

TEN CENTS

VARIETY

VOL. XXII, NO. 13.

JUNE 3, 1911.

PRICE TEN CENTS.



EDDIE

ARTHUR

HARRY

WESTON-FIELDS AND CARROLL

"3 BOYS WHO SING"

THIS WEEK (May 29) NEW BRIGHTON THEATRE

Direction, HELEN LEHMAN, Casey Agency



Four Solis Brothers

Masters of the Marvelous Mexican Marimba

THIS WEEK, (May 29), HAMMERSTEIN'S NEXT WEEK, (June 5), HENDERSON'S
Ooney Island

Direction, NORMAN JEFFRIES

BURLESQUE PEOPLE WANTED

—FOR—
"THE GIRLS FROM RENO"

PLAYING THE EMPIRE CIRCUIT SEASON 1911-1912

Can place good Chorus Girls; also Principals of All Descriptions.

COLLINS and BROWN and JAMES MADISON

1402 BROADWAY, Room 320, New York (Knickerbocker Theatre Building).

Mr. W. Buchanan Taylor

REPRESENTS Variety
in England, with
Variety's London address
changed to Mr. Taylor's office

Carlton House, Regent St.

AGAIN BACK FROM THE WEST

EUGENE

WILLIE

HOWARD AND HOWARD

"THE PORTER AND THE SALESMAN"

THIS WEEK (May 29) ALHAMBRA

June 12, New Brighton Theatre; June 19, Hammerstein's

Guess we'll stick around awhile now

Direction, EDW. S. KELLER

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PRICE TEN CENTS

NEW YORK CASINO CONVERTED INTO REGULAR MUSIC HALL

Shubert's Said to Have Had Plans Drawn for that Purpose. Unsuccessfully Tried Years Ago by the Aronsons at the Same House.

There is a strong likelihood that the Shuberts will transform the Casino into a music hall next season. Architects have been called into consultation to make plans for the required alterations to the structure, somewhat reducing the seating capacity in order to make room for tables and chairs at which purchasers of admission tickets may be seated.

The Aronsons once tried the plan and failed through inability to secure proper attractions, due entirely to inexperience in that branch of theatricals. The Casino was at that time an "upstairs house."

The plan, as at present contemplated, is to serve the liquid refreshments from the cafe at present located on the corner of the structure.

AMERICAN, CHICAGO, DARK.

Chicago, May 31.

Sunday night the American Music Hall will close its doors and remain dark until Aaron Jones of Jones, Linlick & Schaeffer, the present lessees, returns from New York where he went in search of a suitable musical play to present at the South Side house.

In the event of a musical show coming, it is said that Jones, Linlick & Schaeffer will invest a few thousand dollars in a new balcony to increase the seating capacity. At present no one seems to know what will become of the American.

RUFFLE OVER EMMY WEHLEN.

Negotiations are now formulating for Flo Ziegfeld, Jr., to produce for William Harris and Frank McKee the American production of "The Quaker Girl," which is to open at the Majestic

theatre in October, at which time that playhouse passes into the hands of Harris and McKee.

The managers are anxious to secure Emmy Wehlen for the leading role and are reinforced in their efforts by George B. McLellan, her personal manager. McLellan discovered Miss Wehlen in Munich when she couldn't speak English and piloted her English-speaking engagements. He placed her with Liebler & Co. for the production of "Marriage a la Carte" and was a partner in the venture. Liebler & Co. have Miss Wehlen under contract for a term of years, but McLellan alleges that the contract is broken through the premature closing of the piece in Chicago last Saturday night on one day's notice. McLellan is said to have sunk considerable money in the venture.

Victor Herbert is also said to be endeavoring to secure Miss Wehlen for the London production of "Mlle. Modiste" by Fred. C. Whitney, to play the role created in America by Fritz Schaff.

LULU GLASER A WOODS' STAR.

It is almost a foregone conclusion that Lulu Glaser, last starring under the management of the Shuberts, will be under A. H. Woods' direction next season. The little woman now has in her possession the manuscript of several plays, one of which she will be featured in by Mr. Woods next fall.

Miss Glaser and Mr. Woods have had several conferences, with the result that she is looking favorably upon "The Marriage Broker," which Cyril Maude is now playing as a straight comedy in London. If arrangements are completed for Miss Glaser to debut in this piece, it will be transformed into musical comedy.

THEATRE SAVED IN CHUTES FIRE.

San Francisco, May 31.

The entire block occupied by the Chutes Amusement Co., with the exception of the vaudeville theatre, was destroyed by fire Monday, entailing a loss of \$150,000.

The theatre was not damaged to any appreciable extent. Efforts are already being made to get the thoroughfare sufficiently cleaned up to continue the vaudeville show at the Chutes theatre before the expiration of the current week.

On the bill there this week were Madame Lloyd, Western Duo, Alvarado, Bell Trio, Johnson and Wells. The only performer to sustain any loss was Madame Lloyd, whose wardrobe was ruined. The Chutes company carried no insurance.

HATTIE LORRAINE COMING EAST.

San Francisco, May 31.

Hattie Lorraine will start east after this week's engagement of Billy Gould's act at the Orpheum, Oakland.

It was not unexpected by Mr. Gould that Miss Lorraine would grow weary of traveling. Bookings over the Orpheum time were entered only until about this time. Mr. Gould planned a vacation in Honolulu over the summer.

BIG OFFER FOR PRODUCER.

That the United Booking Offices proposes to enter seriously into the producing line is shown conclusively by the offer made to Henry Miller recently to accept the post of director of this department. Mr. Miller was tendered a salary of \$50,000 a year for five years to stage dramatic acts in vaudeville, according to an announcement. He declined the proposition as he has already contracted to go starring again next season in "The Havor."

Some time ago the United Booking Offices made an arrangement with Hugo Baruch & Co. to supply complete scenic and costume equipment for a series of productions contemplated.

COLLIER'S "TAKE MY ADVICE."

William Collier has collaborated with James Montgomery on a new piece entitled "Take My Advice."

It will have its first presentation at Collier's Comedy Theatre early in the fall.

ALBEE SECURES "SAMURUN."

(Special Cable to VARIETY.)

Berlin, May 31.

E. F. Albee, general manager of the United Booking Offices of America, has closed a contract with Hugo Baruch & Co., the local theatrical costumers, who control "Samurun," to bring the piece to America for production in vaudeville. It is a most pretentious spectacular pantomime based on a series of Arabian Nights tales.

The entire production will be sent to America after its run at the Coliseum in London, where it goes for a return date in October.

All the principal characters make their entrance on the stage via the audience. The music is by Victor Hollander, who may leave for America shortly to compose the scores for several books for Frazee & Lederer, the New York managers.

ENGLISH COMBINE REPORT.

(Special Cable to VARIETY.)

London, May 31.

A report is about that there may be a variety combine over here shortly. Walter Gibbons, Walter De Frecce and Alfred Butt figure in the stories. There is nothing decided on the subject yet, although that Oswald Stoll is playing possum seems to forebode some big move.

NEW PLAY A FAILURE.

(Special Cable to VARIETY.)

Paris, May 31.

The new drama "L'Enfant des Forêts," by Jules Mary and Emile Rochard, was produced at the Theatre de l'Ambigu May 24, and was a certain failure. The story is of low Paris life.

HEAT KILLING BUSINESS.

(Special Cable to VARIETY.)

London, May 31.

The extreme heat this week is killing the business in all London Theatres. They are reaping the benefit of the American invasion for the Coronation.

JUGGLER DOES WELL.

(Special Cable to Variety.)

Sydney, May 28.

Hessie, a juggler, opening at the National today for his first appearance in Australia, passed nicely.

BROKE BY "THE OPEN DOOR."

Seattle, May 31.
Russell & Drew, a once prosperous theatrical firm, confess they are "broke." They blame John Cort and the Shuberts for their financial state.

Last week Russell & Drew moved to dismiss an action against the Shuberts and Cort, for an injunction and \$25,000 damages brought Nov. 18 last, while permitting a still later suit for \$50,000 against the same defendants to stand.

In 1908, Russell & Drew entered into a contract whereby all the Shubert stars were to appear for the firm. On the strength of this agreement, the firm leased the Alhambra theatre for ten years at \$1,000 monthly rental. Then, Russell & Drew allege, Cort organized the Northwestern Theatrical Association, fell out with Klaw & Erlanger, and formed "The Open Door" with the Shuberts, inducing the latter to disregard their contract with them, with the result that all of the Shubert stars have played at Cort's Moore theatre instead of at the Alhambra.

Deprived of the big legitimate shows, Russell & Drew had to resort to all kinds of entertainment. They have lost money steadily, finally finding themselves unable to pay the Alhambra rent.

John Cort returned from New York to-day. Mr. Cort announces that the Moore will continue playing legitimate, the Grand will be the "dollar house," and the Seattle will be the home of a stock company next season.

Mr. Cort will produce "The Web" next season, a western play without melodramatics or gun play, written by Harold Holland, now supporting Max Figma in stock at the Seattle.

LINGUIST FOR FOLIES.

(Special Cable to VARIETY).

London, May 31.

Olga Petrova has been engaged for the Folies Bergere, New York. She leaves within a short time. Olga works in French and English, burlesquing both.

Satanilla, a dancer, has been engaged by William Harris for the Folies Bergere Cabaret performance. She will open in New York, June 19.

RUSSIAN DANCE PASSE.

(Special Cable to VARIETY.)

London, May 31.

The Russian dance seems to be a bit frayed over here. The craze is now a two-year-old. So when "The Dream Dance" with a Russian ballet opened at the Alhambra Monday, the hall did not catch on fire.

Caterina Gelzer and M. Tichomiroff are admittedly great dancers; the production is brilliant, although lacking a big climax, but the entire aggregation came too late.

Mosher, Hayes and Mosher, American comedy bicycle turn, scored a genuine hit at the Alhambra. No specialty turn has ever gone better there.

Violinsky, another American who plays "rag" on a violin, met with a moderate success at the Coliseum, appearing in London for the first time.

Hynes and Stoddart, heading a poor program at the Metropolitan, did well in a quiet way Monday.

BAYES REFUSED TO PLAY.

Chicago, May 31.

There was no performance today at the Chicago Opera House, where Nora Bayes and Jack Norworth are appearing in "Little Miss Fix-it," although the show was advertised and a good house present. The reason for not giving a show was because Miss Bayes refused to play two matinees on succeeding days, having given a matinee on the holiday.

The management was not informed of Miss Bayes' decision until the audience had been seated and the opening chorus started. The show continued until it was time for Miss Bayes to make her appearance. It was then discovered the female star was not in the theatre and the curtain had to be rung down. Money was refunded to the entire audience.

Lyman B. Glover, general manager of the Kohl & Castle interests, stated that the house management would take no action in the matter.

"PINAFORE" TRAVESTY.

Geo. V. Hobart is writing a travesty on "Pinafore," to be a feature of "The Follies of 1911." This week F. Ziegfeld, Jr., engaged the Dolly Sisters for the show. They were with "The Echo."

Another feature secured by the manager is Tom Dingel, who became famous during the Friars' performance at the New Amsterdam last Sunday. Dingel is an eccentric dancer. He came to New York from the west, forming a partnership with Ben Ryan, late of Ryan and White. The act was signed with "The Follies" by Joe Sullivan, its manager.

A DIFFERENCE OF OPINION.

Chicago, May 31.

After a preliminary week in Milwaukee "The Heartbreakers," the new Hough and Adams piece opened at the Princess theatre last night before a big audience. The critics did not agree with the managers that the piece was fit for a Chicago opening.

MAY BUCKLEY SIGNS.

May Buckley attached her signature to a contract in the Frazee-Lederer office Wednesday and will be seen in the play, "He Fell In Love With His Wife," an old dramatic piece which the firm will rename and give an elaborate presentation next fall.

ROSS' SHOW SECURED.

Frazee & Lederer have Thomas W. Ross of "Checkers" fame to star next season in a new piece by Owen Davis. It is a comedy-drama and its tentative title is "An Every Day Man," but the name will probably be changed.

GAITES SELLS "TWINs."

Two of the "Three Twins" companies have been sold for next season by Jos. M. Gaite. One, with the absolute western rights, goes to F. A. Wade, the musical comedy show owner, and the other, covering southern territory, is turned over to Billy Woods, a New York manager.

Gaite will keep the third company, sending it through the Stair-Havlin houses, playing mostly week stands.

WORRYING OVER GABY.

(Special Cable to VARIETY).

London, May 31.

Though Gaby Deslys arrived from Paris to-day, the management of the Alhambra is worrying lest the Frenchwoman should balk at her engagement to appear in the hall next Monday.

ENGAGING SYLVA COMPANY.

Al. Woods is casting the new Marguerita Sylva show which goes out under his management. The piece opens in Philadelphia late in August, goes then to Boston for a short stay, and is listed for the Globe theatre here in October.

Harry MacDonough has been engaged as leading comedian.

AUTHOR'S ART COLLECTION SOLD.

(Special Cable to VARIETY).

Paris, May 31.

Pierre Decourcelle's famous art collection was put up at auction Monday. From 125 numbers on the catalogue there was realized \$207,830. The objects of art sold are but half of the things he has been collecting all his life.

Decourcelle is best known in America as the author of "Two Little Vagabonds."

CLOSES AT ONE NIGHT'S NOTICE.

Chicago, May 31.

The Liebler & Co. production of "Marriage a la Carte" closed its season at the Grand Opera House last Saturday, with only a notice of one night given to the company.

The piece has been playing here about four weeks. Entirely recasted and restaged for the Chicago premier the piece seemed as though it would go over big from early indications. The warm wave, however, proved too much.

"Mlle. Rosita," in which Fritz Scheff is appearing at the Lyric, is due to close this Saturday night. The show "died" here without a doubt.

The withdrawal of these two attractions will, from present appearances, close two of the Shubert houses in Chicago until the beginning of next season.



MRS. EDDIE LEONARD.
(MABEL RUSSELL)
In her new "40" Chalmers-Detroit.

LARRY WHEAT MARRIES.

Laurence Wheat, now playing with "The Hen Pecks," and Anice Harris, also in the profession, were married in New York Thursday morning. Sam Meyers acted as best man. The wedding breakfast was served at the Cafe Madrid.

NEW "ROLAND" IN "THE SPRING MAID."

Wednesday night "The Spring Maid" had a new "Roland." Tom McNaughton stepped aside for the evening to witness the performance from "the front."

The newcomer was Leo Stark, an Englishman, just returned from a stay of seven years in Australia. Mr. Stark has been engaged by Werba & Luescher to take the role in the "No. 2" "Spring Maid" company next season. With four rehearsals, Stark asked for a try. At the Saturday matinee, he will go through it again.

Nederveld's Monk will tour the Orpheum Circuit opening July 2, placed by the Marinelli office.

Some members of the cast came in for praise, Sallie Fisher and George Damerel sharing first honors.

A run at the Princess is the present schedule for the production.

TWO MINDS WITH SAME TITLE.

That minds will run in the same channels was brought to light this week when the theatrical fraternity was informed by Daniel Frohman that he would open the Lyceum about Sept. 1 with a new comedy in three acts, "Thy Neighbors' Wife" by Elmer Harris.

Reposing in the office of Clarence Bennett is a new play by that playwright-actor bearing the title, "Thy Neighbor's Wife." The piece has never been produced, though Bennett had some of the big Broadway managers look it over.

Each author may have caught the inspiration for the title from the song of that name, sung by Grace LaRue sometime ago.

Charles Williams will be a manager for Gus Hill next season.

MANAGERS PESSIMISTIC OVER THE CONDITIONS

**Unsettled State of Vaudeville Holding up Building Propositions, Frightening Out Capital, and Delaying Improvements to "Small Time" Theatres.
May Change Policy of Many Houses.**

The present unsettled condition of vaudeville, has caused many managers to become pessimistic over the reopening of vaudeville activities in the late summer.

The smaller vaudeville manager appears to be the most apprehensive. He claims the agitation between the actor and the manager has become public property, to the extent that outside capital is now influenced by the reports of impending strife between the two. The report that "there is going to be a strike by the actors" is often heard, say the managers, and the remark has been made by men to whom a proposition involving one or more theatres or to interest money in the vaudeville business has been addressed.

"It hits me seriously," said a "small time" manager this week to a VARIETY representative. The manager and the circuit represented by him are passive figures in the smouldering relations between the managerial and acting end of the vaudeville profession. His circuit enjoys a good standing, has not been connected with any complaint by actors, and has worked up from a small beginning until the future seemed to hold out considerable promise.

"The trouble is" he continued "we don't know where we stand for next season. We have a couple of houses in mind that could be added on, one to be new, but we can't go ahead, because we are uncertain where we will stand if the trouble between the actors and the managers breaks out in a strike.

"We don't care which way it goes. If there is a strike, we are going to lose money. We can't afford to lose much, and we certainly can't afford to take chances on investing in the face of how things look. Why, we have even given up the idea of making improvements to our houses. They are necessary and would have cost in all about \$25,000, but how can we do it? I couldn't tell you now if you asked me whether we shall reopen with vaudeville. What's the use of taking chances? We can do other things with the theatres, with less risk than having our acts walk out, and forced to play makeshift bills in our small towns, where you may lose your entire clientele in one week.

"I don't know whether the actors understand what this agitation is doing or what it means. If we closed our theatres, over forty acts weekly would have to look elsewhere for engagements. I don't know how the big managers look at this question. Perhaps they don't care, because their money has been made, and again of course the big manager will be the last to have trouble in his theatre with

the actors, but we little fellows have got to figure ahead.

"Several building deals I know of for 'small time' houses have been held up by the people who were about to make the investment asking the managers, 'What about this strike the actors are talking of?'

"We would be safer playing straight pictures, or stock, or forming a cheap melodramatic circuit among ourselves. If things don't settle down shortly, I think you will find any number of the cheaper houses will decide on some other entertainment until the managers know exactly what to expect and what to look for."

One or two "big time" managers when spoken to by a VARIETY representative as to plans for next season, said that they were proceeding as they always have; no trouble was expected, and if it came, when it arrived was time enough to give attention.

At an adjourned meeting of the Vaudeville Managers Protective Association Monday, it was agreed that when a strike by actors should occur in any theatre operated by a member of the Association, the theatre involved should either close or immediately adopt a moving picture policy of entertainment.

At the same meeting the secretary of the Association was instructed to draft a form of contract, to be generally placed in use among members.

PROFESSIONAL FLYING DULL.

It begins to look as though the many aviation companies which builded hopes upon dates for fairs and summer parks are due to get a bump. Several of the larger companies have already given up the idea of securing any big money for flights this summer.

The reason, according to an authority, is that in almost every community there are several would-be flyers. The fair or park people do not look further for an attraction and hire the local genius. Whether he ever leaves the ground or not is immaterial; the "press stuff" is there, and the "local" works much cheaper.

It is said the Wright Bros. will not bother about exhibition dates after this season, but will place their machines on the market for sale outright.

Big open-air attractions are being handled very sparingly this summer.

CHILD LABOR CONVICTION.

San Francisco, May 31.

Archle Levy, the booking agent and manager of the Richmond theatre here, was arrested and found guilty before Judge Sullivan of employing child labor at his theatre. Levy was remanded for sentence until later in the week. An appeal from the decision will be taken.

MAURICE SHAPIRO DIES.

Maurice Shapiro, the music publisher, died suddenly yesterday morning at his home in New York. Mr. Shapiro had been suffering for some months with stomach trouble. At Atlantic City for a few days with his wife, he returned to New York Wednesday. During the night he commenced to sink, and died early Thursday morning.

The deceased started his present music publishing firm five years ago. Previously he had been engaged in the music trade over here, but left for an extended period in Europe. "Shapiro" has been very successful, and is ranked among the leading firms of the country in the line.

PICTURES FOLLOW CORN BEEF.

Where once the merry lobster squirmed midst the melting butter while the corn beef and cabbage playfully dipped itself into the English mustard, the moving picture will soon dance on the sheet of white, for the building that housed Shanley's restaurant at 42nd street and Broadway for so many years is to be opened as a picture house this Saturday.

Freeman Bernstein is the promoter. Tuesday Freeman said everything would be ready by Saturday. The police, the license and the fire bureau had been visited. Everything looked so rosy that Mr. Bernstein was able to spend Decoration Day with his family at his newly rented cottage at Long Branch (rent prepaid). What was the main dining room in the famous restaurant will be the picture theatre. Admission will be a dime.

COMEDY CLUB WEEK OFF.

The Vaudeville Comedy Club's big show which was to have gone into the Savoy, Atlantic City, July 17, has been declared off.

One story proclaimed the opposition, Youngs Pier, as the cause. Louis Wesley, manager of the Savoy, stated that there had been no complaint from the Pier end, but that an agreement regarding terms between the Club and Comstock & Gest could not be reached.

LEECH'S NEW "TWO-ACT."

Al. Leech has purchased from Charles Horwitz a "two-act," entitled "Sighs," and has been booked to open with it shortly at Hammerstein's.

PRINCESS' NEW ACT.

The Princess Sita Diva is rehearsing a new act for vaudeville, under the stage direction of William Torpey. The Princess is under the management of Pat Casey. Four of the Hindoo girl dancers with Ruth St. Denis have been added to the Princess' complement for the stage.

PERHAPS OF OLD-TIMERS.

Several of the managers of the United Booking Offices have been considering the value of presenting a week of "old-time" minstrelsy. The first to go actively to work to formulate such a bill is R. G. Larsen, manager of Keith's, Boston. He has already communicated with a number of the veteran blackface stars to see how they felt about it.

USING UNITED'S CONTRACT.

This week the Charles K. Krauss agency of Philadelphia, and the National Agency, of Boston, both affiliated with the Family Department of the United Booking Offices, adopted the form of contract lately placed in use by the Fam. Dept. That form does away with the arbitrary cancellation of the act after the first show, a condition permitted of by former manager-artist agreement.

This Saturday night will mark the closing of four houses that have been securing their bookings through the Family Department of the U. B. O. The houses are the Prospect in the Bronx, the Plaza in Buffalo, N. Y., the Star, Ithaca, N. Y. and the Greenwich, Greenwich, N. Y. The latter three will remain dark for the Summer while the Prospect will play stock.

Among these four closings there will be two openings during the present month. One is a theatre and the other a park. Rock Springs Park at East Liverpool, Ohio, opens for the summer next Monday. Three weeks later the Lyceum, Ashabula, O., will open with vaudeville. Bookings for both will be laid out by Billy Delaney.

ANOTHER CANINE WONDER.

Chicago, May 31.

