friend also writes of the conversation between professionals over "snake dancers." "I don't understand how it is," said one, "that Rajah meets with such a success in a city where Odette Valery, the originator, is only indifferently successful." "Easily explained," remarked another of the party, "Rajah dances with a large serpent, while Valery carries but a little worm—the dance doesn't count."

My friend in Paris wrote that Marguerite Haney left the Folies Bergere April 30, when her contract for four months expired. Other American girls in the same revue were the Kaufman Sisters, who made such a score, according to the letter, they are in receipt of an offer to return to the Folies next season.

"Race riots" have broken out at the new Folies Bergere, where so many chorus girls of all nationalities gather on a stage that doesn't look large enough to hold a doll parade. How the stage manager ever manages in that small space with the mob he has on hand I can't imagine. I have been told, though, that John H. McCarron, in charge of the stage, hasn't time to breathe during the revue performances. Mr. McCarron certainly did wonderful work the opening night, when not a slip occurred during the entire evening. But I hear the stage manager's greatest trouble is over the dressing rooms. He must satisfy and smooth the principals especially, although the chorus girls freely ventilate their "kicks" also. To avoid overcrowding, a basement of a private house on 45th street, next door to the Folies, was rented, with the Italian choristers assigned to it. The other evening some of the American girls were also ordered to dress in the basement, reached by a passageway from the theatre. The Italian women formed a belligerent brigade, and about midway of the performance, lined up in battle array against their dressing room companions. The fight was fierce while it lasted, I understand, with the Italians led by two of their numbers, while the Americans acted only on the defensive. The onslaughts of the Italian young women, though, proved too much, and the Americans retreated in bad disorder, minus many of their adornments, besides carrying scars caused by scratches. It was Mr. McCarron who stopped the fight, and as the Italian girls weren't particular who was hit, the stage manager got his, while in the center of the fray.

The two women in the Wilfred Clarke sketch (Fifth Avenue), evidently do not patronize the same dressmaker, much to the detriment of the one who takes the part of Mrs. Ralston. The prettier gown of the two was a white chiffon hand painted in purple poppies.

Eva Tanguay (Fifth Avenue) is featuring a coral dress this week. The last costume worn by Miss Tanguay Monday evening, was not only immodest, but vulgar. The waist is of sheerest silk, leaving nothing to the imagination. White tights are of course worn and a skirt, though it wasn't a skirt, merely a twelve-inch flounce.

To me I can only picture Willette Whitaker (Fifth Avenue) in an Irish lace gown; no other can follow that one.

New York is to have another millinery shop, which will be presided over by Lillian Shaw. Miss Shaw says she will divide her time equally each year after this, giving the vaudeville public six months, and the hat buying fraternity the other six. The shop will be located somewhere around Times Square.



WILLY FERREROS.

Willy is just four years and nine months of age, and is at present playing an engagement at the Folies Bergere, Paris, where the youngster is appearing leading the orchestra at 11.15 nightly. Though his father is Italian, the boy was born in Portland, Me. Willy will remain at the Folies Bergere until the end of May, going from there to Turin, Italy, to appear.

FT. DODGE MAY HAVE HOUSE.

Fort Dodge, Ia., May 10.

J. P. Kendall is backing a new \$50,000 theatre scheme in which he is getting local people to subscribe. Kendall was one of the men who helped build the old Midland theatre at Fort Dodge, which burned down three years ago.

Mrs. Modesta Barton, a business college instructor at Waterloo, Ia., has been granted a divorce from her minister-actor husband on the grounds of cruel and inhuman treatment. The latter is now on the lecture platform.

GETTING A START IN VAUDEVILLE

By J. A. Murphy

San Jalapo, Cal., May 7.

Dear Ed:

Last night we pulled out of town right after the show and we were both dead tired out, but McPhatter said not to go to sleep for a while as "something was coming off." He waited about twenty minutes and then called my attention to a rope that ran through the window of the car. He said we would do a little fishing and as he thought there was something on the line we had better pull it in. We gave a strong pull on the rope, something bumped against the side of the car and then the rope was jerked out of our hands. He had tied the rope to the mackerel cask on the rear platform and ran the other end of the rope along the outside of the car and through our window. The pull on the rope dislodged the cask and left it somewhere along the grade. We didn't make much of a run and were switched on to a siding early this morning, and long before any of us was up, some section hands came down the line on a hand car, found the mackerel cask and brought it back to us.

We had mackerel for breakfast this morning as usual. After breakfast Gitney called us into his office to show us our lithographs. One was a three sheet of Bert Leslie in "The Booming Town," with McPhatter the Juggler printed on a strip of paper and pasted across the top. The other was a one sheet of Walker Whitesides, cross-lined to read "Newcom Pyker, America's Greatest Banjoist and Comedian." Gitney explained that the special designs furnished by the artist did not suit him, and he had refused to accept them as they had not made our names prominent enough.

When he had clever people with his show he wanted the public to know it. When he billed people he billed them right so he gave special orders for extra large display on all cross lining. It was very expensive, but he didn't mind that as long as we were pleased with it. McPhatter said he understood that Tuesday was salary day with the show and asked if we would be paid at the car or the theatre. Gitney said he always paid salaries at the car, but of course there would be nothing coming to us for some time according to contract, however, if we needed some money we could have it. He handed us each a dollar and hustled out. Then we sat down and read our contract for the first time and found that among other things it stated that the first two weeks salary would be held back until the show closed, and if we left the show or were discharged before the season ended we would forfeit this amount. Also a sum of money would be deducted from our salary each week to pay for wardrobe, said wardrobe to cost \$200 or more.

With the first two weeks' salary held out it would be three weeks before any salary was due us and then the hold outs for wardrobe would commence. *Newcom Pyker.*

HERE'S BILLY GOULD

By William Gould.

Enroute to San Francisco.

When Valeska Suratt received the cast of characters for her new play "The Red Rose," from the author, Harry B. Smith, it had the name of the artists Mr. Smith thought would be ideal in the roles, thereby giving all concerned his idea of the characters. It read as follows:

Mr. ——— An artist, her sweetheart,
Miss ——— A model, ——— Valeska Suratt
Mr. ——— An artist, her sweetheart,
Mr. ——— Her father, ——— Tom Wise
Mr. ——— Her father's business rival,
Mr. ——— A picture dealer, ——— Sam Bernard
Mr. ——— Her brother, ——— Geo. M. Coban
Miss ——— Her aunt, ——— Marie Dresler
Miss ——— Her friend, ——— Louise Gunning

Miss Suratt said to Lee Harrison, her manager, "Why not get these people?"

Miller, the juggler, is a stranger to these United States, but he has the eye looking for the elusive dollar. He wants to carry a side line of samples for some firm. McKenna, of Ellis and McKenna, gave him the address of a wholesale firm in Schenectady, N. Y., told him to write, and they would send him some samples which he could carry around and sell. The firm was "The Schenectady Locomotive Co."

Seattle is feeling quiet; a "reform wave," 30,000 spenders, high rollers, and good theatregoers left the berg (where women vote for the men who wear the prettiest neckties), in the last two months. Business at all the theatres has been very poor on that account.

Walter Schrodde, of Schrodde and Mulvey, played Fon du Lac once. The entire show never got a hand on the opening performance. The reason: the management gave out souvenirs to everybody. It was a round glass bowl with a gold fish in it. Each person receiving one could not place it on the ground because it was round, consequently they had to hold the bowl.

I'll never forget the only time I ever played Fon du Lac, I was playing Bob Tickets in Joe Galtes' "A Railroad Ticket." Frank Sadler, now a famous orchestrator, was our musical conductor. We were to open the new opera house, built by the only millionaire in the town. Sadler had trouble with a local slide trombone player during the rehearsal. The trombonist could not play the music placed before him. At last Frank told him to take his slide trombone and get out of the theatre with the parting shot, "Don't you dare to come near this beautiful opera house during the engagement of 'The Railroad Ticket.'" The trombone player did as he was told. After the rehearsal some one informed Frank that the trombone player was the millionaire theatre owner.

Now for home and mother -Frisco.

Rose Berry has been ordered south by the doctor's orders, which will necessitate her laying off for the next six months.

NEW ACTS NEXT WEEK

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

Zarrell Brothers, Hammerstein's.
Williams Brothers, Hammerstein's.
Melrose, Hammerstein's.
Kelton Trio, Hammerstein's.
Lawrence and La Rose, Hammerstein's
Princess Sita Devi, Brighton Theatre.
May Tully and Co., Brighton Theatre.
Operatic Troubadours, Henderson's
(Coney Island).
Great Saro, Henderson's.

Fletcher Norton and Conley Sisters.
Songs and Dances.
14 Mins.; One.
Hammerstein's.

Fletcher Norton and Conley Sisters are "breaking in" a new act this week. It was rather daring of the trio to first come into the most prominent of the New York houses with it. The combination is new, quickly discernible, although they work quite smoothly. Taking the running time into consideration the trio are doing more than seems possible. No less than eight numbers were given Monday night. The quantity did not interfere with the quality. All the numbers, however, are not good, and a better arrangement can be found, which will come with working. Norton has brought the "French Flip Flop," which he did in the last Valeska Suratt offering, along with him. It is very pleasing and breezy. The girls fall a bit short in the dressing for this. Norton has that foreign air and the girls should adopt a chic, Frenchy style of attire. They have their "Moon" song to themselves, and put it over well. A "rag" finish sends the trio off in rousing style. These numbers are mixed with the duet which Mr. Norton does with Anna Conley, in which the latter gives short imitations of Jack Norworth and Albert Whelan, that go strongly. A "coon" song with Effie as the feminine end make up a varied and pleasing repertoire. Norton besides dancing, now gets an opportunity to show a voice, which had, up to this time, received very little attention. He is a hard worker putting plenty of life to his work and with the Conley girls will work out a very attractive specialty away from the usual trio arrangement. The act just now shows lack of rehearsing, but is snappy, fast and breezy. Placed so early on the Hammerstein program that it seemed almost certain death, they plowed through things and pulled out a very fair victory. *Dash.*

Adele Estee Hall.
Songs.

9 Mins.; One.

Fifth Avenue (May 8).

Adele Estee Hall, the name doesn't sound "coon shouty" nor does the woman look or act the part. If high-class ballads could be sung without a voice Miss Hall would do well, but as it is, she may give up the idea of a "single" for vaudeville. Three songs were sung. The last (a "coon" song) got over, as a "plant" in the audience knew how to sing it. *Dash.*

Handers and Mills.
Dances, Song and Piano.
7 Mins.; One.
Fifth Avenue.

Not programed, and apparently in substitution for the bill at the Fifth Avenue this week, Handers and Mills, two young men (on "No. 2") did a "clean up" in their seven minutes, becoming the second hit of the program. They are a couple of nice appearing boys, who sing, dance and play the piano. The latter is a natural accomplishment with one; the other has been taught a little, enough anyway for the slight use they put the piano to. Opening with a song, what looks like a "piano act" from the setting, grows into a dancing turn—and a very good one. These boys are sensible. They did not accept an encore until obliged to, then remained but a minute. Of course, seven minutes make a short act for a regular program. For Hammerstein's, with its "17," or the other houses in town trying out 12 turns to a show, these boys will fit in well as they are otherwise should be added if they wish to be in a position to demand salary in accordance with applause. Then again, they will have to be cautious in tacking on more time not to destroy their present value. To anyone wanting a good fast musical and dancing act, Handers and Mills are recommended. *Sime.*

Du Callon.
Ladder Balancing.
12 Mins.; One.
Fifth Avenue.

Du Callon speaks like an Englishman. He is a ladder equilibrist. There have been others, who did tricks that Du Callon does not do, while Du Callon does tricks the others did not. As an act of this character he is as good as a troupe. Du Callon uses two ladders, one short, one tall. On the latter, closing his turn, he remains at the top rung quite some time, "kidding" in speech, fooling with a mandolin, and finally dropping a long wrapper over himself, enveloping the ladder beneath him. Placing a wig over his head, Du Callon secures a little comedy, finishing a nice turn for those who are interested—and they applauded very liberally. *Sime.*

Kathleen Kay.
Songs.
12 Mins.; One.
Greenpoint

At one time in her act Miss Kay strays from the beaten path of the up-to-date single when she sings about being alone in a big city in a semi-pathetic manner. Anyway, Kathleen is a good looking person with a pleasing singing voice and easy style and ought to get along if handled properly. It wasn't very good judgment by her representative to book Miss Kay into a first-class vaudeville house and allow her to sing four songs without changing costume. Costumes would have helped a lot. She opened with "Summer Days" but got a whole lot more out of the other three songs. There was one with dialects that the girl handled very well indeed. *Jess.*

Anderson and Evans.
Comedy Sketch.
17 Mins.; Full Stage.

Anderson and Evans have an act that does not differ widely from the old Cameron and Flanagan "On and Off" piece, although there is no on and off about it. The sketch occurs in the room of a vaudeville team from the west, who cannot secure engagements in New York. The boys are "broke," and the comedy comes from the efforts to get money to eat, etc. There are many bits familiar from the Cameron and Flanagan act. Pathos is there, about sending money to mother, all very nice for the act's present surroundings. The boys should do well in the smaller house, but this particular turn will not carry them beyond that sphere. *Dash.*

Sydney Herbert and Co.
Dramatic Sketch.
15 Mins.; Full Stage (Interior).
Fifth Avenue (May 7).

Sydney Herbert and Co. have a dramatic sketch with very little meat to it. One situation rather clumsily developed is the sketch. The outcome of the situation is for a second uncertain but only for a second. If the tension could have been held for two or three minutes, the piece would be worth while. The piece is not strong enough for the big houses, but would do nicely on "pop" time. It is fairly well played. *Dash.*

Morrissey and Hanlon.
Songs.
10 Mins.; One.
Hammerstein's.

Morrissey and Hanlon are this week's ratskeller selection. At least one new act of this description puts in an appearance weekly. This pair do not differ in any way from the many others. The boys dress neatly, possess average voices and get their numbers over smoothly. *Dash.*

Fleming.
Cartoonist.
9 Mins.; One.

Fleming is to be commended for not attempting any comedy or light buffoonery with his chalk work. He sticks to his knitting, and for that reason should get attention in the "pop" houses. Five subjects are used, one being a young woman in one of the front seats. Fleming should adopt different dressing. He could also work up a stronger finish. *Mark.*

Pisari and Bingham.
Singing and Talking.
19 Mins.; One.

The man's best work is done as an Italian, the biggest laughs were chalked with his monolog. The woman received the most attention with her character "bit" at the close. They open with a march song with the man coming back in his Italian makeup for his dialect talk and the singing of "That's My Gal." The woman does an Irish song and also talks. For the finish, "Yum, Yum Tre" is used. A newer song would help. A certain portion of the talk could be dissected to advantage. *Mark.*

Gavin and Platt.
"Travelling a la Cart" (Comedy).
15 Mins.; Three (Exterior-Special Set and Drop).

Gavin and Platt have a new comedy sketch, written by Geo. W. Barry, and mounted upon a very pretty scene of a gypsy camp, with a back drop nicely carrying out the idea of a caravan stopping in a country glade. From the wings extends the rear end of a covered wagon. This is used to good effect at the finale, when Miss Platt appears at the little window of the wagon, while Mr. Gavin strums an accompaniment on a guitar to the pretty melody they finish with as a duet. With the lighting effect obtained at this point, the finish is extremely fetching, drawing several curtain calls Wednesday afternoon, which was so warm but a few patrons were in front. Miss Platt is the gypsy woman, a fortune teller, who sets up her table ready for any passersby, as Mr. Gavin appears. He is a journeyman fakir, blithe and flip with a penetrating voice of much holding power. Seldom is anyone found with the powerful speaking voice Mr. Gavin has. It is easily controlled by him, in fact, used in the sketch with excellent judgment. As his voice forces and attracts attention, it becomes a part of the act. The slight story the sketch is built upon merely means that there is an excuse inserted for Mr. Gavin and Miss Platt to indulge in some witty fire-and-counter dialog. It is bright, and handled in such a way that even a few familiar remarks are made to gain their points nevertheless. The other matter is new and bright, some of it too much so for the average "small time" audience. At the opening Miss Platt sings a fortune-telling song with a little green bird picking the cards from her hands. Mr. Gavin and Miss Platt play the piece evenly, although still new to the characters. With its pretty setting and finale, the act could take an early place on the big time bills right away. Regarding the lighting effects at the conclusion, it seems that, preferable to utilizing them as is now done for an encore, the lights should be gradually dimmed into twilight and then night before the drop is first lowered. The process might even slowly commence while the couple are still speaking. Their picturesque costumes in the colored surroundings would add to the picture, perhaps. If this were done, it is one of the best lighting effects obtained in vaudeville in a long time. When this portion of the turn is reached, care might be taken that the flaps in the opening of the drop should be held steady, in order that the light behind should not be disclosed to any section of the audience. *Sime.*

Al. Tucker.
Violinist.
10 Mins.; One.

Tucker is a good violinist but lacks the knowledge along the showman line that is necessary in fiddling acts of to-day. After playing two classical numbers the violinist does a "rag" that sounds well but he has nothing to go with it. *Jess.*

CECIL SPOONER'S STOCK

Nobody ever picked up Charles E. Blaney for a "come-on." Mr. Blaney may in his day have taken the other end of a gold-brick transaction but, in the language of our esteemed contemporary Rudyard Kipling, "that's another story." So that, when Hurtig & Seamon gave Henry Rosenberg \$50,000 to be relieved of a five-year lease of the Metropolitan theatre—when, in the face of so absolute a failure, Mr. Blaney a few months ago leased the house for the remainder of the current season with an option on a renewal for the next five years, the wise people figured that he knew what he was doing.

In the first place Mr. Blaney informed the writer that he has already exercised his option and secured the house for the next five years, adding naively that he is not paying as much as Hurtig & Seamon did. Gradually growing more communicative he explained that he gives four matinees a week at prices up to fifty cents and six night shows at dollar prices—that at these prices capacity is about \$5,000 a week—and that since his tenancy with the Cecil Spooner Stock Company there have been but two weeks that were not played to said capacity.

Allowing for a twenty-five per cent exaggeration, perhaps characteristic of theatrical managers of the "old school," it is a safe wager that the Blaney-Spooner Amusement Co., Inc. is making a lot of money; that as it becomes more and more established with the march of time, it will yield a very handsome profit to both the star and the management.

For this week's presentation there is a dramatization of "St. Elmo," so crude in its adaptation for the stage as to be ridiculous to the present generation of theatregoers. Almost every other speech is an aside or a monolog. But the average auditor is not of the present generation, hence the play is quite acceptable. The only error on the part of the management

was in the omission of the time and locale of the piece. It was an unwarrantable assumption to take for granted that the audience had read the book.

Under these circumstances therefore any analytical criticism of the acting, stage management or scenic equipment is entirely "de trop."

The principals of the organization are Rowden Hall, Hal Clarendon, Philip Leigh, Carson Davenport, James J. Flannagan, George Hoey, Richard Purdon, Kenneth Clarendon, William Dale, John Goldie, Fannie Louise Carter, Retta Villers, Lillian Atwood, Ricca Scott, Violet Holliday, Valentine Logan, Jean Darnell, Dolly Gray, Gertrude Thayer, Victoria Orville. Hal Clarendon also acts as stage manager.

Miss Spooner has already established herself in the Bronx as a local favorite. Her reception proved that conclusively. It has been said that acting in a stock company for one season would ruin any artist. Cecil Spooner has been doing it since childhood.

The audience didn't seem to mind when she appeared in a modern dress while the remainder of the cast was garbed in the period in which the action of the piece was laid. They did not mind the curious mixture of furniture of all periods, nor the absence of books in a case supposed to be filled with them, nor the absence of all consistency in scenic equipment nor such unpardonable breaches of etiquette as to permit a "Southern gentleman" to precede a woman on entering a room. Perhaps the stage manager's authority did not extend to finding any criticism in the fact that the star in the last act portrays a grown up woman who had gone to New York and written successful novels and become famous and still permitted her Titian braid to hang down her back like a school-girl. The company may not be expensive, but, as first stated herewith, Charles Erstwhile Blaney is no "come-on." *Jojo.*

Franklin and Davis. Comedy.

17 Mins.; One.

Probably through no choice of theirs, Franklin and Davis are doing an act that is altogether too long. Through this they are losing a chance for a fast and snappy act. The fellow is a corking dancer and a fair Hebrew comedian. The girl is a help. About five minutes of the patter could be left out. Then, with the numbers rearranged, the act could play anywhere. *Jess.*

Lawton.

Juggler.

15 Mins.; Two.

Lawton dresses neatly. In juggling, he has a few new ones with cannon balls. These tricks get his act over and makes him a pretty hard worker though, perhaps, not as hard as he wants people to believe. On the smaller tricks Lawton missed quite frequently, but this may be overcome before long. A good act for all the small time. *Jess.*

Ed Winton and Dog. Animal.

9 Mins.; Two.

Ed. Winton and Dog, with proper watching, could work into an act suitable for an early position on the larger programs. The act is the dog, which answers to his master's call without the slightest coaxing or urging. Winton gets a quantity of good comedy out of the animal but the comedy that he attempts from the talk is not good nor necessary, and should be dropped. The dressing also should be cleaned up. The uniform is superfluous. If a comedy dress is required, some clown arrangement should be adopted. The fool dance that the man does, and which the dog imitates, is one of the several very good bits. *Dash.*

Herman Phillips, formerly of Phillips & Steinhart, the attorneys, has located in the Cohan Theatre Building. David Steinhart remains in the former offices of the firm in the Long Acre Building.

CORSE PAYTON'S STOCK

It was 11 p. m. before Corse Payton in immaculate linen breezed onto the stage of the Grand Opera House Monday night, and told the audience what he thought of them, his company and himself. Corse received an ovation. Majestically and magically (his hands appearing and disappearing behind his back), he made one of his characteristic speeches.

Corse told them the prices would be "ten, twenty and thirty," and repeated that "thirty actors, thirty cents—one cent an actor." He also said that he was the only actor that looked like thirty cents. After telling them of the good things in store, he rushed out to count up while the last act of "Sweet Kitty Bellairs" was given.

It was a big night for the audience and a big night for Corse and his company. Payton and his stock warriors crossed the East River early Monday, opening a summer engagement in the afternoon at the Grand, which up to last week housed legitimate attractions. Corse, in order to return to Manhattan, having had a big summer last year at the Academy of Music, will pay thousands of dollars to Cohan & Harris for the privilege of showing that he can offer the Payton brand of stock on 8th avenue as well as in Brooklyn, and get away with it.

"Sweet Kitty Bellairs" is the same piece the Payton Co. presented when it opened in Manhattan last summer, and the same play which Corse uses whenever opening a season anywhere.

The old scenes were re-enacted with bouquets of divers hues and proportions for the women principals. All the old favorites of the company were applauded when they appeared, perhaps proving that there was a big bunch of the Brooklyn followers on hand for the opening. (The G. O. H. is on the line of the 23d street ferry to Williamsburg.)

Henrietta Crossman first played Kitty, but judging from the Monday

night audience, Henrietta has nothing on Minna Phillips in the part from their way of thinking, for they laughed heartily at the keen Irish wit which Lady Bellairs uses throughout the play. Miss Phillips never appeared to better advantage in stock than in the role of the dashing young widow.

Claude Payton (related to Corse) was Lord Verney. He looked the part of the manly regimental officer to a T. Joseph W. Gerard as Colonel Villers played in veteran style, his voice the strongest in the company.

Clifford Storch acted well Sir Jasper, and got away with his sword play without a slip up. William A. Mortimer (who can handle any kind of a role and do it justice), was there as Captain O'Hara, with looks, acting and voice.

The villain—and there is one in the show, despite his dandy regimental clothes—was Walter Matthews, who did well, considering the short time that the young man has been entrusted with heavy roles. Walter is in good company to pick up the rudiments of stock acting under Corse's direction. George Storrs Fisher, Thomas W. Carroll and Pryse Mackaye deserve mention in minor parts.

Of the women, Ethel Milton and Grace Fox were the most conspicuous and gave Miss Phillips splendid support. And they looked mighty sweet and nice in their stage clothes.

The play ran smoothly barring a wait in the first act when one of the principals had a lapse of memory. There was a slight nervousness on the part of some of the leads, but as a whole the acting was up to the Payton standard.

It is problematical what Payton will do at the Grand. Still there are the ever-faithful Brooklyn constituents who will cross rivers and mountains to pay homage to Corse and his company. The weather hurt the opening, but the audience Monday night was large. "Zaza," is underlined for next week. *Mark.*

McBride, Purcell and Shelly. Songs, Talk and Dances.

23 Mins.; Full Stage; Close One.

McBride, Purcell and Shelly are a new combination that with the present frame up will not go very far. The act is really a two-man arrangement. The third member is carried merely to fill in with a song or two while the active duo are making changes. The act runs beyond all possible length. At least eight minutes should be cut from the present routine. If the two men who now do the work will frame up a singing and dancing specialty without talk, unless more current material can be secured, they should find ready work on the small time. *Dash.*

Henderson's, Coney Island, opens for the regular summer season May 15. Sliding glass windows have been placed between the theatre and restaurant. These will be closed when a "talking act" is on the stage. "The Bandit" is a sketch on the opening bill next week.

Mr. and Mrs. Sydney Reynolds. Songs and Talk.

16 Mins.; One.

Mr. and Mrs. Sydney Reynolds could better their specialty by starting to cut immediately. Three or four minutes out would not be too much. Reynolds is a good Dutchman, and his wife a "feeder" above the average, but they will need better material than they are now using to advance them to any degree. The old man and woman wrangle is cold. It was the strength of many of the old Pastor acts. Since the springing up of the small houses it is coming to the front again. The couple are beyond their present material. *Dash.*

Frank McKee, just back from a trip across the briny deep, announces that everything is set for the presentation here next season of "The Quaker Girl" which operetta Charles Frohman had an option on but for some reason did not care to hold. McKee, acting for William Harris, grabbed the piece without delay.

(Reprinted from

J. C. NUGENT'S REMARKABLE

Sets Forth Clearly and Forcibly Relations and Obligations of Actors and Managers, One With Another.

The following letter, bearing upon the present situation in vaudeville, as it exists between the actor, agent and manager, was written by J. C. Nugent, answering a request made of him through William Gould that Mr. Nugent join the newly formed American Vaudeville Artists' Society.

Mr. Nugent has turned out a remarkable document, written from the standpoint of one actor speaking to another. It makes any number of points that have never before been touched upon in public discussions.

Mr. Nugent is a well known player, the author of many successful pieces, a writer of note (though seldom taking up the pen for other than the composition of stage material), and was given the soubriquet by the White Rats some years ago as "The Silver Tongued." Mr. Nugent is a White Rat, one of "The Old Guard." He is lovingly and prominently mentioned by George Fuller Golden in Mr. Golden's history of the White Rats, which is entitled "Mi Lady Vaudeville."

VARIETY secured the letter, and it is published with permission. The matter in italics was emphasized by Mr. Nugent; that in the heavier type was not. The letter in full follows:

Baltimore, April 1, 1911.

Mr. William Gould,
New York City.

Dear Sir:—

Your kind letter regarding the new order to hand. I am deeply grateful to you for your quick response, and the printed explanation of the object of the new Order. That I have not complied with your suggestion to send in my application at once, is due to the fact, which you will readily realize if you will read this letter carefully.

Your proposed society while based on some very excellent ideas does not to my mind strike at the root of the

matter, nor for that matter does any vaudeville organization I know of.

Unless an Order can be formed, or one of the present Orders be induced to begin on a basis of solid logic, they will all begin and end just where they started. There certainly has been no advancement of a material nature in the last eleven years. The situation is exactly where it was then; all due, I think, to the confusion of a few fundamental ideas, which, if clearly outlined and adhered to in the beginning, would have saved that many years of time, trouble and expense.

Your object (as stated) in trying to obtain an equitable contract, to my mind, means nothing. A contract will never be greater than the people who make it. Taking measures to have contracts kept is more important than quibbling over the exact form of them, which must necessarily change with changing conditions.

The objection to affiliating with the labor unions, I quite agree with, but not from the same standpoint as you. You apparently object to a social difference. I believe that the laborer of whatever class may be the equal of the actor and performer—morally, mentally, physically and spiritually. Unfortunately this is not a mental or spiritual question. Any result we may obtain will be through financial argument. The laborer is simply not the equal of the performer in *earning power*. *There is such a discrepancy in the earning power of both that their union is so ridiculous as to be grotesque.*

It is true that in union there is strength, but it must be the union of things of a kind. To tie together a blade of grass and a steel bar makes neither stronger. To bind together a portrait painter's delicate brush, and a ditcher's shovel makes both awkward and useless. In a test only the essential counts. The Actor and the

Audience are the only essentials in a theatre. The drayman and gripman are conveniences, but the artist *could* put in his own trunk, and run his own scenery, and still give the show. The drayman and gripman could not.

They might, it is true, refuse to buy tickets, into the theatre, and thus the non-attendance of the Labor Unions might hurt or ruin some theatres—just as the managers' associations might affiliate with the medical association and have them refuse to doctor sick actors, but neither method would be logical, and hence could not be long effective. For when the Doctors found they were being made a catpaw of by the managers—thus losing legitimate business, and when the laborers found they could not see the best talent available—thus losing legitimate pleasure, and that they were being made a catpaw of to support a lot of inferior actors, they would soon protest that they did not enter the theater and pay their money as laborers, bricklayers, et al., but as auditors—having a right to see the best.

The good bricklayer getting \$5 a day will not throw himself out of work very often, to gain for the bad bricklayer, who thinks he can dance, \$125 for the week, for which the bad bricklayer, and worse dancer has been closed for incompetency; and the good dancer will not require such a sacrifice from the good bricklayer although it is quite likely that the bad bricklayer and the bad dancer will keep right on creating trouble. Still, all the people will not be fooled all the time.

As to the social issue of attempting to bring managers and performers closer together, I contend that individuals who may be managers and performers, may be brought close together, but not because they are managers and performers. They may be made a very close social society by some common bond of interest, sufficiently strong to unite them in spite of the fact that they may be engaged in opposite ends of the same game.

To form a successful organization, we must take honesty as a basis. That is an honest desire to give each element its just and exact due, and not

to favor any particular element. At present each element is so wrapped up in the desire to swing things for their own immediate benefit, and get it while it is hot that they apparently disregard the danger of destroying the whole vaudeville business in order to gain their own petty ends—and thus kill the goose which lays the golden egg.

I am going to outline to you my idea of a proper protective association, and at least it can do no harm. Presuming that the members conscientiously want to do what is right and fair, and have no ulterior motive, seek the creation of no sinecures, or dictatorships but simply the securing and conserving of the actor's rights, I should begin to analyse it this way: Firstly when you speak of the actor's rights, it presupposes he either wants class legislation, or more privileges than other citizens, or he feels he is being denied the same rights, or privilege as other citizens. As a matter of fact, the only right an actor is entitled to, is exactly the same right as that accorded other citizens. That much he should demand; more than that, he is not entitled to. The law does not discriminate for or against the actor because of his profession. The actor has no especial privilege, or claim upon the community because he has chosen that profession. For that reason the idle actor has no more rights than the idle person in any other line. They have unfortunately something to sell, which nobody wishes to buy. The law cannot compel anyone to buy against their will.

So far from adding to the actor's rights, the recent legislation attempting to restrain commission charges to 5 per cent. or to any other per cent., not only did not add to the actor's rights, but attempted to deprive him of his constitutional and inherent rights of citizenship. It is not at all the question of whether it would be beneficial to the actor's profession to pay more than 5 per cent. or less than 5 per cent. It is simply the question of depriving him of one of the rights of citizenship, the right to pay any amount of commission he may wish, and to enter into any contract which is agreed to by the contracting parties.

The harm done by the organization in attempting to legislate this fact is due to one of the fundamental mistakes, which I claimed should be corrected at the beginning of the forma-

r, May 6, 1911.)

LETTER ON ORGANIZATIONS

This letter, coming as it does from an artist and one who has always been prominent in movements in behalf of the performer—always a White Rat, from the very birth of the organization—is worth printing a second time in order that you may read it again, and study it carefully, because it puts the relations of performer and manager before you in the clearest terms.

There is certainly a tremendous amount of strength in it, for the consideration of both artist and manager; and it would be well for all performers, whether they are White Rats or not, to make a mental note right now that if, from the senseless agitation current to-day, any trouble arises as it did once before in this country and again in England, this very letter will come back to your minds and you will say:

"NUGENT HAD IT RIGHT."

tion of any vaudeville organization, namely, that it should be clearly understood that the organization is formed to secure to the actor the rights which the laws of the land give him, no more, no less, and not to attempt to abridge any of his rights by taking a paternal interest in his affairs, and attempting to tell him what he should, or what he should not do, in regard to his own business. The Order should be his servant, not his master.

Legislation should not interfere before the fact. It should not interfere with a man's privilege to drink before he becomes drunk and disorderly, and breaks the law. He does not and should not become visible to the law, until he comes in contact with it. It is quite true that it would be better for him not to drink, but to each him that is the mission of education, and not legislation.

Up until the contract is made it will be found that the individual performers are divided in their ideas upon everything; the class of work, the price they receive for it and the circumstances under which it must be performed, their own individual circumstances and character. There is absolutely no common bond of interest between them, and gathered as they are from all races, classes, or conditions it is neither possible nor desirable that there should be. There are many issues amongst them which form common bonds of interest between different cliques and clans of them, but the bond of interest which may be of interest to some, and does not concern or interest others, simply makes the difference between the two more apparent, and promotes the growth of factions. This is true of the protection of original material which cannot interest all classes of actors, although a good secondary subject, but it is particularly true of those corporative schemes for jointly owning property, or interests which are outside of the artist's pursuits of his pro-

fession; such as attempts to own acts, theatres, agencies, hotels, real estate. The formation of insurance companies, etc., for every organization within the main organization, or which is not of equal interest to all, and which, while harmless in cases, still takes up the time of those not interested, usurps the use of their lodge room, and becomes altogether an irrelevant annoyance.

The maintenance of anything which is expected to bring financial profit to any of those interested, except through the legitimate channel of their salaries as artists, must necessarily and automatically work as a disintegrating force. All those corporative ideas spring from another fundamental misunderstanding and confusion of the world-old-system of competition vs. cooperation.

It must be understood to start with that whatever the merits of the socialistic idea of cooperation (a dream by the way which mislead both Golden and Kendall), a corporative concern or community cannot exist surrounded by a competitive field.

The artist must get his share through the medium of his art and the salary for same therefor, while individual artists, or a number of them have the right to go into any business, it is clear as crystal that the artist society has no business with any business, but their own business which is the work of the stage; the payment and the conditions under which the work is to be performed.

This brings us to the contract which despite all talk, agitation, theorizing and waste of words will be found to be the only common bond of interest between all reputable artists and managers.

By this I do not mean the form of the contract used. It is the meaning of the contract which counts, and not the technical wording of it. It is the absolute inviolability of spirit of the agreement, which will place the business on a solid foundation of absolute commercial integrity. The making of the contract must remain an

individual matter between the contracting parties, that should be taken as the very first rule of the constitution of any vaudeville association.

The contract when once made, should be kept. There is no reason or justice on earth, which is higher than that one obligation. The contract when made should be kept, therefore, in asking for an equitable form of contract, it is ridiculous to insist upon a form which under certain conditions it would be impossible to keep. It is criminal to put either artist or manager under obligations which of necessity they could not keep.

The "two weeks' clause" is perfectly equitable where both parties agree to it. In the last analysis it is neither the manager nor the performer whose interest should be safe-guarded; it is the interest and confidence of the public. It has taken vaudeville ten years to recover from its crime of insulting and outraging the public, in its "strikes" and "walkouts" of ten years ago. It does not matter who or what caused the condition at that time, the fact remains that it happened—and that it could have been stopped at that time by a little common sense. I pleaded for a common sense adjustment at that time, and was called "an anarchist" for my pains.

For that reason I shall never again become active in any organization, which persists in side stepping the main issue, and seems to attempt to gain its points either by currying favor with managers, or senselessly abusing them with a cheap brutality that is simply nauseating. It is not a personal matter, it is a matter of plain facts.

We are on the eve of another great crisis in which the leaders of both sides will escape, but thousands of innocent and misguided and unthinking artists and performers are going to suffer a blow from which it will take years and years to recover, not to speak of the loss to managers, and

the general disgust of the public at the airing of grievances of which they are already tired.

After which we can look for another siege of capital withdrawing from first-class vaudeville, and the business being relegated to the picture houses. This can be avoided if prominent artists will take the right action at this time.

If you will proclaim from the mountain tops your belief that this business has been built up on a structure of faith, credit and confidence (with a smaller basis of actual property value back of the vast money which it represents, than any other known professional business) that the artist, or manager, who violates his signature, is guilty of a commercial crime, which should deprive him (and most likely will deprive him) of further responsible recognition, and that while every actor or manager has an undoubted right to refuse to accept time or artists not satisfactory to him, or to give a legal two weeks' notice cancelling such time as he may hold, no actor or manager has any right legally or morally to violate his signature, no matter what emergencies may arise or no matter what the loss may be to him.

This is my best understanding of the matter. This is the meaning I take from our sentence, "We promise to obtain our objects by honorable means." I don't think the artist's request to confer with the manager for the purpose of agreeing upon a better form of contract is unfair. I don't think, in fact, that there is anything unfair about any request for arbitration, but the statement that anybody must do anything whether they will or not—that anyone is to be compelled to do what their reason does not agree with, is both un-American, unfair, and impossible.

Very sincerely,

J. Nugent

THE SMART SET

"The Smart Set," at the Majestic, isn't a bad little colored show. The piece played is "His Honor, the Barber." It has a story and a real colored comedian in S. H. Dudley, who is featured, along with Ada Overton Walker. Miss Walker takes no role, but is programmed for "specialties." These consist of songs and dances by her, with the sixteen chorus girls and eight chorus men behind her—or most of them. Between the comedy by Mr. Dudley and the specialties by Miss Walker, with a good lively group of chorus people, well trained, nicely and neatly dressed (including silk stockings for the women), and good average support from the other principals, there is no reason to believe but "The Smart Set" has turned out a pleasing performance for the road. Especially when considering the show was produced for "the road" only.

It is the "No. 1" "Smart Set," at the Majestic, coming in there from New England, having played over western time this season. The "No. 2" "Smart Set," with the special car, has been in the south. "The Smart Set" companies are managed by Barton & Wiswell, under a lease from Gus Hill, who first sent the show out. It is at the Majestic for a scheduled engagement of two weeks, but may remain longer if business warrants. From the attendance Tuesday evening, two weeks will be plenty, unless something develops to attract a mixed public more strongly than the mere billing will do. The orchestra was about one-quarter filled, the blacks and whites being segregated, more in alternate sections than in divisions. Upstairs, balcony and gallery, the crowd was larger, with the top left quite well filled.

The colored folk present were unstinted in their applause and laughter. Mr. Dudley was a bigger man Tuesday evening than Booker Washington, while Miss Overton could have been crowned Queen of the May without a contest.

The whites enjoyed the performance also. Mr. Dudley made them laugh often. He has good methods, all his own. An unctious delivery of lines is not his least asset. As a funny man, Dudley is just a funny coon, who can dance, with comedy, also, in his feet and movements. He holds up the show, for all others are his assistants. Dudley has a good "straight" to work with in James Burris, and there is a good comedy side partner for him in Andrew Tribble, who masquerades as Babe Johnson, "the girl" of Raspberry Snow (Mr. Dudley).

Ella Anderson is the prima donna. Elizabeth Hart is the daughter of Wellington White, an old darkey's role, well taken by James Lightfoot. Will Grundy is a dandified colored captain, who struts and slings, but having for purposes of identification a single gesture with the right hand, always in use with or without provocation. Miss Hart leads one of the melodious numbers, "Rubbernecking Moon." The chorus saves the piece

from falling, as the girl has not the voice to handle it.

Of the music, up to the third act, the best, and biggest hit, was "Porto Rico" by Miss Overton, who scored strongly with it, particularly when assisted in the encore dances by Dudley. These songs came in the second act, which has three ballads in a row from the opening, a poor arrangement. For music the show needs livelier melodies, although Mr. Dudley and Miss Walker each had a number in the last act which may have been of that description.

There are a few comely negresses in the chorus, with one the most lively worker noted in the ranks of any company this season. One of the female principals and one chorus girl are so light complexioned and regular in feature it appeared hardly possible from the front that they were colored.

The plot hinges about Raspberry Snow, a barber, whose ambition is to shave the president. As a side issue he attempts to wean away the Captain's sweetheart, and dreams he accomplishes both objects. The second act is supposed to be Raspberry's dream, with a jungle scene in it. His own girl, Babe Johnson, is always after Raspberry with a gun and a razor. How he induces her to give up both to him through love making, immediately upon their receipt commencing to abuse her, is one of the best of the comedy scenes.

Edwin Hanaford wrote the book, including a side plot about a horse race; James Brynm composed the music, and Mr. Dudley staged the production, doing a good job, though the choristers do not vary greatly in formations or dances. Cecil Mack and Ford T. Dabney wrote the lyrics for Miss Overton's three songs. H. C. Ditmas is manager of the show. The performance runs in three acts and seven scenes, with settings adequate, though unostentatious.

"The Smart Set" is worth spending an off evening to watch. It will amuse, but there will have to be a way devised to make the New Yorkers believe that before they will drop in in sufficient numbers to advertise the performance. *Time.*

MANHATTAN.

As far as vaudeville was concerned, the bill was short, but sweet, at Gane's Manhattan, Monday night, but the picture machine was on the job and it reeled off comedy and pathos galore.

An ill. song started the program, followed by pictures. Sinclair and the Percy Girls combined singing and dancing, with Sinclair leading in the former and the girls in the latter. The best effort was with the "Queen of the Cinnamon Land" song.

Richard Brothers entertained with Roman ring acrobatics. This team is getting merited attention in the "pop" houses but could add by putting in more originality and cutting out some of their present stalling.

HAMMERSTEIN'S.

If the audience Monday night was satisfied with the show at Hammerstein's, it was no thanks to the orchestra. Unless the Hammerstein orchestra takes a lift, it will surely create a new record. It is no joke about the orchestra. Those who played the American often realized that during the first-class days there.

This week's program runs much the same as last week's. The first part goes big. There is almost enough show in it for a whole evening. Through that the second half naturally slows up. There are, however, several corking hits after the interval.

Capt. Nat Ressler and Co. in a sharp shooting specialty started the proceedings. The act as it stands cannot bid above small time. Morrissey and Hanlon and Fletcher Norton and Conley Sisters (New Acts), were number "2" and "3" respectively. Mabel Bardine and company didn't go far with their sketch arrangement. Aside from Miss Bardine's appearance there is nothing to the piece.

Harry Fox and the Millership Sisters go down as the "Clean-Up Kids." Playing back at "The Corner" within six weeks, the trio for solid laughs and applause stood off the entire bill.

Genaro and Bailey showed their strength, duplicating their hit of last week at the Fifth Avenue. "Scrooge" closed the first part. The Dickens piece did very well for William Morris, and it interested at Hammerstein's. The latest vaudeville craze of "making a speech" fell to the lot of Tom Terris, who played the title role.

"Bud's Inferno," opened after intermission and following "Scrooge," it looked for a minute or two as though a little too much of the Ghosts and Devils were to be perpetrated. The piece, however, soon gets into its stride and it rode through rather well. The comedy piece is very well played by Jules Kline, John Dugan and Dorothy Phillips, Kline as the "Devil," winning especial notice. The piece has many opportunities and might be a bigger comedy number than it is. Julius Tannen got them from the start and was second only to Harry Fox in the matter of laughs and applause.

John and Emma Ray down late, sent over their comedy skit "Chief Casey" to a big percentage of laughs. Ray is a funny little Irishman and his antics more than amused the somewhat tired audience.

Harry Breen, who had the leading role in the first play produced by the "I Will Club," and was then ruthlessly thrown out of the organization (after having been found guilty on charges preferred that he permitted the club to use his stuff), made them laugh while walking out.

Four Regals (New Acts) closed the show. *Dash.*

Mary Carrington and Co. (two men) surprised the audience, the act being interrupted by a "plant," who guffawed at the old jokes, kidded the man and woman then working on the stage and joined them for a singing finish that scored. The woman has a fine voice. *Mark.*

FIFTH AVENUE.

It's a light and fast show at the Fifth Avenue this week. Monday night the performance was over at 10:25. The management may have "cheated" a little, depending upon Eva Tanguay to pull the show out. Miss Tanguay might have done that if reappearing in New York with something else besides that old sung-out and dinned-in repertoire of the personal pronoun she probably can get away from.

The show closed rather abruptly, with a sketch, one of those western things, called "1,000 Reward." It's a trite piece, dealing with "gun plays," "Sheriff" and the usual sort altogether too common-place for Henry Miller to have permitted the association of his name with it. Mr. Miller produced the piece for his son, Gilbert, but Miller, pere, might have informed the boy he was on a dead one, for "1,000 Reward" isn't worthy of the "big time."

About the biggest hit of the evening, if one may term Miss Tanguay "the hit" was Bert Levy, the cartoonist. It was obviously provoking that there were too many hand clappers around who worked overtime for Miss Tanguay, to stamp all of her applause as genuine. Mr. Levy, though, was undeniably liked and popular too. His reception was of encore strength. Wilfred Clarke and Co. in "What Will Happen Next?" was "No. 2," and made some real fun for those who had not previously witnessed the comedy sketch. Mr. Clark is playing the piece now in fifteen minutes.

Brought up to give the show a fast start, Sebastian Merrill and Co. in a comedy cycle act, opened. They have many comedy devices in the form of grotesque wheels. Both men work in eccentric make-up, and a girl has been added who gives color. The finishing trick is a startler, and brought a strong recall.

A poorly arranged act was that presented by Willette Whitaker, who is taking chances on her popularity by not using a trifle more judgment, both in arrangement and selections. F. Wilbur Hill might be included in this also, for, if Mr. Hill contented himself with going into the pit as Miss Whitaker's leader, he should agree with himself that leading only must suffice. To do anything more in the pit, and especially as much as Mr. Hill does, takes all class away from the turn. Miss Whitaker sang one ballad, about "The Golden Web" or something near, that was bad enough to have had illustrated pictures thrown behind the singer for a further description. Miss Whitaker could become a big card, but she keeps right on just escaping that classification. Even so, though, the act did extremely well.

DuCallion, a ladder balancer, and Handers and Mills (who replaced Dr. Gilbert Corbin on the program) are under New Acts.

The one new song sung by Miss Tanguay was "Isn't it Funny What a Suit of Clothes Will Do?" written by Blanche Merrill, apparently the only one of the many lyric writers Miss Tanguay has had who can give her a number with sense to it. *Time.*

CORRESPONDENCE

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

FRED SCRADER

Representative

Residence: Sherman House

CHICAGO

VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
(Old New York Theatre)
Phone 4401 Central

AMERICAN (Wm. Morris, mgr.)—The show this week is by far too lengthy and draggy to be highly enjoyable. There are spots on the bill where flashes of class are shown, but on the whole the entertainment is far from what might be expected from a program bearing the names this one does. Monday the bill was entirely switched from the original layout for the opening performance. Monday's focus, a dog turn, was in the opening position. The act ran seventeen minutes, which seemed twenty-five. In the second position Smythe and Hartman had hard going until they got down to their last number, which proved an applause winner. The Australian Woodchoppers were in the third spot, having been shifted from the closing position. This turn gave the show something of a start. Next to closing the intermission the sisters were the first to present enough of laughter and novelty to the Hall patrons to pull a solid hit. They were followed by George Heban and Co. in "The Sign of the Rose," the hit of the afternoon. Opening the show was the Deaven Sisters held forth. The act has been changed somewhat since seen at the Majestic several weeks ago. New numbers have been added, but this has done naught to improve the act and with the exception of "The Gypsy Song" it might be advisable to return to the original routine. The act is not as fast as it was. Bonita and Co., following a singing turn, made it rather hard for the former star of the vaudeville, but she induced an assured benefit from the applause she received. Morton and Moore (held over) were next to closing, which seemed rather poor judgment. The act had hard work holding them in this position. The sisters were led and Leonard finished the show at 5.30, with the pictures still to come and about twenty left in the audience. **FRED.**

MAJESTIC (Lyman B. Glover, mgr.; agent, Orlowum, Cirkling)—What can easily be termed a corking show is at the Majestic. It is an early beginner and the speed is maintained until the last turn is off. Harry Thriller, with his chairs and tables, is in the opening position, followed by Legina and Monahan, two California boys who are making their first eastern appearance. The third spot was filled by Paulinetti and Piqua, a comedy acrobatic turn, which, with a laughing finish, earned applause. Next came Sharp and Turk, both of whom employ Eddie Leonard's "Wha-Wha" to good advantage, and with a fast dancing finish the act pulled down a full share of applause. They were followed by Madden and Fitzpatrick, who are still presenting "The Turn of the Tide," with success. The Primrose Four stopped the show completely in the next spot. The boys were rather a surprise to their old Chicago admirers and just pulled down a house. The rest of the bill was a bunching of solid hits with another stopping of the performance by Alice Lloyd, several numbers further down on the program. Between the quartet and the English singing, the comedy Billy Van and the Beaumont Sisters and Edward Ables and Co. held forth, both scoring. Lew Sully, who followed Miss Lloyd, presented burlesques of three of her numbers, which were "sure" hits. The four Onett Sisters were the closers. **FRED.**

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.)—Ethel Barrymore is in her third week of repertoire. The bill for next week is Grand-Chance.

CHICAGO O. II. (George Kingsbury, mgr.; K. & E.)—"The Girl of My Dreams" continues in favor, likely to be unabated until the advent of hot weather. The comedy duo, James A. Brady, mgr.; K. & E.)—Following the present successful engagement of Julian Eltinge, in "The Fascinating Widow," "Madame Sherry" returns Sunday for a run that may extend well into the summer.

COIT (Sport Herman, mgr.; Shuberts).—"The Fox" is proving quite as pleasing to the patrons of this house as it did over at the Lyric. Its success is due to a string of "GAIETY" (W. W. Freeman, mgr.; Shuberts).—Sam Bernard, in "He Came From Milwaukee," is breaking all box office records. Nothing but extremely hot weather can bring this engagement to a close.

GRAND O. H. (Harry Askin, mgr.; Shuberts).—"Marriage a la Carte," with Emmy Wehlen, is drawing capacity houses. Another show likely to have a lengthy run.

LINCOLN (Will J. Davis, mgr.; K. & E.)—Rose Stahl seems to have quite a high a chord of popularity in "Maggie Pepper" as ever she did in "The Chorus Lady."

IMPERIAL (Kilnt & Gazollo, mgrs.)—The Imperial Stock Co. continues to play to a prosperous business and is presenting a string of plays. The vehicle for next week will be "The Melting Pot."

LA SALLE O. II. (Harry Askin, mgr.)—Joe Haden is now adding to his list of hits a musical odd "Love and Politics," appearing to well attended performances here. The piece has been considerably improved since its stay at the Cort.

LYRIC (Louis J. Beholt, mgr.; Shuberts).—This is the second week of "The Quality of Mercy," a strong play, creditably acted by a

complete cast, which includes several well-known stars. Edward Arlington, a part owner of the "101 Ranch Wild West," is responsible for this production.

OLYMPIA (Sam Lederer, mgr.; K. & E.)—Capacity business still continues to reward the George Cohan entertainers in "Get-Rich-Quick Wallingford."

POWER'S (Harry Powers, mgr.; K. & E.)—The parties seem to be the vogue at the performances of the "Seven Sisters." Among the most recent of these were the Japanese University baseball players, and a large delegation from the Y.M.C.A. of Chicago.

STUDEBAKER (George A. Davis, mgr.; K. & E.)—After a week of darkness, a spring season of light opera was inaugurated this week with a production of the "Will o' the Wisp."

WHITNEY O. H. (Fred C. Whitney, mgr.)—The new dress given to "Merry Mary" has had the effect of greatly increasing the merit of the play.

W.M.V.C. (Wm. V. M. A.)—Haley & O'Brien; Howe & Howe; Blanche Baird; Frank Mostyn; Kelley & Co.

31ST ST. (agent, W. V. M. A.)—Leslie Morasacco & Co.; Three Marambo Girls.

ASHLAND (H. W. Fynde, mgr.; agent, W. V. M. A.)—Redwood & Gordon; Arthur Loftus; Lillian Mortimer & Co.; Allen Summers; Tom & Edith Almond.

SOUTH CHICAGO (agent, W. V. M. A.)—Brooklyn & Clyde; Walter H. Toona's Indiana; Kelley & Laferly; John & Mae Burke; Ben Beyer & Bro.; George Dixon; Murphy & Willard; Innes & Ryan; Alpha Troupe.

KIDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.)—Lee Tung Foo; Wolf & Zadelia; Canfield & Carleton; Inness & Ryan; The Great Lutz Co.

PRESIDENT (I. L. Levinson, mgr.; agent, W. V. M. A.)—Shuberts' Musical; Douglas De Foggi; Murphy & Willard; Hufford & Chain; Alpha Troupe; Wolfe & Zadelia; Dorothy Vaughn; John & B. Gleason & Hollman; Albany Quartet; Paul Kleist.

GRAND (Haloos Bros., mgrs.; agent, W. V. M. A.)—Camm & Theirs; Howard & Lawrence; Burns & Fulton; Bert Lennon.

LYDA (George Hines, mgr.; agent, W. V. M. A.)—Bob & Tip; George Dion; Peelson & Hilly; Vult & Roy; Gary & Revue; Fred & Mae Waddell; Carl Demerit; Dorothy Lyons & Co.; Hufford & Chain; Hickey Bros.

PARKWAY (agent, W. V. M. A.)—Knickerbocker Trio; Cal Stewart; The Moskats; Harry and Fooker; Fred and Bud; Cody & Merritt Sisters; Toona's Indiana; Rogers & Hart; Waterbury Bros. & Tenney.

The final chapter in the brief but exciting history of The National Theatrical Corporation, a company of America was chronicled last Saturday, when a moving van backed up to the entrance to the offices at 112 Randolph street and carried off the few remaining office furniture and covered with the chattel mortgages. These were taken by one Hertz, to satisfy an alleged salary claim. Sam Baerwitz, general manager of the new corporation, has abandoned his post and will return to the booking field as an independent agent.

John Nash went to Louisville last week, where he attended the opening of the Gayety theatre, a new house which has recently been built. The new Vaudeville will open 14 with Nash as the man behind the book.

Ingersoll Park, Des Moines, opens June 4.

The Grand, Belmont, W. Va., has placed its bookings with the W. V. M. A.

Edith Buell joined "Marriage a la Carte" here. The play is appearing at the Grand Opera House, where it is claimed that it will remain for a summer run.

Eddie Shayne of the W. V. M. A., is reported to have purchased a \$6,000 home at Ravenswood, and will move there shortly.

Fred Barrett of the Barrett & Curtis circuit, arrived in Chicago from Sault Ste Marie several days ago and will remain for several weeks.

Nicholas Sampanis, the owner of the Royal, who is associated with Bob. Burns in the booking business, is an inmate of the Post-graduate Hospital, recovering from an operation. Mr. Sampanis was stricken suddenly with appendicitis Wednesday of last week. He was removed to the hospital the next morning where he underwent an operation immediately. Mr. Sampanis will be about again in a few weeks.

Comedy was occasioned among the acts at the Music Hall last week, when one of the girls insisted on taking bows that the applause seemingly called for. After having several of the bows, it was discovered the applause was occasioned by an usher placing a tally of three runs for the Cubs on the score board, on either side of the stage.

A persistent rumor was current here last week to the effect that Mabel Harrison was in town. Inquiries among her friends brought only information that she is still in San Antonio, where the actress seems to be making a successful fight against the dreaded malarial which caused her to leave the stage. Miss Harrison is expected to visit Chicago this summer and will be the guest of her husband, Joe Howard, who is starring at the La Salle in "Love and Politics."

The work of remodeling the old Trocadero burlesque hall is progressing rapidly. It is expected that the new Chicago Museum will open there about the middle of this month under the personal direction of Harry Thurston, the famous New York amusement promoter. He announces that the place will be operated on an extensive scale, and the attractions will include a "Zoo."

Earl J. Cox has secured three more houses. The Apollo, formerly booked by Charles Dautrick, has been bought by Alfred Hamburger and goes through the Cox agency, along with the Palace, and Weber's theatre.

Jupiter Brothers will jump from New York to Chi. and open here at the Hamlin theatre. Lee Kraus is the man said to be the cause of the long jump, and hereafter will handle the turn.

LINDEN (Charles Hatch, mgr.; agent, J. C. Mathews).—Perry & Keston; Jack Taylor; Elliott, Perry & Carroll; Young & Marks; Roney & Ellis; La Gracia & Norworth; Lewis & Chapin; Princeton & Yale; Davis Imperial Trio; Risley & Reno.

OAK (Bert Goldman, mgr.; agent, J. C. Mathews).—Newman & Olga Morgan; Ponte & Christopher; Rush Ling Toy & Co.; Lewis & Chapin; La Gracia & Norworth; Jack Taylor; Wayatt & Fairfield; Four Cook Sisters.

GEM (Chas. Schaffer, mgr.; agent, Frank Q. Doyle).—Chas. Longley & Revue; Bob & Alice; Alina Schaffer; Lucille Tilton; Cushman & Fields; Johnson & Roper.

BIJOU DREAM (Sigmund Fuller, mgr.; agent, Frank Q. Doyle).—Frank & Flo Whitman; Albert Phyle; Lola Stevens; Four Sammons Girls; Gerald Floyd; Tom Bentley; Bandanna Four.

IOLA (George E. Powell, mgr.; agent, Frank Q. Doyle).—Morris Jones; Newata Crosby; Albert Harbert; The Bellman Bros.; Polaki Stock Co.

ESSEX (Bilharze & Lewis, mgrs.; agent, Frank Q. Doyle).—Melvin & O'Neill; Susie Carole; Dahoman Trio.

MONROE (J. C. Lenine, mgr.; agent, Frank Q. Doyle).—Perris & Crosby; Lew La Mar; Southern Comedy Trio; May & May.

WILLARD (Jones, Linch & Schaffer, mgrs.; agent, Frank Q. Doyle).—Frank Mayme & Co.; Ruth Francis; Lola Stevens; Fitzgerald & O'Dell; Laughlin's Aerial Duo.

WILSON (Jones, Linch & Schaffer, mgrs.; agent, Frank Q. Doyle).—Pauline Hall; Franklin Clifford & Co.; Schaefer Wheeler Trio; Belmont & Harbert; The Bellman Bros.

STAR (Jones, Linch & Schaffer, mgrs.; agent, Frank Q. Doyle).—Kolorad Kandy Kids; Topsy, Tops & Tops; Heiler Sisters; Leonzo.

LEXINGTON (Jones, Linch & Schaffer, mgrs.; agent, Frank Q. Doyle).—In Bell Troupe; Strauss & Becker; Nat Wharton.

GRAND (O'Neill & Bondfield, mgrs.; agent, Frank Q. Doyle).—Winkler's Seven Military Medals; Robert & Tunison; Floretta; Clint Weston.

WHITE PALACE (B. Polokow, mgr.; agent, Frank Q. Doyle).—The Four Musical Gates; John T. & Jessie Powers; Slith & Garnier; Kravitz & Myrtle.

VIRGINIA (J. V. Richey, mgrs.; agent, Frank Q. Doyle).—Bernice Howard & Co.; Karrell, Simpson & Sampson; Susanna Casello.

Ben Jerome will be the musical director at the LaSalle Opera House next season. He will also compose all the music for the new Askin production, which will be staged some time in August.

The new Evanston theatre will open June 1.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. J. Morgan, agent, U. B. O.)—"This week's bill took a long leap toward hitting the high water mark for bigness and entertaining quality with Paul Armstrong's "Romance of the Underworld," forming a solid foundation for the other acts. The Armstrong sketch is one of those taken-from-life stories which is bound to strike the responsive chord anywhere it is shown. While there is a considerable latitude taken advantage of in building up the court room and jail scenes, the story never moves too far from the real thing to hurt the piece, and every member of the large cast contributes his or her share to making this one of the very best dramatic offerings vaudeville has ever shown. Marion Garson has forsaken the "single" class for the miniature opera line, and showed a very pretty and pleasing operetta called "The Irish of Seville" (no relation to "The Barber," though it hinges on a love plot). Miss Garson always sings well, but never seems able to control the affectation which makes her appear staid. As to her vocal ability, she has every requirement for what she offers and has exacted a great deal of support from her company. The new act is away from her usual offering and is an improvement. If Miss Garson will try to be natural, she will add another mark to her credit. Little Billy proved one of the best liked acts on the bill. The little comedian has improved wonderfully since last seen here. The recitation stunt builds up his act in splendid shape, and Billy puts Whitcomb Riley's poems to rhyme, over an excellent shape. Stepp, Mehlinger and King followed the big dramatic sketch and made a regular clean-up from start to finish. Howard and North held down the centre spot on the bill. The "Back to Selling" sketch, the strong, cat repenter in the talking line that plays this house and it won the usual honors. Jere Grady and Co. presented a new sketch, "The Butterfly," which was nicely played, Frankie Carpen, who has played the part of a comedy comedienne, proved herself a capable actress, and Jere Grady handled an Irish character part cleverly. Mareena, Nevoro and Mareena furnished the opener, winning considerable favor for this act. The act was a hard hand work. The Two Pucks pleased with singing and dancing, and the Four Londons held the house seated after a long show by their clever casting act.

ICTORIA (J. C. Schaubert, mgr.; agent, H. Bart McHugh).—Manager Maubum has been lucky in picking strong feature acts lately, and this week has another in the Five McGregors, making good with a capital G. Now they are working along the line of a great offering without being just right. The comedy is far below the mark and it is not needed at all. It is the singing that carries them along, and they need only to feature this to score. Horner, a comedian, was also very liked in his series of popular old ballads, which he sang splendidly. He joined the list of the very few single acts which ever win a legitimate encore of a picture house. Lou Palmer put over a dandy singing act which ought to keep him busy all the time. He could make his finish stronger by leaving the straw hat juggling for the last. The silk hat act, which was a very good one, The Transfield Sisters offered a musical act of the ordinary class. Zuhn and Dreis offered some singing and dancing, opening with a song used by Al Reeves. Kelly and Catlin, working in black-face, and as a closing act, the fair success, through the handling of the talk act, one working as his natural self. The act could stand a little speed. Vida and Hawley, in a comedy wire act; Gold and Golden, comedians, and a closing act, the rolling and juggling, were the other pictures.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—The bill hit a fairly good average without any act standing out clearly. The individual acts were all good, and the "picks" were featured and the "picks" lived up to the position. Stewart and Donohue secured their best results through the capital stepping of the man. The girl makes a dandy looking act, but it is not the best. The electric make-up. The man ranks well up in the dancing class. The Pelequina did very nicely with comedy and rolling ball. There is not enough variety to the act to make it go very far. It could be made much more such trouble. What is done is well done. Langdon and Morris pleased mildly with their dancing, but had too much of a task to follow Stewart and Donohue. Huey and Smith offered some talk and comedy, but the latter being the best offering. For the opener they are using the "Barn and Egg" duct used by Melville and Hickson. Arthur Lee offered a straight dance act of light merit. Prince and Virginia did only a few things, but the comedians are letting their act go back since first seen and can hardly expect to get back to the big line with what they are doing now. The Alka and Carl showed a very good line, but a sentimental turn. The woman being the best to help her, but dressed badly. Both are fair musicians. The Sons was a liberal share of the honors with contortion work on floor, rings and trapeze. The show was good work and the women's next appearance will help her. It is a nice looking night number. Pictures.

FOREST (Thomas M. Love, mgr.; K. & E.)—Second and last week of "When Sweet Sixteen." The new Robert-Hert piece, has been well received here and business has been good.

GARIBOLDI (Frank Howe, Jr., mgr.; K. & E.)—Vadoka Suratt and "The Red Rose" are having a very successful stay, business holding up strong and the show going well. The act is all right. It looks as if it can stand a good run here. The management is still working on the act and it has good confidence.

WALNUT (Frank Howe, Jr., mgr.; K. & E.)—"The Country Boy" will finish up its act next week on its return visit Saturday night, after two weeks of fair business.

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ADELPHI (Adolphe Meyer, mgr.; Shubert).—This is the final week of the long run of "Allan Jimmy Valentine," with H. B. Warner featured. The piece has enjoyed a remarkable success here.

LYRIC (Walter Stanford, mgr.; Shubert).—William Hodge and "The Man From Home" winds up the return visit this week. The play had a long and profitable run at the Adelphi and its stay here has resulted in fairly good business, considering.

CHESTNUT ST. O. H. (J. Fred Zimmerman, mgr.; K. & E.).—The Aborn Opera Co. has been doing good business and meeting with praise. The bills offered have been attractive and have met with general approval. "Thala" is being sung this week.

GRAND O. H. (W. Dayton Wegfarth, mgr.; S. & H.).—"Brewster's Millions."

NATIONAL (John Kelly, mgr.; S. & H.).—"The James Boys in Missouri."

CHESTNUT ST. (Grant Laferty, mgr.; booked direct).—Orpheum Players, in "Hamlet."

ELEVENTH ST. O. H. (Frank Dumont, mgr.).—Final week of the stock minstrel. Special nights were made a feature when old-time songs and Irish ballads were sung.

HIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—"Lasky's Planophend Minstrel"; English & Carnahan, Jr.; Vassar & Arkin; Butler & Lamar; Adler Troupe; Astrardo; Leona Stephens; pictures.

WILLIAM PENN. (George Metzel, mgr.; Fitzpatrick Agency).—Mable McKinley; The Dorlands; Morgan & Delson; The Leonards; Singing Four; Joyce Bros.; pictures.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Bowers & Wolford; Mildred Flora; Liebig Trio; Dow & Dow; Klein & Clifton; Walter Stanton & Co., in "The Chanticleer"; pictures.

Lou Anger, "The German Soldier," has arrived in town, and is preparing himself for an operation for appendicitis. Anger has been suffering from attacks for several weeks, and has been advised to undergo an operation. Joe Mitchell, who knows all about "boller" operations, and Tom Grady, who went under the knife three times last year, are telling Anger some things to say to the doctors.

A fire in the Edison Electric Co. plant crippled many of the business houses on Chestnut street last Saturday and caused serious trouble at some of the theatres. Repairs were quickly made and no performances were missed.

SAVANNAH, GA.
HIJOU (Charles W. Rex, mgr.; Well's Circuit; rehearsal Monday and Thursday 2).—4-6, Lindy Lee, failed; Muredock & Watson, hit; Baby Ruth, very poor; Cole, Russell & Davis, no special merit; 8-10, Elack & Black, very good; Keifer & Kline, versatile; Valois Bros., great; Jeannette Germain, entertaining; 11-13, Dan J. Duffy; Rand & Byron; The Great Gravitio; Three Troupers.
LIBERTY (Frank & Hubert Handy, mgrs.).—Starkey Players, to excellent attendance.

The Orpheum theatre is now out of existence and stores will replace this house, work being begun in a few days.
ARTHUR M. ROBINSON.

HOANOK, VA.
JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jefferson; rehearsal Monday and Thursday 11).—8-10, The Spinnas, laughing hit; Ruby Caldwell, fair; Sperry & Ross, did well; 11-13, Fields & Williams; The Carnalies; Wolfholm's Living Statues.

PORTLAND, ME.
PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Great Barnett, featured; Baker & Murray, clever; Develde & Zelds, excellent; Lee Calder & Co., laughing hit; Three Gohans, good.

SCENIC, Westbrook (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 1).—Hurst & Keley, refreshing; Josh Dale, laugh getter.

JEFFERSON (Jullius Cahn, mgr.).—4-7,



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PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—10-13, Three Cycling Cogswells; Herbert Cyril; George Stokes & Ryan Sisters; Swan's Alligators; Herculanor; Raded & Hilton; pictures.
STANDARD (F. G. Nixon-Nirdlinger, mgr.;

agent, Nixon-Nirdlinger).—10-13, The Brannins; Professor Picinni; Poole & Lane; Mermaid; Standard & Kingsnorth; pictures.
JUMBO (R. W. Hagner, mgr.; agent, Nixon-Nirdlinger).—10-13, Wilson & Aubrey; Beale Le Count; Gaylor & Wilts; Karo Trio; pictures.

COHOCKSING (A. J. Patton, mgr.; agent, Nixon-Nirdlinger).—Roscoe & Simma.
GERMANTOWN (W. Stumphing, mgr.; agent, Chas. Krause).—10-13, Brahman's Flea Circus; Nordaunt & Foster Girls; Klaus & Hoffman; Haight & Dean; Gorley & Keenan; Leonard Drake; pictures.

MODEL (H. Ford, mgr.; agent, Chas. Krause).—10-13, Clayton Bros.; Bell & Richards; Will H. Rogers; Frisco Four; pictures.

FIFTY-SECOND ST. (W. Wheeler, mgr.; agent, Chas. Krause).—10-13, Belleclair & Hermann; Harry Rose; Musical Stewarts; Pauline Barry; Bert Parker; pictures.

IRIS (Michael Walsh, mgr.; agent, Chas. Krause).—10-13, Adler Duo; Adams & Schaffer; Keyser's Terriers; Princess Zulika; pictures.

BROAD ST. CASINO (Walter Jacobs, mgr.; agent, Chas. Krause).—10-13, Shaw Twins; Harry Finnelly; Joe Goodman; pictures.

AUORA (Frank Donnelly, mgr.; agent, Taylor & Kaufman).—10-13, Driscoll Hall & Co.; Herbert & Coyle; Mamie Lee; Madame Sire.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—10-13, Louis Chevalier & Co.; Leonard & White; Marie LeDias.

DIXIE (Jacob Label, mgr.; agents, Taylor & Kaufman).—10-13, Yackley & Burnell & Co.; Montgomery Sisters; Mitzie Admont.

GIRARD (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—10-13, Heuman Trio; Murphy & Andrews; Col. Mack Apel Co.; Cuba De Schon; Ward & Emmet.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—10-13, Juggling Brennans; Ward & Emmet; Catherine Alta; Michi Braham.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Hawalian Trio; Tinkham & Co.; Deltorelli & Glissando; Corrigan & Vivian; Reynolds & Wilton; Mark Wolf.

COLONIAL (Frank Wolf, mgr.; agents, Taylor & Kaufman).—Carroll Lamont; The Grays; Jock McKay; Frank Leeder; Gertrude Black; pictures.

PLAZA (Chas. E. Oelschlager, mgr.; agent, H. Bart McHugh).—Johnson & Bernard; The Operator; Geo. Nagel & Co.; Dumont & La Mar; pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—10-13, Caroline Dixon; Marshall & Renshaw; Billy & Maude Keller; De Epa Troupe; pictures.

LINCOLN (Dan Bader, mgr.; agent, H. Bart McHugh).—10-13, Eugene & Carrie Ritchie; Phil Bennett; Lloyd & Gibson; Earl Wilson Co.; pictures.

GLOBE (H. Knoblauch, mgr.; agent, H. Bart McHugh).—10-13, Wagner & Lee; Belle Jeanette; Gladstone & Talmage; Four Howards; pictures.

AUDITORIUM (W. Herkenreder, mgr.; agent, H. Bart McHugh).—10-13, West & Tyson; Maddock; Compenn & Zeerle; pictures.

CRYSTAL PALACE (D. Bayliss, mgr.; agent, Stein & Leonard, Inc.).—Hardy & Hagerty; Frankie Green; Sheldon Trio; The Armstrongs; Marjorie Sisters; May & Collins; Aline Hamilton; Theo & Camille LaJesse.

MAJESTIC (Wm. Feltz, mgr.; agents, Stein & Leonard, Inc.).—Harold Yates; Rogers & St. Clair; Bob Collins; Earnest Lawson; Ricardo & Cooper; Savoy Trio.

GRAND (C. M. Rapoport, mgr.; agents, Stein & Leonard, Inc.).—Sammy Rowan; The Delmonas; Savoy Trio; Valarie; Alberston Trio; Vento & Vento; Frank Richardson.

CRYSTAL PALACE, 7th St. (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Aline Hamilton, Hardy & Hagerty.

COLISEUM (M. A. Benn, mgr.; agents, Stein & Leonard, Inc.).—Brooke & Doyle; Earnest Lawson; Marjorie Sisters; The Maxiums; Sammy Rowan; Sheldon Trio; Fay Niblo; Cubanola Trio; Savoy Trio.

AUDITORIUM, South St. (J. T. Gibson, mgr.; agents, Stein & Leonard, Inc.).—Sena Laurence, Overton Sisters; Brown & Taylor.

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THIS WEEK, (May 8) "breaking in" at HAMMERSTEIN'S, NEW YORK.

Management, JACK LEVY

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FAIRHILL PALACE (C. Sangel, mgr.; agents, Stein & Leonard, Inc.)—Burns & Adams, The Burns.
ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.)—Kennedy & Malone; Will Adams; Nan Wagner Stock Co. CABINO (Ellas & Koenig, mgrs.).—"Girls From Happyland." Fight pictures of Schreck & Carl Morris, added feature.
TROCADERO (Sam M. Dawson, mgr.).—Williams "Imperial."
GAYETY (John F. Eckhardt, mgr.).—"The Serenaders." Jack

on-Nirdlinger; rehearsal Monday 10 a. m.).—Another good show to good business; Rawson & Alare, headliners, clever; Byers & Herman, pleased; Minnie Fisher, liked; Clay Mantley & Co., clever; Venetian Four, enjoyed; Joe Langan, amused; Newell & Gibson, fair; pictures. **WILSON** (M. Schallheiser, mgr.).—Adelphia Quartet, moving pictures and full orchestra, generally good business.
SAVOY (H. Anderson, mgr.; no special agent).—Fair business, although rather poor show. St. Leon, liked; Burns & Adams, amusing; Sam Plummer, fair; ill. songs and pictures.
FLOOD'S PARK (W. Truehart, mgr.).—Dainty Parée Burlesques. Good show to good business.

electric and catching the early New York train from there. Everything would have been all right, but Billy got to the station here just in time to see the rear end of the train disappear in the darkness. Curses on the luck, quoth Billy. But he was not to be so easily fooled, for an hour later he was curled up in a taxi on his way. The driver woke him up at the ferry in Camden and sent him toward the statue of Billy Penn and the P. R. R. station. Billy stood looking at the statue until some time around 4 a. m., when he took the train for New York. He arrived in good time to see Genee off, and was back here in time for the matinee. All of which goes to show that little men can get around more quickly through offering a lesser area for resistance to the atmosphere.

SCENIC (Boston (M. F. O'Brien, mgr.).—Harry Holman, Wilson & Milner; Howman & Deaver; Juggling Marvel; pictures.
SCENIC (Cambridge (M. F. O'Brien, mgr.).—Lee Sisters; New England Four; Darnody; Sheldon & Wilson; pictures.
GRAND O. H. (George Magee, mgr.; Stair, Wilbur & Magee).—"The Sweetest Girl in Dixie."
GAITY (George H. Batcheller, mgr.; agent, direct).—"Follies of New York and Paris."
PASTO (Charles Waldron, mgr.; agent, direct).—"Love Makers."
COLUMBIA (Harry N. Farren, mgr.; agent, direct).—"Broadway Burlesques."
AUSTIN & STONE'S (Frank P. Stone, mgr.; agent, direct).—Bartlett Stanley; Kid Canfield; Matzoni & Co.; Boavals; The Stanleys; pictures.
GLOBE (R. Jeanette, mgr.; agents, Davis, Sheedy & Flynn).—Musical Brandons; Robinson Trio; Juggling Carrolls; Alex Wilson; pictures.
ORIENTA (J. Copp, mgr.; agents, Davis, Sheedy & Flynn).—Pete McCloud; Tony Hart; pictures.
POTTER HALL (H. E. Jones, mgr.; agents, Davis, Sheedy & Flynn).—Earle & Bartlett; The Great Delugan; pictures.
IMPERIAL (M. J. Lydon, mgr.; agents, Davis, Sheedy & Flynn).—"The Campbell; Tony Hart; Earle & Bartlett; Hilton; pictures.
ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Shepperly Sisters; Robert Young; Lewis & Bell; Arthur Browning and His Dog; Goodrich & Lingham; Orth & Lillian; Armstrong & Clark; Vincent & Ginn; Charles Thompson; Helen Diers; Coleman & Francis; Collins & Kelly; Hylands & Farmer; Whitman Bros; Brockway Bros; pictures.

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Aborn English Grand Opera Co. Second week; "Aida." Good production, well sung, to good business.
UDITORIUM (J. Bernstein, mgr.; Shubert).—Myers-Daniels Players (stock).—"The Blue Mouse." Fair performance, to indifferent business.
HOLIDAY (Wm. Rife, mgr.).—Barney Gilmore, in "Kelly From the Emerald Isle," good performance to good business, the star being a big local favorite.
ALBAUGH'S (J. Albert Young, mgr.; Ind.).—Footlight Club, "An Awful Mixup," 5-9 (local). Pleased two fair houses.
GAYETY (Wm. Ballauf, mgr.).—Clarke's "Runaway Girls," excellent performance.
MARYLAND (F. C. Schanberger, mgr.; agent, U. E. O.).—Kilmore and Sam Williams, big hit; E. F. Hawley & Co., excellent; Sue Smith, well liked; The Langdons, clever; Ethel Whiteside & Picks, enjoyed; Benham & Mohr, pleased; King Bros, good; Roy Nelson, diver (local), splendidly received; pictures.
NEW THEATRE (C. E. Whitehurst, pres.; F. Beerbower, mgr.; agents, Felber & Shea; rehearsal Monday 10).—Very good bill to the same sort of business. Fraconsa Opera Co., excellent; Ely & Florence, big applause; West & Williamson, very good; Mite, Delinda, big hit; Mr. & Mrs. Cortis, fair; Four Girls & Teddy Bear, pleased; Coter & Borden, first class; The Swains, clever; Lewis & Hayes, well liked; De Dio's Circus, good, but worked very slow; pictures. Business, despite opposition all around, is really excellent.
VICTORIA (C. E. Whitehurst, mgr.; agent, Loew; rehearsal Monday 10).—Bill greatly enjoyed, good houses. Guy Bartlett & Co., hit; Elton & Clifton, pleased; Jennings & Renfrew, good; Tom Bateman, fair; Tiller Sisters, liked; May Evans, clever; Cliff Bailey Trio, excellent; Klutings' Animals, enjoyed, especially by the children; pictures.
ACADEMY (M. Lehmyer, mgr.; agent, Nix-

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Princess Sitt Devl, excellent impression; Exposition Four, a hit; May Tully & Co., hit; Donovan & Arnold, very big; Bow-man Bros, liked; Brown & Mills, well liked; Marselles, excellent; John Le Clair, clever.
SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Harry Brown & Co., well liked; Monarch Comedy Four, hit; Dean & Price, went big; Honey Johnson, went big; Three American Trumpeters, scored; Four Clavetto Girls, clever; Brighton Trio, good; Jerome & Walker, good; The Valentines, clever.
STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures.
MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.).—Pictures.
CRITERION (J. Child & C. Daly).—Pictures.
STEEL PIER (J. Bothwell, mgr.).—Pictures.
APOLLO (Fred E. Moore, mgr.; K. & E.).—8-10, Black Patti, with John Larkins; 11-13, "The Country Boy."
Monday night at the Apollo, a new comedy entitled "The Lady From Oklahoma" will be produced for the first time. The show was written by Elizabeth Jordan and will be produced by A. C. Delamater. In the cast are Herbert Keley, Effie Shannon, Marion Abbott, Nina Herbert, Anne Meredith, Adia Corteson, Lella Owen, Francis Herrie, Elizabeth Wyatt, Tell Tranton, Ben Benton and Clarence Heritage.
An iron and concrete pier is to be built at Ocean City in the near future, at least that's what has been given out. It is said that the structure will be located between Seventh and Eleventh Aves., will extend 1,000 feet oceanward and will have a boardwalk frontage of two hundred and fifty feet. Pittsburgh capital is backing the venture, which will entail an initial expenditure of \$350,000. Aug. 1 is the time set for the completion of the pier. It is said, if carried out, be the biggest thing that ever happened to Ocean City.

While Mrs. Donovan has been unable to work Lydia Arnold, formerly of Nevins & Arnold, is taking her place. The team name of Donovan and Arnold is kept intact, and it may be said that the act is on the same excellent standard. James reports that James (Prince) Arnold Donovan, who arrived April 9 and the mother, are "doing well, thank you."

Melvin Vaniman, who was the chief engineer in the attempt to cross the Atlantic ocean last fall in the big dirigible, "America II," in which Walter Wellman was the leader, signed an agreement here a few days ago for a series of flights, including a second attempt to cross the water, the flights to take place during the coming fall. The new dirigible is being assembled in Paris, but will be shipped here for final construction. Its cost is \$70,000. Mr. Vaniman is to receive \$2,500 for each flight and long distances are to be traversed, including a trip to New York and return. The venture is being financed by an association consisting largely of hotel men.

Fred Wagner, who was manager of "The Yankee Girl" Co., has just been leaving the show at Kansas City about six weeks ago through the illness of his wife, who was a member of the company. They are down here, living at their boat house near the Inlet Mrs. Wagner has recovered.

Bill Torpey, the little live wire, who managed Mite, Adeline Genee during her vaudeville tour, and who is now looking after Princess Sitt Devl, who opened here Monday, had to do some hustling on that night. Mite Genee sailed Tuesday at 8:30 a. m. Bill had promised to be at the dock to bid her adieu. He figured on going to Philadelphia on the 11 p. m.

BOSTON

By J. GOOLITZ.

80 Summer Street.
KEITH'S (Harry E. Gault, mgr.; agent, U. B. O.).—The warm wave thinned out the audience, but those that came were pleased with the bill. Anderson Mack, big reception; Jack Wilson & Co., hit; Caesar Rivoli, fine preston act; Claud & Fannie Usher, good; Lee White & George Perry, pleased; Bertelache, well dressed "strong man" act; Anthony & Andrew Vissacchi, good musicians; Rawson & June, interesting; pictures.
PARK (W. D. Andara, mgr.; K. & E.).—"The Commuters." 12th week of good business and selling in advance.
HOLLIS (Charles J. Rich, mgr.; K. & E.).—Circus (local), excellent; "Judy O'Hara," with Apple James. First time.
BOSTON (Al. Lovering, mgr.; K. & E.).—"The Old Town," with Montgomery & Stone. Second and last week of fair business. Second time this season.
TREMONT (John B. Scofield, mgr.; K. & E.).—"Jumping Jupiter," with Richard Carle. Close of a seven weeks' run. Good business.
COLONIAL (Thomas Lathian, mgr.; K. & E.).—"The Arcadians." Third week of fair business.
SHUBERT (E. D. Smith, mgr.; Shubert).—"Ann Boyd," with Lucille LaVerne. Second week, business fair.
MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Prince of Pluon." Fourth and last week of fair business.
BOWDOIN SQUARE (J. E. Comerford, mgr.; agent, National).—"Bel Canto Trio; Jane Elton; De Marie & Hoy; La Troupe & Co.; Harry Ross; Mack & Mullaly; Mabel Morton; pictures.
HOWARD ATHENEUM (George Lathrop, mgr.; agents, Hunt, Kelley and National).—Burlesque, "Bolshevik Burlesques"; Jack Sheehan's Battle Royal; The Zogarras; De Los & Pearl; Charlie Mackie; Mavolio; Bates & Bates; Harry Layton; pictures.
ALABAMA (L. H. Mosher, mgr.; agent, National).—Mark Saunders; James Louisa; Al Walton; Lee's Marlonettes; Brace & Gold; De Vaca Sisters; Madeline Burdett; Musical Durandis; Al Knapp; Lavastia Duo; Hoyle & Wayne; Eddie & Murtha; Comedy Trio; Charles Twine; Harry Burke & Chum; Rice & Prevost; pictures.
BEACON (Jacob Lurie, mgr.; agent, National).—Musical Camerons; Brennan & Carre; Browning & West; Chief Wenne; Valerie Sisters; Billie Ballman; William H. M. Smith; George W. Moore; pictures.
WASHINGTON (Nat Burgess, mgr.; agent, National).—Harrington & Miller; Jack Edwards; Ruth & Hoy; McNamee; Edwels Duo; Corey & Elliott; McNamee; Edwels Duo; John Wilkinson; pictures.
OLD SOUTH (Nat Burgess, mgr.; agent, National).—Bentley & Marks; Billy Carpio; Zita & Zingaria; Louis Tracy; Gertie Carpio; Orion & Bowden; Spensard's Bears; Gilbert King; pictures.
PASTIME (Frank Allen, mgr.; agent, National).—"P. K. Evans; Joe Ferris; Sheldon Brown; The Amittos; pictures.
OLYMPIA (South Boston Frank Woodward, mgr.; agent, National).—Joe Delane; Al Knapp; Julia Gray; Billie Sheels; pictures.
ST. PREMIER (Janina Plah, mgr.; agent, National).—The Bobcats; Billie Sheels; Joe Delane; Eddie Plah; pictures.
SCENIC (East Boston (George) Copeland, mgr.; agent, Fred Mardos; Foxworth & Long; Carolyn Phillips; Bernice; Ed Don Toss; Virginia Kelsey; Frank Elmo; pictures.
WALTON (Edw. Polara (John Elmo) mgr.; agent, Fred Mardos; Murphy & Westman; Harry Maras; Billie Elliott; Bluegrass; Buck & Miller; Broadway Comedy Four; pictures.
ORPHEUM (Quincy (T. M. Murray, mgr.; agent, Fred Mardos; Brown & Mearns; Bill Jones; Lander & Allen; Dora Pomer; Bill Elliott; Terese Miller; pictures.

Death in the Teeth

It has been settled by scientists beyond a doubt that typhoid fever germs and germs which produce diphtheria and various throat and stomach troubles come in many instances from decayed teeth and from teeth that are not brushed and kept clean. What a useless state of affairs!

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HUB (Joseph Mack, mgr.; agent, Fred Mar- do).—All Rajah & Co.; Peyton's Hen Roast In- spectors; Bob Don Trio; Billie Fay; The Allis- sons; Murray & Wilson; Smith Bros.; Anna Murray; Louise Campbell; Harry Loraine; pic- tures.

Uxbridge Park, Lake Nipmuc, at Milford, Mass., will open 29. Fred Mar- do is doing the booking.

The Hriars are billed to give a matinee and evening performance at the Boston theatre June 7.

If the order issued by the Mayor to install merry-go-rounds in the public parks is carried out, it will cut into the receipts at the beaches.

The 100th performance of the "End of the Bridge" at the Castle Square theatre, last week, was a gala event.

The plans for the construction of a new auditorium at Providence are being formulated. It is intended to erect a building with a seating capacity of 5,000 to 8,000 people, and to be used as a skating rink and convention hall.

Arthur Dempsey of the U. B. O. is visiting the National office this week. He intends to alternate with two weeks in New York and one week here for the rest of the season.

William H. Convery, senior, is the Mayor at Lynn. William H. Convery, junior, is connected with the Cohan & Harris forces. The Mayor of Lynn must have been taking lessons from his son in the George Cohan style. Last week Mayor Convery paid a visit to the children's hospital and entertained them with songs and dances.

Lillian Coleman, playing "small time" here, and Frank P. Woolburg, a member of the orchestra in one of the local houses, were married 4, at the Old Court House, by Herbert M. Maule, the license clerk, who is also a Justice of the Peace. The bride was married once before, but it is the first offence for the groom. Miss Coleman has a home in Providence, R. I., and Woolburg comes from St. Louis.

The Watch and Ward Society is now after the fortune tellers. A special woman investigator was sent to a party of players in one day and paid the fee charged. What was told her will be placed before the authorities as evidence. This evidence makes interesting reading, as no two told the same thing. The investigator wore a borrowed wedding ring and every one of the "psychics" told her she was married. The investigator is an unmarried woman.

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Edith Browning, leading woman for Chauncey Olcott, had a narrow escape from serious injury when the auto in which she was riding with some friends, collided with another machine on Commonwealth avenue.

NEW ORLEANS.

By O. M. SAMUEL.

WEST END PARK (Jules F. Bliste, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Over ten thousand persons attended the opening of West End Park, the south's most famous summer resort, Sunday evening. The park shows little change from previous seasons. A few new attractions being visible along the boardwalk. Vaudeville acts appearing were Esther Palmer, Art Adair, McDonald Trio and Welser & Dean. Tasso's Italian Harmonists supplied music. Charles E. Bray, manager of the Western Vaudeville Managers' Association, attended the opening. Jules F. Bliste, resident manager of the Orpheum, will direct the park throughout the heated term.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co. VICTOR.—"Pop" vaudeville.

Monroe Park, Mobile, will be chaperoned by Lou Van Aistyno this summer.

Musical comedy replaces vaudeville at the Lyric next week. Among those engaged for the stock company are Claude Kelly, Lud Alton, Madeline Rowe, May Kenna, Hilda Leroy and Maude Conway.

Unless some one can show Henry Greenwall a better proposition, high-class dramatic stock will occupy the Greenwall next season.

The Orpheum closed an unusually prosperous year Sunday evening.

Arthur B. Leopold was presented with a Swiss watch the other day. Mr. Leopold being a "small time" manager, it was quite commensurate that he should be given a small timepiece.

GREENWALL (Arthur B. Leopold, mgr.).—Conroy & Morecroft, second week; Great F. Kero, did nicely; Claude Radcliffe & Co., Blanchard & Martin, pleased; Al Nebur, splendidly received.

LYRIC (Arthur B. Leopold, mgr.).—Moxley Sisters, opened; Trilxie May Duo, liked; Leroy, popular; Impromptu; Coleman & Garfield, laughter; Kelly & Rowe.

SAN FRANCISCO

By J. E. McCLELLAN.

VARIETY'S San Francisco Office
908 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Murphy-Nichols & Co., in "From Zaza to Uncle Tom," caught laughs at times, but cannot be called genuine laughing hit. Golden's Russian Troubadours skinned through on their dancing. Appearance and dancing offset any defects. Jones and Deely, in good spot, carried away the hit of the program. J. Francis Dooley and Corine Saville pleased. Charles Vance (second week) did an exceedingly well, placing a good bit of "chip and sparkle" into along to good effect. Maryvonne Miller was in hard position, but overcame the handicap. Clark and Berkman ran Jones and Deely a close race for the program's hit.

When answering advertisements kindly mention VARIETY.

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JAMES MADISON

VAUDEVILLE AUTHOR. Writes for Joe Welch, Jack Norworth, Pat Rooney, Billy B. Van, Violet Black, Adolf Zink, Fred Dupres, Al. Leech, Barney Bernard and Lee Harrison, Al. Carleton, World and Kingston, Nat Carr, Schroder and Chapelle, Harry Mayo, etc. Hours 11 a. m. to 1 p. m., and by appointment. Phone 4708 Bryant. 1493 BROADWAY (Putnam Bldg.), New York Get Madison's Budget No. 12. Price \$1.

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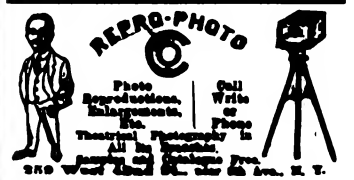
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house. Dating has been changed so that Jas. T. Powers and Billie Burke conflict—the former at the Burtis and the latter at the Grand, 8.

Chas. T. Kindt is getting one of the air-domes ready.
SHARON.

DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sunday 10).—Week 30. The Rexos, very clever; Lotta Gladstone, pleased; Stewart & Murray, good; Leo Carrillo, feature; Madden & Fitzpatrick, good; Brown & Ayer, good; Ahern Comedians, good.

MAJESTIC (Elbert & Getchell, mgrs.; rehearsal Sunday 10.30).—Art & Song, fair; Marie Dewese, clever; Fox & Durkin, pleasing; Momo Arabs, good; Grace Sleters, good; Ackerman, unique.

GRAND (Ed. Millard, mgr.; S. & H.).—1-4. "The Man on the Box," good business.

PRINCESS (Elbert & Getchell, mgrs.).—Week 30, stock. "What Happened to Jones," good business.

Hereafter the Majestic will run a "split week" show with vaudeville acts.

The Princess stock company closes its season 13.
JOE.

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Emma Carus, headliner; Covington & Wilbur, versatile; Hilda Hawthorne, nicely; Three Kuhns, hit; Six Stylah Steppers, good; Gordon & Marx, funny; Wormwood's Animals, good; Lane & O'Donnell, clever.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Capt. Anson, hit; Arizona Joe & Co., good sketch; George Trotty, good; Le Bouc Bros., fair; Martha Russell Co., sketch; Nat Carr, good.

DETROIT (Harry Parent, mgr.).—"Madame Sherry," big business.

GARRICK.—Dark.

AVENUE (Frank Drew, mgr.).—"Jardin De Paris."

GAYETY (John Ward, mgr.).—"Fads and Follies."

LYCEUM (Charles Warner, mgr.).—Vaughan Glaser Stock Co.

ELGIN, ILL.

GRAND (Theolin & Prickett, mgrs.; agent, W. V. A.; rehearsal Monday and Thursday 11).—The Austins, good; Irwin & O'Neil, good; Minnette Fort, hit; Bennington Bros., hit; capacity business.

STAR (Theolin & Prickett, mgrs.).—Stock.

H. F. BARTLETT

ELMIRA, N. Y.

LYCEUM (Lee Norton, mgr.; Rela Circuit).—12. "The Honeycomb Trail"; 17. Mrs. Leslie Carter.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart) Stock; large and well-pleased house.

MAJESTIC (G. H. Von Demark, mgr.; agent, F. H. O.; rehearsal Monday 12.30).—8-13. "The Aviator Girl," big hit; Jack Van Epps, good.

FAMILY (W. Lawford, mgr.; rehearsal Monday 10).—10. Taylor & Livingston, well received; 12. Carson, good; Lizzie Weller,

good. 11-13. Brown & Brown; Mattie Walsh; Sam Howard. J. M. BEERS.

ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.; Rela).—15. Marie Cahill.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun and U. B. O.; rehearsal Monday 10).—The Beans, good; Tyson & Brown, well liked; Carl Randall, hit; Hallen & Fuller, well received; Mr. & Mrs. Bob Fitzsimmons, hit; Dave Lynn, good.