Another canine wonder has appeared in the form of "The Great Spot," presented by Louis Pruchniak. "Spot" is being touted as the best of all, his trainer offering to wager that he is the best trained dog in the world.

Pruchniak claims that "Spot" is the original "writing" dog, and also that no magnetic influence is used to make the animal display his penmanship.

Among other things "Spot" can run backwards, stand on his head unaided, weep real tears and do a mind-reading act. Pruchniak has refused several offers for current New York engagements, but will spring his meal ticket next season.

AFTER MILLIONAIRE MUSICIAN.

Robert E. Irwin, manager of the Fifth Avenue theatre, ever on the alert for novelty, is endeavoring to secure for his house an act that would prove an unquestionable drawing card. Some time ago there was produced at one of the performances at the Lamb's Club an instrumental act by four of its members. They were Alfred Seligman, of the well-known banking house of I. & N. Seligman, Theo. Bendix, musical director of the Hudson theatre, Max Bendix, director of "The Spring Maid" Company orchestra, and Oscar Sangier, late conductor at the Empire theatre. For the little turn, was employed some \$26,000 worth of instruments, the property of Mr. Seligman, who is said to be an amateur musician of no mean merit. The difficulty is in the other three musicians, enforced by Mr. Irwin, persuading the millionaire banker to make his debut as a public performer.

Frank Milton and the De Long Sisters are under the management of Albee, Weber & Evans; George, Elsie and Ida St. Leon are under the management of Frederic Thompson. A transposition of a line under the latter's picture in VARIETY last week occasions this explanation.

LEGITIMATE ATTRACTIONS FOR SEASON'S OPENING

Plays in Plenty, Some Tried and Found True. Others, Stamped as Successes Out of Town the Past Season, Waiting for New York Opening.

Much has already been said and written of the outlook in the legitimate field of theatricals for next season. The professional croakers have declared that there is a dearth of new material in sight, and that "show business has gone to the dogs." This cry has been recorded every spring since show business began, and will likely be revived every year at the beginning of the season when the Society for the Prevention of Cruelty to Animals issues its annual announcement that all dogs should be muzzled.

The crop of new material in the form of plays, musical and otherwise, to be presented at the opening of the regular fall season in New York is, as far as may be judged from advance information and reports of preliminary presentations out of town, way above the average. In addition to those already announced there is undoubtedly a large list that is being held in reserve and others now being written, while still others have been submitted to managers by the authors and are being given careful consideration.

A partial list of the opening pieces for the inauguration of the season of 1911-12, is as follows:

Weber's theatre will reopen in August with the first production of "Senorita," a new musical play by George V. Hobart, music by Silvio Hein. Later Joe Weber in a new piece, will appear in the house as his own star.

Liebler & Co. will produce early in September at Wallack's theatre a comedy in four acts by Louis N. Parker, called "Disraeli," with George Arliss in the title role. It won success in Chicago the past season.

Charles Frohman opens the Knickerbocker early in September with a new comedy in which he will present Donald Brian as a star.

The Hackett theatre (re-named the Harris), will show the first New York performance of "Maggie Pepper" by Charles Klein, in which Rose Stahl is at present enjoying a long and prosperous stellar engagement at the Illinois, Chicago. Its metropolitan premiere is scheduled for Labor Day.

Julian Eltinge in "The Fascinating Widow," comes to the New Amsterdam or Liberty in September. Eltinge has enjoyed phenomenal success on tour.

"The Spring Maid," one of the past season's big New York successes, reopens at the Liberty early in August, for a short stay.

David Belasco will open his Republic theatre with "The Woman," with Helen Ware.

Low Fields, who closes at the Broadway Saturday with "The Henpecks," in order to make a short trip abroad, reopens that playhouse with the same piece the first week in August, following it in a few weeks with another

musical comedy of the same type, called "The Never Homes."

The Hudson theatre will reopen Sept. 4, when Frank McIntyre, last seen in New York as Bob Blake in "The Travelling Salesman," will make his stellar debut in George Bronson Howard's comedy "Snobs." Manager Henry B. Harris has in reserve for that theatre a piece by Edgar Selwyn called "The Arab," tried out in stock in Los Angeles recently.

The Belasco-Stuyvesant theatre reopens early in September for a few weeks' revival of "The Concert" and will be followed Oct. 17 by David Warfield in "The Return of Peter Grimm." This has been such an unquestioned success in Chicago and elsewhere that it can hardly be looked upon as even a possible failure in New York.

"Thy Neighbor's Wife" is carded for the opening attraction at the Lyceum in August.

Wagenhals & Kemper will open the Astor the middle of August with a three weeks' revival of "Seven Days," following it with "What the Doctor Ordered." This farce was tried out in Trenton last season and its sponsors regard it as an even funnier piece than their "Seven Days." They also have in reserve a serious play to follow at their theatre.

"A Gentleman of Leisure," a new comedy by John Stapleton and P. G. Wodehouse, with Douglas Fairbanks as the star, will be the opening attraction at The Playhouse, Aug. 16. Grace George will make her first appearance with The Playhouse company at that theatre, some time in October.

John Drew will open at the Empire in a new play, as he has done ever since he has been a star under the direction of Charles Frohman.

"The Girl of My Dreams," featuring Lella McIntyre and John Hyams, which enjoyed two successful engagements in Chicago last season, is listed for the opening of the Globe.

When Frank McKee assumes the management of the Majestic in October, he will return it to its original policy of a production house, opening it with "The Quaker Girl," an English musical piece of the George Edwardes type, which has been favorably received in England.

Liebler & Co. will inaugurate their tenancy of the New Theatre, renaming it the Century, by a stupendous spectacular production of "The Garden of Allah."

One of Henry W. Savage's early productions next season, to be presented at one of the houses not mentioned above, will be "Le Million," a four-act farce now running at the Palais Royal, Paris. Leo Ditrichstein has made the American adaptation.

Fritz Scheff in "Mile. Rosta" has been mentioned as the opening attrac-

tion for the Casino, but out-of-town reports are to the effect that the piece will require some drastic overhauling before it can reasonably be looked upon as a candidate for the money-making prize.

Some of the other plays presented on the road last season that have enjoyed a sufficient amount of success to entitle them to make a bid for metropolitan favor are, "The King's Game" (with James K. Hackett), "Katie-Did," "The Fox," "Behind the Scenes" (by Margaret Mayo); "My Cinderella Girl," "The Sweetest Girl in Paris," "The Girl I Love," George Fawcett in "The Remittance Man," Margaret Anglin in "Green Stockings," Henrietta Crossman in "The Peacock and the Goose," Thomas Dixon's "Sins of the Father," Robert Edeson in "Where the Trail Divides," Henry Kolker in "The Great Name," Wilton Lackaye in "The Stranger," Olga Nethersole in "The Redemption of Evelyn Vaudray," Annie Russell in "Gordon's Wife," Virginia Harned in "The Woman He Married," "Rock of Ages," "Gay Matilda."

NEW YORKER IN MARSEILLES. (Special Cable to VARIETY.)

Paris, May 31.

Harry C. Romaine, formerly a manager in New York, will assume charge of the Eldorado, Marseilles. He will open this establishment June 2, for a summer season, under the name of the New York Music Hall.

NEW STAR FOR "TILLIE."

"Tillie's Nightmare" may be sent out on the road once more, next season, but without Marie Dressler. Several women have been mentioned in connection with the stellar role of the piece. The parting between Miss Dressler, the show and her managers arrived with the abandonment of the proposed summer run of the production at the Herald Square. It was to have commenced last Monday. Miss Dressler refused to open at the Herald Square, leaving for her farm in the country. No reason was assigned. Lew Fields declared he knew of no reason for it.

The tour of "Tillie's Nightmare," embracing an eight months' stay in New York and a tour of the country to the northwest and return, was highly profitable. In that time Miss Dressler played nearly six hundred performances and her share of the receipts amounted to about \$50,000. When Miss Dressler was apprised by her management that for her return New York engagement the prices were to be \$1.50 instead of two dollars, she balked as only the strenuous Marie can. Not only that, but she insisted that the organization be recostumed at a cost approximating \$3,000. The points were argued for several days between star and management until finally, finding that the Messrs. Fields and Shuberts could not see it her way, Miss Dressler quit.

M. Joseph Joyce, advance of "The Smart Set" ("big show") the past season, has taken charge of the L. A. Thompson interests at Rockaway, for the summer.

FRIARS ARE PARADING.

Atlantic City, May 31.

The first "stand" of the trip of the Friars' Frolic was this town. They got here on Monday as per schedule, and immediately paraded the Boardwalk, headed by Emmett Corrigan and their band. The marchers were attired in long, green linen dusters, plaid caps and bamboo canes. James Walsh was just behind the man with the baton, while immediately back of him was held aloft a placard announcing the Friars' Frolic at the Apollo. This was unnecessary as the house was completely sold out last Saturday.

The parade is unique in that it is the first theatrical organization that ever paraded the "walk." There have been but few processions of any kind along that thoroughfare.

Philadelphia, May 31.

The Friars' gave their "Frolic" at the Chestnut Street Opera House, Tuesday afternoon. Despite the many attractions Memorial Day, the theatre was filled and the audience evinced much enjoyment at the entertainment given. The receipts of the single performance were not announced.

Baltimore, May 31.

The Friars Frolic played to big business here yesterday, more money going in at the gate than had been looked for.

Chicago, May 31.

The advance sale for the Friars Frolic has reached \$5,000, up to date.

MARIGNY SETTLES A STRIKE.

(Special Cable to VARIETY.)

Paris, May 31.

The stage hands at the Folies Marigny went out on a strike during the performance the other night. The audience was acquainted with the facts and the money refunded.

The house opened again the next night with an entirely new staff behind the scene. The stage hands' grievance was that they were worked too hard. The management refused to hire more help.

ANOTHER HIGH BROW PLAY.

Not content with his attempts to launch "The Clouds" at the Bijou Theatre recently, Julius Hopp will offer the public a few more "high brow" pieces at that playhouse. The first of them will be "Youth" by Max Halbe, translated and adopted by Herman Bernstein from the German play "Jugend." It will be given June 8.

BUBB CASTING TWO PLAYS.

George J. Wetzel, representative for the Bennett attractions has completed a deal with George Bubb whereby the latter secures for next season "A Warning Bell" and "A Royal Slave," by Clarence Bennett. Mr. Bubb will reach New York this month to select his casts.

"A Sailor's Sweetheart," a romantic operette by Mr. Wetzel, calling for a small cast and no chorus, is now in rehearsal and will open early next month.

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ADVERTISEMENTS.

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"The Red Rose," with Valeska Suratt, opened at Boston Monday.

The Longworths played Peoria, Ill., last week. The act has not been idle in the past eighteen months.

Vardon, Perry and Wilber leave for their second European tour, June 10, opening at the Palace, Blackpool, June 19.

Joe Carroll and Will J. Cooke returned to Broadway this week, not having seen the lane since last August.

Glen Island opened its regular season last Sunday. A couple of new steamers run between the island and New York.

Bijou Russell has received a route through Freeman Bernstein over the Sullivan-Consideine Circuit, commencing in July.

Neely L. Edwards, of Flanagan and Edwards, and Belle Carlton, formerly with Dan Burke in vaudeville, were married May 27.

Hawthorne and Burt replaced Harry Fox and Millership Sisters at Proctor's, Newark, this week. Harry is still without his voice.

Roy Barnes is "stealing Eddie Leonard's stuff," Roy having purchased a big touring car, and will join the Actor's Automobile Club.

Jack Lorimer, the Scotch comedian, has been placed by the Marinelli agency for thirty weeks on the United Circuits next season.

A. E. Johnson, the foreign agent, will sail June 15 for the other side. Max Sherman will attend to his business while away.

Mr and Mrs. Perkins Fisher have purchased a ranch in Southern California and will study orange raising during the holiday season.

Johnson and Dean, the colored act, wish to return to this country next season. M. S. Bentham is filling in vaudeville time for them.

Sheppard Camp has been engaged by Henry B. Harris to play the role of Bob Blake in "The Travelling Salesman" for next season.

Gerald Griffin and Co., Camille Ober, Arlington Four and William Thompson and Co. have been booked over the Orpheum Circuit.

The engagement is announced of Arylyne Caryl Elliott (non-professional) of Halifax, N. S., to Jutes Kibel, of the Bell Boy Trio.

SPORTING NEWS

During the summer months Variety will give special attention to all sporting events in which the profession is directly concerned.

Send in accounts of baseball games, swimming races, golf matches, automobile runs, etc., addressing all communications to Sporting Editor, VARIETY, New York.

Nat Wills and Mrs. Wills (La Belle Titcomb) left for the mountains yesterday, for the summer. They open on the Orpheum time August 21.

Jos. K. Watson has concluded to tempt vaudeville with a "single" next season, leaving burlesque for the time being. Paul Durand is the agent.

Jack Welch and Francis X. Hope will take out "The Man Who Owns Broadway," next season with a new man playing Raymond Hitchcock's old role.

Ray Cox may go starring next season—that is, she will if certain negotiations to that end are consummated. If not she will play the Orpheum Circuit.

"Happy Fanny" Fields is in town on a visit to her relatives. She will remain here for the summer, returning in time for the regular fall season in London.

Girard and Gardner, after spending a few weeks at Mt. Clemens, leave for England (in July) to commence a second tour of the Stoll houses.

The Colonial, New York, closes June 18, for the summer. Percy G. Williams' other houses, open at present (Alhambra and Orpheum) will stop June 25.

Idna Abarbanell has rented a cottage at Saranac Lake for the summer. She will be the star once more of "Madame Sherry" with the opening of the regular season.

Ed. MacDowell, formerly business manager with Mrs. Leslie Carter, has been engaged by John Cort for next season to manage the coast show of "The Gamblers."

Stepp, Mehlinger and King sailed Wednesday to play in England. After a week in the provinces they will open at the Hippodrome, London. Max Hart did the booking.

Raymond Hitchcock's starring vehicle for next season is entitled "The Red Widow." It is the joint work of Channing Pollock and Ren Wolf with music by Charles Gebest.

When Julius Tannen played at Hammerstein's he was billed as "Julius Tannen, The Popular Monologist, first time here in three years." (Julius thinks it's funny).

Walter J. Kingsley, general press representative for Henry B. Harris and Jesse L. Lasky has been appointed by Mayor Gaynor on the committee to see that New York has a sane 4th.

Harry Mundorff, who has been away from his desk in the United offices for the past four weeks, suffering from a nervous breakdown, is reported to be on the mend.

"Truthful John" Pollock, the chief piper of the Victoria Roof, will not take to the road next season, but will be at Weber's on Broadway, as the distributor of press "dope."

A large corner plot of ground, located at Fulton and Washington streets, Jamaica, Long Island, has just been purchased for the erection thereon of a vaudeville theatre.

No special policemen's badges could be obtained for the contemplated female cops on Hammerstein's Roof. They may keep guard up there without the emblem of authority.

The New Netherlands Theatre Co., which is erecting a theatre on Forty-eighth street, near Sixth avenue, has just negotiated a loan of \$250,000 with which to erect the building.

Arvis' "Temple of Mystery", the illusion and living picture turn, once on the Morris Circuit, has been placed by Paul Durand for four weeks on Hammerstein's Roof, opening June 26.

Lillian Smalley, late of "Madame Sherry," has been secured for next season by W. J. Connhin for his "Queens of the Folies Bergere" to play a prima donna soubrette role. This is Miss Smalley's first appearance in burlesque.

Al. Burman, comedian with the Walthour Troupe, and Matilda Wolff, with "Follies of the Day," will be married in New York June 21. E. Walthour, mentioned last week as the prospective bridegroom, will merely be amongst those present.

E. J. Carpenter has obtained the producing rights to "Forty-Five Minutes From Broadway," for next season and may put out two companies in the Cohan piece. Carpenter will also have out "The Blue Mouse" and "The House of a Thousand Candles" next season.

"The Isle Of Spice," which opened Sept. 3 last, is having an unusually long season and is now playing Dominion of Canada fair dates. After the July and August dates are filled, the company will be reorganized to play comic operas in the northwest territory for the balance of the season.

Ray Bailey, who has been suffering from an attack of peritonitis, was successfully operated on Monday at the French Hospital on West 34th street. Miss Bailey will probably be out in a fortnight, but will do no work until she and her husband open on the Orpheum Circuit next season.

Clark Brown, general manager of the Canadian Circuit (vaudeville), returned from a fishing trip Monday. Joe Weber spent a week with Mr. Brown, eighty miles north of Ottawa, in a place called a town because there were eight houses in it. (Mr. Brown caught all the fish—Mr. Weber ate them).

Abe Hammerstein promises to surely leave New York to-morrow, taking the New York for the other side. With the youngest of the Hammerstein brothers will go "The Oriental Rose," said by Abe to be a regular act, imported by him from Europe when last over there. Abe was so busy here he could not bring the foreign turn to the attention of the American managers, so he intends letting the Londoners see it at the Hippodrome, toward the latter end of this month—or later.

Bessie Clayton reached New York last week, to visit her husband, Julian Mitchell, who is convalescent after a severe illness. Her father returned with her. Miss Clayton will return abroad to fulfill engagements placed by her manager, Bert Cooper, who has the dancer under contract for two years more. Mr. Cooper is back in New York with authority, he claims, to place the works of Franz Lehar on this side. Mr. Lehar may visit the States when Dr. Wullner comes over for a contemplated concert tour next fall.

A vaudeville actor (who doesn't wear his watch in his upper outside coat pocket) was looking over some suburban property with a view to purchasing a home, last Sunday. The real estate man was showing him around. The actor stopped in front of one cottage that looked as though it might be purchased at a reasonable figure.

"What's the price of that one?" said the actor.

"Oh," replied the real estate salesman, "that was sold to an actor yesterday. We caught him on the run and slipped it to him good."

MANHATTAN'S REAL RENTERS.

The real renters of the Oscar Hammerstein's Manhattan Opera House are Comstock & Gest, the young theatrical firm, who have taken a lease of the house for ten years at an annual rental of \$65,000. Possession will be given Sept. 1. The Shubert attraction will again appear at the Manhattan next season, at prices ranging from twenty-five cents to one dollar. The Manhattan will be a week-stand. It is in opposition to the Grand Opera House, managed by Cohan & Harris, playing the same policy with Klaw & Erlanger attractions.

The Manhattan was taken over by the Shuberts this spring, on a per centage plan with Mr. Hammerstein. Opening with "Alias Jimmy Valentine," the theatre did a terrific business that week, but gradually dropped off in receipts until the success of the new policy was not as firmly established as the early returns indicated it would be. Later, it was announced that the Shuberts had taken the property under lease. This, it was understood at the time, was for the purpose of assisting Mr. Hammerstein in securing a large additional mortgage on the property he was then negotiating for. The formal announcement of Comstock & Gest having secured the Manhattan was given out last week.

In addition to the Manhattan, Comstock & Gest lease or manage the Colonial, Cleveland; Harmonus-Bleecker Hall, Albany; Van Twiller, Schenectady; Shubert, Rochester, Savoy, Atlantic City, and a house in Louisville.

OHIO'S STRICT LAW.

Cincinnati, May 24.

The law governing theatrical and other public exhibitions in the State of Ohio has been amended by the state legislature. Theatrical performances, public shows and athletic games of whatever name or nature to which admission is charged will be regulated by license or prohibited if such action be necessary and all business of trafficking in theatrical tickets or coupons of licensed amusements by unrecognized agents will be governed accordingly.

All municipalities in Ohio, by their councils, may provide by ordinance or resolution for the exercise and enforcement of the powers granted.

HEADQUARTERS IN NEW YORK.

Chicago, May 31.

Tommy Quigley, general manager of the Laemelle Music Publishing Co., will leave for the east in a week or two to establish headquarters for his firm in New York. As yet no one has been selected to represent the house here.

Since Quigley left "Shapiro" to direct the affairs of the Chicago firm, he has sent over several hits, incidentally learning that one of the necessities of a successful publisher is to have his main office closer to Broadway than Chicago.

Maud Lambert, takes another dip into the varieties, starting June 17 at Shea's, Buffalo. A week or two may be played hereabouts before that time. Jennie Jacobs of the Casey Agency is fixing it.

NEARLY MILE-COASTER.

The Giant Coaster on Surf avenue, Coney Island, is scheduled to start tomorrow. It is located just next to "Dreamland," which was destroyed by fire. The flames damaged it slightly.

Covering 4,000 feet of track, built of 500 tons of steel, and having a capacity of a passenger a second, the coaster can register \$4,000 on a busy day. The highest point of vantage is 100 feet.

THE GIRLS ARE COMING.

Chicago, May 31.

Minnie Warner and Genevieve Gannon, the two niftiest girls in the Orpheum Circuit's employ, will leave for New York in a few weeks to spend their usual summer vacation in that city. While both young women are strong for the Windy City, they like to slip east once a year to wise up to the new buildings, so that in a pinch they can converse familiarly on the

\$600 REFUSED.

Six hundred was offered through the Pat Casey office on Wednesday for the Cooper Brothers for next week at the Orpheum in Brooklyn. Harry Cooper was willing to accept but Irving, who at present is a "manager" of vaudeville acts was the one preventing the booking.

Irving states that booking is too good at present for \$300 (one-half) to tempt him. Seven hundred and fifty for the act he might consider, said Irving.

JIM MORTON'S "PROP" LIST.

The Folles Bergere stage manager, John H. McCarron, was shocked Monday morning upon receiving the following letter from James J. Morton.

The Kid Komical Kuss opened at the Folles Monday evening, as the talking card boy, informing the audience by word of mouth who and what would be next. For this duty, James J. required one frock coat, some trousers, shirt and hat—perhaps shoes.

Never does Jimsey wear more than that when appearing upon the rostrum; he is the avowed enemy of all make-up manufacturers, hence McCarron's surprise:

New York, May 27, 1911.

Mr. J. McCarron, Esq.,

Dear Sir:—Will you please have your property-man procure the following mentioned articles for Monday night:

- 1 Large Carriage Sponge.
- 2 1/2 dozen 3-pound paper bags blown up.
- 1 Lemonade squeezer—glass.
- 1/2 pint Jamaica Rum.
- 2 sweet Lemons each show.
- 1 full set parlor furniture (Gold), and linen covers for same.
- 1 Large Pier Mirror— not less than 6 feet.
- 2 Children's stockings, 1 white, 1 black.
- 1 Football filled with milk.
- 12 feet small rubber hose.
- 3 pairs old Gloves and one sure fire pitcher to break. Can use House Piano if not in tune.

Yours respectfully,

JAMES J. MORTON.

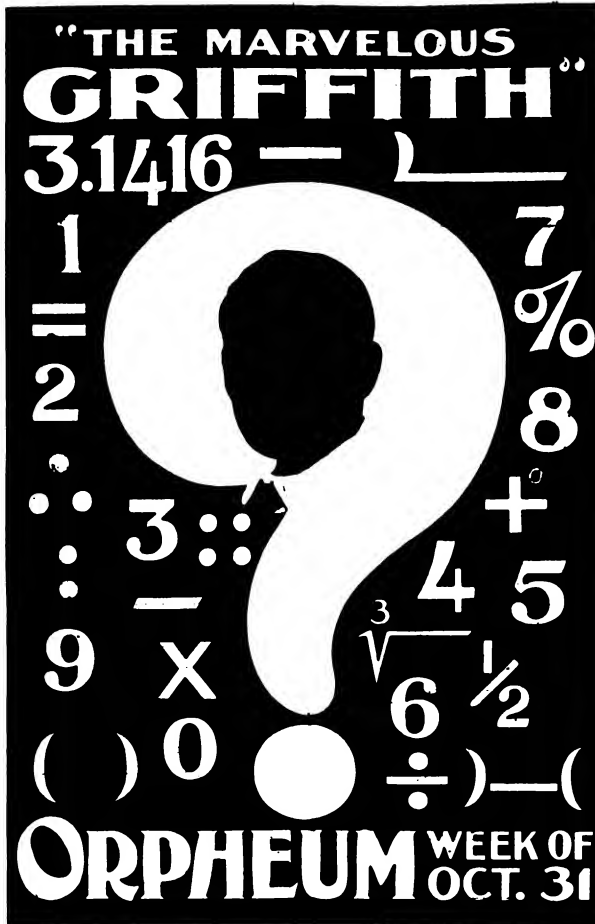
"TALKING ACTS" ON ROOF.

There will be a radical change in the frame-up of the programs for the Victoria Roof Garden this Summer. A fair proportion of the numbers on the bills will be "talking acts." Even comedy sketches will be used. This is made possible by completely closing the windows on the 42nd street side of the roof, which will shut out the major portion of the noise from the street. Electric fans will be put in operation on sultry nights, should the temperature become at all uncomfortable.

RUSS ALEXANDER ILL.

Boston, May 31.

The Exposition Four are not at Keith's this week, having cancelled the engagement through the illness of Russ Alexander. Mr. Alexander has gone to the Adirondack Mountains to recover his health. He was the piano player in the act.



An example of the attractive billing originated and used by the Orpheum Circuit in featuring "MARVELOUS GRIFFITH: THE HUMAN ADDING MACHINE, whom the managers declared to be one of the best acts to create talk that has gone over the tour in a long while.

In Griffith's opening weeks on the Circuit he was not even featured, but it did not take the management long to appreciate his value, as he was quickly advanced to the headline position, and there he finished in New Orleans May 7.

He is resting on his farm in Northern Indiana for the summer, but his manager, E. K. NADEL, is in New York, arranging future bookings.

A. Jarvis, who had the construction in his charge, signed a contract Monday, to build a coaster at Revere Beach, Boston, and have it finished by 10 a. m., July 4, or forfeit fifty dollars a day until it runs.

"BAY RUM" COMEDIANS READY.

Closing their first (and successful) burlesque season on the Eastern Wheel, as proprietors and managers, Al Shean and Ed. Gallagher are ready to spend the summer in vaudeville with Mr. Gallagher's laughable travesty, "The Battle of Bay Rum." Mr. Shean has never played in vaudeville with Mr. Gallagher, although the couple made the skit a feature of their show the past season.

M. S. Bentham has been commissioned to secure time,

subject.

Minnie still remembers her daily morning trips to Central Park with Pat Casey where the obelisk was thoroughly explained to her. Minnie believed Pat when he told her it was the original Blarney stone brought over from Ireland to give courage to the park police force.

Harry Robinson will also spend a few weeks in New York, he being the first member of the W. V. M. A. staff to receive his summer leave.

"EXPIATION" PANTOMIME.

During July Auriel Cocca will present Minnie Amato in a dramatic pantomime, entitled "Expiation." In the piece, Mr. Cocca will appear as a clown. Ten people will be employed. The first local presentation may be on Hammerstein's Roof.

EASTERN WHEEL INCREASES BOARD MEMBERSHIP BY ONE

Will Elect Gus Hill for Eighth Member; John G. Jermon Likely Filling Vacancy. R. K. Hynicka Permanent Treasurer. "Extra Act" Understanding, by Mutual Consent, Expense 50-50.

At the annual meeting of the Columbia Amusement Co. (Eastern Burlesque Wheel) to be held today, it is quite likely that the Board of Directors of the company will be increased from its present membership of seven to eight. It is said that Gus Hill will be appointed as the new member.

John G. Jermon (of Jacobs & Jermon) is slated to step into the vacancy on the Board created by the retirement through resignation of L. Lawrence Weber. The treasure ship, also left open by Mr. Weber's resignation, and which has been filled temporarily by Rudolph K. Hynicka, of Cincinnati, will be filled permanently by the election of Mr. Hynicka as treasurer.

Another important point to be passed upon at the meeting is the question of "extra acts," it is expected. This point was brought up by the recent judgment obtained against the Columbia Co. by Mr. Hill, for acts inserted into his shows, Mr. Hill recovering the cost of the extra turns he was obliged to pay for.

Although the Columbia Co. appealed from the judgment (that appeal pending) it is said that future contingencies will be settled through a mutual agreement between house and road manager upon an extra attraction, the expense to be divided equally between the theater and the show. This was the main concession the traveling managers of the Eastern Wheel have looked forward to.

It is also rumored that with the election of Mr. Hill to the Columbia Board, and the settlement of the "extra act" point, all legal proceedings and other matters in dispute lately between the executives of the Columbia Eastern Wheel and a few of its franchise holders, will be dropped. This will leave an opening for the Dove of Peace to slip in, after a stormy interval since that bird last hovered about the Columbia building.

Other routine business will be transacted at the meeting. During the day annual meetings of the subsidiary companies to the Columbia will also be held at the offices of the parent concern.

RICE & CADY SELL OUT.

Chicago, May 31.

Rice & Cady have sold their interest in "The Beauty Trust" to the New York Costume Co., of this city. The bill of sale includes everything but the "Wheel" franchise.

BUYING A THEATRE.

Philadelphia, May 21.

For its second Philadelphia house next season, the Empire Circuit Co. (Western Burlesque Wheel) is about to take title to a theatre here. The transfer of the property is expected to occur today or tomorrow.

The Western Wheel, also, according

to information, has in view the purchasing of a site in this city, and the building of a new house for season after next. The Trocadero is now the Western Burlesque Wheel theatre.

FIVE FOR HURTIG & SEAMON.

Hurtig & Seamon will have five shows on the Eastern Burlesque Wheel next season. This means the adding of one new show (Irwin's Big Show) to their four troupes which have been playing over the Wheel this season. "The Bowery Burlesquers," "Girls from Happyland," "Ginger Girls," and "Follies of New York and Paris" played this year. Next season "The Taxi Girls" and "The Social Maids" will be a couple of new titles. Two of the firm's show this season headed the list of money makers on the Eastern Wheel, the "Happyland" and "Bowery" shows.

Jules Hurtig is a firm believer in good shows and claims the proof is found in the firm's record.

Next season the Hurtig & Seamon forces are planning to make all shows big productions. "The Ginger Girls" will carry fifty-five people, which will include a company to play "The Futurity Winner" in the olio. Three horses will also go along. "The Girls from Happyland" will again be headed by Billy W. Watson, and augmented by a big European novelty, the name of which Mr. Hurtig does not reveal.

The Farrel-Taylor Trio will head the new "Taxi Girls." It is not yet certain who will head "The Social Maids," although the firm has engaged all artists for next season.

The death of Ben Jansen, who has headed the "Bowery" show for the past few seasons, will necessitate an entire shifting about of principals. Charles Jansen, a brother of Ben's, will very likely lead the "Bowery" show. The "Madame X-Cuse Me," burlesque, will be retained. Mr. Hurtig denies trouble with Henry W. Savage over the title or the travesty. The pieces of the "Bowery's" may be changed.

Jules Hurtig and I. Hurtig and wife of Cincinnati, have sailed for Europe, to be gone about two months.

MRS., THE 3D, DISSATISFIED.

Chicago, May 31.

Lyda Carlisle, in private life, Mrs. Billy Inman (the third) has instructed attorneys to commence suit for divorce against her husband.

Miss Carlisle before marrying Inman, was the wife of Maurice Jacobs, a Western Burlesque Wheel manager. Jacobs was her second husband.

The Inmans have been separated for some time.

PATERSON OPENS FOR BIDS

Paterson seems bound to have burlesque from either one Wheel or the other next season. A theatre to be called the Orpheum is now being built and will have a seating capacity of 1,500. The location is on Van Houten street, near Main street. The theatre will be completed about Sept. 15.

An announcement states that, while nothing has been closed with either Wheel, the one making the best terms will get the house.

HILL LEASES SHOW.

It was stated early in the week that Gus Hill had leased the franchise under which he had operated the "Vanity Fair" company on the Eastern Wheel last season and that he would have but one company under his personal management next season.

The reported lessees of the franchise are the Bowman Brothers.

"BEEF TRUST" 10 LBS. HEAVIER.

Billy Watson of "Beef Trust" fame, took a ten-day ocean trip on the steamship Creole of the Southern Steamship Co., as the guest of James Byrnes, the steward of the boat.

Billy gained 10 pounds on the trip. The comedian returned in time to attend the Western Burlesque Wheel drawing this week.



BEN BORNSTEIN.

The hustling manager of the professional department of the HARRY VON TILZER MUSIC PUBLISHING CO. Ben has just returned to New York after a very successful trip to Chicago. He will confine his activities to the metropolis for the present.

WANTS THAT OTHER WEEK.

Margaret Clemens, a principal in the "Midnight Maidens," and who claims Gus Hill dismissed her with only one week's notice (when she should have received two according to a recognized theatrical custom), is suing the burlesque manager for another week's salary.

The case was adjourned until today in the Third District Municipal Court. Miss Clemens is represented by Denis F. O'Brien; George Edwin Joseph appears for Hill.

WESTERN WHEEL DRAWING.

The Western Burlesque Wheel is holding its drawing of opening dates for '11-'12 at the Bon Ton theatre, Jersey City, to-day (Friday). The drawing was first scheduled to be held at Philadelphia.

As the Wheel rotates, the opening point is but the spot for the show to step in. Next season the Western has decided to follow the plan adopted by the Eastern Wheel a couple of years ago, to advance the opening place of the shows each season five or six cities.

THE SINGER SHOWS.

Jack Singer has nearly completed the task of signing up the principals for his three burlesque shows next season. Up to date the following have been engaged: Ben Welch, Show-Lou Kelly, Lon Hascall, Victor Casmore, Joe Barton, Ben Turbett, George Siegman, Watson Sisters, a chorus of twenty and two other female leads to fill; "Behman Show"—Harry L. Fraser (late of the Henry W. Savage forces); Joseph Weber, Ezra C. Walck, Albert Reed (of the original cast of A. H. Woods' "Girls From Rector's"), Rita Richards, Dot Duvall and the Six English Rosebuds; Halliday and Curley-Ward Sterling, Clara Raymond, Geraldine Raymond, Margaret Howard, Four Runaways and a chorus of eighteen. The "Behman" chorus will number twenty.

Mr. Singer has obtained the rights to produce a burlesque version of "The Girl From Rector's," which will be presented by the "Behman Show" players. Elleen Sheridan, who appeared with "The Behman Show" this past year, will be in support of Harry Bulger next season, having signed a contract with Mort H. Singer.

RUSH IN THE WEST?

According to report Edward F. Rush is very likely to be a Western Burlesque Wheel manager next season. Mr. Rush is out for a show on that Wheel, if permission is given him to operate one.

Rush's Eastern Burlesque Wheel show franchise, under which "The Bon Tons" sailed along this season, has been leased by him for the future.

"The Bon Tons," under Rush's management closed at Omaha May 20, about four weeks earlier than the promised supplementary seven-week season would have carried the troupe. The members returned to New York, paying their own transportation.

It is also rumored that Rush will make another partnership connection for the production of pieces for the popular priced time next season.

WAINSTOCK, VICE MARION.

Morris Wainstock takes Dave Marion's place on the Western Wheel next season. He will have out a brand new show entitled "The New Century Girls." Wainstock was connected with Sam Serbiner on the Eastern Wheel for several years, and last season piloted James H. Curtin's "Rector Girls" over the Western Wheel. He has signed the Church City Four which closed with the Vesta Victoria Company in Chicago last Saturday night. Other olio features will be secured.

AN OPEN LETTER TO HARRY MOUNTFORD

By WILLIAM GOULD

San Francisco, May 26.

Dear Sir:—I read your article in the *Player* (using *Variety's* caption "Here's Billy Gould") publishing two criticisms, one from Seattle and the other from Portland. It is true, every word of it.

As you are so well informed and as I am of so much consequence to you, so much that the *Player* has broken its most stringent rule "Not to Criticise performers" I may as well repeat some more of the Portland critic's very just criticism. He reprinted an entire paragraph from *Variety* (my column) regarding people using my original stuff, and finished by saying that I was the biggest chooser of the lot. Make yourself the jury on this matter—I don't have to answer it.

Again this very "fair" critic had the following inserted one evening:

"There is a certain head liner playing a vaudeville theatre this week that tells very ancient jokes. He killed a man once—by telling him a new joke, and he promised never to repeat the offense."

That is what I call nifty journalism; and is worthy of even the *Player*.

My act was a big hit in Portland this time. When I played Portland last year, I flopped, and I roasted the town for six months afterward in *Variety*. That is the reason the very able critic went out of his way to boost me along.

The report on my act in the *Orpheum Booking Office* is "excellent." Please publish some of my San Francisco notices;—a regular town with a regular bill and a regular audience.

Now, then, Harry, I will turn critic for a minute, and you can be the actor. I believe you played one week in vaudeville, in Brooklyn, and that you were a dire failure.

You, as an editor, allowed some one to write an article which you printed calling you a second Geo. Washington, Abraham Lincoln and Moses, all rolled into one. Suffering cats, what variety! Dowle or Emma Goldman would fit you better, but you allowed that drivelt to be printed, and you are supposed to have common sense. Then, on the other hand, Bartram calls you "A gas bag."

There is a sample of the good and poor notices that you have received.

I also enjoyed a notice in your paper that is in keeping with your very poor ideas of vaudeville. Perhaps you will remember that one brother complained about seeing another brother chewing scab tobacco. (Worthy Puck or Judge).

Now, my dear Geo. Washington-Abraham Lincoln-Moses Mountford, please tell me why you have given me all this fine advertising?

Yes, my dear Dowle-Emma Goldman-Mountford, Mr. Nugent's letter was a pipkin, truthful and straight from the shoulder, from one vaudeville performer of the first class to another, and both of us actively engaged in first class vaudeville.

While I'm at it, I want to thank

you very kindly, Geo. Washington-Abraham Lincoln-Moses Mountford, for associating my name with Mr. Albee's in an article a few months ago.

So that all of my friends who are White Rats will know just where I stand, and what my ideas are of first class vaudeville, I will write an open letter on the subject in the near future, without fear or favor.

Sincerely,

WILLIAM GOULD.

BRITT HAS A DOYLE SKETCH.

Jimmie Britt, the ex-champion, who returned last week from England, where he picked up a popularity that it will be hard for another American to follow, wired the Casey Agency this week that he would like to tackle vaudeville for a few weeks.

While in London Jimmie was given permission by A. Conan Doyle to use one of his short stories for a sketch, if he desired.

ROOF SHOW, DAY SHOW.

The vaudeville program on the American Roof this week plays but one show daily (evening). Most of the acts are in the theatre downstairs, with two or three turns added for the upstairs night show, to increase the program to ten acts.

ONE HOUR SKETCH.

Thomas J. Gray has been secured by Gus Edwards to write an elaboration of his "Graduation Days" sketch, introducing the characters of the parents of the scholars. About twenty people will be in the cast of the new act which will be designed to run for nearly an hour.

STERNAD LANDS.

Chicago, May 31.

Jake Sternad is "back" again, this time with Richard Guthman, a wealthy transfer man of this city. Sternad has incorporated the new firm and has opened offices.

AVENUE GOES TO PRINCESS CO.

Louisville, May 31.

The Princess Amusement Co. announces it has leased the Avenue theatre for twelve years, including the unexpired term of two years held by E. D. Stair. An effort is being made to buy the summer lease from J. Thomas Ward so that alterations can be made during the heated term.

The Princess company controls the Hopkins theatre and is running vaudeville for the summer at the Gayety.

The Avenue will be conducted as a vaudeville house starting in September, with bookings from Sullivan-Considine.

Mr. Grell, manager of the Hansa theatre, Hamburg, arrived in this country this week. The German manager besides looking for acts for his own house has been commissioned by several continental managers to keep his eyes open for material.

NEW C. & H. COMPANIES.

Cohan & Harris next season, in addition to sending out three companies in "Get-Rich-Quick Wallingford" and three in "The Fortune Hunter," will have the original George M. Cohan (himself) show opening at the Cohan theatre early in October. James E. Dodson will be starred in a new piece by James Hartley. The title of "Gaunter's Pride" will be changed before the opening next fall.

"The Red Widow," a musical play, lyrics by Channing Pollock, book by Renold Wolf and music by Charles J. Gebest, musical director with Cohan for ten years, will be Raymond Hitchcock's starring piece in which Flora Zabelle (Mrs. Hitchcock) will assist.

Two plays by James Montgomery, author of "The Aviator," entitled "Money Mad," and "Jimmy Junior," have been accepted by the firm and will be produced next fall. Both are of farcical construction.

Laurette Taylor loaned to Daniel Frohman this season, will be recalled by C. & H. and will be presented in one of their new plays.

There will be three companies playing "Get Rich Quick Wallingford" next season and a similar number on the road with "The Fortune Hunter." Nearly all the shows will start about Sept. 1. The company now at the Cohan theatre, New York, will probably run there all summer, opening at the Park, Boston, Oct. 1.

The roster of the six companies have been filled as follows: "Get Rich Quick Wallingford" (Eastern): Hale Hamilton, Frances Ring, James C. Marlowe, George K. Henry, Russell Pincus, Frederick Seaton, Fletcher Harvey, Ida Lee Caston, Mary E. Taylor and Spencer Charters. (Central)—Joseph Manning, Rose Lubonn, George W. Park, Harry O. Taylor, Ernest R. Baker, Charles U. Diem, Eliza Mason, Jack L. Newton, Calvin Tibbett, William P. Connery, William J. Phiney, John Morris, Harry Seymour, Maud Truax and Edwin Redding; (Western)—Milton B. Pollock, Junius Matthews, Yoshim Sakurai, Carolyn Gordon, Ione Bright, Charles B. Hamlin, and John D. O'Hara (others to fill).

"The Fortune Hunter" companies will comprise the following: (Eastern)—Fred Niblo, John C. Brownell, Charles Fisher, Edgar Nelson, Dean Richmond, Kathryn Marshall, Charles Crosby, Forrest Robinson, Henry Jewett, Delmar E. Clark, Ramsay Wallace, William Rosell, Charles Wheeler, John Stanley, Henry V. Wallace, O. E. Wolf, Richard Fitzgerald, and James Malry; (Central)—Albert Tavernier, Emma Messing, James W. Shaw, John Beck, W. J. Holden, Blanche Almee, Bertram Millar, Will Deming, Chauncey Causland and Lawrence Trumbull (others to fill); (Western)—Frank Bacon, Frank Bowman, Philip Bishop, W. F. Granger, Lento Fulwell, Neil Burton, Edith Luckett, Vernon McDonald, J. Irving Southard, Ernest Lenke, Edwin Bowden, William L. Finn, James A. Sheridan, Ed. C. Dart, Avon Brier, Laura K. Hill and George L. Sargent.

Howard and Howard have changed their Hammerstein Roof date from June 5 to June 19.

"THE BIG BOOKER" FOUND.

Chicago, May 31.

Little Barbour, "The Big Booker" who disappeared from town a few years ago after an exciting and expensive leap into the agency business has been discovered. Little Barbour is a monologist and if one looks closely over the books of one Morganstein (small Booker) they may discover the big Booker playing a "split week." Little Barbour is evidently meeting with more success behind the lights than he did behind the books.

MAKING THE SOUTH HOTTER.

Chicago, May 31.

It became known this week that the southern managers who had been receiving talent from the local S.-C. Office were becoming dissatisfied and next season would remove to another local office.

The Sullivan-Considine people lined up a number of southern houses last season, arranging to send a road show through that territory, similar to the one sent weekly over its own circuit. Of the houses booked all season, Galveston, Dallas, Houston, Fort Worth, Little Rock and Hot Springs have closed, while the Shreveport house still remains open. The reason given is the extreme hot weather now prevailing in the south, but from an authentic source comes the news that poor business is the cause of the early closings.

On top of this comes the engagement of Ernie Young, by the local Pantages office. Young will leave here July 1 to make a trip through the south in an endeavor to round up as many weeks as he can to be booked through the Pantages office either from here or New York. If successful Young will arrange for a Pantages road show to be sent over the circuit.

About the same time that Young leaves, Paul Goudron, manager of the local S.-C. office will also start south in an attempt to increase his string of southern time, while holding what he has.

A "DREAMLAND" FILM.

A special film of the "Dreamland" fire, Coney Island, was released Monday by the Vitagraph Company and shown for the first time at Gane's Manhattan on Broadway.

Just the ruins of the park were taken. The pictures were a disappointment considering what an interesting sight Sunday's crowd would have made in front of the camera. In the Vitagraph's picture only a few persons were caught.

CHANGES FILM STOCK.

The Motion Picture Patents Company sent word to the exhibitors of "Licensed" films. May 29, that after June 1, a portion of the motion pictures supplied would be on the ordinary film stock in place of the non-inflammable film stock that has been generally used during the past two years.

Hereafter the "Licensed Exchanges" will have the option of specifying either the ordinary or non-inflammable stock, when ordering.

Leon Friedman will again attend to the press work this summer for "The Follies of 1911."

COLORED CORONATION FILM ENTERTAINMENT OF 3 HOURS

Commences with Opening of Crystal Palace and Unveiling of Monument; Continued by the Investiture of Prince of Wales. Coronation of King George at Delhi as Emperor of India, a Future Subject.

The ceremonial festivities, inclusive of the all-important ceremonies in connection with the Coronation of King George of England next month, will be brought to the easy view of the Americans-at-home by colored motion photography.