HAPPY HOUR (D. H. Connolly, mgr.).—Earl Bennett, good; Nat C. Haines Co., good.

Park closed for season 6.
M. H. MIZENER.

FALL RIVER, MASS.

BIJOU (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—8-10. Coleman & Francis, very good; Misses Farmer, good; Chas. Thompson, good. 11-13. Robert Young; Goodrich & Linham; Caprice Lewis & Ida Bell.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—8-10. Brockway Bros., good; Whitman Bros., very good. 11-13. Sheppards Slaters; Arthur Browning and Dog.

ACADEMY (Geo. Wiley, mgr.).—4. "Three Twins," big business; 13. "Polly of the Circus."

L. M. Bosa, formerly gen. mgr. of the Bijou and Premier theatres, will leave shortly for Paris.

Chas. Benson, who was assistant manager to Mr. Bosa, assumes the general management of the Premier and Bijou theatres.
EDW. F. RAFFERTY.

FORT WORTH, TEX.

IMPERIAL (W. H. Ward, mgr.; agent, Holkins).—Week 1. Celest & Co., good; Carter & Murray, hit; Eddy Tallman, very good; John M. Kayne, well liked; Bernard & Co., well received, and Clarence Able, singer. Business splendid.

PRINCESS (Joe Arnoff, mgr.; agent, S. C.).—Harry Van Fossen, good; Seymour & Dupre, well liked; Zenda, hit; Carstens-Drosius & Co., well liked; Berling & Urban, scored. Good business.

I. K. FRIEDMAN.

GOLDSBORO, N. C.

VICTORIA (Caplin & Block, mgrs.; agent, Norman Jefferey).—1, 2. Two Howards, entertaining. 4-6. Challs & Challs, good.

ACME (H. R. Mason, mgr.).—Good pictures, drawing.

W. S. ROYALL.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent and Nathan Appell, mgrs.).—Stock. Hadyn Stevenson and Blanche Shirley leads. Well filled houses.

HIPPODROME (A. L. Rounfort & Co., mgrs.; agent, Rudy Heller; rehearsal Monday 10).—Marie Zelesny; Malamy & Mussett; G. S. Hall.

MAJESTIC (N. C. Myrick, local rep.; Rela Circuit).—3. "Madame X," good business; 4. Wm. Hodge, "Man From Home," capacity business. 6. Jas. K. Hackett, in "King's Game," good business. 10. Mary Mannering, in "A Man's World."

Barnum & Bailey's Circus drew immense crowd in afternoon, 6; evening, only half filled.

J. P. J.

HARTFORD, CONN.

POLIS (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Four Fords, big hit; Frank Milton & DeLong Sisters, applause.

SUMMER, Marshall Montgomery, good; Lesons, clever; Sully & Husey, good; Fordyce Trio, pleased; Three Edwards, very good.

HARTFORD (Fred P. Dean, mgr.; agent, James C. Carey; rehearsal Monday and Thurs-

day 11).—8-10. Ralph Whitehead & Co., very good; Galt & Galt, scored; Diamond & Diamond, good; Heyn Bros., clever; Gladys, 11-13. Bertha Holland; Rem-Brandt; Richards & Thatcher; Lloyd & Castano; Ralph Whitehead & Co.

SCENIC (Sheedy-Keeney circuit).—8-10. Dr. McDonald; Claudius & Scalet; Stevenson & Nugent; Frank Taylor. 11-13. Musical Maidens; Collins & Bryant; Corlin, Palmer & Tooney; Frank Taylor; pictures.

FARRONS (H. C. Parsons, mgr.).—Stock, big opening.

101 Ranch showed here 8 to good business both shows.
R. W. OLMSTED.

HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.).—Pictures and vaudeville. 4-6. Myrtle Butler, very good; Powers & Greed, fine. 8-10. Conlee Slaters; Earl Flynn.

RIGGS.

INDIANAPOLIS, IND.

KEITH'S (Guss A. Showalter, mgr. agent, U. B. O.; rehearsal Monday 10).—"Bathing Girls," pleased; Ward & Curran, liked; Mr. & Mrs. Edwin Connolly, fair; Ellis & McKenna, splendid; Klein Bros. & Brennan, old material, liked; Four Famous Vans, very good; Orpheus, fair; Glen Ellison, ordinary.

SHUBERT-MURAT (F. J. Dailey, mgr.; agent, S. C.).—2. Mary Garden, in concert, business very good; 3-5. Henry Kolker, in "The Great Name," exceptionally good; fair business. 10-11, lecture by "Buffalo Jones" illustrated; 12-13. Grace Van Studdiford, in "The Parody of Mahomet"; 14. St. Paul Symphony Orchestra.

PARK (Shafer Ziegler, mgr.).—Arvine Associate Players. Week 1. "The Devil," business good. Week 8. "What Happened to Jones."

NEW COLONIAL (Geo. A. Morrison, mgr.; agent, Loew; rehearsal Monday 10.30).—Mrs. Gen. Tom Thumb & Co.; Young Bros. & Veronica; Walter Daniels & Co.

ENGLISH'S (E. H. Bingham, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Lamb's Manikins; Eleanor Otis & Co.; Three Dreamers; Jerome Gasper.

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Lillian Wright; Lloyd & Clayton; Leo & Chapman; Leah B. Stanley; May Bretonne Co.

FAMILY (E. Argenbright, mgr.; agent, Coney Holmes; rehearsal Monday 1).—Three Dates; Carroll & Brevoort; Van Cella; Richard Burton.

The summer season of stock at the Shubert-Murat opens 29.

Young Buffalo Bill's Wild West (6) and the Hagenbeck-Wallace Circus (8) drew the usual big crowds.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardouff, mgr.; agent, Gus Sun; rehearsal 10).—Gus Edwards, "Country Kids," hit; Les Danovs, good; Walton & West, satisfactory; Dorva & DeLeon, pleased; Ancker, Ives & Amend, went well.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, V. A. A.; rehearsal Monday 1).—Lottie Mayer, hit; Lynne & Bonnie Hazzard, good; Sutton & Sutton, clever; Eddie Ross, pleased; Van Dyke & Tera, well received.

FULLER (Wm. J. Donnelly, mgr.; S. & H. K. & E.).—Stock, good business. CLEMENT.

KANSAS CITY.

SHUBERT (Earl Stewart, mgr.).—Week 7. Lyman Howe's travel picture, good.

ORPHEUM—Week 7. Fannie Ward; Chas. B. Lawlor; Maxine Models; Boudini Bros.; Rosina Cassell; Leo Carrillo; Brown & Ayer.

PHIL MCMAHON.

KNOXVILLE, TENN.

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10).—Week 1. Adair & Henney, good; Palfray & Barton, applause; Thos. H. Dalton, fair; Three Daltons, ordinary; Skatellier, fair.

STAUB'S (Fritz Staub, mgr.; K. & E.).—4. Elks' Minstrels; 5. Wrestling match, Gotch vs. Beel. Season closed 5.

BONITA (Chas. Champe, mgr.).—Pictures, big business.

LEWISTON, ME.

MUSIC HALL (A. P. Bibber, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11).—Week 8. "Chocolate Soldier," good; Florence Bowes, very good; Eddie Family, excellent; Maxine Models, excellent.

LINCOLN, NEB.

OLIVER (F. Zehrung, mgr.).—3. "Havana," to full house; 4. Grace Van Studdiford, capacity business; 10. "Merry Widow"; 13. Billie Burke.

LYRIC (L. M. Gorman, mgr.).—Stock; very good business.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 1. Irwin & Herzog, ordinary; The Lelanda, clever.

MAJESTIC (Oliver Morocco, mgr.; Cort).—Week April 24, dark. Week 1. Sothorn & Marlowe, big advance sale.

MASON, W. T.

WYATT (W. T. Wyatt, mgr.; Shubert).—Week 24. Ruth St. Denis, fair houses. Week 1. May Robson, advance sale fair.

EDWIN F. O'MALLEY.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 1. Excellent program. Claude Gillingwater & Co., capital; Mlle. Blanci Froelich & Co., artist; Coakley, Hanvey & Dunlevy, laugh producer; Koners Bros., novel; Holdovers: Alcide Capitaine; Mullen & Correll; Burr McIntosh; Binns, Binns & Binns.

LOS ANGELES (E. J. Donnellan, mgr.; rehearsal Monday 11).—Rooney & Kennedy, clever; Arthur La Vine & Co., good; Edwin George, entertaining; Springer & Church, pleasing; Summers & Page, well received; Jere Sanford, fair; Bragger Bros., good.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Pauline, hypnotist (second week), big success; Middleton & Spellmyer, interesting; Young & Brooks, comic; La Bella Italian, musicians, good; Irwin & Herzog, ordinary; The Lelanda, clever.

MAJESTIC (Oliver Morocco, mgr.; Cort).—Week April 24, dark. Week 1. Sothorn & Marlowe, big advance sale.

MASON (W. T. Wyatt, mgr.; Shubert).—Week 24. Ruth St. Denis, fair houses. Week 1. May Robson, advance sale fair.

LOUISVILLE, KY.

B. F. KEITH'S (J. L. Weed, mgr.; agent, U. B. O.).—Week 1. Gordon & Gordon, fair; D. & Boyie, good; Ed. F. Reynar, laugh getter; Harmony Quintet, very good; Mrs. Gardner Crane & Co., very good; Mack & Walker, big; Fred St. Onge & Co., clever.

FONTAINE FERRY (Harry Bilger, mgr.; agent, Orpheum Circuit).—Week 1. Miles Stavordale Quintet, good; Nedderly's Monkeys, pleased; Arthur Whitlaw, very good; Yakko Egawa, clever; Andy Rice, good.

AVENUE (Mr. Ward, mgr.; agents, Gus Sun & N. V. A.).—Week 1. Dore Rafael, very good; Sidney Shepard, hit; Nedderly's Monkeys, pleased; Thompson & Carter, very good; Leslie Thurston, pleased; Lucien Farchild, good.

COPKINS (I. Simons, mgr.; agent, S. C.).—Week 1. Hunsley, went well; Cullen Bros., pleased; Kaufman & Sawyer, very good; Heely & Heely, clever; Hopkin Slaters, very good; Jack Gardner & Co., good.

WALNUT (Edward Davis, mgr.).—Stock, large audience.

SHUBERT MASONIC (F. Ray Comstock, mgr.; Shuberts).—8-10. "Midnight Sons," large crowd.

MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; K. & E.).—8-10. Hoyt Musical Comedy Co.; 11. Meriden Choral Society; 12. "Chocolate Soldier"; 13. "Judy O'Hara."

STAR (R. T. Halliwell, mgr.).—Pictures, good business.

CRYSTAL (Pindar & Rudloff).—Pictures; fair business.

Star Airdome and Meriden Airdome will open May 30.

Hanover Park theatre will commence stock June 19.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Reiff, Clayton & Reiff, good; Duffy & Sawtelle, took well; Tom Voce, pleased; Phasma, hit.

NEW HAVEN, CONN.

POLIS (F. J. Windich, mgr.; agent, U. B. O.; rehearsal Monday 10).—Kirksmith Sisters, exceptional; Great Santrell, good; Edward Blundell & Co., good; Russell-Smith Minstrels, fair; Diamond Nelson, good; Inge & Farrell, fine; Hill & Ackerman, closed.

HYPERION (E. D. Eldridge, res. mgr.; Shuberts).—8-9. "The End of Eustace Ed," with Tully Marshall leading the cast. New production. Adverse criticism by local press.

13. "Domander Walk," by cast of stage children for benefit of local Children's Nurseries.

GRAND (M. T. Yack, mgr.; H. B. Harris).—Stock, fine business.

NORTHAMPTON, MASS.

ACADEMY (B. L. Potter, mgr.; Ind.).—2. Mrs. Leslie Carter, in "Two Women"; good.

11. Amherst Senior Dramatics; 13. Brown University Dramatics; 16. "A Stubbish Cinderella"; 20. Harvard Musical Clubs; 24. Allen Hinchley song recital.

COOK'S (Wm. R. Cook, prop. and mgr.).—8-10. Johnson Bros. & Johnson; Jesse Marden. 11-13. Farley & Putnam; John Dunleavey.

ONEONTA, N. Y.

ONEONTA (H. J. Dunham, mgr.; rehearsal Monday and Thursday 10).—Flicker Dramatic Co., opened to fair business, which will doubtless grow lighter fast. 11. pictures; 12. "College Girl"; 13. "A Prince for a Day."

Mae Matteson, better known in the theatrical world as Reta Redfield, who has been the guest of friends in town during the past ten days, returned to her home in Masonville Monday.

Dan Sherman, who has won considerable prominence in "A Jay Circus" on the western tour, has purchased Strader's Lake, a few miles from this city, and renamed it Sherman.

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De Clairville 161 1213 Douglas Omaha
De Costa Duo 350 N 8 Phila
De Frankie Sylvia Saratoga Htl Chicago
De Grace & Gordon 922 Liberty Brooklyn
De John B 718 Jackson Milwaukee
De Mar Rose 291 W 27 Ft Chicago
De Mario Apollo Dusseldorf Ger
De Milt Gertrude 518 Sterling Pl Brooklyn
De Oesch Mile M 286 S 10 Saginaw
De Velde & Zaida 115 E 14 N Y
De Vere & Roth 549 Zelden av Chicago
De Verne & Van 4573 Yates Denver
De Witt Burns Torrance Stoll Circuit Eng
De Witt Hugo 242 W 48 N Y
De Young Tom 156 E 113 New York
De Young Mabel 250 E 161 New York
Dean Lew 453 2 Niagara Falls
Dean & Sibley 463 Columbus av Boston
Deery Frank 204 West End av New York
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Fairchild Sisters 320 Dixwell av New Haven
Fairchild Mr & Mrs 1231 Vernon Harrisburg
Falls Billy A 488 Lyell av Rochester
Falls Trio 8 Union sq N Y
Fennell & Tyson 471 60 Brooklyn
Fenner & Fox 458 Central Camden N J
Ferguson Frank 469 E 48 Chicago
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Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Foyer Eddie 2920 Pierpont Cleveland
Frances & Coleman 2147 N Broad Phila
Francis Willard 67 W 133 New York
Francisco 343 N Clark Chicago
Frederick Helens & Co Orpheum Minneapolis
Fredericks Musical Orpheum Leavenworth Kan
Fred Jack 36 W 116 N Y
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Frobel & Ruge 214 W 28 New York

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Gordo 255 W 42 New York
Gordon Paul L 214 W 59 Los Angeles
Gordon Dan 1777 Atlantic av Brooklyn
Gordon & Barber 36 So Locust Hagerstown Md
Gordon & Marx Temple Rochester
Goss John 38 Sawyer Haverhill Mass
Gossans Bobby 400 So 6 Columbus O
Gottlob Amy 600 N Clark Chicago
Gould & Rice 226 Smith Providence R I
Gould Wm & Co Orpheum San Francisco
Goyt Trio 256 Willow Akron O
Grace Lew 2344 Penn av Baltimore
Grannon Hs Melrose Park Pa
Grant Burt & Martha 2956 Dearborn Chicago
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Gray 1223 Birch Joplin Mo
Gremmer & Melton 1427 S 6 Louisville
Grieves John & Co Columbia Boston Indef
Griffith Myrtle E 8005 Kirkwood av Pittsburg
Griffith Marveta Elkhart Ind
Griffe & Root 1223 Canbria Philadelphia
Grimes Tom & Co Family Clinton Ia

Grimm & Satchell 255 Ridgewood av Bklyn
Groom Sisters 503 N Hermitage Trenton N J
Grossman Al 522 North Rochester
Gruber & Kew 403 Av E Flint Mich
Gulfoyle & Charlton 303 Harrison Detroit

H.

Hall E Clayton Elmhurst Pa
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 54 Orchard Norwich Conn
Halls Dogs 111 Walnut Revere Mass
Halpern Nan 1621 B 17 av Denver
Halsey Boys Grand Cleveland
Halsed Willard 1141 Trestonia New Orleans
Hamilton Estelle 2535 N 21 Phila
Hamilton H L Cliffside Park Ashland Ky
Hampton The 511 Scovall Pl Detroit
Hampson & Bassett Bijou Lansing Mich
Hanes G Scott 212 Rltnr Phila
Haney Edith 2234 Harrison Kansas City
Hannon Billy 1532 No Hamlin av Chicago
Hansone & Co Scenic Pawtucket R I
Hansen Lou 552 Lenox av New York
Harner Ben National Sydney Australia
Harris & Randall Orpheum Peoria Ill
Hart Bros Barnum & Bailey C R
Hart Stanley Ward 2445 Pine St Louis
Hart Maurice 156 Lenox av New York
Hartman Gretchen 511 W 155 N Y
Harvey & Welch 7 E 119 N Y
Harveys 507 Western Mountville W Va
Hatches 47 E 123 New York
Hathaway Kelley & Mack Hendersons C I
Hawthorne Hilda Temple Rochester

E. F. HAWLEY AND CO.

"THE BANDIT."

This Week (May 8), Maryland, Baltimore.

EDW. S. KELLER, Rep.

Hearn & Rutter Academy Chicago
Heelow Chas & Marie 206 Donaldson Columbus
Heidelberg Four Orpheum Rockford Ill
Held & La Rue 1228 Vine Philadelphia
Henderson & T Thom 227 W 40 New York
Henella & Howard 646 N Clark Chicago
Hennings Bijou Kenosha Wis
Henry Dick 207 Palmetto Brooklyn
Henry Girls 2336 So 17 Philadelphia
Henry 2304 Mantos av Los Angeles
Herbert Barnum & Bailey C R
Herberts The 47 Washington Lynn Mass
Herman & Rice 223 W 26 N Y
Hers Geo 232 Stone av Scranton
Hessie 1204 Mantos av Los Angeles
Hewerley Grace 301 Diamond Sayre Pa
Hill Mile Grand Portland
Hill Edmunds Trio 263 Nelson New Brunswick
Hillman Geo Galves Galveston
Hillman & Roberts 516 S 11 Saginaw Mich
Hilliers 192 Bay 55 Bensonhurst N Y
Hines & Penton 151 W 63 New York
Hoffman Dave 2241 E Clearfield Phila
Holman Harry & Co Scenic Providence
Holman Bros 614 Lake Cadillac Mich
Holmes Ben 114 W Montana Allaine Neb
Holmes Wells & Finlay Bijou Appleton Wis
Holt Alf Sydney Australia
Hontan & Helm 123 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 432 W 34 New York
Hopp Fred 226 Littleton av Newark N J
Horner Kathryn 251 Halsey Bklyn
Horton & La Triksa Hlp South End Eng
Hunter & Reed 220 So Senate av Indianapolis
Houdini H Empire Flinsbury London
Housse Carl C 139 Glover Detroit
Howard Bros 229 W 33 N Y
Howard Emily 444 N Clark Chicago
Howard Comedy Four 251 S av Brooklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Bernice 3009 Calumet av Chicago
Howard & Howard Colonial N Y
Hoyt Edward N 166 W 47 N Y
Hoyt & Starkey 146 Bklyn
Hugel & Quinn 554 Rush Chicago
Hufford & Chalm Bijou Racine Wis
Hulbert & De Long 4416 Madison Chicago
Hunter Ethel 4023 Troost Kansas City
Hunter & Reed 220 So Senate av Indianapolis
Hurley F J 152 Magnolia av Elizabeth N J
Hutchinson Al 210 E 14 New York
Hyatt & Le Rose 1612 W Lanvale Baltimore
Hylands 33 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

INCE
Ince Clara 300 W 49 N Y
Ingralls & Reading 192 & Bower Jersey City
Ingram Two 1804 Street Boone Ia
Inness & Ryan Parkway Chicago
Irving Pearl Indian Lane Canton Mass
Irwin Pio 127 W 46 New York

J.
Jackson H'ry & Kate 306 Buena Vista Yonkers
Jackson Alfred 30 E Tupper Buffalo
Jackson Cyclists Palace Manchester Eng
Jacobs & Smith 1100 W 37 N Y
Jeffries Tom 289 Bridge Bklyn
Jennings Jewell & Barlowe 2323 Arl'g'tn St L
Joss & Dell 1202 N 5 St Louis
Jewell Mildred 8 Aldon Boston
Johnson Great 257 W 37 N Y
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 2345 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstons Musical Palace Leicester Eng
Jones & Rogers 1351 Park av New York
Jones Maud 50 W 135 N Y
Jones & Gaines 413 W 55 N Y
Jones & Moore 23 Kendal Boston
Jones & Whitaker 713 Broadway Newark N J
Jordan Anna & Co Pantages Spokane
Juno & Wells 511 E 73 New York

K.
Karno Co Grand Tacoma
Kartello Bros Patterson N J
Kaufman Reba & Ines Folies Bergeres Paris
Kaufmanns 240 E 35 Chicago
Keating & Murray Blakers Wildwood N J Ind
Keating & Murray 14 Boylston Boston
Keeley Bros Palace Manchester Eng

THESE THEM AND M.
KELLY and KENT

Keeley & Parks Plattburg N Y
Kelly Zena 110 W 44 N Y
Kell Jack W 1123-16 Milwaukee
Kelly & Wentworth Gaives Galveston
Kelsey Sisters 4232 Christiansia av Chicago
Keltner 132 Colonia Pl Dallas
Kendall Chas & Maudie 122 Alfred Detroit
Kenna Chas Pantages Portland
Kennedy & Lee O H Newport R I
Kennedy Joe 151 N 35 Knoxville
Kenney & Hollis 33 Holmes av Brookline Mass
Kent & Wilson 6036 Monroe av Chicago
Kenton Dorothy Park St Louis
Kidders Edwin Continental Hotel San Fran
Kissner Rose 423 W 64 New York
Klougher Bert & Dorothy 1374 Clay San Fran
King Bros 311 4 av Schenectady
King Violet Winter Gard'n Blackpool Eng Ind
Kirkalo Bros 1710 S 3 av Evansville Ind
Klein & Chittenden 1000 Pennsylvania Phila
Koehler Grace 5050 Calumet Chicago
Kohers Three 68 13 Wheeling W Va
Kolb & Miller Wigwam San Francisco Indef

L.
Lacey Will 1516 Capital Washington
Lafayette Two 125 Graham Oakbrook
Lamont Harry & Pio 30 Clinton Johnstown NY
Lancaster & Miller 643 Jones Oakland
Lane Goodwin & Lane 7713 Locust Phila
Lane & Ardell 333 Genesee Rochester
Lane Eddie 122 E 122 Detroit
Lane & O'Donnell Temple Rochester
Lang Karl 373 Blockford av Memphis
Langlan Joe 103 E 11 Philadelphia
Lanser Ward B 338 Schaefer Brooklyn
La Auto Clr 122 Alfred Detroit
La Blanche Mr & Mrs Jack 3215 E Baltimore
La Centre & La Rue 3461 3 av New York
La Clair & West Box 155 Sea Isle City N J
La Grange & Gordon 2800 Lucas av St Louis
La Hase Trio Ridgely N Y
La Noll Musical 333 E Baraboo Wis
La Noll Ed & Meien 1707 N 15 Philadelphia
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 1111 Little Newark
La Tour Irene 24 Alfred Detroit
La Vette 1703 W 31 Kansas City
La Vine Edward Orpheum Omaha
Larose 326 Bleecker Brooklyn
Larives & Lee 33 Shuter Montreal
Lash Great 1511 Kater Philadelphia
Laurant Marie 114 W 45 N Y
Lauren Bert 307 W 37 N Y
Lawards Lillian 1209 Union Hackensack N J
Lavine & Inman 3201 E 81 Cleveland
Lawrence & 250 Ward 140 Westm'r Providence
Lawrence & Wright 35 Copeland Roxbury Mass
Layton Marie 323 E Indiana St Charles Ill
Le Dent Frank Trent Trenton
Le Fevre & St John Empress Kansas City
Le Grant 220 Grand 400 Park St Louis
Le Hirt 750 Clifford av Rochester
Le Pages 130 French Buffalo
Le Pearle & Bogart 401 Solome Springfield Ill

LE ROY and PAUL

Comic Bar Performers
Week May 21, Orpheum Salt Lake City.
ORPHEUM TOUR. JO FAIGS SMITH, Rep.
Le Roy Geo 36 W 115 N Y
Le Roy Vio 323 Everett Kansas City Kan
Le Roy Chas 1203 N 1 J Baltimore
Le Roy & Adams 1813 Locust av Erie Pa
Leahy Bros & 250 Ward 140 Westm'r R I
Lee Rose 1040 Broadway Brooklyn
Lee Joe Kinsey Kan
Lefingwell Nat & Co 335 W 150 New York
Lentz 1914 Newport av Chicago
Leonard & Deane 408 Park Pl Brooklyn
Leslie Geo W Aldrome Charlotte N C
Leslie Genie 321 Tremont Boston
Leslie Frank 124 W 123 New York

Lester & Kellet 318 Fairmount av Jersey City
Lester Nina Victoria Goldboro N C
Levin & Stue 14 Prospect W Haven Conn
Levitt & Falls 113 Cedar Syracuse
Levy Family 47 W 129 New York
Lewis & Lake 3411 Norton av Kansas City
Lewis Phil J 111 W 131 New York
Lewis Walter & Co 471 Wash' Brookline Mass
Lingermans 705 N 5 Philadelphia
Livingston Murry 320 E 163 N Y
Lloyd & Castano 104 E 61 New York
Lochhart & Webb 333 W 42 N Y
Lockwoods Musical 122 Cannon Poughkeepsie
Lois & Love 3914 3 Brooklyn
London & Riker 323 W 98 New York
Londons Four 6 Av N Y
Lorch Family Orpheum Minneapolis

Redonworth
Next Week (May 15), Orpheum, Aurora, Ill.

Lowe Musical 37 Ridge av Ruthersford N J
Luce & Luce 324 N Broad Philadelphia
Lynch Hazel 355 Norwood av Grand Rapids
Lynch Jack 93 Houston Newark
Lynch & Zeller Brighton Beach
Lynn Roy Box 43 Jefferson City Tenn
Lyon & Atwood Dunns Cafe San Fran Indef

M.
Mack & Co Lee 656 N State Chicago
Mack Floyd 5934 Ohio Chicago
Macy Maud Hall 3013 E 33 Sheephead Bay
Mae Florence 43 Jefferson Bradford Pa
Main Idea Dunns Cafe San Francisco Indef

RUPERT M. EILAS ????

Malloy Dannie 11 Glen Morris Toronto
Manning Frank 355 Bedford av Brooklyn
Manning Trio 70 Clay Grand Rapids
Mantells Marionettes Saenger Shreveport La
Marathon Quartet 20 Tremont N Y
Marcous 319 Lanin Chicago
Marine Comedy Trio 187 Hopkins Brooklyn
Marion Cliff Grant Hotel Chicago
Mario Aldo Trio 304 W 34 N Y
Marsh & Middleton 19 Dyer av Everett Mass
Marsh Chas 305 14 Milwaukee

BOB MATTHEWS
406 Galey Theatre Bldg.
Broadway and 46th St New York
THE MATTHEWS AMUSEMENT CO.

SUMMER ADDRESSES
Players without a route for the summer may have their addresses printed free in this route sheet.

Marshall & Anderson McFaddens Flats Co
Martha Mills 62 W 91 New York
Martine Carl & Rudolph 457 W 57 New York
Mathews Juggling Saenger Shreveport La
Matthews Mabel 2931 Burling Chicago
Matthews Harry 470 W 37 Pl Los Ang
Matheison Walter 843 W Ohio Chicago
Maxima Models Eastern O H Bliddeford Me
Maxima Models Western Orpheum Kansas City
Mayne Elizabeth H 144 E 48 New York
May Musical Four 154 W Oak Chicago
McCaun Geraldine & Co 706 Park Johnston Pa
McCarthy & Barth 2901 Missouri av St Louis
McCarvers 413 W 36 N Y
McClain M 2321 Madison av Pittsburgh
McConnell Sisters 123 Madison Chicago
McCormick & Irving 1810 Gravesend av Bklyn

MCCORMICK and WALLACE
Orpheum Tour.

Next Week (May 15), Orpheum, Fargo, N. D.
Direction, ALBEE, WEBER & EVANS.
McCune & Grant 636 Benton Pittsburg
McDowell John & Alice 627 5 Detroit
McGarry & Harris 521 Palmer Toledo
McGuire Tutz 69 High Detroit
McIntire Allen 1232 N Allen Toledo
McNallys Four 229 W 38 New York
McNamee 41 Smith Poughkeepsie
MacNichol Jas Charlottesville Canada
McNutt O H Ridgway Pa
McWaters & Tyson 471 60 Brooklyn
Menelsohn Jack 163 W 63 New York
Meneteloh 104 E 14 New York
Merredith Sisters 29 W 65 New York
Merritt Frank R Dixie Hillsboro Tex
Merritt Raymond 123 Tremont Pasadena Cal
Methen Sisters 13 Culton Springfield Mass
Meyer David 1634 Central av Cincinnati
Michael & Michael 330 W 53 New York
Milam & Du Bois 320 19 Nashville
Military Trio 473 E 34 Paterson
Miller & Mack 2441 Federal Phila
Miller & Neary Pantages Vancouver B C
Miller & Princeton 85 Oimey Providence
Miller Theresa 118 W Grand av Oklahoma
Milman Trio Kuznetz Geneva Switzerland
Mills & Moulton 58 Rose Buffalo
Milton & De Long Sisters Keltos Boston
Mints & Palmer 1305 N 7 Philadelphia
Miskel Hunt & Miller 103 14 Cincinnati
Mitchell & Cain Empire Johnsonburg
Moller Harry 34 Blymer Delaware O
Montambo & Bartelli 40 E Liberty Waterbury
Montgomery Harry 154 E 134 New York
Mooney & Holben Hamilton Eng
Moore Geo W Boston
Moore Mabel Valentine Bljow Marinette Wis
Morgan Bros 2525 E Madison Philadelphia

Morgan King & Thompson 318 203 E 41 Chic
Morgan Meyers & Mike 1236 W 36 Phila
Morris & Wortman 133 N Law Altonton Pa
Morris & Kramer 1204 St John Pl Bklyn
Morris Mildred & Co 350 W 25 New York
Morton & Keenan 574 11 Brooklyn
Motogiri 323 E Macon San Antonio Tex
Mowatts Hip London Indef
Moser's Plaza Chicago
Mueller & Mueller Grand Portland
Mullen & Corelli Orpheum Salt Lake
Muller Maud 601 W 151 N Y
Murray & Alvin Great Albini Co
Murray Chas & Co Empress Kansas City
Muskaligris Orpheum Portland
My Fanny 13 Adams Strand London
Myers & MacBryde 163 6 av Troy N Y
Myrie & Orth Muscoda Wis

Nasarro Nat & Co 3181 Tracy av Kansas City
Neary Bliss & Rose 459 E Main Bridgeport
Nelson Bert A 1043 N Humboldt Chicago
Nelson Oswald & Berger 150 E 123 N Y
Newell & Niblo Kedzie Chicago
Newhoff & Phelps 13 W 117 N Y
Nichols Nelson Troupe Empire New London
Nonette 317 Flatbush av Brooklyn
Norton C Porter 4234 Kimbark av Chicago
Norwalk Eddie 595 Prospect av Bronx N Y
Noss Bertha Gerard Hotel N Y

O.
O'Connor Trio 708 W Allegheny av Phila
O'Dell & Gilmore 1146 Monroe Chicago
O'Donnell J R 123 E 134 N Y
Ogden Gertrude H 2325 N Mozart Chicago
Oliver Jack Barnum & Bailey C R
Omar 353 W 35 N Y
O'Neill & Regency 593 Warren Bridgeport
O'Neill Trio Empire Passalo N J
O'Rourke & Atkinson 1848 E 65 Cleveland
Orr Chas F 121 W 41 N Y
Orren & McKenzie 303 East Springfield Ohio
Ott Phil 173 A Tremont Boston
Owens Dorothy Mae 3047 90 Chicago
Osava The 43 Kinzel av Kenmore N Y

P.
Palme Esther Mile 131 E 46 Chicago
Pardee & Holmes Bljow Great Falls Mont
Parker & Morrell 137 Flatbush Bklyn
Pavlis Geo W 2524 N Franklin Philadelphia
Patterson Sam 29 W 123 N Y
Pauhinetto & Pique 4324 Wain Frankford Pa
Pauli & Ryholda 359 County New Bedford

PAULINE
Hold over for Second Week Pantagen,
Los Angeles.

SUMMER ADDRESSES
Players without a route for the summer may have their addresses printed free in this route sheet.

Pearl Marty 33 Marcy av Bklyn
Pederson Bros 626 Greenbush Milwaukee
Pelots The 161 Westminster av Atlantic City
Pepper Twins Lindsay Can
Petro & Wilson Bljow Bay City Mich
Peter Frank L 74 Buchanan Minneapolis
Peter the Great 423 B'nfield av Hoboken N J
Phillips Mondane Calvert Hotel N Y
Phillips Samuel 1221 Clavson av Brooklyn
Phillips Sisters Wintersburg Berlin
Piccolo Midgate Box 3 Philadelphia N Y
Pisano & Bingham 50 Christie Gloveraville
Pisano Yen 16 Charles Lynn Mass
Powell Eddie 3214 Chelsea Kansas City
Powers Elephanta 745 Forest av N Y
Price Harry M 323 Kelly Bronx N Y
Prices July 1639 Arch Philadelphia
Primrose Four Majestic Milwaukee
Priors The Tukula Wash
Prosser Sisters 1113 Halsey Brooklyn
Prosser Trio Ringling Bros C R

Q.
Quartette A 753 Home N Y
Quigg & Nickerson Follies of 1910
Quinlan Josie 644 N Clark Chicago

R.
Raceford Roy Globe Johnstown Ia
Raeclund Jim 37 E Adams Chicago
Rainbow Sisters 640 14 San Francisco
Rapiel John 173 Cole av Dallas
Rawls & Von Kaufman Majestic Kansas City
Ray Eugene 5602 Prairie av Chicago
Ray & Burns 287 Bainbridge Brooklyn
Raymond Charles 14 Lawrence Brooklyn
Raymond Great Madrid Spain Indef
Raymore & Co 147 W 95 N Y
Redford & Winchester Anderson Louisville
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 973 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed Bros Kedzie Chicago
Reed & Earl 323 E 52 Los Angeles
Reeves Geo H Arcade Niagara Falls
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 46 Broad Elizabeth N J
Reinfields Minstrels Victor New Orleans
Remy & Noy 1232 N Allen Toledo
Renaldi The 2064 Sutter San Francisco
Renzetta & La Rue 2321 So Hicks Phila
Ree Len 1021 Cherry Phila

THE REXOS
Next Week (May 14), Orpheum, Duluth
Direction, PAT CASSY.

Reynard Ed Columbia Cincinnati
Reynolds & Donegan Palace London
Rhoads Marionettes 31 W 3 Chester Pa
Rich & Ruman 3033 Sheffield av Chic
Rich & Howard 314 E 19 N Y
Rich & Rich 2493 Milwaukee av Chicago
Richard Bros 116 E 3 New York
Riley & Ahearn 35 Plant Dayton O
Rio Al C 220 W 146 N Y
Ripon Alf 545 E 32 New York
Ritter & Bovey 49 Billerica Boston
Ritter & Foster Alhambra Paris
Roberts C R 1861 Sherman av Denver
Rosa Frank & Doreen 55 LaSalle Detroit
Robinson The 901 Hawthorn av Minneapolis
Robinson Wm C 4 Granville London
Rock & Roll 1610 Indiana av Chicago
Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh President Chicago
Roland & Morin 303 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Rosaire & Doreto Hanlons Superba
Rose Lane & Kelgard 125 W 43 N Y
Rose Clara 6025 57 Brooklyn

THOR J.
RYAN-RICHFIELD CO.
Next Week (May 15), Alhambra, New York.

Ross & Lewis Tivoli London
Ross Sisters 66 Cumberford Providence
Rossa Muscov Novoye 213 W 43 N Y
Russell & Davis 1516 High Springfield O
Rutans Song Birds Bljow Orange N J
Rutledge Frank Gerard Hotel N Y
Rye Geo W 116 4 Pl Smith Ark
Ryno & Emerson 131 W 174 N Y

THE SALAMBOS
S-C Circuit until middle July
Address care VARIETY, Chicago.

Sabel Josephine Empress Duluth
Sampson & Douglas Majestic Dubuque Ia
Sanders & La Mar 1237 5 av N Y
Sanford & Darlington 2337 So Warnock Phila
Savoy Lyceum Stamford Conn
Scanlon W J 1691 Noy Wood Detroit
Scarlet & Scarlet 911 Woodward av N Y
Scherer & Newkirk 13 Goodell Buffalo
Schilling Wm 1000 E Lanvale Baltimore
Schintels 522 Lyell av Rochester
Scott Geo 277 S Bklyn
Scott & Yost 40 Morningland av N Y
Scully Will P 3 Webster Pl Brooklyn
Selby Hal M 204 Schiller Bldg Chicago
Sensenell Jean 214 Eleanor Pittsburg
Sevens 644 Abel Eton Pa
Sexton Chas B 2849 Johnston Chicago
Seymour Nellie 111 Manhattan N Y
Shea Thos E 3264 Pine Grove av Chicago
Shea Thos Mabel 522 N Main Dayton O
Shack & Davis 3023 N Clark Chicago
Shedmans Dogs Dumont N Y
Shepperley Sisters 350 Dovecourt Toronto
Sherlock Frank 614 W 135 N Y
Sherlock & Holmes 2603 Ridge Philadelphia
Sherman De Foresta Fairbanks Springfield O
Shermans Two 353 St Emanuel Mobile

Sydney Shields
Week May 21, Columbia, Cincinnati.

Sherry Joe V Sparks Circus C R
Shields The 407 City Hall New Orleans

SHRODES and CHAPPELLE
Direction E. A. MYERS

Shorey Campbell Co Bljow Phila
Siddell Tom & Co 4112 Wentworth av Chicago
Siddons & Earle 3544 So 3 Philadelphia
Siegel & Matthews 234 Dearborn Chicago
Simmons & Carmontelle 223 Clinton Bklyn
Simms Al 18 E 105 N Y
Simms Willard 6435 Ellis av Chicago
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox av N Y
Smith & Kessner 438 W 154 N Y
Smith Allen 124 Jefferson av Brooklyn
Smith & Adams 408 So Halstead Chicago
Smith & Brown 1234 St John Toledo
Somers & Stork Majestic Hute
Spears The 67 Clinton Everett Mass
Sencer & Austin 210 E Michigan Phila
Springer & Church 96 4 Pittsfield Mass
Stadium Trio St Charles Hotel Chicago
Stapoolas Four Crescent Syracuse
Stanley Harry Grand Hotel Chicago
Stanley Trio 905 1625 Indiana
Stanwood Davis 364 Bremen E Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 685 6 So Boston
Steinert Herbert Trio 631 Lenox av N Y
Steppe A H 14 Barclay New York
Stepping Trio 3908 N 5 Phila
Stevens E J 498 Marion Bklyn
Stevens Paul 323 W 28 New York
Stewart & Earl 125 Euclid Woodbury N J
Stupe Musical Players Seattle
Stokes & Ryan 2106 Bayard Wilmington Del
St James & Dacre 163 W 34 N Y
St John & McCracken 6151 Chestnut Phila
Steinlein 11 2532 Atlantic Brooklyn
Stiebelund Trio 305 1625 Indiana St Louis
Stout Helen Bljow Racine Wis
Stutzman & May Majestic La Crosse Wis
Sullivan Paul J & Co 1917 W 61 Cleveland
Sully & Hines 2310 Lincoln Philadelphia
Sutton & Sutton Hialeah Fla
Sweeney & Rooney 1220 Wyoming av Detroit
Swisher & Evans 1147 W Huron Chicago

REPRESENTATIVE ARTISTS

FRANK
CARTER AND **SWANSON**
HAZEL

Featuring **WILL ROSSITER'S** Song Hits Including
"THAT CAROLINA RAG"

PERCY G. WILLIAMS CIRCUIT

Personal Direction, **MARTIN SAMPTER**

Booked by **PAT CASEY**

Wilfred Clarke

Direction Max Hart

DEAS, REED and DEAS

Some Singing

Some Comedy

Some Clothes

SOME CLASS

LAWRENCE JOHNSTON

The King of Ventriloquists



Shayne and King

Advanced Entertainers

Featuring

AL SHAYNE'S CLEAR SOPRANO

Direction, **LEE KRAUS**

The following members were elected to the "Double Talk Club": Joe Bennett, Liebert Warfield & Delma, Kline Bros., Kramer and Willard, Harry Beatty, Harry Bloom, Glen Burt, Nelson and Hill, Sidney Shaulman, Rose Bros., Adolph Marks, Dancing Tony, Cookan and Parks, Lee Kraus, William Schilling. Weekly meetings will be held at the "Mirrors."

**M
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E**



Next Week
(May 15)

Hammerstein's

Jenie Jacobs
and
Pat Casey



**K. HASSAN
BENABDIC**

AND WIFE

In the

"Mohamadahn's
Dream"

Presenting an Act of
the Orient

MUSICAL STORY

Booked solid on W. V. M. A. time.

HERRERA

THE ORIGINAL "MAN-MONKEY."
Playing the Loew Time.

Leona Stephens

Philadelphia Inquirer says the following: "Leona Stephens, a character songstress of no small ability, was retained from the previous week, owing to the hit she scored then. Perhaps her "Boogie-Boo" song and dance was her most acceptable offering, though she showed up well in less grotesque make-ups."

Those Three Mitchells

"THE BLACK PRINCE" "THE CREOLE" and "THE OCTORON"

Playing the FOX TIME. Come and see us and judge for yourself. A hit on any bill.

ENGLAND'S
GREATEST
BOY SOPRANO

ALBERT HOLE

ORPHEUM CIRCUIT

OFFICER, THEY'RE IN AGAIN

HARRY A. DAVIS AND DOOLEY JAMES J.

"The Race Track Fiends," Presenting **"NEARLY A JOOKEY"** A Revelation in Black and White

Direction, **MARK MONROE**, LONG ACRE BLDG., NEW YORK

Permanent Address: 148 WEST 141st STREET, NEW YORK

5 Minutes in "One" Special Drop

OH, MR. MANAGERS, WE DO YOU SO MUCH GOOD—ASK MARK!

A REAL LIVE "CLEAN UP" HIT ON ANY BILL

PLAYING RETURN
DATE ON
INTER-STATE CIRCUIT

NEIL MCKINLEY

Popularizing **Will Rossiter's** Songs, **"SOME OF THESE DAYS"** and **"THAT CAROLINA RAG"**

Sylvester's Plymouth Hotel Hoboken N J
Symonds Alfaretta 140 So 11 Philadelphia
Symonds Jack Moulton Traconia N H
Syts & Syts 140 Morris Philadelphia

T.

Tambo & Pearl Empire New Cross Eng
Tangley Peter 57 S Clark Chicago
Taylor Mae 3208 S 13 Phila
Taylor & Tanny 3240 Ridge av Phila
Teal Raymond Coalings Cal
Temple & O'Brien 428 E 3 Chicago N Y
Terrill Frank & Fred 357 N Ordway Phila
Thomas & Hamilton 687 Dearborn av Chicago
Thomas & Wright 585 N 13 Clark Chicago
Thomson Harry 1844 Putnam av Brooklyn
Thorne Mr & Mrs 125 E 121 N Y
Thorne Juggling 53 Rose Buffalo
Thornton Geo A 395 Broome N Y
Thurston Leslie 1288 15 Washington
Tidmarsh Fred & Co 1584 Tattall Wilmington
Thiney Frank Orpheum Minneapolis
Tivoli Quartette Griswold Cafe Detroit Indef
Tope Tope & Tope 3448 W School Chicago
Torat & Fior D Alisa White City Chicago
Tracy Julia Raymond Bartholdi Inn N Y
Traversa Nell 370 N 13 N Y
Travers Phila E 115 N Y
Travers Roland 521 W 43 N Y
Tremaine Muf's 330 Caldwell Jacksonville Ill
Trevett Quartet Monarch Hotel Chicago
Trillers Buffalo Bill C R
Truitts Buffalo Bill C R
Trubadours Three 347 W 34 N Y
Troxell & Winchell 306 S N Seattle
Tumbling Toms 3789 Fulton Bklyn

HARRY TSUDA

Booked Solid. James E. Plunkett, Mgr.

U.

Ullie Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1937 Nicholas Phila

V.

Valadons Les 84 Brewer Newport R I
Valdare Besse 305 W 57 N Y
Valentine & Co 428 E 3 Chicago
Valletta & Lamson 1325 St Clark Cleveland
Van Bros Polla Hartford
Vance Gladys Bijou Flint Mich
Van Dail Sisters 514 W 185 N Y
Van Epps Jack Crescent Syracuse
Van Horn Bobby 139 Best Dayton O
Vardellas Lowell Mich
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 884 Christopher Bklyn
Vase Victor V 2525 Rue Frontenac
Vedmar Rene 3335 Broadway N Y
Venetian Serenaders 678 Blackhawk Chicago
Vernon & Parker 137 Hopkins Brooklyn
Village Comedy Four 113 Ringgold Phila
Vincent & Slater 330 Olive Indianapolis
Viola Otto 41 E 5thfield av Bklyn
Violetta Jolly 41 Leipzig Berlin Ger
Voelker Mr & Mrs 538 W 161 N Y

W.

HAPPY JACK WALKER

The Man of Many Dialects.
Always Smiling. With Bert Levey Circuit

Walker Musical 1534 Brookside Indianapolis
Walters & Wagon Chicago
Walters John Lyrio Ft Wayne Ind Indef
Walton Fred 4114 Clarendon av Chicago
Ward Billy 199 Myrtle av Bklyn
Warde Mack 300 W 10 New York
Warren & Dille Bijou Phila
Washburn Dot 1930 Mohawk Chicago

WALSH, LYNCH & CO.

Presenting "BUCKIN'S RUN."
Next Week (May 15), Forsyth, Atlanta.
Direction PAT CACEY.

Weaver Frank & Co 1786 N 9 Baltimore
Weber Chas D Grand Portland
Weil John S Krustadt Rotterdam
Welch Jas A 211 E 14 New York
Welch Mealy & Montrose Orpheum Sioux City
West Al 605 E Ohio Pittsburgh
West Sisters 1413 Jefferson av Brooklyn N Y
West & Denton 125 W Cedar Chalmers
Western Union Trio 3341 E Clearfield Phila
Weston Dan E 141 W 116 N Y
Westons Models 204 W 120 N Y
Wetherill 33 W 8 Chester Pa
Whelan Sisters 144 E 7th Philadelphia
Wheeler 41 E Ohio Chicago
White & Perry Bronx N Y
White Harry 1009 Ashland av Baltimore
White Kane & White 293 Vermont Brooklyn
Whitehead Ethel 25 E 67 N Y
Whitting & Bohne 252 W 39 N Y
Whitman Frank 132 Greenwich Reading Pa

ETHEL WHITESIDE

And those "Pleasanties"
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Bolk Wm (C)
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(C)
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Carleton Arthur (C)
Caseell R F C (C)
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Challoner Catherine
(C)
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(C)
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(C)
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Goak Belle (C)
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H.

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Hanlon Will A
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(C)
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ley (C)
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(C)
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(C)
Lewis I.
Ibbotson E (C)
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Imen Edith (C)
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N.
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P.
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Did you ever play the Majestic, Jacksonville? Huh? No? Well, darn my sister's black cat's white ear, it certainly is a bear! When you first go in you laugh, during the middle of the week you cuss; Saturday night you heave one grand sigh of relief. Go collect what is coming to you, and silently fondling your little envelope, saying: "Well earned, my good and faithful greenback." Oh, Rosalie, Rosalie, how could you????? Daisy Dudley & Co. and Miss Rose Kessler, please write.

General Whathisname said "War is Hell." We say vaudeville this week is Heller. Cockroachly yours.

Week May 14, Majestic, Columbus, Ga.

VARDON, PERRY and WILBER

JOCK McKAY

SCOTCH COMIC

Second to None.

It has come to my knowledge that some other Scotch Comedian is using my name, and in fact spelling it the same way. I wish to state I am the Original Jock McKay, who worked all over Great Britain, America and Canada, for the following people: Moss's, Empire, Barrasford, De Freese, Wilnot, Broadhead, United Booking Office, Pantages, Orpheum, etc. Member of the W. R. A. U. and Comedy Club.



MASON AND KEELER

Direction Max Hart, Putnam Bldg., N. Y. C.



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Fully protected—R. and C. Second Time.

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Originators of the ELECTRICAL and AEROPLANE HOOPS

Direction, ALF. T. WILTON,

GENE FRED

Marcus and Gartelle

In their sketch

"Skatorial Rollerism"

JAMES PLUNKETT, Mgr.

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GRACE

Ritter and Foster

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CAVIN AND PLATT THE PEACHES

Presenting "TRAVELING A LA CART"

GEO. WOLFORD BARRY,

(No. 7 Hawthorne Ave., Clifton, N. J.)

HARRY L. WEBB

Direction ALF. T. WILTON.

THE ORIGINAL WILL LACEY

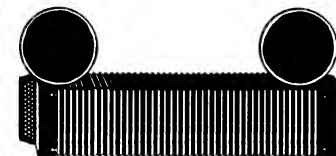
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Originator of the combined novelty Singing and Waltzing on Unicycle in spotlight dark stage. Now playing Sullivan-Conside Circuit with big success.

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Winners of the Accordion

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CONSERVATORY OF MUSIC.

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JOHNNIE COLEMAN

The original Scotch lad with a somewhat different monologue, singing his own songs.

First time in this country.

A big hit in San Francisco.

Keep Yer Eye on Johnnie.

DR. CARL HERMAN

Agent, PAT CASEY

BILLIE REEVES



THE ORIGINAL DRUNK.
"FOLLIES OF 1910."
May 15-17, Salt Lake City; 19, Pueblo; 20, Colorado Springs.
Management F. ZEIGFELD, JR., '08, '09, '10.

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Time All Filled.

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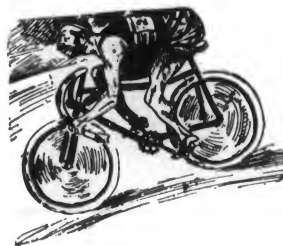
In the original "SCHOOL ACT."
All music arranged by Geo. Botsford.

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Management, GEORGE O'BRIEN.

CHAS. F. SEMON "THE NARROW FELLER"

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"THE RACING MAN"

PAT CASEY, Agent

FOUR CATES

WORLD'S GREATEST AND MOST MERITORIOUS MUSICAL ACT.

ONLY A MERE LUNCH

- 1-BAKED BLUEFISH
- 2-BRAISED BEEF
- 3-BLUEBERRY BISCUITS
- 4-BAKED BEANS
- 5-BROWN BREAD

A "GIRL-ACT" THAT'S HARD TO FOLLOW!

COURTNEY SISTERS

BECAUSE THEY HAVE BRAINS, ABILITY AND WILL ROSSITER'S SONG "HITS"
 "SOME OF THESE DAYS" "SOUTHERN GAL" "THAT CAROLINA RAG"

LEO ON THE ORPHEUM CIRCUIT

Put There by
PAT CASEY

CARRILLO

Next Week (May 15) Orpheum, Omaha

Certainty is What a Man Seeks in Everything

The man who buys a Model 10 Visible

Remington Typewriter



buys absolute certainty; a certainty of satisfaction guaranteed by the greatest typewriter makers in the world

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 (Incorporated)

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**Sign Up With
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Don't be satisfied with the usual kind. Sign up with a hit—a favorite both with audience and players that will be a favorite with *you* when once you've smoked.



FATIMA
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 CIGARETTES

Why are they so deliciously rich in flavor, superb in aroma, so delightfully mild? Because they are made of the rarest tobaccos most perfectly blended.

An inexpensive package, and you get ten additional cigarettes.

20 for 15c

Get a handsome felt pen-ant (12 x 12) of your favorite college, a beautiful and appropriate decoration for dressing room or den. Given for 25 of the coupons contained in each package of Fatimas.

THE AMERICAN TOBACCO CO.

H. B. MARINELLI, Ltd.

Announces that its New York Representative

MR. LEO MAASE

Sailed May 9th, on the Kronprinz Wilhelm, to visit the European branches of the firm for the purpose of arranging for the importation of European novelties and attractions for **America for the Season of 1911-12**, and also to complete engagements of American feature acts for Europe, South Africa and Australia.

Mr. Maase will remain abroad about **six weeks**, returning to New York around July 1.

MURRAY FEIL, **H. B. MARINELLI, Ltd., Inc.** **PUTNAM BUILDING,**
Manager **NEW YORK CITY**

M. C. GREGOIRE

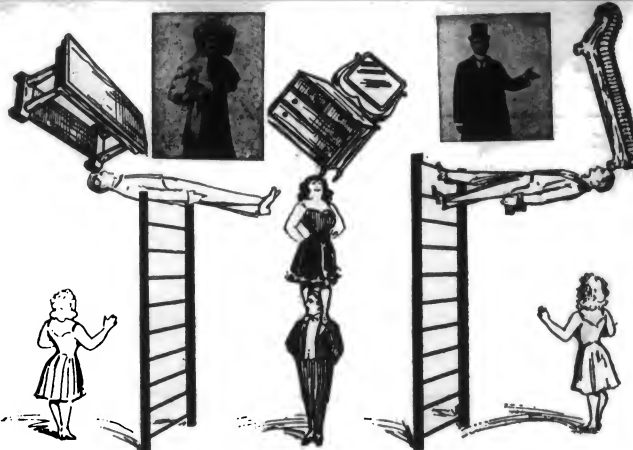
PRESENTS

**THE
MAY-22-1911
ORPHEUM**

INCLUDING

**Mlle.
Elmina**

the most perfectly
formed and only lady
in the world perform-
ing those particular
feats.



SOME OF OUR ORIGINAL TRICKS

NOW ON THE

**ORPHEUM
CIRCUIT**

This Week (May 7) Orpheum, Des Moines

World-Herald, Omaha, May 1: At the Orpheum—The bill this week is one of the most varied, likewise one of the most entertaining of the season. An act scoring heavily is that of the "Furniture tusslers," Gregoire and Elmina. Their work is exceptionally clever.

Booked by **A. E. MEYERS**

(Baltimore "American," May 9, 1911.)

THE MARYLAND.

Ethel Whiteside and Her Pickaninnies Head Good Bill.

Although they are not billed as the head-liners, Ethel Whiteside and her pickaninnies are by far the most entertaining number on the Maryland's variety bill this week. Miss Whiteside, who is herself very pretty and the possessor of a sweet voice, sings a long song in which she introduces her clever darkies and each of them sings a character number in fine style. The French accent of one of the pickaninnies and the English drawl of another creates much merriment, but it remains for the tiniest member of the company to bring down the house with a German song. The darkies also render a number of Southern melodies ensemble.

Ethel Whiteside

AND THOSE

"PICKANINNIES"

IN THE

"Follies of Coontown"

Direction, **ALF. T. (Willing) WILTON**

("The Sun," Baltimore, May 9, 1911.)

ETHEL WHITESIDE—MARYLAND.

Her Pickaninnies Sing, Dance and Imitate.

At the Maryland theatre this week there is provided a summer bill. Ethel Whiteside with four negro boys easily takes the lead. Miss Whiteside herself is a good singer and makes a pleasing appearance. Her pickaninnies are funny little fellows, who seem to act for the pleasure they get out of it. They possess good voices and dance with that innate naturalness common to their race. One of the boys imitates a London dude and another a French fop, while another dons Dutch trousers and elogs and converses in Dutch.

TEN CENTS

VARIETY

VOL. XXII, NO. 11.

MAY 20, 1911.

PRICE TEN CENTS.



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ONE BIG NOVELTY

THAT

THE SONG YOU NEED
IN YOUR ACT

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NEW YORK
IS
CRAZY ABOUT

THE SONG
THAT
IS
SWEEPING
THE COUNTRY

ORCHESTRATIONS READY IN FOUR KEYS

MALE QUARTETTE ARRANGEMENT READY

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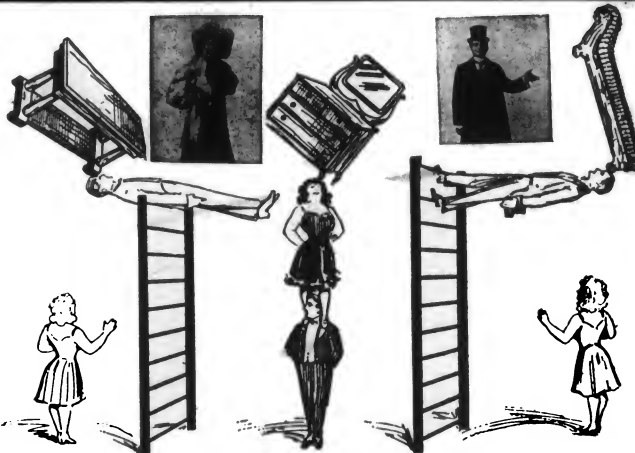
M. G. GREGOIRE

PRESENTS

HIT
FACT-2-FACT
WORLD-BOSS

INCLUDING
**Mlle.
Elmina**

the most perfectly
formed and only lady
in the world perform-
ing those particular
feats.



SOME OF OUR ORIGINAL TRICKS

NOW ON THE

**ORPHEUM
CIRCUIT**

This Week (May 15) Orpheum, Sioux Ci-
Capitol, De Moines, Ia., May 8: Gregoire & E-
mina, termed "The Furniture Tusslers," who a-
at the Orpheum this week, have a great act. O-
of the stunts Mr. Gregoire does is to balance a so-
on his head, walking up and down a ladder wi-
it. Miss Elmina also does some clever balancing
furniture. This act is a distinct hit this week.

Booked by **A. E. MEYER**

LEO

ON THE

ORPHEUM CIRCUIT

Put There by
PAT CASEY

CARRILLO

Next Week (May 22) Orpheum, St. Paul

THE SCOTCH GIRL

JEAN AYLWIN

VARIETY

Vol. XXII. No. 11.

MAY 20, 1911.

PRICE TEN CENTS

COHAN & HARRIS AND FRAZEE NEW THEATRE IN CHICAGO

Will Build on the Site of the Old Orpheum, for Productions of the Cohan & Harris and Woods, Lederer & Frazee Firms. Herman Fehr's New Chicago House for the Shuberts.

Chicago, May 17.

Messrs. Cohan & Harris and H. H. Frazee are here perfecting the details leading to the closing of title for the erection of a new theatre to house the Cohan & Harris and Woods, Frazee & Lederer attractions that play this city. It is believed that between the two firms they will have enough shows to keep the new playhouse supplied with attractions all year round. The site of the proposed house is the old Orpheum Theatre property, adjoining the Chicago Opera House.

There is also being erected next door to the Grand Opera House a new theatre to be called the City Hall Square Theatre, which is being promoted by Tony Newman and Herman Fehr of Milwaukee, with the Shuberts as the prospective lessees.

A virile feeling of antagonism exists here in the minds of local managers that the theatre-construction game is being carried on to excess and that the business will be overdone, resulting in serious loss to all hands, due to divided patronage. The carrying through to completion of the new Cohan & Harris-Frazee theatre means that in future the Cohan & Harris shows will not be seen at the Olympic, where they have been playing since that house was turned into a legitimate theatre. The K. & E. "syndicate" will therefore be compelled to furnish it with other attractions.

STOOD UP AND CHEERED.

One of the most remarkable scenes that ever occurred in a playhouse took place at the Fifth Avenue theatre Monday night.

This is "Old Timers' Week" there. The program was made up entirely of acts of a previous generation, with

the exception of Rooney and Bent.

Every turn on the bill was given a welcome, but the most hearty reception was accorded to Mrs. Annie Yeamans, aged 72, and billed simply as "soubrette."

On her entrance in "one" Mrs. Yeamans was cheered lustily for a minute. Finally every individual in the audience rose to his or her feet. Some applauded, some cheered and others yelled "bravos," while the women waved their kerchiefs in a most frenzied outburst of welcome. With misty eyes the "grand old woman of the stage" made a neat little speech of gratitude.

It is doubtful if a similar scene was ever witnessed in a vaudeville or variety house in this country. With the possible exception of Adelina Patti's farewell appearance at Carnegie Hall some five or six years ago, it is unlikely that even the closing of a season of opera at the Metropolitan ever developed anything bordering on such wild enthusiasm.

Philadelphia, May 17.

An "Old-Timers' Week" will be started at Keith's, July 10. Harry T. Jordan, Keith's manager, has in mind the regathering of several old and well-known turns for that special occasion. A couple in view are Lawlor and Thornton, now James Thornton (monologist), and Charles B. Lawlor (of Charles B. Lawlor and Daughters). Another is the Kelley and Ryan act, which was composed in the "variety days" of John T. Kelly and Sam J. Ryan.

Dave Robinson's Brighton Theatre will feature an "Old-Timers' Week" late in June.

FOR "THE MORAL CODE."

(Special Cable to VARIETY.)

London, May 17.

Catherine Kaelred, who is playing the Vampire in the London production of "A Fool There Was," is being sought for by Arthur Hammerstein for next season's production of "The Moral Code" in the States.

In answer to a cable sent through the Marinelli office, Miss Kaelred replied that she must first read the manuscript, before consenting to sign a contract.

MISS STAHL IN LONDON EASTER.

(Special Cable to VARIETY.)

London, May 17.

It has been arranged that Rose Stahl, who was a success over here in "The Chorus Lady", will return about next Easter with her newest play, "Maggie Pepper."

Miss Stahl will appear at the Duke of York theater, practically under the management of Charles Frohman, as that manager controls the house. The star's business relations with her present manager, Henry B. Harris, will not be disturbed through the London engagement, however.

Rose Stahl's run at the Illinois, Chicago, will be continued indefinitely. "Maggie Pepper" has been a big card in the Windy Town, and unless the Chicagoites show a desire to stay at home for a while, Miss Stahl may be forced to alter her plans for a European trip this summer. Miss Stahl at present expects to have a vacation of six weeks, touring Germany. Jenie Jacobs, of the Pat Casey office, will very likely accompany the star. The "Pepper" show will open at the Hackett (to be renamed the Harris theatre), New York, Labor Day.

A REAL "SLEEP" SKETCH.

(Special Cable to VARIETY.)

London, May 17.

At the Kilburn Empire Monday, Wentworth Crooke's newest sketch "When London Sleeps," was produced and ordered off. Gray and Graham, an American turn, were booked in to fill the gap.

At the Tivoli Monday, Harry Richards in "Hallucinations" did very big.

COMMAND PERFORMANCE OFF.

(Special Cable to VARIETY.)

London, May 17.

The Royal Command performance, ordered by the King for July at the Empire, Edinburgh, has been declared off, in a letter written to Sir Edward Moss by the King's order. The abandonment is owing to the disastrous fire at the Empire last week.

William Carrington, Keeper of the Privy Purse, says that there may be a Royal Command performance in London later on.

The King and Queen are giving their patronage to a matinee at the Lyceum, Edinburgh, May 20, in aid of the fire sufferers.

It is reported here that The Great Carter is taking over The Great Lafayette's company. Lafayette was killed in the Empire fire. His body was cremated, and the ashes placed in the vault with his favorite dog, "Beauty." The Edinburgh streets were lined with over 50,000 people, who waited for Lafayette's funeral procession to pass.

ALHAMBRA, PARIS, SUBLET.

(Special Cable to VARIETY.)

Paris, May 17.

The Varieties Theatres Controlling Co., of London, operating the Alhambra in this city, has sublet the house for June to private parties. Vaudeville and sketches will be the entertainment during the month.

"HYPNOTIST" JAILED.

Tacoma, May 17.

Alburtus, a "hypnotist," playing the Tacoma theatre was arrested and sent to jail for employing a minor in a performance considered brutal by the police. The boy, 19 years old, was stuck with knives and pins while under the "influence" of the hypnotist.

Alburtus claimed the boy could feel no pain but it was discovered he was suffering agonies, but could not cry out, owing to hat pins stuck through his tongue.

FAVERSHAM PERSONALLY.

The contract between William Faversham and Felix Isman expires with the current season.

Next fall will find the actor under his own management.

POOLING OF EAST AND WEST FAIRLY CERTAIN BY AUGUST

**Orpheum Circuit and B. F. Keith Interests will be
Welded Together Upon the Return of Messrs.
Beck and Meyerfeld From Abroad.**

It is fairly certain (upon the statement of one of the managers concerned) that the vaudeville houses in the west controlled by the Orpheum Circuit, and the B. F. Keith theatres in the east, will be under one corporate head upon the return of Martin Beck and Morris Meyerfeld, Jr., from abroad. Mr. Meyerfeld is now on the other side; Mr. Beck leaves June 8.

The terms of the amalgamation have not been decided upon, nor is it known at this time whether the pooling plan will include theatres other than those referred to, but that "The West" (as represented by the Orpheum) and "The East" (as represented by B. F. Keith and E. F. Albee) will get together, is almost a foregone conclusion.

Mr. Beck, while on the other side, will confer with Alfred Butt, over the opening of Mr. Butt's new Standard Victoria Music Hall in London. Messrs. Beck and Meyerfeld have been reported as holding stock in the Butt enterprise. Mr. Meyerfeld is now in Paris, where he will remain until joined there by Beck.

THE DIFFERENCE—AND SALE.

A legitimate show went into Boston last week with a two-dollar advance sale. While business picked up slightly after the doors were opened for the first performance, the show was slapped hard financially, but that didn't deter the man on the gallery door from "kidding" the business manager.

He yelled down, "Say, bo, if you only had a band! Only the shows with the big noise outside do business here nowadays."

The manager replied: "This is a minister's show, not a minstrel show."

LEASES LA SALLE FOR SUMMER.

Chicago, May 17.

Abe Jacobs, for several years associated with the Kohl & Castle enterprises, has leased the La Salle for the summer and will shortly inaugurate a season of popular price vaudeville, with booking from the Western Vaudeville Managers' Association.

Joe Howard, who closed at the house with his show "Love and Petticoats" last week, has gone to San Antonio, where his wife, Mabel Barrison, is ill. Mr. Howard left town suddenly, and his affairs here are badly disarranged.

The company is disbanded. There are several members of the chorus about Chicago, as well as any number of the principals of the cast who are shy as far as salary is concerned. One who has started proceedings is Tom Lewis. He has instituted suit against the management of the La Salle Opera House for \$1,000 claiming two weeks' salary.

Tuesday of last week an involun-

tary petition of bankruptcy was filed against the actor-manager-composer in the United States District Court, by a number of creditors whose claims aggregate \$2,554.50. S. L. & F. Lowenthal is representing the bankrupt actor, during his absence, and is trying to effect a settlement of some sort with the creditors.

FINED \$300 FOR PIRATING.

Aberdeen, S. D., May 17.

Another conviction for play piracy was registered here last week in the United States Circuit Court, when Hilliard Wight, manager of a stock company, pleaded guilty to using a piece without permission. He was fined \$300 and warned that the next offense would merit a jail sentence.

JOSEPHINE COHAN RETIRED.

No more stage work for his wife, said Fred Niblo, who has returned to New York after a season on the road as the star of "The Fortune Hunter." The slight illnesses of Josephine Cohan (Mrs. Niblo) during the past couple of seasons (more annoying than serious) have decided the husband that his wife hereafter will only labor in the care of their bright little boy. Miss Cohan is of the famous Cohan family, and was of the Four Cohans, before George M. became so prominent he had to stand by himself.

Cohan & Harris have put it up to Mr. Niblo whether he shall play "Wallingford" next season, or continue with the play he made so successful this season on the road. Mr. Niblo thinks he will stick to the old love for '11-'12.

ENGAGES LILLIAN HERLEIN.

Lillian Herlein has been engaged as prima donna for "The Never Homes," which opens at the Broadway theatre in September. The Courtney Sisters have also been signed by Mr. Fields for one of his musical shows next season.

KEEPING LULU GLASER OUT.

Why Lulu Glaser has not appeared in vaudeville, since severing her business relations with the Shuberts, is of easy explanation, according to the story about. Miss Glaser's demand for a vaudeville salary reached such proportions that only managers connected with the United Booking Offices could afford to play and pay her.

Some people, aware of this, are said to have requested of the biggest managers in the United that they not engage Miss Glaser at any figure, as a favor to them. The comic opera star abruptly left a Shubert production in Chicago. This method of terminating an agreement incensed the brothers, according to report.

Although the Shubert-Glaser contract expired some time since, there has been no withdrawal by the Shuberts from their ill-feeling against their ex-star. Several weeks in vaudeville would have been given her at a large figure had not somebody intercepted the contracts. There is a possibility, however, that Miss Glaser will appear around New York for a week or so during the summer.

SUCCESSOR TO DALY'S.

It is the earnest wish of William A. Brady to present his wife Grace George, in a series of old comedies once in the repertoire of Ada Rehan.

In his first efforts toward rehabilitating the plays of such authors as Farquhar, Vanbrugh, Tobin and Cibber receive the encouragement they merit, it is possible that Mr. Bradys theatre "The Playhouse" will fill the niche left vacant in the hearts of the public since Augustin Daly's death.

"RED ROSE" AT COLONIAL.

Chicago, May 17.

George W. Lederer is in town in the interests of the forthcoming engagement of two performances of the Friars Frolic, which takes place at the Auditorium in June. Incidentally he is interested in the return date of his "Madame Sherry" show at the Colonial.

Valeska Suratt in "The Red Rose" will follow "Madame Sherry" at the Colonial for what is believed will be an all-summer run. The "Sherry" return engagement opened Sunday night to big business.

"APACHE" IN BLACKFACE.

Sunday at the Fifth Avenue, Bertie Herron and Joe Smith are to try out an "Apache" dance, both in blackface.

SHOW FOR AL. JOLSON.

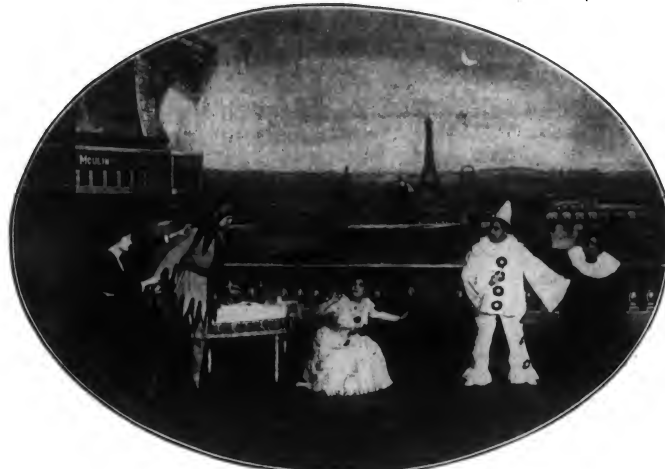
A starring tour for next season is the report about Al Jolson, the blackface comedian at the Winter Garden, and the Shuberts. The brothers are said to have about closed the preliminaries with Mr. Jolson.

CHANGES IN "MARRIAGE" SHOW.

Chicago, May 17.

Gertrude Vanderbilt has retired from the cast of "Marriage a la Carte," Zoe Barnett (formerly a member of "The Sweetest Girl in Paris"), taking her part.

John Ransone has replaced Lennox Pawle in the leading comedy role.



MORATI OPERA CO.

Presents "THE MARDI GRAS IN PARIS."

The original operatic sketch with a connected story.

Recently finished the Orpheum Circuit as a headline attraction. Handsome costumes, real artist-scene, Paris, with "Red Mill" of Moulin Rouge in foreground, and its revolving wheel faithfully depicted, and beautifully illuminated by 100 incandescents.

MASON STAGING "THE FOLLIES."

Owing to the serious illness of Julian Mitchell, Jack Mason was called in Monday by Flo Ziegfeld, Jr. to start the production of "The Follies of 1911." Mr. Mason will carry out ideas brought back from Paris by Mr. Mitchell, while introducing several of his own.

Mr. Mitchell was attacked with pneumonia, and is at the Lambs' Club. He was reported very low two or three times. One report had him dead. He is slowly recovering. If strong enough, Mr. Mitchell will take part in the production of the Ziegfeld show, to open at Atlantic City in June.

ELTINGE DID BUSINESS.

Chicago, May 17.

Julian Eltinge's ten weeks' engagement at the Colonial, just closed, yielded gross receipts of over \$105,000.

NEW SHOWS IN PARIS.

Paris, May 10.

The coming attractions for Parisian theatres are "Paysans et Soldat" at the Gaite May 15, book by Pierre de Sancy, music by de Noel Gallon; "Threse" and "Heure Espagnole" will be presented at the Opera Comique, May 17; "Les Transatlantiques," an operette founded on Abel Jermant's book, will go on at the Apollo May 18; a revue by P. L. Flers is to be produced at the Alcazar, June 1.

INSURANCE AGAINST OPERATION.

Grace Van Studdiford will shortly submit to a delicate operation on her throat. She has been able to secure an insurance policy guaranteeing the payment of \$15,000 to her mother if she fails to recover from the effects of the operation.

Miss Van Studdiford's premium was \$375. Her voice began to fail six months ago.

MORRIS AND LOEW'S AMERICAN BACK TO THE "BLACKLIST"

Martin Beck Refuses the Chicago House Further Bookings. Reported Displeased Through Interest Secured by Western "Small Time" Firm.

Tuesday Martin Beck informed William Morris and Marcus Loew that after the week of May 29, the Orpheum Circuit offices will not furnish any supply of vaudeville acts for the Morris-Loew American Music Hall, Chicago.

By this action, Mr. Beck relegates the American back to the "black-list," from where it emerged into the booking office of the Orpheum Circuit, upon the consolidation of the Morris Circuit with the Loew Enterprises, Inc.

The immediate ground for the step by Mr. Beck is said to have been brought about through the connection secured by Jones, Linck & Scheffer, the Chicago "small time" firm, with the American last week, when Messrs. Loew and Morris were in Chicago. Jones, Linck & Scheffer control a chain of "small timers" in Chicago, led by the Star and Willard Avenue. It is said that the association of the firm with the management of the American displeased Mr. Beck, he not having been consulted as to his attitude on the booking subject, and not caring to have Orpheum Bookings placed within the discretion of managers and agents, with "small time" houses, some booked in opposition to theatres supplied by the Western Vaudeville Managers' Association, Chicago. Mr. Beck is interested in the latter agency.

The ruling by Beck carries with it a prohibition against any affiliation of the Orpheum Circuit (including the United Booking Offices) placing acts at the American, virtually creating another "blacklist" for the theatre.

Upon the Morris-Loew merger, an arrangement was made with the Orpheum Circuit whereby that house was to secure such acts as it might require, subject to the approval of the Orpheum people, from the latter's booking office. The Orpheum also books for the Majestic, Chicago, the other first class vaudeville theatre of the western city.

While it was rumored at the moment of the first booking transaction that Beck had acquired an interest in the profits of the American, this has since been learned to have been erroneous. It was reported Tuesday that Messrs. Morris and Loew had offered Mr. Beck "a piece" of the American to withhold his determination not to further furnish bookings. All propositions were declined.

Mr. Morris said this week that the arrangement with Jones, Linck & Scheffer was a "50-50" deal, the firm securing a half interest in the shows presented there, sharing equally in the profit and loss at the house. The conditions made it mandatory, said Mr. Morris, that local managers be

given an interest in the theatre, and be on the ground to watch it.

Chicago, May 17.

Jones, Linck & Scheffer will not admit that they will be unable to play Orpheum vaudeville in the American next season.

It is reported that a musical show from New York will follow the closing of the American for the season June 3. Col. Thompson, once manager there, is said to be trying to secure

UNITED BOOKINGS START.

The following statement was given out at the United Booking Offices this week:

A meeting of the booking managers of the United Booking Offices was held Tuesday and Wednesday, May 16-17, with a view of laying out routes for performers for the coming season. These meetings are to be held every week henceforth on dates suitable to the various out of town managers.

The booking managers, in the arranging of the routes for the various acts, expect to make the jumps so inviting that in many instances a slight reduction in salary could be accepted by the artist, feeling that by such action they would really be receiving more than by booking at random, with various layoffs and excessive

PAYING TOP PRICES.

One Doc Breed has startled the natives along the Vaudeville Way. He has the management of the Brighton Beach Music Hall for the summer. The hall is in opposition to Dave Robinson's Brighton Theatre. The Breed place of entertainment will not open until June, but Doc, once a Stair & Havlin manager, is out for the goods with a gun that seems to bring all the big stars down by the high aim Mr. Breed takes.

A few of the bookings reported entered by Mr. Breed are Eva Tanguay at \$3,000 weekly, for two weeks; Lulu Glaser, \$2,500 for one week; Louise Dresser, \$1,500; Henry E. Dixey, \$1,000, and The Rays, \$1,000.

These are known as "regular prices," excepting Miss Tanguay's salary, rumored to have been auctioned off by her personal representative between Messrs. Robinson and Breed. Mr. Robinson informed Miss Tanguay's mouthpiece that Eva could play his house on percentage only, and prove her drawing power in that way. But Doc fell for the high figure.

The Music Hall is said to be paying the regular price for all acts. This is contrary to the usual custom of "summer managers," who have to gamble on the weather against a short season, leading most of them to bargain closely for turns.

The Pat Casey Agency is placing most of the acts for the Music Hall, the bookings going through the United Offices.

Mr. Robinson is his own booking agent (through the United also). He has secured some of the larger headliners, including Lillian Russell, but is apparently not dismayed by the activity of his competitor. Several special occasions and shows during the summer, with a liberal quantity of acts per show, will take care of his house, says Mr. Robinson.

Wednesday, Miss Russell was engaged by Percy G. Williams to play the weeks of June 5 and 12 at the Colonial and Orpheum. The engagements are on a percentage basis of the gross, with Miss Russell guaranteed her share shall not be less than \$2,500 each week.

The appearance of the operatic star at the Orpheum, Brooklyn, may change some of the details in connection with her appearance at Mr. Robinson's Brighton theatre in the same Borough later on in the summer.

MACART DISCOVERS A DAUGHTER Seattle, May 17.

Bill Macart, who headlined the Orpheum bill last week, discovered his daughter, in one of the local hospitals, in the capacity of a trained nurse. Bill lost all trace of his daughter sixteen years ago, and has been quietly hunting for her ever since. The girl recognized her father from a picture and fainted immediately upon seeing him.

POLI HOUSES "SPLITTING."

Commencing next week, the Poli theatres at New Haven and Hartford will split their vaudeville bills as also will the Nelson at Springfield and the Poli at Waterbury. This policy was inaugurated two summers ago.



FRANK MORRELL

"THE CALIFORNIA BABY"

Appearing at the Orpheum theatre, Brooklyn, this week under the direction of JACK LEVY. Mr. Morrell is now driving his Locomobile to and from the Orpheum. This car Mr. Morrell has entered in the Los Angeles races this summer, to be driven by himself. The singer in blackface has had several offers to appear on the other side.

the American for the old Weberfelds style of musical shows next season.

Lyman B. Glover, general manager of the Kohl & Castle interests which includes the Majestic, this city, said:

"Persistent erroneous reports annoyed Mr. Beck. He definitely has concluded to have nothing further to do with the American and none of the attractions out of the United or the Orpheum offices will play the house. Former restrictions have been restored and acts desiring to play the important time will find it necessary to confine their bookings to the big theatres in this connection. I will add that acts will not be re-engaged at the Majestic if they play small time or other houses in or around Chicago."

railroad fares. A number of artists have already, and others have through their representatives, signified their willingness, in view of a long route with minimum railroad fares, to accept a slight reduction in their salaries, but there has been no attempt made to cut salaries, nor is there any intent at these meetings to do so. Each booking manager has the option of taking or leaving an act as he sees fit.

Morny Cash, an English comic singer of the red nose type, has been placed for the Orpheum circuit next season.

IDEAL BILL PRIZE WINNING SELECTIONS BY WM. MORRIS

J. M. McLean, of Vancouver, B. C., Takes First Prize; Second Going to Jack Lanson, of Mt. Vernon, Ohio. Judge Morris Says no Bill Submitted Meets His Idea of an "Ideal Program."

The belated announcement of the prize winners of VARIETY's Ideal Bill Competition, which ended March 25, is made possible this week through the selection of the prize bills having been completed by William Morris immediately upon his return from Chicago last week. The choices made by Mr. Morris, with the bills and amounts

Anyway, it's over, and I'm glad of it, but I want to say for VARIETY, that I was amazed at the territory covered by these bills. Although I knew VARIETY circulated all over the world, or at least over that portion which I have traveled (and I have traveled some), the bills came in from places I have never been and towns I never heard of before. I was also astonished at the great number of bills sent in by people who apparently had no connection with the show business."

Mr. Morris was selected Judge in the Voting Contest held simultaneously with the Ideal Bill Competition. Mr. Morris defeated Pat Casey and Percy G. Williams for the Judgeship, they having been his closest rivals. Mr. Casey finishing second.

Neither the first nor second prize winners (Messrs. McLean and Lanson) has any connection with theatricals as far as known. The only known professional among the prize winners is Miss Cooke, formerly of Cooke and Clinton (May), the sharpshooters. William Morris, Jr., and "Skigle," who divide the fifth prize between them, are two twelve-year-old boys.

The Ideal Bill Competition commenced in VARIETY, Dec. 17. It was taken from a somewhat similar contest first used by the London News. Prizes of \$100, \$50, \$25, \$15 and \$10 were offered by VARIETY to the winners of the first five ideal vaudeville bills chosen by a judge, to be selected by VARIETY readers

As the votes for Judge were kept separate from the Bills, it can not now be ascertained who the prize winners voted for, excepting it is recollected as having been printed that William Morris, Jr., voted for Pat Casey. "Willie" informed his father at the time that as he (William Morris) didn't have a chance to be elected, Willie wouldn't waste his vote.

VARIETY extends its thanks to Mr. William Morris, for his patience and labor, both of which were greatly taxed by the examination of the Bills.

BUCKLEY SUES OTIS SKINNER.

After twenty years of the closest friendship and business partnership in the respective capacities of star and manager, Joseph Buckley has brought suit against Otis Skinner for a settlement.

In the suit Buckley alleges that the partnership in which he seeks an accounting was formed in 1894, by the terms of which he was to receive thirty-five per cent. of the profits and that in 1907 this was changed, reducing his share to twenty-five per cent.

It is stated that in the past few years the net profits have steadily decreased.

IDEAL BILL PRIZE WINNERS

PRIZE WINNERS

- 1ST PRIZE (\$100)—J. M. McLEAN, 721 Prior St., Vancouver, B. C.
 2ND " (\$50)—JACK LANSON, P. O. Box 235, Mt. Vernon, Ohio.
 3RD " (\$25)—PAULINE COOKE, 67 West 44th St., New York City.
 4TH " (\$15)—HARRY FOSTER, 8 New Coventry St., London, Eng.
 5TH " (\$10)—WILLIAM MORRIS, JR., and "SKIGIE" (divided).

Selections by WILLIAM MORRIS, Judge

THE PRIZE IDEAL BILL.

(Submitted by J. M. McLean.)

- | | |
|-------------------------|------------------------|
| 1. PEDERSON BROS. | INTERMISSION. |
| 2. ALICE LLOYD. | 6. NORWORTH AND BAYES. |
| 3. HARRY LAUDER. | 7. JULIAN ELTINGE. |
| 4. MCINTYRE AND HEATH. | 8. NAT M. WILLS. |
| 5. FRANK KEENAN AND CO. | 9. ANNETTE KELLERMANN. |

2ND PRIZE. (By Jack Lanson.)

1. LYONS AND YOSCO.
 2. STUART BARNES.
 3. GEO. BEBAN AND CO.
 4. ALICE LLOYD.
 5. ANNETTE KELLERMANN.
 INTERMISSION.
 6. HARRY LAUDER.
 7. W. C. FIELDS.
 8. JULIAN ELTINGE.
 9. "THE BARNYARD ROMEO."

3RD PRIZE. (By Pauline Cooke.)

1. CHAS. AHEARN AND CO.
 2. FOUR FORDS.
 3. BERT LEVY.
 4. RAYMOND AND CAVERLY.
 5. RYAN AND RICHFIELD.
 INTERMISSION.
 6. ED. F. REYNARD.
 7. "THE LITTLE STRANGER."
 8. ALICE LLOYD.
 9. "THE SONG REVUE."

4TH PRIZE. (By Harry Foster.)

1. LADDIE CLIFF.
 2. BARNOLD'S DOGS.
 3. WISH WYNNE.
 4. RAYMOND AND CAVERLY.
 5. KAUFMAN CYCLE TROUPE.
 INTERMISSION.
 6. FOUR FORDS.
 7. ALICE LLOYD.
 8. HARRY LAUDER.
 9. "THE BARNYARD ROMEO."

5TH PRIZE (Divided). (By William Morris, Jr.)

1. MILLER BROS.
 2. DALY'S "COUNTRY CHOIR"
 3. "SCROOGE."
 4. CLIFF GORDON.
 5. JULIAN ELTINGE.
 INTERMISSION.
 6. WILLIE HALE.
 7. "CONSUL."
 8. HARRY LAUDER.
 9. KARNO'S "WOW WOWS."

5TH PRIZE (Divided). (By "Skigle.")

1. CHAS. AHEARN TROUPE.
 2. COOPER AND ROBINSON.
 3. "DINKLESPIEL'S CHRISTMAS."
 4. GEO. AUSTIN MOORE.
 5. JANE COURTHOPE AND CO.
 INTERMISSION.
 6. RINALDO.
 7. FOUR MORTONS.
 8. ALICE LLOYD.
 9. FOUR BARDS.

Booby Prize

(By Bobby Foreman, 306 West 44th St., New York City.)

1. JULES RUBY.
 2. AARON KESSLER.
 3. PAT CASEY.
 4. JENIE JACOBS.
 5. PERCY WILLIAMS.
 INTERMISSION.
 6. MARTIN BECK.
 7. MARCUS LOEW.
 8. WILLIAM MORRIS.
 9. WILLIAM HAMMERSTEIN.

The number of times (over a single mention) the same acts appear upon the six different prize bills selected are:

- | | | | |
|------------------------|---|------------------------|---|
| ALICE LLOYD | 5 | FOUR FORDS | 2 |
| HARRY LAUDER | 4 | RAYMOND AND CAVERLY.. | 2 |
| JULIAN ELTINGE | 4 | CHAS. AHEARN TROUPE... | 2 |
| "BARNYARD ROMEO" | 2 | ANNETTE KELLERMANN .. | 2 |



WILLIAM MORRIS
Judge of VARIETY'S Contest.

each winner received (checks for which have been mailed) appear on this page.

Not the first prize winner nor in fact any of the bills submitted reaches his idea of an ideal vaudeville program, said Mr. Morris, who had some other remarks on tap when turning over to a VARIETY representative the bills selected by him.

"Whoever wished this job on me," mentioned Mr. Morris, "certainly gave me one dandy. It's the hardest task ever assigned to me, or perhaps to any one else. I had to go through all those bills three times before taking from the assortment a sufficient number eligible for the prizes. Then I sifted them down until I got these. It worked on my nerves, until I couldn't bear to hear 'Ideal Bill' mentioned. At one time I wanted to throw it up, and was willing to make a statement to that effect, but VARIETY wouldn't consent.

"I wish the paper had allowed me to do so, for the selection of the prizes was most difficult, especially as there were so many bills to read over, and none approaching what I consider the ideal program. There were so many things to consider. Twenty years ago an ordinary vaudeville program of to-day would have been considered impossible. So we don't know what will be a vaudeville bill twenty years from now, or maybe ten years.

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Chas. A. Puchot will put out "Puchot's Flying Ballet" about June 5.

Conrad Bos, the pianist, will accompany Dr. Wullner on his tour of the Orpheum Circuit.

Juliet? at Hammerstein's next week, will play a United Booking Office engagement for the first time.

Eleanor Kent has engaged Frank West for the comedy role in her new operetta "Love via Aeroplane."

Jessie Russell and Co. are playing a four weeks' engagement at the Bijou theatre, Honolulu, Hawaii.

Sensational Boises have been offered contracts for nine months in England and on the Continent.

Len Mehan and Mollie Rogers of the Harry La Marr Musical Co., were married in Atlantic City, May 11.

Jim Diamond and Clara Rackett are out with a new act. Miss Rackett was formerly of the Two Racketts.

Fiddler and Shelton have been placed for the middle-west this summer by the Pat Casey Agency.

The new Orpheum at Oklahoma City will be ready for occupancy when the circuit opens its fall season.

Laura Moore, who has been with Francis Wilson for four years, will desert the legitimate for vaudeville.

Hal Forde, the English singer, now on the Orpheum Circuit, has been engaged for the Australian production of "The Spring Maid."

John B. Strom until recently a member of "The Stubborn Cinderella" company, died at his home in Le Grand, Ia., last week.

Patsy Morrison's theatre at Rockaway Beach escaped the fire there last Saturday, which destroyed a good portion of the beach resort.

Searl Allen, the vaudevillian, attached his signature to a contract, Tuesday, to work in burlesque next season for Slim Williams in one of his Western Wheel shows.

Joe Milton has signed with Joe Weber for next season to play in "Alma, Where Do You Live?" This season Mr. Milton has been in vaudeville with Marlon Garson and Co.

Jules Lenzberg, the Colonial theatre orchestral conductor, will open his summer season as the leader at the Cafe Madrid (with a new band), May 28.

Hansl Hanke and his wife are forming up a vaudeville turn. Mr. Hankl left the Folies Bergere last week. He had been one of the pianists there.

The Great Richards has worked forty weeks for the United this season and as a result has added two more brick houses to the already good size list that he owns in Brooklyn.

P. Alonzo, general representative for the Poli Circuit, sailed from New York last Saturday for Europe, where he will remain three months. "The boys" gave "Alonzo" a royal send-off Friday evening.

Nicola and his company of American artists, travelling about the world, were last heard from in India. The show covered Bombay and Calcutta there, going on to Melbourne, Australia.

Sam Meyers, who has been the business manager for Maude Adams ever since she has been a star, and who has been ill in Boston for several weeks, has gone to Canada for a period of recuperation.

Edwin Holt has returned to vaudeville since the closing of "The Woman" in which he supported Helen Ware. He will produce his new sketch by Edgar Allan Woolf entitled "The Palmy Days" within the next few weeks.

Spellman's Bears will open at the Hippodrome, Young's Pier, Atlantic City, June 5, for two weeks. The act has been booked solid for the summer at parks and fairs, by Frank Spellman.

After two seasons with "Seven Days," Florence Reed has been re-engaged by Wagenhals & Kemper, but will be a member of the cast of "What the Doctor Ordered," which comes to the Astor theatre in October.

Reported negotiations between the White Rats and some moneyed men for the operation of theatres were abruptly broken off a few days ago, it is said, the moneyed men disfavoring the "union" connection of the Rats.

Fred Brant has a farm over in New Jersey somewhere. The other day his neighboring farmer called, complaining that Mr. Brant's cows strayed into his land, and ate his cabbages. "Go on," replied Mr. Brant. "That couldn't be; my cows are on a diet."

Charles F. Semon will commence another engagement over the Orpheum Circuit, starting next October. Marseilles also received contracts for the time this week. Patsy Doyle is to go over the western route again, all booked by Pat Casey.

Newbold and Gribben, now on the Orpheum Circuit, have been engaged by Werba & Luescher for the "Spring Maid" Company, which is to travel over the smaller eastern time next season. Mr. Newbold will be the principal comedian, while Miss Gribben will sing the stellar role.

Gene Hughes has a cellarette in his private office in the Putnam Building, but keeps it securely locked. The other day a wag picked the lock, promising free drinks to all present. When opened it was found to contain a number of beautiful cut glass bottles—all empty.

When Beatrice Ingram was playing her new offering "Contentment" in Wilmington a few weeks ago she billed it as an allegory in one act. After the opening performance a man went to the box office and said: "I missed some of Miss Ingram's play. In which act did the allegory come out."

Carmencella, a dancer, who appeared over here some years ago, afterwards dancing in Japan at the behest of the Emperor there, has written M. S. Bentham from England to assist her in again securing bookings for her dancing act. Since leaving Japan for England, Carmencella has married.

Leon Victor, who has been ahead of "The Blue Mouse," is back on the Rialto. The show did some traveling in the ten months it was out, covering 33,000 miles and taking in nearly every town of any size or consequence in the United States and Canada. Victor says the show took in some towns that were of "no consequence" as far as the size of business was concerned.

The New Theatre, rechristened the Century, will open under the direction of George C. Tyler, next October, with a play by Robert Hichens, entitled "The Garden of Allah." Mr. Tyler, Mr. Hichens, Hugh Ford, general stage manager and Edward Morange, scenic artist, are all in Egypt gathering "local color" for what promises to be a massive production.

Dr. J. E. Parent, president of the Olympia Amusement Co., of Quebec, and J. H. Paquet, manager of the Olympia, Quebec (controlled by the company), have returned to their Canadian home, after visiting Providence, Boston and New York.

M. Edmoff, a prison inspector, was shot in a theatre at St. Petersburg, Russia, on May 1. The shooting was done by a woman from a stage box. The woman made her escape during the excitement.

The Meredith Sisters were scheduled to sail for England last week on cable advices from The Great Lafayette that he had arranged a tour for them. Lafayette met with his untimely death the day before they were booked to leave. Saturday, however, they received a letter from Lafayette apprising them that he had placed their affairs in the hands of Will Collins, the London agent, who would in future look after their European bookings.

Henry Pennypacker, who recently piloted "The Climax" on tour, and is now taking time to attend to some social obligations in New York, was with a dinner party at the Knickerbocker the other evening in togs that would have made Harry Lehr bat his optics in envy. Wandering away from his friends, Pennypacker sauntered over to the front to size up those coming in. A man at one of the near tables mistook him for a waiter. Pennypacker gave him an ugly look, got his hat and coat, and left in a huff.

Billee Taylor has returned from Mexico, where he and Mrs. Taylor (Stella Mayhew) hold landed interests. While away Billee made further purchases, increasing the family's holdings in that country to 35,000 acres. Billee says if the insurrection down there brings about results that Americans with investments in Mexico hope for, his property will be worth more than corner lots in New Rochelle. Mr. Taylor made the trip to see what kind of a war the Mexicans were putting up. He has written one topical song and two ballads about it. Miss Mayhew remained in New York at the Winter Garden.