The Coronation is world-wide talk just now. Hundreds of thousands from all parts of the earth are turning their steps Londonward. More will remain at home, awaiting newspaper reports of the big events to take place before and after the main spring of the works is sprung June 22, when George will be regularly ordained a proper King through the gentle descension along official channels of a coronet upon his cranium.

A noteworthy affair of this kind the moving picture people could not afford to miss. For the King's Coronation, however, the makers of colored picture film have been given the rail position. Charles Urban, the Englishman, who appears to have a monopoly of swiftly passing photos in natural colors, has received a "Royal Command" to make a historical reproduction of the scenes. One set of these pictures will be placed in the archives of the United Kingdom for posterity, to compare them with what may attend the coronations of the future—if England keeps on coronating.

The Urban process of developing this distinctly novel side of the moving picture industry has been secured (for the American rights) along with any prints the Urban English Company may place on the market, by the new Kinemacolor Company, the six-million dollar corporation with headquarters in New York City.

In charge of the Kinemacolors technical or operating department will be Joseph de Frenes, one of Mr. Urban's most expert assistants, who arrived here last week. Mr. de Frenes (pronounced Due Frane) is a Fellow of the Royal Geographical Society, the British Association of Travellers and Explorers, which carries its own honor with membership. He has traveled over all civilized and uncivilized worlds in quest of "picture subjects." Mr. de Frenes' journeys have taken him to Alaska, Canada, the Thousand Islands and Western States on this continent, but this is his first visit to New York City.

Returning to London from four months in the Africas, Mr. de Frenes arrived there just in time to assist at the Urban taking of the unveiling of the Queen Victoria monument May 16, sailing next day for this city.

In outlining the entertainment the series of Urban Coronation pictures will show, Mr. de Frenes explained to a VARIETY representative that an exhibition of three hours will be fur-

nished by the complete film. Of the thousands of feet to be taken by the camera, elisions will be made until the "meat" is reduced to that length of time. The subjects will show the opening of the Crystal Palace, London (the first of the Coronation events); then the Unveiling, and incidental scenes up to the Coronation of June 22, to be followed by the investiture of the Prince of Wales at Carnarvon Castle in North Wales. This latter ceremony, of pronouncing the first son of King George the Prince of Wales, is only secondary to the King's Coronation itself. To the north of Wales will proceed the potentates, dignitaries and royalty, in their royal raiment, who have been present at all preceding ceremonials.

Next winter, King George with his retinue, will travel to Delhi, India, where, with great pomp and ceremony, will be crowned Emperor of India (or the Indian Dhuhar). Mr. Urban will also snap that, sending a crew there for the purpose.

At the unveiling of the monument, Mr. de Frenes says the picture machines were but nine feet removed from the King and Queen of England, as they passed to their assigned places. Immediately after came the Emperor of Germany, with the Empress, and their daughter, Princess Louisa. The children of King George also appear in the picture, the figures, owing to the close range, being larger than life size when thrown upon the sheet. With the members of the House of Lords, Parliament, the army and navy staffs in dress uniform; about 2,500 feet of the unveiling was taken; 600 of this was chopped out.

The Urban picture concern experienced some difficulty in catching King Edward's funeral cortege. Urban then ranked as an outsider. The "Royal Command," however, carries with it the assistance of all connected in an official way with the Coronation. Through this, Mr. de Frenes states, the Urban people will have every facility offered them to obtain a complete picture.

The unveiling film arrived in New York this week. Other Coronation pictures will be sent over as taken, the whole series to be leased by the Kinemacolor Co. for American territorial rights. The first public releases will probably occur early in July.

Of his trips all over in search of pictures, for colored photography, Mr. de Frenes speaks most interestingly. He tells of the destruction of his camera, and his own narrow escape, while photographing from the top of a building at the Port of Mecca, Arabia,

a Mohammedan procession. The Arabs broke ranks to stone the sacrilegious photographer.

While in Egypt, on his last visit, Mr. de Frenes took a picture of the Setting Sun. The perspective shows passing caravans, the Nile and the pyramids in between. It is to be shortly released, said Mr. de Frenes, who considers it the most handsome piece of work in colored pictures that has ever been accomplished.

In London, the Urban Company has now its own theatre, The Scala, where its colored films only are exhibited. Fifteen reels an evening are shown to an admission scale running from \$2.75 to 25 cents a seat. Formerly the Palace, London, had the sole privilege among theatres there to the Urban pictures. With the opening of the Scala as the Urban home house, this restriction lapsed.

Three other Urban technical operators are shortly to follow Mr. de Frenes here, and be associated with him at the offices of the Kinemacolor Co. in the Theatrical Exchange Building.

NEW BROOKLYN AIRDROME.

Albert E. Lowe, who conducts two "pop" vaudeville houses in Brooklyn, opened an airdrome May 25 located at the corner of Bushwick Avenue and Hancock street over there.

The inaugural bill comprised eight acts and pictures. Walter Plimmer is booking the place. It is known as Lowe's Summer Garden and seats about 1,500.

Simultaneously with the opening of the new Airdrome, Marcus Loew issued a statement for publication that he was in no way connected with the enterprise. He added that he has been receiving bills contracted by Albert E. Lowe and that the newcomer had been trading on the reputation he had been building for several years.

Albert E. Lowe conducts two picture houses in Brooklyn, and in his Airdrome advertising announced a show "the same as given at our theatres." Marcus Loew has notified A. E. Lowe to "cease forthwith" or accept the consequences.

FAIR BUSINESS AT GARDEN.

The Madison Square Garden has had a fair attendance to the picture shows in the big arena since opening Thursday of last week. A crudely constructed stage has been brought forward from the Fourth avenue side, shutting off about one-third of the arena. The side seats all around have a fence before them, while wooden chairs have been placed across the arena flooring. A large capacity is still obtained. The Garden makes an ideal place for a picture exhibition.

The cabinet for the projecting machine is over the entrance at the Madison Avenue end. "Association" pictures are shown. Admission is fifteen cents. The class of people apparently attracted by pictures in the Garden seem to average far above the usual picture audience.

The Garden is too large for vaudeville acts, excepting "dumb" ones. Last week the Vassar Girl Musicians gave a band concert between pictures, with a soprano soloist.

NEW ENGLAND ORGANIZED.

Boston, May 31.

The New England Vaudeville Managers' Protective Association was organized May 26 with the following officers: President, Robert G. Larsen of Keith's theatre, Boston; vice-presidents, Harry Katzes, Auditorium, Lynn; David J. Adams, White's Opera House, Concord, N. H.; Hiram Abrams, Portland theatre, Portland, Me.; treasurer, Harry E. Jones, Potter Hall theatre, Boston; secretary, Charles F. A. Smith, Unique, Boston. These, with Nat Burgess of the Old South and Washington theatres, and Jacob Lourie, of the Beacon, Boston, and the Colonial, Nashua, N. H., are also the board of directors.

E. F. Alber, president of the National Vaudeville Managers' Protective Association, addressed the meeting. The N. E. V. M. P. A. embraces nearly all the important vaudeville theatres in this section of the country. It was voted to establish headquarters in Boston. A committee for that purpose was appointed.

"SUNDAY" PICTURES PROHIBITED (Special Cable to VARIETY).

Sydney, May 28.

The Legislature has passed a measure prohibiting the exhibition of moving pictures in Australia on Sunday. "Pictures" have gained great headway here. The closing of the houses on the Sabbath means a large hole in the receipts.

J. B. MORRIS DEAD.

J. B. Morris, a well known manager of "small time" theatres in the east, died May 26 at his home, 205 West 101st street, New York. He has for many years past been in rather delicate health, but his death was totally unexpected.

Recently he has been in the M. R. Sheedy booking office. He was 52 years old and leaves a wife, mother and two sisters. The body was taken to Ottawa, Ill. for interment. The funeral took place last Sunday.

Harry Scott, associated with the late manager for some years, is in charge of the estate, including the Family theatres at Gloversville and Port Jervis, N. Y.

"PRODUCING" THE POLICY.

Detroit, May 27.

Here's another one. A new theatre is to be erected at the corner of Woodward and Forest streets. The house will cost in the neighborhood of \$100,000 when completed. R. A. Roberts, present stage manager of the Castle Square Opera Co., Boston, will manage the new house. Capacity 1,200, prices 10-20, policy, "producing"—whatever that means.

HAS CASE AGAINST REICH.

The Lovetts have brought suit through O'Brien & Malevinsky against Felix Reich for breach of contract, claiming \$600 is due them through failure of Reich to keep them working eight weeks as per agreement. The case will come to trial June 1.

Fay Tincher has been offered a role with the Suratt show and will probably join in Boston.

FIGHTING OVER LOSSES.

Chicago, May 31.

Last Saturday night witnessed the ending of the "world-wide tour" of Vesta Victoria and her "all-star vaudeville company" with the closing of a nine-day engagement at the Auditorium in this city.

According to report the tour of Miss Victoria was beset with obstacles from the very beginning. When the company started on a tour of Eastern Canada the business did not warrant a continuance. The management decided that it would chance the playing of dates booked further westward. The dates in Winnipeg and other towns in Canada and the Northwestern section of the United States were played to money that showed a profit. But the trip back east through the states and ending with the Chicago engagement was played at a loss.

Those fathering the tour made arrangements with Miss Victoria whereby the English singing comedienne was to accept a salary of \$1,000 weekly and also to share in the profits of the tour on a 50-50 basis.

Col. "Bill" Thompson, manager of the tour and one of its promoters was to receive a salary of \$100 per. In addition to the weekly stipend he was to share with the star to the extent of 50 per cent of the profits.

When the Chicago engagement started at the Auditorium, the star had not drawn any salary, according to her own statement made privately, for at least three weeks. The show in the Windy City struck a period of inclement weather. It rained the opening day, and the downpour continued for the second day. Then the weather took an abrupt turn and became exceedingly hot.

Business became so bad that the manager and promoter (who had contracted debts to the extent of some \$3,000 for the Chicago engagement) went to the star, according to the allegations of the latter, and stated that he was going to close after the performance Tuesday night, unless she agreed to accept the responsibility of all expenses incurred for the Chicago date.

Miss Victoria, afraid of public opinion, and without advice from any of her friends, agreed to assume the obligations.

After a talk with advisers, however, the star reconsidered.

Incidentally it is said, Thompson went into the Auditorium under a contract that gave the house the first \$5,500 that came in, and to split 50-50; Thompson to furnish all newspaper, hotel and billboard advertising and the orchestra as well as the show. The house was to furnish nothing but the attendants.

Thompson has been served with papers calling for \$25,000 damages for breach of contract, entered by Miss Victoria.

Thompson alleges that Wednesday, when he notified the English star he could no longer continue in the capacity of business manager, she instructed Abe Halle who acted as treasurer to hold all money to pay the expenses of the local engagement amounting to \$3,500.

Thompson has placed his defense in the hands of S. A. Bristow, a local attorney.

CORT'S SUMMER PIECE.

Chicago, May 31.

"The Prodigal Tar" is the title of a musical play reported to be in course of preparation for a midsummer production at the Cort. Grace Kennelott is to be casted for the leading soprano role.

G. E. McCune has in rehearsal a nautical operetta for production at the Cort, Chicago, June 18. Its present title is "On Larboard Watch," but this will probably be changed. The book and music are both by Fred. Miller, librettist of "Ship Ahoy."

In the cast will be Arthur Donaldson, Dorothy Maynard, John L. Kearney, Madison Smith, W. J. McCarthy, Anna Hoffman, Julian Reed, Osborne Clemson.

FIRE ASSN. RECOMMENDS.

At a session of the National Fire Protection Association, held at the Waldorf Hotel the other day, a number of improvements in the conduct of theatres and other places of amusement in New York were recommended. It is proposed that all places of amusement shall receive the joint approval of the fire and building departments; that all scenery be fireproofed, and no dressing rooms placed under the stage. Wherever standing room is permitted it is requested that three feet of floor space be provided for each person. For roof gardens it is recommended that all such places should be on top of fireproof buildings and not over ninety feet from the street, with not over 750 persons to be accommodated at a performance. Some of the other recommendations are:

"No seat in a theatre gallery shall have more than four seats intervening between it and an aisle.

"Actors' dressing rooms shall be placed in a separate section provided for that purpose, and no dressing room ceiling shall be less than three feet above the level of the street."

10-CENT GALLERIES.

At a meeting of the Managers' Association held recently, it was decided that all the theatres booked through the Klaw & Erlanger offices, excepting in the very large cities, will reduce the price of gallery seats to ten cents. This was determined upon to offset the inroads made by the popular priced vaudeville and moving picture houses which have been injuring the attendance in the upper portions of the legitimate theatres.

KITTY GORDON AT LIBERTY.

All business relations between the Shuberts and Kitty Gordon are at end, according to a declaration by Miss Gordon, who says she is at liberty to accept any engagement.

The ten-week agreement which held the English woman to the Shuberts has expired. During the summer, Miss Gordon may accept a few vaudeville engagements secured for her by William L. Lykens or perhaps she will return to England for a visit.

Mr. Lykens has also the placing of another former Shubert attraction, Grace Van Studdiford.

SHOWS NEXT WEEK.

NEW YORK.

"A COUNTRY GIRL"—Herald Square (2d week).
 "AS A MAN THINKS"—(John Mason)—Nassimova's (18th week).
 "EVERY WOMAN"—Lyric (15th week).
 "EXCUSE ME"—Gaiety (17th week).
 "FOLIES BERGERS"—(7th week).
 "GET RICH QUICK WALLINGFORD"—(Cohan's) (41st week).
 "PINAFORE"—Casino (2d week).
 "STOCK"—Academy.
 "STOCK (Cora Payton)—Grand O. H. (5th week).
 "SPOONER STOCK"—Metropolis (15th week).
 "STOCK"—West End (6th week).
 "THE PINK LADY"—New Amsterdam (13th week).
 "THE SPRING MAID"—Liberty (24th week).
 "VARIETY"—Winter Garden (12th week).
 "YOUTH"—Bijou (1st week).

BOSTON.

"THE COMMUTERS"—Park (15th week).
 "THE RED ROSE"—(Valeska Suratt)—Tremont (2d week).
 "THE KISS WALTZ"—Shubert (3d week).
 "DR. DE LUXE"—(Ralph Herz)—Colonial (3d week).

SAN FRANCISCO.

MRS. DOT"—(Billie Burke)—Columbia.
 "REJUVENATION OF AUNT MARY"—(May Robson)—Savoy.
 "STOCK"—(Florence Roberts)—Alcazar.

TAKES DILLINGHAM SHOWS.

B. C. Whitney has closed with Charles Dillingham to produce "The Girl in the Train," "The Echo," "The Candy Shop" and "The Fair Co-ed," next season. He is now engaging people for the four shows. Whitney's quarters are at the Detroit Opera House, Detroit.

Mr. Whitney will open his road season about the first of August. "The Girl in the Train" show goes to the western coast next season.

NEW YORK LOOKS LIKE A SALE.

The New York theatre property may be sold within the next ten days, as soon as arrangements for the raising of a five-million dollar mortgage have been consummated.

A syndicate of Wall street men has secured an option on the property with the intention of erecting a seventeen-story hotel. The property is held at three and a quarter million dollars by Klaw & Erlanger. About two millions will be put up in cash to complete the erection of the new structure. The only hitch to the putting through of the deal is the placing of the big mortgage. No insurance company is willing to invest so large an amount in the venture, but it is practically settled that a combination of three insurance companies will make the loan. Should the scheme go through, immediate possession of the property will be given.

This will dispose of one of the largest theatres in the metropolis. Since Klaw & Erlanger secured it several years ago, it has not made any money, but was held by them as a real estate investment, from which they will reap an enormous profit. They purchased it at auction for about a million and a quarter. Six or seven of the best known theatrical managers compose the corporation, which now owns the block. Klaw & Erlanger direct it.

A detail of the sale of the New York has been a couple of dwellings between the New York and Hudson theatres. This space in the rear is wanted, but the owner of the houses placed a valuation of \$250,000 upon them. He paid \$38,000 for each house.

Eddie Foy is routed to appear at the Majestic, Chicago, June 12.

BILLS NEXT WEEK

NEW YORK.

HAMMERSTEIN'S
 Truly Shiluck
 Bert Levy
 Belle Baker
 "Planophend Min-streels"
 Three Keatons
 Marshall Montgomery
 Cyrcing Auroras
 Barnes & Crawford
 Four Bands
 "Boxing Kangaroo"
 Roberts' Cats and Dogs
 Pedersen Bros
 Delro
 Charlotte St. Elmo
 Ioleen Sisters
 Johnson & Walker

COLONIAL.

Lillian Russell
 Jack Wilson Trio
 Julius Tannen
 Bell Family
 Ed Biondelli & Co
 Kaimar & Brown
 Rosow Midgits
 Paul LaCroix
 Sharp & Wilks

FIFTH AVENUE
 Montgomery & Moore
 Ryan & Richfield
 "Cheyenne Days"
 Haviland & Thorn-
 Aerial Smiths
 Rembrandt
 Exposition Four
 Lolo

HENDERSON'S

Odiva
 Fox & Millership
 Sisters
 Morton & Moore
 Donovan & Arnold
 Four Solls Brothers
 Stewart & Marshall
 Gil & Lillian Brown
 Lambert & Williams
 Bell & Valentine

ALHAMBRA
 Andrew Mack
 Chas E Evans & Co
 Frank Morrell
 McKay & Cantwell
 Kirksmith Sisters
 Tom Linton & Jun-
 glie Girls
 Sue Smith
 Zeno, Jordan & Zeno
 La Toy Brothers

ORPHEUM
 Henry Miller & Co
 Olive Briscoe
 Old Soldier Fiddlers
 Fields & Lewis
 Scott & Keane
 Temple Quartet
 Chas & Fannie Van
 Spisell Bros & Co
 Musical Spillers

BOSTON.

KEITH'S
 "Consl"
 Diamond & Nelson
 Sergeant Brennan
 Swor & Mack
 Kate Watson

Adolph Glose
 Leonard & Whitney
 Brent Hayes
 The Dorlans
 Pictures.

PHILADELPHIA.

KEITH'S
 Mabel Fonda Troupe
 Musical Craigs
 Warren, Lyons &
 Meyers

Covington & Wilbur
 Victor Foul
 Wilfred Clarke & Co
 Conroy & Le Maire
 Rigoletto Brothers

CHICAGO.

MAJESTIC
 Trilzi Friganza
 Wilmer
 "Spirit Paintings"
 Frank Tinney

"The Suspect"
 Ed F. Reynard
 Bedini & Arthur
 Ergott's Lilliputians

REOPENING IN NEW YORK.

It has been definitely planned for Henrietta Crosman to open her season early next fall in New York, appearing in "The Peacock and the Ghost," which title may be changed to "The Children." Various titles are under consideration.

Miss Crosman recently ended her season in repertoire, playing "The Peacock and the Ghost," at the close of the season.

SECOND CHICAGO WINNER.

Chicago, May 31.

"Miss Nobody from Starland," closed Decoration Day in Kalamazoo, Mich. Ralph Riggs, who has been playing Ralph Herz's former part, and his wife, Catherine Witchie, the soubret, left for New York.

The show, next to "Madam Sherry," is the second biggest money-maker of the season for a Chicago production. About \$40,000 net was cleaned up. The show is controlled by the Singer Amusement Co., of Chicago. It reopens July 12 at Winnipeg, and will later go to the Coast.

PLAYWRIGHT A RABBI.

Hans Robert, last season with "Alma," will be an actor-manager next season. Mr. Roberts will produce a play by Dr. Isaac Landmann, a rabbi of Philadelphia, written especially for Edmund Breesee, who will be starred in the piece.

The play will first show in Philadelphia at the Broad Street Theatre and then may come to New York for a run.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, May 23.

Callar terminated the so-called vaudeville season at the Casino de Paris, May 17, and is giving a series of pieces. Business has not been satisfactory of late.

The Alcazar d'Ete reopened May 20 with vaudeville. A revue is due within a fortnight. The Jardin de Paris announced its opening for May 15, but on account of damp evenings has postponed that function until this week.

The Etoile Palace produced its revue May 16, and will probably continue it until June 15, when terminating the season. The revue is not at all bad for this kind of hall, Claudie de Silvy being noteworthy in several travesty roles.

Jean Fabert, at present manager of the Moulin Rouge, is reported as being the purchaser of the lease of this unfortunate establishment. On whose behalf he is acting is not known at present. The Moulin Rouge is essentially a summer place, so the new lessees have possession at the right moment.

A summer revue is being mounted at the Scala, to be entitled "A ciel ouvert." Eldorado remains open as long as possible during the summer, under the management of the administrator Valles.

The Alhambra has been taken for the month of June by L. Klopp and P. Franck, who intend to give vaudeville. They have retained the entire staff. They hold an option also from the Varieties Theatres Controlling Co. for July.

The actor, Prince, who has been playing in the "Vie Parisienne" at the Varieties, is seriously ill.—The condition of Mme. Rejane has taken a change for the better.—Lucien Prad, stage manager at the Theatre Michel, attempted to commit suicide this week. He now lies in a dangerous state.

Quill, called the Enigme Electrique, while imitating a doll, at the Cirque Hoste, Roubaix, May 16, failed to rise to salute the audience as usual in his act. The audience at once thought him dead. A doctor present failed to bring any sign of life, and general paralysis was feared. After some hours Quill recovered the use of his limbs and speech. He said he was at no moment unconscious, and heard every noise around him, but was unable to move.

Charles Pigot and Henri Lutz accuse Jules Claretie, manager of the Comedie Francaise, who has written the libretto of "Therese" (music by Massenet), of having taken his ideas from their work "Iceland," which was presented by them in 1900 at the

musical competition of the city of Paris, and of which M. Claretie was one of the jury. "Rolani" was not accepted, and they now find "Therese" at the Opera Comique resembles their work. They therefore claim \$10,000 damages.

Although business has been satisfactory, matters have not been running smoothly for Markoroff and Prince Alexis Zereteli, managers of the Russian season at the Theatre Sarah Bernhardt. After the trouble with the orchestra, the chorus became discontented. "Demon," the four-act fantastic opera of Lemontoff and Antoine Rubenstein, was announced May 17, but during the day they quarrelled with the chorus master, Guinsbourg, and cancelled his contract. Guinsbourg states he had not been paid his salary, and quitted—taking with him the band parts and score which he had loaned to the management. The theatre could not open that night. Money had to be returned. A fact not advertised in its daily communications to the press was that the receipts were seized by creditors May 13.