Ernest Pantzer, who, with his acrobatic troupe, is at Poli's, Bridgeport, this week, ran amuck in his Falke runabout early in the week at Norwalk. Pantzer figured that he could make New York in the machine daily. Monday night while returning from Bridgeport with the midjet employed in the act, Pantzer was tearing along at a merry clip in a friendly race with two other motors. The three came to a corner together. Pantzer found himself in a pocket. To avoid running into one of the other cars, he drove his machine on to the sidewalk and crashed into a stone wall. Finale for the car; the two occupants escaped without injury. Ernest Pantzer and Co. sail for Europe next month to fulfill nine months' contracts on the other side, returning for a tour of the Orpheum Circuit.

L. LAWRENCE WEBER RETIRES FROM BURLESQUE BUSINESS

Has Formed an Alliance With Joe Weber in "The Legitimate." Broadway Site For Theatre and Office Building.

Concurrent with the announcement of L. Lawrence Weber's retirement from all connection with the Eastern Burlesque Wheel, comes the statement that Mr. Weber has formed an alliance with Joe Weber, with whom he will be associated in the production of legitimate plays and the management of theatres.

The first venture of the two Webers will be a big office building and theatre, occupying a block front on Broadway, not far from the Columbia theatre, which L. Lawrence was instrumental in promoting and bringing to its present successful standing as the leading burlesque house of America.

Several productions for next season are proposed by the new firm, but further than confirm his retirement from burlesque, and to mention his connection with Joe Weber, L. Lawrence declined to make a statement when seen by a VARIETY representative.

Since his intention to leave the Columbia Amusement Co. (Eastern Wheel) became known, Mr. Weber has refused an offer from one of the largest theatrical circuits to assist in its reorganization.

The passing of Mr. Weber from burlesque is a matter of much concern to the Boards of Directors of the Columbia and its subsidiary companies, in which he was a most prominent factor. It has been recognized that in the development of the Eastern Burlesque Wheel from an insignificant beginning, sneered at by its opponents, to the present magnitude and strength of the Wheel, Mr. Weber is entitled to the greater portion of the credit. He engineered, schemed and planned, manipulated and operated, and with the assistance of his co-workers, succeeded not alone in bringing order out of the chaos which the separation of the "East" and the "West" in burlesque caused, but founded a circuit that now returns to its investors a larger percentage of profit than any other theatrical corporation.

Mr. Weber has steadily been a firm believer in the future of burlesque. His ideas on the subject were advanced, and "Advanced Burlesque" (such as is now presented over the Eastern Wheel Circuit, differing from the old style), was the result. None of the Eastern Wheel managers, not excepting Mr. Weber himself, dreamed in the days when they were struggling against adversity, bankruptcy and the terrors of a "failure," that their circuit would reach the present proportions. The Columbia Amusement Co. is operating a chain of nearly all modern theatres, with musical comedy shows on burlesque lines at a general admission scale reaching to but

seventy-five cents. It is claimed that burlesque of late years has superseded melodrama, and seriously indented the popular priced combination circuits.

Mr. Weber says that the cause of his retirement lies in the bickerings and annoyances started by a few of the smaller stockholders of the Columbia corporations, whose heads seemed to have been turned by the success of the enterprises he was interested in. These annoyances became so continuous that Mr. Weber concluded to leave the field of theatricals he had sacrificed so much for, partly because of his affection



L. LAWRENCE WEBER.

for the little band of managers who deserted the Western Burlesque Wheel and agreed to sink or fall together, as well as for the financial returns he deemed burlesque was capable of returning.

The executive ability of Mr. Weber, his foresight and capacity will be missed by the official heads of the Columbia companies. He was the treasurer of the parent organization, and an officer in the several corporations controlling Eastern Wheel theatres.

A complimentary dinner is to be tendered by the grateful directors and stockholders in the Eastern Wheel in the near future to their former associate.

The union of the two Webers is now in effect. L. Lawrence will retain his office (for the present at least) in the Columbia Theatre Building, while Joe will remain, as before at his Weber theatre headquarters.

Willette Kershaw has been engaged to support Frank McIntyre in George Bronson Howard's new three act play "The Snobs" under the management of Henry B. Harris.

BOWERY SHOW BUSINESS BRISK.

The Bowery is proving quite a center for legitimate showmen. The New Grand Opera Co. opened Monday night at the People's theatre and did splendid business. Now it is announced that Sol. Mindlin has organized a company that will open May 29 at the Thalia, Bowery, for a five or six-weeks' engagement.

Melodrama, as the Bowery saw it in the "good old days," will be featured. The opening bill will be "Wanted By The Police," to be followed the second week by "A Desperate Chance." Jack Sharkey has been engaged to play heavies.

COL. ROCHE IN ALHAMBRA.

Chicago, May 17.

The Alhambra at State and 20th streets, now a home of burlesque, will come under the management of Colonel William Roche in July next.

A radical change of policy is indicated by the announcement that the Colonel's initial attraction will be George Cohan's "Forty-five Minutes From Broadway." This house was first opened twenty-one years ago by Colonel Roche, with the Emma Juch Opera Company as the attraction.

CAST COMPLETED.

Frank Wiesberg has completed the cast for his new "Star and Garter Show" for next season, over the Eastern Burlesque Wheel.

The full list of principals will be Harry Lester Mason, Jack Conway, James J. Collins, Geo. Betts, Chas. Hastings, Eloise Matthews, Fannie Vedder, Nonie Reynolds, with twenty chorus girls, and four chorus men.

SINGER'S PRESS MEN.

Sydney Wire, now with the Frank Hatch shows, has been signed as general press representative for the Jack Singer burlesque attractions, July 1. Mr. Wire will start the publicity going. He will go in advance of one of the Singer shows at the commencement of the season.

Jake Liebeman, with Gordon & North for two seasons, will go ahead of the Ben Welch show, which Jack Singer is getting ready for the Eastern Wheel circuit.

Singer has called off his proposed summer engagement of "The Behman Show" at the Columbia, Chicago. The show closes in Cleveland to-morrow night.

SIX MONTHS FOR FAKE AGENT.

Detroit, May 17.

Jack Lane, accused of running a fake theatrical agency and bringing young girls here from different parts of the state, was convicted on a charge of immorality yesterday. The jury took just three minutes to decide the case.

The judge sentenced Lane with quite as much despatch, to six months' imprisonment.

Floyd Pettibone and Claud Kellogg also concerned in the agency, will be tried this week.

Evelyn La Tell is at the St. Agnes Hospital, Baltimore, recovering from a serious operation.

"QUO VADIS" POSTPONED.

The contemplated production by Werba & Leuscher and Andreas Dippel of Nougues' "Quo Vadis," as grand opera in English, for the opening of the '11-'12 season, has been postponed by the producers until about New Year's. "Quo Vadis" has been incorporated as The United States Opera Co., with Messrs. Dippel, Louis F. Werba, Mark A. Luescher and Bernard Ulrich in the principal corporate roles. (Phone numbers remain the same.)

This week Werba & Luescher have been busy attempting to settle upon the piece they will star Alice Lloyd in next season. A Viennese operetta, entitled "Die Schon Risetete," now being played in Vienna, has received the firm's consideration. It is at their disposal through Charles Frohman, who owns the American rights. Another production on the other side, for which there is some present rivalry, has been cabled for, also intended for Miss Lloyd's tour, if selected.

The present plans for the Alice Lloyd show include the selection of Charles McNaughton as her principal comedian. Charles is a brother of Tom. He may come over here to first take the role in the "No. 2" "Spring Maid" company (headed by Mizzi Hajos) which Tom is essaying in the original groupe at the Liberty. Charles will remain with the "No. 2" show until Miss Lloyd's piece goes into rehearsal.

No selection has yet been made by the firm for the musical comedy to surround Lillian Russell, another of their next season's luminaries.

MOE APPOINTED MANAGER.

Chicago, May 17.

Charles E. Moe, for many years superintendent of the Star and Garter theatre here, has been appointed manager of the house to succeed James R. Hyde. Mr. Hyde came on from the east at the time of the demise of William Beebe about a month ago, to take charge temporarily.

JULIET?

Ashton Stevens said this, after seeing Juliet? for the first time. "A chunky little girl with a smile that would not wilt, walked out on the stage of the American theatre last night and gave a few imitations—yes, imitations—and the applause flooded 42nd street from Broadway to Eighth avenue. She was an instant and overwhelming hit. Her success was registered in the rafters. If rafters ever really 'rang' they rang bull's-eyes for this unprogrammed Miss, last night."

Juliet? plays at Hammerstein's next week. This is her first appearance at the house and her first New York showing for some time. Ad Newberger is sponsor for Juliet? and something out of the ordinary may be expected.

Pictures of the young woman are on the front page this week.

Ontario Beach, Rochester, N. Y., opens Decoration Day. Al Pleau will manage the Pavilion theatre in the summer resort.

WESTERN WHEEL'S BOARD MAKES NEW REGULATIONS

**All Shows Must Be New; No "Lay Offs" or "Splits,"
and Thirty-Five Consecutive Weeks, With
a Censoring Provision.**

After several days in conference, the board of directors of the Western Burlesque Wheel spoke, and the men who will send shows out over the Empire Circuit next season have received some important instructions from the powers that be.

First of all, censored burlesque will be on view. Furthermore the board has decreed that everything next season will be brand new with the exception of the names of some of the organizations, though plans have been made by quite a number of the franchise owners to even change the title of their companies for next year.

It will be a straight season, no "lay-offs" and no "splits." Each show will be given a chance to fill a consecutive run of thirty-five weeks.

There will be new faces among the managers as a result of various changes and the return of Gordon & North and Dave Marion to the Eastern Wheel.

Notwithstanding the controversy in Boston over the Columbia that house is routed by the directors for next season and they claim they have every reason to believe that it will be housing Western Wheel shows when the season starts next fall.

The Apollo, Wheeling, W. Va., that city will play the Western shows inasmuch as there will be no Western attractions at Paterson.

It is almost a certainty that another Empire house will be secured in Philadelphia in addition to the Trocadero which has been the Philly home of the Western Wheel product. The new theatre there will be very likely found on Gerard avenue.

St. Joe has been marked off the Empire list, and a full week inserted at the Krug, Omaha. Full week stands will also be made in Jersey City, Scranton and Wilkes-Barre.

There will be no "added features" next year unless the traveling and house managers agree to put in something extra to bolster up the business.

With thirty-five shows and thirty-five weeks in regular season with a supplemental of five weeks, making forty in all, decided upon by the Empire Circuit, announcement was made that the drawing of routes will be held June 1.

After this year there will be no drawing but each show will advance five numbers over the opening point of the previous season.

In addition to securing ground for new theatres in Washington and Philadelphia, the foundations for the new Empire theatre, Newark, were reported as finished and the new Baltimore

house is up to the roof trusses. The Western will not rebuild in Paterson.

The percentage for the travelling manager in Omaha increases 10 per cent. over that of this season. There will be several changes in the personnel of the management of a number of houses.

It was decided that in future the three shows playing to the smallest receipts during the season, all conditions being even, will be dropped from the Western Wheel.

During the sessions, one day was devoted to hearing views, suggestions and complaints of travelling managers, the latter generally expressing themselves as satisfied with the business of the past season. They promised bigger and better shows for the coming season in recognition of many things being done by the Empire Circuit to better the conditions under which the shows will play hereafter.

James J. Butler, president of the Empire Circuit Co., was prevented from attending the meeting through the serious illness of his father. Those attending were John Whallen, St. Louis; James E. Fennessy, Cincinnati; William Fennessy, Chicago; George W. Rife, Baltimore; James Lowry, Brooklyn; H. Clay Milner and Harry Martell, New York.

James Madison and Collins and Brown were granted a franchise and will jointly produce a show next season. James H. Curtin will again have "The Rector Girls." His other show will be run with Sim Williams as the managing partner. Incidentally Sim will have out "The Imperials" and another show which will be arranged for later.

D. S. Walker will likely get a Western show. Walker is a well-known theatrical man of Montreal.

Billy Watson has turned over the "Washington Society Girls" and "Cosy Corner Girls" show to George W. Rife, who will send out "The Girls From Missouri" (formerly "The Washington Society Girls") with S. L. Talbot as manager. Charles Taylor will manage the other Rife show.

It is understood that Morris Weinstein will have out a show, it being reported that "The Champagne Girls" will be under his direction.

Crimmins and Gore are said to have formed a partnership with Billy Watson and that they will head a show in which a revival of their old piece, "A Warm Match," will be seen.

Watson found three shows too much for him this past season and will look after his own "Beef Trust" only next year. He became ill toward the close of the season and submitted to an operation on his hip last Monday, leaving the hospital Wednesday.

Henry S. Dixon is also reported to have secured a second Western show for next season.

BENNY JANSEN DIES.

Benjamin Jansen, the well known Hebrew comedian, and a popular favorite on the Eastern Burlesque Wheel died May 14, at the Sydenham Hospital, East 116th street, New York City, of spinal meningitis. Mr. Jansen was taken ill about three months ago, being obliged at that time to retire from Hurtig & Seamon's "Bowery Burlesquers." After a few weeks of rest, Mr. Jansen rejoined the show, but could remain with it but a week, returning to New York and the hospital, where he passed away. His home was at 50 West 112th street, New York.

"Benny" Jansen was about twenty-nine years of age. The present was his twelfth year under the management of Hurtig & Seamon, and his eighth as leader of that firm's "Bowery Burlesquers," a show that for the past season stood second on the list of the Eastern Wheel attractions in the point of the largest gross receipts. Mr. Jansen's death cut short a career of great promise. He was succeeded in the company by his brother, Charles, who assumed his Hebrew character role with much success.



ELSIE FERGUSON.

To play the title role in Charles Nirdlinger's new play, "Dolly Madison," next season.

GOLDENBERG LEAVES "FACTION"

Through a letter written to the Columbia Amusement Co. this week, it was learned that J. Goldenberg, formerly of Baltimore, a stockholder in the Columbia Co., and the present holder of the lease on Fred Irwin's "Majesties," had seceded from the Hill-Irwin-Bryant faction in the Wheel.

Mr. Goldenberg stated to a VARIETY representative that his position just now is neutral.

FORRESTER'S ALL-NEW SHOW.

B. E. Forrester denies the report that he will use "Bankers and Brokers" for his production in burlesque next season. He says he has an entirely new book, new music and new costumes.

The new production will employ over forty people and will be entitled "Belles of the Boulevard."

Gertie Vanderbilt has set back her foreign vaudeville time until 1912. Gertie will take the European trip this summer, solely for pleasure.

ALL ANNUALS JUNE 2.

June 2 at the Columbia theatre Building, New York, all the companies contained within the confines of the Eastern Burlesque Wheel will hold their annual meeting.

"FIRE BRIGADE" NEW SHOW.

Billie Ritchie and wife sailed last week for England, for an outing of eight weeks. Billie has had a strenuous season with Gus Hill's "Vanity Fair" show this season, spending five weeks in the hospital, that no one knew anything about. Someone played his role in the show under his name during the time.

Next season Mr. Ritchie will produce a new "Vanity Fair" show for the Wheel, using "The Fire Brigade" which was played in Advanced Vaudeville.

"\$2 SHOW" FOR SAM MANN.

Gordon & North say that their "New Leader." Sam Mann, will be the star of a production aimed for the "two-dollar" houses next season by the firm. The piece will play the Klaw & Erlanger time, if it goes out. Charles Klein is to write it.

The completed cast of principals for "The Merry Whirl," Gordon & North's summer show for the Columbia, New York, contains Morton and Moore, Phil White, Rita Redmond, Ed. Giroux, and a woman for the French soubret role, who will be engaged this week.

LOSES FINGER THROUGH AUTO.

Mrs. Henry C. Jacobs' right hand finger was amputated this week at the Mt. Sinai Hospital. Precautions were taken to prevent blood poisoning setting in. In leaving the family automobile last Sunday, Mrs. Jacobs caught her hand in the door.

Her husband is the well known Eastern Burlesque Wheel manager, Mr. Jacobs says that about two months ago a friend sent him a "Good Luck" gold watch charm, with the words inscribed on it in "Yiddish." Since then there have been four accidents in the Jacobs family. Jacobs believes the charm reads "good luck," but he is thinking of having the words translated. Mrs. Jacobs will probably be at the hospital for three or four weeks.

MAYOR WILL PERMIT BOUTS.

Chicago, May 17.

It is announced that the newly elected mayor, Carter H. Harrison, will permit six-round boxing contests here, and as a consequence a healthy revival of the game is looked for.

Lon M. Houseman will be the principal promoter of this branch of amusements. He heads a coterie of sporting men who have already secured three auditoriums to be transformed into sporting clubs. One is an old armory inside "The Loop," another building is located on the South Side and the third on the West Side of town.

Jack Terry, late of "The Scarlet Pimpernel," a nephew of Ellen Terry, and Howard Webster, formerly of "Madam Troubadour," will shortly appear in vaudeville.

STRIKES VS. ATTACHMENTS.

Chicago, May 17.

The striking tactics of the White Rats received a counter last week at La Crosse, Wis., when the manager of one of the local vaudeville theaters retaliated by instituting attachment proceedings against the striking acts on his bill.

The Chicago secretary of the Rats went to La Crosse Wednesday to adjust some differences between the theatre manager and one of the acts, which it appears had been closed through a cancellation clause in a Sullivan-Considine contract.

Upon arrival there, the secretary proceeded to call a "strike." The house manager thereupon caused an attachment to be made on the personal effects of the striking artists under claims for damages, through broken contracts. The trunks and stage apparatus of the acts were seized, but subsequently released, as a settlement was effected between the parties.

ONE OF THE HYMANS HERE.

Aubrey Hyman (of the South Africa Hymans, who own and operate the Empire, Johannesburg), arrived in New York last week, accompanied by Mrs. Hyman. Mr. Hyman is vacationing and will remain in this country two or three months.

"If I see anything likely, I will be open for business, but the trouble is your big acts want too much money, and there is no use booking small ones from America," said Mr. Hyman.

TONY PEARL COMES BACK.

Looking fine, healthy and twenty pounds heavier, Tony Pearl came back from Ward's Island last Saturday night. He surprised the regulars around the 42d street corner, who had heard that Tony would play an indefinite engagement over at "the island for the loons."

Tony told Dave Genaro, his close friend, that he might have gone looney too, had he remained over there much longer. It is about four and one-half months since Tony took himself to Ward's for a rest. A couple of days before leaving there, the head physician noticed him, and called him by his stage name, Tony Pearl. They started a conversation. The physician said he had a harp in his room, and asked Tony if he would play. Tony did, before the staff. Upon finishing, by unanimous vote, Tony was discharged.

It is possible that he and his former partner, Matt Keefe, will appear together again shortly in vaudeville.

Tony is really angry at a couple of the keepers on Ward's Island. A few weeks ago a vaudeville performance was given over there. Mr. Pearl recognized many of the acts. He told a keeper he would like to talk to them, as he had often played on the same bill. The keeper replied "Ah! what's the matter wid youse. Nuttier than ever, eh?" Tony has been booked for Hammerstein's week of May 29 with his old partner, Matt Keefe. On Tuesday George M. Cohen took him to the ball game, topping it off with a swell dinner at the Claremont.

ANIMAL ACTS CREATE RECORD.

(Special Cable to VARIETY.)

London, May 17.

A cable received by Sydney Hyman from Johannesburg, South Africa, states that all records for the Empire were broken last week. "Adam and Eve," the two "monks," topped the bill, with a herd of elephants at the bottom.

It is only lately that animal acts have been allowed to play in Johannesburg. All of the animal acts sent there since the ban lifted have scored big successes. This is the first of the "monks" to appear there. The elephants are also given equal credit for the phenomenal business.

Woodward's Seals were a sensation at the Empire about a year ago.

LEO TAKING A CHANCE.

Without the chaperonage or espionage of his brother, Gus, to which the younger but much stouter Leo Edwards has grown accustomed, Leo will take a chance by himself in vaudeville during the next couple of weeks. Associated in the venture with him will be Irene Granger, now with "The Hen-Pecks."

"THRETT-ACT" DISBANDS.

One week (the opening one) sufficed for the new "three-act," formed by Fletcher Norton and Conley Sisters. Sunday night, when the Hammerstein engagement concluded, Mr. Norton and the Misses Conley dissolved partnership. The Conley girls will remain the "sister turn" they were before.

It is reported that the husband of one of the sisters objected to his wife appearing in a mixed three-act. The trio had been quite successful on "The Corner."

KERNAN FOUNDS A CHARITY.

Baltimore, May 17.

When James L. Kernan, owner of the Maryland and Auditorium theatres, dies, stock, valued at \$340,000, goes to the James Lawrence Kernan Hospital and Industrial School for Crippled Children.

Kernan (who is 72 years old) bought sixty-three acres of ground for the institution last December and donated \$10,000 to help maintain it.

PUBLICITY—IN CHICAGO.

Chicago, May 17.

According to a statement, credited to R. F. Wall, a New Yorker, and printed in the local papers, there is a scheme on foot to make a giant concert hall out of the Coliseum here. A stage is to be built at one end of the arena, according to Mr. Wall, with a big vaudeville bill the opening attraction.

"YOUTH" A PLAY.

"Youth," the one act play in which Mrs. Gene Hughes is appearing, will be turned into a three-act piece by its author, Edgar Woolf. Mrs. Hughes will appear in it under well-known management after making a tour of the vaudeville houses in the one-act version.

Arthur Dunn and Marie Glazier are at the Maryland, Baltimore, next week. Jack Levy is handling the act.

\$2 APIECE FOR FLEAS.

Braham's Flea Circus has been booked for the "101 Ranch Wild West" show, through the Marinelli agency. Monday Mr. Braham was offering \$2 apiece for fleas, the highest price ever set upon the insects. Braham sent several scouts out for a supply. He raised his bid to \$25 a dozen in the afternoon, with small chance of securing the quantity desired.

Two or three scouts hung around the Knickerbocker theater building all day. Their catch was very small. Towards evening Mr. Braham posted himself at the entrance to the Williamsburg Bridge, with hopes of recruiting his flea army to the usual strength.

Jules Ruby claimed to have knowledge of a flea nest, but refused to divulge the whereabouts until the price went up. Jules said that as a matter of fact, he had all the fleas in New York cornered.



MILDRED HARRINGTON

Leading Gus Sohlie's "Joyland" act.

FREE SHOW IN PARK.

Chicago, May 17.

Sans Souci Park will open May 27. Owing to the inability of securing concert bands that would compare favorably with those which have entertained there in former years, the big Crystal Casino, with a seating capacity of 5,000 will be devoted to free vaudeville booked by the W. V. M. A. Two shows a night with matinees Wednesday, Saturday, Sundays and holidays will be the fixed policy.

TWO ACTS DISSATISFIED.

Kalmer and Brown, Hammerstein's, and Hill and Whitaker, Colonial, left their respective bills Monday, each dissatisfied with the position designated.

A PRODUCTION WITH TEN.

"Productions" in vaudeville have been scarce this past season, and seldom heard of lately. Lois Hall, who was with "The Love Waltz," is the next to appear, at the head of a company of ten, presenting a musical comedy with four principals, called "The Marriage Broker." Alf T. Wilton is looking after it.

The meeting of the United Booking Offices managers, this week, was for the purpose of talking over routes for the coming season.

"COPY ACT" ON S-C CIRCUIT.

The Sullivan-Considine Circuit is permitting a "copy act" to play on its time, under the plea that the Circuit can not prevent it, according to Clayton White.

Mr. White and Marie Stuart are appearing upon the Orpheum Tour with "Cherie," their comedy playlet written by George Hobart. The "copy act" is known as Paul Case and Co. Mr. White says that while perhaps he would be lenient with Mr. Case, a member of the White-Stuart company two years ago (playing a minor role), he deems the manner in which Sullivan-Considine route the "copy act" one week ahead of his own sketch in the west, as an aggravating and defiant method of flaunting a "steal."

Case is the son of a Chicago lawyer. After two weeks with "Cherie," he was dismissed as incompetent. Mr. White states, but while with the act, found time to reduce to manuscript "Cherie." In the present Case and Co. sketch, named "The New Minister," the characters have been shifted about, though much of the dialog is identical from Mr. Hobart's piece.

No attention was given the "copy" by Mr. White and Miss Stuart until reaching the Orpheum, Minneapolis, when learning that Case and Co. were playing the "copy" at the Empress, Duluth. "Cherie" was billed to appear at the Orpheum in that city, the following week. Mr. White caused a stenographic record made of "The New Minister" while at the Empress.

A notification of Sullivan-Considine permitting a "copy" to be played in this manner over the circuit, has been forwarded to the Orpheum headquarters in New York by Mr. White.

It has grown to be a custom in vaudeville for the smaller circuits to countenance "copies," through the cheapness at which "steals" are salable, but "small time" circuits of the Sullivan-Considine class have, as a rule, endeavored to maintain a dignified stand in a matter of this kind by obliging the "copy" to produce proof of right to material, or close. This is particularly true of the Loew "small time," which will not allow a "copy" to play, if known to be a "steal." The Sullivan-Considine people are reported to have recently effected a booking arrangement with Loew.



PEARL BARTHI

Engaged for "The Winning Widow" next season.

PICTURE "TRUST" PURCHASING HOUSES TO HOLD UP TRADE

Seeking to Obtain Control of Combination Vaudeville Theatres for the Output of Its Own Manufacturers. Reported Acquisition in Baltimore, as a Starter

Without fanfare or trumpet, a movement on the part of the Motion Picture Patents Company of New York to obtain absolute control of a chain of straight picture houses throughout the country, particularly in the larger cities of the east is understood to be in progress—in fact—considerable headway is said to have been made by agents of the Patents Co. in bringing about the desired results.

From the way things loom on the horizon a new company, backed by the capital of the Patents' men, will run the houses as they are acquired by the company, under the jurisdiction of the Patents organization. The policy is to do away with what the company terms "cheap vaudeville" and inaugurate a full run of "Association" or "Licensed" pictures. The idea is to assure the future of the Patents' product and to place moving pictures on a more established basis.

While little inroad is believed to be possible for New York and Philadelphia at present, it is known that Baltimore and Washington are the cities where their first big hold will be taken on the houses.

Durant Church, who has been officially connected with the Patents Co. (known as "The Trust") has been doing some tall traveling of late. To all appearances he is lining up picture houses for future purchase by the capital marked for the disbursement planned by the promoters. Church has just returned from an extended trip. It is believed that as a result of his being on the ground several houses have been quietly taken up under the new project.

From Washington comes word that A. Brylawski, treasurer and manager of the Brylawski Circuit, embracing the Cosmos, Colonial, Pickwick, Palace, Happyland, Pastime and the Meader, has been in conference with the Patents Co. and that the eight houses under his control, will pass to the picture alliance. The Empress, the independent house in Washington, is also said to be marked for purchase. All the Brylawski houses, with one or two exceptions, are straight picture houses. In Baltimore, the Patents Co. is said to be looking with favor upon the new theatre, managed by Whitehurst, the Wilson controlled by the Wilson Amusement Co. and the Victoria run by Pearce & Shreck, who also control other picture places.

The Wilson in Baltimore has given up vaudeville and Pearce and Shreck have found that stock and vaudeville doesn't pay at the Savoy.

There is enough capital behind the Patents Co. to insure the purchase of picture theatres galore. There is a good demand for the "Association" pictures, but with the Patents Co. controlling houses of its own it is figured that the receipts will be more settled

and bigger than they are at present. A two-dollar license fee is demanded of each film exhibitor and with him paying a pretty penny for his weekly service, the Patents Co. is in a position to pour more money into its coffers.

If the Patents Co. assumes control of certain houses under observation, there will be nothing but a "straight picture show" offered, of "Licensed" product.

There is no doubt that the Patents Co. can secure control of many picture houses, but the wise ones are shaking their heads and saying that the Licensed managers will have more than they can bite off, if they persist in taking the houses under their personal control.

The step has probably been forced upon "The Trust" through the persistent inroads made by "small time" vaudeville acts into what was formerly the "picture show." The number of reels of film to an entertainment has been steadily cut down, while the number of acts to a performance has been increased. Whereas the combination picture and vaudeville performance found its birth in the picture exhibitor adding one or two acts to his picture show, now it is merely a question in the "pop" houses of how few reels may be found time for.

The condition is generally ascribed by the picture and vaudeville people (besides competition in part) to lack of enterprise upon the part of the moving picture manufacturer. The latter personage, whether "Association" or "Independent" seemed to have followed a rule regarding his picture output. There was no great deviation between subjects. In fact the only variation was on the subjects themselves. Many of the manufacturers delved far back into the early days of moving pictures to revive old and successful films, which carried the fundamental principles of all picture scenarios which have followed. Small money was offered for scenarios, and only the stock companies playing the picture pieces have advanced in merit. It was a matter of comment at one time not so long ago that the largest manufacturers in the trade were offering \$5 apiece for accepted picture story scenarios.

Within the past five years the single instance of progressiveness in moving pictures was the recent announcement that the Kinemacolor Co. had arranged to produce the patented color process of Charles Urban (England) in America.

SHEDDY IN A "DAYLIGHT."

M. R. Shedy has formed a \$25,000 corporation to take over the Eastern agency of the Motion Picture Screen Co. of Shelbyville, Ind., makers of a screen for projecting moving pictures in daylight.

GOLD IN 10-20-30?

Someone has been spreading the report that there is a gold mine in the 10-20-30 vaudeville, for on every side comes the reports of new companies forming for the furthering of a circuit.

The latest comes from the middle-west. Detroit is the center. The capital is subscribed. The circuit which plans to open eight houses in the fall, will have its first house in Detroit. That house will be called the Cadillac, housing seven acts and pictures, playing three shows a day.

A New York agent, not directly concerned with vaudeville hereabouts, may have charge of the booking end of the new enterprise, details of which are to be made known in about ten days.

Detroit is the headquarters of the C. H. Miles Circuit of "pop" vaudeville theatre. Miles is in no way connected with the new enterprise.

STRAIGHT PICTURE HOUSES.

Detroit, May 17.

Albert J. Dillingham of the National Film Co., has taken over the Empire theatre at 191 Woodward street, and will remodel the entire building before opening it under the name now used, as a straight picture house.

Mr. Dillingham is building a picture house at Grand Rapids. Work on the Empire will be held up until the Grand Rapids house is completed.

KEITH'S MOVED TO ACKER'S.

Bangor, Me., May 17.

Since the destructive fire in this town, Keith's "pop" vaudeville has removed to Acker's, now called the Nickel, Keith's own house of that name having been burned.

The Bijou, the larger of the two Keith theatres here, may be remodeled by next season, increasing the capacity through the alterations from 850, as at present, to 1,400.

W. V. A. COAST BRANCH.

Chicago, May 17.

Since the recent visit east of John Morrissy, manager of the San Francisco Orpheum it has become known that Chas. Bray, Gen. Mgr. of the Western Vaudeville Manager's Association has been quietly investigating the small time conditions on the coast with a view of extending operations out that way.

Mr. Morrissy interested Bray and it would be no surprise to see the Association establish a branch in San Francisco in the near future.

TWO IN ASBURY.

Asbury Park, N. J., May 17.

Two "pop" shows are playing here, against each other. Walter Rosenberg's new Savoy is running, and has the Hippodrome for opposition. The customary tactics of "opposish" are being employed.

"The Lights o' London" now in the third week at the Lyric, will play out its limited month's engagement there.

Announcement is made that the Lyric, Watertown, N. Y., managed by J. G. Greene, will reopen with vaudeville, May 22.

ADVISES "SMALL TIME" TO CLOSE.

Chicago, May 17.

A wholesale closing of "small time" theatres is anticipated here this month as a result of warm weather and the opening of the amusement parks.

This policy is publicly advised by as eminent authority as Charles E. Bray, general manager of the Western Vaudeville Managers' Association, who declares that not only should the variety theatres in the summer parks be afforded an opportunity for their share of public patronage, but that the closing of the "small time" houses during July and August will afford a respite sufficient to cause an eagerness for vaudeville in the Fall, all of which is regarded as good sound logic.

Mr. Bray has been looking forward to the pleasures of a vacation trip to Europe this summer, but this appears to be forbidden by the heavy pressure of business in the Majestic Theatre Building.

"Small Time" men in New York coincide with Mr. Bray on the advisability of "small timers" closing for a short period anyway over the hot weather.

It is reported that the Family Department of the United Booking Offices does not expect to lose over three-eighths of its regular season's business during the summer.

BAD OUTLOOK FOR PARKS.

Summer parks are in for a pretty rough season, according to an agent, who has kept in touch with the situation for the past ten or twelve years.

This is how he sums up the situation: "Last year was a most disastrous one for the parks, although they have had so many bad seasons out of the last few years, they seem to have grown accustomed to it.

"The reason for the falling off of interest in the parks lies in the fact that there is nothing new to offer the public. For a couple of years the parks did big business because the idea was a novelty, but when season after season passed with the same old things offered, the interest gradually cooled until now there are not more than eight or ten parks in the country that will show a profit at the end of this season.

"The Hippodrome" scheme which got such a boom early last summer and which flivvered out in less than a month's time, also hurt the parks. The park people fearing the flaps, booked in a lot of acts and spent much money in improvements which had to be paid for. They failed to increase the business an iota.

"There is a big difference now and at the same time last year. Last season, by this time, I had at least ten or twelve offers for any one of my eight or ten attractions; this year it has been pretty tough going to get them all landed, and a couple are still in doubt."

NEW RELIANCE DIRECTOR.

After a regime of less than a year, Stanmer E. V. Taylor severed his connection with the Reliance Film Co. this week, superseded by James Kirkwood as director.

ROOF'S OPENING PROGRAM.

The program for Hammerstein's Roof's first week of the 1911 summer was completed Monday by William Hammerstein. Including the picture films, seventeen acts will be served up, Mr. Hammerstein continuing the present policy of the downstairs house over the warm weather season above.

The initial bill will be composed of the Four Mortons, Truly Shattuck, Bert Levy, Three Keatons, Belle Baker, "Plano Phields," Marshall Montgomery, Barnes and Crawford, Aurora Troupe, "Boxing Kangaroo," Four Bards, Robert's Rats and Cats, Pedersen Brothers, Charlotte St. Elmo, Ioleen Sisters, Pike and Cullum. "Don", Germany's "talking dog," will likely not come over here right away. Hammerstein's offered \$1,000 weekly for two weeks of the animal at the aerial resort, but the dog's management would not accept a contract for two weeks only.

RETURN DATE—AFTER 27 YEARS.

"I played a return date last week at the Lyric, Dayton, after twenty-seven years," said Jim Thornton to a *Variety* representative Monday. "It was in the same house, too," remarked Mr. Thornton, "although now it is the Lyric and then it was the Park. Don't tell anybody, but when I worked there in 1884, they paid me \$30 for the week."

During the interval between the Dayton engagements, Mr. Thornton has played vaudeville all over the country. It is a peculiar coincidence that during this long period he never struck Dayton again until last week.

While Mr. Thornton whispers his last salary there as a small amount, in these days, it was a big figure then. No doubt, if Mr. Thornton wished to, he could recollect some names of other acts on the same bill with him in '84 receiving much less, perhaps as low as \$8 a week. In '84 salaries varied, with the general mark around \$20 weekly. For towns like Dayton, an act might be engaged for a week at \$15, but with no other date for the following week the local manager would hold them over at a cut, sometimes getting the additional week or weeks for \$6.

NEW SEATTLE ORPHEUM STARTS.

Seattle, May 17.

The new Orpheum theatre opened Monday evening, amid impressive ceremonies and an enthusiastic gathering. Speeches were made by Mayor Dilling, ex-mayor Miller and Judge Burke. Society was out in force.

The new Orpheum replaces the old Orpheum on the Orpheum Circuit route sheet. The old house is closed this week, but may reopen with pictures Monday.

The first program of the new house contained Master Gabriel and Co., D'Armond and Moore, Tom Woods, Namba Japs, Browning and Lewis Girard and Hutell.

"The Red Rose" with Vaieska Surratt may move to Boston from Philadelphia for the summer, instead of the show making its next stand at Chicago.

SAYS SITA IS TOO BARE.

Someone wrote to the Mayor Wednesday that Sita Devi, an Indian princess at the Brighton theatre this week was not wearing sufficient clothes. The Mayor turned the letter over to the Police Commissioner, who assigned a couple of his best dress-making experts to look the princess over Wednesday night, and report to him whether a union suit wouldn't improve her appearance for the benefit of the "grouches." While Sita couldn't walk Broadway in her dancing costume, without attracting a mob of sightseers, her condition of dress upon the rostrum is almost evening clothes, alongside some of the near-nude dancers New York has stood for.

The question of who might have written the letter started many reports. One probably hit the mark.

The Princess might have left the bill upon hearing of the agitation.

Pat Casey is directing the Princess' act. It carries a number of people.

BUILDING IN PHILLY'S SUBURBS.

Philadelphia, May 17.

Title has been taken in the name of William Frelhofer from Frances E. Hubbs to a plot of ground in Frankford, where a vaudeville theatre will be erected. Mr. Frelhofer is associated with Samuel F. Nixon in operating and owning the Nixon in West Philadelphia. The new house in Frankford will cost about \$100,000. The Nixon-Nirdlinger Vaudeville Agency will supply the bookings.

Work has started on the new house to be erected in Germantown for J. Fred Zimmerman, to cost about \$100,000. The theatre is to play vaudeville at "pop" prices, and will be ready in the fall. M. W. Taylor will manage the house and supply the bookings.

HARRIS LEAVES NEXT WEEK.

Next Thursday the Kaiser Augustin Victorin will carry Charles K. Harris and his family for a visit of three months on the other side. It will be a new experience for the writer of ballads, who goes to Europe for the first time.

June 17, Mr. Harris will be followed across the water by Maurice Shapiro, who has dined until he hears Carlsbad calling.

DISREGARDED "SUNDAY" ORDER.

Kansas City, May 17.

Sunday Attorney General Dawson issued orders that all theatres and other places of amusement be closed for the Sabbath, but the command was not taken seriously. In Kansas City, Kansas, the moving picture houses were open as usual, and on Monday warrants were issued for a number of the proprietors.

EXPORTING THE AMERICAN IDEA.

Chicago, May 17.

James L. Lederer, who conducts three Chicago moving picture houses, goes to London shortly to establish similar places of amusement in the British metropolis. He intends to inaugurate in England, American ideas with respect to the running of film playhouses.

STILL A K-P FEELING.

There seems to be somewhat of a feeling of distrust between the adherents of both sides in the Keith-Proctor imbroglio, extending, it is said, to the booking of the shows for the firms "small time."

An act recently booked for Cohoes and Troy more than made good there, and was promptly booked for the New York small K-P. time, with the Harlem Opera House and Keith's Jersey City house omitted.

U. G. Blackford, who exercises a general supervision of the Keith popular priced circuit and is also Mr. Keith's personal attorney in New York, heard of this omission and promptly called F. F. Proctor, Jr., by phone demanding to know the reason therefor, it is said.

The next bout in the legal controversy between the Messrs. Keith and Proctor is due about July.

APOLLO BEATING WINTERGARTEN

Berlin, May 10.

Business at the Wintergarten has been extremely poor this month. The Apollo is getting the crowds, with a very poorly played sketch at the top of the program. The sketch is what would be called in America, "a Western piece," and runs fifty-five minutes. Ike Rose is getting plenty of money with his twins at the Fair in Leipzig. The Phillips Sisters are doing fairly well at the Wintergarten. Franz Steiner of the Wintergarten leaves in a couple of days for Brussels, Paris and London to book acts.



LAURA HUDSON

Well-known amongst the stock contingent.

SAILING AROUND THE WORLD.

San Francisco, May 17.

Herr Jansen and his American Vaudeville Co., sail from San Francisco May 24, for a two years' tour of the world. The company is under the direction of Victor Hugo. De Hollis and Valora are amongst the acts making the trip.

"DISRAELI" WALLACK'S OPENER.

"Disraeli," a comedy by Louis N. Parker, author of "Pomander Walk" will open Wallack's early in September. The play ran for six months in Chicago this season.

Claude Golden, "The Australian Card King," has postponed his contemplated tour through his native land to accept a route over the United.

TAXI HITS DOC STEINER.

It couldn't have been Morris Gest—nor anyone else than Doc Steiner, who unknowingly thrust himself in front of a moving taxicab last Saturday night. It happened in front of Hammerstein's. Doc was in fit condition to join the W. C. T. U. when the accident occurred. For this Old Doc Steiner says all the blame may be laid.

For Doc seems to understand himself. In explaining the accident, he said: "Now, had I been soused, my muscles would have relaxed when I felt the automobile strike me, and the wheels would not have had the resistance I naturally placed against them while lying on my back in a perfect state of sobriety."

Doc didn't learn that in the hospital, either, for he was removed to the Hotel Albany by willing friends. While not dangerously hurt, Old Doc Steiner got his bumps good. Placed in a room in a hurry, with Sunday coming on, and no shop open to purchase pajamas, the Doctor received callers in the altogether-standing-up-for as the taxi espyed Doc, it picked out the place to run over him that Doc usually employs for a seat.

Sunday all day Doc posed with one arm resting on the mantelpiece. Monday it still looked like rain for the Doctor, although he could then feel his left hip with safety. Monday night the right hip started to permit the blood to circulate, when Doc ordered a dozen feather pillows, and opined that he thought he might as well try to get some sleep.

Runners came in and told the Doctor that the taxi company was solvent, when Old Doc Steiner concluded that with a solvent taxi concern, he might prolong the accident into a rest at a hospital.

Doc said he was in no great pain. He felt better after putting on pajamas Monday, which allowed him to gaze out of the Broadway window. He inquired after the bunch around the Long Acre Building, wanted to know if Mr. Gest had yet heard of the accident, and asked as a personal favor that the trained taxi which bumped him should be located, stood up in front of Hammerstein's, and made to watch Gest until thoroughly acquainted. Handled properly, Doc said, that taxi was capable of destroying almost anyone, even Gest.

Two or three cafes in Times Square closed temporarily, upon hearing of Doc's injury, pending his recovery.

TWO WEDDINGS ANNOUNCED.

Chicago, May 17.

Jack Matthews, of the vaudeville team of Barrett and Matthews, was married May 6 to Nadje, a well known performer. The wedding occurred at Cincinnati.

The recent marriage is also announced of Amy Stanley, a vaudeville entertainer of "pick" fame, to Isaac Lewinsohn, brother of the Congress Cafe proprietor.

Catherine Calvert, who played the innocent girl with the "Deep Purple," this season, may have a try at the varieties during the heated season if a suitable vehicle can be found.

CREDITORS STOP SHOW.

Chicago, May 17.

A writ of attachment which was granted to several of the creditors of Walter O. Lindsay, the manager of the "Merry Mary" show which is playing at the Whitney Opera House here was the cause of no matinee performance being given Saturday afternoon. A deputy sheriff served the writ just prior to the curtain rising on the afternoon performance, levying on the costumes and scenery.

Adolph Marks, attorney for the creditors managed their side of the proceedings. One of the creditors is George A. Lemming, an actor, who is seeking to collect \$661.33 back salary. There is also \$140 due to Charles K. Creider and William L. Ruppert for an echoing device which they installed in the theatre.

The money for the matinee advance sale, which was small, had to be refunded because the entire back of the house was tied up. Between the afternoon and the time for the evening performance the management scurried about and with the assistance of Daniels, the scenic painter, managed to secure enough of stock stuff from the storehouse to give the night show. A number of costumes that saw duty in productions of yesteryear were fitted for the chorus. The evening performance was given without any hitch.

"Merry Mary" will close this Saturday night.

ENGLISH COMEDIAN'S DEBUT.

May 29, at Hammerstein's, will mark the debut in vaudeville of Percival Knight, the English comedian. Besides having attained a lasting reputation for himself over here, through taking all the comedy honors of "The Arcadians" at the Liberty during the musical comedy's long run there, Mr. Knight has added to his local fame by authoring two or three successful plays-lets.

DICKSON ON THE INSIDE.

Charles Dickson has purchased a half interest in a vest pocket cigar lighter, from which he expects to derive an income of untold millions.

OLD THEATRE BURNS.

San Francisco, May 17.

The old Dietz Opera House, Oakland, for years unused for theatricals, was burned to the ground last week. It was the oldest house in Oakland. Many of the greatest stars the stage has ever known played there.

VETERAN ACTOR ILL.

San Francisco, May 17.

James M. Ward, the veteran actor, has been taken to St. Mary's Hospital suffering with pneumonia.

"GIRLIES" POSTPONED.

Chicago, May 17.

The revival of Frederic Thompson's "Girlies" will not occur until the end of August. Mr. Thompson has decided that the expensive production was too much for the risk of a summer success, when failure might react upon its tour next season, which is to take "Girlies" to the coast.

JARDON. "THE DANCER."

Not having succeeded in securing Gaby Deslys for the stellar role of "The Dancer of Cairo," A. H. Woods will return to his original plan of featuring Dorothy Jardon in it. Woods, Frazee & Lederer received \$500 to release Miss Jardon from "Mme. Sherry," to permit her to appear at the Winter Garden.

In the new review to be presented at the Winter Garden Miss Jardon and Joe Smith will do a sensational "danger dance," on the lines of the one they presented in "Sherry," despite the alleged protests of Mlle. Dazie, who is doing an acrobatic dance with a male partner.

Miss Jardon is now taking the role formerly assumed by Kitty Gordon at the Shuberts' Winter Garden. Miss Gordon left the show suddenly last Friday, after a reported tiff with Jake Shubert. Her contract for the Winter Garden engagement does not expire until June 1.

Miss Gordon may return to England or spend the summer over here.

BELASCO WILL KEEP REPUBLIC.

A rumor saying that, with the enforced widening of West 42d street, which has defaced so many of the buildings and theatres on that thoroughfare, David Belasco might grow tired of his tenancy of Oscar Hammerstein's Republic, was found, when traced down, to have had no foundation.

Mr. Belasco has a lease for about six more years—with an option—on the Republic (first called The Belasco). It will open next season with "The Woman," which, if not making the hit looked for, will be succeeded at that house by Frances Star in a new play.

The Republic turned back \$60,000 as profit into Belasco's bank account the past season. The report out was that William Hammerstein would be agreeable to Mr. Belasco vacating, so that the present Hammerstein's Victoria (adjoining the Republic) might be enlarged through the additional rear obtained to permit of more capacity.

SCALE FOR ORCHESTRA LEADERS

New Orleans, May 17.

Salaries of orchestra members traveling with musical shows should be increased from \$35 to \$40 a week, leaders should receive \$60 and not more than nine performances given, according to action taken by delegates at the annual convention of the American Federation of Musicians in Atlanta.

These recommendations were contained in the annual report of the president, John N. Weber. Other action taken was giving to the president power to call strikes and draw upon the funds of the Federation to pay salaries of musicians on strike, matters concerning power of other officers, and concerning the financial end of the organization.

It was resolved not to withdraw from the American Federation of Labor.

The convention next year will be held at Omaha.

NEWSPAPER MAN COLLABORATOR

Chicago, May 17.

Charles M. Collins, ex-dramatic editor of the Inter-Ocean, has formed an alliance with Addison Burkhardt and they will collaborate in future on the manufacture of musical comedy librettos.

WOOD'S SERIOUS DRAMA.

Otto Hauerbach, librettist of "Madame Sherry," "Dr. De Luxe" and "The Fascinating Widow," has written a serious drama entitled "The District Attorney." It is scheduled for production the coming season by A. H. Woods. Mr. Woods is due in New York to-day, via Mauretania.

MEBBE BETTER—MEBBE.

Lechmere Worrell, author of "Daddy Dufard," has another new piece called "Nubkins, K. C."

FIRST DELMAR COMPANY.

St. Louis, May 17.

Rehearsals began at Delmar Garden this week for the opera season which opens May 28. A chorus was picked Monday and is being drilled in "Princess Chic."

Stage Manager Edgar Temple and Musical Director Frank Mandeville, William Naughton, tenor; Harry Lane, basso; Mark Smith contralto; Charles McSweeney, comedian, and Lilian Rose, contralto, arrived Sunday and Ann Tasker and Sophie Brandt Monday. Miss Tasker is permanent prima donna and Miss Brandt will be the star of the first two weeks.

Charlie Punch a St. Louis girl, after a successful season in vaudeville was engaged for soubrette roles.

CORT ACCEPTS "SADIE."

"Sadie," a new play by Rupert Hughes from Karl Harriman's book of that title, will be produced in New York next September under John Cort's direction.

Richard Carle, as soon as he closes his season, will play one week with the Friar's Frolic and then make a flying trip to Europe, returning in time to begin rehearsals in "Jumping Jupiter."



WALTER C. KELLY AND JOHN PHILIP SOUSA
At the Andrellia Gold Mine, Transvaal, So. Africa, April 8.

AL AARON'S SON OF AGE.

Alfred E. Aarons was some host at his beautiful Riverside home May 15 and a merry crowd of men gathered to help him celebrate his son's (Alex Aarons) twenty-first birthday anniversary.

Among those present were David Warfield, H. McGregor, Ed. H. Lester and others.

Had not the heir of the Aarons family been present in person, "the bunch" gathered around would have insisted upon the family Bible being produced—for of all the "old-young men" in New York, slip the palm over to Al Aarons.

MARC KLAU GOES AWAY.

Last Saturday Marc Klaw did another quiet getaway, going over to Europe for a short or long visit.

It is said that the object of Mr. Klaw's sudden trip was to be there when Henry W. Savage finds out that Klaw & Erlanger have had an option for six months upon a foreign play Mr. Savage believed he could obtain, without anyone knowing about it.

Belasco is said to be the only legitimate producing and theatre manager in the country who has plans laid (productions and theatres) for two years hence. The Belasco, where "The Concert" has enjoyed such great prosperity, will have that show return for a short stay when the season starts in the fall, to be followed by David Warfield in "The Return of Peter Grimm."

To secure the English producing rights of "The Concert," Charles Frohman agreed with Belasco that the latter should have fifty per cent. of the profits netted on the other side. "The Concert" was presented at the Belasco during the past season at a cost, for playing, within \$1,000 weekly.

Mr. Belasco will remain in Colorado all summer with his daughter, Mrs. William Elliott, who is there in search of her health.

DODSON IN A MANNERS PLAY.

J. E. Dodson will star next season in a new play, by Hartley Manners, entitled "Gauntlet's Pride."

GOING ALL OVER FOR ACTS.

Tuesday, Henry B. Harris started on a long trip, which will include all of the Coast and northwestern territory before finished. Mr. Harris' avowed object is a search for novelty acts, to be introduced to New York in the cabaret performance at the Folies Bergere. While away Mr. Harris said he will call at all the odd places in the cities visited, on the quest for turns which will be strange to New York.

Cytheria, a French woman, who was to have opened at the Folies Bergere, June 12, will not appear. The engagement was cancelled by mutual consent. La Calzados opens at the house on that date instead. Oy-Ra Troupe open at the house Nov. 6.

About June 3, the Winter Garden will produce its new revue in the form of a travesty upon the orchestra floor of the Folies Bergere, showing a section of the stage, its restaurant layout and a supposititious audience there. Donnelly & Havez, the writers, who first suggested the idea to the Shuberts, were recalled this week to complete it.

The Folies has discontinued matinees, excepting Saturday.

LOOKING FOR A GOLD BRICK.

Charles Riggs, well known theatrically in Chicago, dropped into New York Monday and spent several hours trying to buy a gold brick on Broadway.

His son, Ralph Riggs, was one of the principals in Mort H. Singer's show, "Miss Nobody from Starland," in the west this season.

Mr. Riggs, Sr., wearing a new suit of clothes, a new straw katy and a smile of huge proportions, is having a merry time with some of his old Windy City pals, who are now browsing on Prosperity Lane in this city.

BIJOU BACK TO SIRS.

Charles Frchman's sub-lease of the Sires' Bijou theatre for the current season expires May 27. He has been paying a rental of \$1,500 a week for the past 30 weeks, most of which time he has housed failure after failure, not only with his own productions but those of other managers allied with "the syndicate".

Last year the Shuberts had the theatre under a similar arrangement and fared about as badly. The house has been closed for a fortnight. Monday night it reopened with a production of "The Clouds", a translation from the Bohemian of Jaroslav Kvapil by Charles Recht and adapted by Charles Swickard. This piece was announced for a Sunday performance at the Lyceum theatre, but the Sunday observance League objected and as Mr. Frohman had the house dark on his hands he permitted Julius Hopp to present it there. "The Clouds" is a poetic effusion, totally lacking in dramatic form and its stay at the Bijou will undoubtedly be limited to one week.

The Mayor of New York vetoed, last week, Senator T. D. Sullivan's bill allowing a theatrical license refusal by the Commissioner of Police to be reviewed in the courts.

"KISS WALTZ" OPENING.

Boston, May 17.

Saturday night will see the premier of "The Kiss Waltz," at the Shubert. This Viennese opera was produced in Europe under the title of "The Love Waltz."

Among the better known players of the cast are Maud Lambert, Elsa Ryan, Edith Bradford, Edgar Atchinson Ely, Charles Angelo, Van Ransselaar Wheeler, Eva Davenport and Charles Bigelow.

With any merits it should have a good summer run here.

MISS GUNNING IN "PINAFORE."

Following the close of "The Balkan Princess" at the Casino, Louise Gunning, the star of that production, will join the ensuing troupe at the same theatre, which is to be the all-star cast the Shuberts are providing for the "Pinafore" revival.

Next season, it is said, Miss Gunning will appear in a new play, while "The Princess" show will take to the road.



HELEN WARE.

A QUARTET OF BUILDERS.

Ted. Snyder, Irving Berlin, Ray Goetz and Vincent Bryan, are at work on a new musical comedy to be presented next season by Thomas W. Ryley. The piece is not yet completed, nor has it been named.

It is being framed for two stars, one male and the other female, but their names are withheld until such time as they have been placed under contract.

ACTS FROM "SMART SET."

Two or three acts may reach vaudeville from "The Smart Set" a colored show, due to close its season this Saturday night at the Majestic, New York.

Alf T. Wilton, the agent, has induced Ada Overton Walker, from the production, to re-enter vaudeville with several of the chorus girls of the company. Miss Walker will lead two of three of her numbers from the show.

S. H. Dudley, the colored comedian with the troupe, is also said to be considering the proposition.

A letter from Vienna says James Leonard had a railroad accident in that city, and is suing the company for \$25,000 damages.

PLAY CAUSES ENTHUSIASM.

Paris, May 10.

Paul Hycinthe Loyson's three-act drama, "L'Apotro" was received with cheering at the Odeon when given as a special matinee. The author was seized by the artists and dragged on the stage to receive the homage of the audience. This is a rare sight in France, where the principal player generally takes the curtain and thanks the public on the new production of a play.

The author is the son of the famous preacher whose ex-communication caused a sensation throughout the Catholic world many years ago.

"L'Apotro" (ably played by Silvain, of the Comedie Francaise), is the story of an honest Senator, who has to choose between denouncing his son or allowing the memory of a dead man to be attacked—and chooses the former course. The first acts resemble somewhat Paul Bourget's comedy "Le Tribun." It is, however, a coincidence, the two writers working unknown to each other on the same idea. "L'Apotro" will be given in Italy by Novelli, next season.

DEAN AGAIN AT ACADEMY.

Baltimore, May 17.

Tunis F. Dean, for the past few years connected with the business staff of the Belasco theatre in New York, will return to his old post of business manager of the Academy of Music here, succeeding Maurice J. Lehmayr.

BIG FRIARS' FROLIC.

The Friars Frolic gets under way at the New Amsterdam theatre Sunday evening, May 28. Seats for the performance will be auctioned off at the George M. Cohan theatre this Friday at 4 o'clock. Seats not sold at auction will be placed on sale at the New Amsterdam, Monday, May 22.

It is a formidable looking list of artists who will make up the cast, including: Julian Eltinge, Nat Wills, Emmett Corrigan, Andrew Mack, William Rock, Fred Niblo, Robert Dalley, Ernest Ball, Tom Lewis, George M. Cohan, Raymond Hitchcock, Jerry J. Cohan, Richard Carle, Harry Kelly, Jean Schwartz, Bailey and Austin, Junie McCree, William Collier, Charles J. Ross, Sam H. Harris, George Beban, Harry Williams, Harry Fox, John Nestor, George Evans, Irving Berlin, Harry Sylvester, Lew Fields and Joe Weber.

Jack Murray and Nate Spingold have gone ahead of the troupe. Many Friars will travel as supernumeraries.

NO WEBER & FIELDS AGAIN.

Notwithstanding the apparent friendliness between Lew Fields and Joe Weber, and their appearance together of late in old familiar comedy scenes, the report that the former partners will head a big production next season is denied.

The rumor said that a big show would be organized with Weber and Fields as the stars, to play out a run in New York, with a farewell tour over the country for a couple of years to follow.

Richard Pitrot sails for Europe May 29 on the General Grant.

"THE LADY" QUIETLY LIKED.

Atlantic City, May 17.

With Herbert Kelcey and Effie Shannon as co-stars, "The Lady From Oklahoma," a new comedy by Elizabeth Jordan, opened at the Apollo Monday night. The show is under the direction of A. G. Delamater, and was staged by Edward Elsner.

The story is told in four acts, none long, and all infused with dash through the efforts of the stars. The second act has a rather sumptuous setting, a part of an exclusive beauty parlor. The story concerns Joel Dixon (Mr. Kelcey), a Senator from Oklahoma, who has made money and gone ahead with rapid strides. His wife (Miss Shannon) has been content to stand still.

The show was very cleverly acted throughout, and affords good entertainment; but it failed to produce any enthusiasm. Alida Cortelyou, Marion Abbott and Francis Hemre also scored for their good work.

ANDREW MACK TO THE LEGIT.

Andrew Mack may return to the legitimate next season. The Irish comedian has a play in view and may look to Klaw & Erlanger for a route. If the play cannot be had, Mr. Mack has several other things in view, vaudeville not included.

Mr. Mack will leave next month for Vancouver, where he will head the present stock company there, producing his own Irish plays for five weeks.

"YIDDISH" HOUSE TRANSFERRED.

Chicago, May 17.

The Palace Opera House at 12th street and Blue Island avenue, said to be the largest "Yiddish" theatre in the west, was sold recently by Samuel and Alexander Eisenstein to Bernard Horwich. The reported purchase price is in excess of \$200,000. The property, it is said, was leased for a term of ten years to several west side real estate operators, who in turn subleased the theatre back to the Eisensteins.

SOCIETIES PROTEST.

The American Federation of Catholic Societies, which claims to represent three million citizens, has mailed an open letter to the theatrical producers of the United States, protesting against the production of plays, sketches and moving pictures which are alleged to mock at certain things which they feel are moral principles.

In the "letter" a number of well known plays, both musical and dramatic, are specifically mentioned. "These plays", says the letter, "being based on abominable sexual perversity and setting up a standard of morality which is open licentiousness, will gradually accustom the spectators, first in thought then in deed, to disregard and discard all Christian modesty, and will thus prove the grave of the nation."

Katherine Emmet has been engaged as leading woman with Lawrence D'Orsay in "The Earl of Pawtucket" for next season. The John Cort management has also re-engaged Charles Stevenson for "The Gamblers."

BARTRAM'S VINDICATION

London, April 29.

Editor VARIETY:

It is with the greatest reluctance that I am compelled to revert to the unprofitable argument between Harry Mountford and myself, but I am left no alternative but to reply as completely as I can to his various statements. This would have all been unnecessary had he kept his word, as printed Feb. 24, 1911, that he would publish the full result of the deliberations of the International Artists' Lodge Court of Honor and his appeal after the final decision was handed down.

At the beginning, Mountford made a grandstand play that caused the limelight to be shifted from himself in his unfortunate controversy with VARIETY on to me, and he wound up his denunciation of my humble self with a theatrical challenge to leave the whole matter to a Court of Honor of the I. A. L. Now that they have found against him, and as he possibly knows an appeal would also go against him, he tries on his quibble to bury the whole matter, which I, by no means, intend to allow him to do. I welcomed his appeal to the I. A. L. as a method by which this purely private quarrel between us could be settled without involving in any way the societies to which we belong. And I want all to distinctly understand, here and now, that I do not wish this controversy in any way to throw discredit on to the affiliated artists' societies of which we are both members.

To start with, below is the letter which caused the controversy, this being the first time that the *entire* letter has been published. The underscored matter was not before included:

London, April 4th, 1908.

Dear Mr. Silverman:

We have heard several conflicting rumors as to Harry Mountford's exact position in the White Rats. Could you tell me what his position really is and if you think he will be in the running for Big Chief? What—if I am not asking too much—is the salary of that position? I am afraid that Mountford's prominence in the White Rats is likely to jeopardize the affiliation with the Federation, especially if his (Mountford's) connection with the "over-lappers" society, the Artists' Protection League, continued. Mountford proved here a gas bag. He makes a great impression up to a certain point then he is carried away by the all-pervading "I am" and spouts all the good he has done; little reliance can be put in his words after he reaches a certain point, and though he can lay out great campaigns he cannot carry them out himself—he can talk, but can't work, can't plod, which is most necessary in building an organization that is to last. He is a splendid first officer, providing the captain don't get sick, but an impossible commander-in-chief. He fooled me for two years, so I speak from experience. I stuck to him a year after he, by irresponsible actions and words, had made himself impossible as a leader here, and now he has bluffed the Boys and Girls over on your side, out-Americaned the Americans, so to speak. All this I say in the sole interests of organization among artists the world over, and I want you in your position to recognize that he is a dangerous man to whom to trust the "wheel" of the ship of state of the White Rats.

Keep me as well informed as you can, and

use any suggestion I may make as you see fit, but don't fail to make a point of the jeopardy in which the affiliation stands through his continued connection with it, out of which Frank Gerald is making much capital over here.

In haste, Yours faithfully,
(Signed) C. C. Bartram.

In the early months of 1907, the London music hall strike had just ended. The principals were arbitrating and defining the new conditions that were to be laid down. The battle had brought its drawbacks as well as its advantages; certain of the leaders started squabbling as to the division of glory. The quarrel grew into a fight of factions, until at an adjourned general meeting held June 2, 1907, Mountford made the following statement: "... There are two men who are doing their best to wreck the Federation in the interests of the managers. ... There is one man in particular who is working under the orders of the managers to smash the Federation (shouts of name) ... The name is Joe O'Gorman. ..."

On June 4, at the weekly meeting of the Executive Committee of the Federation, a resolution was passed (in accordance with the rules) asking Mountford to put his accusation against the member in writing for the consideration of the next meeting. This request was ignored and was repeated and communicated to Mountford by the meetings of June 11 and 18. Finally, June 25, no reply other than a telegram acknowledging receipt of a letter having been received, the committee, with thirty-eight members present, expelled him for failing to substantiate or withdraw his accusation. This failure to back up his word is my reason for stating in that letter "Mountford is a gas-bag."

In the early days of the Federation I secured power from the Provisional Committee to organize meetings to be held simultaneously throughout England, and I asked Mountford and Albert Schafer to give a hand. Early in the evening Mountford assisted in putting together the address to be made by the Chairman at each of these meetings. He then disappeared, leaving Schafer and myself to stop up all night completing the arrangements for the meetings. During the Strike Mountford did great work in addressing meetings and was everywhere where there was any talking to be done, but all the other work was done by others. Personally I never saw him do anything but talk. That is the reason I said "Mountford can talk, but can't work, can't plod."

Immediately after Mountford's expulsion from the Federation, the "Encore" seized upon his expulsion to renew its attacks on the Federation and put forward the claims of the Artists Protection Association, a society of recalcitrant and malcontent ex-Federationists of which Mountford became president. The claims of that society continued to be advanced by the "Encore" with ever-increasing

blatancy and misrepresentation, even after Mountford's departure for America, and it was not until I heard that he had become a White Rat, and that he would be in the running for the position of Big Chief the following June, that I realized the serious danger to the Federation. That danger lay in the possibility of the election as Big Chief of a man who was an expelled member of our society and the chief officer of a society the avowed enemy of our organization. In March I was informed that Mountford had been temporarily put at the head of affairs of the White Rats, and that announcement was published in the "Encore" as a gibe at the Federation, followed up by weekly arguments to forward the claims of the A. P. A., now become the Artists' Protection League. It was at this time that I started the agitation which I hoped would prevent Mountford being elected as Big Chief, and I hoped that as the result of my agitation Mountford would withdraw from the A. P. L. I sent copies of my letter to all of the White Rats that I knew.

Slime's reply to my letter, dated April 11, 1908, informed me that Mountford told him he had tendered his resignation to the A. P. L., which had been refused, but that he had since written insisting that it be accepted. I published this statement in "The Performer" of April 30, 1908, and receiving no denial from the officers of that society here, I gladly accepted it as a fact that Mountford had really removed the obstacle that I had set myself to remove, and I immediately dropped all agitation against him.

Mountford had been my friend right up to the time that he identified himself with the A. P. A., but, as he has accused me of treachery, I defy him to show a single line received from me during the time that he was a member of that society.

All this occurred before the end of April, 1908. Mountford did not become Big Chief, but Secretary to the Board of Directors. But that he has proven anything since does not alter by one jot the justice of my opinion of him in April, 1908, as contained in my letter to Slime, and others, written at that time only in the best interests of the affiliated artists' organizations.

The assertion that Mountford made Jan. 16, 1911, that he attended the I. A. L. meetings every Sunday night right up to his departure from England, is an absolute and deliberate untruth. The book of attendance will show that his name does not appear more than twice during the whole period. Any letters that I wrote during the time were to ask him to come out of his shell and vindicate himself in the eyes of his friends for what he had said about O'Gorman, or to admit that he was wrong in making the accusation.

Jan. 13, 1911, Mountford published further communications in the matter, then becomes hysterical and starts calling somebody three thousand miles away "hypocrite" and "liar" and writes me a long letter, published Jan. 13, and throws up to me all of the many kindnesses he thinks he has

done for me. He says (the italics are mine) "Not satisfied with asking me to use my influence to obtain you the position as general manager of this paper; not satisfied with working as one of its correspondents, etc., etc." Now the matter of appointments is a business proposition, and I do keep such letters. The first time that any question was raised in respect to my connection with the paper was in a letter, written in Mountford's own handwriting, on White Rats' notepaper, and dated August 24, 1908. It said: "We are starting a paper here and I thought of you as manager; would you come to accept it?" That sounds almost as if he had asked me. To this I replied Sept. 4, 1908; "If the White Rats think that a paper is necessary to the development of the Order, and we can come to terms, I would not be opposed to accepting the appointment." We did not come to terms. The next letters on the subject I received from Mountford were dated Nov. 2, and Nov. 8, 1909, in the first of which Mountford told me that he wanted me to write a weekly letter, and in the second that he had had a conversation with Mr. James J. Doyle, the manager, and they had agreed to pay me so much per week to supply them with a page of English notes. To which I replied Nov. 20, "Yours received; alright, as you say." ... and I enclosed the "London Week" for the first issue. That does not sound very much as if I had asked for the job.

This arrangement continued just over a year, when I had a little dust up with Mountford over a scurrilous and unjust attack made on the Wintergarten, Berlin, by O. H. Kurtz, which contained a little shot at myself. I wrote a reply to this, and sent it together with several letters from people in Berlin substantiating my statements. This letter Mountford refused to publish, and, evidently in retaliation, instructed the manager of the paper to reduce my remuneration for the London article by half.

Mountford's reference to my calling at his house "time after time" with tears rolling down my face, must have been amusing reading to all who know me, and others who know my record. I visited Mountford's house at Streatham just twice. As nearly as I can remember, each of the visits to Mountford's house, and I had a witness with me on one occasion who can substantiate it, was trying to get Mountford to come out into the open in the O'Gorman matter.

Mountford concluded his indictment of me by the statement that he preferred charges against me before the I. A. L. He did, and the I. A. L. found completely, and in an unqualified fashion, in my favor, of which the gist was published in VARIETY, and which Mountford prouided to publish in his paper.

This is the complete story of the incidents that lead up to my writing the letter. I challenge Mountford or anybody else, to show one line of it that was not, under the circumstances, justified and in the general interests of the organized artists. I can by documents and witnesses prove every assertion that I have made in the foregoing statement.

(Signed) C. C. Bartram.

TWO OPERATIC PRODUCTIONS.

Paris, May 10.

"Le Volle du Bonheur," the charming piece by Georges Clemenceau (former prime minister of France and Secretary of the Interior), has been turned into an opera by Paul Ferrier, music by Charles Pons, and produced at the Paris Opera-Comique.

The story, will be remembered, tells of a Chinaman, Tchang, who has been blind ten years. He is perfectly happy, however, with his devoted wife, true friends and affectionate son. He recovers his sight by the aid of a drug—a double dose of which will again cause blindness. When he sees, unknown to those around him, he discovers his wife is deceiving him with his best friend, who is signing poems in his own name, though all the time telling Tchang that the world is praising his work. All his friends are false, even his own son mocks him. The discovery is too terrible. He destroys his sight forever rather than witness these deceptions which he is supposed to ignore.

The work was better as a play than it is as an opera. It is in recitative form with only one melody, which Tchang sings, to the accompaniment of his lute, in the first act, and again at the end after he has suffered by seeing the world as it is.

The program also contains a new work by Raoul Laparra, author of "La Habanera." This is a Spanish story, in two acts, "La Jota," which is sad and disappointing. Juan and Sodedad love but are kept apart by the village priest, Jago, who himself fancies the girl. During a Carlist uprising Jago is captured and hung in his own church, while the two lovers are shot in the battle and die in each others' arms. What with the firing and heavy music there is too much noise. Although the singers do their best, there is little to be heard beyond the orchestration. "La Jota" is not a success. "Le Volle du Bonheur" has been more delicately treated, but still, as an opera, does not contain anything noteworthy beyond the beauty of the story. Ken.

Marguerite Carre, artiste and wife of the manager of the Paris Opera Comique, who is leaving Genoa, May 30, for South America, may be heard in Boston. Henry Russell is trying to induce her to go to the United States for five months after South America. In that event Raoul Gunsbourg's "Yvan le Terrible" will be produced at the Paris Gaité next spring, unless Mme. Carre can sing the part in October during her passage through Paris, en route for New York. It is probable that Mary Garden will return to the Opera Comique to sing "Pelleas et Melisande."

M. Malherbe, the archivist of the Paris Opera, was recently approached by a German choral association for permission to make a copy of a manuscript written by Schumann in 1848. The proposition was declined on the grounds that Malherbe had received a decoration from Emperor William, and the choruses referred to were of a revolutionary character.

LYCEUM AND CONCERT

HAMMERSTEIN ENGAGING.

Orville Harrold, the tenor, last heard in "Naughty Marietta," sails June 20, for Europe, to study in France. He is announced to sing at Hammerstein's London Opera House. Maurice Renaud, baritone of the Chicago Opera Co., has been engaged by Oscar Hammerstein as a member of his London Company. Others under contract are Lina Cavalieri and Margarita d'Alvarez, contralto.

NORDICA IN TWO CONCERTS.

Lillian Nordica, who sailed last week for Europe to sing at Berlin, May 27, has been engaged by Director Henry Purcell of the Boston Opera Co. to appear in special performances of "Tristan and Isolde" and "Die Walkure."

Miss Nordica will probably make two concert appearances next season, New York and Chicago.

CHOSEN FOR PRIZE OPERA.

Mme. Olive Fremstead, of the Metropolitan Opera Co., will very likely be chosen to sing the leading role in "Mona," the \$10,000 Parker prize opera, when it is produced in New York next season.

"GWENDOLINE" REVIVED.

Paris, May 10.

It is eighteen years since this three-act opera, by the late Catulle Mendes, music by the late Emmanuel Chabrier, has been seen here. It has just been restored to the repertoire of the Paris opera. The story passes on the English coast during the Eighteenth Century, when the Danes, headed by Harald, invaded the country. For Gwendoline's sake Harald stops the pillaging, and wants to marry her. Armel, her father, consents, but with secret thoughts of revenge. Gwendoline warns him of the treachery, but the Dane will not believe her, and when he is killed by the Saxons, she takes her own life. Mme. Kousnetzoff as Gwendoline, Duclos as Harald, and Campagnola, as Armel, ably filled their roles. The opera is no doubt Chabrier's best work. This was apparent by the fact that a ballet "Espana," taken from several of the musician's compositions, was presented in the same program and failed, to please. It was extremely disappointing, due mainly, however, to the poor story of Espana, around which they had assembled, like patchwork, selections of Chabrier's music. Ken.

It is reported that Gabrielle D'Annunzio and Richard Strauss are about to collaborate in the production of an opera. Heretofore Herr Hugo Hoffmannsthal has written the librettos to Strauss' music, but he is at present engaged on other work. Signor Lorenzo Sonzogno, the Italian music publisher is arranging the details of the proposed new alliance.

CONDUCTOR MAHLER VERY ILL.

Gustav Mahler, composer and former conductor of the Philharmonic Society of New York, is critically ill at a sanitarium at Neuilly (France) near the Bois de Boulogne. Grave fears are entertained as to his recovery. He is suffering with a nervous disorder.

Joseph Stransky of Berlin, will, in all likelihood, succeed Mahler as conductor of the Philharmonic Society.

KITTY CHEATHAM IN LONDON.

Kitty Cheatham, who sailed for Europe last week, will give her first recital at the Little Theatre in London, May 25. June 2 she appears in Paris.



ALICE THORNTON

Of Haviland and Thornton, in vaudeville.

ENGAGED FOR COVENT.

Boston, May 17.

Jeska Swartz, the mezzo-soprano of the Boston Opera Company, has been engaged to sing the role of Suzuki in "Madame Butterfly" at Covent Garden in London. Manager Henry Russell of the company made the announcement.

Gilbert Wilson, baritone, a Jackson, Mich., boy, who now resides in New York, will go on a concert tour next season under Walter R. Anderson's direction. He is another church soloist who has been signed for concert work next season, having been soloist at the Mt. Auburn Presbyterian Church, Cincinnati.

Louisa Villani, prima donna soprano, has been engaged by Henry W. Savage to sing the role of Minnie in his production in English of Puccini's "Girl of the Golden West."

Under the presidency of Camille Le Senne a society in Paris has been formed in Paris for propagating the works of Chopin. It will be known as the Societe Frederic Chopin. A series of concerts consisting mainly of his music will be given.

JUDGMENT FOR \$9,225.

E. A. Myers received a judgment last Thursday against E. A. Schiller for \$9,225.75. The trouble dates back a couple of years when operating in a theatrical way in Bayonne, New Jersey. They built a new house in Bayonne, after experiencing some little success with the Bijou, which they had leased. Myers was ready with the coin on the building proposition; Schiller was not, so Barney passed over \$7,500 as a loan.

The suit was for the recovery of the amount, with interest. Mr. Schiller claimed Mr. Myers gave him the money, with the understanding that unless the theatre proved a success, it was not to be repaid. Mr. Schiller is operating several stock companies in the south.

Mr. Schiller said the matter was in the hands of his lawyers, and that it was up to them to appeal the case. The judgment may be compromised out of court.

NEW THEATRICAL FIRM.

A new theatrical firm has opened offices in the Cohan Theatre Building. It is Gregory, Phillips & Stegner.

Will H. Gregory was formerly in charge of the Stock Producing Managers' Association in the Long Acre Building. Herman Phillips is an attorney, late of Phillips & Steinhart.

GOING WEST TO PLAY.

Four weeks in stock at Los Angeles, and the same length of time at San Francisco, are to be played by Richard Bennett this summer. Mr. Bennett leaves for the West immediately after the close of "The Deep Purple" at the Lyric this Saturday night. He is to be starred by Liebler & Co. next season. After the stock engagements on the coast, Mr. Bennett will spend a vacation in Honolulu.

Carol Arden, formerly leading woman at the Savoy, Baltimore, will head her own company June 1 in stock at Pueblo, Col.

Mme. Kirkby Lunn appeared in the stellar role of Bizet's "Carmen," at Covent Garden, London, May 6, but the opera was played in a more perfunctory fashion than anything produced there this season. The music is not suited to her gorgeous voice. Dalmores, who played Jose, was suffering with a severe cold. M. Chasne, the Escamillo, also failed to make a good impression.

In Gabriel d'Annunzio's work, "Martyrdom of Saint Sebastien," which is to be given at the Chatelet, Paris, under the direction of G. Astruc, Ida Rubenstein will be in the principal chorographic role, mainly interesting in the third act of a description of the passion of Christ.

Paul Gavault's comedy "Petite Chocolatiere," created two years ago at the Renaissance, Paris, by Marthe Regnier, and which has been a certain success in an English adaptation under the title of "Tantalizing Tommy," may be made the subject of an opera-bouffe.

SUMMER STOCK SLUMP STOPS SHORT SEASON OF BIG COS.

Nearly a Baker's Dozen of "Rep" Organizations are Forced to Close Abruptly Through Poor Business.

Like a bolt from the blue comes the announcement that nearly a dozen of the stock companies organized for a summer run have been forced to close during the past week, owing to bad business caused by the weather and other conditions.

Most of the companies closed shop last Saturday night. Each day this week members of the disbanded companies have straggled back to Broadway from the south, east and west in twos and threes.

Margaret Pitt and her Co., after two weeks at Dockstader's theatre, Wilmington, Del., where prospects looked good on paper, closed May 13 with the members out salaries and forced to pay their own transportation back to New York. Charles F. Roth was the "angel," who has discovered that his long suit is hotel managing, not stock. Irene Myers and her company of "rep" people have abandoned their stock run at the Auditorium.

Benjamin Players, at Knoxville, have called all bets off.

Although it is understood that the stock company at Rand's Opera House in Troy was doing a profitable business, the organization quit on the fatal thirteenth; a difference of opinion among the owners said to have been responsible. "Nothing doing" in the box-office caused Roy Atwell and Co. to close abruptly at Toledo the same day. The company started out about three weeks ago.

For some reason or other, the Shubert stock company at the Shuberts' Lyric, Atlanta, quietly withdrew from the stock field, leaving the Schiller Players without opposition at the Grand. Since the Shuberts lost Emma Bunting and other principals, business fell off to beat the band.

Of the stock companies opened by the Schiller Amusement Co., only one has been closed, Schiller's Players at Memphis putting the lock on the door May 13. The management claims that the company and shows were put on too expensively.

Several companies, which have been running through the greater part of the winter, have closed for the summer, but not because the business was not up to snuff.

The Crescent Stock Co. in Brooklyn closed May 13, as the principals had contracts to play summer engagements elsewhere.

Al. Trahern has ended his season at Nashville, after playing fifteen or eighteen weeks, a recent change in the personnel of his organization affecting patronage. Willard Blackmore, Trahern's leading man, joined the Union Hill stock company several weeks ago, while Grace Huff, who was leading woman, went to Wilkes-Barre as a principal of the company there.

There has been quite a shakeup in the Wieting Co., at Syracuse. The

leading man and about five others have severed their relations with the organization.

Although reports of companies closing startled the stock Rialto this week, still other organizations are keeping right on ahead with their opening arrangements.

Poli's stock at Hartford opens next Monday with Edwin Elton and Clara Blandick playing the leads. Billy Masston, formerly director of the Crescent company in Brooklyn, has joined the Hartford organization. Poli's stock in Bridgeport started this week.

William Malley, formerly of the Jo-

"THE CITY" IN STOCK.

Corse Payton said it was no slip of the tongue when he announced from the Grand Opera House stage this week that his present Manhattan "rep" organization would reproduce Clyde Fitch's play "The City" during his regime at the G. O. H.

The presentation of this piece means a handsome royalty payment.

PICTURES BETWEEN ACTS.

Pictures have been installed at the Academy of Music for the summer. Although stock is being presented there afternoon and evening (Sunday excepted), licensed pictures are run between acts and as a result the patrons get a run for their money in two styles of play acting.

ISABELLE EVESON'S CO.

Arrangements were completed this week for Isabelle Evesson and Co. to open in "In the Palace of the King," at the Empire, Providence, June 10, for a month's engagement.

CHANGE FOR BEATRICE MORGAN.

The opening night of the West End stock season, established by Robert T. Haines, the leading lady, Beatrice Morgan, handed in her "notice," and, instead of remaining the allotted two weeks withdrew from the east at the close of the initial week. Miss Morgan was immediately engaged by Keith & Proctor for their vaudeville houses on 125th Street and is appearing there in a series of sketches, alternating between the two theatres.

Discussing the affair the other day, Miss Morgan said:

"I should prefer not to rush into print in this matter, as I regard both Mr. Haines and his wife as very charming people personally. But Mr. Haines does not understand the situation in Harlem. They have had the best plays in stock there, as I can testify from six years of it in that section. I feel therefore that I know the people and conditions.

But as Mr. Haines insisted on securing what I regard as inferior plays I could not afford to sacrifice what has taken me years to build up by playing second rate leads. If Mr. Haines would only listen to me and give serious heed to my suggestions, based upon mature experience in this line in this particular section of the community, I feel that we would have won out handsomely. His attitude, I fear, was that it did not materially matter, though I will do him the justice to say that he endeavored to persuade me to remain.

"I also find that I am still billed and only this week one of the daily papers in reviewing the performance wrote that 'Miss Morgan was as charming as ever.'

"Mr. Blackford, of the Keith & Proctor management, is, I understand, taking steps to stop the use of my name in connection with the West End Stock, on the ground that whatever prestige attaches to it, belongs to the K. & P. houses during my engagement with them."

Josephine Brown, the ingenue, and stage manager Morrison, have also retired from the company originally formed by Mr. Haines. Marie Nordstrom replaced Miss Morgan with the Haines company.

MAY BE STOCK, INDEF.

There is a strong possibility that the Poli circuit of vaudeville houses now playing stock for the heated term, will continue the present policy for an indefinite period. The subject of them establishing a fixed policy of stock has been freely discussed. The only difficulty confronting Poli is the lack of enough good plays for such use.

A canvass of the play brokers who control the better class of plays for stock discloses but eighteen pieces worthy of production without having recourse to the old-timers. In any event it may be said that stock will be continued on the New England circuit until next November. No fixed policy will be decided upon until the return of P. Alonzo.

Edwin F. Reilly is now handling all the press work for Corse Payton's enterprises and has established quarters at the Grand Opera House.



JANE COWLE.

Now Abroad on Vacation. On her return she will play stock. Miss Cowle has been engaged for "The Gamblers" Next Season.

soph Jefferson forces, puts in a stock company at the Richmond, Stapleton, May 29.

W. T. Clark, who returned to New York, Tuesday, after playing a few special weeks with the Garden-Wallace stock company in Bangor, Me., reports that that organization is doing a land-office business and bids fair to run late into the fall.

STOCK IN AIRDOME.

The Morey Co. will open a season of summer stock at the Airdome, Des Moines, May 27.

SYRACUSE OPPOSISH.

Syracuse, N. Y., May 17.

The Klaw & Erlanger new Empire theatre will harbor the Carey Stock Company commencing May 29. Mabel Freneyar will be the leading woman. If nothing happens before then, the Carey company will be opposition to the H. M. Horkheimer Co. at the Welting, the M. Reis house.

Syracuse won't support two summer stock companies. A couple tried it simultaneously a few seasons ago.

Gregory, Phillips & Stegner booked in the Carey company.

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE

JAMES W. TATE, Representative.

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

London, May 10.

The Chiswick Empire Theatre of Varieties, Limited, has been registered with a capital of \$100,000.

"Pemberton's (P) Luck" is a capital acted and well staged burglar sketch produced at the Tivoli last week.

The Wimbledon theatre opened last week as a variety hall with a very strong program headed by Vesta Tilley. The house returns to drama in September.

Oswald Stoll met with a lot of opposition on his application for a license for his proposed music hall at Bristol, but it has been approved by the Licensing committee.

Ethel Irving and her company sail May 12 for Australia.

The Empire commences Thursday matinees May 18.

Marie Tempest opened at the London Hippodrome Monday in the "Shearing of Samson," supported by Graham Browne. Rejane is announced to appear here early in June.

Sir Thomas Dewar presided over the Chirgwin Testimonial presentation at the Oxford, May 5. A crowded house accorded the veteran performer a magnificent ovation.

Gray and Graham made their first appearance in England with much success at the Empire, Glasgow. They opened at the Palladium, Monday.

The suit against Seymour Hicks, instituted by Fred Karno for alleged breach of contract was up for trial at the Westminster County Court, May 5. The plaintiff claimed that Hicks entered into an agreement with Zena Dare whereby she was to perform on such occasions as he required her. Last September the plaintiff entered into a contract with Hicks, by which Miss Dare was to appear at the plaintiff's music hall, the Exeter Hippodrome, for one week, commencing March 13, at a salary of \$1,000. January 23, Miss Dare married the Hon. Maurice Brett and it was rumored that she would terminate her stage career. Karno communicated with Hicks' agent and was assured that the report was not true. Thereupon Miss Dare's theatrical appearance at Exeter was advertised extensively. She failed to play the engagement "on account of delicate health," but subsequently played elsewhere. A private conference was held between counsel and the matter was finally adjusted by an agreement on the part of the plain-

tiff and defendant by which it was stipulated that Mr. Hicks and his wife, Ellaline Terriss, would appear at Mr. Karno's theatre.

Joe Barton, of Barton and Libby, met with a rather serious accident, last week, whilst performing at the Hippodrome, Wishaw, falling off his giraffe cycle into the orchestra. The act cancelled this week's engagement.

Mrs. Charlie Mitchell, daughter of the late Pony Moore, and sister to Mrs. Eugene Stratton, died at Brixton, May 3.

"Matrimony Limited" produced at the Tivoli, last week, is a musical comedy operetta which, while an expensive production, does not seem to be a successful one.

Despite the ban placed on Maeterlinck's "Monna Vanna" by the play censor, the Women's Aerial League, has chosen this piece for presentation at the Royal Court Theatre on the afternoons of June 1 and 2. Alfred Sutro has made the translation. In the cast will be Fisher White, Adeline Bourne, James Hearn, Arthur Wontner, Guy Rathbone, Norman Page, Reginald Owen. "Monna Vanna" is now being played in operatic form in Paris. Although not being allowed in England in dramatic form it is believed that there will be no objection to it as a musical piece.

Seymour Hicks sails for South Africa, May 20, on the "Saxon" with a company of nineteen, scheduled for opening in Johannesburg, June 12. He expects to be away about twelve weeks.



ARLINE M. BENNETT

Engagee with the Pail Stock Company, at Scranton, Pa.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, May 10.

The Tribune of Commerce has declined to stop the sale of the lease of the Moulin Rouge, ordered by the liquidator of the French company, and it will be offered at auction May 17. The price fixed is \$11,580 (though the sale will probably be effected if there is no bidder at that figure), with \$9,650 advance rent. The annual rental is \$34,740. The Moulin Rouge remains open, with Jean Fabert as manager, and the sketch "Modern School" with Morton and Norman French is an unqualified success.

Berthe Chateau, aged 22, a French singer, committed suicide at Saint Petersburg by drinking a sublimate poison, dying after eight days of terrible agony. Love affairs were the reason of this drastic action.

Colette Willy, who has been long separated from her husband, Gauthier Villars ("Willy" of Claudine fame) has obtained damages through the courts for the non-return of certain furniture belonging to her at the time of the divorce. She had allowed her husband to use these effects until this year, and not obtaining possession asked the courts to order their restitution.

The result of the famous competition for military songs, organized by the Secretary of War, in Paris, has been published. Nearly 2,000 manuscripts were submitted, and it has taken a year to decide on the winning ditties. Ten have been found suitable for the French soldiers to sing when marching—but it remains to be seen if the men will have the same appreciation as their chiefs. "Pass Me the Tobacco" takes first prize, the others including "The Song of the Route," "Get Married, Girls," and "March of the Conscripts." The happy authors of the best ten will receive medals, besides the prize publishers' rights—as for the others, they can get their songs back by applying to the Secretary of War! Those chosen are said to be excellent, and will not make maiden ladies blush, as the troops pass through the villages, that is if the troops will learn them in preference to songs of their own choice.

"Luna" park is making hay while the sun shines, for it will soon have to take a back seat when "Magic City" opens. This event is promised for May 26.

The association of directors have decided to suppress the so-called dress rehearsal, to which the press has been invited hitherto, many critics having written their reports and published them next morning before the actual production of the piece. It is the habit here for the dressmakers to attend a previous performance, specially organized for them, and the critics say that if the "general rehearsal" for the press is suppressed they will, when possible, attend the show given for the Coutouriers, which has hitherto preceded the press rehearsal. The lat-

est proposal is to give the press show in the afternoon and the premiere in the evening. But this may enable the evening journals to get ahead of their morning contemporaries, in which case there will be more ink split and very possibly a duel or two.

Alice Bonheur, a French comedienne with a nice voice, is leaving for Buenos Ayres to play in comic opera.

An international exposition has just been opened at Charleroi, Belgium, and is another proof of the commercial vitality of that smart little country. The great attraction, however, is a Luna Garden, in which there is a colossal scenic railway, half a mile longer than that at present running at Luna Park, Paris.

"Tiefland" has been given at the Opera, Nice, for the first time in France. It comes from Germany, but is a Spanish story in which the knife figures as usual.

The Russian season at the Theatre Sarah Bernhardt is running smoothly and the French orchestra has acquitted itself quite creditably.

"Amie des Femmes" (Women's Loved One) by Hennequin and G. Mitchell, in three acts, was produced at this famous Paris house May 2. It is a remarkable type of fellow they have imagined. Pessac joins a firm of dressmakers, which is on the point of failing, and brings back all the female customers. He tries on evening dresses, and is so nice all the women love him. The plot is very slender, but there are many side situations, such as constitute a Palais Royal farce. The characters of two husbands are amusingly portrayed by Lamy and Hurteaux, while Le Gallo as Pessac makes the most of that eccentric lady's-man, who finally marries the firm's typist. Miles. Monna Delza, Lavigne, Beryl and Dherblay look pretty and make the best of their respective roles. "Amie des Femmes" is not a great success, but will probably keep the theatre open until the end of this season, which terminates any time between now and the middle of June.

Mr. Enthoven has joined the G. Pasquier agency in Paris, to attend specially to the Russian business, Duneval also entering the office in charge of the provincial bookings. Feraud remains in the firm as secretary of the Etoile Palace.

Louis Forest and H. de Corsse are making a translation of the German piece "Der Andere" ("The Other"), by Paul Lindau, which will be placed somewhere in Paris next season.

Lucien Rolland, having filed the necessary petition to the French Government, has been granted by special decree the right to legally take the name of Rolland Max Dearly. The pseudonym of this versatile artist thus becomes his proper name.

GETTING A START IN VAUDEVILLE

By J. A. MURPHY.

San Loco, Cal., May 14.

Dear Ed:

I worked all the morning on a dancing number. There is only one really clever one in the lot. I noticed her when we first joined the show. She can dance as good as I can, in fact she does some Irish reel steps that I can't do at all. I think her name is Annette DeShorbe, but McPhatter says it is more likely to be Annie Dunlany and by the way she dances reels he knows she never learned from a correspondence school, but got her tuition nearer home.

I told him several things too, for some how he made me mad. I didn't know what I was mad about either, and couldn't tell McPhatter when he asked me, so he just laughed and walked away. I thought I would go back to the theatre and put a new head in one of my banjos. I found Annette there. She asked me if I thought I could get some one to take a bundle to the express office. She had a bundle addressed to herself, care of Wells Fargo, San Francisco, with "Please keep until called for" added. The property man sent it to the express office.

Annette and I sat on a prop gondola and talked all the afternoon. She told me as a great secret that she was going to leave the show when it got to Frisco. She had been with it thirty weeks and had less money than when she joined. Her first two weeks salary had been held back, same as ours, then as soon as she had paid for her wardrobe, Gitney decided to change the costuming. He got a lot of second hand stuff somewhere and charged it up at retail prices. She had shipped a lot of street and stage stuff to Frisco and would soon stop working for second-hand clothing and mackerel.

Several teams of men had joined the show since she had been with it but none lingered long. They had all left suddenly but Gitney seemed to know just when to expect it and always had some new recruits ready. She said she had been in show business less than two years, and had been booked originally from New York by a Lyceum Bureau, to join a troupe of bell ringers in Ogdensburg. There were only five people with the troupe and she had played the alto bells, played piano for part of the show, sung alto in the mixed quartet, did a dancing specialty and worked in the farce. She toured Canada with them for a year and then joined Gitney's "Haymakers" in Vancouver, thinking it was a real show.

She said her mother, who was living in New York, taught her to dance. She showed me her picture in a locket. The name engraved inside the locket was Annie O'Connell, so McPhatter was right.

I hate to see her leave the show. I don't feel much like staying myself. Perhaps McPhatter can think up a good act for three people.

Newcom Pyker.

HERE'S BILLY GOULD

San Francisco, May 14.

A few original hints for Suffragettes:

The "Manhattan" is a good shirt, but you can not purchase them at Park & Tilford's. They only keep the cocktail of that name.

"B. V. D.s are stylish, especially in the summer time. To be worn out of sight, of course.

The Boston garter should not be worn on the sleeve. (Lower, if you please.)

Gillette razors are fine for shaving—corns—and sharpening lead pencils. Also very nifty for removing basting threads.

As a match might tear the seat of of your bloomers it is best to use one of those self-igniting devices until you learn the art of striking a match properly.

When out late, do not drink too many "Clover Club Cocktails" for you will find it awfully hard to pronounce the name after the third.

Cigars should be carried in the left hand upper pocket of your waistcoat.

Never wear gloves unless on the hands. Any other place is considered bad form and you don't want to have or be in bad form.

For perfume, use gasoline (It makes people believe you run an auto).

Do not have your name monogrammed on your stockings—if you have a long name.

To learn to talk like a man join the Shubert chorus.

After "graduating" find some nice womanly woman. Listen to her and find out what a fool you have made of yourself—you self-made man.

"HAP" WARD'S INVENTION.

"Hap" Ward has invented a paper folding drinking cup with handle attachment that can be carried in one's vest pocket in quantities, without creating any bulk.



ANNIE RUSSELL.

"THE SKIRT" SAYS

(SPEAKING OF WOMAN, MOSTLY.)