The Palais de Cristal, Marseilles, is announced as closed for the summer season, but nothing has been settled regarding its future and the sale, ordered by the liquidator, will take place in July. Rasmi is not likely to take the hall, for he is negotiating with Morlaix for the Eldorado, and will be found in charge of that establishment next season at Marseilles. He is also the owner of the Kursaal at Lyons. The new music hall, to be called the Apollo at Marseilles, is nearing completion, and is reported to be ready for inauguration Sept. 1. Its capacity will be 3,500. Marseilles will thus have two of the largest vaudeville theatres in Europe, besides three smaller houses. The playgoers though (of a population of nearly a million) are not sufficient to support these resorts.—The Varieties-Casino is changing hands. Manager Boyer, who formerly had this vaudeville theatre, has acquired it from the present lessee Bessiere, and will be in charge next season.

The Casino at Toulon has closed and will reopen Aug. 30. Many American acts play this house during the winter season.—The Casino at Nancy is closing for extensive alterations, and will be ready in September.

A new music hall, to be called the Galte, Brussels, is being built, near the main post office.—Otto Lohse has been appointed musical conductor at the Monnaie, in that city.

Bissett and Scott, now playing in the West, have accepted contracts for twenty weeks in England, and will leave in September to open at New Castle, Oct. 2.

LONDON NOTES

VARIETY'S LONDON OFFICE

CARLTON HOUSE, REGENT STREET.

W. BUCHANAN TAYLOR, Representative

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

London, May 23.

Hugo Morris who arrived about ten days ago reported to be in search of acts for New York does not appear enthusiastic over the outlook and will probably return to the States very shortly.

The warm weather of last week put a crimp in the Music Hall business in the provinces. The provincial managers are planning to file very low this summer as London will be the big center toward which all things will lead. The Coronation will be a headliner against which no one will try to compete.

Dave Bliss was sent for by the United County Theatres, Ltd., recently and asked to again take up the bookings of the company's houses. Rosen & Bliss formerly booked. Some internal trouble arising about two years ago, Bliss was ejected. It is understood that Bliss will not take up the bookings again until more money is put into the company. Rumor says whether Bliss accepts the bookings or not, the company may close its houses in Plymouth, Aberdeen, Bristol (Stoll opposition) and Gateshead. Devonport will likely remain open. It is the personal property of Mr. Bliss.

Hereafter Mr. W. Buchanan Taylor

will represent VARIETY in England, Mr. James W. Tate finding it inconvenient to be continually in London through engagements.

Mr. Taylor's and Variety's London address:

Carlton House, Regent Street

Ethel Levy will open at the Alhambra, July 31, positively.

Fred Wilmot who booked and controlled the Hippodrome, St. Helen's, and the Hippodrome Accrington has closed both houses. The future of the theatres is not known. Wilmot is interested in the Varieties Theatres Controlling Co. He has been operating extensively in moving picture theatres. It is possible that pictures will find their way into the two closed halls.

There is another "combine" rumor about that possibly contains more truth than is usually the case. The Macnaghten Circuit which has struggled along since its inception, may be taken under the wing of one of the larger and stronger tours, with some sort of a booking arrangement. The arrangement will not, however, extend further than the bookings.

Polaire will be one of next season's winter attractions at the Palace, London. The French actress, billed as the "Ugliest Woman in the World" when

in America, is to receive \$2,000 per week for her services. Polaire, while not creating a sensation at the Palace last season, did very well.

Alma Trix, a sister of Helen Trix, opened as a "single" at the Boscombe Hippodrome last week and was favorably received. Alma will have no trouble with a little better selection of numbers.

Alhambra, Glasgow, which was opened around last Christmas, may bring its music hall career to a close in the near future, for a time at least. The Alhambra is booked by the Varieties Theatre Controlling Co. It is owned by the company owning the Palace, London. The reason for the contemplated closing is the inability of the Controlling Co. to supply sufficiently large programs, no fault, however of the Controlling Co. The Palace and the Pavillon are strong opposition to the Alhambra, in Glasgow, the latter especially so, and both are booked up for the next few years to come, taking in all the big turns, leaving little for the new hall to choose from. Nothing definite is learned as to the future of the house, or in fact as to the authenticity of the reported closing.

The appeal of Seymour Hicks from a verdict given against him in favor of Eva Chaplin, an actress, was argued this week. She entered a competition with a number of young women, who were to be selected by a newspaper. The winners were promised engagements by Mr. Hicks at substantial salaries. Miss Chaplin was one of the beauties selected but claimed that she did not receive an engagement from Hicks. At the trial the jury found in her favor for \$500.

The London County Council declined to take any action in the proposal of Ernest Gerart, an architect, to found a "Paris-in-London" scheme at Aldwych Island.

Arrangements have been completed for the inauguration of the \$150 annual scholarship founded by Mme. Melba at the Guildhall school of music. The scholarship is restricted to sopranos from any part of Great Britain. About fifty singers will be heard in the first trial for the initial scholarship.

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.

Editor VARIETY:

I have never before made any public statement that I am the originator of using rings or thimbles to play musical bottles. In fact I don't claim it now. But I do claim that I never saw, heard or read of any one using rings before I did. I have used them ever since I have been in the business.

Since the picture shows have brought so many new acts in the business, I have heard of numerous acts using bottles with the rings. The fact that they are a big hit with us is enough reason for piracy.

However, it is not that that I am complaining about now. I can't stop it, for I tried years ago to patent (as I supposed) my own original idea. I wrote to Washington, consulted patent attorneys, but found there was nothing about them that could be patented. So I have no legal protection.

My complaint now is against these acts and pirates claiming they are the originators, unless they can prove that they used my method before I did.

Here is the thing that disgusts me most: An act will see us, or hear what a hit our bottles are, meet us in the lobby of the hotel afterwards and say, "I used the bottles once, but I cut 'em out." In less than a month that act revived their former "hit" in some cases "remembering" that they had used the same music we used.

If there is any act which can truthfully claim, and prove, to the satisfaction of VARIETY that they have the right to claim originality of the above, and will send their proof to the paper (the first time they used one bottle in the above mentioned manner) if it really dates before I used them, I will make a public statement to that effect.

But if they can't do it, then give me my rights. Admit that you heard of my idea, even if you never saw me, and that you are merely using my idea.

My wife and I are using bottles double now (and have been for some time). I have not heard of any act, yet, using two sets, but am expecting it any time.

I withhold my name, as I am not after free advertising, as the small white bottle on the last page of VARIETY for a year back will prove.

But the editor of VARIETY knows us, which is sufficient. We can be reached through VARIETY.

"The Act With the Bottles."

Middleboro, Mass., May 27.

VARIETY referring to a production of a play called "Driftwood," will you kindly mention that some eight years ago we produced an act by that title at Keith's, Phila. A play has been made from it. Any one who has a copy of the first issue of VARIETY will

find a reference to the production of "Driftwood," by Eva Williams and Jac Tucker.
Jac Tucker.

MANAGER FINED \$100.

Seattle, May 31.

Harry Cort, manager of the Seattle theatre, accused of conducting a lottery in connection with the giving of a chance with each ticket purchased, pleaded guilty to the charge. He was fined \$100.

MANAGERS HEAT AND POWER CO.

The Long Acre Light, Heat & Power Co. has issued a "notice to the public" to the effect that consumers of electricity in the form of light, heat or power, advising them to delay the closing of any contemplated new contracts until the plans of the company can be presented.

This corporation was formed several years ago by Charles Frohman, Al. Hayman and other theatrical magnates, allied with the big theatrical "Syndicate," who were dissatisfied with the price and service they had been receiving in their playhouses in the location of Long Acre Square.

For some time past nothing had been heard of its plans. Many believed the scheme had been abandoned.

FREE STAGE EDUCATION.

Chicago, May 31.

A school to educate children for the stage has been opened in Chicago by Henry Dixey. Mr. Dixey proposes to give the tuition free of charge and will teach dancing and elocution. He is expected here some time this week.

JOSEPHINE DAVIS.

The portraits of Josephine Davis, who bills herself as "Vaudeville's Daintiest Songbird," adorn the front page of this week's issue of VARIETY.

Miss Davis claims to be the first woman on the stage to use the "Harem Skirt," and while there are many who lay claim to this distinction it is undoubtedly a fact that if not the pioneer of this fad, she is one of the first women to adopt the latest fashion.

Miss Davis is a clever little ingenue, and her act consists of four songs with as many changes of costume. The songs are, in the order of their rendition, a "straight," a German, an Italian, and a "Harem" — all original, clever and appealing. Miss Davis is at present touring the west with her act, and will be seen in the east early next season.

Escudillo Fernandez has been engaged for next season by Arthur Hammerstein to support Katherine Kalraed in "The Moral Code."

HERE'S BILLY GOULD

By William Gould.

Oakland, May 29.

Playing in Oakland but must talk about the town across the bay. Sothern and Marlowe arrived on the Southern Pacific. (Cute?) Geo. Ryan, is an actor at night, Sells whiskey in the afternoon.

Harry Casey is here. Who is Harry Casey? Oh, a friend of mine.

Arthur Don, a former vaudeville actor and now a vaudeville agent, doing business in Los Angeles, is staying in S. F. for a few days—getting rid of some commissions.

They have quite an array of talent at Talt Zinkands restaurant. Three high class solists (female) and three regular entertainers.

Met "Romeo" Al. White, of Taylor Kranz and Romance. He has a new affinity says Mike McGinnity, "Follies."

It seems to me that on every visit to San Francisco I meet a find. Last year it was Lee Lloyd, this year it is a little sixteen year-old girl, Abbie Silver—with the voice of an angel.

P. S.—Miss Clair is from Portland, Ore.

No—I didn't visit Sling Fat's th's trip. I have nothing but hisses for kimonas, pajamas and Mandarin coats. You may also add Chop Suey.

Frisco's Chinatown may be new, but it smells the same.

SPORTS

The artists on the opening bill at Romana Park, Grand Rapids last week played a team of employees of the park on Friday morning pulling out a well earned victory by a score of 5-2. Murray Livingston of the Alpha Troupe was the hero of the game, being largely responsible for the artists' victory.

The Winter Garden Baseball team played the VARIETY team off their feet in a loose game last Friday afternoon, winning by a 15-10 score. The Winter Garden opened hostilities in a fitting manner, gathering seven runs in the opening session. Capt. Sklgie (VARIETY), pulled Nestor out of the box in the middle of the inning, putting George on the rubber, the game going along on even terms from then on. Galvin at short for the Winter Garden was the bright star of the game. The Winter Garden catcher also distinguished himself. A foul tip on the jaw had no effect on him whatever, although it split a new cork covered ball in three places. VARIETY's team, composed of members of the paper's staff, expects to play a picked nine from the United Booking Office to-day. Meantime any newspaper or professional club which might not object to losing one game to give the VARIETY bunch a little confidence, is invited to write for a date (Fridays preferred).

OBITUARY

Sir William S. Gilbert, librettist of the famous Gilbert and Sullivan comic operas, was drowned May 29 in a lake at his home in Harrow, England. He was taking his customary daily swim when seized with an attack of heart failure. Although not in deep water, life was extinct before he could be rescued. The deceased was born in London in 1836, and began his career as a lawyer. In addition to his contributions to the stage, he wrote a number of successful novels and magazine tales. His most famous works, those that will live forever, are "Pygmalion and Galatea," "Trial by Jury," "Pirates of Penzance," "Pinafore" and "The Mikado."

Frank Dwight Denny, an old time actor, died at the home of his daughter in Spokane last week. Denny was over 70 years old. He retired from the stage some time ago.

Loretta Fawn, a chorus girl with the Rose Sydel's "London Belles" Co. died at the Harper Hospital, Detroit, last week.

The Mother of Mable McCane died Sunday at her home in St. Louis. Miss McCane, who was in Chicago, left immediately for home to attend the funeral, after which she started for New York to sail for England to-day (Saturday) to fulfill her engagement at the Tivoli, June 19.

Paul Barnes, Jr., son of Mr. and Mrs. Paul Barnes, died at their summer home near Laconia, N. H., May 25. He was born February 19, 1904. His father has appeared for several years past in England as a monologist.

Tina Zoeller, wife of Edward Zoeller (Airona-Zoeller Troupe), died at the Swedish Hospital, Brooklyn, May 27, following an operation, caused through the rupture of a blood vessel a week ago. The funeral took place May 30 from the Zoeller home, 269 Hemlock street, Brooklyn, N. Y.

SHOW OWNER NOW SUES.

Chicago, May 31.

Walter O. Lindsey, owner of the "Merry Mary" show, which recently closed at the Whitney, has entered suit against Criger & Ruppert for \$5,000 damages. Criger & Ruppert attached the show before it closed, for money alleged to be owed by Lindsey.

In the attachment Criger & Ruppert claimed Lindsey was not a resident of this State. Lindsey, who has been a resident of this city for ten years, immediately replevined his goods and instructed the Lowenthal office to sue for damages.

The South Bend (Ind.) Daily News took occasion May 14, to print a very lucid editorial anent vulgarity upon the vaudeville stage. Vaudeville managers, who believe that the entertainment they are dealing in, is going backwards, so judged by them from slowly decreasing attendance, might secure this editorial, and use it as a text.

McALLISTER HEADS BRONX CO.

Arrangements were completed Monday to inaugurate an eight weeks' engagement of stock at the Prospect theatre, Prospect and Westchester avenues, (Bronx), June 5, opening with "The Christian."

Jay C. Packard has signed the following for the Prospect Co.: Wanda Howard and Paul McAllister, leads; Richard Lyle, character comedian; Ralph Herbert, juvenile; Carolyn Lawrence, second business; Alice Gilmore, characters; Louis Dunbar, light comedy; Sue Fisher, ingenue, and Edward T. Emery, stage director.

The Prospect has been playing "pop" vaudeville, but if the stock plan proves a success, the company will remain there throughout the winter season.

Frank Gersten, the manager of the house, is backing the "rep" organization and will manage it personally. The stock admission will be 10, 20 and 30.

The Bronx was a clear field for stock when Charles E. Blane took an option on the Metropolis and installed the Spooner Stock Company there a few months ago. With the Prospect and the Metropolis about two and one-half miles apart it isn't likely that the "rep" organizations will conflict to any great extent.

Mr. McAllister is one of the most popular stock players who ever appeared in Harlem.

Though the Spooner stock company is still doing business at the Metropolis, Edna May Spooner and her company have departed from the Orpheum, Jersey City, and again invaded Brooklyn May 29, opening at the Majestic in "My Wife's Gone to the Country."

It was but a few seasons ago that the Spooners and Corse Payton were rivals for the stock patronage of Brooklyn. With one of Corse's companies booked for the Shubert, Brooklyn, and the Spooner company at the Majestic, it looks like another clash between the Brooklyn favorites.

"ARIZONA" ALL STOCK.

For the first time since opening in Chicago about twelve years ago, Gus Thomas' evergreen drama, "Arizona" is now open for stock engagements. It is unlikely the piece will again be sent over the combination time. The past season was its last trip, being under the management of Charles Williams, who represented R. M. Bickelstaff.

The American Play Co. has the leasing of the piece for stock productions. Some years ago "Arizona" was played for a few weeks by stock companies at San Francisco and Los Angeles, but that is the nearest the "rep" people came to securing it, until the travelling company came in from the road last February.

STOCK TRY-OUT ON COAST.

A new play by Channing Pollock, entitled "The Inner Shrine," will be tried out by the Burbank Stock Company at Los Angeles this summer, with Margaret Illington in the leading role.

STOCK

TWO STOP IN ONE TOWN.

Lack of patronage forced two stock companies to close in Montreal, leaving the Orpheum theatre "rep" organization there a clear field.

Byron Douglass and company, opening May 1, at the Francols theatre, and the William H. Lytell Co., which also opened the same day at His Majesty's, were the ones which closed.

CORSE LEAVES HOBOKEN.

Corse Payton has thrown up the sponge in Hoboken. He leaves the stock field in that Jersey town to Travers Vale and his company, who have been there for many seasons. Corse's organization has been at the Gayety since September. Of late business fell off, and seeing a chance to get back in Brooklyn again, he will open at the Shubert theatre across the river.

Payton lost money in Hoboken but expects to make up the deficit with his Brooklyn engagement. He quits the Gayety this week and opens Monday at the Brooklyn house.

The summer season at Olympic, Newark, begins June 5, with an operatic stock company installed by Milton and Sargent Aborn. The other Aborn company opens at Palisades Park, June 12, with the same piece. Later on they will present all the George M. Cohan musical plays.

Frances Nordstrom, formerly leading woman with the Lyric Stock Company, Oklahoma City, supported by her husband, Harry Gibbs, and Harry Peyton, made her debut in vaudeville May 16, at Oklahoma City.

Frank Veall has come from Chicago to assume the duties of stage director and producer with the Powers' Picture Co.

The Newell theatre, White Plains, N. Y., has been turned over to D. J. Bryan, who announces stock for the coming season.

Lawrence Marston has gone to Johnstown, Pa., as director of the Majestic Players at the Majestic theatre.

Warren P. Richardson has been sent to Ottawa to replace Charles White as "heavy man" with the Dominion Players. Ralph Dean, comedian, has been signed for the same company.

Sophie Brandt opened in musical comedy stock at the Delmar Gardens, St. Louis, in "Princess Chic" Monday night. During the season a number of well-known musical comedy stars will be featured in the St. Louis summer season.

Jeannette Lowrie has been engaged as a feature with the musical comedy stock company at Chester Park, Cincinnati. She opened Monday in "Dolly Varden."

A colored stock company is at the Columbia, Newark, N. J. If business continues good it will run there indefinitely. Only musical comedies are being offered.

Lorne Elwyn and Margaret Keen left Tuesday for Sherbrooke, Canada, where the Elwyn stock company will play during the summer. The opening will be "The Private Secretary" June 5.

The Bishop of Massachusetts will ordain to priesthood the Rev. Clayton McKenzie in the Church of the Epiphany, at Worcester, Mass., at 10.30 a. m., Thursday, June 8. Rev. Legge was formerly an actor.

The William Malley stock company opened the Richmond theatre, Stapleton, L. I., Monday, in "The Girl of the Golden West." Homer Barton assumed one of the principal roles at the eleventh hour.

The Nathan Appell stock company, after a few weeks of "pop" repertoire at Harrisburg, Pa., closes this Saturday.

Owing to the stage director's unavailability with "The Talk of New York," the Gus Forbes company at Stamford, Conn., which had been rehearsing the musical piece for next week, was forced to change plays June 1, and the Cohan production, "Fifty Miles From Boston," was rushed from the New York playbreakers Wednesday night. The latter will be given next week.

TWO "FIRSTS" IN STOCK.

The first presentation in stock of "The Third Degree" was made last week by the Vale Stock Company at the Empire, Hoboken, with Louise Vale in the leading feminine role.

The Vale Company will present Rose Stahl's starring piece, "The Chorus Lady," in stock for the first time next week (June 5). Travers Vale also plans the premier stock production of "Allas Jimmy Valentine" as soon as it is released, and will offer "The Witching Hour" during the week of Jan. 1. It will be released Dec. 31.

The eastern stock companies are putting on some big and late productions this season. Some fancy royalties are being paid for plays. David Belasco has one price for his pieces, and the stock manager must either pay the sum demanded or leave it out of his repertoire.

When a company produces Kirke La Shelle's "The Virginians," \$500 is paid in royalty. When Belasco's "The Lily" is put on, \$500 goes too for playing privileges. Many of the popular pieces now in stock receive from \$300 to \$350 royalties.



EDITH HELENA

ENDOWS BEDS FOR ACTORS.

A Mrs. Katherine Daily, whose will was filed in the Surrogate's office in New York last Monday, made a bequest of \$10,000 to endow two memorial beds at St. Luke's Hospital in her husband's name (Henry F. Daly). She distinctly specified in the document that the beds are to be for the benefit of actors and actresses "dramatic, minstrel, circus or variety," but that they cannot be used by "opera singers, stage mechanicians, 'snaps' or musicians."

The major portion of her estate goes to the Society for the Prevention of Cruelty to Animals. Mrs. Daly died April 11.

The West Stock Co., which has been playing a spring engagement at New Haven, will not be contracted during the summer.

Announcement is made that a comic opera stock company with Manager Franklin at the helm, will open in Easton, Pa., June 19.

FROM PROVIDENCE TO CANADA.

Walter S. Baldwin, who manages the Baldwin-Melville Stock Company, has been doing big business with his stock company in Providence but a recent slump, caused by the weather, results in his announcement of quitting the Rhode Island town and installing stock in Toronto, offering opposition to the Percy Haswell "rep" organization.

Baldwin has leased the Princess theatre, securing Adelaide Kelm and Arthur Byron as his leads. Miss Haswell opens at the Royal Alexander theatre (Toronto).

POLI GETS "THE VIRGINIAN."

\$4,000 cash for the right to produce "The Virginian" in stock for eight weeks is the figure which S. Z. Poli paid last week for the privilege of showing the Kirk La Shelle piece to the patrons of the Poli theatres in New England.

The piece will be presented for the first time in the east in stock at Jaques theatre, Waterbury, Conn., Monday.

BETTS & FOWLER'S SHOWS.

Two stock companies entitled the Betts & Fowler Players have been formed, one featuring Bessie Lee to open at the Orpheum theatre Watertown, N. Y. June 5 in "The Sporting Parson." Harry Sedley has been engaged as stage director. With Miss Lee will be Ralph Newman, Bryce Howatson, Daniel J. Fendell, William Ennis, Charles S. Ross, Walter Richardson, Gladys Malvern, Anna Blakesley and Winifred Walton.

The other company opened Woodland Park, Ashland, Pa., this week in "The Runaway Princess." The company includes Bessie Warren, Josephine Hardy, Will Hartman, Carl Blythe, John Connibear and Walter Trumbull.

SHIFTED TWO SHOWS.

It is seldom that stock organizations trade towns, yet such happened this week in the South through one man controlling both companies. Schiller's Players at Atlanta were transferred from that Georgia city to Richmond and the Richmond company sent to Atlanta.

Emma Bunting has been playing in Richmond, but, being an old Atlanta favorite, it was thought best to return her to Atlanta.

LAST TRY FOR HAYMARKET.

Chicago, May 31.

Leigh Morison says he will start a four week's engagement of stock at the Haymarket, in June. Jeanne Fowler has been engaged as leading woman.

Stock at the old Haymarket on the West Side in Chicago, right in the heart of the burlesque and "pop" houses across the river, is a new departure. The house has tried everything else.

PROCTOR FORMING COMPANY.

Arrangements are being made to open Proctor's in Newark with stock for the summer. Una Abell Brinker has been engaged as leading woman.

CIRCUS NEWS

NEW "DREAMLAND" DOUBTFUL.

"Dreamland" the huge resort at Coney Island which was destroyed by fire late Friday night last, will probably not be rebuilt.

Senator William H. Reynolds and Joseph H. Huber, of the Otto Huber Brewing Company, the two largest stockholders, called a meeting of all the shareholders in the enterprise, and it was decided to offer the twelve acres of land to the city for a public park. The matter will be given immediate consideration by the aldermanic board. If the deal for the city to purchase does not go through immediately, the question of rebuilding the structure will be at once taken up.

The Iron Steamboat Company's boats have been landing their passengers at Steeplechase Pier since the fire, the Dreamland coupon entitling passengers to entrance to Tillyou's park.

Sunday thousands of sightseers visited the ruins, by which time there had already been erected a flooring of rough boards about twenty-five feet square, with make-shift "concessions."

Not a stick remained standing after the fire. The phrase "burned to the ground" may be accepted literally in connection with the disastrous conflagration.

Col. Ferrari's animal collection, which had replaced Bostock's in the park enclosure, was destroyed. Nearly all the animals were shot to death before the flames reached them. Col. Ferrari was assisted by Capt. Jack Bonavita. They with the staff of trainers and keepers, found it impossible to save the animals. "Little Hip," the baby elephant, was among the killed. One lion, "Sultan," escaped to the street, where policemen shot him. No human lives were lost.

The sight of the flames through the broken-in doors of the animal enclosure frightened the beasts. They refused to be drawn or coaxed across the track of the glare. Some fought among themselves in their terror. Ferrari's loss was covered to a very small extent by a small floating insurance carried in the Lloyds of England. The park had about \$500,000 insurance at a very high rate. The total loss was about four million dollars.

"101" RIDER MARRIES.

Boston, May 31.

Stanley G. Dyer, a rider with "101 Ranch," married Miss Mabel Cummings of Brockton, in that city, May 26. He first met his wife in Prince Edward Island, six years ago. They did not meet again until the show played Brockton. When he rode in to the grounds after the parade on the first day, he saw Miss Cummings in the crowd. They renewed their acquaintance and after a short conversation, agreed to meet later in the day. That night, they were married by the Rev. Edgar B. French. They will go west and live on Dyer's ranch.

20 PER CENT. ON ANIMALS.

Beginning on June 1 all acts, circuses and exhibitions crossing the borders of the United States into Canada or Mexico, or perhaps sail abroad, taking along live stock of any description, even though the stock be a product of this country, will have to pay a duty of twenty per cent. on their return to this country.

This is in accordance with the interpretation that a learned member of the bench in California has handed down regarding a phrase in paragraph 500 in the tariff act of August 5, 1909. The paragraph reads exempting from duty "all articles the growth, produce or manufacture of the United States, when returned after being exported." But tacked on to this there is the phrase that is causing all the trouble containing but four words and reads "not including all animals."

It has been intimated, however, by the law division that it is possible that there will be a new ruling on the paragraph after the first few animals were held up which would alter the complexion of the law as applied to pet dogs and horses used for exhibition purposes and shows.

CANADIAN "WILD WEST" BAD.

Sydney, April 24.

"The American Cowboys and Wild Indian Show," promoted by the A. and A. Amusement Co., has been a fiasco.

The Indians are mostly half and quarter-breed Canadians who won't work. Were it not that the organization joined in with Skuthorp's Buckjumpers, a show lasting more than an hour couldn't be put up by the Canadians. The cowboys, also, are a weak lot.

As to the managers they are reputable citizens and meant well, but the difficulty of securing suitable people to form the show appeared too formidable. Col. Tracey, the boss in command, took what was left.

Wirth's Circus is the only tent show in or around Sydney. The company is a fairly good one, and big business is recorded. Last week a young lion, whilst being put through a trial performance with two dogs and a trick pony, sprang upon the latter and mauled it considerably. The pony had to be shot.

OLD CLOWN PASSES AWAY.

Samuel McFlynn, a circus clown in the days of Dan Rice, died in Chicago recently. His home was at Burlington, Ia., where he was buried.

STARTED IN POOR WEATHER.

St. Louis, May 31.

Barnum & Bailey's Circus are playing a week's engagement, beginning Monday. The parade was very long, but not noticeably better than when last seen here.

Sunday the weather was the worst a circus could ask: thunder showers, verging on a cloud burst; but it cleared Monday for the first parade.

LYCEUM AND CONCERT

MASSENET'S NEW WORK.

Paris, May 2.

"Therese," the new opera in two acts, libretto by Jules Claretie, music by Jules Massenet, met with success, when produced at the Opera Comique; but the same cannot be said of "L'Heure Espagnole," by Maurice Ravel on the same program.

This latter work, by a young musician of the new school, does not please, and the story by Franc Nohain has gained nothing by being given as an opera. Ravel is described as a musical acrobat. For the untrained ear his music is a series of discords.

How different is the old school, that of Massenet, whose pleasing harmony is understood by all. The story of "Therese" deals with the French revolution, and is set at Versailles. Andre has bought in a homestead with the idea of restoring it to his school friend, Armand, if this aristocrat is ever permitted to return to France. Armand seeks safety in flight, but first visits his old home, where he meets Therese, an old sweetheart, married to Andre. The husband, out of pity, aids Armand to escape, unaware that his wife has arranged to join him abroad.

When Andre is arrested and led off to death for having assisted a noble, she realizes the difference in character between the two men; her duty as a wife is awakened, and, in order to share her husband's fate, she cries: "Vive le roi." They go to the guillotine together.

The interpretation of the opera is excellent. A minuet played on a harpsichord, accompanying a love duet, was much applauded. *Ken.*

ASKED TOO MUCH.

Boston, May 31.

Constantino, the tenor, who last season sang with the Boston Opera Company, will not be heard with the organization this season. He asked for a much larger sum than the management was willing to pay him for his services. It is thought that he may reconsider his decision and join later, but if he does not, the tenor roles will be taken by Zenatello and others.

PHILHARMONIC NEXT SEASON.

The Philharmonic Society of New York, under the direction of the new leader, Joseph Stransky, opens its season Nov. 2 and closes March 15, 1912. Following a former custom, two series of sixteen week-day concerts will be given. A much longer season than last has been planned by Loudon Charlton.

Among the soloists will be Johanna Gadske, soprano; Kathleen Parlow, violinist; Efrem Zimballist, the St. Petersburg violinist, who will make his New York debut with the society; Henry P. Schmitt, violinist; Joseph Lhevinne, Harold Bauer and Arthur Friedheim, pianists. The MacDowell Chorus will assist in recitals.

NEW TUNE IN AUSTRALIA.

John Philip Sousa has composed a grand march in compliment to the approaching Coronation of King George. His musicians will play it for the first time on Coronation Day, when they will be filling an engagement in Australia.

D'ANNUNZIO BANNED.

Paris, May 23.

Signor Gabriele d'Annunzio is grieved at the action of the Archbishop of Paris in forbidding all good Catholics noticing his musical drama "Martyrdom of St. Sebastian" produced at the Chatélet May 21. Debussy wrote the music, mentioned some weeks ago in VARIETY. Although the story is a biblical one (which would probably be banned by the government in England and Germany and the mayor in many American cities) the authors declare it to be a lyrical glorification of christian heroism and profoundly religious in character.

HAS LEAVE TO SING.

Heinrich Hensel, tenor of the Wiesbaden Court Opera, has at last obtained an official leave of absence to sing at the Metropolitan next season.

IS COMING BACK.

Rumors to the contrary about Jomelli being unable to return next year to America, she sets sail Jan. 2 next, United States to fill engagements arranged here by her agents.

Clifford Curran, basso, will tour America next season under the management of Walter R. Anderson.

Claude Warford, tenor, and Marguerite E. Sommer, contralto, were married recently.

Arturo Tibaldi, the celebrated young violinist, who was with Mary Garden on her concert tour this spring, has gone to France to spend the summer. He will return to America next season.

Lillian Nordica has been invited to sing at the Berlin Royal Opera this spring. From Berlin, the famous singer goes to Paris and then to London for the Coronation.

Vladimir de Pachmann sails from Europe June 24, and expects to spend the summer in his Catskill retreat, preparing for his farewell American tour, arranged by the Quinlan International Bureau.

Adolph Muhlbach, who was with the Metropolitan Opera Company for twelve years, has been engaged by cable to teach at the Ziegfeld College of Music in America next season. He is an operatic basso.

Clarence Whitehill, the baritone of international opera fame, is scheduled for an American concert tour next season, opening with the Philadelphia Symphony Orchestra, Nov. 17.

Mme. Jeanne Jonelli, prima donna soprano, has been engaged for Quinlan's English opera season in London during October, November and December. She returns to America after her English season and is announced to give her first recital in Carnegie Hall early in the new year.

The Mozart opera, "Don Fan Tutte" will be one of the opera novelties at the Metropolitan here next season. The featured soloist will be Bernice de Paquail.

Mme. Alma Gluck, of the Metropolitan Opera Co., will appear in a series of concerts in October under the direction of the Quinlan Bureau. She has been engaged as principal soprano of the Maine music festival.

Maurice Monzkowski, Russian pianist, will make a concert tour of America next season.

Gertrude Ryan, the American soprano, who takes part in the Wagnerian festivals abroad, will return to her native shores in the fall for an extensive concert tour.

'SALARIES WILL NOT BE CUT,' OFFICIALLY SAYS V. M. P. A.

Issues a Strong Statement Direct to the Actor. Explains What the "Liberty" Being Agitated for Means to the Artist

A strong statement was given out by the Vaudeville Managers' Protective Association this week. It is addressed directly to the vaudeville actor, and is herewith printed in full:

You have been threatened—but only by your own agitators—with a cut in salaries. If you are to believe them, this salary cut is to be a big one—a ruinous one—that will effect your earning powers seventy-five per cent. You are told through the paper that is supposed to represent your interests and in the speeches of those who want to inflame you against the managers that salaries are to be slashed right and left.

This is a lie—pure and simple.

There has been no action taken towards cutting salaries and no such action is contemplated.

Much stress is laid on the fact that the managers have an organization. So they have; but organization is nothing new among the managers. There has been a combination of managers for more than ten years and this combination of managers has done more to improve the condition of the artist than any artists' organization that was ever formed. There have been times when strong competition arose and many of the artists profited by the increased demand for their services; but when this competition died out no attempt was made to cut the salaries of the performers. The artists themselves know that this is so and that the agitator who declared in a public meeting in Chicago recently that salaries are to be cut seventy-five per cent deliberately lied; he made the statement knowing that he was lying and he intended, when he said it, to mislead you and to arouse your anger or your fears with that lie. The absurdity of such a statement is apparent to any of you who have been active in vaudeville for any length of time.

When have salaries been as high as they are to-day, and when have conditions been so good for the artist? When in the past ten years have salaries been cut, whether there was competition or not? If all the managers in the world combined, or if the entire vaudeville business of the world could come under the control of one man, the market demand would regulate the salaries; it would be impos-

sible to reduce them. Performers know well that in the large booking offices where thousands of artists are booked each year, the artists make their own terms with the different managers, and they know this to be true in the face of the fact that these large booking offices are declared by the unionized actors' agitators in public speeches and by the organ of the White Rats to be preparing to cut your salaries seventy-five per cent.

The thinking artist is protesting against the agitators who are using every false argument to inflame you. He knows that the agitator can never be of any benefit to the artist; he knows that he is, on the contrary, a menace to your business interests and to your future earning powers. Just remember that absolutely the only thing that can benefit the artist is the prosperity of the theatres, which must do business in order to meet obligations and maintain the business from which the performers and managers secure their living. When that prosperity is destroyed or even seriously interfered with, the artists and managers are going to meet with disaster. As long as the theatres are able to conduct their own business, the same prosperity for artist and manager that has existed for the past ten years will continue. Some of the artists of to-day have been through every condition for the past twenty years. They know only too well where their prosperity comes from, who pays them their salaries and where they have received proper treatment in every respect.

Has the fact ever been told to you and told to you right that at the end of the Klaw & Erlanger vaudeville experience the managers (East and West) paid over a million dollars of obligations on artists' contracts and there is not one case on record where there was litigation on account of the non-payment of those salaries? Most of you know that in order that those artists should not lose by the deal, every manager East and West loaded two and three extra acts on top of their regular bills in order to keep these contracts and so that the performers should not suffer. This fact is a good thing for artists to remember when they are listening to the howls against the very men who were

responsible for that fair treatment of contracts.

What, then, is all this hurrah and racket about? "Give us an equitable contract," the shouters shout. Well, what is an equitable contract? Who has had occasion to question ninety-nine per cent of the contracts made by the large houses throughout the United States and Canada, and we say the large houses for the reason that about all the talk is against the "big time" managers.

You, who are prosperous, beware of the agitator and the conditions he is striving to bring about, because at one other time in the history of vaudeville the savings of the artist dwindled to the point where prosperity gave way to poverty, and that can happen again—and through no fault of the managers.

Ask your agitators where all this agitation is to lead you to. Ask him who is to benefit by antagonism to the theatre. Ask him what will be the result to you if the prosperous conditions that now exist are upset! Spread-eagle speeches generally get people into trouble and trouble is the only thing that inflammatory talk ever procured for anybody.

What do you think is one of the great reasons for the continued flood of immigration to this country from all foreign lands? Nothing less than the stories spread abroad that the streets of New York are lined with gold and all one has to do to share the riches of the new world is to buy a steamship ticket and come here, but we who are here know different. No man ever came to this great and glorious country but who had to work and work hard at that for every dollar he got. Nobody hands you riches—you must strive for them yourself and you must work in accord with those whose interests are yours and whose prosperity you have shared and can continue to share, but not if you listen to the demagogues who are serving self interest rather than the interests of those whose paid advisers they are.

Therefore, performers, think for yourselves, act for yourselves, preserve your independence and your future prosperity.

THE MEANING OF "LIBERTY."

There seems to be a little misunderstanding of the word "liberty" by many among the members of the White Rats. A notable instance of this is a hysterical letter passed and apparently approved by the editor of the organ of the Union Actor, in which the writer speaks of the White Rat organization as "the vast army that is being formed to bring about

your freedom and liberty which we so dearly love."

If the fussy talk you read in The Player is for the cause of liberty, then the actors' understanding of the word liberty is different from the generally accepted meaning. If the signs are read aright, the destruction of liberty is intended rather than the securing of liberty.

At the present writing every artist has the liberty to work for any manager who pays him, and he is accustomed to take the liberty to himself of quitting work when it pleases him, without consulting the business interest of the manager. What he is now arguing for and evidently preparing to fight for is a curtailment of the artists' liberty; for instance, if he isn't a Union actor he must not work in any theatre in America that is not Unionized. If he be a Union actor, he must not work in a theatre that is not unionized. If he has an engagement that he is to be well paid for and his Union says he must, by order of his Union, walk out of the theatre because of a grievance of some other actor on the bill, he must forget his cry of "liberty"—and walk out. He will find himself hedged around in every direction by the kind of liberty which he is now shouting for, but which he will find to be the hardest kind of bondage.

That is the queer understanding that most of the White Rat Union actors have of their great cause. They are carried away by the spread eagle oratory of their agitators who confound and confuse the lesser intelligences in their organization with high sounding talk about liberty in their efforts to keep the rank and file of the actor away from getting a common sense view of their relations with the managers, who give them their living.

Under the proper circumstances "Give me Liberty or give me Death." is a good patriotic appeal, but when it is likely to be changed into "Give me Liberty and Give me Death," through the destruction of the business which gives you life, it is time for each individual to think for himself before he is led into the error of antagonizing the men whose theatres must and will be kept open regardless of actors' affiliations.

When you are listening to the vapors of those who are endeavoring to mislead you, just ask yourselves why they do not attempt to refute the arguments so strongly put forth by J. C. Nugent, whose exceptionally strong letter set forth so ably both sides of the controversy. There has been a strange yet eloquent silence on Nugent's arguments from those who claim to have the cause of the artist so much at heart.

Mr. Nugent is a White Rat and an actor who thinks and who knows by experience the injury to the artists' interests that agitation such as is being now carried on brings about.

NEW ACTS NEXT WEEK.

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

Charlotte St. Elmo, Hammerstein's Roof.

Johnson and Walker, Hammerstein's Roof.

Gil and Lillian Brown, Henderson's.

Marcus and Garielle, Brighton Theatre.

Percy Knight.

Songs.

14 Mins.; One.

Hammerstein's.

Percy Knight is an English comedian. He first appeared over here in "The Arcadians." Mr. Knight scored a hit in that show. He will register likewise in vaudeville—if remaining and observing. Knight is not the usual "single" who sings. He dresses in a style to recall Wilkie Bard, his comic compatriot singer, and is not altogether unlike that comedian in delivery. America has not seen Mr. Bard. In songs, Mr. Knight places more dependence upon lyrics than other items connected with his turn. He does not change costume, nor pose, nor delivery. Yet his delivery aids the lyrics, not naturally, either. After Mr. Knight has observed vaudeville for a time, he will understand that the "variety" used in connection with the entertainment he is now a part of, covers as well a singer as it does the program. His repertoire runs to too much similarity of numbers. As a matter of fact, two of his songs have a "horse" verse each. He opens with the best song of the lot, "Little By Little," followed by the next best, an odd number with a catchy finishing line to each of the verses. The first two stanzas, however, are the only ones worth using. The "mother-in-law" and "fish" verses are not worth while. These let the song and singer down, although his start was too fast for the pace to be kept up with the numbers employed. "Ghost" and "It Doesn't Matter" were the concluding songs, neither of special holding power. Fault might be found in the orchestrations. Nearly all had some peculiarity of arrangement that was neither distinctive nor humorous. And after all that, Percy Knight is a very good vaudeville act; he is something different. Has class, attracts attention to himself from the outset, and is distinctly worth while for vaudeville to cultivate. Mr. Knight must have a score of other English numbers. If he will select a repertoire that builds up instead of tearing down, the front lights will be pleased to emblazon Percy Knight is within. The eccentric dress and pose assumed should not be changed. Neither should Mr. Knight lose sight of the fact that in depending upon lyrics, he has an idea that is away from the American singers who look for melodies preferably. But the husky singing voice of Mr. Knight is not required, either for the songs or the character, unless it is a physical permanency with him.

Time.

Lolo, the Mystic.
Thought Transmission, &c.
24 Mins. Full Stage (Special Drop).
Fifth Avenue.

Lolo is a full-blooded North American Indian girl, which aids materially in generating "atmosphere" for the act. It is further enhanced by a few lantern slides at the opening. When the picture curtain is raised there is disclosed a special back drop representing an Indian encampment, with the regulation tripod holding an iron kettle, under which a fire is burning. All this has nothing to do directly with the act. It is simply done to "dress" the presentation. Before Lolo makes her appearance a "lecturer" in a "spiel" that almost ruined the performance before it began, made a most lugubrious announcement. Lolo then enters in full Indian garb, followed by Mr. J. R. Cotton, the girl's foster father, and who was "until recently Indian Agent at the Pine Ridge reservation in Dakota." The major portion of the act is one of "thought transmission," similar to that shown by the Zancigs for many years. Lolo is blindfolded, Mr. Cotton goes through the audience accepting cards, coins, lodge emblems, etc., promptly identified by the girl. This done he returns to the platform and Lolo, still blindfolded, pours a dark liquid into an empty glass filling it to the brim without spilling a drop. Then she does some rifle shooting and finally some arrow shooting, all the time apparently deprived of her sight. With proper circling the turn might be worked up into a big drawing card. It created interest at the Fifth Avenue Monday evening.

Jolo.

Olive Briscoe.

Songs.

19 Mins.; One.

Colonial.

Olive Briscoe enters vaudeville with a regular act. Even if Miss Briscoe did not have a regular act, vaudeville audiences would accept her just the same, for she has a smile that's worth more than all the songs and dialog ever turned out. When smiling, Miss Olive displays a row of teeth that would make a dentist think life is not worth living. She also wore a couple of gowns Monday evening that were attractive. Miss Briscoe can wear clothes and she is a dandy looking girl. Her opening number gives her a chance to do something right off the bat. It is of how the different style girls would make love; much better than it sounds. The second number, a "coon" arrangement, is her weakest, but is not at all bad and shows a Stella Mayhew style of "coon" singer that makes some of these "rag" performers look like amateurs. "Things Were Not Like That in 1861" is the closing selection. It is along the lines of "Grandma's Days," but a new idea and has plenty of solid meat in it. Miss Briscoe handles the song and the intervening business beautifully, getting bully contrasts. Her use of slang is perfect, and she puts it over as very few women can. Miss Briscoe is there in all directions, she has an act that should be in demand and her name should become familiar to vaudeville audiences in a short time.

Daah.

Henry Fink.
Songs and Talk.
13 Mins.; One.
Hammerstein's.

Henry Fink is now appearing alone. When first entering vaudeville, he had Edgar Bixley as a partner. It was Bixley and Fink then. Evidently a firm in the show business is not as substantial a building as in commercial lines, although it has often been proven in theatricals that a playing team, need each other so badly that to separate is a mistake. Sometimes the error is rectified. Whether Mr. Fink or Mr. Bixley will suffer from their vaudeville parting remains to be seen. Neither may, and both might. The act came to vaudeville from burlesque. Whoever told Mr. Fink his present turn would be sufficient to uphold him on the big time misinformed the young man. He has a good voice; and some poor talk, barring one joke. Appearing as a Hebrew impersonator, Fink does little impersonating. Of his songs, the only one worth while is the operatic melody at the close, and this merely because it permits his voice to be brought out at its best. To test himself as a "single," Mr. Fink will require new selections and better jokes. While his reception at Hammerstein's Monday evening was strenuous enough to make Mr. Fink believe a speech was necessary to quell the noise, all the latter came from a collection of friends gathered in one large party. They thought extra well of the singer after he mentioned "Phil Katz" in his best story. That there was a Phil Katz among the crowd was easily guessed at from the sudden craning of necks by the party to cast envious glances at the honored one.

Time.

Four Solis Brothers.

Musical.

15 Mins.; Three.

Hammerstein's.

The Four Solis Brothers are Miramba players. It is the Mexican instrument they use, playing the "high brow" stuff. The nearest quartet reach the popular fancy is when rendering "Amina." Until the Solis' learn that with any kind of a musical instrument in today's vaudeville, the more popular all the tunes are, the better for the act, they will not advance themselves. With a proper repertoire, there is no reason why the brothers should not reach the place where other Miramba players have before them.

Time.

Eddie Foy.

12 Mins.; One.

Hammerstein's.