Nellie Revell saw one of the Giants-Cubs ball games last week. Nellie enjoyed it hugely—and doubly—although Paul C. Armstrong, the play-wright, who was Nellie's escort, became disgusted with baseball, Miss Revell and the world in all. Nellie says it's Mr. Armstrong's own fault, for being overinquisitive. He had invited her to the game, at the same time inquiring if she understood it. Miss Revell admitted some slight knowledge, perhaps sufficient to save Mr. Armstrong being annoyed by too many questions. (If there is one thing in the world that a man dislikes, it is to take a girl who knows nothing about the game, to a baseball match.) When inside the grounds, Nellie poured the questions at Mr. Armstrong with the velocity of a Maxim repeater. To save her life she could not remember which was third and which was first base. Nor could she understand why the man walked back just because the umpire yelled "Foul!" when the ball went away into right field. Mr. Armstrong was patient, with a steadily mounting temperature. But Nellie's denseness "got to him" at last. For revenge he informed her she could go home alone, and when arriving there study up until she knew which was the pitcher and the catcher, when he would try again some day. Then Mr. Armstrong walked over to the Cubs' clubhouse to talk with a few of his friends on the team. Nellie didn't mind, for the afternoon had been a banner one for her. She came from Chicago, and knew the life history of each "Cub." Reaching the club house Armstrong proceeded to inform the boys about what had happened to him; wanted to know all about the game, saying he had seen but about two innings, having spent the remainder of the time in explanations. While in the midst of his ravings against the girl who knew nothing about baseball, he mentioned Miss Revell's name. It brought the biggest laugh one of Mr. Armstrong's lines ever provoked. The Chicago players had to sit down on the bench until their mirth was over, when one said: "Nellie Revell! Holy gee! Why, Nell knows more about baseball than we do."

Much talk have I heard this week over the fracas between Billy Gaston and Ralph Herz last Saturday night, or I should say, late Sunday morning. Mr. Gaston met Mr. Herz (unexpectedly by the latter) on Sixth avenue, and at once started to forcibly express his displeasure at the star of "Dr. De Luxe." Quite some carnage, I am told, by an eye witness, while it lasted. No other names have been mentioned, although a young woman with Mr. Herz at the time was recognized by my informant. She is also of the "De Luxe" company.

I understand that Eugene Walter has written a play, based upon the marriage of a former acting lady to a very wealthy man. The piece will be produced by a well known Broad-

way manager. It presents a strong point, I hear, bearing upon the parentage of a son. The mother, after listening to the unjust taunts of a husband who has tired of her, and for revenge as well as to repay in turn the twinges received, confesses his suspicions are correct, leaving a great doubt in the husband's mind, who realizes that only the wife knows.

It will probably go down in history that Mrs. Kilty Morton wore the first "harem skirt." Mrs. Morton has been wearing one for two years. A French blue crepe with a coat effect of steel was the second gown Mrs. Morton wore at the Colonial, Monticello matinee. Clara appeared first in a pink messaline covered in crystal, and trimmed in natural colored marabout. For the ending, a white satin made in Miss Morton's individual style, was spangled in gold; the seams being laced with gold cord. The Courtney Sisters were dressed alike, in pink silk covered in pale blue chiffon, the high girdle being gold cord. The woman of Segel and Mathews has two changes, the first, gold, and the second crystal. A handsome head dress composed of birds of paradise, worn by her, was stunning.

TIN PAN ALLEY JINGLES.

By William Jerome.

Once a song goes in the safe—good night!

Harry Von Tilzer stands "All Alone."

A Big Hit often causes A Big Head.

"Coon" songs are not as black as they are painted.

"The Chocolate Soldier" is real music so is "Bon Bon Buddy," The Chocolate Bud.

Heel Notes: The Regal Quartet, The Douglass Trio and The Walkover Sisters, are seen frequently in Alley Society.

Sir John Abbott, a dear old pal from London, is spending a fortnight in town.

Bartley Costello is going on the other side. He sails for Bayonne next Thursday.

Sam H. Harris says the music business is the only joke that has no answer.

Without a Home Jerome and Schwartz. That old flirt "Shapiro," is making eyes at us.

Uncasy lies the head that makes up the statements.

Choosers of good melodies; have a care. Stern & Marks will get you. If you don't watch out!

NEW ACTS NEXT WEEK

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

Harry Cooper and Co., Hammerstein's.
Bert Fitzgibbon, Hammerstein's.
Mexican Quartet, Hammerstein's.
Plunkett and Burns, Hammerstein's.
Fannie Fondelier, Hammerstein's.
Two Lords, Hammerstein's.
Lolo, Fifth Avenue.
Joe Jackson, Fifth Avenue.
Charlotte Ravenscroft, Brighton Theatre.
Ben Barnett, Orpheum.

"Big Foot Wallace" (7) (Comedy).
14 Mins.; Full Stage.
Fifth Avenue.

A review of "Big Foot Wallace" as shown at the Fifth Avenue Monday night would probably be totally different from one written on its presentation later in the week. In fact Monday afternoon's performance was ten minutes longer than the night show, and each presentation for the entire week will bear only a skeletonized resemblance to other exhibitions. In the cast are Fox and Ward, Ward and Curran, Mrs. Yeamans, Harry Thorne and Pat Rooney—all recruited from the vaudeville bill which precedes the afterpiece. Two scenes were announced on the program. But one was shown, and no one seemed to care. A hastily improvised set of mongrel description served to create atmosphere of an uncertain kind, none of the cast knew his or her lines, no entrance or exit or bit of business was worked on cue, nor was there a proper cue given, but, as before remarked, no one seemed to care—in fact if a canvass of the audience was made it would be found that most of the individuals preferred it so. Everybody came to see huge quantities of impromptu farcical situations and bright repartee, such as is supposed to have prevailed in "the old days" when afterpieces were put on weekly without bothering about rehearsals and when all hands played pranks on everybody else in the casts. Such was not the case on Monday night. The main humor of the revival of the "nigger act" was contained in the loss of the allotted lines by "Pop" Ward of Ward and Curran, who was cast for the principal role. Most of his scenes were in conjunction with Fox and Ward, who are responsible for the staging of the skit. The manner in which they handed "Pop" his lines was mildly entertaining and occasionally humorous. The sketch is a travesty on the prowess of Buffalo Bill as an Indian killer, but the situations, judged from present day standards, are elementary and not worthy of serious consideration for anything other than an exemplification of the rapid strides made in modern sketch writing.

At the conclusion of the skit all the players on the bill appeared for a final picture and joined in the chorus of "Auld Lang Syne," creating a very pretty bit of sentiment and one for which there could be nothing but reverence. The "afterpiece" was a special event for a special "Old Timers' Week" at the Fifth Avenue. As such it welded in nicely. Jolo.

"The Battle Cry of Freedom"
(Comedy).

27 Mins.; Full Stage (Special Set).
Brighton Theatre.

It might have been her recent stage association with the two "Giants" that brought up May Tully's batting average for this week at the Brighton, where she is hitting one out to the fence that ought to travel her many times around any circuit. From the time Miss Tully appears until the drop of the curtain there are laughs. This time the versatile comedienne plays the part of a grass widow, who comes to Reno to obtain a second divorce from her husband, after hearing that her first divorce is void. By a well devised plot the present wife of her former husband beats her to the room in the hotel where the two wives meet, and the action of the sketch takes place. Both women are named Mrs. Smith—having the same husband. Evelyn Moore plays the crying wife while Miss Tully's task is to portray an actress accustomed to Reno. Before discovering they have the same husband, Miss Tully gets a chance for impressions of a few stage people in the way they would sing "On My Way to Reno." These all go well, but are not needed and perhaps it would be better to cut the running time of the act down a few minutes. The situations between the two women after discovering who the other is are screams. Miss Tully has a great many bright and snappy lines, which at times stopped the action, as most brought applause. This comedy sketch also has a regular finish. The arrival of the husband, crazy about his second wife, brings forth more comedy by the first wife who "kicks" him unmercifully. She finally "squares" herself, however, by bringing the second wife to his arms, and concludes the act by phoning to the office, saying "Send up a policeman to put me out." This sketch will just about rank with William Courtleigh's "Peaches" of a few seasons ago. Jess.

Knute Erickson.
Songs.

17 Mins.; Two, Close in One.
Fifth Avenue, (May 15).

Knute Erickson as a "single" has some merit for vaudeville approval. Knute opens as Knute, singing an old time "coon" melody out of which he gets some fun with the orchestra. A coster number in make-up (changes made in view of the audience) comes second and is very well handled. A Swede recitation does very nicely, although it is rather a silly piece of mushy pathos. Knute does the Swede nicely and the character is too good to waste on the recitation. "Happy Dan" the "Simp," Erickson's own character, is the last used. The house seemed to know it for the announcement won applause. An old idea of the illustrated song burlesque is given at the finish. It went very big with the Sunday audience at the Fifth Avenue and made Knute a substantial hit. Erickson should work out as a very pleasing turn all alone. A three or four minute cut should be the first step and then all efforts laid along a comedy route. It will take very little rearrangement to make the specialty a good period for the best of bills. Dash.

Melrose.
Comedy Acrobatics.
10 Mins.; Full Stage.
Hammerstein's.

Melrose was formerly the acrobatic comedian of Kennedy and Melrose. Attempting a single turn in this line, the young man seemed to have tackled a big job in the first class houses. But evidently Mr. Melrose knew what he was about. For at Hammerstein's Monday evening, he put himself and act away over the footlights for much laughter, some screams, some shrieks, and plenty of applause. Most of the noise arrived with Melrose's finishing trick, a dangerous one, but extremely well worked up, nicely accomplished and the hair-raising part of it is turned into a laugh. Seated on a chair, placed atop a table, at least twelve feet from the ground (the pyramid consisting of tables to that height), Melrose sways it back and forth until toppling over with the entire arrangement. It was the big trick of the two-act—and it is the big trick of all comedy acrobatic acts. Costumed in Scotch kilts, the young man works quickly, does some good eccentric tumbling, and secures comedy before reaching the finale. The finishing trick was really too good for the opening position at Hammerstein's, with its early and late performance. In any other house, Melrose can take charge of either end of the program, and well acquit himself. Sime.

Siegel and Matthews.
Musical.

11 Mins.; One.
Colonial.

Siegel and Matthews are a light musical number. The work consists mostly of banjo playing although there are one or two other strummy instruments introduced. The couple need advice in the dressing line. The girl makes three changes of costume. The last gown is the neatest, although all are too dressy, without being pretty or becoming. The man first appears in dinner jacket, later changing to flannels, which is a mistake, for the girl wears an evening gown which does not go well with the flannels. If the flannels must be worn, the man should open in them. The music is of a fair sort. The act opened the show at the Colonial. It will take close attention to details to keep them there. Dash.

"The Diva Dasi" (Pantomime).
21 Mins.; Full Stage (Special Set).
Brighton Theatre.

An elaborate stage setting has the appearance of one in which expense was a secondary issue. The scene is that of the interior of a Hindu temple, the opening of the act showing about eight people on the stage, dressed in the Hindu garb and going through a religious ceremony at the altar. Pantomime is done by the Diva aided by a man. The main feature is a passionate dance performed by Sita Diva in front of a guard of the temple, who looks after the treasures contained therein. At Brighton Sita Diva did fairly well in closing a very long show. Closing the first half should have, at least, been assigned the turn. Jess.

Mlle. Polaire.
"Fumeuse d'Opium" (Pantomime).
Folies Bergere, Paris.

With the departure of Margaret Haney and Tom Hearn from the revue at the Paris Folies Bergere, May 1, Manager Bannel introduced Polaire into this production, which has now run over four months and will continue until about June 15. Polaire is presenting an act, in the form of a dramatic pantomime founded on a story she read when in America. There is a special set representing an opium smoking den in San Francisco. Tchangel (Liesse) and Jim (Combes) plot to kill and rob a rich youth who is to be enticed to the place. Norah (Mlle. Polaire) overhears this, being one of the clients of the den, and when the young American, Bob (Jacquinet) is in a state of intoxication, she tries to prevent him from drinking a poisoned lip-oor. Jim stuns him by a blow with a loaded "Billy," and renders Norah insensible by a kick in the body. The two assassins hasten away to find a sack in which to place Bob. During their absence Norah regains her senses. She is able to revive Bob by means of a drink. He goes to bring the police. When the other two men return they seize Norah, bind her and the Chinaman tears open her breast with his long finger nails, so that when the police arrive with Bob and arrest the criminals, she dies in terrible agony in his arms. It is a bit gloomy, and the plot is not too complicated, but Polaire plays the opium smoker as well as any one could handle such an ungrateful role. Appearing in the latter part of a bright revue, it is a contrast to the remainder of the entertainment, and as such is a success. Ken.

Charles and Williams.
Musical.

14 Mins.; One.

A piano man and a violin fellow will probably be "small time" headliners in a little while, with the present offering. For a start the violin is featured in two classical numbers, after which the piano man plays some "rag" that's above the average. The violin fellow then has a go at the "rag," which he gets over nicely. Probably the best idea of how this act really stands with a "small time" audience can be had from the fact that the picture lovers applauded long after the next film was started. With a novelty of some description added, the boys will be right for the larger time. Jess.

Margaret Mudge.
Songs.

11 Mins.; One.

Miss Mudge has a very good voice for vaudeville, and should get along if using it properly. For a start she begins to sing a bit of the waltz from "The Chocolate Soldier" off stage, finishing upon making her appearance. This is followed with two popular chorus songs, sung like ballads. A little more speed and action might help a lot. In her last song, a picture of Christy Matthewson is thrown on the screen in conjunction with a special verse on baseball. Miss Mudge has a very good appearance. Jess.

Georgia Earl and Co. (8).
Comedy Sketch.
19 Mins.; Full Stage (Interior).
Fifth Ave. (May 15).

Georgia Earl and Co. should have remained in the theatre last Sunday at the Fifth Ave. and watched Wilfred Clarke and Co. put over their comedy sketch, to secure a proper idea of just what is needed in a twenty-minute farce for vaudeville purposes. Two men and two women make up the company. If Miss Earl had not taken a bow alone or at least with one of the men at the finish it would have been difficult to pick the star. As it is Georgia has no more to do than anyone else and is in fact less suited to farce than any of the others. The theme is not exactly new. The situations lack also the real laughing qualities. Two girls call at a young man's office at the same time. One he tries to pass as his cousin while the other he introduces as the wife of a friend. His pal coming in is forced to impersonate the husband. Both girls know the friend, so it's off. The boy is discovered and the trio leave him flat. He vows "never again!" but the telephone interrupts and he makes a date with Mabel. It is a fair sketch fairly well played and will do nicely for the small time with a look in on the small big houses.

Dash.

"Ladies' Night at the Club"; (7).
18 Mins.; Four (Interior).

From a stage box, three girls send word by phone they are coming to visit the boys at the club, who at the time are having a social game of cards. Four men and three women are in the act. One of the men fills in his time with piano accompaniments to the songs and dances of the other six people. The men first display evening clothes and then change to flannels. The girls also make several changes. All the wardrobe is new and pretty. The club idea is a good one and the act is splendidly worked up, but the singing would hurt it on the big time. The voices are lacking. The girls look and dance well. Their vocal efforts would pass if the men had stronger voices and secured better harmony.

Mark.

Zarrell Brothers.
"Strong Act."
7 Mins.; Full Stage.
Hammerstein's.

The Zarrell Brothers are programed as Europeans. Mentioning them as a "Belleclair Brothers" act will more quickly convey the complete description of the turn, even to dressing. The Zarrells closed the show, without enough of an audience left for the act to learn how it was liked.

Sime.

Four Regals.
"Strong Act."
Full Stage (Special Set).
Hammerstein's.

Last week at Hammerstein's closing the show, were the Four Regals, all foreign strong men, working in costume and a special setting. The strong work was splendidly performed, with the heavier of the quartet featuring teeth holds. As a "strong-jawed" fellow, he's a museum wonder.

Sime.

Sydney Jarvis.
Songs.
12 Mins.; One.
Fifth Avenue (May 15).

Sydney Jarvis just about gets away from the straight singing class. Jarvis appears in evening clothes, making a very natty appearance. He carries his own accompanist. Possessed of a strong voice, pleasing at times, he seems to sing with a great effort. It detracts greatly from his work. As a final number he sings a descriptive number about a horse race that is overdrawn and is not good. Jarvis should be able to frame up a specialty. His present material will not carry him far.

Dash.

Morgan and Delson.
"Piano Act."
13 Mins.; One.
Hammerstein's.

Brought in on an emergency call to Hammerstein's, Monday, Morgan and Delson, a new team to Broadway, was second only in applause to the headliner, Amelia Bingham. The boys appeared "No. 4." As a "piano act," they class far up. Songs with music on the piano and violin, make up the turn. The shorter boy, of pleasing appearance, playing "rag" on the stringed instrument, with a swaying "raggy" motion of his body, caught the house completely. The taller young man is the singer. One of his numbers, a "clisy" "Whoops, My Dear" was a small-sized riot. Afterwards the same fellow impersonated a Hebrew. He looked funny, at least. Morgan and Delson will do right well.

Sime.

Williams Brothers.
Dances.
10 Mins.; One.
Hammerstein's.

The Williams Brothers are the usual two-boy dancing turn. They appear first in white flannels, with tan shoes, afterwards changing to dark clothes, without dark shoes, which should have been there. They did as well as the average two-boy dancing act would do "No. 2" at Hammerstein's.

Sime.

OUT OF TOWN

Olive Briscoe.
Songs.
17 Min.; One.
Savoy, Atlantic City.

Olive Briscoe is a recruit from the legitimate, having until lately played in stock, where she is well known. Miss Briscoe is a tall, handsome brunette, of a very pleasing personality. She makes several costume changes, finishing with a close-fitting corse gown covered with crystals that is beautiful. Three songs are interspersed with clever talk. Miss Briscoe's best number was "Not Like The Days of 1861." The chorus contains a pretty melody. Between the verses she told of the difference at the ball game and in the nursery. Her work was very much appreciated.

J. B. Pulaski.

FIFTH AVENUE

When the curtain rose at the Fifth Avenue theatre Monday night to a medley of old fashioned airs and a stage hand appeared with sleeves of his overshirt rolled up disclosing a red flannel shirt underneath—when the aforesaid stage hand proceeded to light up the foots with a wax taper and instead of the modern olio drop there was disclosed for the "close-in" a pair of sliding flats, a rousing burst of applause was given and the audience sat back in the full expectation that for "Old Timers' Week," Manager Bob Irwin had carried us back to the good old days of variety in every particular.

This was fine for the creation of atmosphere and was appreciated to the full. No such an undertaking had ever been attempted in these days of modern vaudeville and we were all very grateful for a glimpse into the past.

All the women on the bill received little old-fashioned bouquets from "the front," and the whole scheme in its conception and some of its execution, is worthy of fulsome praise for its originality.

Fields and Hanson, scheduled to open the show, could not appear because they were booked in Putnam, Ct., and the manager of the theatre there refused to release them without a bonus. They are said to feel keenly the disappointment of not having the honor of appearing on so important a program. They were replaced by Allen and Clark, who pulled such hoary jokes as "You can drive a horse to water, but a pencil must be lead." The "straight" man never looked at his partner, but talked right out to the audience. It was the first illustration of the rapid strides that have been made in all kinds of stage presentations. And right here it is worthy of note how different is the method of speaking of the "modern" performer as compared with the old-timers. With the exception of Betty Smarl, who assisted Tom Nawn in "One Touch of Nature," every performer on the bill spoke with a broad, uncultured intonation. In this instance Miss Smarl is called upon to portray the daughter of a day laborer and her cultured voice and charm of manner savored more of the drawing room.

Lottie Gilson was placed second on the bill and effectively rendered three songs, the second and third of which were "Paradise Alley" and "Little Willie"—both sure-fire. She got away with a little speech.

Fox and Ward displayed a special drop showing the various minstrels and other organizations they had appeared with since 1863. "Big Ward's" rendering of the old classic "Uncle

Ned" and the team's finish with the "Essence of Virginia" dance put the act over in excellent shape. Barring those lately seen hereabouts, Mr. and Mrs. Harry Thorne were the only old-timers who were recognized by the gallery. They scored as usual in "An Uptown Flat." Gus Williams opened his act with "I'm on My Way to Reno," the only thing modern in his monolog and songs. It served as an introduction to his tangled talk on marriage and divorce.

Pat Rooney and Marion Bent were on the bill in order to enable the management to use the old time name of Pat Rooney, father of the present Patricius, but they were not in the picture at all, and it is no reflection on their talents to say that those who came to see nothing but vintage performers would have preferred not to have seen them.

The biggest reception by far was given Mrs. Annie Yeamans. It is the only time in the knowledge of the writer when an entire audience stood up in a body and cheered a performer in a vaudeville theatre. Ward and Curran registered their usual success. It is doubtful if there is any better piece of character acting on the vaudeville stage today than Tom Nawn's conception of Michael Maloney in "One Touch of Nature."

Maggie Cline preceded the afterpiece "Big Bill Wallace," and it is because of her refusal to join the cast of "Razor Jim" that the "Wallace" skit was substituted. "The Irish Queen" was in fine fettle and disported herself like a youngster. For a finale she danced a "cooch" waltz to the tune of "Every Little Movement," with Tom Nawn as a partner. Aunt Maggie was certainly there "with the peppers." Her beautiful grey hair is now distinctly Titian. Maggie was all right until she attempted to pick up a rose tossed from a stage box. As she stooped she emitted a huge grunt. (Maggie confided to her friends in the dressing room that inasmuch as the stage of the Fifth Avenue for the current week is being conducted along the lines that prevail in the old days, that she would omit the usual "tips" Sunday night next).

Another old time bit of business was the sweeping up of the stage and the tossing of coins by the audience. Just to keep in the picture the stage hand doing the sweeping stooped to pick them up.

"Big Bill Wallace," a revival of an afterpiece so old that its origin is an unsolvable mystery is under New Acts. Those who participated in it were given their parts at the regular Monday morning rehearsal.

Now that we have been regaled with an "Old Timers' Week" of the variety brand, why not a week of minstrelsy, opening with an old time minstrel first part and closing with an afterpiece? It would be a comparatively easy matter to gather together a brilliant roster including such artists as Lew Dockstader, George Primrose, George Thatcher, Hughie Dougherty, Neil O'Brien, Eddie Leonard, etc.

Jojo.

CIRCUS NEWS

MRS. GIL ROBINSON DIES.

Cincinnati, May 17.

Mrs. Gil N. Robinson, wife of Gil N. Robinson, of the John Robinson's Shows, died at Dr. Britton D. Evan's Sanitarium, Morris Plains, N. J., May 11. Burial was in Cincinnati Monday.

The deceased came from a family known in the circus world for more than fifty years, her father and mother having been with the John Robinson Show when it first took to the road.

Mrs. Robinson (Emma Lake) was born in Cincinnati fifty-six years ago, and up to a few years ago continued to ride. She was pronounced by Col. W. F. Cody as the cleverest equestrienne in the world. Her death was the result of a fall received about three years ago. She had been married to Mr. Robinson for thirty-six years.

Paris, May 10.

Alfred, a noted circus rider, who was prominent in the days of the Cirque des Champs Elysees, has just died here at the age of 66. Alfred retired from the ring some years ago and was able to live comfortably from what he had saved during his life in the arena.

He is reported to have been the originator of the "Jockey act."

CIRCUS HANGER-ON ARRESTED.

Philadelphia, May 17.

George Beerhoff, who conducted a tent show on the outskirts of the Ringling Bros. stakes, was arrested last Saturday night for conducting an improper show and a disorderly house.

Beerhoff was warned by the police early in the week, but paid little attention to the tip and is now awaiting trial as a result. Two girls employed by Beerhoff were also arrested. They gave their names as May Jones and Bertha Brown.

ONCE NOT ENOUGH.

Boston, May 17.

Fred C. Holmes, giving his business as that of an actor and his residence as 306 West 45th street, New York, took out a marriage license at City Hall, May 12, to wed Rose Piper, an actress, of 5200 Winnedrac street, Chicago.

Each stated it was the second venture on the matrimonial sea, each having tried it before. Both are divorcees.

USING WOODEN SIGNS.

St. Louis, May 17.

Gradually Barnum and Bailey publicity is covering the city for its date here, week of May 29. First painted sign boards were used, the first time wooden signs ever were especially painted for a circus attraction. They have been up nearly a month. Then the newspaper campaign began last week and lithographing is now in evidence.

Wells Hawks has gone ahead of the Barnum and Bailey show.

GOOD BOSTON OPENING.

Boston, May 17.

Buffalo Bill's Wild West and Pawnee Bill's Far East show, pitched its tents at the new grounds in the Back Bay, Sunday, and gave their first performance on Monday afternoon to a record breaking audience. This show always made good here.

The grounds are spacious and are in a good locality. The street car company has made special arrangements to carry the crowds and the facilities are excellent.

The new method of seating is good. The seats are all covered while the arena for the performance is open, giving plenty of opportunity for ventilation. If the weather remains cool, people will patronize this show instead of going to the beaches, and the "Wild West" should get all the money.



A BLOW DOWN.

How things looked after the dressing tent succumbed to a gale which the Barnum & Bailey show ran into at Uniontown, Pa., May 11.

ASKS \$10,000 FOR ASSAULT.

Nashville, May 17.

William Mann, who claims a special officer of the Ringling Bros. circus assaulted him without cause during a performance in this city, and severely injured him, has filed suit in the District Supreme Court against the Ringlings for \$10,000 damages.

STERNAD'S TENT SHOW.

Chicago, May 17.

Jake Sternad has turned over all his bookings to the W. V. M. A. He will leave for the road May 29, opening at Decatur, Ill., with his "Napanees" under tent. The other company of "Napanees" will continue to play vaudeville dates.

A minstrel company is now being formed by Sternad which will get under way shortly. Twin City Quartet, Mable Elaine and Francis Warren have already signed.

The Cole Troupe of wire walkers has joined Ringling Bros. circus.

SHOWS NEXT WEEK

CHICAGO.
 "MID-CHANNEL" (Ethel Barrymore)—Blackstone (4th week).
 "MADAME SHERRY" (Lina Abarbanel)—Colonial (2d week).
 "MARRIAGE A LA CARTE" (Emmy Wehlen)—Grand O. H. (4th week).
 "THE FOX" (Edmund Breese)—Cort (7th week).
 "MADAME X" (Dorothy Donnelly)—McVicker's (4th week).
 "MAGGIE PEPPER" (Rose Stahl)—Illinois (12th week).
 "LITTLE MISS FIX-IT"—Chicago O. H. (1st week).
 "GET RICH QUICK WALLINGFORD"—Olympic (26th week).
 "SEVEN SISTERS" (Chas. Cherry)—Power's (6th week).
 "WILL O' TH' WISP"—Studebaker (3d week).
 "MERRY MARY"—Whitney O. H. (7th week).
 "MILIE ROSITA" (Fritz Scheff)—Lyric (1st week).

BOSTON.

"DR. DE LUXE" (Ralph Herz)—Colonial (1st time).
 "JUDY O'HARA" (Aphie James)—Hollis (2d week).
 "A COUNTRY GIRL"—Tremont (2d week).
 "THE COMMUTERS"—Park (14th week).

NEW YORK.

"AS A MAN THINKS" (John Mason)—Nazimova's (11th week).
 "EVERYWOMAN"—Herald Square (13th week).
 "EXCUSE ME"—Gaiety (15th week).
 "FOLIES BERGERES"—(5th week).

BILLS NEXT WEEK

NEW YORK.

COLONIAL
 Eva Tanguay
 "The Hold Up"
 Ed. Morton
 Barney & Crawford
 McKay & Cantwell
 Avon Comedy Four
 Jewell's Manikins
 Spissell Bros.
 The Graziers
ORPHEUM
 Four Mortons
 Rigoletto Bros.
 Maggie Cline
 Bell Family
 Howard & Howard
 Rice, Sully & Scott
 Bowman Bros.
 Ben Barnett
ALHAMBRA
 Edwards' "Song Revue"
 Valerie Bergere & Co.
 Gaston & Coverdale
 Julius Tannen
 Ed Blondell & Co.
 Swor & Mack
 Four Holmes
 Great Howard

BRONX
 "Romance of the Underworld"
 Agnes Scott & Co.
 Jack Wilson Trio
 Milton & De Long Sisters
 Frank Morrell
 DeVoe Bros.
 (Others to fill.)

CHICAGO.

AMERICAN
 Della Fox
 Porter J. White & Co.
 Van & Beaumont Sisters
 Belle Baker
 Landon-Lauder Co.
 Musical Courtiers
 Monarch Comedy Four
MAJESTIC
 William Russell
 Bernard & Weston
 Gerald Griffin & Co.
 Zaretzky Dancers
 Cooran & Dixon
 Stickney's Novelty Troupe & Welsh
 Cross & Josephine
 Zeno, Jordan & Zeno

ST. LOUIS.

COLUMBIA
 McIntyre & Heath
 Milo Belden & Co.
 Conlin, Steele & Carr
PRIMROSE FOUR
 Ellis & McKenna
 Three Westons
 Gray & Peters

PROGRAM SUIT SETTLED.

Joseph Mayer, the program maker, settled his case with the Two Bills show, last week, after the matter had reached the Supreme Court. Lawyers, representing the Will West owners, brought suit against Mayer for \$3,036, out of a contractual debt of \$12,026, which debt Mayer denied in court and incidentally claimed \$10,000 damages because he says the "farewell tour" was conducted on an unfair basis.

Mayer claimed the show was inferior to previous years, that the lights in the tent were poor and unsatisfactory, that performers were dismissed in order that the salary list be cut down and that certain big cities were not on the route which conditions caused the show to "go back" and cause advertisers to cut out program advertising, making the collecting of "ad" payments a tough game.

Thomas L. Evans, formerly with the Forepaugh-Sells and Buffalo Bill shows, has been engaged as accountant by the Barnum & Bailey circus.

PLANNING A ONE-RING.

A one-ring circus is being planned for next season by R. A. Blake and B. A. Myers. Blake has several animal acts playing the various vaudeville circuits. These will form the nucleus of the new one-ringed arrangement. Bernard is to handle the managerial end of the venture, proposed as a fifteen-car outfit.

"GET RICH QUICK WALLINGFORD"—Cohan's (39th week).
 "MRS. BUMPSTEAD-LEIGH" (Mrs. Fluke)—Lyceum (8th week).
 "OVER NIGHT"—Playhouse (6th week).
 "PLAYS IN GERMAN"—Irving Place (23d week).
 "STOCK—Academy.
 "STOCK" (Corse Payton)—Grand O. H. (3d week).
 "SPOONER STOCK"—Metropolis (13th week).
 "STOCK—West End (4th week).
 "THE BACHELOR'S BABY" (Francis Wilson)—Criterion (23th week).
 "TIE CONCERT"—Belasco's (34th week).
 "THE HENPECKS"—Broadway (16th week).
 "THE LIGHTS O' LONDON"—Lyric (4th week).
 "THE PINK LADY"—New Amsterdam (11th week).
 "THE SPRING MAID"—Liberty (22d week).
 "VARIETY"—Winter Garden (10th week).

SAN FRANCISCO.

"SMITH" (John Drew)—Savoy.
 SOUTHERN AND BARLOWE—Alcazar.
 MARY GARDEN—Auditorium.

DESPERADO GOING OUT.

Desperado, the original, with the Ringling Circus, Buffalo Bill, and who appeared at the New York Hippodrome, has been booked by Frank P. Spellman as feature attraction for several parks and fairs.

The dates will carry him through the entire summer.

The father of Harvey Watkins died last week.

HAMMERSTEIN'S.

While many are skeptic over Willie Hammerstein's "17-act" show, it's doing business. Monday, when the other theatres in town were struggling along with a bare handful, Hammerstein's held two big houses in the warm weather of that day.

Thirteen regular acts are the program this week, the show proper concluding at 11.44. This number makes a hard bill to arrange, when bookings are entered more with a view to names and entertaining quality than for the convenience of the stage manager. Some turns are certain to suffer. This week is not an exception. Kate Elinore and Mack and Orth got theirs through position, buried away down at the bottom, Miss Elinore and Sam Williams appearing at 11.07, with Mack and Orth following.

The "tow-act" is a good one of its kind, but was unable to hold up the late spot, partly because of that position and partly because there had been a crack two-act on early, which no "plano turn" would relish coming after. Mack and Orth had to forego their encore. They were wobbly all the way. Miss Elinore caught an earlier program number later in the week, but had to talk and comedé against the outgoers Monday evening.

The big hit of the evening was Amelia Bingham, with "Moments From Great Plays," closing the first half. Presenting excerpts from "Lady Godiva," "La Tosca" and "Mme. Sans Gene," Miss Bingham brought herself even a larger reception at this pit for dramatic sketches than she secured when playing at the "blacklisted" American. William Bonelli is a new and satisfactory member of Miss Bingham's little company, which has been reduced by a couple of "ladies-in-waiting." Lloyd Bingham and Beth Franklin are the other principals, as of yore.

Ray Cox did very well, arriving second after intermission, and the first of four consecutive acts in "one." Nana, with her dances, opened the second part, passing fairly. Kalmer and Brown turned up their noses at the "No. 4" position, which permitted Morgan and Delson (New Acts) to appear on Broadway. These boys were the early "plano act."

Wilfred Clarke and Co. played "What Will Happen Next?" to the usual score, with Conroy and Lemaire taking their portion of the evening's laughter and applause with "The Pinocchio Friends." Barring a little dragginess through padding in the early talking, the couple have an excellent turn.

It was the Avon Comedy Four who did the real trick, however. Considering the many times this act has repeated at Hammerstein's, they could be conceded the "clean up." With almost a new encore, in which the Hebrew comedian loomed up most brilliantly, the quartet put it over a hundred ways. The Hebrew comedian carried the encore nearly all alone, really doing a "single" with it, and he proved himself some Hebrew comedian for Harry Cooper to follow next week. The act stands now better than it has ever been.

The Jack Wilson Trio had it pretty

HENDERSON'S.

Miniature icebergs would have made appropriate souvenirs at the opening of the summer vaudeville season at Henderson's (Coney Island). The big place was as cold as a barn. And the frigid weather made a hole in the business Monday night that gave an echo whenever anything was said or done on the stage.

The audience was upstairs. Those gallery denizens applauded as though their lives depended upon it. There were so few in the main auditorium that it was necessary for the artists to play to the people in the upper tier. And the big dining room was quiet as a deserted village, the waiters having ample opportunity to enjoy a show.

The bill gave big satisfaction despite the superfluity of vocal music. Saro, gymnast, was on first with the Norton Sisters in "No. 2" position.

The Lyric Four was third. This quartet of two men and two women, with operatic selections, acquitted itself with credit, the harmony being a feature. The voice of the soprano is strong and clear.

Anderson and Gaines, colored, came up strong with their "ghost finish" and William and Warner pleased with music. Hathaway, Kelly and Mack were a hit, the man's singing and the girls' dancing pulling down big applause.

E. F. Hawley and Co., with their pulsating dramatic sketch, "The Bandit" was liberally applauded at the finish, the boys in the gallery showing hearty appreciation. With the dishes silent in the cookery and no one coming in to disturb the equanimity of the audience, the sketch made a decided impression.

After Jack Spurrer's orchestra had rendered a march medley, the Elson City Four, the second quartet of singers to the show, had the right of way for a cleanup. Applause from the loft brought them back for two encores.

Hickey's Circus, with the performing ponies and the bucking mules, closed and found big favor. The attempt to ride the mules proved the biggest laugh-getter. *Mark.*

Leo Donnelly and Jean Havez have written the words to a new song called "Sally," with music by James Blyler, of Brown and Blyler.

soft in "position," after Miss Cox. Jack Wilson took a few chances Monday evening with his parodies. A most enjoyable portion of the turn was the nice breaks in the comedy provided by Franklin Batle's singing. The act's "Exercise" song did something to Mack and Orth's "Follow Me," which came two turns after, the numbers having a similar action idea, although at that, "Follow Me" probably might be more properly credited to "The Girl in the Train."

Melrose (New Acts), a comedy acrobat, who opened the show, was some shucks among the entertainers of the evening. The Williams Brothers and the Zarrell Brothers, closing before a light remaining audience, are also under New Acts. *Simr.*

BRIGHTON THEATRE

Monday evening the weather was matched against Dave Robinson's Brighton Theatre and won easily, scoring with an easy knock-out by jabbing that manager in the eye with a cold right-hander that made him take the count. Dave was on his feet after the final ten, however, and stated that he would be in shape to battle before the week was far gone. He hoped to reverse the opening-of-the-season decision against the weather man.

Frank and Edith Raymond climbed into the ring about 8:25, and were greeted by a small but warm hearted audience. After sparring a bit on the wire Edith called her second, Frank, to the front, and Frank tried to be funny. Edith did some good side-stepping but Frank couldn't stand the pace and rather hindered his partner's chances.

Cotter and Boulden, the second preliminary, easily demonstrated that they could have gone on later and shown class. The two put on a slashing good bout, and cheers were given them from all parts of the hall. The two, however, finished pretty groggy from their efforts and could go no further.

The three Keatons were called into the arena next. Joe and Buster, with Mother as referee displayed "some" talent. The referee gave Joe the fight on points but there were some who thought a draw would have been more fair. Anyway it will not be more than six months before "son" puts it all over "father" even at ring-side weight. This bout was voted one of the best seen at Brighton in years.

Winsor McCay did his best fighting in the dressing room, while his moving sketches were being shown on the screen. He was given a big reception when he appeared, however, and did a few rounds of shadow boxing with the chalk and the blackboard. McCay could easily win by taking a bow after the moving picture.

Maud Lillian Berri who appeared just before intermission showed without the American Quartet who did such good work in seconding her at the Colonial, when the singer first appeared in the ring with her present act. Without the four singers the act is not near its former form. Miss Berri has to work pretty hard to hold it up. Her other assistant, Barnes, the dancer, helps a little. A few girls have been added.

The Five Brown Brothers showed, just following the interval, and these boys put on a battle royal with some rag music in "one" that was right. They sparred with some comedy at first, but later scored a "knock-out" with those Saxophone "rags."

May Tully and Co. (New Acts) did some great infighting and with the audience for the referee the act was declared a winner by a great margin.

Belle Blanche's work was somewhat belittled by Miss Tully, on before her, and it wasn't until she used a "straight" jab after her first few imitations that she forsook the idea of throwing up the sponge. After this,

COLONIAL.

It was even betting Monday night that the Colonial or any other vaudeville theatre would carry only a half a house. The weather was made to order, but not to the managers' order. By the time the second number was well on its way the house had filled to at least a three-quarter point.

The show works out rather well. There are two or three acts, although familiar, that have not been seen about in some time. The Four Mortons haven't played the Colonial for two or three years and were greeted cordially. Clara Morton is singing the best summer song heard up to now, "Any Girl Looks Good in Summer." It made "Summer Days," sung by the quartet following, sound foolish.

Howard and Howard were called back from their dressing rooms. Not any of the "pet acts" playing four and five times a season has anything on these brothers. For solid laughter and applause coming from all parts of the house their reception could not be beaten. They do just enough, don't "steal" any bows or make "speeches." They do their work, are a big success and move away not to return until another season passes. Wise boys, those Howards. They are practically a new act to New York although playing here every season for the past five years. They will still be new when some of the stay-in-New York-20-weeks-a-season will have been forgotten.

Courtney Sisters were on a trifle too early to get big results. "No. 2" with the house coming in handicapped the girls greatly. They did well, however. It seems almost a certainty that the girls would double their value were they to work in blackface.

Valerie Bergere and Co. held the audience in rapt attention with "Judgment," the late Victor Smalley's best dramatic writing. Miss Bergere never appeared to better advantage than in this piece. She is ably supported by Herbert Warren, who gives a fine manly drawing of the sincere young judge. The minor roles are well taken care of, and the piece has been given an adequate setting.

London Bridge is falling down, falling down, falling down, Harry Breen did very well, my fair lady. He opened after the intermission, replacing Hill and Whitaker, who did not care for that spot.

Rigoletto Bros. did much better than on their first visit to the Colonial. The brothers have their varied specialty running in fine shape and closed the first half splendidly.

The Temple Quartet were down next to closing, a very hard position, following the Four Mortons. The boys got through nicely, filling in the late minutes pleasingly.

Rice, Scully and Scott closed, Siegel and Matthews (New Acts) opened. *Dash.*

however, the singer regained confidence, and was returned the winner.

Princess Sita Diva (New Acts) in her dancing number first defeated a guard in the Hindu temple, but the idol in the same place put her down for the count. The dancer closed the show. *Jess.*

FOLIES BERGERE.

The patrons of the Folies Bergere have not changed their attitude toward the Cabaret Show, as evidenced and illustrated the opening night, with a repetition every evening since. The Folies Bergere is the ice-house of vaudeville.

Three hours of the first performance, with its revue, specialties, songs and dances, quite smother anything similar that may come after. Therefore, the Cabaret acts must be unusual. Not easily obtained, these "unusual acts," and for that reason the Folies is leaning more toward foreign turns.

The "double concert grand" piano, once the bright feature of the Cabaret performance, is now utilized but once during the performance. There are only four of similar make in the world. If anyone wants one at a bargain, he should apply to Jesse Lasky. It's a great invention for a "rag-time" contest. An orchestra is doing the musical work for the show.

But four of the ten acts this week are American. One, Moffett and Klare, open the Cabaret Show, a position they have held since the house started. A little whirlwind dancing is sufficient, and by the time Maude Tiffany is through with her single song ("Down to the Folies Bergere"—good for the house), there is a pose waiting, by Marcel's Models. Sometimes Marcel's posers are on the stage, and at other times up in the walls, wherever the stage manager feels like placing them, probably.

The Amoros Sisters were "No. 4," and did quite well, with their dancing-acrobatic-contortion-aerial turn. They are different, as is Simone de Beryl, the pretty young Frenchwoman, who slipped in a couple of new slides for the stereopticon posing turn she illuminates the stage with.

Ethel McDonough, with her latest act, went better than expected. The house seemed to take to Ethel, who jumped in the program on a hurry call. "Hurry calls" are quite in vogue at the Folies. Sometimes the acts throw up the job, and as often the management suggests it. If Miss McDonough omits her opening number, and places the trap-drummer paraphernalia in place of the "Spirit of '76" snare she closes with, Miss McDonough might remain at the Folies for several weeks.

The French soubret, Jeannette Denarber, is still there, and a summer fixture, likely. She is singing an American popular song this week, with her French accent. The boy impersonation first employed as a break between the two chansonettes has been dropped. The Robert Dancers were near the closing, which the Pender Troupe attended to. One of the American turns used some patter. This with his other material made the big hit of the Cabaret performance.

The show pleased in a quiet way from a bunch who didn't look for too much. The second performance held a fair house, up and down. The revue portion played to capacity. All matinees have been discontinued, to be resumed in the fall. R. H. Burnside is now directing the revues, with John H. McCarran running the stage at both shows. *Time.*

MARIGNY, PARIS.

Paris, May 10,

This Champs Elysees establishment reopened for the 1911 season May 3—of course with a revue, the recognized form of entertainment at the fashionable Parisian music halls at present. But it is infinitely better than the one produced last year, and a very creditable show, which will please the foreign visitors this summer.

To give an adequate idea of the twenty-two tableaux would take much space, for there are all sorts and conditions of scenes. The prettiest set is the arrival of guests in aeroplanes from the five parts of the world; 20 girls from Africa, America, Asia, Australia and Europe—with a score of supers in pretty costumes allegorical of the inhabitants of each continent. There is a different set for every arrival, the aeroplane drawing away each time leaving a back cloth typical of the part of the world the scene represents. The whole forms one of the best stage productions seen here.

Another pretty feature in the last tableau, inspired by "The Blue Bird," is a luminous fountain (water sprinkling over a glass cage) in which a bevy of modern nymphs revolve on a wheel as if they were plunging into the deep. The effect is excellent.

As usual there are some broad jokes, and risky puns (real humor does not exist here).

An explanation of a military aeroplane by a woman professor to some raw recruits is quite near the knuckle. Claudius also has a couple of roles not intended for chaste ears, but he tells his yarns so innocently that they lose some of their crudeness. (Some of his "gags" have since been cut out.)

Johnny Fuller is a welcome relief from the smut the authors have thought necessary to write under the illusion that it is wit. He presents his cat number, undoubtedly the best impersonation of the feline race attempted by man. It is clean, though the woman (Flory) who introduces her cat into the revue starts off with some naughty double entendre.

Skits on the Bernstein riots at the Comedie Francaise, Mme. Simone's pearl necklace which her husband bought—but did not pay for, the marriage of the Maharajah of Kalkuthala (opening tableau), the "revolution" at Monte Carlo, and Maeterlinck's Norman castle are the chief topical scenes. But the success of the production is due to the way it is staged.

The Marigny revue will run at least three months. Some additional vaudeville acts are already contemplated during the summer. *Ken.*

NEW FACE IN MARY'S PLACE.

No longer does the auburn-haired Mary greet the daily visitors at Joe Meyers' vaudeville sanctum. No longer does brown-eyed Mary take dictation from her boss for Mary and Joe have come to the parting of the ways.

Mary has presided over the type-writing keys in Joe's office for seventeen months, but Joe says she juggled an important telegram that cost him the price of a few drinks. So there's a new face in Mary's place.

ACADEMY STOCK.

When Corse Payton's company at the Academy of Music was supplanted with a new repertoire company last summer, the wisecracks shook their heads. From the way the crowds flock nightly to the huge Fourteenth street theatre the "dope" was all wrong.

Tuesday night it rained, and, in spite of the inclement weather, there was a line in front of the Academy box-offices that extended out into the street. The attraction was "The Great Divide." The Academy company presented the play in a creditable manner. Praise is due J. Gordon Edwards, stage director.

Theodore Friebus, who has succeeded Edward Lynch as leading man, was in Henry Miller's well-known role of Stephen Ghent. Friebus has a deep, resonant voice, and he spoke his lines effectively and feelingly. Priscilla Knowles was Ruth Jordan, who, alone in her brother's cabin on the plains, becomes the object of three drunken ruffians' attention. Miss Knowles has a prepossessing appearance and did well with the Margaret Anglin role.

Though her voice is not very strong, Miss Knowles met her trying scenes with credit.

John T. Dwyer acted Philip Jordan and did his best work in the second act. Anna Hollinger was Polly Jordan, and she ran Miss Knowles a close race for honors. Miss Hollinger looks well and puts her lines across with bully effect. Julian Noa, as the son of Dr. Winthrop Newbury (Jack Bennett), did acceptable work, while John T. Doyle scored as "Dutch" in the first act. While only a "bit," he got all there was out of it.

C. Norman Hammond doubled two roles and so did Harry Huguenot. The latter is strong on boys' parts. Kate Blanche, as Ruth's mother, had little to do but received applause on her first appearance, proving her popularity down Fourteenth street way. William H. Evarts handled a minor role in capital style.

Of course, there were defects, some "draggy" moments and a tendency on the part of several of the principals to wait for applause. This was particularly noticeable in the last two acts. There were a few slips in the lines but not at dangerous stages. Friebus got away with the dramatic speech at the finale without faltering, though closer connection with the parts would have helped. Scenically, the show passed muster, and was admirably staged. *Mark.*

A "UNION" NOTIFICATION.

Chicago, May 17.

It is reported that several "small time" managers in the middle western section have received notifications that on and after June 5, it will be expected by local union branches that no person employed in the theatre (receiving the notification) shall be other than a union man.

This is expected to refer to the actors playing in these houses. By June 5 most of the "small timers" around here will be closed with vaudeville for the summer.

OBITUARY

Florence Huxtable, of the Two Huxtables, dramatic people who entered vaudeville, died Monday last in Bellevue Hospital, where she had been removed a week ago last Saturday. Mrs. Huxtable was seized with severe pains the night before while working on the stage and her condition was serious from the first. Her demise found the husband, Fred Huxtable, in destitute circumstances and aid was given by the Actors' Fund. Mrs. Huxtable was 23 years old, her maiden name being Florence Cole. She was the daughter of Mr. and Mrs. Marcus P. Cole of New London, Ct. The Huxtables were married in 1909. Interment was held at her old home in New London.

Boston, May 17.

John E. McDermott, veteran door-keeper at the Tremont theatre, died at the City Hospital, May 12. He was stricken with paralysis last October. For 28 years he was associated with John B. Schoeffel, first at the Metropolitan Opera House in New York, and then coming to the Tremont theatre in Boston when that house was opened. The deceased lived at the Quincy House for years.

Antoine Lumiere, one of the pioneers of the moving picture industry died in Paris, April 15, at the age of 71. The body was taken to Lyons, the home of the deceased, for burial. His sons remain at the head of the Lumiere Company, with headquarters at Lyons.

San Francisco, May 17.

Flo Atkinson, a chorus girl of the Armstrong Musical Comedy Company, died in the German Hospital last week as the result of an operation. The body was sent back for her folks in Springfield, Ill., for burial.

San Francisco, May 17.

J. A. Osborn, manager for Ybur, "The Handcuff Queen," died April 15, at his home in San Francisco. The deceased was twenty-four years old. Cause of death was heart trouble.

Seattle, May 17.

Fred Huebner, at one time a widely known actor, died here Sunday at his home. Thirty-five years ago he was a member of the Woods Museum Stock company of Philadelphia.

Charles Belmont, "one of the old school," and late of Waldron's "Troca-deros," died at the home of his daughter, Julia Heltzman, at 2862 W. 20th Street, Coney Island, after a long illness.

Lillian Lincoln, sister of Mamie Pixley, died in Chicago, April 19, of pneumonia. The deceased is survived by two sons.

J. L. Webb, father of Harry L. Webb, died May 14 at his home in Beatrice, Nebr.

Darel Taylor, a vaudeville player, died in New York City, May 8.

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

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MAJESTIC (Lyman B. Glover, mgr.; agent, rphem Circuit).—Novelty is the answer to a bill that is being presented at the Majestic this week. Fred St. Onge and Co. hold the evening spot. The result is laughter in large quantities. He is followed by Stuart and Wiley, a singing and dancing duo who do fairly well. The third spot is held down by Laura Burt and Henry Stanford, in "The Ordeal of the Bath," which caused laughter. The Lila-Stavordale Quintet is a novelty, but of a quieter sort. With Mrs. Gardner Crane and Co., in "The Little Sunbeam," the big high of the show came. Camille Ober had rather hard position, following, but with a second number got the house and held them until the close. McIntyre and Heath at over forty minutes of laughs. Stuart and Wiley continued the work of keeping the audience in good humor. The Seven American Boffords were in the closing position and did the audience with a speedy turn consisting of acrobatics and "risky" work. In spite of the warm wave, the house was almost capacity Monday night.

FRED.

stood out particularly bright. The opener was the Four Musical Cates, who filled in on the Bertino's disappointing. They did fairly well. Helie Ashlyn was second and with the aid of her closing number, a baby affair, managed to score. Franklyn Ardell and Co. "No. 3," had hard going for the first five minutes, but coming to the finish did well enough. Edna Aug put over a solid laughing hit. Closing the first part, "The Darling of Paris" drew five curtains. The act naturally suffered from the fact that the orchestra had been cut down. Heading off the second part, The Victoria Four, a male quartet, dressing a little different from the general run of singing acts, earned an encore and several bows with their vocal efforts. Willard Simms and Co. in a "rough-house" comedy turn, were the laughing clean-up. Lester, the ventriloquist, was the next. On late, he held the stage too long. Five minutes clipped Monday afternoon would have helped him materially. Bristol's Equine Wonders were the closers, and those remaining were well repaid for their time.

FRED.

AMERICAN (George Harrison, mgr.; agent, rphem Circuit).—The Music Hall started its at week under the new regime with a malle performance Monday. There were several noticeable changes in the personnel of the stage staff and the performance was not un- way long before it became noticeable that the orchestra had also suffered in the cutting. here seemed also to be a cut in the program. The acts were there this week as against the usual ten heretofore. The program was pleasing in spots, but when totaled, nothing that

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—But one more week remains of the engagement of Ethel Barrymore in Chicago. For her farewell performances, Miss Barrymore will present "Mid-Channel." CHICAGO OPERA HOUSE (George Kingsbury, mgr.; K. & E.).—Beginning 22, Werba & Leuchner will present Nora Bayes in "Little Miss Fix-It." The piece comes into Windytown for an indefinite stay. COLONIAL (James J. Brady, mgr.; K. & E.).—"Madame Sherry" is just completing

the first week of its return engagement. Lina Abbaranelli again heads the cast.

CORT (Sport Herman, mgr.; Shuberts).—"The Fox" is still continuing with good business at this house despite warm weather.

GARRICK (W. W. Freeman, mgr.; Shuberts).—Sam Bernard in "He Came From Milwaukee," finishes his engagement 21. A new play as yet un-named, by Rida Johnson Young, with Helen Lowell as the star, will begin an engagement at the Garrick on Monday.

GRAND OPERA HOUSE (Harry Askin, mgr.; Shuberts).—The revamped edition of the Liebler & Co. production of "Marriage a la Carte" will enter upon the last week of its first month's stay in this town 22.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Rose Stahl as the bright particular star of "Maggie Pepper," the department store com-

edy, is now playing at the summer scale of prices.

IMPERIAL (Glint & Gazzolito, mgrs.).—The Imperial Stock company is presenting "The Servant in the House" this week.

LA SALLE O. H. (Harry Askin, mgr.).—"Pop" vaudeville and pictures.

JULIAN AND DYER

A LAUGH A SECOND

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LYRIC (Lawrence Anhalt, mgr.; Shuberts).—Beginning 22, the Shuberts will offer Fritz Schott in the new Victor Herbert comic opera, "Mile. Route."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—One-half a year in the Windy City is the record which George M. Cohan's "Get-Rich-Quick Wallingford" holds at present.

POWERS (Harry Powers, mgr.; K. & E.).—"The Seven Sisters" are still holding forth here with Charles Cherry as the chief of the cast. The piece is now in the second month of its stay in this town.

STUDEBAKER (George A. Davis, mgr.; K. & E.).—"The Will o' th' Wisp" has been for the last two weeks slowly recovering from the shock of an opening. Those two eminent doctors of things "unwell theatrical," George V. Hobart and Ben Teal, have been rendering first aid to the injured.

White City opened 13, to one of the largest crowds since its birth. The park has been entirely remodeled and during the winter months has been given a coat of green with fancy floral effects.

Mrs. Ethel C. Lehmann filed suit for divorce here against her husband, Louis T. Lehman. Among other charges, Mrs. Lehman alleges her husband pinched holes in her arm and threatened her bodily harm.

Victor Herbert and his orchestra have been engaged to aid in the entertainment of the crowds that are expected to attend the Piano Trades Exhibition, which is scheduled to open June 3 at the Coliseum.

After several weeks of stock musical comedy, the Pekin theatre in State street has come back to vaudeville, which was the former policy of the house.

Charles Beecher, until recently Chicago representative of the Orpheum Circuit, has been permanently succeeded by Walter C. Tenwick, his former assistant. The latter will be assisted by Charles Hamnerough, a recent New York City importation.

Coincident with the addition of the Apollo theatre to the Louise Amusement Company's chain of houses, comes the announcement that the new manager will be E. P. Hopson, formerly resident executive head of the Monroe theatre. In the booking of acts and other was directing the affairs of the Apollo. Manager Hopson will be subordinate to Alfred Hamburger, president of the company.

The announcement comes from the offices of Earl J. Cox, a local booking agent, that he is through with the "ten percenters," and that hereafter all acts must do their business with him direct and without the aid of a "middle-man." This ukase is understood to have been the result of a series of difficulties with Norman Friedland, the "Crilly building" act handler.

Riverview Park was open for inspection last Sunday and will throw open its gates formally for the season 24. The opening of Forest Park is set for 27.

This is the last week of Sam Bernard and his company at the Garrick. Next week will be presented a new unnamed play by Mrs. Rida Johnson Young.

May 30 has been selected as the opening date for Mabel H. Singer's new musical production, "The Heart Breakers," at the Princess. To give the play a coloring of realism, the "props" will include a real elevator with a capacity for six people and drawn up and down by sturdy cables of steel rope. In addition to Sallie Fisher and George Damerel, the cast includes Harold Heaton (a local newspaper cartoonist), James H. Bradbury, John C. Gysin, John Thorne, William Phillips, Harry Piller, Johnny Fogarty, Octavia Brooke, Augusta Scott and Anna Wheaton.

Shelby Hull, at present appearing in "The Seven Sisters" at Powers' theatre, is a brother of the newly-wedded husband of Margaret Anglin, the Lieber & Co. star.



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"NOTICE THE RATES"

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Most centrally located hotel in Newark. Within five minutes' walk of all Theatres. Rates to the profession:

Single \$1.00 per day up.

Two in a room, \$5.00 per week up.

Single, \$12.00 per week up.

Two in a room, \$20.00 per week up.

SUMMER SUBSCRIPTION \$1

VARIETY will be sent postpaid to any address in the United States or Canada for June, July and August for one dollar.

Richard Anderson, formerly with James and Sadie Leonard, has joined the Clayton, Anderson and Drew players.

George Silvers sailed last Thursday for London, where he will remain until September, returning to Chicago about the middle of October.

The Majestic theatre in Rockford, Ill., will

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Continental Hotel

Theatrical Headquarters
PETALUMA, CALIFORNIA

Dad's Theatrical Hotel

PHILADELPHIA

drop vaudeville for the balance of the season 22, when stock will be placed in the house for the summer.

Harlem Park, Rockford, Ill., will open 28 under the personal direction of Lew Goldberg.

The Majestic, Cedar Rapids, will discontinue vaudeville at the end of this month and go into pictures for the summer. Vic Hugo an-

nounces that his stock house in Cedar Rapids will play "rep" shows during the summer months.

The Ted Snyder Music House secured two more writers from the Windy City last week. Beth Slater Whitson and Jack Coogan of Coogan and Parks, were the ones.

The road show tour of Vesta Victoria closes this week and tonight the English entertainer will commence an engagement for the Auditorium at the head of a vaudeville bill, which includes Johnny Ford and company, Chevalier DeLoris, Connolly Sisters, Church City Four, Frank Bush, Axel Christensen, and the Five Scotch MacLarens.

Musical Story and Harry Lamare, scenic artist for the Majestic theatre, Cedar Rapids, had a narrow escape from death last week. Lamare was struck by a train and badly hurt, but Story saved himself by jumping to the fender of the engine. Lamare will recover.

Two more houses were added to J. C. Matthews' list this week, the 31st Street and the Mabie theatres.

Word reached here last week that Frankie Siegel, who has been very ill in the Rockland Hospital in Rockland, Me., is on the road to recovery and will shortly be about.

Paul Powell, who has been connected with the Frank C. Doyle office for the past six months, has left the concern and will connect himself with another agency in this city.

Lew Sully and Alfred Keley were attached for \$2,500 in the Superior Court of Cook County, this city, last Wednesday by the Morgan Lithographic company, through its attorney, Charles H. Wells.

The Mound City Sextet ran into financial straight here while playing an engagement at the Linden theatre last week. George Stone, one of the members of the act who had not received salary for several weeks, attacked and secured his money. The other four members did not collect. John Menown, the owner of the act, will reorganize and fill out the engagements contracted for.

Mrs. Dr. Munyon, who several weeks ago played an engagement here at the Casino theatre, then dissolved the act after the week's engagement had been filled, is again dicker with the individuals in Chicago. It is rumored that Walter Kelfe had booked her for the Miles theatre in Detroit for 29.

WHITNEY O. H. (Fred C. Whitney, mgr.).—Sophie Tucker still continues to sing her way through three acts of "Merry Mary." Business is not what might be expected, but for a short act show and a chorus of twelve, there seems to be enough return in the box office to keep things going.

LINDEN (Charles Hatch, mgr.; agent, J. C. Matthews).—Connolly Sisters; Becker-Lancaster & Co.; Alice Van; Olympia Trio; Al Derby; The Gleasons & Hovuths; Prince & Gaikans; Sol Berns; La Bell Four; Sam Albertus.

VAUDETTE (agent, J. C. Matthews).—Harry Fetters Co.; Tom Greeley; Don & Mae Gordon.

31ST ST. (Rockwell, mgr.; agent, J. C. Matthews). The Hammonds; The Marvel Duo; The Olympia Trio; Harry Fetters Co.

MABEL (Clifton Pittenger, mgr.; agent, J. C. Matthews).—The Marvel Duo; The Hammonds; Polano Berns; Don & White; Lorraine Trio; Wilson Sextet.

FOIREST PARK (Joseph Grine, mgr.; agent, J. C. Matthews).—Bratt's Gonsalaz; Monahan & Monahan; Four Musical Cates; Four Minn Girls; Ed Roselle.

SAN SOUCI PARK (agent, W. V. M. A.).—De Haven Sextet; Marco Twine; Three Melvins; American Newsboys Quartet; Newell & Nible.

GRAND (agent, W. V. M. A.).—Red Fern & Shilberton; Hufford & Chain; Hag Handy & Co.; A. W. Porter.

SOUTH CHICAGO (agent, W. V. M. A.).—The Eldons; Paris Green; The Simpsons;

When answering advertisements kindly mention VARIETY.

THE THREE SENSATIONS

Shuberts Musical Trio; Romano Bros.; Musical Cowboys; Louise De Foggi; Rogers & McIntosh; Sharp & Tuerk; Le Claire & Sampson. KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Wilson Bros.; Sidney Shields & Co.; Six Abdallahs; Beale Leonard; Tom & Edith Almond.

PRESIDENT (I. L. Levinson, mgr.; agent, W. V. M. A.).—Swain & Ostman; Post & Russell; Rogers & McIntosh; Hyman Myers; Diamond Comedy Four; Miller & Tempest; Gaynell Everett; Grand Opera Quintet; Newhouse & Phelps; Gardner & Revere.

CIRCLE (Balaabon Bros., mgr.; agent, W. V. M. A.).—Edith Montrose; Knight & Dwyer; Lutz Bros.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Swain's Cockatoo; Undine Andrews; Musical Cowboys; Cal Stewart; Swan & Bombard; La Rose Bros.; Walter Harte; Carroll, Ferber & Perlot; Orpheus Comedy Four; Romano Bros.

PARKWAY (agent, W. V. M. A.).—Hern & Rutter; Doyle, White & De Groen; Bloomquist Players; Ollie Leslie Hason; Hayes & Alpoint; Swain & Ostman; Lew Wells; Knight & Dwyer; Post & Russell; Dick Crollus & Co.

ASHLAND (Al. Widner, mgr.; agent, W. V. M. A.).—Thriller; Sharp & Tuerk; Newell & Niblo; Lillian Mortimer & Co.; Murray K. Hill; Kickerbocker Trio; Burns & Fulton.

SAN FRANCISCO

By J. E. McLELLAN.

VARIETY'S San Francisco Office. ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—William Gould, assisted by Hattie Lorraine, in neat, classy specialty, that drew down a goodly amount of appreciation. Howard Hickman and Beale Birkdale played Mr. Hickman's dramatic sketch, "Disqualified," a rather long-drawn-out arrangement that seemed to please the audience, however. Tom Waters did very well. Hobedillo, the peer wire walker, closed the show to real enthusiasm. Murphy-Nichols Co. laughs. Golden Troupe, went along nicely; Jones & Dorey repeated last week's very big hit; Dooley & Sayles, in second week, opened the program, getting away very nicely.

There was something doing recently in Honolulu, between a Mr. Scully, president of the "Honolulu Amusement Co." and a Mr. Congdon, one of the associate managers. It seems that Scully gave the contract of furnishing a show every other Sunday night to a Mr. Love, paymaster at the Lahiole Barracks, for which Love received \$75. Out of this amount he paid some of the performers, and auto hire to and from the Barracks. The balance he kept for himself, for putting in the show. This had been going on some time. When Congdon returned to Honolulu from San Francisco, where he had been acting as representative for the amusement company, he discovered the arrangement between Scully and Love, and demanded that Scully return to the Honolulu Amusement Co., all monies received from the Barracks. Scully refused, and Congdon threatened him with suit. The matter has been settled out of court. Scully is the controlling power in the Honolulu Amusement Co., but he and Congdon don't seem to like, so it has been mutually arranged that William Adams, former manager and present lessee of the Honolulu Opera House, shall take charge of the company's affairs, acting as general manager until June 1, when an election of directors will take place. It is rumored that Congdon will then be out of the directorate.

Ike Marks, formerly stage manager at the Princess, and now at the Richmond, will have charge of the stage construction of Zick Abrams' new vaudeville house in Oakland. Mr. Abrams has left on a flying trip east. Work on the new house will commence immediately on his return.

Goldie Bunce and Beale Howard, who claim they are actresses, at present engaged as entertainers at the Palm Cafe, were arrested last week on a charge of grand larceny.

Lucille Perry Hall, wife of Thurston Hall, late leading man at the Alcazar, accused by her of having lived openly with a young woman named Amy Dale, today filed suit for separate maintenance. Hall's income, claims the wife, is and has been for a long time \$200 a week. She asks the court to grant her \$400 a month, \$250 counsel fees, and \$100 costs.

"Macbeth" will be staged at the Greek, Berkeley, by Mr. Fother and Miss Marlowe. The production of "Macbeth" is the result of the work of two years of collaboration.

"WHO ARE YOU WITH TO-NIGHT?"

By WILLIAMS & VAN ALSTYNE

CHORUS:

Who are you with to-night, to-night,

Oh! who are you with to-night?

Who is the dreamy peach and creamy vision of sweet delight?

Is it your little sister, mister, answer me, honor bright?

Will you tell your wife in the morning who you were with to-night?

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"LET'S MAKE LOVE AMONG THE ROSES"

By JEROME & SCHWARTZ

CHORUS:

Let's make love among the roses, dearie, you and I,

Stealing little hugs and tender kisses on the sly,

Where the honey bees are sipping honey you'll find no gloom.

Let's make love among the roses,

Where the roses bloom.

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AND

"YOU'LL DO THE SAME THING OVER AGAIN"

By BRYAN & CUMBLE

CHORUS:

You'll do the same thing over, over again, over again;

You'll do the same thing over, over and over again.

You will meet with some nice little girlie,

She'll smile at you sweetly, and then

You'll go buy the ring and you'll do the same thing

Over and over again.

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131 W. 41st Street, New York City

MOSE CUMBLE, Manager Professional Department

Accompanied by her brother, Ruth Weston, the concert singer, who, after building the police of three cities for as many days, was finally found Wednesday in San Luis Obispo, left Saturday for Tracy. She will remain there for a month or more until her health is entirely restored.

The booking agents of San Francisco have been notified to take out a license if they intend to continue in the booking business. The license is \$50 a year. This seems to have been beaten by the agents up to the present time. The authorities now intend to enforce it.

The Victory, San Jose, will open 21 as a musical comedy house. Fred Gleason will put in a stock company with a repertoire. The company will be headed by Chas. Kelley and Maud Beatty, and a chorus of twelve girls.

Manager Van Sant, who has been conducting the Empire at Eureka, Cal., for several years, has sold out his lease to a manager from Santa Rosa. It is understood that the Empire has been a losing proposition for some time.

Dreamland Pavilion and the National theatre will be razed to the ground shortly. Within a few weeks the sound of carpenter's hammers will take the place of the dull thud of the padded mits and the strains of the orchestra. Work is to commence on a large amphitheatre that promises to become one of this city's landmarks. Mr. Goldberg, who is promoting the deal, says the investment will be in the neighborhood of \$75,000. The seating capacity will be close to 15,000, about one-third of which will be gallery. The building will be of reinforced concrete, so constructed that an unobstructed view may be had of all parts of the house from all angles, no posts being used in the interior. The front will cover nearly an entire block, and will face on Steiner street. Besides using the building as a skating rink, Mr. Goldberg figures that it will be in great demand for boxing matches, conventions and similar gatherings. Work will commence soon, so that the building will be ready for occupancy not later than Nov. 1.

Bert Levey has added a family and club booking department, and has placed this branch in charge of Roy Edstrom. Roy is well liked and is making good.

Hilda Galle, returned to this city Friday from Honolulu. She reports a very successful engagement and states that all real acts going over there are treated right.

Mme. Ferchette, of Ferchette and Frigone, had an encounter with one of the workmen at the Broadway theatre, Oakland, last week during the alterations that have just been finished. It seems that while the dressing rooms were being torn down, the performers had to dress in temporary affairs made of scenery, etc. Miss Ferchette, dressing behind one of these, happened to look up at the scaffold and there saw one of the men looking down at her. She asked him to desist. He laughed at her. She then told him if he did not come down and act the part of a gentleman, she would go up and show him. His reply angered her and she immediately went up on the scaffold after him. For the next few minutes there was something doing in that theatre that was not on the program. When the young woman finished she got another dressing room, and the workman apologized.

The original Jimmy Rose goes to Monterey to mind, is not up to expectations, and that he sails for Australia, with his partner.

Sydney Ayres opened here at the Alcazar, as an added feature, in "The Thief." Mr. Ayres has been leading man at "The Liberty Theatre," Oakland, and went from there to Los Angeles. This is his first appearance in San Francisco.

Ernest Howell, formerly of Burns and Howell, booking agents, has taken two houses over in Fresno and will manage them himself. Last Friday Mr. Howell sent by express, from San Francisco, 2,700 neatly wrapped for the lobby of his big house, "The Fresno." Mr. Howell has added the following towns to his circuit: Carson, Virginia City, which will be Tommie and Goldbl, Yorkington, Pocatello, Idaho Falls and Idaho City, brings him in direct to Webster's time.

It is reported that business at Idora Park, Oakland, is about for four weeks, and that the opera season may be brought to a conclusion earlier than planned.

CHARLES HORWITZ

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 Worsted tights, heavy
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 Silk-plaited tights (im-
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 Pure silk tights; a pair,
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 relieves painful, smarting, tender, nervous
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 discovery of the age. Allen's Foot-Ease
 makes tight or new shoes feel easy. It is a
 certain relief for sweating, callous, swollen,
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 25 cents. Don't accept any substitute. For
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 sted, Le Roy, N. Y.

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GIRLS WHO CAN SWIM AND DIVE

For Park Engagement.
 Address or call at Room 713, Fitzgerald Building
 Corner 42nd Street and Broadway, New York

There is a possibility that the James Post
 Co. will not go to Seattle. Complications
 have arisen and Post is now in consultation
 with Alex Pantagis, who has returned from
 Los Angeles.

The "Follies of 1910" turned them away
 in San Jose at the Victory, charging \$1.50 in
 the gallery and a dollar for standing room.

Tommy Toner and Solley Carter, late of the
 Armstrong Musical Comedy Co., have put to-
 gether an act.

Latty O'Malley, who has been playing
 around Chicago for the past year, has re-
 turned to San Francisco.

K. Ross of San. Able tells interesting details
 of the life of home people and their suc-
 cesses. He was born in Morocco in 1872. Dur-
 ing the Moroccan campaign, thirteen days
 after the capture of the Christian city of Fez,
 he was captured and taken to the mother home of
 the Emir Hassan and his father of the old
 Moroccan tribe. After Hassan, the Moroccan
 ruler, was killed, he was sold. He went to
 Fez, Morocco, where he remained until
 he was 14 years old, with his mother, at the
 French military post in Sudan. While his
 mother and mother lived, he and his mother
 came to this country with the old John Robinson
 show, he received his early education in Eng-

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land. At the age of ten years he was brought
 to this country to join his father and mother
 with the old P. T. Barnum show. K. Hanson
 has two countrymen in San Francisco, Hadji
 Tahir and Hadji Le Cherif.

PORTOLA-LOUVRE (Herbert Meyerfeld,
 mgr.; Lester J. Pountain, amusements mgr.)—
 La Maj; Tom McGuire; Anderson, McNeil &
 Sueda; Maud Rockwell; Wallace Brownlow;
 Royal Hawaiian Orchestra and Glee
 Club.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B.
 O.). All but one of the first-class legitimate
 houses are closed this week, giving the Keith
 vaudeville practically a lone hand in the deal
 for patronage from hot weather theatres, and
 as long as the excellent judgment dis-
 played in arranging the bills to suit the con-
 ditions continues, business ought to keep up
 to the high water mark. There was a big
 house on Monday night and the well-balanced
 show ran through in good shape. Paul Ar-
 mstrong's "Romance of the Underworld" held
 over for a second week, is the feature and no
 act offered here in several seasons has caught
 the popular fancy as this sketch has. Simon,
 Gardner & Co., including Kelly, the polished
 top protean actor of the house, put over the
 big laughing hit of the bill in "The New
 Coachman." Mable Bardin and Co., in "Jim
 Granley's Wife," a sketch by Oliver White,
 was placed in the first half of the show,
 where it had little chance to injure the
 smoothness of the running. The sketch offers
 nothing of merit and a very near the clong
 when the two women are cheated of their
 prey in the man they seek to take from his
 wife, through a family reconciliation. The
 situation and dialog are so weakly constructed
 that the piece never strikes a point of solid
 understanding. Bertisch, a strong man who
 does the usual muscular display stuff, which
 has been worn out long ago, did some novel
 lifting tricks and made a showy opening num-
 ber. Carberry Brothers did very well with
 their clean-cut and lively stepping. Barnes
 and Crawford scored a solid laughing hit with
 their foolish conception of "kidding." Either
 the conflict or the comedy stunt in the
 Herin Children's act has straightened his
 work or did so on account of following Barnes
 and Crawford so closely. There is enough of
 it in them, however, and the Helms moved
 along in good style. The boy has such a
 ringing good singing voice that it is a wonder it
 is not featured more. He is a good comedian,
 too, and does not overwork it. Lee Lloyd
 made his first appearance here with his char-
 acter songs and won a place in the front rank
 of single entertainers. So many of the piano
 and comedian acts have been seen here
 lately that it called for something different to
 score. This is a fine, strong, solid act. He
 sings some song by other singers, but not like
 them. He has studied the characters to fit

the songs and plays them to suit. That's his
 success and he ought to stay right in front.
 There was an extra bit of applause for his
 piano player. The Six Musical Cutys returned
 after a long absence and repeated former suc-
 cesses. The members of the sextet seem to
 change pretty often, but the music is always
 well played and the act still maintains its po-
 sition as the classiest looking offering in its
 line. Pictures.

PALACE (Julius E. Aronson, mgr.; agent,
 H. Bart McHugh).—The summer reduction
 brought the bill from nine to seven acts this
 week, with the Four Grohvinis featured. This
 is a corking good acrobatic act, well mounted
 and strong enough to hold an early position
 on any big bill. The Four Hawaiians offered
 an act shaped along that of the one which
 features Toots Paka. The Careno Trio in-
 cludes a well-trained dog which might be
 made more use of. The man and woman do
 some juggling of ordinary merit, and the
 former wastes time in his attempts at com-
 edy. A straight juggling act would be more
 suitable. The dog doing all the comedy.
 The comedy thing for anything in this line
 the offering of Lorraine, who sketches pictures
 and adds life to them by cleverly constructed
 lighting and other effects. Lorraine is a clever
 actor, but a poor comedian. Ada Corbett
 did nicely with her songs. Hood and Ford
 offered a musical and singing act which
 pleased. Ford and Wesley, some talk and
 songs were also there. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H.
 Bart McHugh).—The seven-act policy for the
 summer months also went into effect here.
 The honors were pretty well divided this week
 with no act claiming an advantage. Lewis'
 Dogs stood out well for special favor and the
 act should be much better if a little more
 attention to showmanship was given. The man
 has too big a troupe and tries to work in
 too many tricks for the time he is playing.
 His dogs are well trained and two or three
 tricks, particularly the monk on the rolling
 ball, deserve to be featured. Le Roy, a female
 impersonator, won the usual favor. This is a
 street throng fall for anything in this line.
 Lieutenant Randall scored a hit with sand
 pictures. The Dumonts passed nicely, through
 the help of one number sung by the girl
 with a "plant" in the audience. This song
 should have been held for the finish, for it is
 the best part of the act. The little blonde
 girl is a dandy looker and can sing, but the
 fellow who works with her has not caught
 the idea of how to send the act over. Prob-
 ably that's why he employs the "plant" to
 help out. Dumont has some talk—a lot of
 it used by Dooley and Francis—but it cannot
 be heard past the first row. This weakens the
 first part of the act. The dancer number
 would start them better and the girl's single
 number will do the rest. Wagner and Lee
 scored solidly with their comedy acrobatic
 act, which hit a high mark of speed and was
 very well handled. Powers and Wilson did
 nicely with talking and singing. The act is

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For when I walk, I always walk with Billy,
'Cause Billy knows just where to walk;
And when I talk, I always talk with Billy,
'Cause Billy knows just how to talk;
And when I dine, I always dine with Billy,
He takes me where I get my fill;
And when I sleep—
And when I sleep, I always—dream of Bill

ot well arranged, however, there being no steady routine to form a solid line. This takes it apart as if the two were trying out new stuff and is against their showing to the advantage. Hamilton and Massey were in to replace another act, and did very well with singing and dancing. Pictures. LYRIC (Walter Sanford, mgr.; Shubert).—The Piper. By Josephine Preston Peabody, to Starford Prize play, was presented Monday night, here with Edith Wynne Matthison in the title role. The piece is superbly written and with Miss Matthison is a pleasing entertainment, poetic in theme and beautifully acted. The new piece opened to fairly good sales, considering the lateness of the season, and provoked much enthusiasm. GARRICK (Frank Howe, Jr., mgr.; K. & E.).—The Red Rose, with Valiska Suratt began a third week of big business. It will no doubt continue to score heavily for its entire run.

GRAND (W. Dayton Wegfarth, mgr.; S. & J.).—The Blue Mouse, with Grace Merritt led Albert Gran.

CHESTNUT ST. (Grand Laferty, mgr.; Joked direct).—Orpheum Players, in "The Only Law."

BLOU (Joseph Dougherty, mgr.; agent, U. O.).—Mordant, Foster & Girls; Adams & Shaffer; Herbert's Dogs; Shore-Campbell & Co.; Henri Davis; Jack Stockton; Warren & ale; pictures.

WILLIAM PENN (Geo. Metzel, mgr.; agent, Fitzpatrick Agency).—American Minstrels; raft Bros. Carter & Swanson; Leona Stevens; Allen & Jackson; Le Eddy & Le Eddy; ctures.

GERMANTOWN (Walter Stuenkel, mgr.; sent, Chas. J. Kraus).—18-20, Keyser's Dogs; zard Trio; Emmet Welch; Tom Temple & Co.; usell Smith's Minstrels.

MODEL (Mr. Mankoff, mgr.; agent, Chas. J. raus).—18-20, Harry Rose; Dave Caston; ilder; Marvellous Perons.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. raus).—18-20, Clous & Hoffman; May Max- id; Madame Sire; Electric City Four.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—18-20, W. H. Rodg- er; Musical Stewart; Variety Four.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Klein & Clifton; saki Bros.; Three Mill Sisters; Michael Bram- id & Bright Eyes; Murphy & Andrews; Wal- r Stead.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Driscoll Hall & Co.; ackley & Burnell; Minnie Sinclair & Ted Le- vire; Rose Seldon; Gertie Fala.

GILARD (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—18-20, Tinkham & Co.; reater New York Trio; Walter Stanton & Co.; aller Baus.

EMPIRE (Weston & Stanford, mgrs.; agents, Taylor & Kaufman).—18-20, Louis Chevalier Co.; Three Mumfords; Majestic Trio; Nel- ta.

DIXIE (Jacob Label, mgr.; agents, Taylor Kaufman).—18-20, Col. Mack Apol Co.; anfield & Allison; Lola Grace; Mark Woolley. ATHORA (Frank Donnelly, mgr.; agents,

Taylor & Kaufman).—18-20, Dyke & Stanton; Young & Ladell; Billy Morell & Frank Cal- houn; Mildred Flora.

PARK F. G. Nixon-Nirdlinger, mgr. agent, Nixon-Nirdlinger Vaudeville Agency).—Neille Brewster & Amsterdam Quartet; The Eagle & the Girl; The Braminos; Happy Harry Fields; Hobson & Deland; Reded & Hillton; Wilson & Aubrey; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—The Liebig Trio; Hetty Irma; The Card Party; Roland Carter & Co.; Finley & Burke; Lew Hoffman; Four Yargards; pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—18-20, Carolyn Dixon; Boscoe & Sims; Ned Cook Norton; Pete Lawrence Trio; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—18-20, Musical Vynos; Milton Lyons; Herculanus; pictures.

JUMBO (R. W. Hagner, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Prof. Pecchini; Venetian Four; Irving Jones; Morgan & Chester; pictures.

COHOCKSINK (A. J. Patton, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Mc- Keever & Flinn; pictures.

PLAZA (Chas. E. Oelschlager, mgr.; agent, H. Bart McHugh).—Jock McKay; Hunter & D'Armo; Bell & Mayo; DeVere & Van; Speel- man's Bears.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—18-20, The Valen- tines; Victor; Kelley & Catlin; Merry Mac- Gregora.

LINCOLN (Dan. Bader, mgr.; agent, H. Bart McHugh).—18-20, Ross; Krusado & Job; Mae & Bert; Prince & Virginia.

GLOBE (H. Knoblauch, mgr.; agent, H. Bart McHugh).—18-20, The Bour; Stewart & Donahue; Mark Davis & Bogard; Geo. Brown & Co.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—18-20, Herbert & Coyle; Madlock Langdon & Morris.

GEM (Morris & Ancke, mgrs.; agents, Tay- lor & Kaufman).—18-20, Dow & Dow; Free- man's Gosta; Emeline.

COLONIAL (Frank Wolf, mgr.; agents, Tay- lor & Kaufman).—Nellota; John Rucker; Del- Louis & Co.; Alferetta; James Bros.

CASINO (Elias & Koening, mgrs.).—"Greater New York Stars."

GAIETY (John P. Eckhardt, mgr.).—"Marathon Girls." Boxing bouts added fea- ture.

TROADERO.—Pat White and his Gaiety Girls.

Lou Anger, "The German Soldier," was op- erated on at the German Hospital for an at- tack of appendicitis last Saturday. The opera- tion was reported to have been entirely suc- cessful and Anger will be able to leave the hospital in the usual time.

Vaudeville acts will be played at the New Macnether Garden which opens its season 19. Schwab and Knell; Bunch and Klais;

Patterson and Kaufman and Amanda Gilbert have been engaged.

BOSTON

By J. GOOLTZ.

80 Summer Street. KEITH'S (Harry E. Gushin, mgr.; agent, U. B. O.).—Rather good bill; Boscoe Wynn, ex- cellent songs, voice and costumes; Frank Mil- ton and DeLong Slaters, very good; "Great Magic Kettle," fair, can stand improvement; Goldsmith and Hoppe, lit; Agnes Scott and Henry Keane, grand setting, fair sketch; The Four Charles, good; Clara Inge and Marguer- ite Farrell, scored; Bert Fitzgibbon, very good; pictures.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—Judy O'Hara, with Aphie James. Opened to fair business.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"A Country Girl." Business good for the opening of this revival. If receipts war- rant, the show will remain for the summer.

PARK (W. D. Andreas, mgr.; K. & E.).—"The Commuters" getting the crowds in the 13th week.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Arcadian." Closing the 4th week of good business.

SCENIC, East Boston (George Copeland, mgr.; agent, Fred Mardo).—Broadway Com- edy Four; Frances J. Bryan; Ruby Mack; Ballo Bros.; Roch & Hart; Jessie Marsden; pictures.

WALNUT, Woburn (T. M. Murray, mgr.; agent, Fred Mardo).—Carolyn Pullman; Ber- nile; The Barretts; Lew Harris; Hart & Riley; Mike Scott; Roch & Hart; pictures.

SCENIC (M. F. O'Brien, mgr.).—Flelds & Hanson; Rose Reading; New England Four; Tom Dunleavy; pictures.

SCENIC, Cambridge (M. F. O'Brien, mgr.).—Juggling Negro; Harvey; Devora Trio; Nel- son & Milledge; Lizzie Weller; pictures.

HOWARD ATHENEUM (J. E. Lothrop, mgr.; agent, Phil Hunt & Ed Kelley).—Bur- lesque, "Big Review Girls." House bill; Ed- die Murphy; Dan Mulanby & Eria Musetta; The Harringtons; De Marse & Boyer; Mike Dowd; Hindu Sam; Joe Marlowe; pictures.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—"The White Slat."

MAJESTIC (Lindsay Morison, mgr.; agent, direct).—"The Girl of the Golden West."

AUSTIN & STONE'S (Frank P. Stone, mgr.; agent, direct). Kid Cardiel; Her Stanley; Matzoni & Co.; Helen Stunley; pictures.

GAIETY (G. H. Batcheller, mgr.; agent, direct).—Burlesque, "Crusoe Girls."

CASINO (Charles Waldron, mgr.; agent, direct).—Burlesque, "Casino Burlesques."

COLUMBIA (Harry N. Farren, mgr.; agent, direct).—Burlesque, "Alcazar Beauties."

GLOBE (R. Jannette, mgr.; agents, Davis, Sheedy & Flynn).—Todeaki Cycle Trio; Earle & Bartlett; Bonnie Pierce; Musical Week- ends; Jack Chabane; Jack O'Donnell; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Carroll Lynn; Harry Rose; Grace & Gold; Elsie & Co.; Cleo & Rochelle; Rooney

& Rosa; Edwards & Co.; Lillian Purcell; pic- tures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Harry Burke; Gilbert & King; Bently & Mack; Polly Carpio; Gertie Carline, Olean & Bowden; Jack Fairbanks; Mitchell & Mack; pictures.

PASTIME (F. Allen, mgr.; agent, National).—Nat Farnum; Alto Wilton; Al Mariner; Sa- vestros & Co.; pictures.

PALACE (I. H. Mosher, mgr.; agent, Na- tional).—Moore Comedy Co.; Robert Vane; Hancy & Brennan; The Days; The Abolition; Georgalas Bros.; Earle Jerome; Musical Kel- lan; Blount & Shaw; The Leary Sisters; Lil- lian Purcell; pictures.

BEACON (Jacob Laurie, mgr.; agent, Na- tional).—Montgomery Duo; Gloria Gate Trio; Hall & Pray; Comedy Trio; The Great Ver- non; Dan A'Hearn; Sam Edwards; Gertie Jones; pictures.

HOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—The Groat Barnett; Loraine Sisters; Joe Parlane; Lillian Parlane; Evans, Evita & Evans; Chiquita; Hinda; Frank Kenton; pictures.

OLYMPIA (Frank Woodward, mgr.; agent, National).—F. K. Evans; Hannan Bros.; Wil- lam LaMar; George W. Moore; pictures.

SUPREME, Jamaica Plain (John Levey, mgr.; agent, National).—William LaMay; Shelton Bros.; F. K. Evans; Julia Gray; pic- tures.

ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Will Price; Alma Mur- ray; Hart & Riley; Low Harris; Mike Scott; The Two Sherrinns; pictures.

POTTER HALL (H. E. Joyce, mgr.; agents, Davis, Sheedy & Flynn).—Landers & Knowles; Juggling Dale; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agents, Davis, Sheedy & Flynn).—Dave Murray; Mole Thorne; Wilson & West; Her- ferman & Wayne; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Locw).—Cheater & Jones; Blacomm; Ed Vin- ton and His Dog; Perry & Elliott; Amatrunk & Press; J. C. Tremble Co.; Dan J. Harring- ton; The Rhia; Hubert DeVean; The Stanton; Mabel Crew; Delorrell & Gileando; Frank- lin & Davis; Dorothy Richmond Co.; Jade Flynn; Columbia Cycling Wizards; pictures.

HUT (Joseph Mack, mgr.; agent, Fred Mardo).—Sadha & Harding; Shady DeWitt & Frances Stewart; Bernie; J. H. Wolf & Dan- ieling Girls; Smith Bros.; Anderson & Reynolds; Ruby Mack; Rose & Rose; La Belle's Dogs; Halley & Noble; pictures.

Frank L. Browne of the Criterion Amuse- ment Company and Booking Agency has ac- cepted the position of manager at the Casino, Providence.

Pictures and vaudeville will rule at the Gaiety, beginning 22, and four acts for the full week will be put on. Fred Mardo is do- ing the booking and Tom Hopley is the man- ager. The Gaiety is the Western Wheel house.

Laurence De Cane, treasurer of the Palace, will have a testimonial Sunday night.

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COMING EAST—WATCH US

MAY TULLY

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MICHAELS AND MICHAELS

UNIQUE AND VERSATILE ENTERTAINERS
NEXT WEEK (May 22) HENDERSON'S, Coney Island

Agent, C. W. BOSTOCK

Waldron's Casino opens with summer burlesque stock 22.

"Joe" Mack, manager of the Hub, will have his benefit June 4.

The Orienta closed 13. Jeff Davis was booking the house and will resume next season.

The Moving Picture Operators' Union will hold a vaudeville show at the Columbia, Sunday night. There are 500 members in the union. The proceeds are for the local treasury.

The Grand Opera House, on the Stair & Willbur circuit, closed for the season 13. Will reopen in August.

Edwin A. Church has taken over the management of the Albert theatre, Berlin, N. H. C. B. O. is booking the house, which seats 1,100.

Daniel Mahoney, property man with "The Arcadians," playing at the Colonial theatre, was assaulted by a crowd of hoodlums, 13, while on his way to the theatre with the horse that is used in the performance. He had taken the horse from the livery stable where it was kept, when a repettition of the stoning that had been going on at his appearance, for the past week, was repeated. He had complained repeatedly at the theatre, that he and the horse had been stoned. Saturday night he returned the horse to the stable at the usual hour and was on his way back to the theatre when the hoodlums surrounded him, and one struck Mahoney on the head with a bottle. He fought back and someone fired several shots from a revolver. His face was covered with blood as he raced towards Tremont street and a citizen called the police. The weapon was turned over to the officers on their arrival and Mahoney accompanied them to the police station. The officers are searching for the members of the gang. A good description was furnished them. The assaulted man has been a member of the "Arcadians" for a year and bears an excellent reputation.

ST. LOUIS

By FRANK E. ANFENGER.

FOREST PARK HIGHLANDS (D. E. Russell, mgr.; agent, W. V. M.).—Thomas & Hall; Kellin Bros. & Brennan; Great Asahi Jap Troupe; Dorothy Kenton; Herbert & Germaine; Cavallo's Band. Business big.
COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Tony and Erna Ballot; Dick Lynch; Eckert & Borg; Redford & Winchester; Wright and Dietrich; Brown & Ayer; Fanny Ward; Velechia's Leopards.



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SUBURBAN GARDEN (Suburban stock; Oppenheimer Bros.).—Thais Magrainee opened the dramatic season in "When Knighthood Was in Flower." There are a number of new members in the company in this, the seventh season of stock stars. In the permanent company are Robert Connes, Julia Morton, Harry Fenwick, Jean Marcot, Robert Vaughn, Emma Butler, Juno Barrett and Cecelia Novasio.
SHUBERT (Melville Stuitz, mgr.; Shubert).—Sheehan Opera Co. in "Il Trovatore."
HAYLIN'S (Harry Wallace, mgr.; S. & H.).—"Uncle Tom's Cabin."

The Central Trades and Labor Union has ordered the International Association of Stage Employees and Electrical Workers' Local union to cease operating moving picture machines until the American Federation of Labor rules on a dispute which the electricians have on here with the Moving Picture Machine Operators' local.

Joseph Sheehan has engaged Mme. Louise Collier-Cranston of Kansas City to sing, while Grace Nelson, prima donna, recovered from a cold last week. "Madame Butterfly" was being produced.

The Missouri Supreme Court ruled against double-decker billboards and continuous signs more than 50 feet long. A St. Louis City Beautiful ordinance was sustained after a long legal fight, but theatrical billboards hardly will be affected by the decision, as they readily can be scattered to comply with the law.

The latest theatre plan is a \$250,000 project at Jefferson and Olive streets. No details of the management or policy are announced.

No date has been set for the Columbia (Orpheum vaudeville) to close. The weather has been so favorable for downtown houses that only within the last few days has business been seriously affected.

Donald Dunbar, who will manage Chester Park at Cincinnati for the Dan S. Fishell

Amusement Co., is in New York, engaging a company. Chester Park will exchange stars with Delmar, probably.

CINCINNATI

By HARRY HESS.

KEITH'S COLUMBIA (H. K. Shockley, mgr.; agent, U. B. O.; rehearsal Sunday 11).—Three Navarros opened; Crouch & Welch, lively; Ed. F. Reynard, biggest hit of any ventriloquist here this season; Harmony Quintet, fine; McConnell & Simpson, excellent; Morton & Moore, took house; Lillian Russell, featured. Business during the afternoon light, packed in the evening.

John Weber and his band essayed to give three popular concerts on three consecutive Sundays at Music Hall, but from the slim attendance at the opening concert it is possible that the remaining concerts will not be given. The band is far better than that of former seasons.

The Grand Opera House opened with pictures under the management of Albert Oster and John W. Erb.

NEW ORLEANS.

By O. M. SAMUEL.

WEST END PARK (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Cool weather is keeping down the attendance at West End Park. Art Adair, amused the children; Esther Palme, sings soulful, sentimental songs sweetly; Delmar & Delmar; Geo. Bandy.

LYRIC (Arthur B. Leopold, mgr.).—First week of the Lyric Musical Comedy Co. in "At Coney Island." An audience of goodly proportions attended the opening performance Sunday. Manager Leopold states that next week the chorus girls will be seen as pirates. He contends they make the very best stage robbers.

MAJESTIC (L. E. Sawyer, mgr.).—After a run of nearly two years, the Tyson Extrava-

ganza Co. gives way to vaudeville. The initial bill contains Thornton and Wagner, Ben Clark, Louise Morel, Ada Lum, May Collins and Terry and Hyams.
VICTOR—Vaudeville.

"Black City," a local summer park, catering to negroes exclusively, will not open this year.

Jack Israel has opened the Alrdome, Biloxi, for the summer.

L. E. Sawyer, formerly manager of the "Golden Crook Extravaganza" Co., and lately manager of the Majestic in this city, has purchased an interest in the Lyric.

Will Brannan, press agent of the Orpheum, is writing feature stories for the "Picayune."

Henry Greenwall announces that the Dauphine will offer Shubert attractions again next season, opening Sept. 3. The Myrtle Harder Stock Co. opens the Lyric's regular season the same date.

According to Virginia Tyson, gallery applause is high praise.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams).—Taylor & Brown, hit; Lorettas, favor; Bance & Inman, did fairly; Pearl Stearns & Co., laughter; Jimmy Tucker, never started.