Eddie Foy is presenting himself in a single act this trip, in a more enjoyable turn than he has previously appeared in. Opening with a couple of "kidding" songs about New York and New Rochelle, Mr. Foy passes a couple of minutes in "two" with a brief travesty of "Hamlet," turning to "one" for a finale dance. He carries his own leader, and an assistant in the graveyard scene, which is surrounded by tombstones inscribed to draw laughs. With his game and present act, Mr. Foy will get over.

Time.

James J. Morton.
Announcer.
Folles Bergere.

As the announcer for the Cabaret Show (from 11.20 p. m. until 1 a. m.) at the Folles Bergere, James J. Morton seems to have made good in his new job. In becoming the human stage card, James' chief duty is to promote a friendly and good-natured feeling among the audience. This he does from the stage, appearing before and after every turn, telling the house what is coming next. Mr. Morton is given discretion in the employment of other remarks. This discretion is not abused by the monologist. His aim is not for the comedy of the "Amateur Night" speaker, who could say "Dingle and Dongle, a couple of young men who dance—and they are some dancers," with the emphasis on the "some" as he closes an eyelid. Not so with James J. His spoken fun at the Folles must be the wit of the humorist. When first presenting himself, Mr. Morton informed the audience that the people who run the theatre had hired him because the printers were too busy to attend to the work. He told those in front that they could keep right on eating and drinking, but might look at the show now and then to encourage the actors, and if they thought of it, there would be no objection to applause. There was a man who applauded Monday night, Jim said, and they had his address. Mr. Morton cast away for the Folles his monologist manner of speaking, only retaining from the "act" his exit walk to music (changed with each exit). In describing the Amoros Sisters, Jim mentioned they were foreigners, although one spoke English and the other was married. Along about the third turn, Mr. Morton commenced to attract applause for his own account. Many of his quips brought out peals of laughter. He is decidedly a most pleasant diversion in the Cabaret performance. Just what Jim may think of his newest job maybe another matter. He certainly has tackled a harder proposition than he found as a regular vaudeville act. As an "act," James J. appeared once an evening. At the Folles Mr. Morton is almost as constantly before the diners as are the waiters. Wearing a frock coat, with other clothes to match, Jim looked pretty good up there on the stage. Of course, one appealing feature of the engagement to Mr. Morton is that the Folles is located but two doors east of the Vaudeville Comedy Club.

Time.

Leona.

Vocalist.

10 Mins.; One.

Leona is a singer with a regulation concert voice that ought to prove valuable for a certainty on the "small time" and has a good chance to connect on the larger time. In the three songs that Leona renders, she uses a high note that could make many freak singers leave the business. Then at times the soprano breaks into a contralto that almost changes her billing. She starts with a ballad and sings a bit of "The Chocolate Soldier," finishing with a Spanish song. Leona needs to be watched.

Jeess.

Fields and Lewis.
Talk.
20 Mins.; One; Three; One.
Colonial.

Fields and Lewis are a new act because this is a brand new Lewis; Jack, formerly with Ed Wynn. The act remains the same as when Al worked with Dave Lewis. It was funny then; it is just as funny now. The "base-ball mine," the "sugar feeler" and the "tea taster" are all there and they are just as mirth provoking as when first heard. The cab horse mustn't be forgotten, and for the enlightenment of the woman who sat behind, Fields and Lewis used the cab and horse business before the Winter Garden had the old riding ring torn out of its center. Jack Lewis makes a corking straight for Fields. He has worked into the comedian's ways wonderfully well for so short a time. The two are whooping it up together as though they never had any other partners. Jack gets a little percentage on appearance, which means a whole lot. The new Fields and Lewis will do. They have a corking comedy act and can hold down the next to closing position on any bill.

Dash.

Chester's Canines De Luxe.
Dog Poses.
12 Mins., Full Stage (Special Set).
Brighton Theatre.

About six dogs of an English hunting breed are used in poses surrounded by special scenery. In a few, reliefs are shown in which the dogs are posed in a frame against a white background. A few of these poses are broken up at times, evidently to prove that the dogs pose themselves. The other pictures depicting hunting scenes and the like, produce much better effects and are better received by the audience. The act will have to be worked much faster than at present. The waits in between each picture take more time than the actual scenes. The turn did very well in the closing program position.

Jess.

Jennie Curtis.
Singing and Talking.
10 Mins.; One.

Wearing an exaggerated harem outfit, which secures a laugh on her first appearance, Jennie Curtis offers several songs with much talk on women's rights that is getting recognition in the "pop" houses. Some of her suffragette smattering is genuinely funny. If some of the other "pop singles" don't "copy," she will get time anywhere. Miss Curtis closes with "There Are None in Vaudeville Like Me," in which she shows off her harem dress to good advantage.

Mark.

Anna Lehr.
Songs.
9 Mins.; One.

Anna Lehr differs only in style to the general run of "girl singles" now playing on and off the small time. This style of hers is pleasing, and while the girl sings the usual routine of popular songs, she is good to look at and has a cute little voice. Miss Lehr ought to be busy on the small time if only for the reason of refinement.

Jess.

Joe Jackson.
Pantomimic Bicyclist.
10 Mins.; Full Stage.
Fifth Avenue.

All the billing used by Joe Jackson is a question mark. But there is no question of the man's originality and artistic ability as a comedy pantomimist. Arrayed in an old-fashioned tramp make-up he appears on the stage and does a full minute of silly pantomime that at once "gets" his audience. He then discovers a dilapidated looking bicycle. After a few moments of furtive "reconnoitering" proceeds to steal it. The wheel is equipped with a bicycle horn which immediately becomes detached, necessitating more pantomime in the tramp's futile efforts to reattach it or dispose of it. Jackson then has a lot of comedy, also of the pantomimic sort, in an endeavor to separate himself from one cuff, one end of which is tied to his right wrist. Eventually he mounts the wheel and does a lot of good riding, the different parts of the bicycle breaking away, all in comedy, all apparently by accident. His efforts to readjust the machine result in more comedy. In fact, it is comedy, comedy all the way through. Joe Jackson brings to the metropolis "something new." He is a foreigner. He would fit nicely in a roof garden program—he would fit nicely anywhere.

Jolo.

The Burkes.
Songs, Dance, and Talk.
12 Min.; One.

The Burkes start away like the usual Rathskeller acts but get away from the general routine after the first few minutes. A young boy handles the piano end. While doing well enough, as an accompanist he cannot compare with the many "rag" piano players who have bobbed up with the craze. The boy, however, has a good idea of handling talk and with the older member of the team playing "straight" for him should develop into a good light comedian. The Burkes should start making changes with their name. There are so many Burkes, that something less familiar might be adopted, even though their name is Burke. The piano should be the second thing to go. A good line of talk with the singing and the dancing of the younger member and the good appearance of both should place the pair in the better houses after a few weeks of playing. As the act is framed up now the boys can play the small time without any chance of advancement.

Dash.

May Bush.
Songs.
8 Min.; One.
National.

May Bush is a very nice looking girl, who dresses becomingly and sings three songs under the spotlight. The spot is alright for a song or two, but May should have the lights up for at least one of her numbers. As it is, the audience is so much in the dark, they never get much lighted up anyway, and consequently do not applaud over much. May does not make a change of costume, although removing her hat. A better arrangement of songs might be tried. For the present May will do very nicely.

Dash.

Valentine and Bell.
Cycling.
10 Mins.; Full Stage.
Hammerstein's.

Valentine and Bell are probably a foreign trick bicycle turn. At Hammerstein's this week, closing the show, the man and woman are impossibly placed, and were particularly unfortunate Monday evening in appearing before the meagre crowd left at 11.30. The woman (a girl rather) dresses in bathing tights, a la Lalla Selbini. The man is a "straight" rider, who could improve his dressing to be more in harmony with the costuming of his partner. He is a good trick rider, has a couple of brand new bicycle tricks to finish the turn with, and starts it well by riding a "giraffe," with the young woman astride his shoulders. In doing singles around the handle bars he is adept, but in attempting a triple, he assists himself by touching the front bar. It is effective nevertheless. The team would make a better opening than closing turn. In the first position they will do well on the big time. All "stalling" should be eschewed. Proper study of the relative importance of the couple should bring the girl out as the most prominent. She looks nice in the tights.

Time.

Asaki Brothers.
Roller Skating and Juggling.
Hammerstein's.

The Asaki Brothers are Jap jugglers and one is an expert fancy roller skater as well. On the skates he also juggles, accomplishing many of the tricks while on the rollers that Jap jugglers heretofore have been content to perform with their feet on the ground. The combination work (special skating floor used) is attractive, and the turn is a nice opener for any program.

Time.

Dido's Animals.
10 Min.; Full Stage.
National.

Dido has a good animal offering of the circus variety for the pop houses. The show is made up of monks, ponies and dogs, with a mule thrown in for good measure. The act is worked alternately by a man and woman. A little comedy is sought after through the use of the mule, but it is not well enough worked up to attract attention. A better result is obtained from one of the dogs chasing a toy balloon about, banging it all over the place until he finally smashes it. The animals are well groomed, and the whole act makes a very fine number for their present surroundings.

Dash.

Pepino.
Accordionist.
10 Mins.; One.
American Roof.

If the Loew agents can hold this young olive-skinned musician to its client, well and good, but he displayed sufficient talent with the accordion Monday night on the American Roof to anchor in big time some of these days. His present arrangement of pieces appears to have been mapped out to hit the "small timers," his "rag playing" getting him the applause returns.

Mark.

Blanche Holt and Co. (3).
"The Star Boarder" (Comedy).
22 Mins.; Four (Interior).

Of splendid farcical construction, "The Star Boarder", with Blanche Holt as the talkative, corpulent boarding house keeper, is a capital mirth-provoker. Its humorous lines would create laughter on any bill. All the fun hinges on Miss Holt's loquacity; her longing to cut into real society and speak French as it "should be spoke". A mystery surrounds the star boarder, an old man named Jones. Mrs. Bradley has a board bill against the aged codger. She surmises he is not the man his clothing and actions belie. Mrs. B's daughter receives an unexpected call from a rich young broker who had run her down with his auto. Though not injuring her, he calls to further the chance acquaintance with a pretty young woman. Mrs. B. helps her daughter land the visitor by giving a dinner, pressing Jones into service as the butler. Jones is the boy's father, and makes known his identity to Mrs. B. The boy and girl become engaged; Mrs. B. takes Jones for better or for worse, and there is also a lot of good slang. Some minutes off the skit would add to its value.

Mark.

Dorothy De Schelle and Co. (2)
Sketch.
21 Mins.

Dorothy De Schelle and Co. are offering rather a talky sketch without action, until the very last minute. A team, man and woman, are up against it. They have not had an engagement for six months. The action takes place in a hall bedroom. The landlady wants her rent, and will not be "stalled." The man gets a job but is handed the go-by after three days of rehearsing. When things look darkest, a wire from their former manager says "Join at once." They jump at it, but there is the landlady. Down the fire escape they go, carrying their belongings in a bed cover. The landlady just misses them but sits triumphantly on the empty trunk, without knowing that she is once more the goat. The piece is too talky. It needs action in the centre. Three to five minutes might be chopped off. The sketch is fairly well played and will do nicely for the "pop" houses.

Dash.

Basil Brady.
Songs and Talk.
14 Mins.; One.

Basil Brady has a new idea in his talk which should advance him if he nurses the manner of delivery. Brady explains to the audience how a monolog is written, telling just what the writer expects of the audience as the talk is recited off. He sort of rehearses his audience, getting plenty of good, clean fun out of it without uncovering anything new in the matter of stories. Brady is wrong with his songs. He does three, all of the talky George Cohan type. One would suffice. The talk should be extended. The audience liked the monologist immensely and with working he should be heard from.

Dash.

(Continued on page 22.)

THE FRIARS' FROLIC

The Friars' Club started its country whirl last Sunday night at the Amsterdam theatre, New York. The troupe (excepting a few of the performers) giving the New York performance will travel—and it is some troupe. By this time, the company is in the middle west.

An organization, organized for pleasure-giving moments, such as the Friars delivered for this, their Fourth Annual Frolic, could keep to the road or New York indefinitely, even at the price per orchestra chair, \$5. The show is a great big five dollars' worth, full of stars and Friars, with everyone contributing to about the best "freak" show ever gotten up.

The Fourth Friars' Frolic is only freaky in its assembly of names and people, impossible of presentment in a regularly ordained travelling company. Otherwise the Frolic is distinctly a "performance," placed together for fun, comedy, humor, entertainment, neatness and despatch. In all of these, the show qualifies. Never has there been a "freak" combination to compare with it. Sunday night the program rolled along as though greased, and was over at 11.45. Those concerned in the management and direction of the immense show are entitled to unequalled credit for their labor.

Starting with a minstrel first part, with three sets of interlocutors and end men, came an olio containing three "acts in one" and three sketches. One of the sketches, "The Pullman Porter Ball," was a whole show in itself, with Julian Eltinge featured as a female colored "pussun." The gown Mr. Eltinge wore was a riot all alone. He never received better support, with William Collier, Raymond Hitchcock, Fred Niblo, Vaughan Comfort, Tom Lewis, George Behan and Robert Dalley in the line-up, besides a corps of assistant porters and portresses. Geo. M. Cohan and William Rock had a dancing number, other than some solo "levee" dancers. Among the latter was a loose-jointed fellow. No one in the house knew the "loose" one. From the way he drew himself and legs about everybody "guessed" he was Fred Stone. But he wasn't; just Tom Dingel, from the west, who, with Ben Ryan, form a vaudeville team. Mr. Dingel gave the best exhibition of loose dancing New York has ever seen; he was "made" on the spot, and became one of the big hits of the night.

There were other big hits, plenty of them. When Jos. M. Weber and Lew Fields appeared in their old act make-up, as a turn in "one," the reception continued for thirty-three seconds. It was the first appearance in public (theatre) of the two superior "Dutch" comedians since they separated. They did the "choking scene." Waves of laughter shook the house, repeated when Willie Collier joined the duo.

Messrs. Collier and Cohan were another of the "one" acts, before a special drop representing the entrances

to the "Cohan" and "Collier" (Comedy) theatres. They were billed as "Two Hot Potatoes." In song each "kidded" the other about having a theatre of his own, concluding with a song and dance, having some dialog referring to theatrical conditions, during which Mr. Collier informed Mr. Cohan that Lee Shubert was in the Amsterdam, disguised under whiskers.

Mr. Cohan and Mr. Collier were prominently concerned in all the principal doings. Mr. Collier was the "tough nigger" in "The Pullman Porter Ball," written by Mr. Cohan. Willie said that Georgie wrote the song they sang in their "act," and much of Mr. Cohan's handwork could be detected throughout the performance. As to himself, he was most modest, appearing in the dance with Mr. Rock (dressed as a wench) without his identity being known until his dance steps closing the "levees" were recognized. The only times his name was mentioned were on the program, and when his father, Jerry J. Cohan, as the third interlocutor, introduced his boy as one of the ends. Dave Montgomery was the other. Mr. Cohan passed the joking buck to Mr. Montgomery, contenting himself with singing for his portion.

One of the "acts" was "The Friars' Piano Bugs," credited as a travesty upon Jesse Lasky's "Pianophiles." Jean Schwartz (at a baby grand), Ernest R. Ball, George Lodge, George Botsford, Tom Kelly, Les Copeland, Harry Williams, Ted Barron and Irving Berlin were the upright pianists. This "act" held enough material for a full evening of songful joy. Messrs. Berlin, Williams and Ball supplied two songs. Williams and Berlin making a "two-act" of themselves, with Irving Berlin attending to the singing mostly, while Harry Williams did an acrobatic dance to close that disclosed he's not as stout as he looks. With the music and the songs, the skit was a huge success. Several of the piano players could have continued the score with songs. Geo. Evans had a monolog to open the second part, nearly all new for New York.

In the minstrel first part Mr. Berlin delivered "Ephraim" to several encores, with the united voices of the blackface troupe behind him. One of the biggest hits of the minstrel division was when Fred Brown (Brown and Blyler) sang "Whip-Poor-Will." The other soloists were John J. Nestor, Mr. Ball, Frank Coombs, John King, Robert Dalley and Matt Kaefe. Each "put it over." On the benches behind were J. M. Welch, Francis X. Hope, Walter J. Moore, Harry Williams, Elliot Foreman, Maury L. Ash, Ralph Bingham, Les Copeland, Wm. J. Counihan, Charles Wuerz, A. J. Voyer, Harry Bailey, Ben Ryan, J. I. Hart, Fred Brown, Harry Romer, Kenneth McGaffney, James P. Gillyer, Richard J. Hatzel, Leo Donnelly, Harry J. Kelton, Reginald Bryan, Joseph B. Glick, J. J. McCrossin, Jacob Isaacs, Fred Block, Martin Enright, Tom Din-

gel, Ralph Harlow, Joseph T. Manning, Tom Holman, Dick Hale, Theo. W. Barter.

The other two sets of "ends" and interlocutors were firstly: Fred Niblo (in whiteface) with Tom Lewis and Harry Kelly; Emmett Corrigan (white face interlocutor), Raymond Hitchcock and Richard Carle. All of these end men were funny. Mr. Hitchcock was a real "coon," and did more good work in the "Ball" sketch. Mr. Lewis wanted to know why a mouse was like a load of hay, and then had difficulty in recalling the answer, which finally came out as "Because cat-tle eat it." The forgetfulness was a neat bit of "end business." Mr. Carle did a short, laughable burlesque boxing bout with an imaginary opponent.

Andrew Mack sang his "Moon" song, and several repetitions of the chorus.

A dramatic sketch with a comedy finish was the finale. Characters were taken by Earle Browne, Emmett Corrigan, William Collier, Sam H. Harris, Fred Niblo, Raymond Hitchcock, William Rock and several club members. Mr. Harris was a manager, who had an emotional role in a next-season production he could find no American actor for. Mr. Corrigan had "framed up" with Mr. Browne (before the play commenced) to illustrate that mental suggestion was not a fallacy. The piece is named "The Great Suggestion," written by Bertram Marburgh and Bennet Musson. Corrigan commences an argument with his fellows over mental suggestion. A wager of a round of drinks is made (scene in the Friary). Mr. Browne is called in. Corrigan recites how David Warfield was assaulted and robbed on the fifth floor of the club house two hours before. Browne confesses to the deed, explaining his method of procedure in obtaining Warfield's \$400 and the reason why; Collier, a skeptic, is amazed. Mr. Harris, the manager, wants to wager that Browne really did beat Warfield up. Then Corrigan explains it is a "job"; he merely wanted to bring to the manager's attention that Browne could take that part; and Browne could—his emotional work in the scene also proved as much to the professional contingent in the front.

A. L. Erlanger is the director general of the Friars' Frolic tour. Klav & Erlanger donated the theatres en route. The proceeds are to go toward the Friars' Building Fund. John W. Rumsey, the Friar Abbott, is the business manager. Charles Gebest is the musical director, leading the Friars' orchestra. James Gorman directed the production of "The Ball." R. H. Burnside and Samuel Forrest are the stage managers with the troupe. The performance represented their labors fully, with nothing required to be added.

The itinerary of the Frolic Friars includes Atlantic City, Philadelphia, Pittsburg, Cleveland, St. Louis, Chicago, Detroit, Buffalo, Rochester, Albany, Boston, and back to New York, all "one-nighters."

Time.

Marcel and Boris open on the Orpheum Circuit at Spokane June 2, placed by the Marinelli agency.

HAMMERSTEIN'S.

It was a hot night and a poor show at Hammerstein's Monday. The men in the balcony and gallery removed their coats. The weather wilted the audience, but the bill ran along as listlessly as were those in front.

Perhaps the week before the Roof opens is unimportant, but nevertheless the one enjoyable part of the performance was the great big crowd present to swelter with each other. The afternoon house had been nearly capacity also, speaking big words for Willie Hammerstein's policy of "17."

Eddie Foy (New Acts), was the headlined feature. Among others were some turns qualified for any "Old Timers' Week." One of these, away down late (Haines and Vidocq), was the first to draw the bunch out of its summer lethargy.

The absence of any women up to "No. 13" (Sam J. Curtis and Co.), was as peculiar as it was noticeable. A good looking girl on a warm night will do a lot to refresh our tired business men, perhaps showing customers the town and dropping in at Hammerstein's because it is so near the Subway.

Mr. Curtis was down too far. There had been much ahead of him that did not get very far. The indentations by the weather were felt early. The Welt Trio and the Asaki Brothers were the two first numbers (New Acts). Those not new were Luciano Lucca, with his soprano voice, and Ward and Curran, with more singing. Henry Fink (New Acts), kept up the vocal exercise, with the headliner arriving in about this section.

"The Devil, The Servant and the Man" closed the first half. It's not a bad sketch for some houses, but needs the atmosphere. It's a dream in the action, and that it was only a dream in acting couldn't be forgotten at "The Corner," where the best laugh Nat Haines got was panning Philadelphia, with Charlie Doolin and four of his Philly ballplayers in a box as the guests of Harry Mock. Doolin liked the panning, for in the afternoon the Philly crew put one over on the Giants.

Another "Old Timer," Snyder and Buckley, opened the second half, getting away extremely well through a new encore. It is a "two-man band," far ahead of any of their late encores. With a shortening of it, not playing quite so many instruments aplece, the standard comedy musical turn will be in excellent shape. There is good fun during the new portion through the German comedian's usage of the big drum.

Percy Knight (New Acts), appeared after the couple, with Haines and Vidocq next. Then came the Curtis "School Sketch," followed by Max Hart's "Six Steppers." If Max could only tack on the billing that he can book clubs, it would be soft for Maxy. The act gets away with it, because it is a dancing turn of six people, probably held at a figure. Valentine and Bell (New Acts), closed the show. No pictures—and no one kicked (only eight left who could have).

Time.

BIG GAILEY SHOW.

"The Big Gailey Company" was organized in January to open the new Eastern Burlesque Wheel theatre, Columbia, Chicago. The Censoring Committee or some other people concerned, switched the show's opening at the last moment to Cincinnati, on the ground that the show was not eligible to have the distinction of inaugurating an important new theatre.

By the same token, according to the performance at the Columbia this week, the "Big Gailey Company" could have been safely withheld from the Eastern Wheel altogether. There is little to the two-act piece called "A Florida Enchantment," and not a great deal more to the company presenting it. When an ordinary olio containing four singing acts out of five turns, is the only commendable moment to a burlesque entertainment, the show is pretty bad. And that is just what "The Big Gailey" is.

No authors to the piece are mentioned, nor does the program supply any information as to the ownership of the company. It is supposed to be a Jacobs & Jermon show. The firm may plead a hurriedness in the production. That would cover them. But they might better plead that in January, good talent was scarce.