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Aborn English Grand Opera Co., good business.
MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Montgomery & Moore, headliners, scored; Eleanor Kent & Co., pleased; Harry Sauber, well liked; Zara-Carmen Troupe, hit; Florence Geneva, clever; Six Kirkamith Sisters, excellent.
NEW (C. E. Whitehurst, pres.; E. Beer-bower, mgr.; agents, Felber & Shea; rehearsal Monday 10).—Mabel McKinley, pleased; Sam Stern, enjoyed; McConn & Severs, clever; Maden & Kane, fair; Cardowne Sisters, clever; Warren & Brockway, big hit; Bassalari, fair; Quinn Bros. & Rosner, liked; Cora Youngblood Corson Sextet, excellent.

ACADEMY (Harry Henkle, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Good business. "The Aviator Girl," well liked; Swan's Alligators, liked; Tanean & Claxton, clever; George Beane & Co., many laughs; Three O'Conor Sisters, pleased; Fred Sanford, fair; Zello, passed.

VICTORIA (G. E. Lewis, mgr.; agent, Loew; rehearsal Monday 10).—Fred Milton and

Officer,
They're in Again

DAVIS and POLLOCK in a screaming farce comedy act

"THE BASEBALL FIENDS"

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This Week, (May 15) Orpheum, Brooklyn — Week, (May 22) Alhambra, New York
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Some Singing Some Comedy Some Clothes
 SOME CLASS

LAWRENCE JOHNSTON
 The King of Ventriloquists

Those Three Mitchells

"THE BLACK PRINCE" "THE CREOLE" and "THE OCTOORON"
 Playing the FOX TIME Come and see us and judge for yourself, A hit on any bill

Youngsters, amused; Cave & Meehan, good; Winifred Green, clever; Kelly & Judge, liked; Irene Latour & Dog, clever; Claude & Marion Cleveland, pleased; Abbot & White, fair; Doc O'Neill, amused.

GAYETY (Wm. Ballauf, mgr.).—"Haatings Show."

ALBAUGH'S (J. Albert Young, mgr.; Ind.).—"The Lambs' Club (local), fair, to fair business. 13, Knight of Columbus Dramatic Club, in "Arizona," packed houses.

FLOOD'S PARK (W. H. Trueheart, mgr.; agents, Tanner & Co.; rehearsal Monday 1).—"Burlesque, to good business."

FORDS.—"Aborn English Grand Opera Co. GAYETY."—"Parisian Widows."

Tunis F. Dean has been appointed manager of the Academy of Music. He succeeds M. Lehmyer, who for the past eight years has managed the theatre.

The latest addition to the city's great array of motion picture houses is "The Picture Garden," which opens Decoration Day, May 30. The house is located in the very heart of the shopping district and the advertised policy is first run pictures, changed daily, with illustrated songs.

The Savoy, Auditorium and Monumental theatres all closed their doors for the season on Saturday night.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Ellis Proctor Otto & Co. went very big; Willa Holt Wakefield, hit; Brown & Newman, snappy offering; Paul Le-Croix, excellent; Keno, Welsh & Melrose, well liked; Harry Tauda, excellent; Musical Foresta, very good; Beach & Maye, good.

SAVOY (Harry Brown, mgr.; agent, Louis Wealey).—Howard Truesdell & Co., good; Olive Briscoe (New Acts); Six Musical Spillers, went very big; Duke's Animals, well liked; Billie Watkins & Williams Sisters, very good; Flying Wertz Duo, clever; Leo Copeland, liked; Eldon & Clifton, good; Solar & Rodgers, good.

STEEPLECHASE PIER (R. Morgan & W. H. Pennan, mgrs.).—Pictures; Pavilion of Fun.

CRITERION (J. Child & C. Daly).—Pictures.

MILLION DOLLAR PIER (J. L. Young & Kennedy (Crossan, mgrs.).—Pictures.

STEEL PIER (J. Bothwell, mgr.).—Pictures.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Lady From Oklahoma," with Herbert Kelcey & Edie Shannon; all week.

A new show under the direction of A. G. Delameter.

Plans for an open air theatre were submitted to the building inspector last week, which, it is contemplated, will be erected at Virginia Ave. and the Beach. The location is nearby the Steel Pier and in back of the Criterion theatre, a picture house. The plans call for an open air picture show, seating capacity about 1,200. Messrs. Levy, Anson and Voligt of New York are the petitioners for a permit, which to date has not been granted. There is in course of building a theatre on Atlantic Ave., opposite the City Hall. It will be a picture house, with the probability of "pop vaude" being added. Stores will occupy the frontage on the street, entrance being had to the theatre by means of an arcade between the stores. Seating capacity 1,000.

Vaudeville, it is announced, will begin on the Million Dollar Pier 29. As formerly, the show will consist almost entirely of dumb acts. Jos. Dawson, who booked the shows last year, will again be in charge. A weekly change of bill is this season's program. Formerly a good percentage of the acts played three and four weeks.

Harry Hess, VARIETY'S Cincinnati correspondent, and Robt. J. O'Brien, who is George E. Cox's chief lieutenant, and also hails from that burg, were here for the week. Mr. Hess talked about the new dance which the Hess Sisters (also his sisters) are to put on at the Winter Garden, where they are now appearing. It will be known as the "Whirlwind Dance," during which the girls take the form of umbrellas and are blown out into the audience. While not a newcomer here, Mr. Hess likes the town and contemplates spending the summer in Atlantic City with his wife.

Ted Snyder was down looking 'em over with his new professional manager, Max Winslow.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.).—Stock.

MISHLER (I. C. Miesler, mgr.).—10, boxing carnival, fair returns; 11-13, "Babes in Toyland," by local talent, big business. House closes for season 20, with James T. Powers, in "Havana."

Lakemont Park opens season May 27.

GUY L. WONDERS.

ANN ARBOR, MICH.

WHITNEY (A. C. Abbott, mgr.; agent, Ind.).—"Madame Sherry," to capacity; 13, Henrietta Crossman, in "The Peacock and the Goose," excellent, packed house; 27, "The Girl of My Dreams."

KELLY AND DAVIS
 "ASSASSINATORS OF THE BLUES"
 IF EVER I GET A JOB
ANDERSON AND EVANS

Presenting "ON THE ROCKS"
 Direction, CHAS. S. WILSHIN

BOOKED SOLID

HARRISON SISTERS
 "BANJO GIRLS"
 OPEN TIME NOV. 1st Direction, H. TREFFURT (Pat Casey Agency)

Leona Stephens
 IN
VAUDEVILLE

GEORGE E. GARDEN
 WORLD'S GREATEST XYLOPHONIST
EXTRA FEATURE on the Loew Circuit
AMERICAN MUSIC HALL, MAY 18-21

UNIVERSITY HALL.—Choral Union Series, 11-13, May Festival.

MAJESTIC (J. W. Williams, mgr.; agent, W. V. M. A.; rehearsal Monday 2).—Williams, Thompson & Copland, headliners; Devine & Williams, laughter; Mack & Williams, very good; Van Dycke & Fern, scored. Business fine.

ELIJOU (D. M. Seabolt, mgr.; agent, direct).—Streeter Bryan Co., packed houses.

MILLAN.

AUGUSTA, ME.

OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).—Quinn Trio, clever; Winkler Kress Trio, great.

Buffalo Bill's Wild West 31.

COMIQUE (H. L. Morrill, mgr.; agent, John Quigley).—16-18, William Deck, hit; Elsie Lavedau, good. 18-20, Great Jadoo.

J. FREMONT DEARBORN.

BEAUMONT, TEX.

PEOPLES (J. C. Cloombs, mgr.; Hodkins; rehearsal 6.30).—Week 8, Raymond & Raymond, very good; Al. Allen, pleased; Forester & Lloyd, well received; Ward & Barton, excellent; Jean Massey, fine; Haynes & Clancy Twine, good.

GEO. B. WALKER.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal 10).—Maclyn Arbuckle, hit; Diero, excellent; "Top of the World Dancers," good; Piccolo Midgets, fair; Three Escardos, good; Chas. & Fanny Van, pleased; Graham's Mankins, fine; Merrit & Love, fair.

STAIR.—Stock, fair business.

TECK.—Stock, usual business.

LYRIC.—"East Lynne," to capacity.

GARDEN.—"Ginger Girls."

LAFAYETTE.—Washington Society Girls, open nicely; Hudson Bros., good; Lewis Sisters, pleased; Itarco Voco, very good; "Y. Old Home Choir," now favor; Lew Harvey, good; Alfred, the Great, headlines.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.).

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.).—pictures will be given as long as business warrants.

(GRAND) (J. H. Michaels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Fowler & Fowler,

D. O.; rehearsal Monday 10).—De Cameo & Dog, clever; Tyson & Brown, pleased; William Flecken & Co., favor; Dave Lynn, good; "Dixie Serenaders," amusing; Smythe & Hartman, well liked; Four Steeples, clever.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"High Rollers Co."

EMPIRE (E. A. McArdel, mgr.; rehearsal Monday 10).—"Gay Masqueraders."

COLONIAL (R. A. Mitchell, mgr.).—Lyman H. Howe, travel pictures.

LYCEUM (Geo. Todd, mgr.).—Stock.

CLEVELAND (Geo. Todd, mgr.).—Stock.

Luna Park will open 18 with Creators' band.

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 10).—Stewart & Stewart, entertaining; Goodall & Craig, fair; Morgan & Chester, well liked; Carl Randall, clever; Nola Family, good.

GRAND (Paul Stuffer, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 11.30).—Billie Kidman, fair; Tillie Locke, good; Jack LeRoy, hit; Lisette, clever.

SOUTHERN (J. Lasher, mgr.; agent, D. B. A.; rehearsal Monday and Thursday 11).—Woods Musical Trio, good; Chuck Melville, well received; Oaks & Oaks, fair; Lottie St. Clair, amused.

PRINCETON (Hart Bros., mgrs.).—Musical stock.

COLUMBUS (Thompson Bros., mgrs.).—Musical stock.

OLYMPIAN PARK (J. W. Dunsberry, mgr.).—Nola Booth Co. and pictures.

INDIANOLA PARK (C. E. Miles, mgr.).—Circello's Italian Band. Theater opens 28 with musical stock.

Young Buffalo Wild West 17, Barnum & Bailey 22. Both billed heavy and doing exceptional newspaper advertising.

"LITTLE CHARLEY"

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, Postages; rehearsal Monday 12.30).—Charlie Shook and Holiday, fine; Davis, Willie & Gold, feature, comets, finish strong; Young & Marks, well liked; Hoss Hoss, fair. This is the final week of the season.

CHITTES (Wm. Kitch, mgr.; agent, C. G. & G. Van Studdiford, modest home enthusiastic

RIGOLETTOBROS. A Whole Vaudeville Show in Themselves

COLONIAL THIS WEEK (May 15) NEXT WEEK (May 22) ALHAMBRA

SAILING JUNE 24th

When answering advertisements kindly mention VARIETY.

ENGLAND'S
GREATEST
BOY SOPRANO

ALBERT HOLE

ORPHEUM CIRCUIT

THE CROMWELLS' Pictorial Report No. 8

**WHY WILL THEY BEG
BORROW OR STEAL TO
SEE AN ACT
THAT IS REAL—
THERE'S A
REASON**



THE CROMWELLS, Novelty, Skillful, Juggling and Wonderment
Permanent Address, care VARIETY, New York

over the melodies and the fine singing cast.
13, "The Merry Widow" closed season here;
fair business. **SHARON.**

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, Pantages; rehearsal Monday 12:30).—Week 8, J. M. Callahan, favorite; Tivoli Quartet, very good; Barnhardt's Marionettes, fair; McCormack & Irving, strong; Musical Story, well received; business keeps up well.
HUTCHES (Cor. Shubert & Kindt; Wm. Klinek, mgr.).—1, "Midnight Sons" drew big business. Pabst Theatre Stock Co., 7, fair business. 8, "Havana," half a house, account of the opposition (Bill Baker).
GRAND (D. L. Hughes; K. & E.).—8, Billie Burke, big house; enthusiastic.

Charles T. Kindt will open the Alldome soon. **SHARON.**

DES MOINES, IA.

ORPHEUM (H. B. Burton, mgr.; rehearsal Sunday 10).—Week 8, "The Fire Commissioner," feature; Mine, Valletta, good; Edward Lavine, pleased; Ecker, & Berg, liked; Dick Lynch, unique; Graham's Manikins, original; Gregoire & Elmira, good.
MAJESTIC (Elbert & Getchell, mgr.; S-C).—7-10, Juggling Nelson, fair; Curtis & La Van, good; Lord & Meek, good; Art & Song, different; Weston & Young, pleased; Von Klein & Gibson, good. 11-13, Le Mans & Harvey, artistic; Buckley & Moore, good; The Strands, fair; Carl Olson, pleased; Enigmurelle, good.
PRINCESS (Elbert & Getchell, mgr.).—Stock. Good business. **JOE.**

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; rehearsal Monday 10).—Paul Dickey & Co., good; Exposition Four, fine; Sergeant Brennan, clever; Julia Frary, scored; Cook & Lorenz, hit; Two Pucks, big hit; Gus Onlaw Trio, darling; Kromka Sisters, clever.
MILES (C. W. Porter, mgr.; rehearsal Monday 10).—Frank Mayne & Co., good; Loja Troupe, darling; Alethea & Aleko, very good; Palmer & Lewis, funny; Grogan & Parks, fair; Bert McBurn, fair; itapop, headliner.
GAYETY (John Ward, mgr.).—"Rose Sydel Co."
AVENUE (Frank Drew, mgr.).—"Yankee Doodle Girls."
LYCEUM (Charles Warner, mgr.).—Stock.

ELGIN, ILL.

GRAND (Thelan & Prickett, mgrs.; agent, W. V. A.; rehearsal Monday and Thursday 11).—Sully & Larson, fair; Jack Taylor, pleasing; The Longworths, good; West & Raymond Co., good.
STAR (Thelan & Prickett, mgrs.).—15-17, "In California"; 18-22, "Lena Rivers."
H. F. BARTLETT.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—15-20, Stella Morrisini, good; Imperial Comedy Trio, hit; Olive Eaton & Co., clever; Harrow & Mito, well received; Lillian Sisters, good; Cecelia Weston, attractive; George B. Alexander, good.
MAJESTIC (G. H. Von Denmark, mgr.; agent, U. B. O.; rehearsal Monday 12:30).—15-20, Sibbald's Aerial Ballet, hit; George Haron, entertaining; George Roachberry, good; and Josef Samuels, good.
LYCEUM (Lee Norton, mgr.; Reis Circuit).—1, Mrs. Leslie Carter.
ROBERTS (George Lydick, mgr.).—22-27, Matthew Minstrel, 29, Manhattan Opera Ho., indif. **J. M. BEERS.**

FAIR RIVER MASS.

BILLY (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—15-18, Belmont &

Giassando, good; Josie Flynn, very good; Dorothy Richmond & Co., excellent. 19-21, Ed Vinton and Dog; Armstrong & Fern; J. C. Tremain & Co.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—15-18, Franklin & Davis, good; Rae & Rae, very good. 19-21, Chester & Jones; The Raisa.
ACADEMY (Geo. S. Wiley, res. mgr.).—12-13, "Polly of the Circus," business very good; 25, Richard Carle.

EDW. F. RAFFERTY.

HARTFORD, CONN.

POLIS (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Diamond & Nelson, great; Warren, Lyon & Meyers, went big; Jeters & Rogers, clever; Leonard & Whitney, well received; Van Bros., laughing hit; Tom Linton's "Jungle Girls," good hand; Ioleen Sisters, clever.
HARTFORD (F. P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—15-17, Four Cloverly Juggling Girls, very clever; Lillian Gonne, fair; Jacklin & Lang, fair; Mullaly & Brennan, pleasing; Milano, big hit. 18-20, Four Cloverly Girls; Musical Irving; Woods & Meadows; Murray & Alma; Empire State Four.

SCENIC (Sheedy-Kesney Circuit).—15-17, Musical Roasts; Three Singing Comiques; Williams & Havel.
PARSONS (H. C. Parsons, mgr.).—Stock; good business. **R. W. OLMSTED.**

HOOPSTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.).—11-13, Prevelli, very good; Cameron & Kennedy, fine. 15-17, Adkins & Shannon; Bert Lennon.
PERREN'S (Wm. M. Ferren, mgr.).—18, Vogel's Minstrels. **RIGGS.**

KNOXVILLE, TENN.

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10).—Week 8, Frank Piccolo Midgeta, hit; Connie Craven, good; The Havelocks, excellent; Maurice Burkhardt, very good; Edna Whistler, clever.
SONITA (Chas. Champe, mgr.).—Excellent patronage. **WALTER N. BLAUFELD.**

LEWISTON, ME.

MUSIC HALL (A. P. Bibber, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11).—15-17, Delmore & Onelda, good; Leo St. Elmo, very good; Goodhue & Burgess, excellent; Johnson's Sambo Girls, excellent.
HORACE F. GOODWIN.

LINCOLN, NEB.

OLIVER (F. Z. Zehrung, mgr.).—10, "Merry Widow," good business; 13, Billie Burke; 22, Sarah Bernhardt.
LYRIC (L. M. Gorman, mgr.).—Stock; business good. Lyric will install m. p. for the summer.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6).—Week 8, Foley & Miller, good; Chas. & Willis, well liked; Harry Sullivan & Co., very good; Corinne Francis, good; Empire Four, scored; Merritt & Love, hit; Berne Bros., high order. House closes May 20. **LEE LOGAN.**

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit; rehearsal Monday 10).—Week 8, excellent program. Mr. & Mrs. Sidney Drew, capital; Mona Helge's dog Dick, mystifying; Grace Cameron, immense. Five Satudos, fine. Holdovers: Four Konez Bros.; Cockley, Hanvey & Dunlevy; Mile. Blanci Froelich; Claude Gillingwater & Co.
LOS ANGELES (E. J. Donnellan, mgr.; agent, S-C; rehearsal Monday 11).—Week 8, Jack Irwin, interesting; Hall Bros., fair; Haskell & Renaud, good; Gardner & Vincent, pleasing; Moore & Elliott, laughable; Biglow & Campbell, agreeable.

Willa Holt Wakefield IN VAUDEVILLE Sam Chip and Mary Marble

in Vaudeville

Direction JOHN W. DUNNE

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 8, Six Cornalias, excellent; Charley Case, immense; Beasle Babb, cute; Bell Trio, good; Trask & Gladden, fair; Blimm, Bommm Brrr, entertaining; Lew Williams & Co., took well.
MAJESTIC (Olivier Moroco, mgr.; Cort.).—Week 1, Sothern-Marlowe Shakespearean repertoire, capacity houses.
MASON (W. T. Wyatt, mgr.).—Week 1, May Robin, "Rejuvenation of Aunt Mary," fair business. Week 2, "Polio 1910," big attendance. **EDWIN F. O'MALLEY.**

LOUISVILLE, KY.

FONTAINE (Ferry (H. Bilger, mgr.; agents, Orpheum Circuit).—Martineti & Sylvester, good; Bootblack Quartet, very good; Gray & Peters, interesting; Gray & Peters, very good; Golden & Hughes, received well; "The Living Marionettes," very good.
RIVER VIEW PARK.—Opening large crowd. Banda Roma, vocalists, Edna Whistler and Mme. Arnold.
HOPKINS (L. Simons, mgr.; agents, S-C).—Warren & Francis, hit; Sylvester & Vance, very good; Maximo, received well; Loretta Studies in Marble, very good; Brown & Cooper, hit.

GAYETY (Al. Boulter, mgr.; agents, S-C).—Phina and Her Pinks, very good; Marie Gibbons, received well; Bijou Trio, very good; W. J. O'Hearn & Co., very good; Musical Gerald, effective.

AVENUE (Mr. Ward, mgr.; agent, Gus Sun).—Good business. Majestic Trio, received well; Tossing Austina, good; McKenzie, Shannon & Co., very good; "A Gay Day in Vienna," very good.
SUBERT'S MASONIC.—Stock. **J. M. OPPENHEIMER.**

MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; K. & E.).—12, "The Chocolate Soldier," fine business. 13, "Judy O'Hara," with Alpha James. Week 15, Pol's Stock Co. In "The Squaw Man."
STAR (R. T. Halliwell, mgr.).—Pictures; fine business.
CRYSTAL (Pindar & Rudloff).—Pictures; good business.
Miller Bros. & Arlington's 101 Ranch Wild West, 13. Fine show to excellent business.

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; Orpheum Circuit; rehearsal Monday 11).—Three California Girls, pleasing; Jimmy Lucas, clever; Stickney's Novellets, entertaining; Corcoran & Dixie, entertaining; De Haven Sextet, good; "The Courtiers," pretentious; Primrose Four, harmonious; Zeno & Jordan, fine.
CRYSTAL (Ed. Raymond, mgr.; agent, T. B. C.; rehearsal Monday 11).—The La Vallis, darling; Grace De Winters, versatile; Catherine Chailson & Co., humorous; Morris Golden, clever; Arizona Joe's Broncho Busters, interesting.
EMPRESS (Wm. Gray, mgr.; S-C; rehearsal Monday 10).—Markus & Probs, splendid; "On a Side Street," good; Hansen & Bijou, good; Budd Snyder, fine.
HERBERT MORTON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:30).—Week 8, Seymour's Dogs, good; Marjorie Burman, pleased; Harry C. Rego, took well; Geo. Reno & Co., hit. **GENO FIFEL.**

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Una Abell-Hinkler & Co., well received; Four Kilabee girls, fine; Lillian Burkhardt & Co., very good; Anita Primrose, clever; Dave Ferguson, very good; "The Old Soldier Fiddlers," great; Dotun & Lenhurr, big laugh; Wahlund-Tekla Trio, fine.

NEWARK.—Coras Payton Stock Co. **WALDMANN'S**.—Howard & Linden, very good; The Lovells, good; Brown & Brown, entertained; The McCarvers; That Kid, went well.

COURT (Harold Jacoby, mgr.; agent, Loew).—15-17, Hall & Shaw, laughing hit; Miller & Rolly, good; Schriener & Willis, good; Dick & Alice McAvoy, pleased; Melville & Lewis; Three National Comiques, very good. 18-20, Helen Parsons; Tilly Whitney; Lambert & Williams; Warren & Faust; Kohl & Woods; Lawton & Co.

ARCADE (L. O. Mumford, mgr.).—"Lyceum Players" crowding the house. **JOE O'BRYAN.**

ONEONTA, N. Y.

ONEONTA (Fred Follett, mgr.; agent, Prudential; rehearsal Monday and Thursday 1).—15-16, Hyde & Talott, pleased; Al Warren, ordinary. 19, Robyn's Players, in "Arizona." Mr. Fred Follett, formerly manager of the Sam P. Jack Burlesque Company, and recently manager of the Huthwaite houses at Oswego and Middletown, N. Y., is the new manager of the Oneonta. **DE LONG.**

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbette, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10).—11-13, Mile Anita, very good; Max Stamm, pleased; Terry, Elmer & Co., went well. 15-17, Savoy & Savoy, well received; Dolce Sisters, very good; Electrical Wizards, entertaining.
COLONIAL (Jas. Sullivan, mgr.; K. & E.).—11, Mrs. Leslie Carter, in "Two Women," business very good. 13, Edna Shannon and Herbert Kealey, "The Girl From Oklahoma," business good. **FRANKLIN.**

PITTSBURG, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Alice Lloyd, big hit; "The Son of Solomon, humorous; Lyons & Yocco, excellent; Eleanor Wisdom & Co., "haachallitis," cleverly worked out; Callahan & St. George, applause; Sidney Baxter, many laughs; Abbott & Minihorne Worthley well received; Ed. Norton, favor; Four Onetti Sisters, remarkable.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Jones-Williams Co., won favor; Mile Anita, good; Black & Decoret, pleased; Thatcher & Moore, much applause; Virginia Trio, encores; Miltair, very good; Louisa & Winnie Worth, well received; Vivian & Burdell, took well.
LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Willi Birn, won favor; Bennett & Sterling, took well; Chas. Saunders, very good; Sam Stanley & Bro., applause.
GAYETY (Henry Kurtzman, mgr.).—"Big Banner Show."
ALVIN (John R. Reynolds, mgr.; Shubert).—Fritz Scheff, in "Mile. Rosta."
LYCEUM (R. M. Gulick, mgr.; agent, S. & H.).—"Father and the Boys."
15-16, Barnum & Bailey's circus to immense crowds. **M. S. KAUL.**

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10:30).—Terry Elmer & Co., featured; Commodore Trio, excellent; Rosalie Sisters, tremendous; Halkins, novelty; Budd & Claire, hit.
JEFFERSON (Julius Chinn, mgr.).—16-17, Richard Carle, in "Jumping Jupiter."
KETTLES.—Stock.
NICKLE (Greene, mgr.).—Tremont Quartet, fine; Miss Biscette, pleased.

PORTSMOUTH, O.

PORTSMOUTH (E. H. Hinton, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 10).—Turner & Clynado, fair; R. J. Hamilton, applauded; Lolo Sisters & Doulitt, fair; Onetta, good; Rosak & Co., pleased. **DO.**

HENDERSON-GOLIVES

TAN COLORED COMEDIANS

When answering advertisements kindly mention VARIETY.

This Week (May 15)
Henderson's, Coney Island

Direction,
JAMES E. PLUNKETT

DARE BROTHERS

THOSE REFINED ATHLETES

NEXT WEEK (May 22) GRAND OPERA HOUSE, PITTSBURG

Direction, **ALF T. WILTON**

RAWSON AND CLARE

In "KIDS OF YESTERDAY."

A Delightful Story of Youth.

Exclusive Management, **CHRIS O. BROWN.**

CHARLES CROSSMAN

PRESENTS

THE BANJOPHIENDS

Next Season Feature With George Evans' Minstrels.

HARRY TATE'S CO.

FISHING MOTORING

New York
England
Australia
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BESSIE WYNN

IN VAUDEVILLE

READING, PA.

ORPHEUM (Wilmor & Vincent, mgrs.; agent, E. B. O.); rehearsal Monday and Thursday 10.30.—Rem Brandt, pleased; Lillian La Verde, pleased; Haviland & Thornton, laughs; Clarence Oliver, fair; Samuel Thornburg & Co., liked.

THEATRODOME (C. G. Keeney, mgr.; rehearsal Monday and Thursday 10.30).—Lester Quinn & Laurie, good; Carmen Sisters, pleased; Jackson & Margaret, liked; Ratan's Song Birds, favorites; Loring-Parquette & Co., well received.

PALACE (W. K. Goldenberg, mgr.; agent, Morris Low; rehearsal Monday and Thursday 10.30).—Klein, Ott & Nicholson; Compton & Zoo-Reel; The Valentines; Kelly & Catlin; The Soups.

ACADEMY (N. Appell, mgr.). 9. "Country Boy," excellent; fair house. 10-12. "Scandal School," local, capacity. G. R. H.

ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jefferies; rehearsal Monday and Thursday 2)—15-17, Rogers & St. Clair, fair; Vera Roberts, entertaining; Cole, Russell & Davis, lit. 18-20, Gray's Marionettes; Lucille Ainley; "The Five Manx." T. B.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. M. A.); 8-11, Carrie McManus, clever; "Sidelong," funny; Gilmore Bros. & Co., laugh producers; Ralph Kitter, good. 11-14, Baumington, very good; Swain & Ostman, pleased; Bill Man, took well; Raymond, Burton & Co., featured.

Note: Helen Aubrey Stock Co. will open the summer engagement at the Majestic 15. Change of program twice weekly.

LOUIS F. WENDT

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, mgr.; agent, Orpheum Circuit). Week 8, Jarrold, great; C. William Kolb, good; The Bananas, good; Applegate & Snow; Humil Alexander, The Duleys, Frederick Miller, pleased.

CASINO (Smith & Sumner, McDonald & Generous).

SALT LAKE—Max Bloom, "A Winning Mix," big houses. 12, Sarah Bernhardt; 13, Mary Garden.

GARRICK—Maude Fealey in "Sunday," great. S. O. sign out.

SILBERT. Griffith Hypnotic Comedy Co. OWEN.

SAN DIEGO, CAL.

GARRICK (Wm. Tompkins, mgr.; agent, S. O.; rehearsal Monday 10). Week 8, LaVinn & Co., laughable; Mr. & Mrs. Perkins Fisher, good; Jere Sanford, very good; Manning & Ford, pleased; Graggair Bros., applauded; Kennedy & Rooney, hit.

PRINCESS (Fred Ballen, mgr.; agent, Bert Levy; rehearsal Monday 10).—Week 8, Young Buffalo, good; James Dervin, novel; Walzer Bros., good; Sheridan & Cheney, good.

BIS (J. M. Dodge, mgr.). 8-9, Sothern and Marlowe, to capacity houses.

GRAND (E. J. Louis, mgr.). Stock.

The Empire, owned by the Clune interests in Los Angeles, and locally managed by Roy Gill, has been ordered closed by the council, for failure to comply with the building ordinance.

Fred Stanfield, musical director of the Princess, leaves June 1 for a three month trip abroad. L. T. DALEY.

SAVANNAH, GA.

LIBERTY (Frank & Hubert Bandy, mgrs.). Capacity houses. Starkey Players.

BLUET (Charles W. Rex, mgr.; Wells Circuit; rehearsal Monday and Thursday 2)—11-13, Dan J. Duffy, funny; Rand & Byron, passable; Great Gracioso, clever; Three Troupers, big. 15-17, Rome Kossner, pleasing; Louis M. Gramat, clever; Far & White, entertaining; original Orphans Quartet, hit. 18-20, McDargh & Sherwood; Mabel Butterworth; Iva Donnette; Melrose Comedy Four.

R. M. ARTHUR

ST. JOHN, N. B., CAN.

OPERA HOUSE (H. J. Anderson, mgr.; Ind.). Week 8, Helen Grayce Stock Co., excellent company and business.

LYRIC (E. G. Spencer, mgr.). Vaudeville and pictures; good business.

NICKEL (Waiter Golding, mgr.). Pictures and songs; capacity.

R. PENSO

Composer of

Arthur Reece's success, "Bachelor Days," "Good-Bye" and "Follow the Soldiers." Liddle Cliff's "I'll Be a Sister to You" and "Which is a —?" Vaudeville Club, London, England.

Fred THE RIALS Daisy

European Eccentric Gymnasts.

Just finished a successful tour on S-C. Engaged personally by Mr. John Conditine on his recent trip to Europe. Now Playing Loew Circuit. Open time from July 3d on. Permanent address: Carr, Paul Tausig, 101 E. 14th St., New York. May 22-24, Broadway, Brooklyn; 25-27, Grand, New York.

Lambert and Williams

"SONGS AND SMILES"

Playing the Loew Time

Direction of **JOE SCHENCK**

UNIQUE, GEM and STAR—Pictures and songs. All report excellent business. GORDON.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 8, The Newmans, clever; Neary & Miller, graceful; Lloyd & Whitehouse, laughs; Brooks & Carlie, hit; Four Black Diamonds, big; Oberita Sisters, hit.

MOORE (Carl Reed, mgr.; direction Cort).—Frederick Ward, in Shakespearean repertoire, good audience.

GRAND (G. G. Harry, mgr.; direction Cort).—7-13, "The Girl From Rector's," large audience. 14, Vesta Victoria.

SEATON (Henry Cort, mgr.).—Stock.

LOIS (D. Inverarity, mgr.).—Stock.

ARCHIMEDES.

SHREVEPORT, LA.

MAJESTIC (Ehrlich & Coleman Co., mgrs.; agent Hodkins; rehearsal Sunday 1.30).—Ethel Talbert, fair; Frances & Lake, good; Mlle. Barton, pleased; Story & Palmer, liked; Maximilian & Martini, pleased; excellent business.

PALACE (C. L. Montville, mgr.).—Good business.

HOWARD T. DIMICK.

SOUTH BEND, IND.

ORPHEUM (C. J. Allard, mgr.; agent, W. V. M. A.); rehearsal Monday and Thursday 12.30.—15-17, Beale Valdare Trio, hit; Lew Wells, very good; Mae Elwood & Co., excellent; Nichols Sisters, good; Orpheum Comedy Four, knockout. 18-20, Fred & Mae Waddell; Simpson & Douglas; Potts Bros. & Co.; Wilson Bros.; Apollo's Zoo Circus.

MAJESTIC (T. M. Moss, mgr.; agent, S. O.; rehearsal Monday 12.30).—Dandy Girls, very good; Tommy Overholt, good.

SCENIC (T. M. Moss, mgr.; agent, S. O.; rehearsal Monday 12.30).—Alfreda Semeler, good; Carole Klop, fair.

AUDITORIUM (Cary P. Long, mgr.). 23.

"Girl of My Dreams." H. S. COHEN.

TEMPLE, TEX.

ARDMORE (Regal, mgr.). Week 8, The Hollingsworth Twine Co., made good. Good attendance.

MAJESTIC NO. 1 (Frank Lucas, mgr.). Pictures and H. songs. Fair attendance.

MAJESTIC NO. 2 (Frank Lucas, mgr.).

8-10, Lehman & Herbert, good. 11-13, The Carrolls, good. Attendance good.

WASHINGTON, D. C.

RELASCO (W. S. Taylor, mgr.; Shubert); Wm. Dodge, in "The Man From Home," S. R. O.

NATIONAL (W. H. Rapley, mgr.; agent, Aborn Opera Co. in "Lohengrin"), capacity houses.

COLUMBIA (E. Berger, mgr.).—Stock;

large houses.

MAJESTIC (F. B. Weston, mgr.). Stock,

capacity houses.



K. HASSAN BENABDIC AND WIFE

In the

"Mohamadahen's Dream"

Presenting an Act of the Orient

The Great Snook

Handoff Manipulator—NOT A KING
Playing Bert Levy Circuit
Late of the Original Okto Family
Direction **BERT LEVEY.**

GAYETY (Geo. Peck, mgr.).—"Runaway Girls."

LYCEUM (Eugene Kernan, mgr.). Stock,

business.

CLASSES (H. W. DeWitt, mgr.; agents, F. B. O.; rehearsal Monday 10).—Sam Mann & Co. and Josie Heather, first honors; Percy Warren & Co., clever; Homer Miller & Co., hit.

Red Bros. well received; Dixon & Dixon, clever; Weston, Fields & Carroll, second honors.

CASINO (A. C. Mayer, mgr.; agent, Morris;

rehearsal Monday 10).—Geo. Fletcher, hit.

Gray Warner, pleased; The Samsonettes, fine.

Coleman & Francis, very clever; Cutler & Deaganey, clever; Tom Bateman, applause.

Sperry & Rose well received.

COSMOS (A. J. Rydowski, mgr.; agent,

Jeffrey, rehearsal Monday 10).—"Fido de Red Girls"; Homer Barnett; Miller Bros.; Lowell & Esther Drew; Prance; Bertha Waltzinger.

"The Living Bronze Statue."

WM. K. BOWMAN

YOUNGSTOWN, O.

PARK (L. B. God, mgr.; Fisher & Shen;

rehearsal Monday 10).—Natalie, Normandie, good.

Walker & Hill, pleasing; Geo. H. Haynes, clever.

Harry Ward, funny. The Doolins, excellent.

W. J. Williams, prominent attorney, bought

Paul, English interest in Emerson theatre.

Fisher & Shen withdrew from management.

House will next season be managed by Walter

Haunth and John Elliott with Geo. S.

bookings. C. A. LEBDY.

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PHONE 2894-2895 BRYANT

Gregory, Phillips & Stegner

THEATRICAL PRODUCTIONS AND INVESTMENTS

1482 BROADWAY, NEW YORK CITY (Geo. M. Cohan Theatre Building)

HERMAN PHILLIPS
of Counsel

Herman Phillips, formerly of Phillips & Steinhardt, begs to announce that he is now located at 1482 Broadway (Cohan Theatre Building, Rooms 911, 912, 913), where he will continue in the general practice of the law, specializing in corporation and theatrical law.

ENGAGEMENT DEPARTMENT under especial direction of **WILL H. GREGORY**

VARIETY ARTISTS' ROUTES

FOR WEEK MAY 22

WHEN NOT OTHERWISE INDICATED.

The routes are given from MAY 21 to MAY 28, 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."

A.

Adair Art 2143 Van Buren Chicago
Adair Belle Orpheum Seattle
Adams Billy 39 Millford Boston
Adams & Lewis 106 W Baker Atlanta
Admont Mittel 2285 Broadway N Y
Adonis Orpheum Spokane
Agustin & Hartley Orpheum Minneapolis
Ahearn Agnes Casino Flint Mich
Ahearn Chas Orpheum Duluth
Aiken Jas & Edna 967 Park W N Y
Aitken Bros 334 Bedford Park N Y
Aitkens Great 2219 Gravier New Orleans
Albani 1695 Broadway N Y
Alburtus & Miller W Waterville Can
Aldines The 3922 Cottage Grove Chicago
All Sidi 909 Spring Pittsburgh
Allen Leon & Bertie 118 Central av Oshkosh
Allinel Joseph 122 Bloomfield Hoboken N J
Alpine Troupe Forepaugh & Sells C R
Alquist & Clayton 645 Bergen Brooklyn
Alrona Zoeller Troupe 369 Hemlock Brooklyn
Altus Bros 128 Cottage Auburn N Y
Alvarados Goats 1535 N Main Decatur Ill
American Newbury 3636 N 31 Phila
Anderson & Anderson 829 Dearborn Chicago
Andrews & Abbott Co 3963 Morgan St Louis
Antrim Harry 1 Glenwood av Wyncote Pa
Apdles Circus Bijou Racine Wis
Apostle 104 W 40 N Y
Araki Troupe Sun Bros C R
Araki & Wagner 511 E 78 N Y
Ardelle & Leslie 19 Broessel Rochester
Armstrong Five Orpheum San Francisco
Armstrong & Verne Royal Wellington N Z
Arthur Mae 15 Unity Pl Boston
Aspinall Nan 3 Falls City Neb
Atkinson Harry 21 Gregory N Y
Aubrey & Tink 2511 1 av Billings Mont
Atwood Warren 111 W 31 N Y
Atwood Vera 17 W 58 N Y
Austin & Klumker 3110 E Phila
Australian Four 323 W 45 N Y

B.

Bader La Valle Trio 330 N Christiansa Chic
Bahren & Desmond 1347 N 11 Philadelphia
Baker Elsie 1914 Newport av Chicago
Baker Harry 2942 Renow W Philadelphia
Baldwins Players Star Memphis Indef
Baraban Troupe 1304 Fifth N Y
Barber & Palmer Los Angeles Indef
Barnes & Crawford Colonial N Y
Barnes & Robinson National San Francisco
Barron Geo 2062 Fifth N Y
Barr & Black 1523 Fairmount av Phila
Bartell & Garfield 2699 E 53 Cleveland
Bartlett Harmon & Erngif 353 W 56 N Y
Barto & Clark 2221 E Cumberland Phila
Baum Will H & Co 37 Wolcott New Haven
Bauman & Ralph 360 Howard av New Haven
Baxter Sidney & Co 1722 48 av Melrose Cal
Beaman Fred J Hudson Heights N J
Beano Duo 842 Chicago Chicago
Beardley Sisters Union Hotel Chicago
Bees Two 508 Bryant av N Y
Behren Musical 62 Springfield av Newark N Y
Bell Arthur H 188 12 W Newark N Y
Bell Boy Trio Empress Milwaukee
Belmont Joe 10 Brook London
Belzac Irving 259 W 112 N Y
Benn & Leon 229 W 32 N Y
Bennett & Marcelline 121 W 67 New York
Bentley Musical 124 Clipper San Francisco
Benton & McGowan 20 Western av Muskegon
Berg Bros Hip Wigan Eng
Bergere Valerie Players Orpheum Spokane
Beverly Sisters 5722 Springfield av Phila
Beyer Ben & Bro 1496 Bryant av N Y
Bicknell & Glibney 41 Marlon Oak Park Ill
Big City Four Hendersons Coney Island
Birch John Grand Indianapolis Indef
Bishop Blanche 1347 New York
Black & Shady 248 W 37 N Y
Black & Leslie 3722 Eberly av Chicago
Blampham & Hehr O H Montpelier Vt
Bloomquist & Co 3222 Chicago Minneapolis
Boles & Benson 2706 Broadway Kansas City
Booth Trio 343 Lincoln Johnston Pa
Borella Arthur 524 Stanton Brensburg Pa
Bourne John F 6420 Sangamon Chicago
Boudin & Quinn 212 W 42 N Y
Boudin & Tilden 11 Myrtle Springfield Mass
Boutin Harry & Co 1365 E 55 Chicago
Bowers Walters & Crocker Orpheum San Fran
Bowman Fred 14 Webster Medford Mass
Boyd & Aldrich 2706 Broadway Kansas City
Bradley & Ward Barnum & Bailey C R
Bradleys The 1314 Rush Birmingham
Brand Laura M 627 Main Buffalo
Brennan Samuel N 2356 Tulp Phila
Bretton Fred & Corinne 114 W 44 N Y
Bretton May & Co 145 W 45 N Y
Brinkley The 424 W 39 N Y
Britten Nellie 140 Morris Philadelphia
Brixton & Brixton 765 Lexington Brooklyn
Brooks & Cardie 38 Glenwood av Buffalo
Brooks & Jennings 361 West Bronx N Y
Broader & Browder 620 E W Minneapolis
Brown & Harris 69 W 112 N Y
Brown & Harris 69 W 112 N Y
Brown & Brown Riverside R I
Brown & Whitmot 71 Glen Malden Mass

Bruno Max C 160 Baldwin Elmira N Y
Brydon & Hanlon 36 Cottage Newark
Bunce Jack 2219 13 Philadelphia
Burbank & Danforth Berlin N H
Burgess Harvey J 48 Trenton av Pittsburgh
Burke Joe 344 W 14 N Y
Burke & Farlow 4037 Harrison Chicago
Burnell Lillian 3050 North av Chicago
Burns Jack 387 Bainbridge Brooklyn
Burrows Lillian 3050 North av Chicago
Burt Wm P & Daughter 133 W 45 N Y
Burton Sydney 136 3 av N Y
Burton & Burton Empire Indianapolis Indef
Butlers Musical 438 E 8 Phila
Buttersworth Charles 850 Treat San Francisco
Byrne Billie Matinee Girl Co
Byron Gleta 107 Blue Hill av Roxbury Mass

C.

Cahill Wm 305-7 Brooklyn
Campbell Al 3781 Bway N Y
Canfield Al Wise Guy Co
Cantway Fred R 6425 Woodlawn av Chicago
Cardownie Sisters 425 N Liberty Alliance O
Carey & Stamp 418 Brooklyn
Carle Irving 4203 N 41 Chicago
Carman Frank 465 W 163 N Y
Carmen Beatrice 72 Cedar Brooklyn
Carroll Nettle Troupe Barnum & Bailey C R
Carroll & La Mar 324 Mont Vista Los Angeles
Carson Bros 1053 56 Brooklyn
Carson & Deveraux 40 Line Evansville
Carters The Ava Mo
Casad Irwin & Casad Darlington Wis
Casad & De Verne 815 Valley Dayton O
Casburn & Murphy Wichita Kan
Case Paul 31 S Clark Chicago
Casey & Smith 124 Franklin Alliston Mass
Cassidy La Mar Box 247 Montgomery Ala
Caulfield & Driver Normandie Hotel N Y
Celest 74 Grove Rd Clapham Pk London
Chameroys 1449 41 Brooklyn
Chantrell & Schuyler 219 Prospect av Bklyn
Chapin Benjamin 66 W 156 New York
Chapman Sisters 1639 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carma 3615 So Halsted Chicago
Chatham Sisters 308 Grant Pittsburgh
Cheers & Jones 313 W 9 N Y
Chubb Ray 107 Spruce Scranton Pa
Church City Four 1382 Decatur Brooklyn
Clairmont Josephine & Co 163 W 131 N Y
Clarke Wilfred 130 W 44 New York
Clark Floretta 10 Lombard Boston
Clark & Duncan 1131 Prospect Indianapolis
Clark & Ferguson 121 Phelps Englewood
Claton Sisters 335 5 av Nashville Tenn
Claus Radcliffe & Claus Elks Bath Rouge La
Claus & Anderson 215 Waterloo Ia
Clear Chas 459 W 123 N Y
Clermont & Miner 39 W 99 New York
Clever Trio 2129 Arch Philadelphia
Cliff & Cliff 315 E 12th Chicago
Clito & Liverster 398 W 12th Philadelphia
Close Bros 41 Howard Boston
Cloys Rochelle 1479 Hancock Quincy Mass
Coakley Harvey & Duncey Orpheum Ogden
Cobb 139 W 13 N Y
Collins Eddie 5 Reed Jersey City N J
Collins & Hart Alhambra London
Compton & Plumb 2220 Emerson av Minneap
Comrades Four 324 Trinity av New York
Conn Richard 301 W 9 N Y
Connolly Bros 1906 N 24 Philadelphia
Cook Geraldine 765 Jackson av New York
Corbett & Forrester 71 Emmet Newark N J
Cormish Wm A 1108 Broadway Seattle
Costello & La Croix 319 E Kansas City
Cotter & Bouden 1836 Vineyard Philadelphia
Court & Whelan Jeffers Saginaw Mich
Coyle & Murrell 3227 Vernon av Chicago
Crawford Glenn 144 Baxter Toledo
Cromwell's Magic Castle
Crooby Ana 162 E 8 Peru Ind
Crosby & Josephine Majestic Milwaukee
Crosby & Maye 1813 Huron Toledo
Cullen Bros 3916 Elsworth Philadelphia
Cunningham & Colonn Alhambra Paris
Cunningham & Marion 155 E 96 N Y
Curzon Sisters 317 Adela av Jackson Miss
Cycling Brunettes 251 Cross Lowell Mass

D.

Dale & Harris 1610 Madison av New York
Daley Wm J 108 N 10 Philadelphia
Dalton Harry Fern 178 Irving av Brooklyn
Daly Hazel M 3538 1a Sallie Chicago
Darmody Scenic Providence
D'Arville Jeanette Parkersburg W Va
Daugherty Peggy 552 20 Portland Ore
Davidson Dott 1305 Michigan av Niagara Falls
Davis Hazel M 3538 1a Sallie Chicago
Davis & Cooper 1920 Dayton Chicago
Dawson Eli & Gillette Sisters 344 E 53 N Y
De Clairville Sid 1313 Douglas Omaha
De Costa Duo 459 N 3 Phila
De Frankle Sylvia Saratoga Hill Chicago
De Grange & Gordon 322 Liberty Brooklyn
De Lo John B 718 Jackson Milwaukee
De Mar Rose 807 W 37 Pl Chicago
De Mott Apollo Duo 1400 Duane Chicago
De Mott Gertrude 818 Sterling Pl Brooklyn
De Mott Mlle M 386 S 10 Saginaw

De Velde & Zelds 115 E 14 N Y
De Vere & Roth 649 Belden av Chicago
De Verne & Van 4573 Yates Denver
De Witt Burns 200 Circuit Eng
De Witt Hugo 343 W 43 N Y
De Young Tom 156 E 113 New York
De Young Mabel 350 E 161 New York
Dean Lewis 452 S 3rd Philadelphia
Dean & Sibley 482 Columbus av Boston
Deery Frank 304 West End av New York
Delmar & Delmar 94 Henry New York
Delton Bros 361 W 33 New York
Demacos Palais D'ete Brussels Belgium
Demonio & Belle Englewood N J
Denton G Francis 451 W 44 New York
Deveau Hubert 364 Prospect pl Bklyn

Anita Diaz's Monkeys

Australia
Direction AL. SUTHERLAND.

Diolas The 162 E 5 Mansfield O
Diston Madeline 333 Kelly Bronx
Dixon & Hanson 4405 Prairie av Chicago
Dodd Emily & Joseph 201 Division Bklyn
Doherty & Harlowe 423 Union Brooklyn
Dolan & Lenhard 2460 7 av New York
Dooley Sisters 349 W 14 N Y
Donaghy G Francis 319 E 24 Brooklyn
Donald & Carson 816 W 103 New York
Donner Doris 343 Lincoln Johnston Pa
Dooley Three 3951 Charles Chicago
Doas Billy 102 High Columbus Tenn
Douglass & Burns 326 W 45 N Y
Dove Johnny Al Fildre Minntrale
Dow & Lavan 398 Cauldwell av New York
Downey Leslie T 2016 N 3 Sheboygan Wis

PATSY DOYLE

Londonese Comedian.

Doyle & Florida 2343 W Taylor Chicago
Drew Dorothy 377 8 av New York
Drew Lowell B Stratford N J
Drew Virginia 3225 Michigan av Chicago
Dube Leo 226 Irving av Troy
Du Bois Grant & Co 80 N Wash av Bridgeport
Duizel Paul Orpheum San Francisco
Duncan A O 942 E 9 Brooklyn
Dunedin Troupe Orpheum Minneapolis
Dunn Arthur F 217 E Lockport Pittsburgh
Duprez Fred 552 Quincy Bklyn
Dwyer Lottie Trio 59 No Wash Wilkes-Barre

E.

Eckert & Berg Majestic Milwaukee
Eddy & Tallman 640 Lincoln Blvd Chicago
Edgardo & Earle Grand Homestead Pa
Edman & Gaylor Box 39 Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Geo Grant Htl Chicago
Edwards Shorty 218 Carroll Albany
Eidythe Corinne 325 S Robey Chicago
Eldridge Press 601 W 144 N Y

Two Real Singers

ELLIS AND McKENNA

Next Week (May 22), Majestic, Chicago.
Week (May 29), Columbia, St. Louis.

Elton Jane 244 W 116 N Y
Elwood Perry & Downing 924 Harlem av Balto
Emelle Troupe 504 E Taylor Bloomington Ill
Emerald Connie 41 Holland Rd Brixton Lond
Emerson & Le Clear 23 Beach Grand Rapids
Empire State Quartet 164 E 127 N Y
Englebrecht G 3215 Highland av Cincinnati
Emanuel H T 1234 Putnam av Brooklyn
Espe & Roth Pastime Lewistown Pa
Evans Beasle 3071 Cottage Grove av Chicago
Evans Emila & Evans 2546 7 av N Y
Evans & Lisa 22 E 12 New York
Evans Geo 210 Losoya San Antonio
Ewing Charlie 514 W Oconee Fitzgerald Ga

F.

Fairchild Sisters 320 Dixwell av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Falls Billy A 488 Lyell av Rochester
Fanta Trio 8 Union sq N Y
Fennell & Tyson 471 60 Brooklyn
Fenner & Fog 639 Central Camden N J
Ferguson Mabel Bowdoin Sq Boston Indef
Ferguson Frank 489 E 43 Chicago
Ferguson Jos 127 W 67 New York
Fernandez May Duo 207 E 87 N Y
Ferrard Grace 2715 Warsaw av Chicago
Ferrell Bros Empress Winnipeg
Fields & La Adella 8401 W Ravenswood Chic
Finch & Fly 280 Revere Winthrop Mass
Fincher Perkins Majestic Denver
Fitzsimmons & Cameron 5608 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Fletcher 33 Rondell Pl San Francisco
Florence G W 23 Bennett Buffalo
Flynn Frank D 65 W 123 N Y
Follette & Wicks 1824 Gates av Brooklyn
Forbes & Bowman 201 W 112 N Y
Force Johnny 800 Edmondson Baltimore

4 FORDS 4

Next Week (May 22) Hammerstein's New York

Ford & Co 300 Fenton Flint Mich
Ford & Louise 128 S Broad Mankato Mich
Formby Geo Walthow House Wigan Eng
Foster Harry & Sallie 1836 E 12 Philadelphia
Foster Billy 280 Revere Pittsburg
Fowler Kate 324 W 96 N Y
Fox & Summers 517 W 96 Saginaw Mich

Fox Florence 173 Filmore Rochester
Foyer Eddie 9930 Pierpont Cleveland
Frances & Coleman 2147 N Broad Phila
Francis William 47 W 133 New York
Francisoss 343 N Clark Chicago
Frederick Helena & Co Orpheum St Paul
Fred Jack 36 W 116 N Y
French Henry Gerard Hotel New York
French & Williams 521 W Blaine Seattle
Frobel & Ruge 314 W 23 New York

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gale Ernie 161 Eastern av Toronto
Gardner Family 1953 N 3 Philadelphia

WILLIE GARDNER

Meat and Steel Tours, England.
Returns to America in August.

Gardner Georgia 4646 Kenmore av Chicago
Garry Harry Princess Los Angeles Indef
Gath Karl & Emma 508 Cass Chicago
Gaylor Chas 763 17 Detroit
Genaro & Thelma 1771 Majestic Corsicana Tex Indef
Germane Anna T 35 Arnold Revere Mass
Geyer Bert Palace Hotel Chicago
Gilden Sisters 216 Schuykill av Pottsville Pa
Girard Marie 41 Howard Boston
Glosson Violet 489 Lexington Waltham Mass
Glover Edna 382 Emporia av Wichita
Godfrey & Henderson 2200 E 14 Kansas City
Goforth & Doyle 251 Hagerstown Md

Great Golden Troupe

NOW ON THE ORPHEUM CIRCUIT.

Golden Claude 177 Walnut av Boston
Golden Max 5 Alden Boston
Goodman Joe 2038 N 3 Philadelphia
Gordo El 355 W 42 New York
Gordon Paul L 314 W 59 Los Angeles
Gordon Dan 1771 Majestic Brooklyn
Gordon & Barber 26 So Locust Hagerstown Md
Goss John 38 Sawyer Haverhill Mass
Gossans Bobby 400 So 6 Columbus O
Gottlieb Amy 600 N Clark Chicago
Gould & Rice 346 Smith Providence R I
Gould Wm & Co Orpheum San Francisco
Goyt Trio 356 Willow Akron O
Grace Lew 2844 Penn av Baltimore
Grannon Ila Melrose Park Pa
Grant Eurt & Martha 356 Dearborn Chicago
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Gray 1922 Birch Joplin Mo
Gremmer & Melton 1437 S 8 Louisville
Grieves John 60 Columbia Boston Indef
Griffith Myrtle 6805 Kirkwood av Pittsburg
Griffith Marvoulos Elkhart Ind
Griffs & Host 1333 Cambria Philadelphia
Grimes Tom & Co Grand Chicago
Grissell & Satchell Hub Boston
Groom Sisters 50 Trenton N J
Grossman Al 532 North Rochester
Gruber & Kew 403 Av E Flint Mich
Gulfoyle & Charlton 303 Hagerstown Detroit

H.

Hall E Clayton Elmhurst Pa
Hall & Gray 50 Columbia Swampscott Mass
Hall & Brice 56 Orchard Norwich Conn
Halls Dogs 111 Walnut Revere Mass
Halpern Nan 1621 E 17 av Denver
Hanson Boys Colonial Indianapolis
Hastie William 1618 Indiana New Orleans
Hamilton Estelle 2636 N 1
Hamilton H L Clifflide Park Ashland Ky
Hamline The 51 Scovel Pl Detroit
Hampton & Bassett 4866 Winthrop av Chicago
Hansel G 304 E 115 River Phila
Haney Edith 3234 Harrison Kansas City
Hannon Billy 1538 No Hamlin av Chicago
Hansone & Co Broadway Everett Mass
Harvey duo 552 Lenox av New York
Harvey Ben North Bay Australia
Harris & Randall Grand Chicago
Hart Bros Barnum & Bailey C R
Hart Stanley Ward 3445 Pine St Louis
Hart Maurice 156 Lenox av New York
Hart Marie & Billy Grand Pittsburg
Hartman Gretchen 521 W 135 N Y
Harvey & Welch 7 E 119 N Y
Harveys 507 Western Moundville W Va
Hatches 47 E 132 New York

E. F. HAWLEY AND CO.

Next Week ("THE BANDIT",
EDW. S. KELLER, Rep.

Hearn & Rutter Gayety Springfield Ill
Hedge John 306 Donaldson Columbus
Hewlow Chas & Mary Kansas City
Heidelberg Four Majestic Dubuque Ia
Held & La Rue 1338 Vine Philadelphia
Henderson & Thomas 337 W 40 New York
Henderson & Thomas 337 W 40 New York
Hennings Bljow Green Bay Wis
Henry Dick 207 Palmetto Brooklyn
Henry Girls 2826 So 17 Philadelphia
Henry 423 E 163 N Y
Herbert & Eley C R
Herberts The 47 Washington Lynn Mass
Herman & Rice 332 W 36 N Y
Herr Noodle Box 66 Wigner Pa
Herr Geo 832 Rhine av Scranton
Hessie 2804 Main 406 Donaldson Angeles
Hewley Grace 201 Diamond Revere Pa
Hill Mlle Empress San Francisco
Hill Edmunda Trio 262 Nelson New Brunswick
Hillman & Co Majestic Mobile Ala
Hillman & Roberts 143 Saginaw Mich
Hilliers 192 Bay 25 Bensonhurst N Y

Hines & Fenton 151 W 38 New York
Hoffman Dave 331 E 124 New York
Holman Bros 614 Lake Cadillac Mich
Holman Harry Congress Portland Me
Holmes Ben 114 W Montana Atlanta Neb
Holmes Wells & Finlay Temple Ft Wayne Ind
Holt Air Service Australia
Hoson & Helm 123 Lookwood Buffalo
Hood Sam 731 Florence Mobile Ala
Hoover Lillian 423 W 34 New York
Hopp Fred 216 Littleton av Newark N J
Horner Katheryn 361 Haverhill Bklyn
Horton & La Triaks Hip Brighton Eng
Hotelling Edwards 557 S Division Grand Rap
Houdini H Empire New Cross Eng
House Carl C 195 Glover Detroit
Howard Bro 228 W 28 New York
Howard Emily 644 N Clark Chicago
Howard Comedy Four 923 2 av Brooklyn
Howard Harry & Mae 213 S Peoria Chicago
Howard Henry 3009 Calumet av Chicago
Howard & Howard Orpheum Bklyn
Hoyt Edward N 166 W 47 N Y
Hoyt & Starke 14 Bancroft Pl Bklyn
Huegel & Quinn 536 Rush Chicago
Hulbert & Hedges 4415 W Madison Chicago
Hunter Ethel 4035 Troost Kansas City
Hunter & Ross 820 So Senate av Indianapolis
Hurley F J 153 Magnolia av Elizabeth N J
Hutchinson Al 310 E 14 New York
Hytatt & Le Nore 1612 N Lavalie Baltimore
Hylands 23 Cherry Danbury Conn
Hynde Beasie 513 Pearl Buffalo

Inge Clara 300 W 49 N Y
Ingila & Reading 192a Bower Jersey City
Ingrams Two 1804 Story Boone Ia
Inness & Ryan Orpheum So Bend Ind
Irwin Flo 237 W 46 New York
Irving Pearl Indian Lane Canton Mass

Jackson Hry & Kate 306 Buena Vista Yonkers
Jackson Alfred 80 E Tupper Buffalo
Jackson Cyclists Hip Birmingham Eng
Jacobs & Gardel Orpheum Dallas
Jeffries Tom 389 Bridge Bklyn
Jennings Jewell & Barlowe 2362 Arl'g'n St L
Jess & Dell 1202 N 5 St Louis
Jewell Mildred 5 Alden Boston
Johnson Great 4415 W 37 N Y
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 624 Callowhill Phila
Johnstone Chester B 10 Lexington av N Y
Johnston Mary Empire Birmingham Eng
Jones & Rogers 1351 Park av New York
Jones Maud 50 W 135 N Y
Jones & Gaines 412 W 55 N Y
Jones & Moore 333 E 124 New York
Jones & White 333 Boyden Newark N J
Jordan Anna & Co Pantages Seattle
Juno & Wells 511 E 78 New York

Karno Co Grand Portland
Kartello Bros Paterson N J
Kaufman Reba & Inez Phillips Bergeles Paris
Kaufmanns 240 E 35 Chicago
Keating & Murray Blakers Wildwood N J Ind
Keaton & Barry 74 Boylston Boston

JIM F. ANNIE M. KELLY and KENT

Kealey & Parks Comique Montpellier Vt
Kelle Zena 110 W 44 N Y
Kell Jack W Crystal Braddock Pa
Kelly & Wentworth 1914 S 24 St Joe Mo
Kelly Sisters 433 Christiana av Chicago
Keltner 133 Colonial Pl Dallas
Kendall Chas & Maudie 123 Alfred Detroit
Kenna Chas Pantages San Francisco
Kennedy Joe 1131 N 3 Knoxville
Kenton Dorothy Eak Louisville
Kough Edw'n Continental Hotel San Fran
Kessner Rose 433 W 164 New York
Kidders Bert & Dorothy 1274 Clay San Fran
King Bros 211 4 av Schenectady
Kling Violet 1274 Backpool Eng Ind
Kirafo Bros 1710 3 av Evansville Ind
Kochler Grayce 6050 Calumet Chicago
Kohers Three 68 12 Wheeling W Va
Kolb & Miller Wigwam San Francisco Indef
Konarz Bros Ashland Ky

Lacey Will 1516 Capital Washington
Lafayettes Two 185 Graham Oakhask
Lamont Harry & Flo 20 Clinton Johnston NY
Lancaster & Miller 516 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 332 Genesee Rochester
Lane Eddie 305 E 73 New York
Lang Karl 273 Bickard av Memphis
Langtons 704-5 Milwaukee
Langton Joe 102 S 51 Philadelphia
Lansaw Ward E 232 Schaefer Brooklyn
La Tour Girl 123 Alfred Detroit
La Blanche Mr & Mrs 3315 E Baltimore
La Centre & La Rue 2461 2 av New York
La Clair & West Box 155 Sea Isle City N J
La Grange & Gordon 2802 Lucas av St Louis
La Maze Trio Eldorado Nice France
La Moine Musical 322 E 34 New York
La Noll Ed & Helen 1707 N 15 Philadelphia
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 21 Little Newark
La Tour Irene 24 Atlantic Newark N J
La Vette 1708 W 21 Kansas City
La Vine Edward Orpheum St Paul
Larose 226 Bleecker Brooklyn
Larrievs & Lee 32 Shuter Montreal
Lashe Great 1611 Kate Philadelphia
Laurator & Miller 14 W 46 N Y
Laurenz Bert 207 W 37 N Y
Lavardes Lillian 1209 Union Hackensack N J
Lavine & Inman 3501 E 81 Cleveland
Lawrence & Edwards 1446 Union Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Lawson Marie 253 E Indiana St Charles Ill
Le Dent Frank Keltha Phila
Le Fevre & St John Crystal Waterloo Ia
Lehm & Du Bois 2802 25 av St Louis
Le Hirt 760 Clifford av Rochester
Le Pages 120 French Buffalo
Le Pearle & Bogart 401 Solome Springfield Ill
Le Roy Geo 35 W 115 N Y
Le Roy Vic 182 E 124 Kansas City Kan
Le Roy Chas 1306 N J Baltimore
Le Roy & Adams 1313 Locust av Erie Pa

LE ROY AND PAUL

Comic Bar Performers
Next Week (May 31), Orpheum, Salt Lake City
ORPHEUM TOUR. 30 PAID SMITH, Rep.

Leahy Bros 359 East av Pawtucket R I
Leahy 194 Broadway Brooklyn
Lee Joe Kinslay Kan
Lefingwell Nat & Co 235 W 150 New York
Lensa 1914 Newport av Chicago
Leonard & Drake 1099 Park Pl Brooklyn
Leslie Geo W Grant Henderson N C
Leslie Genie 361 Tremont Boston
Leslie Frank 134 W 139 New York
Lester & Kellet 318 Fairmount av Jersey City
Lester Nina Victoria Newbern N C
Levin & Suss 14 Prospect W Haven Conn
Levitt & Pails 712 Cedar Syracuse
Levy Family 47 W 129 New York
Lewis & Lake 3411 Norton av Kansas City
Lewis Phil J 116 W 131 New York
Lewis Walt & Co 677 Wash'n Brookline Mass
Lingermans 705 N 5 Philadelphia
Livingston Murray 830 E 163 N Y
Lloyd & Castano 104 E 61 New York
Lockhart Trio 40 Clay Grand Rapids
Lockwood Musical 132 Cannon Poughkeepsie
Lois & Love 3914 2 Brooklyn
London & Riker 32 W 98 New York
Londons Four 301 N 3 Reading Pa
Lorch Family Orpheum St Paul

Madlongworth

Playing Around Chicago.

Low Musical 87 Ridge av Rutherford N J
Luce & Luce 936 N Broad Philadelphia
Lynch Hazel 355 Norwood av Grand Rapids
Lynch Jack 93 Houston Newark
Lynn Roy Box 62 Jefferson City Tenn
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Matthews Harry & Mae 57 W 81 Pl Los Ang
McCarthy Walter 849 W Ohio Chicago
Maxima Models Eastern Orpheum Haverhill
Maxima Models Western Orpheum Minneapolis
Mayne Elisabeth H 144 E 48 New York
May Musical Four 154 W Oak Chicago
McCaughy & Tyson 41 606 Park Johnston Pa
McCarthy & Barth 3901 Missouri av St Louis
McCarvers 418 W 36 N Y
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Maxima Models Western Orpheum Minneapolis
Mayne Elisabeth H 144 E 48 New York
May Musical Four 154 W Oak Chicago
McCaughy & Tyson 41 606 Park Johnston Pa
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McDowell John & Alice 627 6 Detroit
McGarry & Harris 321 Palmer Toledo
McGuire Tuts 69 High Detroit
McMillan Violet Empress San Francisco
McNallys Four 229 W 38 New York
McNamee 41 Smith Poughkeepsie
McNichol Jas Charlottesville Canada
McNuttie Lyrle Jamestown N Y
McNuttie & Tyson 41 606 Park Johnston Pa
Mendelsohn Jack 163 W 63 New York
Menetekel 104 E 14 New York
Meredit Sisters 29 W 66 New York
Merrill & Otto Shias Buffalo
Merritt Raymond 78 Tremont Pasadena Cal
Methen Sisters 12 Culton Springfield Mass
Meyer David 1584 Central av Cincinnati
Michael & Michael 320 W 53 New York
Miklin & Du Bois 825 12 New York
Military Trio 679 E 24 Paterson
Miller & Mack 2641 Federal Phila
Miller & Princeton 83 Olney Providence
Miller Theresa 118 W Grand av Oklahoma
Milman Trio 1247 Madison Chicago
Mills & Moulton 58 Rose Buffalo
Milton & De Long Sisters Bronx N Y

Mintz & Palmer 1205 N 7 Philadelphia
Mikel Hunt & Miller 108 14 Cincinnati
Mitchel & Cain Empire Johannesburg
Moller Harry 34 Blymer Delaware Ct
Montambo & Bartell 40 E Liberty Waterbury
Montgomery Harry 154 E 124 New York
Moore Geo W 3164 Cedar Phila
Moore Mabel Valentine Grand Escanaba
Morgan Bros 2334 E Madison Philadelphia
Morgan King & Thompson Sla 603 E 41 Chic
Morgan Meyers & Mike 1236 W 36 Phila
Morris & Wortman 132 N Law Allentown Pa
Morris & Kramer 106 St John Pl Bklyn
Morris Mildred & Co 250 W 85 New York
Morton & Keenan 674 11 Brooklyn
Motogiri 222 E Macon San Antonio Tex
Mowatts Hip London Indef
Mozart's Majestic 127 E Hopkins Chicago
Mullen & Correll Orpheum Denver
Muller Maud 601 W 161 N Y
Murray & Alvin Great Albini Co
My Fancey 13 Adams Strand London
Myers & MacBryde 162 6 av Troy N Y
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Nearly Bliss & Rose 459 E Main Bridgeport
Nelson Bert A 1042 N Humboldt Chicago
Nelson Oswald & Barker 150 E 123 N Y
Newhoff & Phelps 12 W 117 N Y
Nonette 417 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 1145 Monroe Chicago
O'Donnell J R 133 E 124 N Y
Ogden Gertrude H 2835 N Mozart Chicago
Oliver Jack Barnum & Bailey C R
Omar 252 W 36 N Y
O'Neill & Regency 592 Warren Bridgeport
O'Neill Trio Empire Passaic N J
O'Rourke & Atkinson 1848 E 65 Cleveland
Orr Chas F 131 W 41 N Y
Orren & McKenzie 404 East Spring Ohio
Ott Phil 1784 Tremont Boston
Owens Dorothy 546 3047 96 Chicago
Ozawa The 48 Kinsel av Kenmore N Y

P.
Padula Vincent 529 Park av Bklyn
Palme Esther Mile 121 E 46 Chicago
Parley & Holmes Family Ielena Mont
Parker & Jones 187 E 124 New York
Parvilo Geo W 2534 N Franklin Philadelphia
Patterson Sam 29 W 133 N Y
Paulnetto & Pique 4324 Wain Frankford Pa
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Perry The Great 422 Bimfield av Hoboken N J
Phillips Mondane Calvert Hotel N Y
Phillips Samuel 315 Cedar av Brooklyn
Phillips Sisters Wintergarten Berlin
Piccolo Midgets Box 23 Phenicia N Y
Piano & Bingham 50 Christie Gloverville
Piano Yen 16 Charles Lynn Mass
Potter & Harris Orpheum Spokane
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest av N Y
Price Harry M 823 Kelly Bronx N Y
Prices Joly 1629 Arch Philadelphia
Primrose Four Columbia St Louis
Priors The Tukula Wash
Proctor Sisters 1112 Halsey Brooklyn
Prost Trio Ringling Bros C R

Q.
Quartette A 753 Home N Y
Quirk & Nickerson Polices of 1910
Quinlan Josie 614 N Clark Chicago

R.
Raceford Roy Liberty Pittsburgh
Rahmud Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Ranf Claude Bell Oakland
Rapher John 173 Cole av Dallas
Rawls & Von Kaufman 2027 Kansas av K C
Ray Eugene 6092 Prairie av Chicago
Ray & Burns 287 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Valladolid Spain
Raymond & Co 147 W 35 N Y
Reidford & Winchester Metabolic Milwaukee
Reidford Trio 251 Halsey Bklyn
Reidner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Red Bros Tour 121 Waco
Reed & Earl 234 E 62 Los Angeles
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Reinolds Minstrels West Vicksburg Miss
Remy & Super 1232 N Alden Phila
Renaults The 2064 Stuart San Francisco
Renzetta & La Rue 2321 So Clark Phila
Ree Lee 1021 Cherry Phila

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Next Week (May 22), Orpheum, Winnipeg.
Direction, PAT CASSY.
Reynard Ed Columbia St Louis

Reynolds & Donegan Palace London
Rhoads Marionettes 33 W 8 Chester Ia
Rice Frank & Truman 3038 Sheffield av Chic
Rich & Howard 214 E 19 N Y
Rich & Rich 2493 Milwaukee av Chicago
Richard Bros 116 E 124 New York
Ridley & Ahearn 35 Plant Dayton (J)
Rio Al C 230 W 146 N Y
Ripon Alf 545 E 37 New York
Ritter & Bovey 49 Bitteria Boston
Ritter & Foster Alhambra Paris
Roberts C E 1851 Sherman av Denver
Roberts & Downey 86 Lafayette Detroit
Robinson The 901 Hawthorne av Minneapolis
Robinson Ward 3 E 124 New York
Rock & Rol 1610 Indiana av Chicago
Roeder & Lester 314 Broadway Buffalo
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Rolande Geo S Box 200 Cumberland Md
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Rose Lane & Keigard 125 W 43 N Y
Rose Clara 6025 127 Brooklyn

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Ross Sisters 65 Cumerford Providence
Ross Musical Novelty 218 W 48 N Y
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Schilling Wm 1000 E Lavalie Baltimore
Schisteln 588 Lyell av Rochester
Scott Geo 377 S 48 N Y
Scott & Yost 40 Monroeville av N Y
Scully Will P 8 Webster Pl Brooklyn
Solby Hal M 204 Schiller Ridge Chicago
Senzel Jean 214 Eleanor Pittsburg
Sevensala 526 Abel Station Pa
Sexton Chas B 2849 Johnston Chicago
Seymour Nellie 111 Manhattan N Y
Shea Thos E 3664 Pine Grove av Chicago
Shea Thos E 3664 Pine Grove av Chicago
Shack & Davis 202 N Main Dayton O
Shedmans Dora Dumont N Y
Shepperley Sisters 250 Dovecourt Toronto
Sherlock Frank 614 W 135 N Y
Sherlock & Holmes 2506 Ridge Philadelphia
Sherman De Forest Co Colad Erie Pa
Shermans Two 252 St Emanuel Hotel
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Sigel & Matthews 324 Dearborn Chicago
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Simms Willard 6435 Ellis av Chicago
Smith & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox av N Y
Smrit & Keane 425 W 28 New York
Smith Allen 1243 Jefferson av Brooklyn
Smith & Adams 408 Halstead Chicago
Smith & Brown 1324 St John Toledo
Smith & Storke Washington Spokane
Spear The 47 Clinton Everett Mass
Spencer & Austin 3110 E Philadelphia
Springer & Church 3 Eather Terrace Pittsfield
Stadium Trio St Charles Hotel Chicago
Stapoles Four 0 H Waterbury N Y
Stanley Harry Grand Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 341 Brown E Bacon
Star & Sachs 343 N Clark Chicago
Stedman Al & Fred 686 E So Boston
Stelmer Thomas Trio 531 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 3908 N 5 Phila
Stevens E J 406 Marion Bklyn
Stevens Paul 322 W 28 New York
Stewart & Earl 125 Euclid Woodbury N J
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Stokes & Ryan 206 Howard Wilmington Del
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Stubbfield Trio 5808 Maple av St Louis
Stutzman & May Orpheum Ben Chas Wis
Sullivan Jack & Chas 147 W 61 Chicago
Sully & Phelps 2310 Fulton Philadelphia
Sutton & Sutton Bilton Bay City Mich
Swamy & Henry 1320 Woyoming av Detroit
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Direction, **PAT CASEY**

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It's the act that makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU
Director and Adviser, King K. C.



Well, come on, all you boys, and get your staterooms reserved, 'cause we sail June 10th from New York on the S. S. Philadelphia, bound for Southampton, Eng. Meaning Billie "Banjoker" Balloo, Bob Albright, Ford West, etc. We'll all be there in time for the Coronation.

Had some time this last week fishing and getting "Inquandett" with some classy bunch in that town of Tampa.

Just want to add that while in Tampa, Billie Noble, of Noble & Brooks contracted a terrible cough, causing the natives to turn sideways whenever it came off. The doctor called it "Kilnettle."

Ford West (he of the Iron Voice) says he is ready to go to work now that vacation is over.

Columbustedly Yours,
Week May 22, Forsyth, Atlanta, Ga.
VARDON, PERRY and WILBER

JOCK McKAY
SCOTCH COMIC
Second to None.

Conditions in Philadelphia are in a critical condition. Pete Lawrence calls the Jumbo, "Bumbo" theatre (?) an iron foundry. Mark Wooley, at the Mannheim Theatre, followed a Reel and a Reel followed him. Real show business. Proprietors were brothers; wanted to buy each other out at rehearsal. Kenney & Hollis at the People's did their act in Yiddish. I'm at the Plaza—regular house. Will Lacy copy! Copy! Copy!



Mason & Keeler

Direction Max Hart, Putnam Bldg., N. Y. C.



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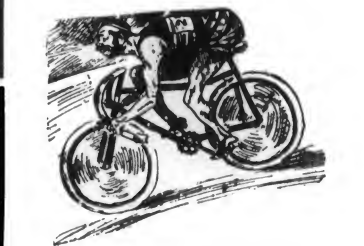
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Lee Lloyd
says
"I Don't Know
What I Would
Have Done
Without
'Bill'"

And Lee is
Some Singer

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VARIETY

VOL. XXII, NO. 12.

MAY 27, 1911.

PRICE TEN CENTS.



"INTO THE LIGHT"

News of the Theatres

CHARLOTTE PARRY SCORES IN NEW PROTEAN SKETCH.

"INTO THE LIGHT" Makes a Hit at the Manhattan Opera House, Where It Was Presented for the First Time Last Night.

DOWN AT THE MANHATTAN OPERA HOUSE last night MISS CHARLOTTE PARRY INTRODUCED A NEW PROTEAN SKETCH WHICH CAUSED quite a small-sized SENSATION. It is called "INTO THE LIGHT," and its success at its trial performance last night was so emphatic that Miss Parry will continue to play it indefinitely. The first scene shows the trial of a young Italian girl for murdering another woman. The voices of the judge and lawyers are only heard, as the eye is kept focussed on the witness box, in which each of the six witnesses, men and women, all played by Miss Parry, appear. On the witness box beats a fierce white light. The rest of the stage is in utter darkness. From these witnesses the story of the murder gradually unfolds itself. As the girl shrieks the light goes out and an instant later the curtain rises on the girl sleeping in bed with the canary singing its head off in the window. Miss Parry has done a great deal of clever work in protean plays, but none that she has had has offered her such a chance for SENSATIONAL ACTING as this one does.—Actor Davies in "Evening Sun."

Her present act is a CLEVER CONCEPTION. The story is good, and the CLIMAX A SURPRISE.—"Globe."

Charlotte Parry has a new act she can be proud of. It is THOROUGHLY ORIGINAL.—"Evening Journal."

"Into the Light" is presented by Charlotte Parry, and this actress again demonstrated her power and versatility. It is a protean playlet, in which Miss Parry portrays five distinct characters. She has the large AUDIENCE COMPLETELY BEWILDERED UNTIL THE CLIMAX when SHE WAS ACCORDED AN OVATION.—"Review."

Miss Charlotte Parry's new play, only one act in length, has served to stir the vaudeville field as it has not been stirred in a long time. This little drama is WEIRD and THRILLING to a degree. It tells the story of a murder trial in which only the witnesses are actually seen. The judge, lawyers and court officers are heard, but they don't appear upon the stage. The witnesses are materialized one after the other, by some INTRICATE PROCESS OF LIGHTING, so that they seem to come and go in a MYSTERIOUS and SPIRITUALISTIC sort of way. The play is called "Into the Light," and is the work of Frank Lyman, a magazine writer of some note. The piece is regarded as the MOST DISTINCT NOVELTY of the theatrical season.—"Club Fellow."

CHARLOTTE PARRY Has a GENUINE PROTEAN SENSATION With a New Sketch, "INTO THE LIGHT."

That talented little woman, Charlotte Parry, has a GENUINE PROTEAN SENSATION with "Into the Light," which, like "One Night Only," is being seen in New York for the first time. The court-room scene was so intensely holding that it naturally revived in the mind's eye the recollection of a somewhat similar staged trial in Sir Henry Irving's presentation of "The Bells." And even so ambitious a contrast will only serve to increase the estimation of Charlotte Parry as an actress.

Sketch Has Thrills.

A poor Italian woman is on trial for murder. The evidence of guilt is conclusive. Put on the stand in her own defense, she tells of how the slain woman, after robbing her of her husband's love, wished to send her boy to jail. In a frenzy she had seized whatever she could reach and battered the woman as she was telephoning for the police. Her thoughts are only for the welfare of her boy.

The jury, without leaving the box, declare the defendant guilty, and she is taken mourning from the room. The scene changes to the miserable bedroom that is her home. She is awakening from a hideous dream.

Miss Parry, with consummate protean art, enacts the proprietor of the apartment where the woman supposedly murdered lived, the negro maid there, an organ-grinder who believed the accused a good woman, an Irish girl who knew the defendant's address, besides the central figure, the poor victim of unfortunate surroundings.—"Morning Telegraph."

NOVEL ACT AT COLONIAL.

THOSE WHO SAY THERE ARE NO NOVELTIES IN VAUDEVILLE WILL ADMIT THEIR MISTAKE AFTER WITNESSING CHARLOTTE PARRY IN A NEW PROTEAN SKETCH CALLED "INTO THE LIGHT" at the Colonial this week. If anything, this clever and versatile actress is SCORING A BIGGER TRIUMPH than she did in her other playlet, "THE COMSTOCK MYSTERY." When it is considered that Miss Parry in her latest act assumes five different characters, all distinct in point of type, individuality, dialect and pose, an idea of her work may be gleaned. She is a frail little woman, but her voice is strong and resonant, and in everything she does there is a ring of sincerity and conviction.

The stage is in darkness, and she is the only person visible. A trial is in progress and the voices of the District Attorney, the attorney for the defense and foreman of the jury are heard. Then suddenly the scene changes to a small room, disclosing Miss Parry asleep. As she awakens and rubs her eyes she utters a shriek, and for the first time the audience realizes that she has been having a horrible dream.—"New York American."

Charlotte Parry, in "Into the Light."

CHARLOTTE PARRY IS LUCKY—SHE HAS FOLLOWED "THE COMSTOCK MYSTERY," THE STRONGEST PROTEAN ACT IN VAUDEVILLE, WITH ANOTHER SKETCH WHICH IS A DISTINCT NOVELTY. It is programmed as a "psychological fantasy," and is called "INTO THE LIGHT."

THE NOVELTY of the little production lies in the fact that almost the entire piece is played on an absolutely dark stage, and in a darkened auditorium, with only one little spot illuminated. In this illuminated spot, a small circle of light, stands Miss Parry, in her various characters, and she reads her lines and is answered from the gloom by other voices. THE NEWNESS OF THIS PROCEDURE RIVETED ATTENTION AND HELD IT.

In the story an Italian woman, a young mother, is accused of murder, and the scene is supposed to be a court-room, during the trial, with the jury seated and hearing the evidence. This much is understood by the voices which come from the gloom. Different witnesses, including an Irish girl, a boy, and others, are questioned in turn, all being played by Miss Parry, whose rapidity of changes proved as remarkable as in her former sketch. At last the Italian mother comes to the stand, and she tells of how her little boy has taken a five dollar bill from a rich woman, and she (the mother) takes it back to the woman. This woman, the Italian mother discovers, is the same who has stolen her husband, and when they recognise each other, the rich one threatens to inform the police concerning the boy and his theft. With the thought of her boy and his peril uppermost in her mind, the Italian mother, losing control of her reason, beats the other woman to death with a silver candlestick. Her lawyer pleads with the jury to discharge his client because she was insane when the crime was committed, but the jury bring in a verdict of "guilty" without leaving their seats. As the scream of the woman rings out the scene is changed, and the stage is lighted up. Now the bedroom of a poverty-stricken family is shown, and the Italian woman of the story is awakening from a terrible dream. It has been all a nightmare, after all. THE SKETCH IS STRONG—VERY STRONG.

MISS PARRY DOES HER USUAL GREAT WORK, and that covers everything that need be said about her, for SHE STANDS ALONE AS A PROTEAN ACTRESS. There were several men in her support, playing the district attorney, the judge, the attorney and the foreman of the jury. Their names were not programmed, and only their voices were "in the cast." About nineteen minutes were taken up, on the full stage.—New York "Clipper."

Continuing her career as one of America's best protean players, CHARLOTTE PARRY

HAS STEPPED BEYOND THE GREATEST OF HER CONTEMPORARIES, THROUGH LENDING A STAGE NOVELTY TO THE USUAL DIVERSIFICATION OF THE PROTEAN PLAYLET. "INTO THE LIGHT" is played on a darkened stage. From within the darkness three male voices issue. It is a court room scene. Judge, prosecuting attorney and lawyer for the defense. A woman is on trial for murder. As the witnesses are called, they appear in what might be termed a concentrated light. Only the head and bust of the witness may be seen. From the opening of the sketch, the house is dimmed into inky darkness, and the sudden bright light attracts eager interest at once. This curiosity is intensified when the shadings of the lights as each witness takes the stand bring a different color or combination of lights. It is the only light upon the stage. Even that goes out when the witness is excused, and remains out until the next testifier is called. Miss Parry makes her several changes so rapidly the waits are but momentary, and easily covered up by dialog. It is some minutes before the audience commences to take hold of the theme. THE MYSTIFICATION OF WHERE THE LIGHT COMES FROM BECOMES THE ALL-ABSORBING PROBLEM. THAT IS THE DISTINCT NOVELTY. Contrary to established precedents of the stage, it is a "DARK ACT" that GRIPS and HOLDS. Frank Lyman is the announced author of the logical tale, bringing Miss Parry forward in many characterizations, INCLUDING A COLORED WOMAN. SHE MAKES EACH CHARACTER STAND OUT AS THOUGH PRESENTING IT IN FULL FIGURE UPON A LIGHTED PLATFORM. THE CHANGE TO THE COLORED WOMAN OR "BLACK FACE" IS ANOTHER ITEM OF ANALYSIS. The testimony finished, the attorneys sum up and the judge delivers a short charge, when the foreman of the jury states that that body has reached a verdict without leaving their seats. The verdict is "Guilty!" With a shriek the Italian woman who has just finished a strong pathetic appeal, sinks out of view, when the stage is swiftly converted into the full light, and a SURPRISE FINISH brings the audience back to a sensible appreciation of the excellent playing that marks the ending, also a PLEASANT FINALE. THE SURPRISE OF THE FINISH IS A BIG MARK TOWARDS THE NATURAL SUCCESS OF THE PLAYLET, WHICH COULD BE HELD UP BY ITS NOVELTY ALONE. NEVER BEFORE HAS A SINGLE LIGHT BEEN UTILIZED ON THE VAUDEVILLE STAGE IN THIS MANNER, nor has Miss Parry previously received a fuller opportunity to display versatile powers, nor the brief moment of emotionalism at the ending, which she very capably takes hold of. "INTO THE LIGHT" IS AN IMPORTANT ACT IN MORE THAN ONE WAY. IT SHOULD CREATE TALK, and properly billed, the piece might BECOME A BIG DRAWING ATTRACTION.—Slime, in VARIETY.

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PRICE TEN CENTS

PRESIDENT'S BROTHER BUILDING IN BOSTON

New Theatre in Beantown for Harry Askin, to Exchange Productions With Chas. P. Taft's Other Theatre, La Salle, Chicago

Boston, May 24.

Joe M. Harris, representing Harry Askin of the LaSalle Theatre, is due here to-morrow to close a transaction for the erection of a new playhouse in the vicinity of the Tremont Theatre. The construction is to be financed by Charles P. Taft, brother of the President, who also owns the La Salle Theatre of Chicago.

The new theatre is to be known as the Taft Opera House and will be ready for the opening of the fall season.

It is intended to establish at the new house a permanent musical stock company similar to that in vogue at the La Salle in Chicago, thereby enabling them to have an interchange of musical pieces. There is a probability that "The Sweetest Girl in Paris," headed by Trixie Friganza, will open the new house next November. This piece ran twenty-seven weeks at the La Salle in Chicago.

Chicago, May 24.

Reports here are to the effect that Alexander Carr and Sophie Tucker will head the cast of the musical stock organization at the La Salle Theatre next season. A new piece is being written by Frederic Donaghey, with music by Ben Jerome. The opening date for the new piece is set for Sept. 2.

TWO GRUESOME THRILLERS.

Paris, May 15.

This house maintains its reputations for blood curdlers. In the new program last week there were two (out of the five) plays which nervous people had better not see.

The main piece is "La Lumiere Rouge" ("Red Light") by Lével and Rey, in three acts. Philippe is mourning over the death of his sweetheart.

occurring a few hours previously. As a souvenir he takes a photograph of the girl on her death bed. After the funeral, by the aid of a red light, he develops the plate. Although he had closed the eyes of his loved one soon after death, in the negative they are wide open. It is evident that life was not extinct. He fears she has been buried alive. The next day the body is exhumed. His harrowing suspicions are true. The acting of Guerard in the scene where he develops the negative, when the photograph reveals the secret, is tragic and realistic.

The second horror, though not so thrilling, is "Ateliers d'Aveugles" ("The Blind Factory") by Lucien Descaves. A number of blindmen are employed in a factory, making brushes. They grumble at their condition, considering they are being exploited by the foreman. Fearing trouble he goes for assistance, leaving the blind workmen alone. They soon become restless, with no person who can see to quiet them. Mistaking the noise of a horn from a passing motor car for the noise of a fire-engine, they believe the factory is on fire. There is a mad rush for the door, which they cannot find. In the tumult one is killed by a comrade.

The other three pieces are funny, risky, and sometimes clever, but not suitable for the States. Ken.

AUTOING ACROSS.

For her summer vacation, Blanche Bates will make an automobile trip from New York to Frisco.

DE ANGELIS' NEW TITLE.

The new title selected by Frazee & Lederer for Jefferson De Angelis' piece, originally called "The Jolly Tar," is to be "The Lady's Lion."

OPERETTE FROM NOVEL PASSES. (Special cable to VARIETY.)

Paris, May 24.

"Les Transatlantiques" was given its premier at the Apollo May 20, and was fairly successful. It is Abel Hermant's novel about an American family traveling in Europe, turned into an operette by Franc-Nohain, music by Claude Terrasse.

In the cast are Alice O'Brien, Mines. Cebron-Norbens, Marquet, Landon, Ross and Messrs. Gaston, Dubosc, Henry Defreyne, Paul Ardot, Henry Houry, G. Foix, Clarel.

"BEN HUR" IN THE FALL.

At the New Amsterdam in the early part of next season, Klaw & Erlanger will put on a revival of "Ben Hur." It will be a revival for New York City, although the old mint has been steadily turning out gold in the wilds.

It is anticipated that "The Pink Lady" upon its return to the Amsterdam, following the short vacation the show people are to have, will run along two or three months, when "Ben" will take the stage.

If this routing holds good, Julian Eltinge in "The Fascinating Widow" will start the season at some other Klaw & Erlanger theatre, perhaps the Liberty, following in "The Spring Maid" there.

WHAT AN OPTIMIST IS.

George W. Lederer's definition of an optimist: "A man who makes lemonade out of the lemons that are handed him."

"A CERTAIN PARTY" GOING WEST.

Next season will find "A Certain Party", with Mabel Hite and Mike Donlin, headed for the coast.

There is a rumor that Mr. Donlin may don the baseball uniform of a regular league team during the summer.

"WHITE SISTER" ON "TOP" TIME.

Stair & Haylin have secured from Lieber & Co., the right to produce next season, in the popular price houses, Hall Came's "The White Sister." It will be done with a cast of nine people.

MEL ELLIS BUSY. (Special Cable to VARIETY.)

Paris, May 24.

Representing the Shubert brothers of New York, Melville Ellis has been in Paris, industriously spreading the report that the Folies Bergere, New York, is a failure.

All reports detrimental to the new Harris & Lasky's Folies Bergere have been attributed to the Shuberts, who are said to be both jealous and envious of the Folies, through comparison with their Winter Garden (New York).

The business at the Winter Garden has fallen off since the Folies opened as a decided success. The afternoon shows there have been very discouraging. While the Folies Bergere is a success from an audience point of view, it is a question which only the management can determine, whether the place will prove a financial success, owing to its limited seating capacity.

The scheme for the production of a new burlesque at the Winter Garden has been abandoned and it is reported that the house will close in a fortnight, remaining so for the summer.

Work on the building of a connecting restaurant on the corner is to be rushed forward as rapidly as possible. The Shuberts originally intended to establish an eating auxiliary in the present structure, but the building department refused to permit them to install a kitchen in it. The new restaurant is to be a public one, open all day to the general public, with a passageway through which edibles may be delivered to the patrons of the music hall.

Early in the week Jesse Lasky was considering putting Jim Morton into the cabaret show at the Folies Bergere as announcer. On the other side in a show of this sort each turn is announced by a funny fellow who does a little "kidding" with each announcement. Jim would be some boy for the part. It had not been decided definitely up to Wednesday night, but the chances looked good for the Boy Come opening there by next Monday.

PLANNING A WINTER GARDEN IN CHICAGO FOR SHUBERTS

**New Newman & Fehr City Hall Square Theatre Will
Probably Be Western Receiving Depot for Orig-
inal Productions at the New York End**

Chicago, May 24.

The new theatre being erected here by Tony Newman and Herman Fehr, next door to the Grand Opera House, which, as announced in last week's VARIETY is to be known as the City Hall Square Theatre and will be leased to the Shuberts, may not, after all, be devoted to legitimate attractions.

Its promoters now have under advisement a plan to slightly alter the plans to transform it into a music hall and play the attractions originally produced at the Winter Garden in New York.

K. & E. PAYS BLUCH \$15,000.

For the next five years Klaw & Erlanger have agreed to pay to James E. ("Bluch") Cooper, \$3,000 yearly, in payment for Mr. Cooper's release of Leon Errol from Mr. Cooper's "Jersey Lilies," to the K. & E. management. Mr. Errol opens with "The Follies of 1911" this summer.

At the Winter Garden, where the Shuberts intend presenting a travesty on the Follies Bergere shortly, the entertainment is announced in an electric sign as "The Revue of 1911."

DEAL ABOUT COMPLETED.

Chicago, May 24.

All details for the building of a new theatre in Chicago by Cohan & Harris and H. H. Frazee have been about completed. Their certified check for the closing of title to the property is up and it only remains for one of the owners of the property to affix his signature to the contract.

Cohan, Harris and Frazee are already working with their architects on plans for the erection of the house, to be known as the George M. Cohan theatre. It is scheduled for opening Jan. 1, next, with Cohan's new show, with himself as the star, and which is to open the season in New York at the Cohan theatre there.

The all-but-closed deal is for a ninety-nine-year lease at the most expensive ground rental ever paid for a theatre site in this city.

The undertaking will require about one and a half million dollars and is financed by a New York Wall Street man.

The building of their own playhouse in Chicago by Cohan & Harris, is looked upon by the wisecracks as a sort of "heeling" on the part of this firm, in the event of a split with Klaw & Erlanger at some future time. While there is not the slightest inkling of such a thing at present, one can never tell.

Theatrical management, like politicians, "makes strange bed-fellows."

Report now states that K. & E. are not altogether pleased with the proposal to build a new house in Chicago

that would take away from the theatres already under their control a series of attractions as valuable as those sailing under the Cohan & Harris banner. Yet they cannot legitimately object to the enterprise. But the fact remains that the removal from the regular syndicate Chicago houses of the attractions under the management of Cohan & Harris and Frazee & Lederer, at this late day, will necessitate a general revision of the bookings of plays by the syndicate for the Windy City.

INTERPOLATION IN "PINAFORE."

When the revival of "Pinafore" takes place at the Casino, New York-



TOM WATERS' BOYS

TOM, JR., AND LEO A. WATERS.
The above portraits are the two sons of Tom Waters, the well-known comedian and pianist. Both boys are students at the Ohio Military Institute, at College Hill, Cincinnati. They were the star features at a recent minstrel show given at the school. Leo and Tom, Jr., are in the group picture, with Tom, Jr., the character figure in whiteface.

ers may be regaled with popular songs introduced into the standard comic opera.

Some of the popular song makers were approached this week by emissaries from the Shuberts, who asked them if they couldn't unlift the Gilbert & Sullivan score by one or more of their melodies. Most of the composers thought that both the opera and the Shuberts would be benefitted immensely through interpolations.

The idea is almost as funny as when Bob Smith had a falling out with one of the Shubert brothers over a matter of royalty for "Mexicana." The Shubert brothers told Mr. Smith to forget that, but to turn out a new libretto, and composers would be secured to fit the music. The next day the writer arrived at the Shubert office, and read over the libretto of "The Pirates of Penzance." Mr. Shubert heard him through, and then said he didn't think much of it.

DRESSLER SHOW DISBANDS.

In spite of the announcement that Marie Dressler in "Tillie's Nightmare" would open Monday at the Herald Square theatre, the company has been disbanded for the remainder of the present season.

Miss Dressler left for her farm at Windsor, Vt., Monday, notifying Lew Fields, her manager, that she would not play the scheduled summer engagement at the Herald Square. The company knew nothing of her determination and met at the theatre Tuesday for rehearsal. Efforts were made to induce her to change her mind and the members of the cast were told to report again Wednesday. By Tuesday night Mr. Fields knew that all arguments were of no avail and wired as many of the people that he could reach.

Mr. Fields when seen, denied any friction of any sort saying that Miss Dressler had simply declined to play any further this season, preferring to take a much-needed rest. He therefore had no alternative and had to disband the organization. "And," he added, "I'm just as well satisfied."

"NO. 1" PRESENTS MORELAND.

When the Elks of Uncle Sam's domain hold their grand lodge session at Atlantic City the second week in July, Arthur C. Moreland, who trod the legitimate boards for years but is now editor-in-chief of the Elks-Antler (published in the interests of the "Best People On Earth") will be boomed for Grand Exalted Ruler.

Moreland, whose figure is well-known on Broadway, was at one time grand secretary and was the third grand exalted ruler of San Francisco lodge No. 3. He acted with Barney Williams and wife in their Irish pieces in the early 60's, and made his biggest hit in "Blue Jeans." Many lodges have voted to support Moreland in the convention. He is the candidate of New York Lodge No. 1, for the honor.

Harry C. Stone, at one time with Wallack's old stock company and well known in the palmy days of Bowery theatricals, and who is known from coast to coast as one of the most enthusiastic Elks in fraternal history (one of the oldest members), may be found any day around the Elks' home in Paterson, N. J., where he extends the joyous mitt to all who seek the hospitality of the beautiful \$250,000 home. He is hale and hearty and is enjoying life.

For thirty years, Stone managed the Paterson Opera House.

HOW ZELDA SEARS BECAME ILL.

Zelda Sears will go out again next season in a revival of her successful comedy, "The Nest Egg," playing pretty much the same territory. While the piece did not make a lot of money this past season it met with such success as to warrant a return route over the same ground, with every prospect of increased receipts.

Miss Sears, by the way, is a sick woman. A fortnight prior to the close of the season one of the actors reported at the theatre full of milk punches, but apparently in condition to play. The heat of the dressing room acted on the punches and just before the rise of the curtain he collapsed, necessitating the playing of the piece minus one of the principal characters. Miss Sears ran up and down stairs to the unfortunate man's dressing room throughout the performance. Returning to her hotel she fainted, falling across her dressing bag, injuring herself about the abdomen, which raised a lump that developed into an abscess. She pluckily played out the remaining two weeks of the season, and is now slowly recovering. The doctors hope that it will not be necessary to operate.

NOTABLE "TRY-OUTS."

At the National in the Bronx, Wednesday night, the weekly "try-out" evening at the "small time" theatre. Geo. M. Cohan and Willie Collier were billed as "A Surprise," appearing as a team.

Last night Eddie Foy, also unannounced, gave one performance at the National, testing his "single act" to be shown at Hammerstein's next week as the first official booking.

JOE HOWARD IN VAUDEVILLE.

St. Louis, May 24.

It is rumored that Jos. E. Howard, who recently left his show in Chicago to join his wife, Mabel Barrison, at San Antonio, has decided to reenter vaudeville, and will start from St. Louis.

The report says that Miss Barrison is now in or is going to New York City.

"THE ARAB" AT HUDSON.

The opening of the season next September at Henry B. Harris' Hudson theatre is slated to have "The Arab" there for a New York run.

The show, written by Edgar Selwyn, is at present playing in Los Angeles. Mr. Harris is in the west, and has looked it over. He will return to New York in about a week, another object of the trip having been to procure novelties for the cabaret performance at the Folies Bergere.

NO REDUCTION OF LAST SEASON'S SALARY, SAY UNITED MANAGERS

Acts Booked and Routed Will Receive Same Figure. Good Reason Must Be Advanced for Any Increase. Managers Must Not Cancel

"There will be no reduction in salary requested of any act, booked and routed for next season," said a prominent manager of the United Booking Offices to a VARIETY representative, when asked to make a statement settling the various reports arising from the booking meetings of managers, which has been held of late.

"While the managers have decided not to ask for any cut in salaries under that paid last season, there will have to be a very strong reason advanced by any act to secure an increase for the same material previously furnished.

"It has also been decided at the meetings that managers accepting an act upon a route must play that act, if the turn is generally known as an acceptable one. The practice of cancelling an act for some reason or other will not be permitted the coming season. Strict measures have been taken to prevent it."

It is understood among the agents that the strict measures alluded to is nothing less than a resolution that any manager of the United disobeying the "play or pay" injunction will have to cease booking through the United offices. It is reliably understood that one manager, rather loose in his booking methods last season, has been "on the carpet," and told he must either conform with the rules of the agency or leave it.

It is also reported that at an informal meeting of managers the other day, a couple stated they would have to give up playing vaudeville were the salaries increased. A "heart to heart" talk is said to have followed the remark, when it was pointed out to the managers if they would agree upon acts in order that they might be properly routed, without long or terrifying jumps, increases of salary would be asked in but few instances.

VARIETY was asked to make plain that "no reduction" plan of booking referred only to acts routed, leaving it to be inferred that turns which might hold off in accepting dates for next season would be subjected then to the "bargaining" generally following weekly engagements.

FRENCH HOME FOR ARTISTS.

Paris, May 15.

The home for old aged artists of music halls and cafe concerts at Ris Orangs, a short distance from Paris, was officially declared open by the President of the Republic yesterday morning.

The First Citizen of France was accompanied by several members of the Government, the Prefect of Police, Director of Public Assistance and the Under Secretary of Fine Arts. He was received at the entrance to the grounds by Dranem, the well known eccentric artist, who is president of the new institution.

The home is an old manor house which was bought last year and has been fixed up by the mutual benefit society of Artists Lyriques. It is probably the first of its kind to be inaugurated. There is accommodation for twenty-four single men, twenty-four single women, and six married couples. The applicants for admission must be professional vaudeville artists.

In addition to complete board and lodging, medical care and clothing, a sum of \$1 per month is given each inmate as pocket money. The home contains billiard room, library, and a

HARRY DAVIS' NEW ONE.

Pittsburg, May 24.

A company has been incorporated to build a million-dollar theatre for Harry Davis. The house will seat 2,800, and the site is on Diamond street, opposite his Grand Opera House. It is expected the theatre will be opened by November.

While Mr. Davis will not state the policy of the new theatre, he says it will not be for vaudeville. The Grand is Mr. Davis' vaudeville theatre, and does a most profitable business. Davis also controls the Duquesne and Alvin theatres.

Among the incorporators of the company are John P. Harris and Edward E. Kane.

COMES BACK AFTER 20 YEARS.

New Orleans, May 24.

After having been off the stage for twenty years, Billy Trimble, a former minstrel man, returned via vaudeville, this week, opening at the Greenwall.

EVA TANGUAY HISSED OFF.

The culmination of the theatrical depression following Eva Tanguay during the past two weeks, reached its apex, Monday afternoon, at the Colonial, when a portion of the audience hissed the eccentric singer.

Miss Tanguay immediately retired from the bill, for the week, a procedure not unusual with her when facing a slim or unfriendly house. The Colonial matinee attendance Monday seemed to come under both heads.

Last week at the Bronx theatre, Miss Tanguay summarily left the program, also, before finishing out the engagement. Uptown it was said that the patrons were apathetic, and did not overrun the house. The Bronx was looked upon as Miss Tanguay's pet theatre. At the first show above the Harlem River, Eva is reported to have informed the audience they were very chilly, but Eva's information did not tend to heat those present. Trouble with the orchestra is another version of the Bronx quittal.

At the Colonial, Monday matinee, Miss Tanguay proceeded with her singing turn, without any audible interruptions of moment, in applause or otherwise, until reaching the "Tanguay Rag." During this, she dances without accompaniment by the musicians. The upper portion of the house provided it however, in the form of a whistled "cooch" air. Retorting to the whistling, Miss Tanguay returned for her "Clams" recitation. To evidence their familiarity with the piece, many commenced the recitation with her, continuing until its conclusion.

A number of people in the orchestra sympathized with the singer, and applauded, bringing Miss Tanguay back upon the stage to bow an acknowledgment, when the upper portion of the theatre broke out with hisses. Between the applause and the hisses, pandemonium seemed loose for a few moments. This abruptly closed Eva's act.

When reappearing at the Fifth Avenue recently, Miss Tanguay made an attempt to leave the usual style of her numbers, with special songs. Trying out three or four the first matinee, she found herself unable to get the numbers over the footlights, reverting to the well known "I" stamp of selection Miss Tanguay has become identified with. As vaudeville has advanced in its refinement, the better classes attending the New York houses evidently do not relish the great quantity of personal information Eva imparts through the medium of her old inanely written lyrics.

Miss Tanguay has played often in New York, without any marked change of repertoire. It is rumored she may leave vaudeville, accepting a musical comedy engagement for next season.

Wednesday it was said that the contract made between the Brighton Beach Music Hall and Miss Tanguay for a week down here this summer, at a salary of \$2,000, had been (or would be) canceled.

The tour of the Percy G. Williams theatres, Miss Tanguay had engaged for, was canceled with the Colonial fiasco.

Dave Ferguson plays the Orpheum circuit next season, opening at St. Paul, Sept. 4.



FRANK MILTON AND DELONG SISTERS

Will sail May 31 on the "Lestania" for England, to play six weeks at the Coliseum, London, returning July 22.

large plot for games, in addition to a fine garden.

The money has been raised by subscriptions and the proceeds of a lottery authorized by the Government. President Falliere made a charming eulogy of the music hall in opening the Home.

RATS AGREEMENT IN FRISCO.

San Francisco, May 24.

A committee of White Rats and labor union representatives headed by Billy Daley and James Hemmel called on the local vaudeville booking agents this week, with whom the committee entered into an agreement regarding the engaging of acts.

There has been some agitation here of late through the methods of two or three agents.

ACTOR DROPS DEAD.

San Francisco, May 24.

Miller Bacon dropped dead yesterday at 1328 Fillmore street. Heart failure is presumed to have been the cause.

The deceased was of Bacon and Vane, and lately closed an engagement with the James Post Musical Comedy Co.

DOLLY CONNOLLY ALONE.

Atlantic City, May 24.

June 12, at Young's Pier, Dolly Connolly will appear as a single turn with songs written by her husband and former vaudeville partner, Percy Wenrich.

Harry Mayo, formerly of Jones and Mayo, has a new turn for vaudeville.

HIGH PRICE LOEW VAUDEVILLE ON AMERICAN THEATRE ROOF

**10-Act Show Starts Next Week. No "Pictures."
"Small Time" Business Reported Away Off,
Particularly Around Times Square**

A 12-act 25-50-75 vaudeville show opens on the American Roof next Monday. It will be furnished by the Loew booking agency, and operated in conjunction with the 10-15-25 "small time" entertainment in the American theatre beneath.

The upstairs program will have no moving pictures, beyond the customary ones closing the performance. Downstairs the pictures will remain a feature of the show.

The "big time" bills, Mr. Loew asserts, will be upstairs over the summer, will be prepared by Joe Schenck, general booking manager for the Loew Circuit.

It was stated at the Loew office this week that the new roof policy had no bearing upon any other Loew theatre.

It was also denied that any legitimate manager, and one in particular, was negotiating for the American lease. Henry W. Savage has been reported as after the house where his Castle Square Opera Company some years ago brought the Boston Metropolitan fame and much money during the company's long run there.

While the "small time" vaudeville business throughout the country during the past two months has shown few healthy signs, the cheaper vaudeville around Times Square is said to have received its bumps in large lots.

With "50 per cent. discount tickets" outstanding and freely distributed, the American has been unable to draw imposing appearing matinees, with the night business under the mark a "small time" house of the American's expense must look for.

Following the absorption of the Morris Circuit by the Loew Consolidated Enterprises, the American started off on its "small time" epoch, with race horse speed, aided greatly by the influx from sections enjoying Mr. Loew's hospitality through the medium of about 300,000 passes. These were valid for the first two weeks. Business held up for the next two, then began to drop off.

The American is reported to be under a weekly expense of about \$2,800, including rent at \$1,150 weekly, and about \$900, cost of show. One of the Loew people informed a *VARIETY* representative yesterday that the American is now making money, and will reach the \$8,000 point in receipts next season, under the present admission scale and policy. On Saturdays and Sundays the roof garden above the theatre has been kept open, adding to the gross receipts for the week through fair crowds drawn upstairs each of the days.

The addition of the Morris Circuit to Loew's "small time" chain is said by variety showmen to have added no profits as yet to the latter's balance sheet. The Plaza, New York, is an admitted loser in the "small time" class; the Orpheum, Cincinnati, did so

badly it was closed a few weeks ago, and the American, Chicago, playing "big time" with the consent of the Orpheum Circuit, has been a steady depleter of the Loew exchequer since having the "blacklist" ban removed.

The surprise "flop," however, among "small time" theatres has been at the New York, where William Fox placed his "pop" policy under an agreement with Klav & Erlanger, it is said, calling for a weekly guaranteed rental of \$1,250 for the house, and a 50-50 split after cost of bill is deducted.

This was looked upon as an expansive opportunity for Fox, who was competing with Loew for supremacy in the "King" class of "small timers," the title of "King" having been graciously conferred upon Marcus Loew by a daily newspaper, which often claims it made Loew a millionaire—and tells how—although prominent advertising in it does not seem to aid the American.

Had Fox "put over" the New York as a "small timer," it was rumored he would receive several "K. & E. houses" next season for promotion in that division. Business has been poor at the New York, particularly at matinees. In location, the stand is superior to the American, the New York being passed by thousands day and night. Though the American is but a block from Broadway and 42d street, it is more of a "neighborhood house" than a "transient."

There is a possibility that with the shutting off of the Orpheum bookings from the American, Chicago, as printed last week in *VARIETY*, the Chicago Morris-Loew theatre may go in for the music hall "Continental Variete" form of entertainment, as best exemplified by the Folies Bergere, New York. It is rumored that Messrs. Loew and Morris may confer with Messrs. Harris and Lasky of the Folies, with a view to making the Chicago American, the Folies' western counterpart, with a general interchange of shows included in the outline. A couple of propositions from Chicago showmen are said to have been submitted, to take effect with opening of next season.

All the conditions are against the "small time" Chicago firm of Jones, Linick & Scheffer successfully conducting the American as one of their circuit of the cheaper vaudeville theatres. The firm was "let in" on the house by Messrs. Morris and Loew.

The playing of the "high class" vaudeville by the Loew Circuit on the Roof, through the increased admission prices, will not cause the Roof shows to be placed upon the "blacklist." *VARIETY* was given to understand at the United Booking Offices that when the deal between William Morris and Marcus Loew was entered into, it was known at the United that the Roof might be utilized this summer for a vaudeville show.

KEITH MANAGER RESIGNS.

Cincinnati, May 24.

The resignation has been forwarded to the B. F. Keith offices in New York of H. H. Shockley, manager of Keith's Columbia, this city, which closed for the season last Saturday. Mr. Shockley says he will embark in a new enterprise, lightly connected with the show business.

The past season, said the manager, was the second best in the history of the Columbia. Mr. Shockley has been connected with local theatricals for twelve years.

Next Monday, at the Columbia, Franklyn Matthews, the newspaper man who made the trip around the world with the fleet, will give an entertainment of two and one-half hours, describing the trip, illustrated with pictures. Mr. Matthews is booked to remain five weeks at the house. This week moving pictures, with "The Passion Play," started in as a terrific draw at the theatre.

It is unlikely that an officially designated manager will be named for the Columbia hereafter. The "Superintendent" may have charge of the front of the house.

MORRIS BOOKING PARK.

Baltimore, May 24.

William Morris will book the acts for Electric Park, opening May 29.

The bookings for the park will be placed by Jos. Schenck of the Loew-Morris booking agency.

BIG SEASIDE SHOW.

Atlantic City, May 24.

The vaudeville show to be given the week of July 17 at the Savoy under the auspices of the Vaudeville Comedy Club of New York will be the biggest entertainment of its sort, it is being claimed, that this resort has ever witnessed. Nine acts will make up the program.

The Savoy has been virtually turned over for the week to the Club by Louis Wesley and Comstock & Gest.

MARRIED IN BOSTON.

Boston, May 24.

Pearl Irving, a vaudeville artist, was married to Charles Henry Edwards, a city official of Newark, N. J., at the Unitarian Church, on Bulfinch Street, May 20, in the presence of a score or more of theatrical friends.

ONE BILL DEFEATED.

Albany, N. Y., May 24.

By a piece of legislativeleger-demain, the Spielberg Bill was quietly reported out of the rules committee, yesterday morning, but was defeated in the Assembly by a vote of 65 days to 42 ayes.

The Spielberg Bill practically repealed the present Agency Law. It was the first of the agency amendments to be introduced at this session by Assemblyman Spielberg of New York. The Brennan Bill, ordered back to committee on another amendment added, was supposed to be the active measure, while the Spielberg amendment was slumbering. But the latter came through as a special order, catching some people napping, although defeated. The Brennan Bill may come up again next week.

"HIP" IN PITTSBURG.

Pittsburg, May 24.

Pittsburg is to have a summer Hip-podrome show after all. With the hot wave, business at the Grand Opera House (vaudeville) fell off. The management has decided to close the indoor house this Saturday, and will open the open-air "Hip" June 19. The United Booking Offices will be the agency.

35 ACTS AT BENEFIT.

What was the biggest show in numbers and importance of names that New York has witnessed was given at the New Theatre last Sunday night for the benefit of the Newsboys' Home.

Pat Casey and his agency staff did the work, Mr. Casey himself running the stage, starting the long show at 8:15, with the final curtain dropping at 11:34. None of the advertised acts disappointed. Several present, ready to appear, merely bowed to the audience as evidence of their presence and good will.

Among the turns taking part were Elsie Janis, Amelia Bingham, Kate Ellmore and Sam Williams, Eddie Leonard, Stella Mayhew, Hite and Donlin, Montgomery and Kelly, Alexander and Scott, W. J. Kelly, Mabelle Adams, Flanagan and Edwards, Trxie Friganza, Ethel Levey, Felix and Claire, Courtney Sisters, Gus Edwards, Avon Comedy Four, Imogene Comer, Le Petite Mignon, Marlon Garson, The Graziers, Cadets de Gascoyne, Morley Sisters and Brothers, Morgan and Delson, Walter Evans, Dolly Taylor, Jack Wilson, Will Rogers, Weston, Fields and Carroll, McKay and Cantwell, Abe Attell, Harry Cooper, Beth Tate.

During the performance Mr. Casey set the stage in view of the audience to accommodate one of the singers, and when another "single" sang a ballad so badly the house laughed, Mr. Casey excused her to the audience and "squared" the bloomer which somebody had slipped in by remarking, "We had to show you that so you would better appreciate the good ones."

SEIZURE WRIT VACATED.

The Court has vacated the writ of seizure granted Maurice Shapiro on the song, "Love Me With Your Big Blue Eyes," published by Kendis & Paley.

Some time ago Shapiro was granted the writ through his claim that the song was an infringement on one of his publications. Three thousand copies of the song were seized at that time.

OLIVE BRISCOE'S DEBUT.

The debut of Olive Briscoe in New York vaudeville is to occur Monday at the Colonial. Miss Briscoe is from the legitimate, and a favorite in many cities, where she has played as leading woman in important stock companies.

For the variety stage, Miss Briscoe has become a "single act," of much charm through presence and material, according to report.

Edgar Selden has grown so thin he is carrying a cane nowadays to show the difference.

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Joe Schenck and Roland West invested in a \$3,800 yacht this week. It is a 30-footer, and will fly the pennant of the Columbia Yacht Club.

"Dick," the "writing" dog, has been booked for a week at Hammerstein's Roof, June 26. It will be the first appearance of the animal in the east.

Lillian Shaw has been placed through Barney Myers and George Foster to play the Pavilion, London, opening August 7 for two weeks.

The Majestic, Columbus, Ga., starts securing bookings next week from Rosalie Muckenfuss in the United Booking Offices Family Department.

"The Good Fellow" is the title of a sketch Bozeman Bulger and May Tully will write for Marlon Murray's use next season.

Willie Cohan and Harry Young have formed a vaudeville partnership, to appear in the act employed by Lee Harrison and Barney Bernard.

Bird Millman sails for the other side in August, to open at Vienna. The Marinelli agency arranged the foreign dates.

Fred Hall and Helen Stuart were married in Chicago this week. The couple will continue in vaudeville under the team name of Helen Stuart and Fred Hall.

Mayme Gehrue will open again in vaudeville, at Mt. Vernon, next week, for a "try-out" of a new one-act comedy by Charles Horwitz, entitled "Broke."

Ray Bailey, of Genaro and Bailey, is confined to her bed with an attack of peritonitis. A couple of months ago she suffered from ptomaine poisoning.

Sharkey, Geisler and Lewis dissolved partnership, Saturday night. Messrs. Sharkey and Lewis will spend the summer at Coney Island, but not together.

Carlton Macy has been engaged by David Belasco for "The Woman," which will open at the Republic in September.

Sarah Bernhardt finishes her American tour with a three days' engagement at the Globe theatre, New York, June 19-21, inclusive.

McLallen and Carson sail for England next Wednesday. The couple leave there immediately, for Australia, to play sixteen weeks for Harry Richards, opening in Sydney, Aug. 1.

E. Walthour, comedian of the Walthour Troupe, and Mathilde Wolff, until recently with the "Follies of 1910," will be married in New York June 24.

Jack N. Freedman, manager of Jack's Shoe Shop, and Rae Weissberger, are amongst the happy couples to be united in the marrying month of June.

Frank Cruickshank, who has traveled ahead of the "Three Twins," ever since it was first produced, will go ahead of "Thala" when it begins its second season early in September.

Walter Messenger, who took "The Girl in the Taxi" to the Pacific Coast last season, will again have this A. H. Woods' show next season opening early in August in San Francisco.

Doc Steiner is out of the hospital. He is walking on his left side, looking for an automobile with a dent such as might be made by a man's right hip bumping into it.

Edwin F. Reilly has taken charge of the publicity department for the Corse Payton enterprises. Mr. Reilly has established headquarters at the Grand Opera House, New York.

Pearl Stevens, once of Scanlon and Stevens, is not appearing with J. Francis Sullivan, having returned to her home at Jamaica for the summer.

Maurice Frank has retired from his position with the New York office of the Pantages circuit and will in future devote himself to the management of the Intervale Amusement Co.

Frank Ferguson, the playwright, who has turned out several successful vaudeville sketches, leaves early in June for his summer camp at Berrien Springs, Mich.

Felix Haney, with the Hippodrome show a couple of seasons back, has been engaged for the principal comedy role in next season's production at the same house.

Geo. Felix hit Broadway Tuesday, with a brand new 15-Jackson car. Mr. Felix will keep the car in training down around Bensonhurst way this summer.

Isabelle D'Armond, who is playing a limited tour of the Orpheum Circuit, will return to New York in a few weeks, preparatory to a musical comedy engagement for next season.

Jack Johnson, accompanied by his wife, sparring partner and chauffeur, will sail June 6 for London, the champion to open at the Oxford June 19. Space has been reserved on the Kronprinz Wilhelm.

Ignatz Roth, owner of Glen Island, has ordered his architects to submit plans for a theatre to be built in the neighborhood of 75th street and Broadway. Popular priced legitimate attractions is Mr. Roth's policy for the house.

Ruby Norton and Sammy Lee have been booked as a team for the Pantages time this summer. Miss Norton is now appearing with Johnny Stanley. Sager Midgley and Dawn Elton are also to travel over the same circuit.

Morrison's, Rockaway Beach, opens May 28, for three days (including Decoration Day). The regular season will start there June 19. Bookings will be made for Morrison's by Patsy Morrison, through L. J. Golde, of Phil Nash's office, in the United.

The old wooden structure which contained the Hampton (Ia.) theatre was torn down with the rest of the building. The Hampton was a spot of interest in the town and many who have played "the tanks" will remember the old house.

Britta, the premiere at the Folles Bergere, will return to Europe around June 20, unless the Marinelli branch secures the ballet dancer engagements around New York. Britta once did a single turn in the London halls.

Monday evening as one of the Old Soldier Fiddlers at Hammerstein's played "The Mocking Bird" on a violin, Maurice Shapiro entered the theatre, and rushed behind the stage to thank the veteran for using a "Shapiro" piece, without having been asked.

Plenty of funny vaudeville stories ("piles") printed lately, have been making the regular bunch smile, but the real laugh came last week when a theatrical paper said that the present first class vaudeville would increase its top admission price next season to \$2.

Mildred Ellaine will assume the French role in "The Merry Whirl" when that Gordon & North production opens at the Columbia, New York, June 12. Miss Ellaine was with Raymond Hitchcock in "The Man Who Owns Broadway."

The judgment rendered in the lower court in favor of the American Vaudeville Circuit in the action brought against it by Pongo and Lee, was affirmed last week by the Appellate Term of the Supreme Court. Paul Englander appeared as the attorney for the Circuit.

Allardt Bros., who have a string of theatres in the middle west, have completed arrangements for the building of a new theatre in Superior, Wis. The new house will be called the Broadway and is expected to be ready by the fall. The policy of the house has not been made known.

The report published some months ago to the effect that Bert Sharp, late of Sharp and Platt, was a passenger on a steamship that foundered off the coast of Africa and in which all on board were drowned, turns out to be erroneous. He is playing at present in India and advices from there say Sharp is doing well.

Harry Fox and the Millership Sisters are not working at the new Brighton theatre, this week, owing to Mr. Fox's illness. When at Hammerstein's and the Alhambra the same week, the double engagement resulted in the trio losing last week at Syracuse, and the present one at Brighton through the disappearance of the voice Harry used to carry around for stage purposes.

Howard and Howard (Eugene and Willie) will play in the east next season, having been making annual tours over the Orpheum Circuit for several seasons. In July Eugene and his wife will leave for Europe; about the same time Willie will hike to the mountains, where he intends starting work upon the manuscript of a comedy for himself and brother.

Will Rogers sold a couple of ponies last week. He needs them no longer in vaudeville, where Rogers is now appearing as a "single turn," assisted by a few larks and some talk. Johnny Collins and Geo. McKay are the boys who think they picked up a bargain in the bronchos. They are now negotiating for the saddles, not having previously thought of it.

Dan Sherman has arranged a big bill for the first show to be given at his Palace of Amusement at Davenport Center, N. Y. Amongst the artists to appear are Mr. and Mrs. Arthur Young, George Priolo, Vyril Young, The De Forests, Picolo Midglets, Hope Booth and Sherman, De Forest and Co. The evening will wind up with fireworks and a dance. The only thing lacking is the date. If Dan will let that out, the jamboree will be worth taking in.

Rumor is busy marrying off our star actresses and leading them into retirement. There was a well circulated report along Broadway that Mary Manning was going to marry shortly and retire from public life. In fact, one lady even flourished a play which Miss Manning was to have produced if she had remained upon the stage. Another rumor, which got no further than one of the theatrical clubs, was that Maudie Adams was soon to be led to the altar by a man not connected with the stage. This rumor seems too startling to be true. But with Margaret Anglin's marriage to Howard Hull and Louise Ritter's secret marriage to young Mr. Perkins, prepare for anything.

DON'T WANT WOMEN USHERS.

Chicago, May 24.

Alderman Fred Britten has introduced a measure before the council committee on buildings urging the passing of an ordinance prohibiting the engaging of women as ushers in Chicago theatres.

There are three theatres in this city in which there are women employed in that capacity at present. They are the Lyric, Garrick and Princess. All Shubert houses.

Britten makes the contention that in case of a slight fire or other disturbance in the theatre the ushers (or "usherettes" as he calls them), would be the first to start the panic and thereby cause the audience to follow in a general stampede.

W. W. (Doc.) Freeman, who has charge of the three houses, for the Shuberts, says that girls are more reliable than men or boys, that the girls go through a fire drill perfectly, twice weekly, and are trained not to lose their presence of mind in cases of emergency.

FOR THE NEW THEATRE.

The New York Herald Wednesday published a report emanating from London to the effect that Augustus Thomas, the playwright, had been offered the directorship of the new New Theatre. It adds that the offer to Mr. Thomas was made by Otto H. Kahn, one of the founders, while both were in Europe and that Mr. Thomas had the matter under consideration. Mr. Kahn is still in Europe and Mr. Thomas is on his way home.

Winthrop Ames' contract as director does not expire till the close of the season of 1911-12.

AUTHOR KNEW SOMETHING.

(Special Cable to VARIETY.)

Paris, May 24.

The first production of Gabrielle D'Annunzio's new play "Saint Sebastien," has been postponed owing to the gloom cast over the country by the aeroplane accident which resulted so fatally.

The critics, however, were given a private performance. The Russian artist Bakst, is given much praise for his work. Ida Rubenstein, the Russian dancer, who appears in the stellar role, did not meet with the approbation of the critics. It is currently reported that she is financing the production.

But ten performances will be given, at fancy prices. The author is being gayer unmercifully for his statement that the "physical suitability" of Mlle. Rubenstein for the part greatly inspired his writing of the piece. The natural question is, how did he know so much about the lady's "physical suitability?"

TWO STANDS SHY.

South Bend, Ind., May 24.

"The Burgomaster," scheduled to play the Oliver here May 20, did not put in an appearance. The show was to come here from Wabash, but it did not reach there either.

A run of poor business brought the company to a sudden halt at Kokomo, where the troupe disbanded.

A WEEK AND CARFARE.

Chicago, May 24.

"The Will O' Th' Wisp" which was holding forth at the Stuebaker closed down for the season Saturday night. The company was paid a week's salary and transportation back to New York.

The management had a hard struggle of it after the first week. Saturday night after the opening, salaries were not forthcoming. The company grew wise. Josie Sadler and Ignacio Martinetti quit at once. Understudies were placed in their roles for the remainder of the run.

The other principals stuck to the ship until the "blow-off." The scenery still remains here held under the attachment.

One of the conditions of the settlement effected by the backer is said to be the withdrawal of the author and leading player, Walter Percival, from any further connection with the enterprise. Percival's interest has been secured and the play is to be rewritten. The music by Alfred G. Robyn is to be retained.

GUS HILL DENIES REPORT.

Gus Hill made denial this week of the report that he had offered his two franchises on the Eastern Burlesque Wheel for lease. Mr. Hill said he intended producing his own shows under the franchisees, as he has done in the past.

Though Hill makes the denial, letters have been sent out by him offering to arrange for the lease of "Vanity Fair," with an option on his other show.

KITTY CLAIMS A BREACH.

Kitty Ross has started suit against Max Speigl for alleged breach of contract. Miss Ross was engaged for the "Queens of Bohemia" show for the season. After playing eleven weeks with the company, she says she was dismissed. The contract carried no two weeks' clause. Max Speigl says Miss Ross left because she was dissatisfied with the part and that after being out of the show for four months, started proceedings.

GERARD'S SECOND COMES AFTER.

Barney Gerard is not certain that he will have two shows on the Western Wheel next season, as matters now stand. Barney will have but one show, "Follies of the Day," when the season opens.

During the season when a new house (name of city not given out), opens, Barney's second show under the title of "Gay Life on Broadway" will take to the road.

Next week the "Follies" owner will betake himself and family to a new bungalow at Renovah Lake, N. Y., which he has just purchased and remain there until the rehearsal call comes. Mr. Gerard will rehearse the principals of his show for the first couple of weeks at the bungalow. Barney is a stickler for class and this is going some.

When Al Kaufman, until recently "the white man's hope" was whipped by Fireman Flynn, it broke the contract which existed between Gerard and the fighter. Kaufman made the match without Gerard's consent. Barney is now looking for another "hope."

"The Follies of the Day" principals are Gertrude Hayes, Louie Darce, Sam Hearn, William McIntyre, Marie Hilton, Anna Propp, Grover Musical Trio.

THE FENNESSY SHOWS.

James E. Fennessy has the majority of his principals for "Miss New York, Jr.," signed up for next year. John Black, also the producer; El Glickman, musical director; Frank Sisters, Fay O'Dell, Pearl Black, Dancing Mitchells and James Fairburn. There will be a chorus of sixteen girls.

Mr. Fennessy also has some of his principals for "The Star Show Girls." John T. Baker will be the manager and chief comedian. Others are Charles Emmett, Quaint and Queer, Jack Little, Anna Burnett, and Clarence Marks, the basso. A chorus of sixteen will go along.

ASS'N GETTING READY.

The National Association of Producing Managers, through its secretary, Hollis E. Cooley, mailed out a letter this week calling attention to the communication from the American Federation of Catholic Societies. The letter intimated that next season there will be censorship legislation in several states, bearing upon the theatre and its product. Mention was made that the Protestant ministers have also organized to fight for stage censorship.

An invitation was extended to burlesque managers to join the association in order that the opposition to official censorship might be made general for all producing managers.

AMERICAN ACTRESS ROBBED.

Paris, May 15.

Miss Cartwright of New York, described as an actress residing at 29 Rue Bolssiere, has called in the police to assist her in tracing \$6,000 worth of jewelry, taken from her room during her absence one evening this week.

No trace of the thief has yet been found, but suspicions rest on a person who called upon her in the apartment a few days previously.

**ELSIE AND IDA ST. LEON**

With the close of "POLLY OF THE CIRCUS" for the season, IDA, ELSIE AND GEORGE ST. LEON continue under the management of FREDERIC THOMPSON.

ELSIE (on the right hand of the cut) is again appearing with her brother, GEORGE, in their double and single riding acts at Mr. Thompson's "LUNA" PARK, CONEY ISLAND, opening last Saturday. It is an annual engagement for the two youngsters.

Little and youthful IDA (on the left hand side of the cut) will rest during the summer. Her tours in the title role of Mr. Thompson's "Polly of the Circus" has developed the miss into a versatile actress, who gained extraordinary praise for her work as "Polly" during the visit of the company throughout the west and south, Miss St. Leon proving a drawing card of no mean merit on her individual strength in the return engagements of the show to the many cities previously visited.

MRS. ALF. ST. LEON, widow of the famous circus man, traveled with her children throughout the season, George and Elsie appearing in the circus scene in the show.

ALBEE, WEBER & EVANS have charge of the act's affairs.

STILL FIXING CITY.

The widening of Longacre Square will require considerable alterations to the fronts of the New York, Galety, Criterion and Astor theatres.

REVUE AT BRUSSELS.

Brussels, May 16.

A revue, on the same lines as similar shows in Paris, will be mounted at the Olympia, Brussels, this summer.

The troupe of the Theatre de la Monnaie will go to Cologne, Germany, June 25, to play "Carmen."

Mrs. Bertha Jenkins, mother of the wife of Archie Onri, died at Liverpool, England, May 2.

THE COUNT AND MRS. DOC.

Chicago, May 24.

"It Can't Be as Bad as All That" is the title of the new piece in which Count DeBeaufort and Mrs. Doc Munyon will shortly be seen as a two-act in vaudeville.

The Count and Mrs. Doc came together when the nobleman's dog tried chewing up Mrs. Doc's pup, called "Pills." The brave Frenchman stepped in, separated the warring parties and won Mrs. Doc's undying gratitude.

Now the couple are glad the incident took place, for it has thrown them together for vaudeville. But vaudeville has stood for so much!

BRIGHT OUTLOOK NEXT SEASON FOR WESTERN BURLESQUE

Producing Managers Satisfied With Promises, Elimination of "Extras" and Proposed Improvements on Circuit. Good Shows Under New Order of Affairs.

The traveling and producing managers of the Western Burlesque Wheel were quite jubilant, if not enthusiastic, over the outcome of the meetings of the Empire Circuit Co. last week.

The promises made by the Circuit and met with on behalf of the managers seemed to satisfy the producers of the Wheel that next season will mark a decided change for the better, from the back to the front of the Western Wheel houses, including the shows that are to play in them. The main fault the past season on the wheel is conceded to have been "bad shows."

The traveling managers made certain demands, which were met with by the Wheel, which in turn imposed that a standard of excellence be maintained in the productions. This was readily agreed to by the traveling managers, upon hearing that the "extras" were to be done away with; more liberal percentages allowed; orchestras increased; house staffs changed for the better, and a general overhauling of the circuit to be gone through with. Not the least item of importance was the promise that sufficient light inside and outside of some of the western houses would be imperatively supplied hereafter. Of course, the "extras out" is the big gain.

The meetings were wordy at times, and emphatic always, according to report. No words were minced, nor did any Western Wheel magnate, regardless of his individual or circuit importance claim exemption. It is said that one of the biggest Western Wheel men, looked upon as a leader, and who has not always given the supervision to his shows that they should have had, at the conclusion of conferences, notified his show managers to go ahead, without sparing expense for next season's productions.

Many tart remarks passed between the big fellows and the traveling managers, without causing any feeling. All present felt that advice and suggestions were in order, for the betterment of the Wheel.

In lieu of a regularly appointed censor committee, it was decided that a tabulated card should be gotten up, and dispatched over the circuit. Resident managers of theatres will be called upon to answer the questions called for on the cards. During the first three weeks of next season, when a majority of the three answers regarding one show shall denote a similar weakness or weaknesses in the performance, this will be ordered remedied; if all three managers report the same, to the effect the show is unfit to travel over the Wheel, an order will be issued requiring reconstruction forthwith.

THE "DARLINGS OF PARIS," NEW.

"The Washington Society Girls" will be replaced on the Western Wheel next season by "The Darlings of Paris," managed by Charles E. Taylor.

Gladys Sears is the only principal re-engaged. All the others are new. Leon Errol will stage the musical numbers of the two-act burlesque. An olio of five acts will be carried.

WESTERN SEASON ALL OVER.

This week finishes up all the houses on the Western Burlesque Wheel, which have been playing return dates. Stock burlesque will open Monday at

THIRD SHOW FOR WILLIAMS.

Sim Williams has been granted a franchise by the Empire Circuit Co. and will put out a third show as the result of the directors giving him this privilege, without paying \$100 a week into the treasury of the Circuit. Mr. Williams will have out, "The Ideals," a title he used about four years ago on the Wheel.

Searl Allen will stage and have full charge of the production. He will have an important role to handle in addition. Twenty girls and a double quartet will be carried for chorus work. In addition to Mr. Allen are Edith Murray, of comic opera fame; George B. Fox, Hebrew comedian, Sydney Brown, German comedian, and F. W. Thorndyke, juvenile.

Williams' "Imperials" will have the following principals: Harry L. Cooper, Clayton Frye, Wolf and Lee, Violet Hilson and Pete Griffin.

Roene has been secured to put on her European novelty act in the olio. A chorus of eighteen girls will be with "The Imperials." Sim Williams will

HOW ABOUT PATERSON.

Paterson, N. J., May 24.

How about burlesque for Paterson? No one over here knows anything about it, excepting it is reported on good authority that the Eastern Burlesque Wheel is flirting with Metz & Gould, managers of the Majestic, now playing vaudeville. The Majestic is a new house. The proprietors wouldn't mind leasing it, according to report.

The Paterson papers keep right on insisting that the Western Burlesque Wheel will have another theatre here next season; the Western Wheel keeps right on insisting it will not. When the Folly burned early in the spring, the Western said it was out of Paterson for keeps. Local boys remark that perhaps that is why the Eastern Wheel claims Paterson is the last town on earth it would go into, while doing a little business with local managers.

HOBOKEN STAYS IN.

The Empire, Hoboken, will remain in the Eastern Burlesque Wheel next season, owing to an agreement having been entered into for two years, between A. M. Bruggemann, the owner of the theatre, and the Columbia Amusement Co.

The Hoboken stand made no money for the travelling managers this season. Toward the ending, many wanted to "lay off" for the week instead of losing money at the house. One show drew in \$1,200 gross on the week, while another was said at the time to have played before a matinee representing \$22.

CLEANED UP \$16,000.

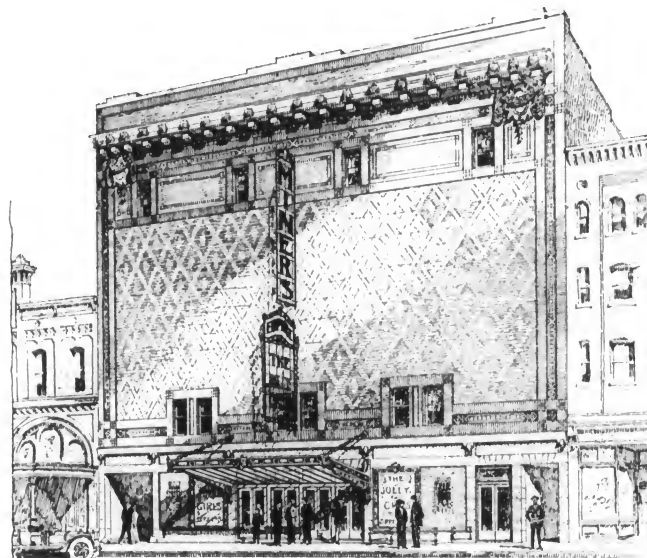
Henry Dixon's "Big Review" closes its season next week at the Casino, Brooklyn. \$16,000 is the profit that Henry figures for this season's trip over the Western Burlesque Wheel.

"The Big Review" will have an entirely new equipment next season, and will also have a new piece. "The Review" has been using for the past two seasons, Billy B. Van's former "Errand Boy." The new piece will be "Patsy in Politics" the piece used by Van after the "Errand Boy" on the "pop" circuits.

William E. (Billy) Watson, owner and principal comedian of "The Beef Trust" on the Western Burlesque Wheel, claims to have netted \$37,000 the past season from his own show. Mr. Watson cites the figures for comparison with any Eastern or Western Wheel manager. In the operation of his organization, Mr. Watson regularly forgets as owner to charge up a weekly salary against himself, as a principal. This swells the total, without changing the amount.

Mr. Dixon's principal people are Frankie Heath (featured), Harry LeVan, Russell Simpson, George Howard, Billie Davies, Grace Bennett, Lillian Emerett.

Jeannette Denarber, the French soubrette, who has done so well at the Folies Bergere, will leave there in August, returning to Europe to fulfill engagements at Ronacher's, Vienna, and the Wintergarten, Berlin.



NEW EMPIRE, NEWARK

The above illustration shows the front of the new Western Burlesque Wheel Empire theatre, Newark, N. J., being built for the estate of Henry C. Miner, Inc. Seating capacity, 1,600. The contractors will turn the house over the latter part of September.

the Star, Cleveland; Star, Toronto, and Avenue, Detroit.

Perhaps one or two of the other houses will also play stock for a time during the heated season.

WESTERN WHEEL "QUEENS."

Counihan and Shannon, in association with Jim Curtin, will send out on the Western Burlesque Wheel a show to be called "Queens of the Folies Bergere." Jim Gorman has been engaged to stage the piece, the book of which is by Joe Le Brandt. It will have a tinge of melodrama throughout, the big scene being a concert hall in Chinatown.

Ray Montgomery and the Healey Sisters will be the principal feature with the show. Mr. Montgomery will act as stage manager as well as playing a part and appearing in the olio.

Hoey and Lee start over the Pantages time next month.

look after the show personally on its road trip.

"The Broadway Gaiety Girls," with Harry Shapiro, as manager, will be headed by Ralph Post and Eddie Russell. Other principals will be Essie Clinton, Emma O'Neal and May Bryant. The chorus will number eighteen.

"The Girls From Missouri" is being formed by Lewis Talbot, who is signing well known vaudeville people. In fact, Manager Talbot intends to have nearly all new faces in his Western Wheel burlesque organization. Mildred Cecil and Bobby Harrington are two principals under contract.

STAYED OUT TOO LONG.

The burlesque shows that have stayed out over their regular season have run into a streak of rough going. Shows on both Wheels have struck hot weather that has shot the business all to pieces.

AN ALL-GIRL FARM.

"The Farm," or Intermission Attraction upon Hammerstein's Roof, will be directed by girls this summer. According to John Pollock, who is reeling off the press dope for Hammy's summer season, each of the young women engaged as farm hands must pass an aerial civil service to qualify as the chambermaids for the cows and fixers of the bellows in the new blacksmith shop the Farm will sport. After manipulating a plow, feeding the stock, threshing grain and cleaning up any fresh men during intermission, the farm handesses will have the remainder of the day to themselves.

Mr. Hammerstein has adapted in the form of a duplicate Mrs. O. H. P. Belmont's suffragette farm for the air show. If not as complete as John typewrites it is going to be, the new aspect of the rear end of the Roof will be worth while, anyway.

Whoever thought out the idea of having a female cop on Hammerstein's Roof, may expect no thanks from Harry Mock for it. When the notion was sprung on Willie Hammerstein, he sent for the president of the I Will Club, and commissioned him to seek out a tall stalwart young woman to fill the job. Harry is a great little fellow with the boys, loves to sit around the table and swap yarns, but when it comes to the skirts, Harry is very shy. (Printed at the request of Mr. Mock, as a "squarer" for Mrs. Mock.) He was in a quandry as to how best to make a selection until Uncle Joe Keaton appeared upon the scene with the address of just the proper person. Harry took the number and went on his way rejoicing. When he found the young woman and tried to place the proposition before her, she thought Harry was kidding her. Without giving Our President a bit of warning, she drew back and slammed one over at the Pres. Never missed him at all. Harry is now carrying his upper lip in a sling. He cannot talk but he made Willie understand by motions that if he wanted a female cop, he would have to hire her himself. "Just think if Mr. Hammerstein had sent Aaron Kessler instead of Our President," said Uncle Jack, the barkeep.

During June the Roof stage will have a dramatic pantomime, built around the Cammorist trial in Italy. The scene will be named "The Beauty of Naples." The scenario is by Signor Alberteria. Twenty-two people will be engaged. The orchestra will be increased to play the incidental music.

A BILL OF HARD LUCK.

San Francisco, May 24.

A hard luck bill was that that arrived here last week from Sacramento on the Pantages time.

Paul Gordon was left behind in Sacramento in the hospital suffering with blood poisoning; Conny Brooks was taken down with small pox at Calgary, and left there; Mrs. Halligan, wife of Halligan (of Halligan and Ward), was taken ill when they arrived in Frisco. Harry Ward had two glands removed from his neck and Rubie Stricklin is thinking of getting married.

12 ACTS AT THE BEACH.

Revolutionary tactics have been read by David Robinson, who has instilled a great deal of knowledge around his cranium of what has been accomplished by great generals in the face of opposition. Mr. Robinson discovered that while the tales were widely different, all the warriors of old hit upon the same finish, to beat the enemy to it.

So next week at The New Brighton Theatre (the official title for Dave Robinson's vaudeville house at Brighton Beach), twelve acts will hold forth to the wandering New Yorker and homeseeking suburbanite, both of whom frequent the seaside in warm weather.

If the "12-act" does the trick, Mr. Robinson is going to stick it on more

A MATTER OF AN AGENT.

In "Big Moments From Great Plays," Amella Bingham's succession of historic dramatic incidents entered as a prize winner under the caption of a "vaudeville act," Miss Bingham selected the scene from "Madam Sans Gene," in which the Madam (formerly a washerwoman, but who nabbed a Marshal for a meal ticket), calls the Queen of Naples for trying to slip something over on her in front of company. For her final speech, Sansy tells the Queen it was the soldiers whom she and others succored when wounded that enable her (Queensy) to pick the crown from their blood and make a bull's eye by landing the jeweled ornament upon the old man's head. Or something like that. And

DECISION FOR TROVATO.

The Appellate Division of the Supreme Court last week reversed the temporary injunction granted Solman & Bissing by the lower court, restraining Anton Arcaro (Trovato) from appearing under other management than the firm's.

The former firm of Phillips & Steinhart appeared for the defendant; Maurice Delches for the plaintiff.

The action was based upon a contract entered into between Solman & Bissing with Trovato. It allowed Trovato a certain amount weekly in accordance with his earnings, up to a specified sum. The contract's life was from July, 1909, to September, 1911.

Trovato played west under Solman & Bissing's management. Returning to the east, he "jumped" the contract, booking himself independently and eventually securing \$500 weekly from the William Morris Circuit. The highest salary that had been provided for in the contract was \$200, when Trovato was to have received \$125, besides transportation. The action was brought against Trovato for an accounting since leaving the firm's direction, together with an application for an injunction which was granted.

The unanimous decision of the Appellate Division mentions that Trovato was performing as a violinist in a Harlem table d'hote restaurant at \$35 weekly when discovered by the partners.

The decision in part reads as follows:

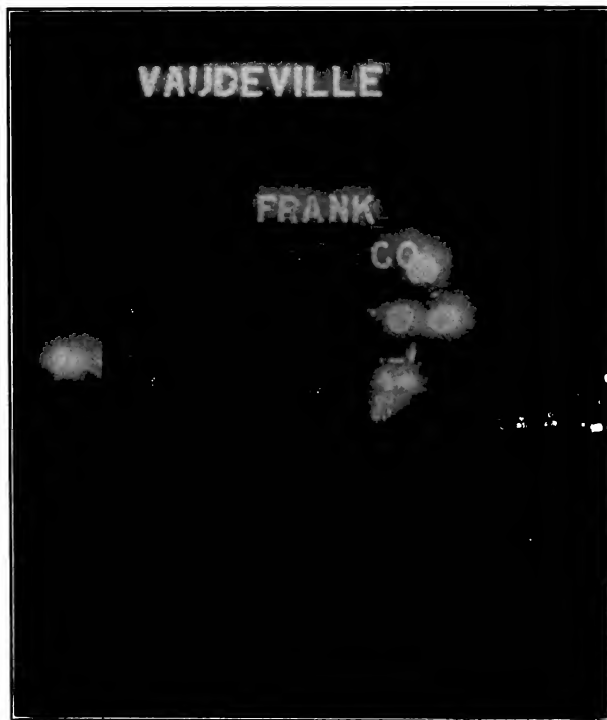
"It is plain that under the agreement defendant was to receive no moneys from the plaintiffs but they were to take such part of his salary, paid by the theatres, as exceeded the amounts set forth in the contract as the limitation of his own compensation.

"It is also clear that there was no promise on their part as to how much defendant was to receive for each week, no obligation that they were to obtain employment for him at any prescribed amount or even above an expressed minimum. There is to be sure an agreement to guarantee defendant at least twenty-five weeks a year employment, but no salary is stipulated. Further, as plaintiffs were not theatrical producers or managers, had no companies or theatres, but were mere middlemen, and as defendant was not to work for them, this contract has none of the elements which have caused the courts to enforce the negative covenant, express or implied, not to work for others when the services were special, unique and extraordinary."

In the matter of Lerner vs. Tetravini, the Appellate Division decided in favor of the singer, also on the ground of lack of mutuality in the agreement.

Solman & Bissing have instructed their attorneys to appeal from the decision, carrying the case to the Court of Appeals.

"1000 Pounds of Harmony," otherwise known as The Primrose Pour, closes the season at St. Louis, Sunday. The weighty boys will keep on building up until Aug. 15, when opening for a tour of the Orpheum Circuit, placed by Jo Palgo Smith.



FRANK MAYNE AND CO. IN "THE THIRD DEGREE."

Smashing records end of eighth week in Chicago at the Wilson Avenue Theatre. NEXT WEEK (May 29) NEW ORPHEUM, PEORIA, ILL.

heavily, just to make it harder for his competitor, Doc Breed, of the B. B. Music Hall. Doc, acting for the Brooklyn Rapid Transit Co., has grabbed up all of the big stars of variety, excepting a couple or more.

CHEAPENS FOR THE SUMMER.

Paterson, N. J., May 24.

The Majestic, playing first class vaudeville in the regular season, has cheapened its prices and shows for a summer run. The Family Department of the United Booking Offices will furnish five acts weekly.

Gaston and Coverdale declined the Alhambra engagement this week, Billy Gaston's right hand having been swathed in bandages for some days past. Chick Sales, through a death in his family, could not appear at the Grand Opera House, Pittsburgh. Kate Watson substituted for Sales.

Lloyd Bingham, who is the Marshal in the play and Miss Bingham's husband on and off, claps his hand, shouting "Bravo!" at his wife (on and off), as he thinks of that splendid speech, and how William Morris used to pay \$2,500 weekly for it, before they played at the President, Chicago, and how the United—but that isn't the story.

Just now it looks as though there will be more blood around the "Big Moments." This time the agents will attend to the scrapping. Bill Lykens and Mike Bentham are the boys. Each claims Miss Bingham and her act for future United Booking Offices deliveries. Bill says he saw her first, and in fact, has now an offer of forty-five weeks ("east" and "west") for the act, while Mike says Miss Bingham belongs to him for the agency fee; he will book her if she is booked.

Mike and Bill are friendly, that is, as friendly as two agents can be.

NEW KINEMACOLOR CO.'S FIRST OFFICIAL STATEMENT

Announces It Is Prepared to Revolutionize the Picture Trade by Selling "Colored" and "Black and White" Colored Film at Same Price. Three Big Manufacturers Reported to Have Joined It.

The Kinemacolor Company of America is making its first announcement of the opening of its campaign for placing Kinemacolor and black and white films on the market.

Cablegrams have been received by the company, which have been confirmed by letters, showing that the Kinemacolor Company in London has been offered special advantages for taking pictures of the King's Coronation, and the numerous other festivities connected with that event.

The company is now established in its new offices on the fifth floor of the Theatrical Exchange Building, 145 W. 45th st., New York, and with the model exhibition room where films are shown by special appointment.

The company already has on hand over 200 full reel subjects, including a number of Americans. Among this list are many dramas and comedies, in addition to travel and industrial scenic pictures for which Charles Urban has been famous for years.

The Company is also announcing in a general way the placing upon the market of a great variety of black and white subjects, and the combination of Kinemacolor and sufficient black and white films to supply the trade, will undoubtedly make this Company one of the most important factors, if not the most, that has ever entered the moving picture field in America.

John J. Murdock, general manager of the Kinemacolor Company, has just returned from a trip from the west, where he has been looking over trade conditions, and investigating certain exchanges that have signified a desire to handle the Kinemacolor and black and white films. In an interview this week Mr. Murdock stated that many surprises are in store for the picture trade, especially when the names are announced of the companies now manufacturing black and white subjects who are to be affiliated with the Kinemacolor Company.

It is reported that three large manufacturers have allied themselves with the new concern.

Different manufacturers of American machines are making special adapters which can be attached to the regular black and white machines, so that both kinemacolor and black and white can be run on the same machine. This will prove a big saving to the exhibitor.

A rumor has been spread that it requires two separate films to run through the machine in order to produce kinemacolor. This is not the case. Only one film is required and the pictures are projected exactly the same as black and white, excepting that the speed of the projection is twice as fast. The film is prepared chemically with a secret process to take the colors, and there is merely

a simple filter attachment on the machine.

The cost of producing kinemacolor is so very little over black and white that the exchanges and exhibitors taking regular black and white service through the Kinemacolor Company will receive kinemacolor films at the same price.

When the Kinemacolor Company start releasing, they will have sufficient black and white subjects to fill the entire program for the week for any exhibitor. In addition to the old factories which they will operate, they have already arranged with some of the best manufacturers (now in the Sales Company).

The stockholders in the Kinemacolor Company are composed of some of the biggest bankers, brokers and business men on Wall street, New York; La Salle street, Chicago, and in fact, throughout the United States. This takes in business men of all branches—some in the wholesale lumber business, manufacturing business, brewing and, even going into the photography field, with such men as Col. Theodore Marshall. As is doubtless known, he owns and operates half a dozen of the big studios in some of the largest cities of the United States.

BOYCOTT SETTLED.

Shreveport, La., May 24.

The boycott against the Palace theatre in this town was settled yesterday through the Central Trades and Labor Council, from the St. Louis headquarters. The boycott originated several months ago in a difference between the Musicians' Union and the theatre management. The theatre refused to acknowledge the regular scale was operative with so many shows daily instead of so many hours. A boycott was declared, and the Palace became a non-union house.

PICTURES OPEN IN THE GARDEN.

Moving pictures were announced to be installed in Madison Square Garden Thursday of this week, thereby making the largest amphitheatre now devoted to photoplay in the world, certainly in New York.

For twenty years the Garden has been a non-paying institution in the summer months and though the managers have announced their intentions of selling it, it will be kept open at least four months longer anyway if the pictures prove a success.

The Ladies' Musical Vassar Band has been engaged to furnish music in connection with the film display. The size of the Garden makes it impossible to play regular vaudeville acts.

No beer will be sold, although soft drinks will be on hand. Smoking is prohibited.

"SMALL TIME" BOOKING GROUP.

A plan is hatching to bring the "small timers" of a certain well denoted "pop" section of the eastern country into one big New York suite of offices. This will be a general agency for the "small timers" with branches already established in other western cities.

PICTURES ONLY OVER SUMMER.

The Majestic and Circle will offer moving pictures only over the summer, at an admission scale of five and ten cents.

The Majestic started Monday under the Loew direction. At the Circle, where the regulation policy of pictures and vaudeville has been given for some months, the vaudeville end has been dropped. The Circle has been a losing piece of property for Loew since taking the house off the hands of Felix Isman.

At the Plaza, the east side former William Morris theatre, the present "pop" entertainment will be continued by Loew over the hot spell, according to the present schedule, although the Plaza has likewise proven a loser to the "small time" circuit.

The Loew people took the Majestic to prevent Walter Rosenberg securing it, which might have obliged the Circle to increase the cost of its former program. The Majestic passes to the possession of Frank McKee, Oct. 1, then becoming a Klaw & Erlanger place for the booking of legitimate attractions.

FEATURING K-P SHOWS.

The Keith-Proctor "small time" shows around New York are to have "feature acts," commencing with next week. Most of these houses play four shows daily. Special provisions will be made for the features.

The first will be Edna Luby and Loney Haskeil. Each is a "single" and will open next week. Frederick Bond and Co. follow June 5, along with others. Mr. Bond is to "try out" and "break in" a sketch he has for next season's vaudeville.

It is said that the price of the K-P "small time" program in its entirety will be adjusted according to the figure paid the feature. It is the first attempt of Keith-Proctor to attract business through "drawing cards" for the "small time" in New York.

COMING EAST FOR MEETING.

Chicago, May 24.

Next week Charles E. Bray, general manager of the Western Managers' Association, will leave for New York to attend a meeting of the Vaudeville Managers' Protective Association.

LEASES BROOKLYN 5TH AVE.

Jacob and Nathan Levy, who built the new Fifth Avenue theatre, Fifth avenue and 4th street, Brooklyn, and have been running "pop" vaudeville with Loew acts since March 29, have leased the house to the Dale Amusement Co., which also owns the Times Square picture house on Broadway.

Max H. Saxe, president of the company, has placed H. J. Bailey in charge as manager. There will be no change from the original policy. Myron C. Solomon was the former manager. The house seats 1,100.

AFFILIATED INTERESTS MEET.

Chicago, May 24.

A general meeting of the different circuits affiliated with the Edward J. Fischer Circuit has been called here for June 21.

Among those present will be Bert Levey, of San Francisco; Chas. Nelson, of Rochester; Barrett and Curtis, of Michigan and Ontario; Hailiday and Farrell, of Cleveland; Frankel Brothers, of Oklahoma, and a representative of the Milbourne Booking Agency, Buffalo. Edward Fischer called the meeting and will be present in person.

The meeting takes place in Bob Burns' office. Burns is Chicago representative of all the above affiliated circuits.

While no information can be obtained regarding the motive of meeting, it is understood the plan is to strengthen the present affiliation and if possible, take in all independent circuits in the country.

Mike Fischer, brother of Edward, will arrive in a few days to help Burns make the necessary arrangements for the gathering.

The Fischer Circuit really controls the independent time in the northwest. Since affiliating with Bert Levey it has grown considerably.

MYSTERIOUS OPEN-AIR HOUSE.

A new open-air theatre at New Rochelle, N. Y., seems to be hiding a secret.

The place is pretty, with a large seating capacity, but what will be played there or who is sponsor for the house is under cover.

A TENNESSEE CIRCUIT.

New Orleans, May 24.

The Tennessee Circuit, with W. S. Pickett at the head, has just been launched to operate a chain of vaudeville theatres in the south, at Nashville, New Decatur, Huntsville, Fayetteville, Pulaski, Columbia, Lebanon, Gallatin, Bowling Green, Hopkinsville, Clarksville, Paris, Humboldt and Jackson.

B. J. Williams of Mobile has been selected as booking agent for the circuit.



CAROL ARDEN

Who will head the Carol Arden Players announced to open a summer stock engagement in Pueblo, Col., in June.

LEW FIELDS PLANS.

Lew Fields summer vacation will be a very short one. He makes a flying trip to Europe at the close of "The Hen-Pecks," June 3, returning in time to open the Broadway theatre with the same piece about the middle of August.

After a few weeks of "The Hen-Pecks," Fields will produce at that playhouse "The Never Homes" with himself as the star. In the cast will be George Monroe, Stella Mayhew, Lillian Herline and George A. Schiller.

Immediately thereafter Mr. Fields will produce a new musical piece on original lines, entitled "The Singing Teacher," which he claims is of a very high class order. It is by an unknown author, who prefers, for the time being, to remain in the background.

Mr. Fields will also produce a rewritten version of "Three Million Dollars," renamed "The Wife Hunters." Several other musical pieces are also under consideration.

DAZIE HELD OVER.

Miss Dazie is to be retained at the Winter Garden. The Shuberts have exercised their option on the dancer which will carry her along at the house well over the time originally stipulated.

Next season Dazie may once more take to vaudeville, playing the pantomime sketch which she appeared in for a few weeks early this season.

"SALOME" IN PARK.

Cincinnati, May 24.

Marie Williams, who gave her age as 20, and said she was an actress, from New York, was apprehended by officers for parading Eden Park in nature's dress. The young woman told Judge Bode that a gang of ruffians had held her in the park, forcing her to dance for them in the nude. Neighboring residents complained to the police of the scenes witnessed by them through opera glasses.

The court suspended sentence on Miss Williams, ordering the police to bring the loafers before him.

FORGIVES AND GIVES.

Boston, May 24.

Madeline Madison, the chorus girl who married Edward W. Reed, son of Arthur B. Reed, the wealthy lumber merchant, has been forgiven by her father-in-law. As a peace offering, he presented the couple with a house and furnishings, on Silver Beach, the aristocratic section of Falmouth.

COMING BACK TO LECTURE.

The Coronation festivities may start, with assurance. Marsh Wilder is on the high seas, bound for Londontown. Marshall P. left New York Tuesday. While over there, the humorist will entertain the private functions he has engaged for during Coronation time, and also make many observations.

The latter will be incorporated into a volume, and become the subject of a lecture Mr. Wilder will deliver next season, entitled "The Coronation, as Seen by Marshall P. Wilder" (Marsh is carrying a step ladder along so he can see it).

SHUBERTS SELL TO COX.

The Shuberts are no longer stockholders in the Loew Theatrical Enterprises. Their holdings have been disposed of, Geo. B. Cox, of Cincinnati, purchasing.

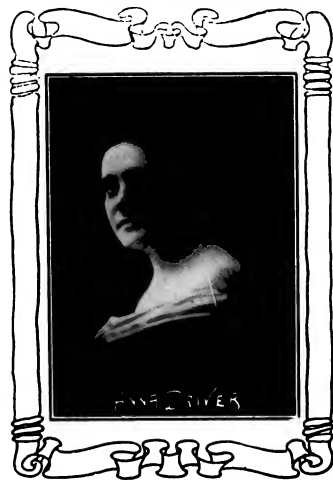
A report from Cincinnati that Mr. Cox will make New York his home, hereafter, finds no credence here. He is reputed as worth around \$25,000,000 and has been the political leader in power in that city for many years. Of late, opponents have been harassing him with legal proceedings.

THEATRES CLOSE IN DROVES.

Droves of theatres all over the country closed last Saturday. Among them were legitimate, combination and vaudeville ("big" and "small times" houses).

A hot wave in the west sent the majority into retreat. Of the western vaudeville theatres making an early ending, sometime ahead of the customary summer date, were the three of B. F. Keith houses in Indianapolis, Cincinnati and Louisville. The Columbia, St. Louis, stops this Saturday. The Majestic, Milwaukee, has set June 12 as the closing date.

The hot wave from the west reached the east the early part of this week, when more closings were at once decided upon. In the west the weather moderated, with rain at several points. By Wednesday the heat around New York had been pushed away by clouds.



ANNA DRIVER

Of Caulfield and Driver, a popular singing and talking pair in vaudeville.

NEW PLAY IN REHEARSAL.

Par's, May 16.

"Enfants des Fortifs" is the title of the play by Jules Mary and E. Rochard, now being rehearsed at the Ambigue, Paris, to succeed "A la Nouvelle" shortly.

ACADEMY FOR K. & E.

Reading, Pa., May 24.

The Academy of Music, formerly an M. Reis circuit theatre, playing the Shubert attractions, has been taken over by a local corporation formed. Next season the Academy will be known as a Klaw & Erlanger house.

Extensive alterations will be made during the summer.

C. CRAWFORD, COMPOSER.

Clifton Crawford is announced to appear in a new musical play next season entitled "The Middy". He composed the music. The book and lyrics were written by Melville Baker. Jos. M. Galtes will produce it.

STOCK MEN ENGAGED.

Paul Scott sent William Webb, character man, who has just closed a special engagement with the Scranton (Poll) company and John Bennett, character actor, who recently closed with the Crescent Company in Brooklyn, to Montreal Monday to join the Orpheum stock company. J. H. Green and Jay Yorke were also sent to Canada to fill special engagements with both the Montreal and Ottawa companies.

YOUNG WHIFFEN PROMOTING.

Thomas Whiffen, Jr., a musical comedy comedian, occasional vaudeville performer and son of the late Thomas Whiffen, a very well known actor, and also with mother of excellent repute as an artist, is promoting a circuit of theatres in Northwest Canada. He proposes to build and operate a circuit of vaudeville and legitimate houses in and around Calgary and Edmonton, and claims to have interested the Canadian Pacific Railway and the Hudson Bay Co.

Whiffen's slogan is "Canada for Canadians" and proposes to issue stock in the enterprise to be sold exclusively to the natives of the country in which his theatres are to be located.

RULED THE LEADING LADY.

Marion Ruckert, opening as leading woman with Schiller Players at Norfolk a few weeks ago, ended her engagement rather unexpectedly last Saturday night.

Miss Ruckert and Cecil Owen, the stage director, had a wordy argument pro and con about a few things. The upshot of the quarrel was that Miss Ruckert left. Rose Tapley, with the Memphis Company, lately closed, has assumed the leads with the Norfolk organization.

JOLSON A SHUBERT STAR.

As announced in last week's VARIETY, Al Jolson will be a Shubert star next season. The programs and billing will read "By arrangement with Arthur Klein," as the blackface comedian is under contract to "the Vesta Tilley of booking agents." The new Shubert contract is for one year, with an option of an additional year, at a straight salary.

Jolson will not be in the cast of the new travesty in preparation for immediate production at the Winter Garden. He quits that playhouse about June 15 to start rehearsals of the new show, the book of which is not yet selected. The choice lies between three, all of foreign origin. Lew Hirsch has been engaged to compose the music. The selection of the adapter will be made as soon as the book is decided upon.

The starring tour necessitates the postponement of Jolson's European vaudeville engagements this summer.

The Watson Sisters will play under the management of Jack Singer next season.

ADVERTISING AIR SHIPS.

The air ship as a theatrical advertising device for individuals, is the latest use Clint Wilson of the Pat Casey Agency has discovered for employment of the atmosphere spreaders.

With a driver of the fliers, unseen and unheard (if requested), Mr. Wilson, following his business of a showman, has hit upon an illusionary plan in connection therewith. As the ship goes sailing up, some of our great near-great or going-to-be, may have their photos taken as aviatrixes, without the male driver appearing in the picture.

Besides guaranteeing safety through not ascending to an altitude exceeding a few hundred feet (less if desired), Mr. Wilson claims the attractiveness of the pose with the clear sky above and the four side walls of gentle breezes will cause any city editor to fall hard for the reproduction.

Three biplanes have been secured by the company Wilson has organized. They will be used solely for the publicity feature of the enterprise, and are not to be "booked" for exhibitions. A reasonable price has been set upon the flights.

TRIXIE'S REAPPEARANCE.

Trixie Friganza opens her vaudeville season next week at Young's Pier, Atlantic City, going to the Majestic, Chicago, the following week, and the Majestic, Milwaukee, after that.

Trixie has been a big card in musical shows in the Windy City the past couple of years. She is expected to prove a draw there.

\$700 is Miss Friganza's weekly stipend. The Casey Agency completed negotiations.

THE SECOND TO GO.

In Wilmington the way of the stock companies is hard. First the Margaret Pitt Company landed on the shoals and now comes the announcement that the Edwards stock company has closed. The two companies at Rochester, N. Y., have also put out the "nothing doing" sign and the organizations have been disbanded.

STAR PLAYING SAFE.

Helen Ware, profiting by last year's experience, is endeavoring to "play safe" for next season. In addition to her David Belasco engagement for the leading role in "The Woman," she has in view a new piece by George Broadhurst entitled "The Price," in which Henry B. Harris will star her should the Belasco production fail to attract a sufficient amount of profitable patronage.

Miss Ware is still under contract to Mr. Harris and has simply been loaned to Belasco for "The Woman" presentment.

ENGLISH OPERA AT McVICKER'S.

Chicago, May 24.

Grand Opera in English, furnished by the Aborn Opera Company, will hold forth at McVicker's, for four weeks beginning June 4.

The run of "Get Rich Quick Wallingford," at the Cohan, has no end in sight at present.

HAVE SOME UNDERSTANDING.

It is reported that before John Cort lately left New York, "The Open Door" contingent reached a better understanding with Klaw & Erlanger regarding bookings next season, than the deserters from the Syndicate have had since forming the protection club as an annex to the Shuberts.

Who acted for K. & E. in the negotiations is unknown, but the expectations of "The Open Door" crowd is that by the opening of the '11-'12 season, opposition in out-of-towners, in the great majority of instances, will be a thing of the past. It is also said that the "better understanding" reported to have been reached may be productive of a still better one, before long.

Notwithstanding the reports, however, little love seems to be lost between Mr. Cort and Messrs. Klaw & Erlanger, although Cort is reputed to have been the principal figure for "The Open Doorers." It is said that when a Portland (Ore.) paper recently printed a statement from Mr. Cort saying he would manage the new Klaw & Erlanger Metropolitan theatre now building there, Klaw & Erlanger wired to the local sheet that if there were but one manager in the world, and that manager John Cort; and if Klaw & Erlanger had to either permit him to manage a K. & E. theatre or go out of business, Klaw & Erlanger would retire from the show business before Mr. Cort could manage a house belonging to them.

BEN HARRIS OFF FOR EUROPE.

Wednesday Ben Harris sailed on the Mauretania for Europe, leaving Atlantic City to its fate—and Louis Wesley—over the summer.

Mr. Harris expects to remain on the other side until about Sept. 1, when (Harris says) ground will be broken between New York and Kentucky avenues at the seaside for a first-class vaudeville theatre, which will be managed by Ben Harris (Harris says) and have an entrance from the Boardwalk.

Meanwhile the old ocean down the coast will keep right on rolling up to and away from the beach, all unknowing that Ben Harris isn't there.

Ted Marks left with Mr. Harris as the latter's guest.

COMPANIES FOR PARKS.

The Fairview Stock Co. with Richard Allen and Lucile Spinney playing the leads, will open Fairview Park, Dayton, O. May 28, under Harry March's management.

KATZES MAY QUIT.

Harry Katzes, manager of the Auditorium, Lynn, Mass., may not play vaudeville at his theatre next season. Mr. Katzes said: "I lost \$15,000 last season, for the reason that I cannot afford to play the bigger acts, and the smaller ones play the picture houses in my town under other names. As I have an offer for a rental of my house for stock that will yield me a profit of \$6,000, I see no other way out of the dilemma at present."

"Doc" Breed, the Brighton Beach Music Hall manager for this summer, has his desk in the Jo Paige Smith agency.

DEATH OF PAT SHORT.

St. Louis, May 24.

Pat Short, manager of the Olympic and Century theatres, dean of the St. Louis stage fraternity, and one of the best known showmen west of the Mississippi river, died May 21, after a short illness. The funeral was Sunday, under the auspices of the Elks, of which he was the first member in Missouri. Theatre managers were the honorary pall-bearers and employees of the theatres (both K. & E. houses), were the active pall bearers.

Charles A. Spalding of Saugerties, N. Y., owner of the two properties, is expected in St. Louis in a fortnight. While he probably will look over the local managerial field, the appointment of Mr. Short's successor hardly is expected before the middle of the summer.

Patrick (never known by more than the first syllable), Short, was born in County Armagh, Ireland, Oct. 12, 1848, and came to St. Louis in 1869, from Joliet. He entered the show business about this time, first as a traveling treasurer for Spalding, Bidwell & McDonough (the former the present Mr. Spalding's father), which firm operated theatres here, Memphis and New Orleans. Mr. Short was first located at Memphis. He was called to St. Louis to become manager of the Olympic, 42 years ago. He rose to manager and when John Norton died, became manager of the Grand Opera House also. In 1898 he became manager of the Century and Olympic, the Grand having in the meanwhile passed to other hands. He operated the St. James hotel.

Mr. Short also was a pioneer in summer theatricals here, having organized opera companies for Uhrig's Cave, a quarter of a century ago. He was married but his wife (non-professional) died a year ago. Since then his friends believed his spirit broken. He caught cold a few days before death, and pneumonia developed.



SHIRLEY RIVES
In Vaudeville

Frank Hassel, a clown with Sig Sawtelle Circus, died at De Ruyter, N. Y., last week.

E. F. Hawley will try out two new acts this summer in the "hideaways." In a search for a successor to his popular sketch "The Bandit."

"IDEAL BILL" DINNER CONTEST.

Supplementary to the announcement of VARIETY's Ideal Bill competition prize winners last week, an "Ideal Bill Dinner Contest" occurred.

Sylvia Hahlo, private secretary to Martin Beck, and Helen Lehman of the Dan Casey Company were the contestants. Each deposited five dollars as a deposit to cover the cost of a dinner, with the winner privileged to invite five couples at the expense of the loser.

The young women drew up their bills, limited in cost to \$5,000, as a practical working program. Pat Casey was agreed upon as Judge.

Without knowing who the contestants were, Mr. Casey selected Miss Lehman's bill. His decision was agreed with by other showmen who had previously looked over the programs arranged by the girls, without assistance. A condition of the contest was that neither of the young women was to select any act not personally seen.

The winning program was
Martinetti & Sylvester. Intermission.
Nonette. Frank Tinsley.
Arthur Prince. "The Little Stranger."
Harry Fox and Miller. Alice Lloyd.
Ship Sisters. Chas. Abearn Troupe.
Bell Family. t.

Miss Hahlo's program, costing her the dinners, held

Redford & Winchester. Intermission.
Harry Breen. Jarrow.
Three Keatons. Bell Family.
Harry Fox and Miller. Eva Tanguay.
Ship Sisters. Willy Pantzer Troupe.
"The Bandit."

The winner of the second prize in VARIETY's Competition, wrote the following letter of acknowledgment:

Mt. Vernon, Ohio, May 22.
VARIETY, New York City:

I hereby acknowledge receipt of your check for \$50 for second prize in your recent Ideal Bill Contest.

To say that I was agreeably surprised and pleased would be putting it mild, as I have never been in the show business and had not seen the "Morris Acts," although I read about them in VARIETY.

The "Keith acts" I had seen at Columbus, which is only a few miles distant from Mt. Vernon (and is about as far as I ever get from home).

Thanking you and Mr. Morris very much, I remain,

Respectfully yours,

Jack Lanson.

William H. Hickey, orchestra leader at the Columbia theatre, died at his home, 106 E. 122nd St., New York, last Saturday. Mr. Hickey was well known amongst the musical fraternity. He was leader for a time at the old Koster & Bial's, also at the Colonial and at different times conducted for various musical shows on the road. Joseph Ali is in the leader's chair at the Columbia pro tem.

Mrs. Barney Williams, widow of the famous comedian of that name, died at her residence, 142 West 72d street, May 6, at the age of eighty-six. Mrs. Williams was born in New York in 1826, and had been a performer from the age of fourteen until the death of her husband in 1876. A daughter (Mrs. George E. Mitchell) and two grandchildren, survive her.

THE GOLDEN GOOSE.

The prospectus of the Great American Goose Farm is out. It announces as its officers: President, William Atwell (representative for Sullivan and Considine); Vice-president, William Fitzgerald and Secretary-Treasurer, Joseph Honey, the two latter officials of the City of New York.

The three officers of the Goose Farm corporation are the three only shareholders, each holding one share at \$100, the par value. With the \$300 the corporation intends buying three hundred geese at \$1 each. The prospectus figures on securing three eggs per week from each goose, a total of 900 eggs per week.

Going into more figures the prospectus tells that this would amount to 140,000 eggs in three years. These eggs are not to be sold, but incubated and allowing 40,400 bad eggs, this would leave 100,000 geese.

About this time the corporation will begin to have a successful outlook, for the company figures that each goose will have two pounds of feathers and these feathers will sell for \$1.50 per pound. As there are 100,000 geese to be plucked the sale will amount to \$300,000. Also for 100,000 pairs of goose livers, at 60 cents a pair, the company will receive \$60,000.

It is taken into consideration that out of each goose bill 10 buttons can be made at one cent a button, bringing this item to a total of \$20,000. The gross number of geese dressed at \$1.50 per goose, will bring \$150,000.

The capital invested is \$300, and the estimated expenses are \$190,000. The total receipts, \$530,000, will thus net a profit of \$339,700, to be split three ways.

The prospectus further states that the company is building a 600-foot extension to the goosery in which they will manufacture beaded necklaces from the Goose Eyes, and transform the Goose Feet into parasol handles. This ought to add about 2,000 per cent. to the annual dividend.

The offices of the corporation are in the Law Emporium of Jacob Stiefel, at 140 Nassau street.

Mr. Stiefel is the corporation's attorney.

Geo. May has resumed the leadership of the orchestra at Hammerstein's.



UNA ABELL BRINKER
Former Stock Star, now in Vaudeville, who may shortly return to her first love.

HERE'S BILLY GOULD BY WILLIAM GOULD.

San Francisco, May 21.
Home again! Back to the finest town in the world.

Do you remember how every one was signing up for the Winter Gardens in New York? Well Ziegfeld did the same stunt on every one in San Francisco, if you can believe all you hear. Every entertainer and good looking girl that I meet—and Frisco is full of both—tell me: "Florenz Ziegfeld wanted to take me east with the 'Follies.'" Bull—plain bull.

One of the scenes in the new "Follies of 1911" will be "The Midway," an exact reproduction of "The Barbary Coast" rendezvous, where the boys and girls do the "Texas Tommy." It should be a big success. All the chorus girls of "The Follies," when the show played here, went down to the "Coast," and were taught the dance. Leon Erroll will probably lead it in the new production.

All low brows do not come from the Flat-head Reservation.

Did you read, thoroughly, Nugent's letter? It tells the story.

Tom Kelly is the big fav. Odeon
Tom McGrath is the big fav. Portola
Will Murphy is the big fav. Orpheum

Its funny how popular these "dagos are out here.

Now that the Standard Oil Co. must dissolve, what will Fred Ward do?

Blanche Ring told me she has had a very successful season. Not one losing week.

During my stay here, I am the guest of James Woods, manager of one of the finest hotels in the world, "The St. Francis", and all because I spoke well of his hotel in one of my jokes. (I never expected it, either).

Poodle Jones hasn't slept a wink since he arrived. Deely just beats him out a trifle—his wife is with him. How about myself? (Sh!)

They are still talking about Neffy Johnny Stanley in the cafes about town. The boys are just getting Johnny's stuff—it came so fast for them.

Money is very scarce out here and times are going to be hard until the people know where the site for the Fair will be. Every one with coin is afraid to build until they find out how matters stand.

Sam Chip and Mary Marble were asked to auction off a picture for some benevolent association from the stage of the Orpheum. The picture was supposed to bring in the neighborhood of \$100.00. John Dunne, Miss Marble's husband was the auctioneer. The bidding started at \$5.00. Some one else in the audience offered \$10.00. Chip thought it safe to offer \$25.00 to boost it along. (If any one wants a picture cheap, write to Chip and Marble).

TIN PAN ALLEY JINGLES. By WILLIAM JEROME.

Why not a Tin Pan Alley week.

Some of the "Old Timers" are younger than the "Johnny New Timers."

There isn't a music house in town that hasn't one of Al. Bryan's songs.

"Let's Make Love Among the Roses," looks good to Mose—Mose knows.

Come on Note:

The stage is always set for the American manager in Europe.

"The Garden of Roses" is the one big song hit in London. (Philadelphia papers, please copy.)

The phonograph royalties are still keeping bad hours. (Victor Herbert is no relation to Victor Records.)

The Alley's Old Timers' Week.

"The Family".....THE WITMARKS
"Brother Against Brother".....HARRY AND AL VON TILZER
"The Boss".....JEROME H. REMICK
"A Great Name".....GEORGE M. COHAN
"The Last of the Dandies".....MOSE GUMBLE
"He Came From Milwaukee".....CHARLES K. HARRIS
"A Tale of Two Cities".....JOE MORRIS
"Get Rich Quick, Wallingford".....MAURICE SHAPIRO
"Way Down East".....COL. GOETTING
"The Great Divide".....STERN & MARKS
"When We Were Twenty-one".....PAT HOWLEY AND FRED HAVILAND
"The Midnight Son".....BERLIN & SNYDER
"One of the Bravest".....FRED HELP
"The Power Behind the Throne".....FRED BELCHER
"A Pair of Kids".....KENDIS & PALLEY
"The Dairy Farm".....MAX & LEW DREYFUS
"A Wise Guy".....GUS EDWARDS
"The Lights of London".....FRANCIS, DAY & HUNTER
"My Partner".....JEAN SCHWARTZ
"The Harvest Moon".....JACK NORWORTH
"The Hidden Hand".....HENRY WATTEASON
"Damon and Pythias".....KERRY MILLS AND MAX SILVER
"The Power of the Press".....MONROE H. ROSENFELD
"Going Some".....HEAD MUSIC CO.
"The Man of the Hour".....EDGAR SELDEN
"A Dark Secret".....WILL MARION COOK
"Excuse Me".....SAM T. HARRIS
"The Silver King".....SAM SPECK
"Business Is Business".....WILL ROSSITER
"The Coming Man".....THEODORE MORSE
"Everywoman".....By the Entire Company

"THE LOVER'S LITANY."

(With apologies to Kipling).

BY DARL MACROYLE.

Eyes of gray—the month of May.
Troupe disbanding. Briny tears.
For the season's end, an end
And the train to New York nears.
Now the sketch must say "Good bye!"
Now they'll tell the same old lie.
Sing the Lover's Litany—
"Love like ours can never die!"

Eyes of black—a throbbing heart.
Two "soul mates"—each on their way.
Swore to "stick till death doth part!"
But her husband's in the way.
And to him the maid must fly.
Tell again that same old lie.
Greet him with a kiss and cry.
"Love like ours can never die!"

Eyes of brown—a promised hand.
They've postponed the happy day.
But before the troupe disband,
Each to go their chosen way.
Ere they sadly say "Good bye,"
Lip to lip they softly sigh:
Breathe the Lover's Litany.
"Love like ours can never die!"

Eyes of blue—an inkpen.
Who was solid with the "Chief."
She's been "It!" the season through.
But her heart now fills with grief.
Who will now her dinner buy?
There is pathos in her sigh.
For she's wise to that old lie.
"Love like ours can never die!"

Maidens, with your countless charms!
In your favor there is bliss.
And the one that's in my arms
Is the one I want to kiss!
I may be a hopeless case.
Should a girlie show me grace,
As before, again would I
Sing the Lover's Litany.
"Love like ours can never die!"

THE "OLD TIMERS"

"Old Timers' Week" may be termed almost anything, but the fact remains that Bob Irwin, by proving that "Old Timers" assembled, were a box office proposition no manager would sneeze at, has started an unexpected, unprecedented and unlooked for "drawing card" in summer vaudeville.

In consequence, besides the other vaudeville theatres to take up the special engagements, Percy G. Williams will extend the season at the Colonial and Orpheum (Brooklyn) to give the natives a glimpse of "The Never Fading Stars of Variety," as the old timers are to be called on the Williams paper.

June 12 the Colonial will have the show. It is to be shifted to the Brooklyn house the following week. On the program are McIntyre and Heath, Will H. Fox, Jim and Bonnie Thornton, Annie Yeamans, Ward and Curran, Gus Williams, Lottie Gilson, Fox and Ward and John LeClair. The "paper" announcing the engagement will be printed in the old style, with antique type, fancy border and much descriptive matter compiled from a careful perusal from the dictionary Tody Hamilton favored.

The program at the Fifth Avenue, which inaugurated "The Old Timers," was held over for this week. The Fifth Avenue commenced to draw capacity business the middle of the week. The program for this week at the Fifth Avenue, as first booked in, has been redistributed. Some of the acts will appear there next week.

Maggie Cline and Rooney and Bent left the bill Sunday night. Mr. Williams would not release Miss Cline to hold over. Mr. Rooney and Miss Bent were considered too youthful for the company they were in. Jim and Bonnie Thornton were an act substituted. Haines and Vidocq are the other.

The first "Old Timers Week" may secure for two or three of the acts regular time from the United Booking Offices next season. Several will have at least five or six weeks on the "big time" this summer. Reunions were the order all last week.

The public "fell" for the "Old Timers Week" so hard that they also gulped down the sign Mr. Irwin had tacked into the hand printing press in the lobby. It read that Benjamin Franklin used the same press to print his almanac with. The hand bills of the shows and programs turned out in the lobby by the printer (working as a "single") were retained by nearly everyone as souvenirs.

"The Old Timers' Week" "made" itself. Outside of the usual press work little especial attention was given the affair by the management. It was a chance. The people just seemed to take to it. Vaudeville managers are giving some thought now, it is said, to a list of "special weeks" during the season, as an offset to "headliners," "names" and "drawing cards."

For box office receipts, last week, at the Fifth Avenue was the cheapest the house has had this season. Managers say that the difference in price of show between a "special" and

"name" week may be used in extra advertising to great advantage.

Variety mentioned last week that Harry Jordan of Keith's, Philadelphia, in reorganizing old teams, would attempt to gather once more John T. Kelly and Sam J. Ryan (Kelly and Ryan). The Ryan should have been Thos. J. Ryan, now of Ryan and Richmond.

Since the placing of old acts brought out the crowds to the Fifth Avenue, several are wondering what result would follow the giving of an "All New Show," with only new acts (to New York) upon it.

Years ago Will Vidocq, now of Haines and Vidocq, and Lottie Gilson, "The Little Magnet," were married. The passing of time brought an agreement between Will and Lottie to tread single paths. When matinee time rolled around at the Fifth Avenue, Monday, Will and Lottie, who are on the same bill, met for the first time in many moons. Each has remarried since their separation.

Keith's, Boston, will hold its "Old Timers' Week" July 31.

Applications in the United Booking Offices "school room" have been entered for Alf. T. Wilton and Frank Evans for "Old Time" bills. The other day Messrs. Evans and Wilton, illustrating how a dance should be done, turned over a few duet steps to the air of "Going Back to Arkansas," that made the managers sit right up, in the heat. They didn't know that Mr. Evans became an old timer through once having been a partner of Joe Coyne. Mr. Wilton traces his vaudeville antecedents back to Worcester, and before that.

Fields and Hanson and Edward Morrill, manager of the Bradley theatre, Putnam, Ct., are a unit in saying that Mr. Morrill did not stand in the way of the team opening at the Fifth Avenue last week. Fields and Hanson blame it upon a "small time" agent, who thought he saw a bit of change in holding out the act; Mr. Morrill says the manager of the Scenic, Cambridge, Mass., is the fellow.

July 31 is the week selected for an "Old Timers' program at Keith's, Boston. The bill as at present framed up is Maggie Cline, Fox and Ward, Annie Yeamans, Gus Williams, Lottie Gilson, Mr. and Mrs. Harry Thorne, Allen and Clark, and an afterpiece. Efforts are now being made to induce Ward and Vokes to do their old vaudeville act for the week.

THE MYLIES DIVORCED.

Cincinnati, May 24.

Samuel Ostrander, known professionally as Sam Mylie, was granted a divorce from his wife, Nellie Butler Ostrander, last week, in Toledo. Mrs. Mylie has been living in Cincinnati for some time. It was reported that she was to marry the manager of a popular priced theatre. Wilful absence was the ground upon which the divorce was procured.

Mylie and his wife have been in vaudeville for some time. Recently he was comedian at one of the local summer parks.

WORKING FOR TRANSPORTATION.

And still they "come back". Stock players, who started out to fill summer engagements, but through lack of financial support for the companies, were forced to close suddenly and make their way back to New York as best they can.

The Glenn Falls (N. Y.) stock company was unable to "lift" the "next week's play" from the express office and the theatre closed. Some of the stranded members pulled certain wires and got back on Broadway.

John D. Perry's Players keroftopped at Gloversville, N. Y., last week and several of the Company put in several days at manual labor to get the necessary transportation into New York.

Three of the men went to work, one painting the roof of a building, another attending to the switchboard in an employment bureau, and the third doing yeoman service washing the windows of a hospital.

Frank Irwin, comedian (and who has talent as a scenic painter) accepted the roof decorating job. When the train bearing the more fortunate members of the Company pulled out for New York it passed close by to the building where Mr. Irwin was wielding the brush. As the departing players waved a fond adieu Jack wafted them a stage kiss with his finger tips and shouted: "Give my regards to Broadway!" His comedy off-stage handed the Theatians a good laugh, though they sympathized with the brush-wielding comedian.

Perry's Players acted two weeks at the Darling theatre, in the same town, before the "ghost" refused to haunt the inside of the playhouse.

NEW S. I. COMPANY.

The new stock company, which opens the Richmond theatre, Staten Island, May 29, is being formed. Norma Winslow, one of the principals with "Over Night", is expected to head it.

America's Foremost Author-Comedian.



J. C. NUGENT

In his own hit—"THE SQUARER." This Week (May 22), Keith's Boston; Next Week (May 29), Keith's Philadelphia.

Word from Binghamton (N. Y.) says the stock business there is below par and that unless there is an increase in the attendance the newly installed "rep" company will disband.

STOCK

GARDEN STOCK STARS.

Stock is to be installed in the summer gardens at Cleveland and Denver. Gregory, Phillips & Stegner will attend to the placing of the companies.

At Denver, W. J. Long will start the season at Elchlicht's Garden, June 5. The Euclid Avenue Garden, Cleveland, under the management of Max Fechtenheimer, will have Edwin Arden at the head of the organization.

ENGAGES KELLARD TO LEAD.

Ralph Kellard, formerly leading man of "Rebecca of Sunnybrook Farm," has been engaged to play leads with the stock company which opens at the new Empire theatre, Syracuse (N. Y.), May 29, in "Cameo Kirby."

BLANEY'S ORPHEUM STOCK.

Margaret Pitt and Raymond Whitaker have organized a stock company to open May 29, at the Orpheum, Jersey City, under the management of Charles E. Blaney.

Doris Hardy, leading woman with "The Confession," has been engaged by Mr. Blaney for two weeks as second woman.

AFTER "THE CRYSTAL GAZER."

Lindsay Morison is negotiating with Sanger & Jordan for "The Crystal Gazer" played by the Hasty Pudding Club of Harvard, at the Astor Hotel, New York, this season, for a stock presentation at the Majestic, Boston, this summer.

This will be the first legitimate presentation of the piece. James C. Savery wrote the books and lyrics; Bowen Barker the score.

MRS. BRIAN STARTS IN STOCK.

The wife of Donald Brian made her stage debut at a stock company in Hartford Monday evening. She is gathering experience preparatory to becoming a member of the organization in which her husband will be starred by Charles Frohman next season.

The Princess Theatre stock company in Des Moines, Ia., closed its season last week.

Harry Davis has moved the Moser stock company from the Duquesne theatre in Pittsburg to the Grand, where it will finish out the summer season.

The Stubbs Wilson Players open at Olentangy Park, Columbus, O., May 29 for a summer engagement.

Mary Servoss and company opened at the Majestic, Grand Rapids, May 22, in "The Lily" for an indefinite engagement.

Lou Ripley, character woman, has been transferred from the Poli stock, Norwich, to the Poli company at Hartford.

REALISTIC REALISM.

Campbell Stratton has quit pictures. He left Monday to join the Boston Players for a summer tour of the Atlantic Coast.

Stratton came into New York after closing the regular road season and was offered a position with the Nestor Picture Co. Thereby hangs a tale. In one of the pictures with a western atmosphere, Stratton, playing the renegade, is supposed to enter a barn and steal a horse, riding the animal away as fast as he can go. Stratton took his choice of a steel that had been indoors for six or seven days. The moment he hit the open air the horse bolted. After several unsuccessful attempts and some good bumps, Stratton finally made a flying mount and down the road the horse went like a pistol shot.

The picture was a dandy if all of Stratton's ride was cameraed. The animal ran away with Stratton powerless to stop him; Stratton ending his Ichabod Crane ride by hitting Mother Earth unexpectedly. "Broncho busting" is now marked off his repertoire.

STARTS WITH "PETER PAN."

Washington, May 24.

The Belasco opened this week with J. M. Barrie's "Peter Pan," with the following well known players in the cast: Gertrude Augarde, Mrs. Hopkins (Violet Mivian), Florence Huntington, Mrs. A. S. Wheatcroft, Lionel Belmont, Vera Melish, Charles Hopkins, Emmet C. King, Fuller Melish, Stanhope Wheatcroft, Samuel Hinds and Imogen Fairchild. "Old Heidelberg" will be presented next week.



REBA and INEZ KAUFMAN

Featured in the REVUE at the POLITE HERCERE, PARIS, for the past six months. This picture shows the clever sisters in their "Dutch act," in which they will tour this summer.

MUSICAL STOCK IN VALLEY.

Syracuse, N. Y., May 24.

A comic opera stock company will be installed at the Valley theatre, this summer. For the past few seasons the house has been playing vaudeville. It is sometime since the Valley held musical shows.

THE OTHER—OR HAINES' SIDE.

The management of the Robert T. Haines stock company, while professing to be equally reticent about rushing into print as Beatrice Morgan, nevertheless desires to say a few things about the recent withdrawal of Miss Morgan from the company now playing the West End theatre.

"Mr. Haines entertains the highest opinion of Miss Morgan, both as an artist and a lady," said the business representative for Mr. Haines; "but I fear that she is inclined to have a slight leaning toward 'dictatorship,' and this, of course, would naturally be resented."

"It is true that Miss Morgan handed in her notice on the opening night because she was dissatisfied with the selection of the plays to be presented, and it might also be pertinent to remark that though she played out only the original week she was given two weeks' salary and permitted to retire at once. We felt that if we made a change it might best be done immediately."

"Almost immediately we received a peremptory 'dictated but not read' communication signed by a Mr. U. G. Blackford, who is in some way connected in a managerial and legal capacity with the Keith & Proctor small time houses, notifying us to cease using Miss Morgan's name in our advertising. The day Miss Morgan retired from the organization we covered all our paper bearing her name, with strips containing the name of her successor. As a matter of fact, she was still in our employ for an additional week and we were thus entitled to use her name. But that is not our method of doing business. Just because one daily paper, in writing a notice of our show, mentioned Miss Morgan as still a member of our company, there is no necessity for either our ex-leading lady or Mr. Blackford growing excited. We do not control the newspapers."

The stock organization which has been playing during the winter at the Winnipeg theatre, Winnipeg, Can., will close its regular season May 27.

NEILL RETIRES.

James Neill has retired from the conduct of the stock company he inaugurated in Minneapolis and will for the remainder of the summer confine his operations to his St. Paul organization. It will be continued, however, by the two leading people, Arthur Byron and Adelaide Kenn.

Nathan Appel's stock company at Fitchburg, Mass., after a long winter season, has closed for the summer.

Roy Phillips, formerly of the "Books" cast in vaudeville went to Hartford this week to join the Poli stock company.

The Mozart Family theatre stock company at Lancaster, Pa., has closed.

The Garden Theatre Dramatic Co., opened the Garden theatre, Toronto, May 22.

SPECTACLE, CIRCUS NOVELTY FOR NEW YORK NEXT SPRING

**Ringling Brothers Planning Along Spectacular Lines.
To Replace "Big Feature," So Markedly
Absent This Year.**

If the proposed passing of Madison Square Garden becomes a reality, the Ringling Brothers will not abandon the intention to have one of their tented enterprises open the season here in 1912, but at this stage are not prepared to say just where they will show in New York if the Garden changes its amusement policy.

On the other hand if the Garden remains as it is and is available for showing purposes, the Ringlings are now reported planning to hand New York something out of the beaten path of circus displays next season. Though it will be months before the gigantic scheme evolves itself into tangible shape, these crafty circus wizards have a pretty definite idea what they will project when the next season rolls around.

It is, no less, a mammoth spectacle, something entirely new, novel and away from the old circus panoramas, to be sprung in connection with the usual arena displays.

As a result of the mild openings of the Barnum & Bailey show in the Garden this year and the Ringlings in Chicago, due to the lack of novelty, the brothers are said to be determined that a change of program next year will make the big noise desired.

Though the regulation circus end will not be neglected, it is understood that less attention will be paid to it as far as giving the public too much, and more time and money devoted to the new spectacle now smouldering.

It is also reported that the Ringlings are dissatisfied with their animal performing department this year, especially those with the Ringling outfit, and that they will also look out for some new features next season.

The Ringling show, after its present eastern invasion will start for the Pacific Coast early in July. The circus played Paterson, N. J., May 18, and would undoubtedly have done a runaway business had the show been pitched in the city proper instead of exhibiting at the Clifton Stadium, three-and-one-half miles from the Paterson city hall.

The afternoon business was almost capacity and at night was large, despite dark, ominous clouds all evening and a light rainfall around opening time.

The program remains about the same as when opening in Chicago. There are no big features.

"TWO BILLS" IN WRECK.

Boston, May 24.

Four men were seriously injured and many valuable animals killed and maimed this morning when the twenty-eight-car train of the Buffalo Bill

Wild West and Pawnee Bill Far East show was wrecked at Brookside, six miles west of Lowell.

Four cars in the center of the train toppled off the track when the rails, unable to withstand the weight of the heavy steel cars, split while the train was passing over them at the rate of about eighteen miles an hour.

The shock threw cowboys and performers out of their bunks, while the cries of the frightened animals filled the air. The show was on its way from Fitchburg to Lowell and was traveling over what is known as the Stony Brook branch of the Boston and Maine.

The injured men are William J. Wood, of Meriden, Ct. (fractured knee cap); Shaffer Leebor, of 134 Market St., Lewiston, Pa. (both legs broken and internal injuries), and Thomas Fury, of Philadelphia (dislocated shoulder). Another man injured is unknown. Four valuable burros, in one of the steel cars, were killed outright. In one of the cars was a stallion valued at \$10,000. The burros were killed when the elephants, in the same car, were thrown against them.

Three of the cars were completely wrecked. One was thrown against a telegraph pole with such force that it was snapped off near the ground. Col. Cody (Buffalo Bill) was cast from his bunk and for a time thought that the entire train had been ditched.

In a few minutes the cowboys and Indians dashed from their compartments and were doing their best to alleviate the sufferings of their fellow showmen and the animals. Dr. J. M. Hayes, who travels with the company, rendered first aid to the injured. A call was sent to Lowell for a wrecking crew and more medical assistance. A special train was sent.

ABERNATHY KIDS LECTURING.

"The Abernathy Kids", as they were called when riding on horseback into New York from their home in Oklahoma to meet returning ex-President Roosevelt, are preparing to go out this summer on a lecturing tour, perhaps under canvas.

The brothers are Louis, aged eleven, and Temple, seven years old. Moving pictures have been taken of their trip. These will be shown, with the boys telling anecdotes of the journey. A two-hour show will be given.

POSTER PRINTERS MEET.

Chicago, May 24.

The meeting of the Poster Printers' Association will be held June 5, at French Lick Springs.

Olympic Park, Newark, N. J., opens May 27, with acts booked through the Prudential Vaudeville Exchange.

LYCEUM AND CONCERT

GUSTAV MAHLER'S LIFE HISTORY.

Gustav Mahler, the famous composer and orchestra director, is dead. He passed away May 17, from an illness which became serious in America and from which he never rallied after going back to Europe.

Born July 7, 1860, at Kalischt, Bohemia, he was educated at Vienna. For twenty years he was conductor in Hall and Laidbach, little towns in Austria. In 1885, he was conductor in Prague; in 1886, in Leipzig, where he won fame for completing the unfinished opera, "The Three Pintos," started by C. M. Weber, who died in London, June 5, 1826.

Mr. Mahler went from Leipzig to Budapest in 1888, as conductor and director of the Royal Opera House. He was in Hamburg from 1891 to 1897. From '97 to '07 he was director of the Vienna Imperial Opera House, winning immortal fame and becoming known as the greatest conductor of the century. He left Vienna for refusing to let F. Schrosser, a tenor, go at the request of the Emperor of Austria.

Mahler came to New York through Conrad and won more honor. For the past two years he devoted his time to the New York Philharmonic Society of New York. Mahler had grand style, finesse, technique and was absolutely a modern secessionist. His last symphony was played last summer in Munich.

The appointment of Joseph Stransky as director of the New York Philharmonic Orchestra, succeeding the late Gustav Mahler, has been officially confirmed.

Alice Nielsen, soprano of the Boston Opera Co., is announced to make her first appearance before German audiences, when singing in the Komische Opera in Berlin during the last two weeks in May.

Sixty members of the Danish Students' Singing Society of the University of Copenhagen are now on American soil making a tour that will extend as far west as St. Paul. Their second concert in New York takes place June 7, the day before they sail for home.

Arthur Nikisch, of the Berlin Philharmonic Orchestra, of the Royal Opera Budapest, and of the Gaudandhaus Orchestra in Leipzig, who was with the Boston Orchestra nineteen years ago, is to return to America for a month's tour, giving thirty concerts in all, the first in New York April 3, 1912.

Francis Macmillen, the American violinist, who has just finished a brilliant American season of seventy concerts, sails May 27 for Europe. He plays four engagements in London at the Coronation and from there goes to Austria where he will study during July and August as he did last year. Macmillen will open his second tour of America at Toronto, Canada, Oct. 2, being booked by Harnscl & Jones.

A MATTER OF PIE.

Ralph Bingham, the Lyceum entertainer, dropped in at the Friar's Club one night and reeled off a story that found a good audience. Mr. Bingham says years ago in Jersey City lived Mine Host Relpslager, who ran a variety show in connection with his sample room.

The show comprised a minstrel first part, an olio and an afterpiece. One week the headliners were the Murphy Brothers, who worked the ends, did single acts, a double dancing turn in the olio and put on the afterpiece.

The Murphys received \$20 for the week. Relpslager, liking the way they "kidded" his place in the show, asked for a return date. In an exchange of patter one of the brothers hit the other in the face with a piece of pie. They insisted that they have only custard pie on their return. Relpslager agreed to give them \$30, and see that they had plenty of "custard pie props."

They returned and all went well until one night when it was raining cats and dogs, Relpslager was forced to watch the beer spigot. He happened to think of the hotel scene and the pie incident. Knowing that the supply of custard had run out, he yelled to his assistants to run the place, and bolted out into the storm for the "props."

When Owen Murphy rushed off stage for the pie, the stage door opened and old man Relpslager (soaking wet) with a pie in each hand, dashed in, exclaiming: "Here it is, Murphy, it's raining like h— outside, do the best you can wld it—it's mince!"

Seventy-five men selected from the Philharmonic, Symphony and Metropolitan Opera House orchestras, with Giovanni E. Conterno waving the baton, will begin a series of concerts at the Twenty-Second Regiment Armory in June, and may continue there throughout the summer.

Mme. Trouhanowa's matinee at the Chatelet, Paris, May 9, was a great artistic feast, everything being perfect but the dancing. This lady is an artiste, as was seen in her Vampire dance which she gave at the Folies Bergere last year, but she is not yet a premiere danseuse to give special matinees similar to those organized by her at the Chatelet.

Ludwig Hess sails June 3, from Bremen to spend a week in Milwaukee prior to taking part the following week in the Milwaukee Sangerfest.

Ernest Hutcheson has been engaged through Loudon Charlton as soloist for the Norfolk Festival for June 7.

For the short Russian season at the Chatelet Theatre, Paris, in June, Fokine, de Nijinsky and Tamar Karsavina are engaged by Serge de Diaghilev. There will also be a Beethoven festival conducted by Felix Weingartner at that theatre.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, May 16.

It has been stated in *Variety* that the Belgian piece "Divorce de Mlle. Beulemans" will be brought to Paris, where it is hoped it may have the same success as the "Mariage de Mlle. Beulemans." They are separate plays by different authors, and Fonson and Wickeler, who wrote the latter charming piece, tried to get an injunction in Belgium forbidding the use of the title "Divorce de Mlle. Beulemans" by their two young confreres, but were unsuccessful.

A company of cafe concert artistes has been engaged by Seguin to go to South America to play French operette. Mlle. Mary Perret, of the Paris Scale, Suzanne Chevalier, of the Ambassadeurs, Charlotte Martens, Elise Puget, of the Eldorado, MM. G. Lole, Lerner, of the Folies Bergere, Nomis, Roger, Barally, and also a troupe of English dancers, sail May 20 for Buenos Aires. R. Baretta, musical conductor of the Ambassadeurs, will go as manager. The fact that all are music hall artistes, engaged for operette, is significant.

Nothing has been decided regarding the new management of the Moulin Rouge. The proposals are not many. In the meanwhile a new revue will be produced about May 19, under the management of Jean Fabert, the liquidator being still in charge.

We are promised at the Casino de Paris the early debut (in every sense of the word) of Meriam Schiffner, dancer, aged six years. Child performers are quite the vogue here—but in few other countries would they be allowed to appear so young. That is the regret of the parents of little Willy Ferreros. The show at the Casino de Paris is very poor, and some additional attractions are certainly needed. Business at the Casino is not good at present, though a few strangers wander in attracted by the former reputation of the resort.

Max Viterbo is having trouble at the Comedie Royale, which is not doing so well as when he first took it over. This is not surprising when we consider the program. Alice Bonheur, not having been paid \$1,000 salary owing, garnisheed the receipts one night last week, but the Court has released the seizure and decided that Viterbo & Co. may remit her 50 frs. (\$9.65) per day from the daily receipts in order that the other artists may be paid regularly, and not to cause the closing of the house—the receipts at present never reaching half the amount owing. The Judge wisely remarked that it was therefore in her own interest that the Comedie Royale should remain open.

Anne Dancrey opened at the London Coliseum, May 15. She will sing in French and English. Sahary Djeli is engaged for a return visit to the Hip-

podrome, but we may hear of a lawsuit over her bookings.—Fragson goes back to England, after a month at the Paris Alhambra, with contracts at \$1-250 per week.

The reopening of the Alcazar d'Ete, Champs Elysees, has been postponed to May 20.—The Jardin de Paris starts its season May 21, with vaudeville. Bookings are being made by Jean Oller, brother of the owner, who has opened an office at the Moulin Rouge. Small acts only are considered.

Gaberel, a well-known "high school" rider, proposes to build a circus on the site of the Amsterdam skating rink, which he is at present managing. He started giving a few variety numbers in the hall, but the police stopped it because there was no properly constructed stage, so he has reverted to skating for the time being. A proposition was made to turn the Hippodrome (now a skating and boxing resort) into a vaudeville theatre, but the negotiators and owners failed to come to terms. The only rink which appears to be paying is the American in the Rue Saint Didier. The two other rinks, Edimbourg and Bolite, remain open however, the latter making a specialty of boxing matches weekly. It is at the Edimbourg that the new French Sporting Club has its headquarters. Sparring bouts have become quite fashionable in Paris.

The recently inaugurated cabaret "Grain de Sel" ("Grain of Salt") has failed, and the chansonniers sued A. Martini, the manager, for salaries. Judgment has been given in favor of plaintiffs. They are now bringing action for defamation, because Martini stated at the trial that the cabaret went pot on account of their bad singing.

M. Testard is suing Max Maurey, director of the Grand Guignol, for producing "Condoleances," by Arosa, claiming it to be a copy of a piece he has been giving in private salons, and in which Arosa had played. The latter, on his behalf, is bringing an action against Testard for libel in saying such a thing.

An amusing controversy is being fought in Germany over the origin of the "Chavalier" of Hugh von Hoffmannsthal, which Richard Strauss has put to music. A Berlin professor of languages pretends the work contains entire scenes taken from Moliere's "Pourceaugnac" and "Monsieur de Pourceaugnac." In the meanwhile Hoffmannsthal has refused to collaborate further with Strauss, though naturally the foregoing is not the reason.

The French ballet danseuses are crumbling that too much attention is paid to foreign artistes, and they likewise are considering what their syndicate can do to change public favor.

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN STREET, LEICESTER SQUARE

JAMES W. TATE, Representative.

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

London, May 16.

Of the Official Program finally approved by the King of the Coronation Gala performance to be held at His Majesty's Theatre June 27 is as follows:

1. Prologue, written by Owen Seamen and delivered by Forbes Robertson.
2. Scene from "The Merry Wives of Windsor." Mrs. Kendal, Ellen Terry and Mrs. Charles Calvert appearing.
3. The 2nd Act of "David Garrick" with Sir Charles Wyndham, Edward Terry, Weedon Grossmith and Mary Moore.
4. The "Forum Scene" from "Julius Caesar" with Sir Herbert Tree and E. S. Willard.
5. "The Critic" with George Alexander, Arthur Boucher, Cyril Maude, Charles Hawtrey, Oscar Asche, Gerald du Maurier, Laurence Irving, Lady Tree, Marie Tempest, Winifred Emery, Gertie Miller, Lily Elsie, Violet Vanbrugh.
6. Ben Johnson's Masque "The Vision of Delight" in which will appear Mrs. Langtry, Mrs. Patrick Campbell, Lena Ashwell, Ellis Jeffreys, Evelyn Millard, Gertrude Kingston, Marie Lohr, Eva Moore, Lillian Braithwaite, Evelyn D'Alroy, Lillah McCarthy, Mabel Hackney, Constance Collier.
7. National Anthem sung by Clara Butt.

A command performance of "Money" is to be given at Drury Lane Theatre Wednesday, on the occasion of the visit of the German Emperor and Empress who arrive Sunday.

O'Malley and Brown have dissolved partnership. Billy Brown opened as a single turn at the Hippodrome Exeter Monday last, O'Malley takes into partnership Tom E. Conover.

They even resent the fact that Mlle. Zambelli and Aida Boni, who never appear elsewhere than at the Paris Opera, are Italian. They contend moreover that the French school of dancing is superior to any other. This may be a fact, but it is remarkable that although the French excel in all the fine arts they are rarely exponents in the art of dancing.

Madame Rejane is down with congestion of the lungs, and as the doctors have ordered her to remain at home at least another fortnight the run of "Enfant de l'Amour" at the Renaissance has been terminated.

Madame Sarah Bernhardt returns to Paris this summer, but will not be seen at her theatre until next November, when she revives Victor Hugo's "Lucrèce Borgia." She also proposes to give the new version of Rostand's "Princesse de Lorraine" during the winter.

Jim Brennan, the Australian Manager, is in London on a booking-tour. He has engaged for the Antipodes, Ryder Sloane, Dave O'Toole, Boy Glen, Smite and Smote, Jordan & Harvey.

George Dance has secured the provincial and suburban rights of Oscar Asche's new and successful production "Kismet."

Eugene Stratton celebrated his 50th birthday May 8.

Bella Spencer Preston (Sisters Preston) died suddenly May 8, from congestion and heart failure.

Carlton the Card Manipulator has been booked to open in America in July.

Tuesday next the King will unveil the Memorial to Queen Victoria in the Green Park opposite Buckingham Palace. Charles Urban has arranged to cinematograph the affair and show the pictures at the Scala, Wednesday afternoon.

Invitations are now out for the wedding of Ella Retford and Tommy Dawe (Fred Karno's manager) at Brixton June 1.

Alf Petersen, musical director of Collins' Music hall and late of the Islington Empire, died May 8 of pneumonia.

A public enquiry under the "Fatal Accidents Act" is to be held in Edinburgh on a date yet to be fixed on the terrible fire at the Empire Palace. Moss Empires take over the Theatre Royal, Edinburgh May 29. Contracts of the Empire Palace will hold good here.

An injunction has been issued to J. B. Fagan, an author, restraining the Palladium from creating noises, which Mr. Fagan alleged became a nuisance, and upset his nerves.

South Lancashire puts forward a "talking" dog. The animal is a cross between a collie and a Dalmatian. Since fourteen months of age, the dog has made sounds which it is claimed may be understood as "I want butter", meaning bread and butter. Charles Weld-Blundell, a well known naturalist, pronounces the animal a phenom.

It has not yet been settled whether Nick Kaufmann will take over the Centralhallen, Stettin. Nick is thinking of it. The place went into bankruptcy a short time back.

NEW ACTS NEXT WEEK

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

Eddie Foy (New Act) Hammerstein's.
Percy Knight, Hammerstein's.
Henry Fink, Hammerstein's.
Four Solls Brothers, Hammerstein's.
Valentine and Bell, Hammerstein's.
Azaki Brothers, Hammerstein's.
Welt Trio, Hammerstein's.
Brady and Kenney, Hammerstein's.
Rose and James, Hammerstein's.
Fields and Lewis, Colonial.
Olive Briscoe, Colonial.
Lolo, Fifth Avenue.
Joe Jackson, Fifth Avenue.
Truly Shattuck (New Act), Brighton
Theatre.
Weston, Fields and Carroll, Brighton
Theatre.
Chester's Canins, Brighton Theatre.
Beroni Verdi and Bros., Henderson's.
Luba Meroff, American Roof.
Lillian Kingsbury and Co., American
Roof.
Pepino, American Roof.

Carleton Macy, Maude Hall and Co.
(1).

"Nick's 45"; (Comedy).
14 Mins.; Three; (Special; Hotel
Interior).
Brighton Theatre.

When it comes to putting natural comedy sketches across the footlights one must hand it to Carleton Macy and Maude Hall, who not only know how to act, but seem to understand the knack of making their characters really human—genuine types, not overdone nor exaggerated. In "Nick's 45," which George Fredericks has written, they offer comedy and a touch of pathos at the end that are as refreshing as an April shower. Nick (Mr. Macy) is the general utility man around the Grand Palace Hotel (Taylorburg, Ill.), who ousts Jim Brady (Mr. Von Metzel), the manager of a mediocre travelling show troupe out of a hard sleep before daylight, Nick informing him that the room must be turned over to a travelling man. In conversation with Nick, Brady finds him crazy to go on the stage with \$45 in cash. That looks like ready money for Brady. Nick falls for his talk, forks over the greenbacks and departs to get ready. Brady decides to leave the troupe in the lurch and take Mary (Miss Hall), an actress, with him to Chicago. Mary turns out to be Nick's sister. Nick, after choking Brady, recovers his \$45 and starts him for his train. Sis decides to remain with Brother Nick, who generously turns over his roll to provide for the transportation of the company to Chicago. Nick's comment at curtain-fall is: "Seems like that forty-five was bound to get into the show business." Each character is splendidly played. Particular praise is due to the support. Mr. Von Metzel did excellent work as the crafty show manager. The dialog in "Nick's 45" is full of unadulterated comedy.

Mark.

Harry Cooper and Co. (5).
Songs and Talk.
23 Mins.; One.
Hammerstein's.

Harry Cooper and Co. are meeting the same fate this week that many another new act has met at Hammerstein's since the 17-act policy has been in vogue. Formerly there were only two, or perhaps three, "bad spots." Now there are three at the opening end and quite as many at the closing. The Cooper Co. hit 'em late, well after eleven. Harry did well Monday night because he is well known there. The act really doesn't matter a whole lot. It is not an easy matter to write for Cooper, who is essentially an ad lib comic. In the sketch-let, Harry is a letter carrier, still the Hebrew comedian, always funny and when he runs out of fun, can fall back on his excellent voice (for vaudeville) and feel safe. A quartet back the comedian up, and a girl appears for a minute or two while Harry sings a pathetic little ditty about his daughter. When Harry Cooper decided to return to vaudeville, he should have grabbed brother Ike and jumped in with a couple of the old quartet suits. He would have saved five uniforms and four salaries, pleased the audience more, and become just as valuable to the managers. *Dash.*

Tom Linton and His "Jungle Girls."
Musical Comedy.
18 Mins.; Full Stage (Special Setting).
Bponx.

Tom Linton has attempted a short musical piece with the aid of six girls, and another woman, who plays opposite him. Linton is a missionary. The comedy is derived through his being found by the Queen of the Jungle and her girls. There is nothing to the comedy, the girls carrying off all the honors in two singing and dancing numbers. The number that holds the entire act up is one where the girls appear to be riding upon the backs of six boys worked by a dummy effect. The effect, while not new, managed to pull the act through. The girls all appear to be hard workers. Without them, Linton wouldn't have a chance. The girl who plays the Queen isn't quite strong enough. *Jess.*

Plunkett and Burns.
Songs and Dances.
9 Mins.; One.
Hammerstein's.

Plunkett and Burns are this week's song and dance entry at Hammerstein's. The boys have tried to get away from the usual two-man dancing arrangement and up to a certain point have succeeded. They confine their efforts to soft shoes entirely. A little talk is mixed in with the songs and dances that does not amount to anything, but it shows that the boys can handle dialog, and if they would get an act in which the singing and dancing could be introduced they should be able to rate themselves as a comedy offering, enhancing their value considerably. A loose eccentric dance at the finish is well done. Opening the show at Hammerstein's, an impossible spot, the boys managed to attract a little attention. *Dash.*

Lillian Russell.
Songs.
15 Mins.; Full Stage (Parlor).
Majestic, Chicago.

And they say that they never come back. True, only too true. The phrase that the most unfortunate affair in Reno, July 4th last, was responsible for was brought home most forcibly when Lillian Russell, "The American Beauty," took the stage at the Majestic last Monday afternoon. The fair Lillian, slightly stouter than usual, but as confident as ever, sang four songs, closing with the old "Fiddle-Dee-Dee" favorite, "Come Down, Ma Evening Star." It was the song as much as the singer that caused the audience to applaud sufficiently to call forth an encore. "My Cherie" was the number chosen for that. A full stage parlor set, profusely decorated with American beauty roses, was the frame into which a grand piano and accompanist were set. Miss Russell entered and waited for a reception, which was not forthcoming. This seemed to make the former comic opera star rather nervous. She hurriedly spoke to her pianist, evidently changing the order of the songs. "I've Something Sweet to Tell You," "Only a Rose," "The Guardian Angel" and "Come Down, Ma Evening Star" followed in quick order with little applause to interrupt until the final number. The former prima donna and dramatic star was clad in a beautiful hand-painted evening gown, carrying numerous jewels. There was one little trick that earned a laugh. It was when Miss Russell came out for her final number, and said in an audible whisper "I'm so nervous." The audience, from the manner in which they accepted Lillian's efforts, were also suffering. *Fred.*

Sophie Everett and Co.
"The Tuner"; (Farce).
16 Mins.; Full Stage; (Special Set).

Rarely in vaudeville is an interior stage setting so attractive as to command a round of applause as the curtain rises. But such was the case with Miss Everett's production of "The Tuner." Everything on the stage, from ground cloth to chandelier and ceiling, with the exception of the piano, is the property of Miss Everett. Its completeness is so unusual as to call for special comment. It is a production worthy of Broadway. "The Tuner" is a roaring farce of the dual mistaken identity class. While the fun is elemental, it is, nevertheless, extremely amusing and ingeniously worked out in situations and dialog. In one spot the farce is permitted to drop for a full minute, but this can readily be remedied by the excision of a few superfluous lines, transforming the sketch into a kaleidoscopic series of situations, calculated to convulse audiences. One may rant and rave and prate about injecting an "uplift" into stage presentations, but the fact remains that when properly played, vaudeville audiences always have and always will yell with delight when regaled with farce. Accepting this as a standard, Sophie Everett and Co., in "The Tuner" is a classic. *Jolo.*

Gertrude Wolfe and Co. (8)
Sketch (Dramatic).
13 Mins.; Two (Exterior-Special Set and Drop).

The star of this presentment created the opposite Italian role of Joe Welch in his sketch "Ellis Island." She should be given every encouragement now for endeavoring to present something away from the conventional. The subject chosen, however, the Chinese peril, is a dangerous one for stage manipulation, more especially for vaudeville. Despite the delicacy of its treatment in this instance, the story is one far better adapted for magazine use than stage depiction. The star, Miss Wolfe, plays an Italian girl, who piles the trade of fortune telling by the aid of little love birds. She is searching for a younger sister who had disappeared from home suddenly and coincidentally with the abrupt departure of the local Mongolian laundryman. The scene disclosed is that of the exterior of the house occupied by the Mongolian, in which is secreted the recreant younger sister, so stupefied from "hop" smoking that she doesn't recognize her sister when spoken to by her. The other two characters are the Irish policeman who is patrolling that particular beat, and the oriental villain who has spirited away the white girl. As a supporting company they are probably as fine a unit of support as has ever been shown in vaudeville by any but a stellar recruit from the legitimate. The policeman was fine, the stupefied girl excellent; but the characterization by the man who portrayed the Chinaman is as fine a piece of work as anything shown on any stage, anywhere. His leering, lecherous looks in his attempts to gather into his toils the elder sister also, were so vivid that one woman in the audience impulsively said aloud: "Ugh, the dirty heathen." This may be regarded as the highest possible kind of a compliment to his art. Miss Wolfe failed to put into her characterization the required intensity, coupled with the volubility of an Italian woman under the stress of so strong a situation. It tended to lessen the tempo at which the sketch should run after the development of the plot. This, however, will probably be remedied with a little more playing. At the finish the elder sister stabs the Mongolian in order to rescue her sister, the murder occurring just as the good-hearted young Irish policeman appears upon the scene. He starts to take her away, but pulls himself together and has the "tag" speech which is to the effect that he didn't see a thing. The scenic equipment aids materially in creating color and atmosphere. It is, all told, a well conceived effort to depart from the beaten path. *Jolo.*

Lyric Quartet.
Singing.

11 Mins.; One.

Four young fellows sing songs, mostly popular chorus songs and ballads. No comedy is attempted, the boys working "straight" and wearing neat brown suits. The four can sing as good as most of them, the one fault with the act being the make-up on the tenor, who has a solo in the gleam of the spot-light. *Jess.*

Fennel and Tyson.
Songs and Dances.
14 Mins.; One.

Fennel and Tyson have been playing through the west for the past couple of seasons. They should be able to stay east if their desires tend in that direction, although it will take a little shifting about of their present material. One number is used for practically half of the running time. During it, bits are introduced and changes of costume made, but it is still the one number. The arrangement is a mistake. The number is not particularly good, nor does it contain a new idea. Another long number is used at the finish, also wrong, and Miss Tyson remaining in boy's attire for the finish should also be corrected. She makes a very charming boy, but one number should suffice for the trousers, as she is a good looking girl with plenty of ginger and personality, bubbling all the time. Her good humor and breezy manner are infectious. Mr. Fennel is also possessed of a pleasing personality and sends his stuff over excellently. The couple have everything in their favor and with a properly arranged specialty should find no difficulty in the east. A couple of light, breezy numbers without comedy in the lyrics, together with pretty costume changes and a lively dance or two should do the trick. *Dash.*

Charles Howard and Co. (2).
Songs, Dances, Comedy.
12 Mins., One (3), Two (9) (Special Drops).
Henderson's.

Howard wishes something on himself, working most of his act in "one" and closing in "two." While some succeed with this arrangement, it is a pretty hard thing to overcome. After Howard, with the aid of another fellow and a good looking girl, makes good in "one," he allows his success to slip from his grasp by introducing a scare-crow number that is not not in shape as yet. While this may work into a good bit, it is not necessary in Howard's present act, as his rough-house comedy and one parody in Hebrew make-up bring him enough. A twelve-minute act from the former burlesquer would just about do. *Jess.*

Michaels and Michaels.
Singing and Dancing.
14 Mins., Two.
Henderson's.

Two colored people present a neat singing and dancing specialty. The fellow is a fair singer of the usual line of "coon" songs, and the girl dresses well enough to lend a bit of class to the offerings. The finish, a Zulu number, will always pass the act. *Jess.*

Ella Fondelier and Co. (1).
Slack Wire, Juggling, Dancing.
12 Mins.; Full Stage.

In twelve minutes the pair have enough for several vaudeville acts. Miss Fondelier does lots of things on a slack wire, her partner, a man juggling and playing musical instruments meanwhile. They finish with some Russian dancing that could be left out. The act is an easy winner on the "small time," and could fill in on any large time bill. *Jess.*

Geo. E. Garden.
Xylophonist.
12 Mins.; One.

Geo. E. Garden some time back, was one half of Garden and Sommers, a comedy musical act. At least the music was there. Mr. Garden attended to that. He has kept abreast of the time by developing into a "single." Mr. Garden's instrument is a combination xylophone and bamboo chimes. He has a good one, and knows how to play it. His repertoire includes all light music, two arrangements of popular melodies, with a mixed patriotic number breaking in between, while a Sousa march closes. The second medley, "No. 3," in his list, closes with "All Alone." This Mr. Garden plays with marked speed. He might, for that excerpt merely, have the spot light thrown upon him in order that the entire house may easily follow the swift movements of his hands. Again in the march, for the encore, Mr. Garden repeats this speedy execution, but the "All Alone" bit is better suited for it. As a matter of opinion, the Sousa march, although an encore, might be dropped. Of a nice pleasant personality, and neatly dressed in civilian clothes, Mr. Garden is liked before commencing to play. He is a sure fire hit for the big small or small big time. *Time.*

Charlotte Ravenscroft.
Singing Violinist.
11 Mins.; One.
Brighton Theatre.

Showing decided versatility with her vocal and violin numbers, Charlotte Ravenscroft is making a big hit at the Brighton Theatre this week. Only three selections are offered, and Miss Ravenscroft is wise in leaving her audience clamoring for more. Her voice shows to best advantage in her last number, "Il Trovatore." She opens with a vocal solo, "If This Rose Were Only You" (carrying a red rose) and follows it with a recitative number, "What's the Use of Wishing When You Can't Have What You Wish," fairly well received. It is the voice and violin combination of the classical selection at the finish that is put over with the proper effect. With a different arrangement (third number excepted), Miss Ravenscroft would even make a better impression as she shows real talent and this, combined with a pleasing appearance, should keep her working in the regular theatres. No costume changes are offered. *Mark.*

Jean Irwin.
Singing.
10 Mins.; One.

Jean Irwin is there with looks and voice. At present she is winning big favor in the "pop" houses. If the going continues as good, this young woman will land in bigger company. Her first number, "You'd Do the Same Thing Over and Over Again," is nicely put over, but her voice shows to better advantage in her second number, "Oh, Mister Moon!" She scores hard with this moon selection. The third song is more classical. For each number, there is a change of dress. Miss Irwin's voice is of pleasing range and excellent quality. Jean makes a splendid "single." *Mark.*

Mollie and Nellie King.
11 Mins.; One.
Bronx.

Mollie and Nellie King are sisters of Charles King, at present of Brice and King. Nellie has formerly appeared with her brother, when the team was known as Charles and Nellie King. In the new turn of the sisters, Mollie impersonates a boy quite well, taking the male end of a duet at the opening. Afterwards she again dons trousers for an imitation of George Cohan. The best imitation Mollie gives however, is of Anna Held. Her Eddie Foy, an easy subject, does not pass muster, nor are the Cohan impersonation and song strong enough to bring the couple much. Nellie is the girl throughout, but Mollie is whatever there may be of an act. New songs are necessary, but even then it is doubtful if Mollie and Nellie can travel far or high together; they might just about make the "small time," with no margin. *Time.*

Dean and Price.
"A Pleasant Mistake" (Comedy).
14 Mins.; Full Stage, (Parlor Setting).
Henderson's.

Dean and Price have a little sketch on the order of many very old ones. A College boy and a school girl are the characters. Neither fits the role very well. The girl has a pleasing appearance and the fellow is a singer of light songs. The act as it stands is one that would be expected to be playing the "small time" around New York. For the larger time, there is not enough to it. *Jess.*

Morette Sisters.
Music.
11 Mins.; One.

Though the girls do not get much with the opening song, they make up for it with a vengeance with their instrumental music, bass viol and violin. The girls might well drop the cornet medley for an encore, as the arrangement is similar to that played on the violins. And furthermore, the girls are not always sure of hitting their high or prolonged notes with the brass instruments. The act is all right for the small big time. *Mark.*

OUT OF TOWN

Lillian Gonne.
Songs.
10 Mins.; One.
Hartford, Hartford, Ct.

One of Lillian Gonne's characteristics is originality. In her new "single" act, she appears leading a goat and singing "Try and Get Sassy's Goat." This serves well as a starter. Two other lively numbers are good fillers and Miss Gonne closes with "School Days," the song she sung in Gus Edwards' "School Boys and Girls." Lillian makes a change of costume for each number, displaying the same life and vim which marked her in the school act. With her voice in better condition and goat a bit better trained, the act will well serve its purpose on the small time. Lillian was a fair hit here. *R. W. Olmstead.*

Mabelle Adams and C. H. O'Donnell and Co. (2).
"Zila, The Gypsy"; (dramatic).
21 Mins.; Full Stage.
Young's Pier, Atlantic City.

Mabelle Adams, well known in vaudeville, as a violinist, appears with C. H. O'Donnell, in a dramatic sketch which looks like a winner. The action takes place in the apartments of Paul Wentworth (Mr. O'Donnell), in Paris. Paul who had been leading a desultory life, becomes a changed man when he meets Zila (Miss Adams), a gypsy violinist. Her beauty and her playing inspire him. He paints her portrait which makes him famous. They become affianced. Zila is lonely while Paul is away, and has some of his friends to supper. One of the guests, Lucien (Robert Brister), remains after the others have gone. Listening to Zila's entrancing playing, Lucien declares his love and forces an embrace as Paul returns. After angry words, Zila leaves; Paul calls for absinthe. Two years elapse. Zila is now a stage favorite; Paul, through grief and absinthe, is a wreck. Lucien induces her to come to the apartments, but she secrets herself when Paul enters. In a paroxysm of grief Paul faints. Zila plays the old melodies he so loved and wins him back to consciousness. When he finds that she has really returned, and that it is not a dream, there is a happy meeting. The acting is not overdone and the story is cleverly told, both principals doing excellent work. Much credit must be given Miss Adams for the Hungarian dialect which she employs, for it is both clever and unusual. That the sketch was well liked there can be no doubt. It took six curtains on Monday night—an unusual thing for a dramatic playlet. *I. B. Pulaski.*

Antony Torello.
Instrumental Music.
12 Mins.; Full Stage (Interior).
Keith's, Boston.

Antony Torello, billed as "The World's Greatest Contra Bass Virtuoso, from the Boston Opera House," made his vaudeville debut here, Monday. He made a good one. Holding the master hand over the ponderous instrument, this "World's Champ," succeeded in dispensing some beautiful music. The audience liked it immensely and they demanded the encore. Neatly attired in evening dress, he appeared at ease. His playing showed incessant practice and constant application to the instrument. *(Holtz).*

Billy Trimble.
Impersonations and Dances.
15 Mins.; Two.
Greenwall, New Orleans.

Billy Trimble is an old time minstrel, reappearing on the stage, at the Greenwall, this week, after an absence of twenty years. Mr. Trimble presented a couple of impersonations, making up for each in view of the audience. He ended the act with some clever soft shoe dancing, and was very well received. *O. M. Samuel.*

Rose Stahl will close her Chicago engagement the last week in June, sailing immediately for a six weeks tour of Germany.

FOLIES BERGERE.

Some changes appear in the Cabaret show at the Folies Bergere this week. Martha Lencud, the French woman, who also plays in the first performance, is doing a turn in the variety bill, assisted by M. Lipson. They have a neat dance there, but not as catchy as is their "Rose-Apache" in the show proper. With that, however, the pretty girl's songs, and the present Cabaret dance, Lencud could qualify for regular time on the vaudeville programs.

Other newcomers are Adelaide and John J. Hughes, with their dances, including the neat waltz finish, and Adelaide's tricky, but extremely fetching toe dancing. They did very well and will easily fulfill the promises of their sponsors for the Folies. Mr. Hughes might dispense with that one song verse in the classy hall and also look out for better effects with the lights. The use of the spot, as the team employs it, is distinctly to their disadvantage.

A "sister act" under the title of Inge and Farrell pleased well enough Monday evening to guarantee them the week, at least. They make a good looking pair, and are aiming apparently to succeed to the place the Murray Sisters once held in vaudeville, before Vic got the marriage bug. Inge and Farrell will have to step a bit livelier to make it.

The French soubret, Jeanette Denarber, who wants the midnight hour as her "spot," considering the time when the Hammerstein show is through as the best position at the Folies, holds over, and Maude Tiffany is also there, breaking up the time between the Roberty Dancers, now opening the show, and Simone De Beryl's posing turn, on third. Miss Tiffany is yet singing "Down to the Folies Bergere," which Ted Snyder wrote in a moment of abstraction, and then for reparation, gave the song to the Folies outright. It came so easy that The Folies is hanging onto the number, as a side advertisement. Marcel's Posers are on the job, finding the warm weather built for their work.

Monday evening a deluge of water on the stage during the first performance wetted the pretty little tights on the girls in the line, but they stuck to their places and earned the everlasting gratitude of Walter J. Kingsley, who had several newspaper men present as witnesses.

About June 15 the production to run from twelve to one will take the Cabaret stage. That will relieve the management of its worry over so many acts. But three or four will precede the midnight revue.

A sultry evening, Monday, the Cabaret performance held capacity in the restaurant seats, where the receipts might exceed those taken in at the box-office. It is said that the restaurant (without the bar) at the Folies has an income of \$1,200 daily. If the Folies could draw Monday, it can literally draw forever. *Sime.*

Lisette Drew, Ethel Gray and Gertrude Vanderbilt will compose a trio of the quartet of girls sailing June 3 to visit London and Paris on a pleasure trip.

HAMMERSTEIN'S.

It's the 17 acts that's drawing them at Hammerstein's. That they are there is an attraction in itself. Monday night the house was practically capacity. It was a hot evening. Jack Johnson was given credit by a few of the "wise boys," for drawing them, and he is entitled to some no doubt.

The champ did a "Texas Tommy" dance, assisted by a colored girl, for a finish, and his terpsichorean efforts tickled the house immensely.

The Four Fords in a good position with their latest dancing offering, called forth more solid applause than any other act. "The Bandit" seems possessed of a charmed life. Back to "The Corner" for the steenth time, down late on the bill, the act held as much attention as ever, and went through to three or four strong curtains.

Juliet? originally placed for fourth from closing, bad enough, the girl was moved to next to closing, and did not hit the boards Monday night until 11:45. She held the house intact, until going into a "straight" song, when they commenced to walking out upon her. Returning to the imitations, though, Juliet? again held 'em, and it was some feat to do at this hour. Had the girl cut down her turn, she would have been a big success, even at midnight. As to the "straight" song, Juliet? should either announce it as an imitation of Clarice Mayne singing "I'm Longing for Someone to Love Me," or drop it altogether. All but the lyrics to the number belong to Miss Mayne. In a better position, Juliet? would have been an easy score.

"The Old Soldier Fiddlers" were there and allowed full swing. That Hammerstein audience, the wisest in the world stood up when the Fiddlers played "God Save the King." It's a good vaudeville turn, cheap for the money, no matter how much.

Lee Lloyd opened the Intermission and did very well. Lloyd is different than the usual run of this style of entertainer. He is still singing "Casey Jones" and getting a whole lot out of it from his style of working. Ryan-Richfield Co. closed the first part and the act caught its usual percentage of laughs.

Bert Fitzgibbons had the first real position on the bill and conned the audience along in good style. Fitzgibbons always worked the same way he does now, even back in the Fitzgibbons-McCoy Trio days, even to the bit with the orchestra leader, although, perhaps, at that time not employing the same "gags."

Fitzgibbons needs to give himself some personal attention to merit the "class" classification he must have.

White and Perry, in the softest spot on the bill, did extremely well.

Fanny Rice was on too early. She did well considering the spot. Pongo and Leo closed the show.

Plunket and Burns, Harry Cooper and Co., and Fanny Fondeller (New Acts). *Dash.*

The New York Architecture and Building Show, at the New Grand Central Palace, closes this Saturday.

HENDERSON'S.

It was at a B. R. T. station in Brooklyn that a middle-aged couple got on the Coney Island "local" Tuesday evening of this week, just at the time when the weather man forgot that we had finished a two days run on the scorch circuit and turned off the steam. The wife was a pretty sore party. She did nothing but roast the hubby and his idea of rushing the summer along by a trip to "The Island." In the first place she wouldn't be convinced that they were on the right train until it reached the Brighton Beach station, then one flash at the deserted Brighton Beach Hotel brought back the early season idea. Once more she went after "The master."

On the way to Henderson's along Surf avenue the chilly appearance of the barkers trying to kid the few people that it was summer only added to the wrath of the lady who objected to doing Coney Island so early.

The pair turned into Henderson's and arrived just in time for the start of the night show. The Williams Brothers opened the show and while they did well with the rest of the audience, the old lady was still too sore to appreciate this act. Richy Craig came next. He was just made for the grouchy woman. When Craig would pull one of the ancient ones the old lady would turn to her husband and tell him that when they were courting, they used to take in Tony Pastor's and this talk was old then.

Michaels and Michaels (New Acts) interested the lady but she was not over it when they finished. Morgan and Delson succeeded in easing up the grouch, for they were the real starters of the show.

The little boy with that pleasing rag swing of his won everybody over and the other fellow helped a lot. The two were forced to repeat their "Yiddish" number once after the regular finish.

Dean and Price (New Acts) almost got the old girl sore again, but The Big City Four who followed scored for the husband, for the lady was forced to admit their act was worth seeing. The four boys with the popular songs at the finish had to inform the audience they knew no more. Nana, who leadlined the bill held up the position admirably and kept the wife feeling good. The rest of the audience also liked the dancer's act and showed it.

The Morati Opera Company at the finish of the show held in the entire audience including the married couple. There are six people in the act. The tenor and soprano carry off the honors.

As the couple were leaving the lady was heard to remark, "It's a pretty lucky thing for you that the early part of that show wasn't the last part," but just then the old girl looked out into the black night and—it was raining. *Jess.*

Oscar Lorraine will produce a pantomime act next season, in which he will introduce his violin specialty. "Bohemian Life" is the title, written by the violinist. A few weeks may be played with the act this summer.

COLONIAL.

Several things contributed to aid the grouch the audience had at the Colonial Monday night. The weather was hot and as the evening progressed the humidity seemed to increase, making folks on both sides of the footlights more and more apathetic. Then the advertised headliner, Eva Tanguay, was out of the bill.

The Graziers opened the show and the boy's toe dancing in female attire seemed to hit just right. He was roundly applauded. The boy is wasting his time with the present vehicle. Ed. Morton was second, with a lot of good songs. The immobility of his countenance doesn't aid him any in the rendition of his numbers. In the Italian song Ed. occasionally strays far from the dialect, at times dropping it altogether. The New York, New Haven & Hartford Railroad ought to put him on their payroll for advertising the punctuality of their line.

Barnes and Crawford got applause when their name went out. Barnes has a new "gag" of pretending that money is being tossed to him by the audience, which gets a big laugh. Bessie Crawford has broadened considerably as a feeder. This may be taken in a corporeal or artistic sense, or both. McKay and Cantwell have improved their "Below the Dead Line" act by the substitution by Cantwell of evening dress for the former Italian woman. It makes the finish much classier. But Miss Walker, their cute little assistant, ought to discard her ermine headgear at this time of year and replace it with a headpiece more seasonable.

Taylor Granville's "The Hold-Up" closed the first half. The scenery is now working in fine shape, but the acting of the two men is very weak. They lack the strength. It is not the same capable cast which presented the piece in the Morris time.

Jewell's Mannikins opened the second half with a lot of new material. At its conclusion the auditors wanted more. Julius Tannen "deputized" for Miss Tanguay. He has returned to his former style of telling part of a story and switching it onto another. This is all right for the Colonial and a few other audiences and his act never went better than it did Monday evening, but it is questionable if these methods would be acceptable in most houses. The Avon Comedy Four do everything well but sing. Spissel Brothers and Company closed the show, by which time the audience had wilted to a pulp. *Jolo.*

Bob Albright calls for Europe Saturday to fulfill contracts in England, opening at the Metropolitan, London, June 12.

Kate Elinore and Sam Williams have a new act in readiness to follow their present one, "An Irregular Army." The "Army" turn will be presented by the couple over the United time next season. To follow that "The Parson and the Cook" will become known. Miss Elinore wrote it. Mr. and Mrs. Williams will take their summer vacation until August when they play Brighton Beach, opening the '11-'12 tour Labor Day.

BRIGHTON THEATRE.

It is doubtful if the forthcoming Milwaukee saengerfest will have anything on this week's bill at the Brighton Theatre in point of vocal numbers. There is enough singing to round out a dozen programs.

Charlotte Ravenscroft (New Acts) started and the vocal climax was reached when Emma Carus coaxed the audience to sing the chorus of a popular song, and the finale arrived when the comedy chap of Laypo and Benjamin worked in several bars of "Roses."

The damp, foggy weather jarred the box-office receipts again this week, but the house was comfortably filled Monday night. Hon and Tracy opened and drew attention with their colored chalk drawings. Will Archie and Co. were on third and Joseph LeBrandt's one-act playlet, "Bud," with its slangy race track atmosphere, was warmly received. The act suffers during the minutes Archie is off the stage. Harry Fox and the Millership Sisters were forced to cancel, owing to the condition of Mr. Fox's throat, and Jolly, Wild and Co. were called into play.

Carleton Macy and Maude Hall Co. (New Acts) closed the first part.

Though Carter DeHaven was programmed to open the second part, Flanagan and Edwards were assigned the spot and made the best of it with big results. The Brighton audience made them take several "boughs."

Changing DeHaven's place on the program didn't help the diminutive Beau Brummel a bit. He realized that he was in a song deluge long before he came on to tell 'em that while they had heard a million songs that he would offer a few for approval anyway.

Carter did well with his singing and dancing, but with all that had passed in review, he had to face the music when the audience was ready to say good night. The Brighton regulars seemed to like his "Hooray for the Red, White and Blue" number the best.

Laypo and Benjamin appeared at 11:07 to close the show and few left the house, the audience seemingly delighted to find something to vary the song routine. *Mark.*

INJUNCTION AGAINST BARRING.

Cincinnati, May 24.

An injunction was procured by The Cincinnati Racing Railway Co., and Edward J. Lauterbach, its manager and treasurer, against I. M. Martin lessee of Chester Park, excluding Lauterbach from the park. The complaint sets forth that the company entered into a contract with the Frederick Ingersoll Co., whereby a racing coaster was to be erected at a cost of \$35,000. Martin was to receive one-third of the gross receipts, the contract expiring Oct. 1, 1918.

A provision provided that for "any reasonable cause" and "upon four days' written notice" any employee objectionable to Martin shall be discharged. Martin demanded the discharge of Lauterbach, a stock-holder and general manager of the enterprise. Lauterbach says he is not included by the clause giving Martin the right to bar an employee.

ALHAMBRA.

Paris, May 15.

The last program of the season (this, hall closing May 31 until Sept. 1), is a strong one. Business is great. It is not, however, the best show we have seen at this popular hall. Fragon is naturally the headliner, singing seven or eight songs at each performance. His greatest successes consist of a couple of English tunes (not exactly new) to which French words have been adapted. Anglo-American music is very popular at present, and has been "borrowed" extensively for up-to-date French songs.

Ritter and Foster return here, after a nice trip to the sunny south of France, and enjoy their accustomed warm reception. That the couple return to the Alhambra yearly shows the strong favorites they are with the habitués of this vaudeville house. Campbell and Barber likewise make good, and their comic business though a trifle long at times causes laughter. Les Gaudschmidts are fair acrobats, but depend on their dogs for applause. They present the same show as they gave at the Olympia some months ago.

James Stewart is billed as a comic pianist, and he manfully tackles the French language, as he did the German at Hanover and Magdeburg. There is plenty of fun in his imitation of "Padwhisky." Les Romanis, musicians, amuse by introducing an immense cornet which is brought into the body of the hall. When the man plays, all the stage accessories are made to fall as if blown down by the force of the instrument. The three Olympians give a series of poses which are effective: their bodies are bare and colored with bronze. Salerno calls himself the king of jugglers. He has the usual stock of tricks of the trade, his cleverest feat being to place a ball, projected by a spring pistol, on the end of two joined billiard cues, which he is balancing on his chin.

The other items comprise La Tostia, Kar Yon Solo, a pantomimist, De Marlo, The Comedie Meisters, and pictures.

The regretted Great Lafayette was due at this hall in September, at a weekly salary of \$3,000, with percentage over a stated gross amount taken in. *Ken.*

GRACE CAMERON.

Grace Cameron has once again taken to vaudeville, after a successful season in her own musical comedy "Nancy."

Miss Cameron closed her musical show on the Coast, and jumped right into the two-a-day without any loss of time. She will play her way east.

Miss Cameron is a well known name to vaudeville audiences, for since her success in "Dolly Dimples" she has been in demand. The reputation which the singer gained through "Dolly Dimples" will probably outlive the dainty singer, for no matter what sort of an act she may present to vaudeville, the audience always call for "Dolly Dimples" before allowing her to retire.

Pictures of the musical comedy star are on the front page this week.

PATERSON O. H. STOCK

There were all kinds of counter-attractions in Paterson (N. J.) May 18 with the Ringling Bros.' circus as the biggest, yet the Paterson Opera House Players, who have been playing stock for the past forty-eight weeks, turned people away at the matinee, and at night almost rung capacity.

John J. Goetschius, the manager, has been there in an official connection for thirty years. After having tried everything imaginable to draw the people in, he says stock comes the closest to being what Paterson wants in the way of theatre amusement.

John's word is law in that Jersey town. When he said he would put on "The Melting Pot", Israel Zangwill's unusual play in which Walker Whitesides played in metropolitan cities, and do it justice he said something which his patrons didn't doubt for a moment.

The Paterson Players are helping John keep his word. They put over "The Melting Pot" with telling effect. This story of the young Hebrew who regards America as the melting pot, the crucible to make things right for the wrongs suffered in Russia, is one that few stock companies will tackle without trepidation, if they do at all.

Alex. G. Reld is the stage director. Few, if any, have it on Alex. when it comes to arranging a stock production.

Henriette Brown is leading woman. She has been in Paterson long enough to win the deepest admiration. For three minutes, this attractive young

actress stood on her entrance in "The Melting Pot" and waited until the applause had subsided. Last week was the first she had worked without using a crutch. Miss Brown was severely injured on the stage six weeks ago. She is a capable actress and has personal charms which makes her work all the more acceptable.

James B. Cunningham is the new leading man. His work in "The Melting Pot" was superb. He played David Quixana with keen interpretation and did masterly work in the second and third act. Both the leads handled their long conversations well.

George Manning was David's uncle, had a splendid makeup and held to his part excellently. Fred C. House and Joseph Stanhope cannot be overlooked for their acting. Stanhope's characterization of the old orchestra conductor was one of the bright shining lights of the play.

Helen Young was David's aunt, a thankless role at its best, but she enacted the role with credit. William Howatt did fairly well as the Russian baron, but Margaret Lotus (as the baroness) floundered with the French dialect. She is a nice looking woman, but the part last week didn't give her much of a chance.

Though Goetschius' company is a small one, it will rank favorably with any other "rep" organization in the country.

"The Melting Pot" was given an effective staging. The last act had a special setting that was immense.

Mark.

NATIONAL.

Business at the National was anything but good Tuesday night, the turning point of the early hot spell. A big house like the National looks empty at times, even when there is really a good crowd in. Whatever may be said about the show, there is no doubt that Loew hands out a good 10, 20 and 30's worth at the National. It is worth the price alone to sit in the big, clean, cool looking house.

The first half show was not at all displeasing. There were several interesting pictures of the fighter and better sort, some very old; but, if one only visits one picture house, what's the difference? The program was no guide to the show. Several acts were listed that did not appear, and the others that appeared were not made known to the audience in any way. A sign board or something should be used, or the programs discarded and the names exhibited. May Bush and The Didos were not billed but appeared and did well, as did also George E. Garden.

James and Sadie Leonard Players are doing the "Caesar Sees Her" piece and get away with it in very good style. The heavy is extremely good, as is the woman. The lighter role, taken by Jim Leonard in the original piece, is a bit weak here, although the young chap who does it manages to

get some of the funny points over. The house was highly amused.

Joe Flynn talked and sang for more than the regulation time, but the patter and parodies must have sounded new to the Bronx crowd, for they seemed contented to have Flynn stay on and on.

Chas. Montrell was highly successful with his smoothly running and very excellent juggling performance. Montrell is a good clean worker, has appearance and handles his stuff to get the most from it. A blackface comedian, working with the juggler, tickled the crowd. *Dash.*

"THOSE LITTLE DETAILS."

The revival of "Pinafore" at the Casino is bringing along with it those little details of an all-star cast, which are almost guaranteed to reduce by a number of years the life of the man who engages to cope with them.

The story is that just now Fritzl Scheff and Marie Cahill are mixing it up for the Casino management. Each carries a portable dressing room, and each has selected the exact spot their movable removable place must be. Unfortunately for the management, the two stars hit upon the same spot.

The Casino will probably be remodelled to placate both of the actresses, before the premier of the revival takes place, but that is a minor difficulty of the necessary diplomatic relations existing between the All-Star and the Shuberts.

ROSE KEESNER

FORSYTHE THEATRE, ATLANTA, GA., NEXT WEEK (May 29)

BILLS NEXT WEEK

NEW YORK.

COLONIAL.
Henry Miller & Co.
Wilfred Clarke & Co.
Agnes Scott & Co.
Great Howard
Fields & Lewis
Aurora Troupe
Hal Merritt
Oliver Brisco
La Toy Bros.

ORPHEUM
"The Leading Lady"
"The Hold Up"
Lydia Barry
Flanagan & Edwards
McKay & Cantwell
Jewell's Manikins
Work & Ower
Musical Simpkins

ALHAMBRA
"Romance of Underworld"
Four Mortons
Rigoletto Bros.
Howard & Howard
Ed Morton
Klein Bros. & Brennan
Rice, Sully & Scott
Musical Spillers

FIFTH AVENUE
Solo
Glen Ellison
Joe Jackson
Barnes & Crawford
Cook & Lorenz
Elida Morris
Melody Monarchs
Hayward & Hayward
(Others to fill.)

BRIGHTON
THEATRE
Truly Shattuck
Felix & Calre
Lottie Gilson
(Chester's Canines)

PHILADELPHIA.

KEITH'S
The Glocks
White & Perry
Lane & O'Donnell
Old Soldier Fiddlers

BOSTON.

KEITH'S
Little Billy
Ryan & Richfield
Exposition Four
Myers, Warren & Lyons

Marshall Montgomery
Harry Tighe & Co.
Hawman Brothers
Weston, Fields & Carroll
Montgomery & Moore
Engene Trio
The Keltons

HAMMERSTEIN'S
Eddie Foy
Haines & Vidore
"Devil, Servant and Man"
Percy Knight
Ward & Curran
Snyder & Buckley
Six Steppers
Henry Fink
Luciano Lucia
Four Solls Bros.
Valentine & Bell
Azaki Brothers
Walt Trio
Brady & Kenney
Rose & James

AMERICAN ROOF
Roland West & Co.
Luba Meroff
Lillian Kingsbury & Co.
Kenney & Hollis
Ziska & Saunders
Pepino
Shriner & Wells
Excelsa & Franks
Four Harmonists
McCrear & Levering

HENDERSON'S
Gerlie LeClair & "Picks"
Ozard Trio
Beroni, Verdi & Bros
Barlow's Circus
Bert Flaggibbon
5 Brown Bros
Four Londons
"Top of the World"
Dancers

Edwin Stevens & Co.
Hawallan Trio
J. C. Nugent & Co.
Frank Morrell
Three Escardos

Carle Stowe
Carpenter & Grady
Hill, Cherry & Hill
Aerial Smiths
Pauline Walsh

SHOWS NEXT WEEK.

NEW YORK.

"A COUNTRY GIRL"—Herald Square (1st week).
"AS A MAN THINKS" (John Mason)—Nazi-mova's (12th week).
"EVERYBODY"—Lyric (14th week).
"EXCUSE ME"—Gaiety (16th week).
"FOLIES BERGERE"—(6th week).
"GET RICH QUICK WALLINGFORD"—Cohan's (40th week).
"PINAFORE"—Casino (1st week).
"PLAYS IN GERMAN"—Irving Place (24th week).
STOCK—Academy.
STOCK (Corse Payton)—Grand O. H. (4th week).
SPOONER STOCK—Metropolis (14th week).
STOCK—West End (5th week).
"THE CONCERT"—Belasco's (35th week).
"THE HEN PECKS"—Broadway (17th week).
"THE PINK LADY"—New Amsterdam (12th week).
"THE SPRING MAID"—Liberty (23d week).
VARIETY—Winter Garden (11th week).

BOSTON.

"THE COMMUTERS"—Park (15th week).
"THE RED ROSE"—Valeka Suratt)—Tremont (first time).
"THE LOVE KISS"—Shubert (2d week).
"DR. DE LUXE"—(Ralph Herz)—Colonial (2d week).

SAN FRANCISCO.

"THE HOUSE NEXT DOOR"—(stock)—Alcazar.
"THE REJUVENATION OF AUNT MARY"—(May Robson)—Savoy.
"SMITH" (John Drew)—Columbia.

CHICAGO.

"MADAME SHERRY"—(Lina Abarbanel)—Colonial (3d week).
"MARRIAGE A LA CARTE" (Emmy Wehlen)—Grand O. H. (5th week).
"THE FOX"—(Edmund Breese)—Cort (8th week).
"MADAME X"—(Dorothy Donnelly)—McVicker's (5th week).
"MAGGIE PEPPER"—(Rose Stahl)—Illinois (13th week).
"LITTLE MISS FIX-IT"—Chicago O. H. (2d week).
"GET RICH QUICK WALLINGFORD"—Olympic (27th week).
"SEVEN SISTERS" (Charles Cherry)—Powers (7th week).
"MILLE ROSITA"—(Fritzi Scheff)—Lyric (2d week).
"VESTA VICTORIA CO"—Auditorium (1st week).
"YIDDISH" REP (Jacob P. Adler)—Haymarket.
"QUEEN OF THE MOULIN ROUGE"—Crown.
"UNCLE TOM'S CABIN"—National.
"NEXT"—(Helen Lowell)—Garrick (1st week).
"HER HUSBAND'S WIFE"—Imperial.

CORRESPONDENCE

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

JOHN J. O'CONNOR
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
Phone 4401 Central

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Even the weather Monday afternoon seemed to favor the return of Lillian Russell to the varieties. During the early morning it rained hard, but just about noon, stopped, although the sky remained cloudy and stopped all the Chicago fans from taking to the ball park. The Majestic was crowded to the doors long before the curtain rose for the opening act. The show ran like wildfire right from the start, and the speed was held to the close, with the exception of one or two dull spots. Louise Stickney's Dog and Pony held the opening position, and pulled down a goodly share of applause. In the next position, Corcoran and Dixon, two blackface comedians, had a rather hard time until they got started. Then the going was mighty easy. Zavitzky's Russian Dancers were slated for "No. 3" and passed, after making a lot of noise and doing a few whirls. George Welch and Rosa Crouch, in the next spot, were a solid laughing hit. Gerald Griffin & Co., in a sketch, became the laughing hit of the show and received curtain after curtain. In "Dying to Act," Wellington Cross and Lola Josephine were another rib tickler. Then came the big star, Lillian Russell (New Acts). Following her the hit of the show came to the front in Bernard and Weston Zeno, Jordan and Zeno were the closer.

FRED.

AMERICAN (Jones, Linick & Schaeffer, mgrs.; agent, Orpheum Circuit).—Easily the best show the American has housed since the Orpheum Circuit undertook to supply the attractions. While Della Fox successfully headlines, the honors were divided nearly evenly between Jimmie Luca, Belle Baker, Billy Van and the Porter White act, with the latter slightly in the lead if anything. White had to win his own battle, however, for the new prosecuting attorney will never fill the bill. Nevertheless, White carried him through by keeping the attention centered on himself. "The Visitor" is undoubtedly Ollie White's masterpiece, and in the hands of his brother it makes one of the best of its kind in vaudeville. Billy Van and the Beaumont Sisters cornered the comedy hit with no trouble at all. The surprise of the program turned out to be Jimmie Luca, who played here some years ago in a musical production. Luca was

well applauded before and after. His routine calls for laughs and he got them—plenty of them. Jimmie should keep his double act shelved, for "Jimmie Luca, single" could wade through any bill if given the proper spot. As for Della Fox, who seemed to be well known and well liked. With Lillian Russell at the Majestic and Della Fox at the American, the old timers are having something to talk about out here, too. It is evident that Della can return here any time and bring home the bacon. Tops, Topsy and Topsy were handicapped in position, but nevertheless made a good opener and started the show going nicely. Lantion-Lueter and Co. commenced with a rush, but slowed down near the close, still receiving enough laughs to satisfy. The Musical Courtiers added a little touch of variety with some classy instrumental music and the Kremka Brothers closed the program with some of the best tumbling seen at the house in months. The topmouster is exceptionally fast. WYNN.

Hazel Davis, formerly of Davis and Gilroy, has signed to handle the subplot part for the Charles Howard show next season. Miss Davis was until recently a member of Sternad's "Napanee" act.

The Julian closed its stock season last week and went to pictures for the summer. Provided business increases under the new policy, the stock will be abandoned and pictures kept in.

The proceeds of a benefit performance of "Maggie Pepper" will go to the treasury of God's Hill Center, an organization formed to look after sick and crippled children. The performance will be given at the Illinois June 8.

The Imperial closed last Sunday night for the summer and the management announces that when the house reopens there will be a change of policy from stock to popular priced road attractions.

This week marks the termination of the engagement of "The Fox" at the Cort, which is to be dark for an indefinite period.

Ethel Barrymore gives her last performance in "Mid-channel" tonight at the Black-

PORT 106

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ROBERT C. CLOWRY, President and General Manager.

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Charles K Harris.

Broadway & 47 st N.Y.
Columbia Theatre N. Y.

Mississippi splash sensational hit with me at American Music

Hall thanks for handing me such a hit.

Belle Baker... 214Pm

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The Record Minstrel and Vaudeville Team of the World.

FOX AND WARD
HELD OVER THIS WEEK (May 22) at Keith-Proctor's Fifth Avenue Theatre.

LAYPO
AND
BENJAMIN

ONE BIG SCREAM

At the New Brighton Theatre

"STILL SINGING 'ROSES'"



HAMMERSTEIN'S NEXT WEEK (MAY 29)

HARRY FINK

Late of BIXLEY and FINK

"THE ORIGINAL CARUSO OF VAUDEVILLE"

Featuring Will Rossiter's New Comic "Hit" "MAYBE YOU THINK I'M HAPPY," By L. Wolfe Gilbert

stone and the probabilities are that this theatre will be closed for a while.

From all accounts, Harry Sophus Sheldon, the Chicago author of "The Haves" and other equally well-known plays, is going to be some busy person this summer, notwithstanding the announcement that he intends to hide himself away in the seclusion of Fox Lake. In addition to writing a brand new play, the playwright proposes to reconstruct several other of his dramas. These include "Children of Sin," which is to be rechristened as well as rewritten "Children of Men" and "A House Divided." He also has ready for production a four-act comedy entitled "Propriety."

The death is chronicled here of Thomas I. Fitzpatrick, 19, at St. Anthony's Hospital. The deceased was well known among theatrical folks of the "old school" by reason of having been treasurer of the Chicago Opera House during the regime of the late David Henderson. Fitzpatrick resided at 4018 West Congress street.

As a resultant effect of the recent closing of "Merry Mary" at the Whitney Opera House, that theatre is dark, and will probably remain so until late in the summer, unless the owner is successful in securing a suitable new show for an earlier opening. It is understood that the owners of "Merry Mary" contemplate sending that attraction on the road early next season.

When "Gypsy Love" is produced next season at the Colonial, the cast is likely to include Forrest Huff and his talented wife, Fritzi Von

Buening, now members of "The Chocolate Soldier" company.

According to a statement reported to have emanated from the offices of Aaron J. Jones, the Jones, Linick & Schaefer combine will add another to their string of vaudeville theatres within the next year. They are said to have an option on a desirable site on Monroe street and in close proximity to State street. The deal is expected to be closed in time for an early breaking of ground for the proposed playhouse.

In addition to the Mabel and Thirty-first street theatres, Manager J. C. Matthews of the Pantages offices announces twelve consecutive weeks of summer park bookings.

In recognition of the entertaining qualities of (Miss) Flo Jacobson, of the Ted Snyder Company, she was recently presented with a gold handled umbrella by the committee in charge of the Real Estate Show at the Coliseum, where she sang dailly.

Sophie Tucker, recent star of the "Merry Mary" company at the Whitney, will return to vaudeville under the booking management of Lee Kraus.

Sam Baerwitz, a former booking agent in the Chicago offices of William Morris, Inc., and recently general manager of the now defunct National Theatrical Corporation of America, has been granted a booking license.

Among the Chicago "small time" theatres to announce a closing for the season are the Essex, California, White Palace, Grand and Davis Square. Many others have abandoned vaudeville and will continue for a few weeks longer with pictures.

BLACKSTONE (Augustus Pittou, Jr., mgr.; K. & E.).—Saturday is the closing performance of Ethel Barrymore's successful engagement and indefinitely this house will be dark. The McKee-Rankin engagement is off for the present at least.

CHICAGO O. H. (George Kingsbury, mgr.; K. & E.).—Nora Hayes and Jack Norworth are on their first week in "Little Miss Fix-It." Popular with Chicago theatregoers, the engagement may run up to hot weather.

COLONIAL (James J. Brady, mgr.; K. & E.).—"Madam Sherry" is repeating her success of early in the season. Lina Abrahams has gone on a vacation and is succeeded this week in the title role by Ada Menale. It is understood that there will be a new star weekly in the play during its present engagement.

COIT (Sport Herrmann, mgr.; Schubert).—The final week of the present engagement of "The Fox" in this city. No succeeding attraction announced.

GARRICK (W. W. Freeman, mgr.; Schubert).—Rider Johnson Young's new play, "Next," has succeeded Sam Bernard. The engagement is indefinite.

GRAND O. H. (Harry Askin, mgr.; Schubert).—There seems to be no cessation in the success of "Marriage a la Carte." The magnitude of the business to date warrants the assumption that Emmy Wehlen and her merry company will be here until the close of the regular season.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Rose Stahl is on her twelfth big week and is likely to conclude the present regular season of this house.

IMPERIAL (Kilmt & Gazzella, mgr.).—This house closed with "The Servant in the House," and will remain dark until August 15, when it will reopen with popular-priced traveling attractions.

LYRIC (Lawrence Anhalt, mgr.; Schubert).—Fritzi Scheff opened her Chicago season in the Victor Herbert operetta, "Mlle. Rosita," Monday night.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—For more than a half of a year, "Get Rich Quick Wallingford" has held forth. There is every indication that the attraction can remain throughout the entire summer.

POWERS (Harry Powers, mgr.; K. & E.).—Charles Cherry as the star of the Daniel Frohman production of "Seven Slaters" still here without any noticeable falling off of business.

HAYMARKET (Col. Roche, mgr.; S. & H.).—Jacob P. Adler and his "Yiddish" company will begin a week's engagement at this house beginning next Monday.

McKERRER'S (L. & Dingwall, mgr.; K. & E.).—"Madam X," with Dorothy Donnelly as the featured player will start on the last week Monday. The Aborn Opera Company will be the next attraction.

STUDEBAKER (George Ade Davis, mgr.; K. & E.).—Dark. "The Will of the Wisp" closed, 22.

LA SALLE (Abe Jacobs, mgr.; agent, W. V. M. A.).—Mabel Valentine Moore; O'Rourke & O'Rourke; Nelson Davis; Wells Bros.; Ziegler Bros.

ACADEMY (Tom Carmody, mgr.; agent, W. V. M. A.).—First half, Hazel Rice; Italian Grand Opera Quartet; The Coltons; Alberto. Last Half: Harry Bouton Co.; Chris Lane; Lady Carmen; Leone & Inman.

SAN FRANCISCO

By J. E. McCLELLAN.

VARIETY'S San Francisco Office.

908 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"The Little Stranger," well acted, interesting little story; Howers, Walters & Crocker, cleaned up the hit of the program; Pive Armanis, scored nicely with excellent singing, pretty costumes and stage setting; Hal Forde, clever English singer, did very well; William Gould, assisted by Hattie Lorraine (second week), repeated their very classy specialty, again highly appreciated.

Hickman & Barriscalle, show a new sketch this week, vastly superior to their first week's offering; Tom Waters went over evenly; Holledillo gave the program a great send-off.

At the Market St. theatre, 14, a performer by the name of Vivian, who does a barrel jumping act, had a run-in with the stage crew. Vivian was on the stage doing his act and called off stage for lights. The electrician, Henry, obligingly gave him light. Vivian, not satisfied, called for more light. Henry gave him more. Vivian did not notice that all the lights in the house were turned on. Becoming very wrathful, he strode off the stage and landed on Jim Blakey (one strike). Jim called Bill, the stage manager, and when Bill found his long-sight glasses, he made a pass at Vivian and missed. Vivian gently poked Bill on the chin with the soft side of his fist. (Two strikes.) (Now chord in G.) Henry, the athletic switchboard man, appeared, and without asking any questions, took Vivian by the nape of the neck and held him at arm's length. He repeatedly tapped him on the proboscis until his lights went out. (Three strikes). The manager then ap-

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Western—Orpheum Circuit—United Time

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VIOLA T.

There is urgent need of a clean, healthy condition of the teeth. Did you ever realize that your mouth was the gateway of your body and that the teeth are the guards in the gateway? Do you know that one's health is never better than his teeth? *It is a fact.*

LISTEN!

When the numerous bacteria of the mouth begin to multiply, due to unclean conditions rendering the mucous membrane susceptible to specific fever germs, you swallow these germs every minute and infect your digestive organs. No wonder stomach troubles result.

If you are seeking good health the FIRST thing to do is to keep your mouth in hygienic condition—disinfected with the well-known mouth antiseptic:

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Free from the harmful ingredients found in many dentifrices, gives the teeth a beautiful lustre.

Toilet counters the World over

Sept. 3—Keith's, Providence.
Sept. 10—Majestic, Chicago.
Sept. 17—Mon., Tue., Wed., Chicago.
Sept. 24—Orpheum, St. Paul.
Oct. 1—Orpheum, Minneapolis.
Oct. 8—Orpheum, Duluth.
Oct. 15—Orpheum, Winnipeg.
Oct. 22—Orpheum, Fargo.
Oct. 29—Orpheum, Spokane.
Nov. 5—Orpheum, Seattle.
Nov. 12—Orpheum, Portland.
Nov. 19—Travel.
Nov. 26—Orpheum, San Francisco.
Dec. 3—Orpheum, San Francisco.
Dec. 10—Orpheum, Oakland.
Dec. 17—Orpheum, Oakland.
Dec. 24—Orpheum, Los Angeles.
Dec. 31—Orpheum, Los Angeles.
Jan. 7—10 Ranch, Bliss, Okla.
Jan. 14—Orpheum, Salt Lake City.
Jan. 21—Orpheum, Denver.
Jan. 28—Orpheum, Lincoln, Nebr.
Feb. 4—Orpheum, Kansas City.
Feb. 11—Orpheum, Des Moines.
Feb. 18—Orpheum, Sioux City.
Feb. 25—Orpheum, Omaha.
Mar. 3—Orpheum, Milwaukee.
Mar. 10—Columbia, St. Louis.
Mar. 17—Keith's, Indianapolis.
Mar. 24—Keith's, Cincinnati.
Mar. 31—Mary Anderson, Louisville.
Apr. 7—Evansville, Ind.
Apr. 14—Orpheum, Memphis.
Apr. 21—Orpheum, New Orleans.

Then BROWN'S BUNGALOW, Riverside, R. I., Box 1

ONE OF THE FEW ARTISTIC "HITS" IN VAUDEVILLE

ALEXANDER AND SCOTT

They Know GOOD SONGS when they HEAR THEM—the ANSWER IS WILL ROSSITER'S ONLY

"Some of These Days," "Peek-A-Boo, Mr. Moon" (Duet) And the "That Carolina Rag"
 "Clean-Up" New

JIMMIE LUCAS

At AMERICAN MUSIC HALL, CHICAGO, THIS WEEK (May 22)
 BIG RECEPTION AND BIG SUCCESS

peared and asking what was the matter, was told that Vivian had complained about his light, but that Henry had just fixed it for him.

H. Gorman, special agent of the Labor Commissioner's office, reports that all the vaudeville agents in San Francisco must have a license or quit business. He says that Ike Cohen, who has been booking in a small way, will not take out a license, and has promised to stop.

Nellie Andrews opened with her Trio at the Empress last week and was very successful. It is a high-class operatic singing act. The opening at the Empress marks the beginning of their season. With Miss Andrews are Henri Gunson and Arthur Bergess.

The Rees Trio opened at the Odeon Cafe, 15, for an indefinite engagement. This is an Australian act, musical and equilibrist, featuring La Petite Laurie, considered one of the best child equilibrists ever there.

Al La Rose, late of the La Rose Bros., has taken the Garden theatre at San Jose and will run vaudeville Saturday and Sunday night. Mr. La Rose will play seven acts, and come to San Francisco every week to select from the "pop" houses here. He also states he will open the opera house at Watsonville and play vaudeville there for two nights a week.

AXEL CHRISTENSEN

CZAR OF RAGTIME

PLAYING AUDITORIUM, CHICAGO, with VESTA VICTORIA'S BIG VAUDEVILLE SHOW, FOLLOWING FOUR OTHER PIANO ACTS, BUT STILL MAKING GOOD.

SPECIAL NOTICE: Axel Christensen is director-owner of the well-known Christensen School of Popular Music, located in Chicago, New York, St. Louis, Detroit, Cincinnati, etc., where ragtime piano playing is taught in ten to twenty lessons either by mail or personal instruction. Write for free booklet, addressing CHRISTENSEN SCHOOL OF POPULAR MUSIC, Main Office, 2526 South Western Avenue, Chicago.

Tom Kelley, the popular San Francisco singer, was held up by two highwaymen as he left an Eddy St. car on his way home after the night show, 15. Tom was hit over the eye with some sort of an instrument and rendered unconscious. He is confined to his bed, but expects to be out in a few days.

Winnie Baldwin, character soubret, opened at the Odeon Cafe, 15. Miss Baldwin has just returned from Honolulu, where she played a very successful engagement.

Barrett and Earle are booked to play a return engagement over Pantages time, opening at Spokane, 18.

Sothorn and Marlowe at the Greek theatre, Berkeley, 15, created a furor. They presented "Macbeth." Over two hundred people were on the stage. Prices were \$1.50, \$2 and \$3.

Arthur Don is in town for a few days on business and visiting with his old friend and pal, Mose Joseph. Arthur has charge of Bert Levey's booking office at Los Angeles. He reports things very good in the southern town.

The Old Louvre Cafe has been remodeled and is about ready for business. The management intends playing vaudeville in competition with the Odeon and Fortola-Louvre.

They have signed a contract with the Western States Vaudeville Association to place their shows in there.

The announcement that Patrick Conway Band had arrived, coupled with the fact that ideal weather prevailed, served to pack spacious Idora Park with the largest Sunday crowd this season. When smiling Conway stepped into the shell, it was the signal for loud and enthusiastic applause. Although Conway did not visit Idora Park last season he still stands pre-eminent in the hearts of Oakland's music lovers. Not one of last season's bands succeeded in winning the affections of the people as did Conway in the memorable season of 1909.

Harry Corson Clark says he will shortly leave for Australia and India.

Placing a revolver at his head, Margare Barry, interpreter of Ibsen, Masterlinck, and other modern dramatists, compelled James H Fitzpatrick, her former husband, to sign an order on his attorneys for the return of letters that passed between them.

Madam Barry, who has earned a country wide reputation as a reciter and an exponent of classic dances, sued Fitzpatrick for divorce in the Alameda County Superior Court four years ago, alleging a long list of cruelties in her complaint. Fitzpatrick, who is a theat

ATTENTION!

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MAUDE WULFF

Miss MAUDE WULFF, New York Hippodrome, New York City.

Dear Madame:—Our "18 KARAT GOLDEN HORSE AND DOG" act with which you have recently closed a 12 weeks' engagement at the New York Hippodrome is one of the MOST ARTISTIC EQUESTRIAN NOVELTIES THAT I HAVE EVER WITNESSED. The Climax of your act, when a red, white and blue canopy is formed by the flight of several doves from the ring tank to a perch over the centre of the ring, is a feature that elicited the unstinted praise of the ladies and children who attended the Hippodrome performances. Wishing you the infinite success which you deserve, I am,

Permanent address, care PAUL TAUSIG, 164 E. 14th St., New York.

Empress of Elegant Equestrianism, and accompanied by her 18 KARAT GOLDEN HORSE, Golden Dog and Garland Doves, just concluded TWELVE WEEKS successful engagement at the NEW YORK HIPPODROME. The BIGGEST AND MOST EMPHATIC HIT THERE. Read what the Manager, MR. JOHN B. FITZPATRICK, says.

"New York Hippodrome, New York City, May 15th, 1911.

Respectfully,

JOHN B. FITZPATRICK.

MABELLE ADAMS, C. H. O'DONNELL

AND COMPANY, IN

"ZILA-LA TZIGANE" ("The Gypsy")

Opened at YOUNG'S PIER, ATLANTIC CITY, MAY 22

AND AN UNQUALIFIED SUCCESS

AGAIN BACK FROM THE WEST

EUGENE

WILLIE

HOWARD AND HOWARD

"THE PORTER AND THE SALESMAN"

THIS WEEK (May 22) **ORPHEUM, BROOKLYN**: Next Week (May 29) Alhambra; June 5, Hammerstein's Roof; June 12, New Brighton Theatre; June 19, Henderson's

Guess we'll stick around awhile now
Direction, **EDW. S. KELLER**

rical promoter, alleged, after she had secured her decree, that the divorce had been obtained through misrepresentation and said that she had lived with him after the decree has been recorded.

Charles Carver, known as the strong man of Yale, who was mentioned as the affinity of Madam Barry by Fitzpatrick in the proceedings attending their divorce, figured in the dispute between Fitzpatrick and his wife, which took place at the Riverside Hotel, Reno.

Nellie Strong opened at the Alcazar in "The Call of the North." Miss Strong is a new comer to this city, and has been engaged indefinitely for stock.

Jack Donnalise has organized the Big Four Amusement Co. for carnival purposes. Their opening date was at Berkeley, Cal., going from there to Merced 16-17-18-19-20, Marysville 24-27 and Gridley June 6.

The Idora Park Comic Opera Co. will close its season at the park and go to Los Angeles under the direction of Bert York. They open at the Majestic May 21, for a season of comic opera.

Herman Romer, one of the stage hands at the Alcazar, was lately stricken with dread tuberculosis. The Alcazar bunch, under the leadership of Fred Butler, stage director, got together a purse of a sufficient size to buy Romer a nice comfortable bungalow and send him to Southern California to enjoy it in search of health.

Maxie Mitchell, who just closed a successful week at the Chutes, in her single, was one of the principals of the Broadway Musical Comedy Co., recently closing there. Miss Mitchell is preparing a new three-act which she intends taking east.

Carrie Weston, daughter of Mrs. Ella Herbert Weston, was operated on for appendicitis this last week. The operation was successful and Miss Weston is resting easy.

The Six Ahmeers leave to open on the Pantages time. They are to open at Spokane next week, and will play eight weeks for Pantages, after which they leave for Australia, bookings for which have already been arranged.

Harry Levett has booked an entire musical comedy company for the Oakes Park, Portland. G. Harvey Morton, the Portland manager, who has the park, has been in town this past week and has gotten together the following people for his musical show: Gertrude Euliah, Ethel Hall, Miss Marie Campbell, the latter being the leading woman. Mr. McBee and Mr. Livingston, producer and comedian, with eight chorus girls, completes the list.

A Miss Margn has been imported from New York, by the Portola-Louvre people, and is creating a great deal of comment among the patrons of this popular cafe.

Tom McGuire, who opened at the Portola-Louvre Cafe last Sunday, is going some. Tom with his Scotch songs, and pleasing personality, seems to have taken a firm hold on the pleasure-seeking public of San Francisco. Last night the audience would not let him go, and Tom responded gallantly, until the orchestra leader decided he had done enough. Keep up the good work, Tom.

The Song Hit of the Show

Repeated encores to principals and chorus—hummed by audience—whistled by the galleries—heard everywhere on the streets—the song of praise for



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TURKISH BLEND
CIGARETTES

This because we search the world for its best tobaccos and blend them uniquely—that's the secret—we blend them to make a cigarette of supreme delight. Give them a premiere and they'll run favorites for many a long engagement. An inexpensive package, but 10 additional cigarettes.

20 for 15c

Get a handsome felt pennant (13 x 52) of your favorite college—a beautiful and appropriate decoration for dressing room or den. Given for 25 of the cigarettes contained in each package of Fatima.

THE AMERICAN TOBACCO CO.

Fred N. Tracy, of Tracy and Carter, has taken the Railroad Park at Fresno, and will run a summer show in the Italian City.

Archie Levy reports that the "split week" recently inaugurated at his Richmond theatre is a financial success.

"Yiddish Vaudeville" does not seem to take in San Francisco, as the poor business at the Premium theatre on Fillmore street indicates. It looks as though this house is through.

Frank Bacon, the California character actor, has closed his season with "The Fortune Hunter," and retired to his ranch down near San Jose to rest and enjoy the simple for a while.

W. R. Daley (Billy) and his wife (May Nannary) arrived in town last week and will spend the summer on the coast. Billy is using every effort to help the Labor Commissioner in rounding up the vaudeville agents, and forcing them to procure a license.

The Armstrong Musical Comedy Co. closes its engagement at the American theatre next Saturday night. They open at Sacramento Sunday for an indefinite engagement, after which they expect to return to San Francisco and open at the Wigwam. Lilly Buckley has been engaged for the company.

Baron Lichter opened at the Empress, 11, and was a big hit. This act is one of the first to come out on a Western States Vaudeville contract.

The Chutes Co. announce that after making extensive improvements and adding a lot of new attractions, it will open the doors 25 for the regular season.

Ed. Levy, former manager of the Chutes, has been engaged as amusement manager for the new cafe, which will be known as the Louvre Music Hall.

The Portola theatre people (Alvin and Leahy) are going to have a new theatre in San Francisco. The location is being figured on at the present time.

Clay Smith and the McInnis Twins have been booked in Honolulu for four weeks, by the Western States Vaudeville Association. They open June 15.

Johnson and Wells, one of the first acts to be brought back by the Western States people, arrived here last week, and opened at the American Sunday. The act has a contract for eight weeks.

Madam Loyd has been booked for the Pantages time to open shortly. She was placed with Pantages by the Western States Vaudeville Association. Mrs. Weston, the booking agent for the association, has added Santa Cruz to the time. Commencing Monday, acts opened there, for three days.

Bert Levy has at last succeeded in signing up most all of his managers, and hereafter they have agreed to a pay or play contract. Bert Wilkerson, Bert Levy's most confident ally, has been telegraphed for to return here.

John McCann has established one of the most beautiful cafes in the United States. It

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every convenience.

is decorated inside and out with massive slabs
of onyx, and is a treat for the eye. Mr.
O'Connor is catering to the theatrical people,
and knows how to do it.

PORTOLA-LOUVRE CAFE.—La Maja,
Spanish dancer; Tuxedo Duo; Tom McGuire;
Maud Hockwell; Himm-Doom-Errr Trio.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The hottest weather of the year put an awful crimp in business, but those in Monday night for a little fan exercise found it cooler than on the streets. There was a lively playing show without anything serious in its make-up. It was rather hard work starting anything in the applause line, the audience being contented to smile and sit back and fan. "Consul" didn't seem to mind the heat and held considerable attention down in the closing position. The Aerial Smith's trapeze work caught a liberal amount of favor for the opener. Elida Morris put over two or three likeable songs and added a bit of ginger to her act by stepping. Miss Morris is a hard worker and under her songs over in good shape. The Howard Brothers with their flying banjos filled in very nicely in the last spot, getting a lot of recognition for juggling the instruments. The warm night just suited Johnny Stanley's act when he appeared with the ice water those in front went after him so hard that he must have thought he was working a Temperance Union convention. When Ruby Norton interrupted it was several minutes before the house got wised up. Kalmer & Brown did nicely with their well staged dancing number. Work and Over worked just as hard as if it were winter, crowding in a lot of comedy acrobatic stunts into a few minutes' time and securing excellent results. It has been many months since John C. Rice and Sally Cohen appeared here and their return was made a welcome one. They used "A Bachelor's Wife," a snappy comedy sketch with many humorous lines and situations, and the two played it in capital style, landing a solid hit. The big clean-up for applause went to the credit of the Four Star Writers. The boys have some new number and Bobby Heath sent his songs over better than ever before. Iva Irby sang the chorus of the last song from one of the boxes and added something to the hit. Heath and Shuler worked up "All Alone" in dandy fashion. The "Monarchs" have an excellent act and it was nicely placed in this bill. Pictures as usual.

VICTORIA (Joy Montbaum, mgr.; agent, H. Hart McHugh).—One of the best straight acrobatic acts seen in the "pop" houses this season is the Hedders, man and boy, who show a routine of hand and foot balancing tricks which ought to land them in the first class houses. The boy is a wonder, though he works timidly as if afraid of missing, this making his work appear mechanical, but he is a clown-cut little acrobat and with proper care will place the act in a higher class. De Verne and Van scored a laughing hit through the efforts of the woman of the team. She has a voice that rivals Maggie Cline's in the Irish Queen's primiest days, and uses it and her massive build for comedy effects. The man aids in a small way with musical instruments. Helie and Mayo scored strongly with their singing act, the melody and being well handled. The girl could help herself by not trying so hard to make her voice carry. Morgan and Chester offered their familiar sketch, "Caught with the Goods" with a fair measure of success. Charles Tucker is a newcomer in the double-voiced class and made good with his singing and violin playing. Tucker should rearrange the opening when signboards bearing his name are used. It spoils any illusion he may be trying to make. Tucker's soprano voice is the better of the two and the violin helps his considerable. The act should be liked on the small time. Little time did nicely with her songs after starting poorly with some talk and a bad open-

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ing number. Turner and De Arno pleased with their juggling, which is above the average. The comedy is weak. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Hart McHugh).—The show average good this week without a satisfactory headliner for the position. The Brannons were featured and their hoop rolling is well handled and makes a very nice-looking act, but does not stand out strong enough to hold up the feature spot on the bill. The pair have staged the act attractively and handle the hoops cleverly. Gray and Travis won their usual favor with their comedy and singing, the character woman scoring with her song. Mark Davis and "Co. did well with a singing act. The three persons employed sing well, singly and together. In the duet between the straight man and the girl, the two make a change of "pictures" which she sings her verse. Sumner and Brothers offered some posing and strength tricks of ordinary merit. Fraley and Abbott were working into a pleasing sister team. "May" still hangs to the chair number, which is a snappy act and the girls' looks will help them. Boudien and Quinn put over a likeable number with comedy and instrumental music and Ger-

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and "Nymphs," the latter a series of dissolving living pictures. Three girls are used. All are strong on looks and liberal in display, a blonde going close to the limit line. This is the strongest chance "Nymphs" has of hitting any high mark. It is an old idea, but where the girls are allowed to go close to the nature thing, the act ought to fit in. GAYETY (John P. Eckhardt, mgr.).—The summer stock season opened here this week. Chococeta, the dancer, added feature. GARRICK (Frank Howe, Jr., mgr.; K. & E.).—Valencia Suratt and "The Red Wolf" are in their final week of a successful stay here. The piece has enjoyed big business since the opening night, the hot weather having little or no effect. GRAND O. H. W. Dayton Wogefarth, mgr.; Stair & Haylin).—"Boots and Saddles," the Eugene Walter play, is the offering for the final week of the regular season. Next week vaudeville at "pop" prices will be given.

Lou Anger, who was operated on for appendicitis at the German Hospital recently, will be able to leave the institution about Saturday or Sunday. He is improving rapidly. He attended a concert at the hospital last Tuesday night at which his wife, Sophie Bernard, was one of the entertainers. She is booked for a return date, but Lou will not play it again unless he grows another appendix.

Norman Jefferies, the local booking agent, left for his regular summer vacation to Bridgewater, N. H., this week. He will be gone until September. But McHugh will handle his bookings meanwhile.

"Dad" Frazer acted as host for two big theatrical parties at his hotel last week. Barney Gilmore was the principal guest at "Old Times' Night" last Friday. Dad and his wife will sail for a trip through Europe the latter part of this month.

Edward Shambelan of this city is no longer connected with VARIETY in any capacity.

WILLIAM PENN (George Metzler, mgr.; agent, Fitzpatrick Agency).—Gavin & Phyllis; Post Trio; Frank Bonin; Du Callon; Four Pauls; Christine; Donaghue & Mills; pictures. PARK (C. M. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Glovely Girls; J. J. Dowling & Co.; Merry & Anderson; Nadell & Kane; That Kid; The Pelouquins; Dixon Bros.; pictures.

NIXON (C. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Abdul; Hamid; Aralia; Four Hawaiiana; Those Four Girls; Pete Lawrence Trio; Ross & Ashton; Wilcox & Andrews; pictures.

PEOPLES (C. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—25-27, Anvil Trio; Reed's Bulldog; Lole Grace; Anna Brewster Quartet; Harry Fields; pictures.

STANDARD (C. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—25-27, Hart & Reynolds; Anna English; May; pictures.

JIMBO (H. W. Hunker, mgr.; agent, Nixon-Nirdlinger).—25-27, Hugel & Sylvester; Florence Woodall; Kenny & Hollis; Standard Trio; pictures.

COHOCKSINK (A. J. Patton, mgr.; agent, Nixon-Nirdlinger).—25-27, Henderson & Henderson; pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Three Langlows; Great Berkerson; Stewart & Marshall; Greater New York Trio; Herbert Mathews & Misses Williams; Miss Eva Allen; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Majestic Trio; Young & Ladell; Taylor, Manfield & Trinkle; Billy & Maudie Keller; Alforetta; Phil Bonnet; pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—25-27, Luzara Trio; Three Deimons; Allen & Jackson; Joe Hardman; Curran & Milton; pictures.

MANHATTAN (Fahrmann Bros., mgrs.; agents, Taylor & Kaufman).—25-27, Rector Brown & Taylor; Joe Opp; Warner Bros.; pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—25-27, Morrell & Chihoun; Davis & Thorndyke; Mark Woolley; pictures.

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PHILADELPHIA

the Falls offered a trapeze act of average merit. Miss Falls is a neat-looking figure in the air, but needs some showy tricks to build up the act. Pictures.

BIJOU (Joseph Dougherty, mgr.; agent, H. B. O.).—Great Kenny; Creighton Bros.; Bertha & Walter Hill; Starr Trio; Mrs. Eva Fay; Harry C. Shunk; Heuman Twin; pictures.

TIOCADERO (Sam M. Dawson, mgr.).—The summer stock season opened this week with light business resulting, owing to the hot weather. The company is presenting first part and burlesque under the title of "The Actors." Company and entertainment are below the average, the only approach to comedy being the duet and funeral march bit used all season in the "College Girls" show.

Metz stand, a good-looking girl without singing or speaking voice, is the principal woman. Clarence Griffin, Harry E. Ward, Billy Miffin, Sam Marks, Charles Allen, Josie Kennedy and Helen Ward are the others. There is a chorus of twelve, all amateurs, from their work. The olio includes Ward Sisters; Allen & Miffin,

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HAMMERSTEIN'S, NEXT WEEK (May 29th)

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COLONIAL (F. Wolfe, mgr.; agents, Taylor & Kaufman).—Cuba De Schon; Nelletta & Co.; Charles Leonard; Six Jiggers; Emaline; et cetera.
EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—25-27, Lora & syc.; Gillespie; Mella Sisters; Basselant; et cetera.
DIXIE (D. Labell, mgr.; agents, Taylor & Kaufman).—25-27, Bartell & Garfield; Corbin & Vivian; Tinkham & Co.; Charles Leonard; pictures.
PLAZA (Chas. Oelschlagel, mgr.; agent, Bart McHugh).—Stewart & Donohue; Black McCane; George Brown & Co.; Mara Wilson; American Male and Female Minstrels; et cetera.
LINCOLN (H. Bader, mgr.; agent, H. Bart McHugh).—25-27, Hunter Brown Minstrels; ed & McHenry; The Source; pictures.
GLOBE (H. Knoblach, mgr.; agent, H. Bart McHugh).—25-27, John Gilroy; Veda & awley; McConnell & Holton; pictures.
GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—25-27, Arman & rman; Lorrain; Four Jolly Tubers; Wagner Lee; pictures.
AUDITORIUM (W. H. Herkenreider, mgr.; agent, H. Bart McHugh).—25-27, Tyler Brook; Lizzie Admont; Two Dodevys; pictures.
GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—25-27, W. H. Rodger & Valarie; John, Jennie & John; Harbert's oge; The Hunters.
MODEL (Mr. Mankoff, mgr.; agent, Chas. Kraus).—25-27, Veronika & Bart-Pal; May axfield; Florence Sisters; Dewar's Comedy nimal Circus.
IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—25-27, Mashed Kileac; Nelson's lde; Dave Cullen.
BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—25-27, Summers & aw; Tojetti; Madame She.
CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—Oma Krosby

and Her Kinks; The Maxims; Harriet Nealon; Frank & Sadie Harrigan; Fay Niblo; Vento & Vento; Freeman's Goats.
GRAND (C. M. Rapoport, mgr.; agents, Stein & Leonard, Inc.).—Norton & Bertrand; Ricardo & Cooper; Leon Trudeau; Vento & Vento; Tille Sangul; Hunter Twins & Sister; Frank Larkins; Frank & Sadie Harrigan.
CRYSTAL PALACE, 7TH ST. (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Marie Roberts; Trent Trio.
COLISEUM (M. A. Benn, mgr.; agents, Stein & Leonard, Inc.).—Dunbar & Fay; Frank Larkins; Kindzura Bros.; Charlie Behrens; Kennedy & Malone; Marie Roberts; Omur.
FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—May & Collins; Bert & Flo Jackson.
WOODLAND PALACE (M. Benn, mgr.; agents, Stein & Leonard, Inc.).—Edith Stanley; Irene Athline.
ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Rhoad's Marlonettes; Dotie Dale & Co.; Harry & Black; Lee & Lee; Billy Goetz; Al Edwards.

BOSTON By J. GOOLTZ.

PARK (W. D. Andrews, mgr.; K. & E.).—"The Commuters." Hot weather will bring the long run to a close. Business has been very good. Now in the 14th week.
HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Judy O'Hara." with Apple James. Business only fair last week. House closes 27, for the season.
TIEMONT (John B. Schofield, mgr.; K. & E.).—"The Country Girl." Business fair. Second and last week.
SHUBERT (E. D. Smith, mgr.; Shubert).—"The Love Kink." opened Saturday evening for its American premier. Well received. Looks good for the summer.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"Dr. De Luxe." with Ralph Herz. Fair attendance at opening.
KEITH'S (Harry E. Gustin, mgr.; agent, H. O.).—"The hot weather thinned out the house Monday. The bill is good. From Franklin, scored from the start. Stepp, Mohlenger and King, very good; Hill and Sylvani, went well; J. C. Nugent & Co., good; Antony Torella (New Act); Gordon Bros., fair dancers; La Toy Bros., very good; Paul La Croix, pleased. Moving film scene from the opera "Il Trovatore," with music of the scenes played by the dandy orchestra attached to this house, made a hit. This opened the bill. Pictures to close.
ORPHEUM (V. J. Morris, mgr.; agent, Loew).—McNaughton; Genia & Polo; Eldon & Clifton; Theo. Leightner; Friedland & Clark; Burke-Carter & Inky Boys; Fisher & Green; Chester B. Johnstone; Jack McKay; Belle Dixon; Grace McKee & Co.; Henderson & Thomas; Harry Gilbert; Scraghan-Lenox Co.; Monarch Comedy Four; pictures.
HTB (Joseph Mack, mgr.; agent, Fred Mardo).—"The Four Manning Sisters; Grimm & Satchell; Golden Gate Trio; Virginia Kelley; Bigney; Bel Canto Trio; Driscoll & Perry; Madeline Burdette; pictures.
SCENIC, East Boston (George Copeland, mgr.; agent, Fred Mardo).—Billy & Drew Sisters; Jack McKay; Alex Wilson; Roxie & Wayne; pictures.
WALNUT, Woburn (T. M. Murray, mgr.; agent, Fred Mardo).—Ruby Mack; Turner Bros.; Sawyer & Robinson; Jack McKay; pictures.
ORPHEUM, Quincy (John Finn, mgr.; agent, Fred Mardo).—Sawyer & Robinson; Biscuits; Alex Wilson; Anderson & Reynolds; Turner Bros.; John Philbrick; pictures.
GAIETY, (Ralph Ripley, mgr.; agent, Fred Mardo).—Carolea Pulliam; The Variety Trio; Bombay Desert; Bortwick & Randolph; pictures.

SCENIC TEMPLE (M. F. O'Brien, mgr.; agent, Fred Mardo).—Fray & Field; Dora Ronca; Johnson Bros. & Johnson; Ira Kessler; pictures.
SCENIC, Cambridge (M. F. O'Brien, mgr.; agent, Fred Mardo).—H. B. Fitzgerald; LaFoy & Touhey; Voccol Bros.; Wood & Meadows; pictures.
OLD SOUTH (Nat. Burgess, mgr.; agent, National).—Jon Parise; The Three Dancing Oulettes; Irving Joy; Clayton & Lenny; Evans & Co.; Raymond & Elliott; The Apollos; Previtt & Merrill; pictures.
WASHINGTON (Nat. Burgess, mgr.; agent, National).—Carroll Lynn; Henry Lorleverg; Harry Rose; Grace & Gold; Vinton Sisters; Akron Murah; Bill Toomey; Harris Bros.; pictures.
PASTIME (Frank Allen, mgr.; agent, National).—Joe Delane; George W. Moore; The Great Warren; Lillian Burdette; pictures.
SUPREME (J. Levey, mgr.; agent, National).—Al Marner; Charlton & Jerome; Minnie Wernell; Harry Jordan; pictures.
OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—Shelton Bros.; Leone Behawo; Al Marner; Lillian Smith; pictures.
PALACE (J. D. Mosher, mgr.; agent, National).—Joseph Power; The Great LeRoy; Max Hancock & Co.; Davis & Everham; Bentley & Matthews; Jordan & Hanson; The Marathon Four; Bowen & Lina; Bernie; Mae Nash; Billie Furman; Russell & Osborne; pictures.
BEACON (Jacob Laurie, mgr.; agent, National).—Ralph Clarke; Bob Alexander; Henella; LeRoy; Blount & Shaw; Earle & Bartlett; The Three Blacks; Kilhooky's Troupe; pictures.
BOYHOIN SQUARE (J. E. Comerford, mgr.; agent, National).—The Houghtons; Dameron & Dazell; Terry Twins; Bill Jones; Thomas Miller; Ballo Bros.; Lizzie Weller; pictures.
HOWARD ATHENEUM (G. E. Lothrop, mgr.; agents, Phil Hunt, Ed Kelly and Nat.

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(ional).—Burlesque, "Gaiety Girls." House bill: George N. Brown, Hines & Remington; Bothwell Sisters; Shields & Galle; Blanche Aldrich; Hilton; John Maguire; Al Gumble; pictures.
CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock, "The Rivals."
"MAJESTIC (Lindsay Morrison, mgr.; agent, direct).—Stock, "The Man of the Hour."
"GLOBE (R. J. Janette, mgr.; agents, Davis, Sheedy & Flynn).—Great Carmen; Eretto Bros.; The Campbells; Louisiana Trio; pictures.
"FUTTER HALL (H. E. Jones, mgr.; agents, Davis, Sheedy & Flynn).—The Weekenders; Billy Sheets; pictures.
"IMPERIAL, South Boston (M. J. Lydon, mgr.; agents, Davis, Sheedy & Flynn).—Harry & Brennan; Minnie Cowper; Mae Biosom; Honen & Helm; pictures.
The Boston Moving Picture Operators' Union engaged the Columbia theatre for its big concert in aid of the sick fund for the evening of 21. Show was a huge success. William O'Donnell, James Burke, Harry Rosendorf and Walter Foster were the committee in charge of the event.
Conductor Andre Maquarrie will begin his duties as leader of the Symphony orchestra "pup" concerts at Symphony Hall June 1. Conductor Gustave Strubbe will cease the leadership the preceding night.
Jeff Davis, of the Davis, Sheedy & Flynn force, has added the Seville Temple, Revere, and Colonial theatre, Oxnard, Mass., to his string. Both of these houses are for summer shows and will open 23.

Vaudeville managers from all over New England were in Boston yesterday in response to the call from the committee appointed at the last meeting of the new Vaudeville Association. Present indications are that this city will now embrace nearly every variety theatre in New England.

At the meeting held at 43 Mason street, R. G. Larsen of the B. F. Keith Circuit presented the following:

LADIES CAN WEAR SHOES
one size smaller after using Allen's Foot-Ease, the antiseptic powder for the feet. It makes tight or new shoes feel easy; gives instant relief to corns and bunions. It is the greatest comfort discovery of the age. Relieves swollen feet, blisters, callous and sore spots. It is a certain relief for sweating, tired, tender, aching feet. Always use it to break in new shoes. Sold everywhere. Don't accept substitutes. For FREE trial package, address Allen S. Olmsted, Le Roy, N. Y.

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HARRY TAFT, 117 Patchen Ave., BROOKLYN, N. Y.

WANTED CHORUS GIRLS

For "STAR AND CARTER SHOW"

(Eastern Wheel)

Only those experienced and having good voices considered

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sided. Charles F. A. Smith, the secretary, read reports from a number of sections, which showed that the interest in the new association was very keen.

Committees were appointed to carry on the work of organization and held at the next meeting, 2 o'clock, Friday, May 26.

Among those present yesterday were George Barrett (Orpheum, Dover, N. H.); Hiram Abrahams (Portland theatre, Portland, Me.); J. Lourie (Beacon, Boston, and Colonial, Lawrence); George Appleby (Star, Boston); R. G. Larsen (Keith's, Boston); M. J. Lydon (Imperial, South Boston); Nat Burgess (Old South and Washington, Boston); Harry E. Jones (Foster Hall, Boston); W. E. Greene, (S. H. Toomey (Norfolk, Dorchester); Charles Moning (Plymouth); Harry Katzes (Auditorium, Lynn); Victor Morris (Orpheum, Boston); Robert J. Janette (Globe, Boston); Joseph Macdon (Hub, Boston); I. M. Mosher (Palace, Boston); Charles F. A. Smith (Unique, Boston); H. H. Chenoweth (New Bedford).

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Closing week of the season. McIntyre & Heath; Three Westons; Ellis & McKenna; Beldon, Chapple & Co.; Conlin, Steel & Carr; Primrose Four; Vanis. A big season, hot weather cutting only the last two weeks.

FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—Ed. F. Reynard; El Cota; Connolly & Webb; Tom & Stacia Moore; Clark & Verdi; Maida Leah Hall, singing with Cavallera Band.

SHUBERT (Melville Stoltz, mgr.).—"Love Talks of Hoffman" will be last offering of the Shubert English Opera Co. Cool weather first part of this week helped business.

ST. JULIAN GARDEN (Owen Palmer Bros.).—Thais McGrane, in "The Colored Widow."
WEST END HEIGHTS.—Joney Stock Co. in "The Lion and the Mouse."

The Belmar Opera Co. is completing rehearsals of "The Princess Chlo" for the opening 29.

Moving pictures are successful at the Princess. Several vaudeville acts are used on a "split week."

Amelia Bingham will be the next star at Suburban.

CINCINNATI

By HARRY HESS.

EMPRESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—Maximo, clever; Allie Lealie Hansen, excellent; Noodles Fagan, hit; Hoyt Lesak & Co., nice; Philia, very clever; Kaufman's Cyclists, exceptionally fine.

NEW ORLEANS.

By O. M. SAMUEL.

LYRIC (L. E. Sawyer, mgr.).—Lyric Musical Comedy Co. in "Spending a Million." Great show considering the admission charged.

MAJESTIC (L. E. Sawyer, mgr.; agent, Charles Hodkins; rehearsal Sunday 10).—Musical Comtats; Carroll & Carroll; Ada Lum; Hobby Byrd & Carl Yang. Week 14, Britt Wyod, entertaining; Ada Lum, magnetic; Terry & Hyams, hearty appreciation; May Collins, applause; Mr. Thornton, of Thornton & Wagner, is an excellent pianist.
"White City" is being dismantled. The place was wrecked by bad management long before the present workmen began.

Henry Greenwall will tour Europe after a short stay in New York.

Spanish Fort opens 28.

Julia Layolle, Impresario of the French opera troupe, which was here last season, returned Sunday from Quebec, where the company will close its season this week. He said that the season had been a success artistically, but the financial results in the tour of the East and Canadian cities had not been up

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his expectations. M. Layolle stated that it had been in correspondence with the Shurtis, and that it is more than probable he will arrange to make a tour of the theatres controlled by them next season, after he closes his season in New Orleans.

Musical comedy has supplanted vaudeville at the Victor. The theatre is under new management.

Art had its innings, or, rather, its rounds at the Athenaeum, when Nicholas Weiss and ex-Sallasky, both members of the Danroesch orchestra, attempted to percolate, perforate and abrase each other. It seems the artists came involved in a dispute as to which was a better musician. They spoke of notes, good and bad, sharp, good and bad, and flats, so good and bad. The discussion about flats coming heated, and rising to a high pitch, else became a trifle "off key," and grabbed lasky by the hair, ruffling his contour perceptibly. Sallasky, to get even, squeezed the nose of Weiss, who is a pianist, so hard, at he will not be able to stretch an octave in a month. Walter Danroesch, leader of his orchestra, immediately upon hearing of their disagreement from peaceful police, barred them for a few days. The local judge, who led them, ordered them barred, too, in lieu of their not paying a stiff fine. Patrons of the hall are good in music are walking with their heads slightly lowered since the fray.

was voted nothing less than an artistic disgrace.

The troupe of South American pantomimists, stranded in this city, emphatically deny that silence is golden.

WEST END PARK (Jules F. Bates, mgr.; agent, W. V. M. A.).—Guerra & Carmen, did nicely; Thiesen's Dogs, clever; Geo. Bandy, landed after hard struggle; Delmar & Delmar, excellent.

GREENWALL (Arthur Leopold, mgr.; agent, B. J. Williams).—Hayes & Clancy, twins, hit; Billy Trimble (New Acts); Coy Detrick, surpasses many big timers; Clothilde & Goodwin, in favor; Moody & Goodwin, good.

BALTIMORE

By ARTHUR L. ROBB.

FORDS (Charles E. Ford, mgr.; K. & E.).—Athen English Grand Opera Co., fair business.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.).—rehearsal Monday 10.—Fair business. Mme. Besson, good impression, finish of act especially liked. Radiant Radle Furman pleased; Dunn & Glazier, big hit; Delmore & Darrell, excellent; Bertlache, passed; Johnnie Johnson, liked; Asaki & Bros., clever; Wolfe, Moore & Young, fair.

NEW (C. E. Whitthurst, pres.; F. Beerhower, mgr.; agents, Felber & Shea; rehearsal Monday 10).—Average business. "The Eagle and the Girl," scored; Telegraph Four, fair; City Comedy Quartet, well liked; Quality Musical Four, excellent; Josephine Saxton & Picks, hit; Al. Smith, passed; Geer & Waters, good; Van & Moore, mystified; Cardownie Sisters, liked; Browne, Harrison & Grey, fair.

ACADEMY (Harry Henkle, mgr. pro tem; agents, Nixon-Nirdlinger; rehearsal Monday 10).—Fair houses. Eleanor Britton & Co., pleased; Bertha Walzinger, charmed; Roland Carter & Co., big hit; Polly Lind & Co., clever; Zeno, excellent; Russell Trio, fair.

VICTORIA (C. E. Lewis, mgr.; agent, Loew; rehearsal Monday 10).—22-24, Kenny & Hollis, pleased; Hubert De Veau, clever; Lambert Bros., liked; Hylands & Farmer, fair; Hoey & Mozer, clever, 25-27, Hall & Thaw; Pepino; Murther & Davis; Collins & Kelly; Whitman Bros.

GAYETY (Wm. Ballauf, mgr.).—"Parisian Widows," good business.

ALBATROSS (J. Albert Young, mgr.; Ind.).—Stock, to good business.

FLOOD'S PARK (W. H. Truchart, mgr.; Tenner & Co., agents; rehearsal Monday 10).—Stock burlesque, to good business.

LUNA PARK—Boston Orchestra, with Josephine Mustar, soprano, and Hermann K. Seitz, baritone and comedian, big business.

Harry Henkle and John Little were reappointed as business manager and treasurer, respectively, of the Academy of Music.

Electric Park and the Suburban open early in June. Each will play several acts of vaudeville and pictures.

The Victoria is splitting the week with the Casino, Washington, D. C. This policy went into effect on Monday and will be carried on until further notice.

ATLANTIC CITY

By I. B. FULANKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Beatrice Ingram & Co., very well liked; Five Brown Bros., big hit; Mabelle Adams & C. H. O'Donnell & Co. (New Acts); Marshall Montgomery, very good; Temple Quartet, went very big; Three Juggling Bunnies, lightning fast; Faber Sisters, well liked; Frobel & Ruge, very clever.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Ten Merry Youngsters, very funny; Bixley & Lerner, went very big; Thomas Potter Dunn, hit; Abbott & White, very well liked; Mimic Four, scored; Balton Troupe, unusual work; The Sombrenos, very clever; Helen Hugree & Co., very good; Payne & Lee, liked.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.).—Pictures.

STEEPLECHASE PIER (H. Morgan & W. H. Penman, mgrs.).—Pictures.

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tures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—
Joe Hertz. In "Fritz in the Mountains,"
Tuesday, Wednesday and Saturday; "Fritz,
the Wandering Musician," Thursday and Fri-
day.

June 5 Atlantic Garden opens for the season.
S. C. Blatt will, as formerly, manage and
book the show. Bookings are direct. Mr.
Blatt will be assisted by James Kenny, treas-
urer of the Trocadero, Philadelphia.

The Five Brown Brothers, who are "clean-
ing up," as usual, are playing Young's Pier
this week. The act will shortly be known as
the Six Brown Brothers, the sixth member
of the team having joined here. For the
present he is giving a cornet solo of un-
doubted excellence. He will soon appear in
the dandy saxophone line-up.

George Offerman, here for several seasons,
and who is considered one of the best cafe
singers in the resort, is working at the Win-
dow Cafe, and as usual making good. George
Beach, also well known here, is at the Dunlop
Cafe.

The general session of the Presbyterian
assembly, which is in convention here, passed
a resolution a few days ago that urgent pres-
sure be brought to bear upon Governor Wilson
(also a Presbyterian), to effect a closed Sun-

day in Atlantic City. The plan is to keep
after Mr. Wilson until some measure of suc-
cess is assured. The convention is mostly
made up of ministers, but they were not,
however, all in accord with the measure.

A colored woman by the name of Mrs.
Nixon started something on the Boardwalk
a few days ago with a tenant of the nifty
Nixon Apartments, demanding that the latter
vacate her lease and fork over the trifling
sum of \$60,000. The colored lady handed out
some great dope, claiming to own the apart-
ments. Nixon's Apollo theatre and Young's
Ocean Pier. She added along with other junk
that she was the reincarnation of S. F. Nixon.
But from last accounts S. F. Nixon is perfectly
well and happy. The woman is now in the
care of the county physicians.

There is an exhibition on Young's Pier a
world clock, which it is claimed tells the
time in every quarter of the globe. It is the
invention of Edmond S. Stevens, a man near-
ing the eighties. It took five years to work
out the problem and almost three years for
the actual making. The clock consists of two
large dials revolving in opposite directions.
On these dials and a stationary dial are many
markings and lines, which, it is claimed,
show the Zodiac and longitudinal time. The
clock takes up the loss of twelve minutes and
fifty-seven seconds, which occurs every longi-
tudinal hour (fifteen actual hours), and
which is made up on the calendar by the oc-
currence of leap year. The technical explana-
tion of the contrivance delves too deeply into
the astronomical for the lay mind.

CLEVELAND, O.

PROSPECT (H. A. Daniels, mgr.; agent,
U. B. O.; rehearsal Monday 10).—Zeda,
clever; Goodall & Craig, fair; College Trio,
pleased; Gordon, Eldred & Co., fair; Clarence
Oliver, good; Les Montford, good.

GRAND (J. H. Michels, mgr.; agent, U. B.
O.; rehearsal Monday 10).—Clarence Sisters &
Brother, good; Genevieve Warner, well liked;
Allen & Neator Co., headline; Clare & West,
pleased; Von Hoff, hit; Burgess & Clare, clever.

STAR (Drew & Campbell, mgrs.; rehearsal
Monday 10).—"The Colonial Belle."

EMPIRE (E. A. McArdeal, mgr.; rehearsal
Monday 10).—"The Girl From Paris."

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U.
B. O.; rehearsal Monday 10).—Chas. Le Camo
& Dogs, amusing; Geiger & Walters, entertain-
ing; Keeffe & Dunham, well liked; Jack At-
kins, good; The Stagpooles, clever.

GRAND (Ira A. Miller, mgr.; agent, Gus
Sun; rehearsal Monday and Thursday 11).—
Anton Rinks, fine; Emolaie Summers, enter-
taining; Bovis & Darley, excellent; Smith &
Weston, well liked; Meech International Trio,
very good.

SOUTHERN (J. Lasher, mgr.; agent, U. B.
O.; Toledo; rehearsal Monday and Thursday
11).—John Fillis, ordinary; Crawford & Cap-
man, hit; Wurnell & Nelson, pleased; Harry
Edson & Dog "Doc," good.

COLUMBUS (Thomson Bros., mgrs.—Mus-
ical stock.

PRINCESS (Hart Bros., mgrs.).—Musical
stock.

Indianola and Olentangy Parks, big bus-
ness on Sundays, remainder of week poor.

22. Barnum & Bailey (fourth tented sho-
of season), capacity, both performances.
"LITTLE CHARLEY."

DES MOINES, IA.

PRINCESS (Elbert & Getchell, mgrs.).—
Week 14, stock, "The College Widow," bi-
business.

MAJESTIC (Elbert & Getchell, mgrs.).—14
17. Woodward, good; Kittle & Olga Jewel
fair; Hal & Marion Munson, pleased; Jc
Brennan, good; Youngman Family, featur-
18-20. Clare Rogers, good; Bailey & Bailey
pleased; Stanton & May, clever; "Rube" Dick-
inson, good; Arnold's Leopards and Panther
feature.

JOE.

ELGIN, ILL.

GRAND (Thelian & Prickett, mgrs.; agent,
W. V. A.; rehearsal Monday and Thursday 11
—Al. Wightman, good; Edith Haney, disap-
pointing; Arthur Deming, ordinary; Fran
Mayne & Co., fair.

STAR (Thelian & Prickett, mgrs.).—Ma
22-23, stock.

H. F. BARTLETT.

ELMIRA, N. Y.

LYCEUM (Lee Norton, mgr.; Rela Circuit;
—19. Mrs. Leslie Carter, in "Two Women"
large house.

MOZART (G. W. Middleton, mgr.; agent
Edward Mozart).—22-27, "A Night on th
Bowery," well received; John W. Cooper

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novel; Mr. & Mrs. George Mack, excellent; Ethel Van Orden & Co., good; Killan & Moore, good; Helen Primrose, pleased.

MAJESTIC (G. H. Van Demark, mgr.; agent, P. B. O.; rehearsal Monday 12.20).—22-24, Buxter & Laconda, hit; Waaher Bros., good; 25-27, Hilton & Lewis; Buckley-Martin Co.

HORRICKS (George Lyding, mgr.).—19-20, "The Silver Ring," large house; 22-27, Mathew Minstrels capacity; 29-June 3, Manhattan Opera Co.

ERIE, PA.

COLONIAL (A. P. Weachler, mgr.; C. R. Cummings, asst. mgr.; agents, Gus Sun and U. H. O.; rehearsal Monday 10).—Billy Window, good; Stella Karl, went big; Jane Dara & Co., well liked; Eldora & Co., clever; "Rolf-olans," fine.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Prudential).—Imperial Stock Co., good.

Colonial closes for season 27.

Waldameer Park theatre opens with vaudeville, 28, giving two shows a day under management of E. H. Suerken, booking direct.

Four Mile Creek theatre opens June 11, with musical comedy, to run three weeks, then vaudeville, under management of H. T. Foster, booking through Harry Hahn.

M. H. MIZENER

FALL RIVER, MASS.

HIJOU (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—2-24, Belle Dixon, excellent; Soraghan Lenox Co., good; Monarch Comedy Four, hit, 25-27, Genia & Polo; Friedland & Clark; Burke-Carter & Inky Boys.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—Harry Gilbert, fair; Grace McGee & Co., very good, 25-27, Ed & Rolla White; Henderson & Thomas.

ACADEMY (Julius Cahn, lessee and mgr.; Geo. S. Wiley, res. mgr.).—25, Richard Carle, "Jumping Jupiter."

EDW. F. RAFFERTY

GOLDSBORO, N. C.

VICTORIA (Caplan & Block, mgrs.; agent, Norman Jefferies).—15-17, The Shrier Boys, applause; Little Audrey, remarkable; 18-20, Monsey, good. Good business.

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IRVING COOPER, Business Representative

ACME (H. R. Mason, mgr.).—Wilson Glee Club, good. "The Fall of Troy," feature picture. Business increasing. W. S. ROYALL.

GALVESTON, TEX.

GALVEZ (R. L. Welch, prop.; Harry E. Bryan, mgr.; agents, Interstate Amusement Co.; rehearsal Sunday 10).—Week 15, Torleys, applause; Fred Singer, feature; Geo. Hillman, very funny; "Gloria Prom Melody Lane," well received.

CRYSTAL (G. K. Jorgensen, prop. and mgr.; agent, Hodgkins; rehearsal Sunday 11).—Acrophane Girl, featured; Richards & Roman, fair; Joe E. Bernard & Co., just as by; Bonth & Tilton, pleased; O. L. Feltz, original.

H. SPROULE

HARTFORD, CONN.

HARTFORD (Fred P. Dean, mgr.; agent, James Cliney; rehearsal Monday and Thursday 11).—22-24, Holmes & Holliston, very good; Blissett & Shady, clever; Ed Wilson, good; Musical Huskies, novel; Firenze Trio, exceptional, 25-27, LaVeen, Cross & Co.; John Lechler; Walters & Krouse; The Delmontes; Kilato & Morton.

POLLS (O. C. Edwards, mgr.).—Stock; big business.

PARSONS' (H. C. Parsons, mgr.).—Stock; fine business.

R. W. OLMSTEAD

JAMESTOWN, N. Y.

LYRIC (H. A. Dondouff, mgr.; agent, Gus Sun; rehearsal 10).—Bob Fitzsimmons & Wife, big hit; Arthur Rixby, funny; The McNuttie, satisfactory; Eddie Gardner, good; Harrington, good.

CELESTON (J. J. Waters, mgr.).—Season opens 29 with Charleston Opera Co. in "The Mikado."

John Robinson's circus is billed for June 3.

LAWRENCE T. BERLINER

LOS ANGELES, CAL.

ORPHEUM (Martha Beck, gen. mgr.; agent, direct Monday; rehearsal 10).—Week 15, W. D. Greene & Co., capital; "Spirit Paintings," mystifying; Bebbel & Arthur, very clever; Taylor, Krantzmann & White, good. Holdovers: Mr. & Mrs. Sidney Drew; Grace Cummings; Elve Sataudus; Mona Helacy & Dick.

LOS ANGELES (E. J. Donnellan, mgr.; agent, C. O. Brown; rehearsal Monday 11).—Week 15, Alvin Western, big; H. T. Mac-

LEO CARRILLO

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Next Week (May 29) Orpheum, Duluth

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THE
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**Sailing Mauretania,
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**Willa Holt Wakefield
IN VAUDEVILLE**

Sam Chip and Mary Marble

in Vaudeville

Direction JOHN W. DUNNE

Cornell, took well; Foy & Clark, diverting; Walton & Vivian, pleasing; Harry Booker & Co., interesting; Three Leightons, skilful.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 15, Robinson & Burnett, good; Charles Tyler & Jessie Burton, well received; Charlie Harris, fair; Toomer & Hewins, above ordinary; Kimble Bros. & Segal, pleasing; Alice Berry, winsome; Flying Dordens, fair.

MASON (W. T. Wyatt, mgr.; Shubert).—Week 7, "Follies of 1910," packed houses. Week 27, Nance O'Neil, in "The Lily."

MAJESTIC (Oliver Morosco, mgr.; Cort).—Week 7, dark. Week 15, "The Old Homestead."

AUDITORIUM (L. E. Behymer, mgr.).—May 7-10, Mary Garden, fair house opening night. EDWIN F. O'MALLEY.

MALDEN, MASS.
AUDITORIUM (W. D. Bradstreet, mgr.; rehearsal Monday 11).—Simpson & Smith, fine; Jolly Lakens, good; Mlle. Lucille Savoy, pleasing; Rose Rooding, good. T. C. KENNEY.

MILWAUKEE, WIS.
MAJESTIC (James A. Higler, mgr.; Orpheum Circuit; rehearsal Monday 11).—Red-

ford & Winchester, amusing; Smythe & Hartman, original; Eckert & Borg, fine; Mrs. Gardiner Crane & Co., very pleasing; Clark Sisters & Billy Farnum, good; "Bathing Girls," stunning; Miles Stavordale Quintet, great; Fred St. Onge & Co., clever.

CRYSTAL (Ed. Raymond, mgr.; agent, T. B. C.; rehearsal Monday 11).—Savo, funny; Meneta Five, pleasing; Palmer Lewis, good; Cookan & Parks, fair; Jack Harlow & Co., good.

EMPIRE (Wm. Gray, mgr.; S-C; rehearsal Sunday 11).—Randow Bros., eccentric; Bellboy Trio, laughable; Beatrice Ingram Players, powerful; Mary Ambrose, versatile; Frank Hartley, good.

HERBERT MORTON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Ramsey Sisters, very good; Dillie & Geyer, pleasing; Three Dreamers, hit; Edward De Corsia & Co., excellent. GEO. FIFER.

NORTHAMPTON, MASS.

ACADEMY (B. L. Potter, mgr.; Ind.).—24, Allen Hinkley song recital.

COOK'S (W. R. Cook, prop. and mgr.).—22-24, Kelly & Jones; Harry Dare, 25-27, Delose & Pearl; Walberg & Osberg.

ONEONTA, N. Y.

ONEONTA (Fred Follett, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—18-20, Edward N. Hoyt & Co., ordinary; Della Ross, pleased. 22-24, Musical Tremaines, well applauded; Louise Berini, good.

CASINO (L. H. Sheppard, mgr.).—Motion pictures to excellent business.

Harry M. Dunham, recently manager of the Oneonta, is now manager of the new Madison theatre, Cleveland, O. DeLONG.

PITTSBURG.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Six Kirkamith Sisters, very pleasing; Burt & Standford, unique, pleasing playlet; Leann & Holbrook, well received; Kate Watson, an uproar; Hoynton & Davis, excellent; Marie & Billy Hart, novel; Max Hart's six steppers, nicely; Dare Bros., great; Wilton Bros., good closer.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Clarice, Keller, Grogan Trio,

featured; Nellie Melville, scored; Two Lan sings, won favor. Bredow & Cooper, pleased; Chellis & Mason, took well; Wallie Fitzgibbons, well received; Marie Manning, much applause; Gilling & Moore, very good.

LIBERTY (Abe Cohen, mgr.; agent, Gu Sun).—Bohee & Hyers, laughter; Clever Conkey, well received; Wallace's Trained Bird amusing; Roy Raceford, good.

GAYETY (Henry Kurtzman, mgr.).—"Run away Girls."

ALVIN (John B. Reynolds, mgr.; Shuberts).—"The Man From Home," large audience.

LYCEUM (R. M. Gulick, mgr.; S. & H.).—"The Honeymoon Trail," well filled house.

M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10).—May 19-20, Ruth Belmar, clever; Emmond; Emerson & Emmonds, good; Tuxedo Comed Four, very good. 22-25, Art Raffael, very good; Jack & Clara Roof, well received; Ben & Leon, went well. FRANKLIN.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Buckley Canine Village, featured; Savoy & Savoy, laug

ANDERSON-GOINES

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**THE
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SCREAM
IN IT**

**Direction,
JAMES E. PLUNKETT**

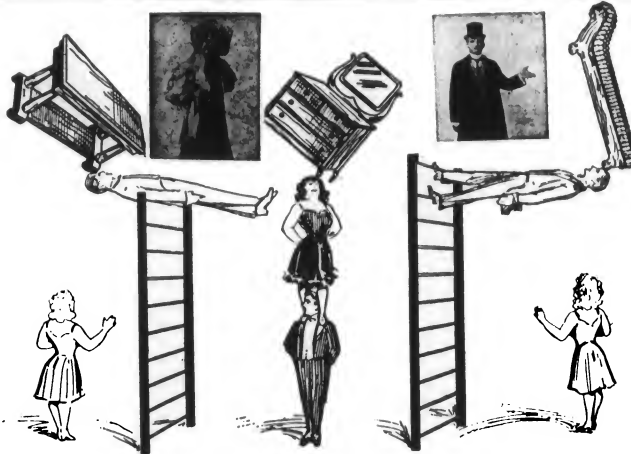
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The world's most sensational balance, Gregoire & Elmina, a stalwart man and pretty girl, present a noteworthy performance. Their sketch in appropriately termed "The Furniture Tumbler." This duo of agile and experienced juggling artists are undatable in their line. They balance things from a match to a suite of parlor furniture with a few extra chairs and heavy tables thrown in. The sketch is a credit to the vaudeville stage and the management of the Orpheum theater is to be congratulated on obtaining their services.

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IN VAUDEVILLE

getters; Ed. C. Jordan & Co., scream; Wilson & Crumby, good; Runtens, hit.
JEFFERSON (Julius Cahn, mgr.).—26-27, "Arcadians"; June 9, Madame Tennhardt. The theatre is being used as temporary quarters for Portland High School classes since the High School was destroyed by fire last Monday.
KEITH'S.—Stock.
Buffalo Bill's Wild West June 5; Ringling Bros., 7.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week 15, Ellis Nine Hawaiians and Mr. & Mrs. William Morris divided feature honors; Samuell & Riley, excellent; Salvaggi Sisters, clever; Chas. Kenn, scream.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 11).—Week 15, Macart & Branford, excellent; "Musikalking" encores; Chas. & Walker, scream; Wynne & Jennings, clever; Lightning Hopper, novel; Crotton Bros., good; Kate Fowler, musical treat.

HUNGARLOW (Keating & Flood, mgrs.).—Week 15, Lytle Musical Comedy Co.
GRAND (Chas. Ryan, mgr.).—Week 15,

Albers Polar Bears; Mueller & Muller; Mlle. And Hill; Chas. D. Welber; Cartha Day; Patricia.
W. R. BURED.

PORTSMOUTH, O.

COLUMBIA (Fred Tynes, mgr.). Pictures GRAND (F. Higley, mgr.).—Stock; business fair.
Millbrook Park opens Saturday, May 28, skating and dancing.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Walter Brower, good; LaBelle Teresta, pleased; Three McNallys, liked; Bell & Marshall, well received; R. A. G. Trio, headline.

HIPPODROME (C. G. Keeney, mgr.; rehearsal Monday and Thursday 10.30).—Bordley Trio; Garherta; Savoy Trio; Bijou Russell, Cooper & Bartels.

PALACE (W. K. Goldenberg, mgr.; agent, Morrie Loew; rehearsal Monday and Thursday 10.30).—Armon & Armon, liked; Wagner & Lee, pleased; Yvette Rugel, pleased; Roberts & Roberts, good; Electric Four, well received.

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Jenia Jacobs
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May 25-28, FULTON, BROOKLYN

Carolina Park opening announced for Saturday, May 27. G. R. H.

ROANOKE, VA.

JEFFERSON (Eduard Schwartz, mgr.; agent, Norman Jefferson; rehearsal Monday and Thursday 2.30).—22-21, Valets & DeLanc, ordinary; George Morton, fair; Fox & Summers, possible; 25-21, Reed & Smith, 130 lbs. Harter; Flora Nelson & Co. T. B.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, mgr.; agent, direct).—Week 15, Burr McIntosh, pleased; Burns, Burns & Burns, good; Mullen & Cornell, good; Abide Capitano, clever; Frey Twins, excellent; Schrade & Mulvey, pleased; Laura Berkley, good.

CASINO (Michele-Bodley, mgr.; agent, Fishers).—Musical Melodists, Clark & Clifton, picture.

GARFIELD (D. D. Tappan, mgr.).—Stock, Monte Peels in "Steam", business hit.
SALT LAKE (Geo. D. Foster, mgr.).—12 Sarah Bernhardt, large audience; 13, Mary Garden, to crowded house; 14, "Follow of 1910", played to S. R. O. OWEN.

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STEPHENS**
IN VAUDEVILLE

**JULIAN
AND DYER**

A LAUGH A SECOND

THE SCOTCH GIRL

JEAN AYLMER

SAN DIEGO, CAL.

GARRICK (Wm. Tomkins, mgr.; agent, S.C.; rehearsal Monday 10).—Week 15, Jack H. H. applied; Gardner, Vincent & Co., good; Hall Bros., strong; Summers & Page, pleased; Edwin George, very good; Bigelow & Campbell, fair.

GRAND (E. J. Louis, mgr.).—Week 15, "The Man Who Came Back." L. T. DALEY.

SAVANNAH, GA.

LIBERTY (Frank & Hubert Bandy, mgrs.).—Starkey Players, to good attendance.

THEATRE (Charles W. Rex, mgr.; Wells' Circuit; rehearsal Monday and Thursday 2).—Capacity 100; McLaughlin & Sherwood, comedy; Mabel Ivorra, fair; Melrose Comedy Four, hit; Iva Donnette & Dore, very good; 22-24, Giffney & Kilson, novel; Emma Ellwood, very good; Scott & Reynolds, hit; Dunlap & Folk, big; 25-27, Foote & Pussy; Cliff Watson; Watson & Little; DeNette Sisters.

R. MAURICE ARTHUR.

SHEPHERD, LA.

MAJESTIC (Ehrlich & Coleman, mgrs.; agent, Hokin; rehearsal Sunday 1.30).—Burbank & Danforth, excellent; Golding, ordinary; Gwynn & Gossett, encores; Doyle & Fleida, good; Itafina's Monkeys, very good.

Capacity business.

Gladiators Amusement Park will open in June. Musical comedy will be offered at the theatre. Tomlin & Nelson will have the management.

HOWARD T. DIMICK.

SOUTH BEND, IND.

ORPHEUM (C. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 12.30).—22-24, McLaughlin & Sherwood, comedy; Mabel Ivorra, fair; Melrose Comedy Four, hit; Iva Donnette & Dore, very good; 22-24, Giffney & Kilson, novel; Emma Ellwood, very good; Scott & Reynolds, hit; Dunlap & Folk, big; 25-27, Foote & Pussy; Cliff Watson; Watson & Little; DeNette Sisters.

MAJESTIC (T. M. Moss, mgr.; agent, S.C.; rehearsal Monday 12.30).—Grace Victorine, big hit; Brown & Wigan, excellent; Golding, ordinary; Gwynn & Gossett, encores; Doyle & Fleida, good; Itafina's Monkeys, very good.

AMERICAN (T. M. Moss, mgr.; agent, S.C.; rehearsal Monday 12.30).—Ruth DeMar, pleased; Dorothy Nelson, good.

ST. PAUL CASINO (Carl W. Cook, mgr.).—Stock, business fair.

OLIVER (Cary P. Long, mgr.).—19, High School play, "Sir Christopher"; 23, "Girl of My Dreams."

NATIONAL (Picture House).—25, Dr. Cook.

ST. PAUL, MINN.

METROPOLITAN.—Stock; good business.

AUDITORIUM.—27, Sarah Bernhardt.

SHUBERT.—25-27, "Queen of the Moulin Rouge."

GRAND.—Stock; business fair.

ORPHEUM.—Lorch Family, fine; Frank Tinney, good; Maxima's Models, fine; Kelly & Kent, good; Empire Comedy Four, pleasing; Leo Cardillo, good; Havelock's Comedy Juggler, good.

EMPRESS (George Boyer, res. mgr.; S.C.).—Week 14, Edward Jose & Co., good; The Hoppers, good; Virginia Grant, good; Robinson & La Favor, pleasing; Makarenko Duo, good; Watson & Dwyer, good.

BEN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Maclyn Arbuckle & Co., big success; Deno, good; "Top of the World Dancers," novelty; Piccolo Midgetta, pleasing; "Chas. & Fanny Van, clever; Arthur Whitehead, good; Three Secundos, a success.

MAJESTIC (Peter F. Griffin, mgr.).—Musical Plectrics; Lemons, Luzzi & Meller; Great Odama; Lakala & Lorain; Harry Haggarty.

YONGE ST. (Geo. Mohle, mgr.).—Farnum & Delmar; Armita & Burke; Green & Parker; Lella Canton.

ROYAL ALEXANDRIA (L. Solman, mgr.).—Second week Lyman H. Howe's Picture Travel.

PRINCESS (O. B. Sheppard, mgr.).—"Mime Sherry."

GRAND (A. J. Small, mgr.).—"Father and the Boys."

GAYETY (T. R. Henry, mgr.).—"Rose Sydel's 'London Belles'."

STAR (Dan F. Pierce, mgr.).—"High Rollers."

HARTLEY.

WASHINGTON, D. C.

BELASCO (W. S. Taylor, mgr.).—Stock. Large houses.

NATIONAL (W. H. Rapley, mgr.).—Aborn Opera Co., "Thais," capacity houses.

COLUMBIA (E. Berger, mgr.).—Stock, S. R. O. houses.

MAJESTIC (F. B. Weston, mgr.).—Stock, big houses.

GAYETY (Geo. Peck, mgr.).—"Follies of New York and Paris."

CASINO (A. C. Mayer, mgr.; agent, Morrie; rehearsal Monday 10).—22-24, St. Louis & Lepino, hits; James Keane & Co. and Cameron & Markey, honors; Whitman Bros., clever and Muehrer & Davis, encores.

COSMOS (A. T. Brylawski, mgr.; agent, Jeffrey; rehearsal Monday 10).—Three O'Connell, Clara, Melina; Walters & Frank, well received; Ashborth's Animals, amused; Madelyn Stone, honors; Lawrence Roden, clever; Stillsons, well received.

WM. K. BOWMAN.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Felber & Shea).—Zanora Bros., good; Mason & Murray, hit; Dale & Boyle, good; Great Novo, fair; Lester & Kellett, good; Sheck & D'Arville, fair.

GRAND (Jos. Schagrin, mgr.).—Summer season "pop" vaudeville, starting May 29. Idora Park opens May 28.

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Burgess Harvey J 637 Trenton av Pittsburgh
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Burns Jack 337 Bainbridge Brooklyn
Burrows Lillian 2650 North av Chicago
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VARIETY ARTISTS' ROUTES
FOR WEEK MAY 29

WHEN NOT OTHERWISE INDICATED.

The routes are given from MAY 28 to JUNE 4, 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.

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Alrona Zoeller Troupe 269 Hemlock Brooklyn
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Alvares Gots 1235 W Main Decatur Ill
American Newboys Park Chicago
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Bauman & Ralph 350 Howard av New Haven
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Benn & Leon 229 W 38 N Y
Bennett & Marcello 220 W 67 New York
Bentley Musical 121 Clipper San Francisco
Benton & McGowan Crystal North Platte Ia
Berg Bros Hip Wigan Eng
Berkery Valerie Players Orpheum Seattle
Beverly Sisters 5722 Springfield av Phila
Boyer Ben & Bro 1436 Bryant av N Y
Bicknell & Gibeay 441 Marion Oak Park Ill
Bick John Columbia St Louis
Blaet & Shady 248 W 37 N Y
Bluck & Leslie 2722 Eberly av Chicago
Blumhagen & Hchr Albert Berlin N H
Blumhagen & Co 3220 Chicago av Minneapolis
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 Girard Marie 41 Emporia Boston
 Giverson Violet 489 Lexington Waltham Mass
 Glover Edna 362 Elmwood av Wichita
 Godfrey & Henderson 2200 E 14 Kansas City
 Goforth & Doyle 261 Halsey Brooklyn

Great Golden Troupe

NOW ON THE ORPHEUM CIRCUIT.

Golden Claude Monticello Jersey City
 Golden Max 5 Alden Boston
 Goodman Joe 2038 N 3 Philadelphia
 Gordo El 265 W 42 New York
 Gordon Paul L 314 W 52 New York
 Gordon Dan 177 Atlantic av Brooklyn
 Gordon & Barber 26 So Locust Hagerstown Md
 Goss John 33 Sawyer Haverhill Mass
 Gossans Bobby 400 So 6 Columbus O
 Gottlob Amy 600 Clark Chicago
 Gould & Rice 326 Smith Providence R I
 Gould Wm & Co Orpheum Oakland
 Goyt Trio 356 Willow Akron O
 Grace Lew 3844 Penn av Baltimore
 Grannon Hs Melrose 356 Dearborn Chicago
 Grant Burt & Martha 356 Dearborn Chicago
 Gray Trio 1406 Woodlawn av Indianapolis
 Gray & Gray 1932 Birch Joplin Mo
 Gremmer & Melton 1437 S 6 Louisville
 Grimes John & Co Columbia Boston Indef
 Griffith Myrtle E 8305 Kirkwood av Pittsburgh
 Griffith Marvella Elkhart Ind
 Griffin & Hoot 1323 Cambria Philadelphia
 Grimes Tom & Co Kedzie Chicago
 Grimm & Storch 423 Elmwood N H
 Groom Sisters 603 N Hermitage Trenton N J
 Grossman Al 533 North Rochester
 Gruber & Kew 403 Av E Flint Mich
 Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall E Clayton Elmhurst Pa
 Hall & Fray 50 Columbia Spampcott Mass
 Hall & Briscoe 56 Orchard Norwich Conn
 Halle Dogs 111 Walnut Revere Mass
 Halpern Nan 1621 E 17 av Denver
 Halsted Willard 1141 Tyrantia New Orleans
 Hamilton & Sattell Chicago
 Hamilton H L Cliffdale Park Ashland Ky
 Hamiltons The 51 Scovel Pt Detroit
 Hammond & Forrest Empress Cincinnati
 Hampton & Banast 4366 Winthrop av Chicago
 Hanson G Scott 313 River Phila
 Hance Edith 3234 Harrison Kansas City
 Hannon Billy 1633 No Hamlin av Chicago
 Hanson & Co 1037 Tremont Boston
 Hanvey Lou 553 Lenox av New York
 Harney Ben Nettell Sydney Australia
 Harris & Randall Grand Evanville Ind
 Hart Bros Barnum & Bailey C R
 Hart Stanley Ward 3445 Pine St Louis
 Hart Maurice 166 Lenox av New York
 Hart Marie & Billy Temple Detroit
 Hartman Gretchen 321 W 135 N Y
 Harvey & Welch 7 E 119 N Y
 Harveys 507 Western Mountaineer W Va
 Hatches 47 E 132 New York

E. F. HAWLEY AND CO.

"THE BANDIT".
 This Week (May 22). Hammerstein's. N. Y.
 EDW. S. KELLER, Rep.

Heeloo Chas & Marie 306 Donaldson Columbus
 Heidelberg Four Princess St Paul
 Heid & La Rue 1232 Vine Philadelphia
 Henderson & Thomas 237 W 40 New York
 Henella & Howard 646 N Clark Chicago
 Henry Dick 207 Palmetto Brooklyn
 Henry Gloria 3236 So 17 Philadelphia
 Henrys 423 162 N Y
 Herbert Barnum & Bailey C R
 Herberts The 47 Washington Lynn Mass
 Herman & Rice 332 W 36 N Y
 Hildebrande Box 66 Wither Mass
 Hill Geo 40 Stone av Scotland
 Hill 3504 Manitow av Los Angeles
 Hillman Trio Wm Penn Phila
 Hillman Grace 301 Diamond Sayre Pa
 Hillman & Sons 553 Nelson New Brunswick
 Hillman Geo Majestic Birmingham
 Hillman & Roberts 516 S 11 Saginaw Mich
 Hilliers 193 Bay 25 Bensonhurst N Y
 Hines & Fenton 161 W 63 New York
 Hoffman Dave 3241 Elmfield Phila
 Holman Bros 616 Lake Cadillac Mich
 Holman Harry Star Western R I
 Holmes Ben 114 Montana Allaine Neb
 Holmes & Wells & Finlay Temple Ft Wayne Ind
 Holt Alf Sydney Australia
 Honan & Hines 123 Lockwood Buffalo
 Hood Sam 721 Florence Mobile Ala
 Hoover Lillian 422 W 24 New York

Hopp Fred 226 Littleton av Newark N J
 Horter Kathryn 261 Halsey Bklyn
 Horton & La Triksa Hip Belfast Ireland
 Hout & R 335 S Division Grand Rap
 Houdini H Empire Stratford Eng
 House Carl C 198 Glover Detroit
 Howard Bros 329 W 38 N Y
 Howard Emily 444 N Clark Chicago
 Howard Comedy Four 22 S av Brooklyn
 Howard Harry & Mae 323 S Peoria Chicago
 Howard Bernice 3009 Calumet av Chicago
 Howard & Howard Alhambra N Y
 Hoyt Edward 10 160 47 N Y
 Hoyt & Starke 14 Bancroft pl Bklyn
 Hugel & Quinn 536 Rush Chicago
 Hubert & De Long 4416 Madison Chicago
 Hunter Ethel 4023 Troost Kansas City
 Hunter & Ross 330 So Senate av Indianapolis
 Hurley F 153 Magnolia av Elizabeth N J
 Hutchinson Al 210 E 14 New York
 Hyatt & Le Nore 1612 W Lanvale Baltimore
 Hylands 31 Cherry Danbury Conn
 Hynde Beale 515 Pearl Buffalo

Inge Clara 300 W 49 N Y
 Ingills & Reading 1924 Bower Jersey City
 Ingrams Two 1804 Story Boone Ia
 Inniss J 133 125 N Y
 Irwin Flo 237 W 46 New York
 Irving Pearl Indian Lane Canton Mass
 J.

Jackson Hry & Kate 200 Buena Vista Yonkers
 Jackson Clifford 40 E Upper Buffalo
 Jackson Cyclists Hip Nottingham Eng
 Jacobs & Sardel Prince Houston
 Jeffries Tom 239 Bridge Bklyn
 Jennings Jewell & Barlowe 3562 Arl'g'tn St L
 Jones & Dell 1202 N 6 St Louis
 Jewell Mildred 5 Alden Boston
 Johnson Grant 257 W 87 N Y
 Johnson Honey 39 Tremont Cambridge Mass
 Johnson Kid Sequin Tour South America
 Johnson Bros & Johnson 6245 Catochville Phila
 Johnstone Chester B 49 Lexington av N Y
 Johnstons Musical Majesty Walsall Eng
 Jones & Rogers 1361 Park av New York
 Jones Maud 50 W 125 N Y
 Jones & Gaines 112 W 58 N Y
 Jones & Moore 99 Kendal Boston
 Jones & Whitehead 83 Boyden Newark N J
 Juno & Wells 511 E 73 New York

Kartello Bros Paterson N J
 Kaufman Reba & Inez Polles Bergeles Paris
 Kaufmanns 240 E 35 Chicago
 Keating & Murray Blakere Wildwood N J Ind
 Keaton & Barry 74 Boylston Boston

JIM F. KELLY and ANNIE M. KENT

THEM'S THEM.

Kerley & Parks Moulton Laconia N H
 Kelle & Zena 110 W 44 N Y
 Kell Jack W Liberty Pittsburgh
 Kelly & Wentworth 114 S 34 St Joe Mo
 Kelly Sister 423 Elmwood N H
 Kelters 133 Colonial Pl Dallas
 Kendall Chas & Matilde 123 Alfred Detroit
 Kenna Chas Pantages Sacramento
 Kennedy Joe 131 E 4 Knox Ind
 Kough Edwin Continental Hotel San Fran
 Kessner Rose 438 W 164 New York
 Kidders Bert & Dorothy 1274 Clay San Fran
 King Bros 211 4 av Schenectady
 King Violet Winter Garden Bhopool Eng Ind
 Kinsato 1701 3 av Evanville Ind
 Koehler Grace 6050 Calumet Chicago
 Kohers Three 68 13 Wheeling W Va
 Kolb & Miller Wigwam San Francisco Indef
 Konerz Bros Ashland Ky

Lacey Will 1516 Capital Washington
 Lafayette Two 185 Graham Oakbrook
 Lamont Harry & Flo 20 Clinton Johnston NY
 Lancaster & Miller 466 Jones Oakland
 Lane Gordon & Lane 2713 Locust Phila
 Lane & Ardell 332 Geneese Rochester
 Lane Eddie 305 E 73 New York
 Lane & O'Donnell Kelthas Phila
 Lang Karl 273 Bklyn av Memphis
 Langdons Shes Buffalo
 Lanigan Joe 102 S 51 Philadelphia
 Lanesard Ward E 232 Schaefer Brooklyn
 La Auto Girl 123 Alfred Detroit
 La Branche Mr & Mrs Jack 3115 E Baltimore
 La Centra & La Rue 2461 S av New York
 La Clair & West Box 155 Sea Isle City N J
 La Grange & Gordon 2802 Lucas av St Louis
 La Maze Trio Eldorado Nice France
 La Moines Musical 232 S Baraboo Wis
 La Nolle Ed & Helen 1707 N 15 Philadelphia
 La Ponte Marg 123 W Commerce San Antonio
 La Rue & Holmes 21 Little Newark
 La Tour Irene 24 Atlantic Newark N J
 La Vettes 1708 W 31 Kansas City
 La Vine Edward Orpheum Minneapolis
 Larose 226 Bleeker Brooklyn
 Larriree & Lee 32 Shuter Montreal
 Lashe Great 1611 Kater Philadelphia
 Laurant Marie 14 W 45 N Y
 Laurenz Bert 207 W 37 N Y
 Lavardas Lillian 1209 Union Hackensack N J
 Lavine & Inman 3201 E 81 Cleveland
 Lawrence & Edwards 120 Western Providence
 Lawrence & Ward 55 Copeland Roxbury Mass
 Layton Marie 252 E Indiana St Charles Ill
 Le Dent Frank Kelthas Boston
 Le Revre & St John Princess Mason City Ia
 Le Brange & Gordon 2802 Lucas av St Louis
 Le Huff 760 Clifford av Rochester
 Le Pages 120 French Buffalo
 Le Pearle & Bogart 401 Solome Springfield Ill
 Le Roy Geo 36 W 115 N Y
 Le Roy Vic 332 Everett Kansas City Kan
 Le Roy Chas 1806 N J Baltimore
 Le Roy & Adams 1812 Locust av Erie Pa

LE ROY AND PAUL

Comic Bar Performers

This Week (May 21). Orpheum, Salt Lake City
 ORPHEUM TOUR. JO PAIGE SMITH, Rep.

Leahy Bros 359 East av Pawtucket R I
 Lee Rose 1040 Broadway Brooklyn
 Lee Joe Kinsley Kan

Leffingwell Nat & Co 285 W 150 New York
 Lenas 1914 Newington av Chicago
 Leonard & Drake 1099 Park Pl Brooklyn
 Leslie Geo W 467 S Walscott Norfolk Va
 Leslie Genie 361 Tremont Boston
 Leslie Frank 124 W 139 New York
 Lester & Kellet 318 Fairmount av Jersey City
 Lester Nina 272 Maple Lynn Mass
 Levino & Musical 132 W Haven Conn
 Levitt & Falls 712 Cedar Syracuse
 Levy Family 47 W 129 New York
 Lewis & Lake 3411 Norton av Kansas City
 Lewis Phil J 116 W 121 New York
 Lewis Walt & Co 677 Wash'n Brookline Mass
 Lingershams 705 N 5 Philadelphia
 Livingston Murry 830 E 163 N Y
 Lloyd & Castano 104 E 61 New York
 Lockhart & Webb 223 W 38 N Y
 Lockwood Musical 132 W Cannon Poughkeepsie
 Lois & Love 2914 2 Brooklyn
 London & Riker 32 W 98 New York
 Londons Four 201 N 3 Reading Pa
 Lorch Family Orpheum Duluth

Longworth

Next Weew (May 20) Galesburg, Ill.

Lowe Musical 37 Ridge av Rutherford N J
 Luce & Luce 926 N Broad Philadelphia
 Lynch Haz 356 Norwood av Grand Rapids
 Lynch Jack 93 Houston Newark
 Lynn Roy Box 62 Jefferson City Tenn
 Lyon & Atwood Dunns Cafe San Fran Indef

Mack & Co Lee 668 N State Chicago
 Mack Floyd 6934 Ohio Chicago
 Macy Maud Hall 2613 E 26 Sheephead Bay
 Mae Florence 43 Jefferson Bradford Pa
 Main Ida Dunns Cafe San Francisco Indef

MILASOR ? ?

Malloy Dannie 11 Glen Morris Toronto
 Manning Frank 355 Bedford av Brooklyn
 Manning Trio 70 Clacy Grand Rapids
 Mantella Marionettes Orpheum Dallas
 Marathon Quartet 132 W 30 N Y
 Marcus 819 Main Chicago
 Marine Comedy Trio 137 Hopkins Brooklyn
 Marlon Cliff Grand Hotel Chicago
 Mario Aldo Trio 204 W 24 N Y
 Marsh & Middleton 139 Dyer av Everett Mass
 Marsh Chas 305 14 Milwaukee

BOB MATTHEWS

605 Galey Theatre Bldg.
 Broadway and 46th St. New York.
 THE MATTHEWS AMUSEMENT CO.

Marshall & Anderson McFaddens Flats Co
 Martha Mile 63 W 91 New York
 Martine Carl & Rudolph 457 W 57 New York
 Mathews Juggling Orpheum Dallas
 Matthews Mabel 2531 Buring Chicago
 Matthews Harry & Mae 140 W 37 Pl Los Ang
 Mattheson Walter 843 W Ohio Chicago
 Maxima Models Eastern M H Pawtucket R I
 Maximo Modis Western Orpheum St Paul
 Mayne Elizabeth H 144 E 44 New York
 Maya Musical Four 154 W Oak Chicago
 McCann Geraldine & Co 706 Park Johnston Pa
 McCarthy & Barth 2901 Missouri av St Louis
 McCarvers 418 W 36 N Y
 McClain M 3221 Madison av Pittsburgh
 McConnell Sisters 1347 Madison Chicago
 McCormick & Irving 1810 Gravesend av Bklyn

MCCORMICK and WALLACE

Orpheum Tour.
 Week June 3. Orpheum, Spokane.
 Direction. ALBIE, WEBER & EVANS.

McCune & Grant 636 Benton Pittsburg
 McDowell John & Alice 627 6 Detroit
 McGarry & Harris 251 Palmer Toledo
 McGuire Trio 69 W High Ind
 MacMillan Violet Empress San Francisco
 McNallys Four 225 W 38 New York
 McNamee 41 Smith Poughkeepsie
 McNichol Jas Charlotteville Canada
 Mc Notta Columbia Erie Pa
 McWaters & Tyson 471 60 Brooklyn
 Mendelsohn Jack 163 W 63 New York
 Meredith 104 E 14 New York
 Meredith Sisters 29 W 65 New York
 Merritt & Du Bois 321 E 101
 Merritt Raymond 178 Tremont Pasadena Cal
 Methen Sisters 12 Culton Springfield Mass
 Meyer David 1534 Central av Cincinnati
 Michael & Michael 320 W 53 New York
 Milam & Du Bois 321 E 101
 Military Trio 679 E 24 Paterson
 Miller & Mack 2541 Federal Phila
 Miller & Princeton 88 Olney Providence
 Miller Theresa 118 W Grand av Oklahoma
 Milton & Moulton 58 Rose Buffalo
 Milton & De Long Sisters Coliseum London
 Mintz & Palmer 1205 N 7 Philadelphia
 Mitchell Hunt & Miller 98 W Cincinnati
 Mitchell & Lane Empire Johannesburg
 Moloso G Santa Clara Cuba
 Moller Harry 31 Blymer Delaware O
 Montambo & Bartlett 40 E Liberty Waterbury
 Montgomery Harry 15 E 14 New York
 Moore Geo W 2164 Cedar Phila
 Moore Mabel Valentine Bloom Appleton Wis
 Morgan Bros 2525 E Madison Philadelphia
 Morgan King & Thompson Six 603 E 41 Chile
 Morgan Myers & Mike 1256 W 26 Phila
 Morris & Wortman 132 W Law Allentown Pa
 Morris & Kramer 1306 St John Pl Bklyn
 Morris Mildred & Co 250 W 85 New York

Morton & Keenan 574 11 Brooklyn
 Motogiri 223 E Macon San Antonio Tex
 Mowatt Hip London Indef
 Mueller Geo Walscott Norfolk Va
 Mueller & Mueller Empress San Francisco
 Muller Maud 601 W 161 N Y
 Murray & Alvin Grand Abinal Co
 Myrancy 12 Adams Strand London
 Myrce & MacBrade 174 av Troy N Y
 Myrie & Orth Muscoda Wis

N.

Nazarro Nat & Co 3101 Tracy av Kansas City
 Neary Bliss & Rose 459 E Main Bridgeport
 Nelson Bert A 1042 N Humboldt Chicago
 Nelson Oswald & Berger 150 E 123 N Y
 Newhoff & Phelps 12 W 117 N Y
 Nonette 617 Flatbush av Brooklyn
 Norton C Porter 6345 Eimbark av Chicago
 Norwalk Eddie 595 Prospect av Bronx N Y
 Noss Bertha Gerard Hotel N Y
 Nugent J C Kelthas Phila

O.

O'Connor Trio 706 W Allegheny av Phila
 O'Dell & Rimmer 1145 Monroe Chicago
 O'Donnell J 1132 E 134 N Y
 Ogden Gertrude H 3335 N Mosart Chicago
 Oliver Jack Barnum & Bailey C R
 Oms 252 W 36 N Y
 O'Neill & Regency 593 Warren Bridgeport
 O'Neill Trio Empire Passaic N J
 O'Rourke & Atkinson 1848 E 65 Cleveland
 Orr Chas F 131 W 41 N Y
 Orren & McKendie 606 East Spring Ohio
 Ott Phil 178A Tremont Boston
 Owens Dorothy Mae 8047 90 Chicago
 Ozava The 48 Kinsel av Kenmore N Y

P.

Padula Vincent 629 Park av Bklyn
 Palme Esther Mile 121 E 46 Chicago
 Parker & Morrell 137 Hopkins Bklyn
 Parvia Geo W 2834 N Franklin Philadelphia
 Patterson Sam 29 W 133 N Y
 Paulnetto & Piquo 4324 Wain Frankford Pa
 Pauli & Ryholda 259 County New Bedford

PAULINE

"The Ansonia," New York City.

Pearl Marty 22 Marcy av Bklyn
 Pederson Bros 635 Greenbush Milwaukee
 Pelots The 61 Westminster av Atlantic City
 Pepper Twins Lindsay Can
 Pero & Wilson Bljow Lansing
 Perry Frank L 77 Wabasha Minneapolis
 Peter the Great 432 Blimfield Hoboken N J
 Phillips Mondane Calvert Hotel N Y
 Phillips Samuel 135 Clason av Brooklyn
 Phillips Sisters Wintergarten Berlin
 Piccolo Midgata E 23 Phoenix N Y
 Plesano & Bingham 50 Christie Gloversville
 Plsano Yen 15 Charles Lynn Mass
 Potter & Harris 6330 Wayne av Chicago
 Powell Eddie 2314 Chelsea Kansas City
 Towers Elephant 745 Forest av N Y
 Price Harry M 323 Kelly Bronx N Y
 Prices July 1629 Arch Philadelphia
 Priors The Tukulu Wash
 Proctor Sisters 1112 Halsey Brooklyn
 Pross Trio Ringling Bros C R

Q.

Quartette A 753 Home N Y
 Quake & Nickels 400 E 1910
 Quinlan Josie 644 N Clark Chicago

R.

Rareford Roy 502 W 172 N Y
 Raimund Jim 37 E Adams Chicago
 Rainbow Sisters 840 14 San Francisco
 Rant Claude Grand Sacramento
 Rapier John 173 Cole av Dallas
 Ray & Burns 2027 Kansas av K C
 Ray Eugene 5602 Prairie av Chicago
 Ray & Burns 207 Bainbridge Brooklyn
 Raymond Clara 141 Lawrence Brooklyn
 Raymond Great Valladolid Spain
 Reymore & Co 147 W 25 N Y
 Redford & Winchester Majestic Chicago
 Redmond Trio 251 Halsey Bklyn
 Redner Thomas & Co 972 Hudson av Detroit
 Railway Juggling 141 Inspector Montreal
 Reed Bros Majestic Milwaukee
 Reed & Earl 236 E 62 Los Angeles
 Reekin Joe 163 Dudley Providence
 Regal Trio 116 W Wash Pl Phila
 Reid Sisters 45 Henshaw Elizabeth N J
 Reinholda Minnie Mae Baker Natchez Miss
 Remy & Soper 1232 N Alden Phila
 Renzetta The 2064 Sutter San Francisco
 Renzetta & La Rue 2321 80 Illicks Phila
 Rice Len 1021 Cherry Phila

THE REXOS

Week June 1. Orpheum, Spokane.
 Direction. PAT CASSY

Reynard Ed Majestic Milwaukee
 Reynolds & Dougan Palace London
 Rhodes Marionettes 33 W 8 Chester Pa
 Rich Frank & Truman 3038 Sheffield av Chic
 Rich & Howard 214 E 19 N Y
 Rich & Rich 2439 Milwaukee av Chicago
 Richard Bros 116 E 3 New York
 Riley & Adams 35 Plant Dayton O
 Rio Al C 230 E 145 N Y
 Ripon Alf 245 E 37 New York
 Ritter & Hovey 21 Billerica Boston
 Ritter & Porter Alhambra Paris
 Roberts C E 1851 Sherman av Denver
 Roberts & Rogers 1500 Indiana Detroit
 Robinson The 191 Haverhorne av Minneapolis
 Robinson Wm C 3 Granville London
 Rock & Roll 1610 Indiana av Chicago

Hoeder & Lester 314 Broadway Buffalo
 Rockets & Mackintosh 3 Claremont Pl Montclair
 Holland & Moran 208 W. Madison Lowell
 Houlihan Geo S Box 250 Cumberland Rd
 Houlihan & Doretto Hlanons Superba
 Howe Lane & Kelgard 125 W 43 N Y
 Howe Chasina 6025 67 Brooklyn

THE RYAN-RICHFIELD CO.

Hess & Lewis Tivoli London
 Hess Sisters 66 Cumerford Providence
 Hess Musical Novelty 218 W 48 N Y
 Russell & Davis 1316 High Springfield O
 Rutledge Frank Gerard Hotel N Y
 Rye Geo W 116 4 Ft Smith Ark
 Ryno & Emerson 161 W 174 N Y

THE SALAMBOS

S-C Circuit until middle July
 Address care VARIETY, Chicago.

Sanders & La Mar 1327 5 av N Y
 Sanford & Darlington 2337 So Warnock Phila
 Savoy & Savoy 49 Hubbard Court Chicago
 Scanton W F 1501 Vinewood Detroit
 Scarlett & Scarlett 918 Longwood av N Y
 Scherer & Newkirk 18 Goodell Buffalo
 Schilling Wm 1000 E Lanvale Baltimore
 Schmitt 588 Lyell av Rochester
 Scott Geo 377 S 4 Bklyn
 Scott & Yost 40 Morningdale av N Y
 Scully Will P 8 Webster Pl Brooklyn
 Selby Hal M 204 Schiller Bldg Chicago
 Senzell Jean 214 Eleanor Pittsburg
 Sevengal 526 Abel Easton Pa
 Sexton Chas R 2849 Johnston Chicago
 Seymour Nellie 111 Manhattan N Y
 Shea Thos E 3654 Pine Grove av Chicago
 Shea Tex & Mabel 522 N Main Dayton O
 Sherck & Darville 202 N Clark Chicago
 Sheddman Dogs Dumont N Y
 Sheperley Sisters 250 Dovecourt Toronto
 Sherlock Frank 514 W 135 N Y
 Sherlock & Holmes 2506 Ridge Philadelphia
 Sherman De Forest Co Lyric Jamestown N Y
 Sherrman Two 262 St Emanuel Mobile
 Sherry Joe V Sparks Circus C R
 Shields The 207 City Hall New Orleans

SHRODES AND CHAPPELLE

Direction B. A. MYERS

Sidello Tom & Co 4313 Wentworth av Chicago
 Sidons 125 E 24th St 5 Philadelphia
 Skelot & Matthews 324 Dearborn Chicago
 Simmons & Carmontelle 383 Clinton Bklyn
 Slims A 18 E 105 N Y
 Slims Willard 6435 Ellis av Chicago
 Slater N & Vincent 10 N 1st Vineland Ind
 Small Johnnie & Sisters 620 Lenox av N Y
 Smrl & Kessner 438 W 164 N Y
 Smith Alan 1248 Jefferson av Brooklyn
 Smith & Adams 585 E 11th St Chicago
 Smith & Brown 1324 St John Toledo
 Somers & Storke Majestic Seattle
 Spears The 67 Clinton Everett Mass
 Spencer & Austin 3110 E Philadelphia
 Springer & Chas 13 E 12th Terrace Pittsfield
 Stadium Trio St Charles Hotel Chicago
 Stagpoole Four Temple Hamilton Can
 Stanley Harry Grant Hotel Chicago
 Stanley Stan 905 Bates Indianapolis
 Stanwood Davis 354 Eren E Boston
 Starr & Sachs 343 N Clark Chicago
 Steadman A & Fannie 685 E 80 Boston
 Steinert Thomas Trio 531 Lenox av N Y
 Steele H 33 Barclay Newark
 Stepping Trio 3905 S 11th
 Stevens E J 498 Marion Bklyn
 Stevens Paul 323 W 28 New York
 Stewart & Earl 1226 Euclid Woodbury N J
 Stiles Musical House 45 Vanover
 Stokes & Ryan 2106 Bayard Wilmington Del
 St John & Dacre 163 W 34 N Y
 St John & McCracken 6151 Chestnut Phila
 Storchheim H 2532 Atlantic Brooklyn
 Stubbfield Trio 5808 Maple St Louis
 Sullivan Dan J & Co 1917 W 61 Cleveland
 Sully & Phelps 2310 Bolton Philadelphia
 Sutton & Sutton Jeffers Saginaw Mich
 Swenney & Rooney 1320 Wyoming av Detroit
 Swisher & Evans 147 W 1st Chicago
 Sylvester Plymouth Hotel Hoboken N J
 Symonds Alafretta 146 So 11 Philadelphia
 Sziz & Sziz 140 Morris Philadelphia

Tando & Tumbo Empire Shepherds Bush Eng
 Tangley Paul 67 E Clark Chicago
 Taylor Mae Port Arthur Can
 Taylor & Tenney 2840 Ridge av Phila
 Temple & O'Brien 429 E 2 Fargo N D
 Terrell Frank & Fred 365 N Oakley Phila
 Thomas & Hamilton 667 Dearborn av Chicago
 Thomas & Wright 535 N Clark Chicago
 Thomson Harry 1284 Putnam av Brooklyn
 Thorne Mr & Mrs Harry 275 W 141 N Y
 Thorne Juchling 65 Hone Buffa
 Thornton Geo A 395 Broome N Y
 Thurston Leslie 1322 12 Washington
 Timbarch Fred & Co 1234 Tattall Wilmington
 Times Frank Majestic Milwaukee
 Tivoli Quartet Grand Cafe Detroit Indef
 Tops Topsy & Tops 3442 W School Chicago
 Torant & Flor D Allza White City Chicago
 Tracy Julia Raymond Bartholdi Inn N Y
 Travels Bell 307 W 38 N Y
 Travels Phil & E 115 N Y
 Travels Roland 221 W 42 N Y
 Tremblay Muls 230 Caldwell Jacksonville Ill
 Trotter Quartet Monarch Hotel Chicago
 Trubbia C H
 Troubadours Three 347 W 34 N Y
 Truxell & Winchell 306 S N Seattle
 Tumbaling Toms 2789 Fulton Bklyn

HARRY TSUDA

Booked Self. James B. Plunkett, Mgr.

Uline Arthur M 1759 W Lake Chicago
 Unique Comedy Trio 1927 Nicholas Phila
 V.
 Valadons Les 34 Brewster Newport R I
 Valdere Beale 305 W 27 N Y
 Valentine & Bell 1451 W 103 Chicago
 Valletta & Lamson 1329 St Clark Cleveland
 Van Dille Sisters 514 W 135 N Y
 Van Epps Jack Shesha Buffet
 Van Horn Bobby 139 Best Dayton O
 Vardelles Lowell Mich
 Variety Comedy Trio 1616 Barth Indianapolis
 Vassar & Arken Christopher Bklyn
 Vase Victor V 35 Haskins Providence
 Vedmar Rene 3255 Broadway N Y
 Venetian Serenaders 676 Blackhawk Chicago
 Vernon & Parker 187 Hopkins Brooklyn
 Village Comedy Troupe 1912 Bingham Phila
 Vincent & Slager 320 Olive Indianapolis
 Viola Otto Empire London
 Violetta Jolly 41 Leipsiger Berlin Ger
 Voelker Mr & Mrs 528 W 161 N Y

HAPPY JACK WALKER

The Man of Many Dialects
 Always Smiling. With Bert Levey Circuit
 Walker Musical 1534 Brookside Indianapolis
 Walker & Sturm Los Angeles
 Walters & West 8437 Vernon Chicago
 Walters John Lyric Ft Wayne Ind indef
 Walton Fred 114 Crescent av Chicago
 Ward Billy 199 Myrtle av Bklyn
 Warde Mack 300 W 70 New York
 Warren & Dale 1510 S Carlisle Phila
 Washburn Dot 1920 Mohawk Chicago
 Washer Bros Oakland Ky

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN"
 Direction PAT CASEY.

Weaver Frank & Co 1706 N 9 Baltimore
 Weber Chas E Empire San Francisco
 Well John 5 Kruusdatt Rotterdam
 Welch Jas A 211 E 14 New York
 West A 606 E Ohio Pittsburg
 West Sisters 1412 Jefferson av Brooklyn N Y
 West & Denton 135 W Cedar Kalamazoo
 Western Union Trio 2241 E Clearfield Phila
 Weston Dan E 141 W 116 N Y
 Westons Models 304 W 130 N Y
 Wetherill 33 W 8 Chester Pa
 Wheeler Sisters 1444 7 Philadelphia
 Wheelers A E Ohio Chicago
 White & Perry Keitha Phila
 White Harry 1005 Ashland av Baltimore
 White Kane & White 228 Vermont Bklyn
 Whitehead Ethel 256 W 57 N Y
 Whiting & Bohne 362 W 39 N Y
 Whitman Frank 123 Greenwich Reading Pa

ETHEL WHITESIDE

And those "Pleasant"
 "FOLLIES OF COONTOON."

Whitney Tillie 26 Kane Buffalo
 Wichert Grace 3033 Michigan av Chicago
 Wilder Marshall Atlantic City N J
 Wilkens & Wilkens 363 Willis av N Y
 Williams Clara 3450 Fremont Cleveland
 Williams Cowboy 4715 Upland Philadelphia
 Williams Chas 3635 Rutgers St Louis
 Williams Ed & Florence 94 W 103 N Y
 Williams & De Croteau 1 Ashton sq Lynn Mass
 Williams & Gilbert 1010 Marshfield av Chic
 Williams & Stevens 3516 Calumet Chicago
 Williams & Sterling Box 1 Detroit
 Willson Herbert A1 Fields Minniste
 Wilson Lottie 2208 Clifton av Chicago
 Wilson A1 and May Dorp Schenectady Indef
 Wilson Lizzie 178 Franklin Buffalo
 Wilson Patter Tom 2566 7 av N Y
 Wilson & Cumby 2283 7 av N Y
 Wilson & Pinkney 307 W 16 Kansas City
 Winfield & Shannon 277 E Milwaukee
 Winkler Kress Trio 252 W 38 N Y
 Wise & Milton Brennan Circuit New Zealand
 Withrow & Glover Holty Tolly Co
 Wolf & Lee 324 Woodlawn av Toledo
 Wood Bros Park Louisville
 Wood Ollie 500 W 144 New York
 Woodall Billy 420 First av Nashville
 Work & Ower Orpheum Bklyn

X.
 Xaviers Four 2144 W 20 Chicago

Y.
 Yackley & Bunnell Lancaster Pa
 Yeoman Geo 4556 Gibson av St Louis
 Young Ollie & April Palace London
 Young & Phelps 1013 Baker Evansville Ind
 Young Sisters 2748 Henry Coney Island

Z.
 Zanakis 36 Cliff av E Portchester N Y
 Zanfrelas 131 Brixton London
 Zeda Harry L 1328 Cambria Philadelphia
 Zetter & Thorne Willards Temple of Music
 Zell & Rodgers 67 So Clark Chicago

CIRCUS ROUTES

Al G Barker 27 Spokane
 Barnum & Bailey 26 Hamilton O 27 Indian-
 apolis Ind 29-June 3 St Louis Mo

When answering advertisements kindly mention VARIETY.

Campbell Bros 26 Albion Neb 27 Norfolk Nev
 Hagenbeck Wallace 26 Wooster O 27 Bucyrus
 28 Lima 20 Ft Wayne Ind 21 Butler June 1
 Jackson Mich 2 Detroit 3 Mt Clemens
 Miller Bros 101 Ranch 26 Rochester N Y 27
 Batavia 29-30 Buffalo 21 Canandaigua June
 1 Syracuse 2 Utica 2 Norwich
 Parker Shows 29 Marshall Mo
 John Robinson 26 Mt Vernon O 27 Canton 29
 Youngstown 20 Greenville Pa

LETTERS

Where : 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.
 Ackerman Ad.
 Adair Ada
 Adams Leonard (C)
 Aguilar Francisco
 Abberg J
 Alchholzer Miss (C)
 Alexander Gus
 Allaire Alme
 Allen Tommy (C)
 Almon Chas (C)
 Amela (C)
 Appleby E D
 Apollo Jack
 Ardell Little (P)
 Arme Gus (C)
 Arnold Jack
 Arthur Geo L

B.
 Bailey Ralph D
 Baird Leah
 Baird Stewart
 Bancroft Burt E (C)
 Banvards Flying
 Barbour T E
 Bare Henry F
 Barlowe Fredk
 Barnes Blanche
 Barr Ida
 Barrett & Earle (C)
 Barron C
 Barry Lee (C)
 Baugaber Marie
 Baxter & Baxter
 Beaumont A (C)
 Bell Florence (S F)
 Belmont Grace
 Belmonts The (C)
 Berenice Mile
 Berrier Elmer
 Bernie L (C)
 Bicknell & Gibney
 (C)
 Bierman Ernie
 Bindley Florence
 Black Rose
 Bockman & Gross
 (C)
 Bockman K (C)
 Bold Haze (C)
 Bold Ralph (C)
 Bolik Wm (C)
 Bolke R M (C)
 Bolke Mrs R (C)
 Bowers Art
 Briant Elmer
 Brinkley Sisters
 Bristol & Warner
 (C)
 Brockman & Gross
 (C)
 Brown & Mills (C)
 Buhl Geo
 Burke Will (C)
 Butler Kirkemith (C)
 Byson Catherine (C)

C.
 Cameron & Gaylor
 (C)
 Campbell R
 Carleton Arthur C
 Carlos Chas
 Carter Virginia Lee
 Carters & Walters
 (C)
 Cassini Irene
 Cate B J
 Chadderton Lillian
 (C)
 Chadderton Catherine
 (C)
 Charles Sisters (C)
 Chase Billy (S F)
 Chastek C
 Christy Wayne (C)
 Church R A (C)
 Clark Chas A
 Clark C D

D.
 Dacre Louis
 Dallas Beulah (C)
 Daly Jack
 Damon Chester
 Daub Jack
 Davenport Feathers
 (C)
 Deas Daisy (C)
 De Armond Grace
 Deas Reed & Deas
 De Baestries Animals
 (C)
 Decoma Sadie
 Defreji Gordon
 Delaro Hattie
 De Lisle Mae (C)
 Dell Bert
 Dennis Bros.
 De Vere & De Vere
 De Vere Gerlie (C)
 Devlieg Thos (C)
 Dineley Florence
 Donovan Jas B
 Dove Lima
 Dove Johnny
 Doyle Edna
 Dymond Marie (C)
 Dumont Maud (C)
 Dunbar Mable (C)
 Dupre Jeanette

E.
 Edwards Kitty (P)
 Edwards Paula
 Eldid Billy
 (C)
 Electra
 Ellis & Farrar
 Emmons Lottia (C)
 English Lillian (C)
 Estrillo Carmen
 Eustace O B
 Evans Pearl

F.
 Fairchild Frances
 Ferguson Dave
 Ferns Billie (C)
 Fields Harry W (C)
 Fisher Marie
 Fitzgerald M E (C)
 Fletcher Jennie (S F)
 Foster Jever (C)
 Fowler & Marsh
 Fox & De May
 Franklin W (C)
 Franklin & Banvard
 (C)
 Franklin Ruby (C)
 Freed & Berlin
 Fry Margaret (C)
 Fuller Rage
 (C)
 Gaffney Blanche (C)
 Gallagher Ed

G.
 Gaffney Blanche (C)
 Gallagher Ed

Gilson W (C)
 Goetz Chas W
 Goodall & Craig
 Gordon Tom & Ste-
 phen
 Gordon Max
 Grady Jas
 Graham Clara (C)
 Greenwood Lottie
 Greiner Katie (P)
 Griff Jennie
 Griffith Cecilia

H.
 Hagan John P
 Hall G
 Hanson Sisters
 Harris Donna
 Harrison Geo (C)
 Hazard Shell
 Hefron Tom (C)
 Heilman Prof (C)
 Henderson Jack
 Henninger E David
 Hepper Bessie (C)
 Herbert Frogman
 Herron Bertie
 Hiatt Dan
 Hickman Bros (C)
 Hish Max
 Holden Richard
 Holland Montgomery
 (C)
 Hoone Nellie
 Hopkins Sisters
 Houghton Jennie
 House Emma (C)
 Howe Chas (C)
 Huntington Val (C)
 Hurdies Six

I.
 Ibsens The
 Irving Evangeline
 Irwin Flo
 Jarvis & Harrison
 (C)
 Jennings & Renfrew
 Jerome Von (C)
 Jerome Wm
 Jeske Wm (P)
 Johnson Phil (C)
 Johnson Tony (C)
 Johnson & Wells
 (S F)
 Jolly & Wild

J.
 J. N.
 Nadje Millie
 Nadje (C)
 Nash Phil (C)
 Niles Musical Five
 (C)
 Nello Edward
 North Jack
 Norton Ruby
 Norton H R (C)

K.
 Oberman O E (C)
 O'Neill O'Neill (C)
 Overing Mable (C)
 Overing Wm (C)
 Overing Ethel (C)

L.
 La Hall Willie (C)
 Lamont H
 Lang Lillian
 La Vire Helen (C)
 Lee Irene (C)
 Lee Irene
 Lee Jos
 Lehr Corinne (P)
 Leick Jennie
 Leipsa Nate
 Le Laro Arthur (C)
 Lena Lily
 Leslie Ethel (S F)
 Lessos The
 Le Van Bert (C)
 Lewis Chas T
 Lewis Claire
 Lewis Ralph
 Lind Harry
 Lind Homer
 Lloyd Dorothy
 Lloyd Lee
 Lopez & Lopez
 Louis Kings (C)
 Lucco Luciano
 Luciere & Ellsworth
 (C)
 Luciere & Ellsworth
 (C)
 Lynn Benn

M.
 Maitland Madge (C)
 Mann & Franks (C)
 Marion Dave
 Martell Mazie (P)
 Martin C B (C)
 Martine & Hardy (C)
 McCarthy Paul
 McConnel Trio

N.
 Parker Harry
 Parkinson Mary
 Partridge Emma
 Pauline J R (C)
 Pelham (C)
 Percival M
 Perlman & Stanley
 (S F)
 Personi & Halliday
 (C)
 Piquo Harry
 Portello Carrie
 Prager Jennie

Q.
 Quirk Jane & Billy
 (C)
 R.
 Ramey Marie
 Ramey & Arno
 Randol Allen (C)
 Rapoli (C)
 Ray Eva (C)
 Red Haven Cadets
 Reece Arthur
 Reed Florence (C)
 Remington Mable
 Repalies The
 Rice Eunice (C)
 Reynolds Mrs M (C)
 Reynolds Rose (C)
 Rheumeau Jr Geo A
 (C)

S.
 Rice Gene
 Rice Nancy Lee
 Robertson Eather
 Robinson Alice (C)
 Roche J C (C)
 Rock Wm
 Rockway & Conway
 (C)
 Rose Edith (C)
 Rosette
 Royal Jack
 Ruso D W

T.
 Saxton Freda (C)
 St Albyn Edmond G
 Stelman E F
 Schroder Bernice (C)
 Scott Bros
 Scully Wm F (C)
 Senzell Jean (C)
 Sewitt R A (C)
 Shaw Dick (C)
 Shaw R (C)
 Sheehan Jack (C)
 Shoenfelt Jos
 Shrodes Chas W
 Shubert Musical Trio
 Sloan Wm H
 Smalley Ed (C)
 Smith Bruce
 Smith M W

Somber Geo
 Soper Bert
 Stacey Della
 Standish Misses
 Startup H
 Startup Harry (C)

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that had steel corners, steel rails, steel dowels, steel handle looks and every other fitting of steel and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy, old-fashioned, canvas-covered, wood trunk as long as you did and wouldn't you be anxious to get up to date?

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Musical Acts, Singing Acts, Sister Acts,

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Stern Sam

Steter Zouaves

Stevens Leo

Stewart Cal (C)

Van Buren Verona

Van Jack (S F)

Stone Sydney (C)

Vanity (C)

Velde Trio (C)

Verd Verona

Vincent Mrs B B

(S F)

Westcott J

Weston Lucy

White Jesse

Whiteside Pearl

Wilbur A (C)

Wilbur Great (C)

Williams Crystal

Zinn Al (C)

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THE VENTRILOQUIST WITH A PRODUCTION

ED. F. REYNARD
Presents **Reth Dewberry and Jawn Jawnsen** in
"A MORNING IN HICKSVILLE."
Direction **JACK LEVY**.

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Millership Sisters

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THE KING OF IRELAND
JAMES B. DONOVAN

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RENA ARNOLD

QUEEN OF VAUDEVILLE

DOING WELL, THANK YOU.

Director and Adviser, King K. C.



Well, come on, all you boys, and get your staterooms reserved, 'cause we sail June 10th from New York on the S. S. Philadelphia, bound for Southampton, Eng. Meaning Billie "Banjoker" Balieo, Bob Albright, Ford West, etc. We'll all be there in time for the Coronation.

Had some time this last week fishing and getting "Inquainted" with some classy bunch in that town of Tampa. Just want to add that while in Tampa, Billie Noble, of Noble & Brooks contracted a terrible cough, causing the natives to turn sideways whenever it came off. The doctor called it "Kilnetilla."

Ford West (he of the Iron Voice) says he is ready to go to work now that vacation is over.

Columbustedly Yours,
Week May 22, Forsyth, Atlanta, Ga.

VARDON, PERRY and WILBER

JOCK McKAY
Scotch Comic

Second to None.

In Philadelphia last week. Pat White, Jack Kenny, Crazy LaDent, me; we all met. Officer, take us in. Best regards to Mike Scott.

Com. VARIETY.



Mason and Keeler

Direction Max Hart, Putnam Bldg., N. Y. C.



EMERALD AND DUPRE.

A HOT SCOTCH

Fully protected—S. and C. Second Time.

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Originators of the ELECTRICAL and AEROPLANE HOOPS
Direction, **ALF. T. WILTON**

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Marcus and Gartelle

In their sketch

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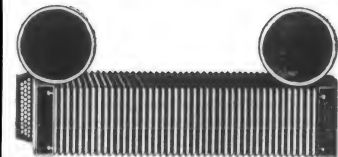
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The original Scotch lad with a somewhat different monologue, singing his own songs.
First time in this country.

A big hit in San Francisco
Keep Yer Eye on Johnnie.

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"FOLLIES OF 1910"
May 29-30, Lincoln, Neb.; 31, Sioux City, Ia.;
June 1-3, Omaha.

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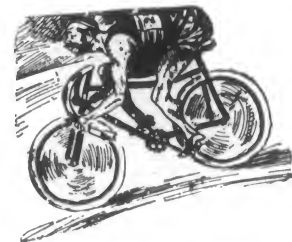
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In the original "SCHOOL ACT."
All music arranged by Geo. Botsford.

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CHARLES AHEARN



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EDUCATE
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DISLOCATE
EXTRICATE
RECIPROCATATE
SUPPLICATE



JONES AND DEELEY

A GENUINE RIOT

"The biggest hit that ever played the San Francisco Orpheum."

"Bulletin," San Francisco, May 8, 1911.

HAVE HOT TIME AT THE "HOTEL ST. RECKLESS"

HEADLINERS AND THEN SOME DO SPLENDID
THINGS AT THE ORPHEUM.

George W. Jones and Ben N. Deely in their offerings, "Hotel St. Reckless," are the real headliners at the Orpheum this week, although the press agent has booked W. H. Murphy and Blanche Nichols in their farce, "From Zaza to Uncle Tom," for the place.

Jones has a fine voice and Deely, who writes all the songs they sing, brings down the house with his inimitable coon diction. His "I May Be Foolish, But I've Got Good Common Sense," is his biggest hit, and when he dances the "Grizzly Bear" to the tune of "Alamo Rag," he is a scream.

San Francisco "Examiner," May 8, 1911.

Still another of the new acts is designed solely to capture the shy laugh. It is the turn of George W. Jones and Ben N. Deely in a sketch called "Hotel St. Reckless." Deely is a song writer splurging in vaudeville, so that he can sing his own songs. Jones is a cork-colored comedian who has made a close study of Bert Williams and added a few improvements of his own. One of his songs, "I May Be Foolish, But I've Got Good Common Sense," is Bert Williams over again. Jones adds to his singing some anatomical antics that add a lot to the gaiety of the bill. Theirs is another act that's good for a laugh.

WHAT THE San Francisco Papers SAY

Direction,
M. S. Bentham

San Francisco "Call," May 8, 1911.

ORPHEUM BILL WILL DISPEL DULL CARE

JONES AND DEELY IN "HOTEL ST. RECKLESS"
SKETCH ARE CHIEF MIRTH PROVOKERS.

Have you got a grouch on? If you have and you wish to lose said gloom drop into the Orpheum this week and see the newcomers. Laughter is the keynote of the new bill, and unless you have an incurable attack of melancholia you are bound to join the rest of the audience in joyful grunts and shouts.

First with the away dull care sign are George W. Jones and Benjamin N. Deely in "The Hotel St. Reckless" sketch. Jones admits writing the "Alamo Rag" and several other alleged songs, but you forget about this when Deely begins his work. "But I've Got Good Common Sense" is the real funny song of the season, and the madeup colored man was compelled to repeat and repeat the verses and chorus at yesterday's matinee before the audience would let him rest. Besides Deely's singing there are some bits of business which prompt laughter.

KINEMACOLOR CO. OF AMERICA

CAPITAL STOCK, SIX MILLIONS

145 WEST 45th STREET (Fifth Floor) NEW YORK

JOHN J. MURDOCK, General Manager

ARTHUR H. SAWYER, Corresponding Secretary

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**REFLECTING NATURE IN HER NATURAL COLORS
EVERY COLOR REPRODUCED PERFECTLY IN LIGHTS AND SHADES
NO PAINTING, STENCILING, STAINING OR BRUSH WORK DONE**

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The comparison of Kinemacolor is to black and white what modern photography is to the old style daguerreotype.

The Kinemacolor Company will assist those buying **State Rights**, in securing bookings through the best **Dramatic and Vaudeville Houses** throughout the country for summer engagements.

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Beginning in September

The **Kinemacolor Company** of America will release **each week**

**Two Reels American Kinemacolor
Two Reels European Kinemacolor
Twelve Reels American Black and White
Four Reels European Black and White**

TWENTY REELS PER WEEK

EXTRA—The Acting Companies for the American Kinemacolor and Black and White subjects will comprise all the best known Motion Picture Artists in this country, also many well known artists from other branches of the Amusement Field.

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