The first part has been thrown together. It has a few numbers, no comedy. The old "business" of a man and woman entering a summer house, with the man to continue ringing a bell in there, warning the other fellow outside, is indulged in. Several burlesque troupes resort to it under different disguises. Outside of this, the show runs clean. In the burlesque Harry W. Fields as the "Dutchman" plays half the performance from a seat in the orchestra. It wasn't funny. Granting that Decoration Day matinee held so few that not even an audience could be counted, a full house would have brought no better show, for the performers have nothing to work with. If they had, it would still be a question.

The cast has no principal women to talk about. The only likely looking one is May West, who joins with Fred Wallace in an olio turn. Miss West may develop. The first step toward that end should be a course in enunciation. Of the songs sung by her and Mr. Wallace, no words were distinguishable. They have a neat enough act for the environments, although they draw "The Draggy Rag" pretty close to the line in the style of execution. Miss West's tights worn in the acts are superfluous in this show. The chorus girls wear tights pretty steadily. The dressing of the sixteen choristers is the single point that seems to have received any attention. The clothes look ever so much better than the girls in them.

Of the numbers in the piece, only one was actually encored. That song was "Some of These Days," sung by Barry Melton, the tall principal woman of the groupe. Miss Melton would never secure a blue ribbon for stage work, neither could Etta H. Wood, also a principal. Catherine Gorman, another, is the prettiest girl in the show. Miss Gorman is a member of the Five Musical Gormans, the hit of the entire bill. They appear in the

olio with a youthful trap-drummer. The act resembles very much that of the Five Musical MacLarens.

The funniest number was a recitation by Eddie Lovett in the first part. Mr. Lovett is strong on reciting. His first was "The Girl of My Dreams." As he mentioned the girl, chorus young women appeared in an imitation of her. The first was Ethel Barrymore, who said "There isn't anymore," as though in apology and extenuation. But others came along, quite as poor as Ethel was, although the Bessie McCoy girl could kick somewhat as Bessie does.

In the olio was Al Herman in blackface, with a slinging monolog. He was the Hebrew comedian in the pieces and should cling to blackface. While nothing new, Herman handled his stuff well enough for burlesque, though scoring only with Eddie Leonard's "Ida." Mr. Herman announced the impersonation. There may be those who claim to be the most widely imitated and impersonated, but Eddie Leonard seems to be it. At the Plaza the same afternoon, the McGinnis Brothers also announced an impersonation of Mr. Leonard singing "Big Brown Boola Eyes."

Irene Dillon opened the olio, instead of Rita Gould, programmed. Miss Dillon is the extra attraction for the week. Sydney Dean and Co. are carried, with "Christmas on Blackwell Island." The old sketch is still there, even to the "Venetian Blind" "gag." Although Geo. Roland is greatly missed, and the sketch has slid backward, the singing got it over. Albert Dunstan, of the quartet, is the best actor in the whole company. He plays a waiter in the first part.

The setting for the second scene of the last act has been taken from "Girllies." Were the abnormal female figures on the wings given a naturalness, it would be a pretty set. It is a pretty one when the lights are kept down.

Joe Ali is leading the Columbia orchestra. Joe has seen them all for years. The theatre management might place the orchestra and the ushers on double salary for the week, through having to sit through "The Big Gailey" show twice daily. *Time.*

UNION SQUARE.

The Indians were on the warpath at Keith & Proctor's Union Square theatre Monday night. In three long films the redskins gave the audience a thrill for its money.

Barring the deluge of tomahawks and wild west pyrotechnics the bill came in to vary the monotony. Manager Buck has changed the former routine of acts and instead of an act and then a picture, runs several of the acts together.

The Two Hardts, with their acrobatic burlesque and weight lifting absurdities caused laughter while the Down East Quartet (formerly Daly's Country Choir) did well with their close harmony. The soprano has the most conspicuous voice.

Richy W. Craig got away with his monolog and pleased with his graphophone "bit." The audience didn't seem to mind some of the bewhiskered jokes a bit.

After another serious film, Marie

COLONIAL.

Monday night was pretty hot. The house at the Colonial was big considering. Even a Henry Miller has his limits as a drawing power, but if he can draw them in with the thermometer registering around the 90 thing, then there is something to it. Mr. Miller did the job, and besides drawing them in he entertained them after they had deposited with the chap behind the screen the usual amount of currency for a look.

Mr. Miller is playing the piece he showed about six years ago, "Frederic Le Maître" gives the actor plenty of scope. The piece interests, holds and excites. What more could be desired? Mr. Miller is excellently supported by Laura Hope Crews, who shared the honors with the star.

Agnes Scott and Harry Keane played "Drifting" early on the program to appreciation. The setting may receive due credit.

Howard, the ventriloquist, returns to New York after a tour of the West. The ventriloquist seems to be easier in his work than when first appearing at the Colonial. He has a well framed up offering with plenty of life and snap to it. A novel manner of working one of the "dummies" (seated in a chair quite a distance from the voice thrower) is new and good. There are several other commendable ideas. Taking appearance, manipulation and voice throwing into consideration Howard easily heads the ventriloquist list now playing in America of those who handle "dummies" only.

The Aurora Troupe closed the show. Although some left the theatre when they saw the bicycles appear, it was their loss if they did not hold on to the rail in the back to see the men work. The boys do some nifty stuff with the wheels that has not been seen before. The head balancing is particularly good.

Wilfred Clarke and Co., although not quite as strong as usual in the applause line, didn't miss any of the laughs, in "What Will Happen Next?"

La Toy Bros. opened what proved to be a first class program. The boys gave it a great start. Acrobatics of the best sort with several tricks brought hearty applause.

Hal Merritt was "No. 2." His talk for the most part went wild. The drawings were well liked.

Fields and Lewis, and Olive Briscoe (New Acts). *Dash.*

Alice Lloyd returned to New York Monday, having closed a second tour of the Orpheum Circuit. Miss Lloyd sails on the Mauretania June 14, leaving the other side on the return trip Sept. 1. Before taking boat, Miss Lloyd will listen to various scores and manuscripts Verba & Luescher have gathered for a selection to build an Alice Lloyd musical comedy show for next season.

Sparrow (New Acts) entertained. Dorothy Richmond, Ted Gibson and Co. did well with their college boy sketch, though Miss Richmond was suffering with a severe cold and could hardly make herself heard. Leonard and Drake drew attention with the man's imitations. *Mark.*

AMERICAN BOOF.

They say that everything comes to him who waits providing he waits long enough. That old saying might well apply to the man responsible for the resumption of vaudeville upon the roof of the American Music Hall. If Marcus Loew keeps on with his "advanced small time" show atop the Forty-second street place of "pop" amusement and waits long enough it is only a matter of time when he will have 'em going upstairs to see what's going on while they cool off.

And while one is cooling off above the level of the elevated on Ninth avenue he can go down into his pocket, fish out a rusty dime and spend it on an "ice-cold lemo" as a new scale of soft drink prices has also gone into effect on the roof.

There was a corporal's guard present at 8.30 Monday night, when the "white-winged" orchestra struck up a tune and Marcus Loew and his aides had become comfortably ensconced in the boxes.

It was a typical "pop house" bill without any headliner nor any big feature worthy of the big illumination out in front. It was fairly well balanced, although some of the acts had to fit in here and there so they could work downstairs without causing the elevator boys to make any especial runs.

Excelsa and Franks opened with bag punching and contortion stunts. The Four Harmonists, after appearing below rode directly upstairs and hit up their harmony without losing a note en route. The men sing well and confine all of their singing to the popular stuff, thereby making sure of a run over the Loew circuit. Their "Barber Shop Chord" number was quite a hit. If the quartet could work in comedy to vary the singing routine, quicker steps to the bigger houses would be made. Ziska and Saunders fooled them with their magic, the rings at the close getting them a big hand by the way Ziska, who has a devilish makeup on the genteel order, joined and unjoined them.

Shriner and Wells were "No. 4" and scored. Their Italian duet was encored. Roland West and Co., with West doing several characters and a wrestling match with a husky young assistant and a few chairs, were on just before the intermission. The audience applauded West's protean work.

The men in the audience went out to get a drink. There was fifteen minutes' intermission which gave the house a chance to pick up.

Luba Meroff, the Russian musician and dancer, followed the intermission. Kenny and Hollis had things their own way with comedy. There is some unbleached material. Lillian Kingsbury and Co., put over their laughing Shakespearian absurdity and were followed by Peppin (New Acts) who was the artistic hit of the bill, with accordion playing. McRae and Levering closed with comedy cycle work, only two people dropping down the elevator shaft in perfect safety while their act was on. An Edison film was flashed at 11:11.

Mark.

Melville Ellis returned to New York Tuesday.

NEW ACTS

(Continued from page 19.)

The Hartmans.**Dancers.****9 Mins.; Full Stage.****New York.**

The Hartmans, whose dancing record of 15 hours of continuous whirling on a ballroom floor was the road via which the field of vaudeville was approached, present nine minutes of dancing that was evidently picked up by close study of the various Viennese operas that have featured the native dances of the Balkan mountains. During the first few minutes several of the native affairs are shown, and then finally the crippled "Merry Widow" waltz is used for the closer. The latter seems to be more of an effort to prove that the team can keep waltzing to the strains of the familiar air as long as the audience will look on without attempting any violence. Some at the New York merely showed that they did not care by walking out. *Fred.*

Kitty Edwards.**Songs.****12 Mins.; One.**

Miss Edwards, either English or adopting the style of most of the character singles from over there, attempts a singing act that at present is not strong enough for anything but the "small time." For a start she sings a "Widow" number alike to the one used by Vesta Victoria some time ago, but gains little by it. In a hobble get-up, the singer gets a little by singing Alice Lloyd's song in this character. For a finish she wears the regulation soubrette costume of the English "single," singing a comedy song with a red-fire finish with a line that said something about "Yankees Never Will Be Slaves." That is John Bull's pet line. *Jess.*

Thea. Leightner.**Planolog.****5 Mins.; One.**

Thea. Leightner is not doing what should be rightly called a vaudeville act. Five minutes is long enough in many cases, but it isn't really a test. Thea. sang two songs at the piano, and, with the orchestra assisting, played a lively rag. Rag piano players are thick around nowadays. When a rag selection becomes part of an act, it must be "some" player who handles it. Thea. is not "some" player. The two songs were very good and extremely well put over, considering the handicap of a very high shrill voice. Thea. looked well in a simple becoming frock and was very well liked by the "pop" crowd (not a crowd exactly). It was Sunday matinee at the Lincoln Square with about 40 people in the house. *Dash.*

Stevenson and Nugent.**Comedy Slack-Wire.****12 Mins., Full Stage.**

The main part of the act is the comedians' clowning on the wire and in this there are enough laughs to keep the act busy on the "small time." The "straight" man does some good work on the wire, as does the comedian when he gets through the funny part. *Jess.*

Edward Schooley and Co. (2).**"Jimmy, the Tout" (Dramatic).****20 Mins.; Four (Special Interior).**

A highly improbable sketch, now in the "pop" houses. It has a slangy racetrack tout, a young bank clerk who plays the ponies beyond the limit, and an unsophisticated maiden who loves the sporty chap with the gambling proclivities. In the clubhouse overlooking the race track, the dialog and action takes place. Facing exposure and disgrace unless he can recoup lost money (that did not belong to him) the bank clerk stakes his last century on Woodbine at 4 to 1. Jimmy tries to tout him differently, having received a roll from the big owner, Foster, to back his horse, "Pillowslip" for the limit. The girl learns of her sweetheart's plight and through Jimmy's persuasions puts up her engagement sparkler on "Pillowslip." Jimmy and the girl watch the race from the club window, while the lover sits despondently by, hearing the "finish" from the tout. "Pillowslip" romps home the winner and the girl saves her darling boy from ruin. Schooley and Co. take liberties with some race track details and slip a few cogs in the wheel of consistency, yet the trio do well with the act on the "small time." The idea is an old one, but bound to receive attention in the "pop" theatres. *Mark.*

Gordon and Gordon.**Acrobatic Contortionists.****9 Mins.; Special Full Stage (Special Set.)**

Gordon and Gordon are a couple of nice appearing young men, who are at the one time: contortionists, "strong" fellows and acrobats. They have arranged a neat routine. Although a considerable portion is devoted to contortional work by both, for this they wear (after the opening) acrobatic tights and trunks, which take away from the usual skin fitting costume of the usual contortionist. On the "small time" they make an attractive number. The work is pretty enough to chance a showing as the opening turn in a big house. The act starts with a river scene, where one of the boys enters as a frog. That set and idea have been often employed. For the particular setting mentioned, no one should attempt to follow Ferry, the Frogman, with it. If Gordon and Gordon could hit upon something less familiar for the take-off, they would be in better form as a "two-act" of its nature, with each boy equally excellent in all departments. *Sine.*

Knott, Hillyer and Co.**Dramatic Playlet.****19 Mins.; Full Stage.****New York.**

The playlet that this organization is offering deals with a little story of Wall Street. But the tale is as poorly told as it is acted and, were not a youngster in the cast playing a typical, although exaggerated type of the "fresh" office boy, the act would stand no chance at all. At present it would seem foolish to predict any future for the offering. At the New York it was received as a comedy. *Fred.*

"A Romance of Asia" (Opera).**18 Mins.; Full Stage (Special Set).**

An opera company of ten people are attempting an act on the small time with probably ambitions to reach the larger houses. The opera is heavy, without comedy. There are three principals (two men and a woman). The remainder of the company are the chorus, containing three men and four women. The principal woman and the man playing an Oriental lord are strong enough for the roles, but the Troubadour falls below. There are three pleasing melodies used during the piece, which has a small plot, very small. The plot isn't finished, and through this defect, there seems no reason for the act. On the "small time," the act is a good headliner. It won't get beyond that. The chorus can sing and the girls look well. The setting is pretty. *Jess.*

Marie Sparrow.**Singing and Talking.****11 Mins.; One.****Union Square.**

Marie Sparrow is a woman of the type of Sophie Tucker, having a breezy style and a kidding manner, making her a big favorite in the "pop" houses. Marie opens with an Irish song, "Oh, Miss Maloney," and does a few facial contortions. She follows with a monolog but does her best work in her last song, "Good Old Summer Days." Marie had a good time with some of the men in the boxes, and was encored several times. *Mark.*

Musical Fidellos.**19 Mins.; Four (Interior).**

Piano, cornet and violin playing are offered by these two young men who attain the biggest results with their "pop" and "rag" music. For the start, a violin obligato with piano accompaniment is made, followed by a cornet solo by the pianist and then a violin solo. The boys make a mistake in running so much of the classical music together. They put over their violin and piano melody nicely and their imitation "bit" of Trovato scores. The boys are good musicians but haven't the right arrangement of numbers. One of the "straight" violin numbers should be dropped, cutting the act down to better running time. *Mark.*

Zigo.**Violinist.****12 Mins.; One.****Fifth Avenue (May 15).**

Zigo is a straight violinist. He has nothing at all that will permit his sailing along on the vaudeville ship. The nearest thing he possesses is a shock of long hair and a look, sad and wistful. An accompanist is also with Zigo. They played sweetly a few selections to which no one was very attentive. In a restaurant where the lights are subdued and the habitués become mushy over red and white wine at 25 cents a throw, Zigo would be a regular hit. *Dash.*

After three weeks as a vaudeville house, the Overholser theatre, Oklahoma City, Okla., closed May 21.

CORRESPONDENCE

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

JOHN J. O'CONNOR

(WYNN)

Representative

CHICAGO**VARIETY'S CHICAGO OFFICE:****35 SOUTH DEARBORN STREET**

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MAJESTY (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—A little too singing makes the Majestic bill rather tiresome this week, still the management has cleverly laid out the program so that each successive number is a little stronger in the vocal department than its predecessor. Such being the case, Willis Holt Wakefield, appearing next to last, simply made the audience forget they had witnessed a show overbalanced on the singing end, and he tried off the acrobatic element despite the heavy handicap. In case the patrons might forget there was no singing, the house arranged to have an extra quartet on the job. These four men, who were cast as the Knickerbocker Singers, started off nicely, but soon settled down to business and began to assure the house that in an emergency they could produce the afternoon's entertainment all by themselves. The Knickerbockers offered no less than seven numbers, all excellently harmonized, but poorly arranged. After three or four songs had been tried out and found (3. K.), the quartet decided to pull a few solos. Toward the finish the boys began to wear out their welcome and closed a hit by the smallest margin. A good act may be hampered out of this layout, but the doctor will have to do considerable carving. Lean and Holbrook offered the next largest amount of song work, their three final numbers calling for the most applause. The comedy secured a few laughs in the beginning, but until the ex-co-stars reach the baseball number, their singing flopped. This act could also stand some cutting. Ellis and McKenna (4. K.) in a spot number three went big. This team seemed to have the right idea and have a corking good routine. The tenor scored an individual hit. Another success turned out to be the Arlington Four, a quartet of singing comedians. The backface man seemed especially funny Monday afternoon. The Arlingtons held down fifth position nicely and could have occupied a lower spot safely. Hugh Lloyd on the bounding rope gave the show a good start (without singing). Stewart and Murray, two girls who produced their idea of "Broadway Love" in San Francisco a few weeks ago, had things easy from the beginning. As formerly predicted, this playlet fills a long overlooked gap in vaudeville, and should find easy going anywhere. "The Fire Commissioner" supplied the thrills, and although melodramatic to a large degree, seemed

to please the large gathering. Knox Wilson (4. K.) in a little spot number, incidentally amusing a while with the saxophone and concertina. Wilson is a safe bet on any bill. The International Polo Teams closed the show. **WYNN.**

AMERICAN (Jones, Linick & Schaeffer, mgrs.; agent, Orpheum Circuit).—Without a high-priced headliner or a freak or two of the Count De Beaufort calibre the show at the American this, the last week of the vaudeville season at that house, is one that entertains from beginning to end. Monday evening the short thunder shower kept the people out of the park and drove 'em into the theatres. The American received its share, for when the curtain arose a nicely packed house greeted the players. Although Belle Baker is held out from last week, she was not in the lead off running Monday evening. Tom Conlin, Steele and Carr went the hit of the bill, and they well deserved it. This trio of youngsters seem full of ginger and fun and at no time during their stay did the audience feel bored. The comedian handed out laugh after laugh, and at the curtain they received several well-earned bows. Another excellent number turned out to be Sam Mann & Co. in "The New Leader." Mann has a corking good comedy vehicle and is excellently supported, especially so by C. Howard Acker. Shrode and Mulvey, away up near the top of the list, had a battle until the acrobatic dancing finish, when they scored heavily. This team belonged in the second half. Hart's "Bathing" have either changed nor improved since last reviewed here. Cassell's Dogs added a little variety to the bill, going nicely in an early spot. Billy Farnum and the Clark Sisters, who have something different from the other trio of this kind, scored as usual. Mica Stavordale Quintet opened with some musical selections. Their imitation of a quartet singing "Back to Erin" is an excellent number and could be better used for a finish. The five went fine. The Great Asahi and its troupe of clever Japs closed. The water trick mystified the house and kept them seated to the finish. John Moran introduced the Oriental. **WYNN.**

The park season is on in earnest. Although too early to make any intelligent forecast, the present indications point to a prosperous

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summer. "White City" was the first to open, May 13. No very marked changes are noticeable in the attractions there this year, although there is a new show here and there on the "Midway." Thavias' Concert Band and a group of Russian dancers are holding forth in the lower band shell and "pop" vaudeville is bidding for its share of patronage in the variety theatre. A slight change has been made in the decor this season by adding a touch of green to the usual color scheme of white. Riverside was the next, May 24. Admittedly one of the most beautiful amusement parks in the country. It can lay claim to being greater and grander than ever this summer. Among the attractions are the "Creation" and "Mermaid and Monitor" shows under the direction of the veteran showman, Sam Haller; the "Charles Cutler" wrestling exhibition wherein the heavyweight star and other lesser-note grapplers display their strength and prowess; and the "Alma Summer Garden and Vaudeville Theatre." It is the creation of Colonel W. A. Thompson. Vaudeville of a high class character, and booked out of the Pantages Chicago offices by J. C. Mathews, is the chief form of entertainment on the inside, while an Italian band discourses "hallyhoos" and other amusements appear to be about the same as last season.

Forest Park started on its fourth season last Saturday. Manager Brodel is figuring on a banner year. Bellmann's Band is furnishing the opening concert in the orchestral shell and vaudeville booked out of the Pantages offices is again the attraction in the summer theatre. There is a vast array of "pik" attractions, and one or two new shows, which include Asrah, a Chinese illusion.

Another park to open for the season Saturday was Sans Souci, on the South side. Band concerts have been abandoned there this summer and the spacious Casino has been turned over to vaudeville. The Western Vaudeville Managers' Association is booking the acts playing the park there are enough other attractions and sources of amusement to make a trip to Sans Souci well worth anyone's while.

Luna Park, Bismarck Garden, and a number of less notable amusement places are in full swing, all of which is causing the theatre managers downtown to prepare for a wholesale summer closing.

KEDDIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Although the majority of Chicago's small timers have closed for the summer months, the Keddies still keeps going, and as usual is pulling packed houses at all first shows, even though the mercury does register close to the century mark. The show programmed for the last half of the last week falls considerably below the standard of the previous week. The ex-actor has some drawing power in Chicago and should take advantage of it while it lasts. Handon, Dean & Hanlon, three exceptionally clever acrobats closed the show and earned a hit. These fellows have both ability and routine and while their offering lacks, to a certain extent, show-

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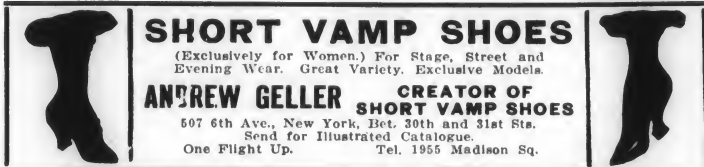
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CUTS

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manship, still in its present condition. It could hold its own on any bill. The underlander is especially clever. Redwood & Gordon opened, starting the evening off well with their instruments. The team should have held a lower spot. Golden & Hughes, two blackface men, who go in for comedy, but never get there, held the prize position of the program. They need an entire new routine. Raymond & Burton, with Florence Bain, were the undisputed hit of the evening. Their vehicle, while a little lengthy, is good throughout and something different from the rest. The comedy line of the peculiar Burton brand and carries plenty of laughs. Burton should find plenty of work with his new offering.

Tommy Gary, the promising lightweight, who recently defeated Jack Goodman at Hammond, Ind., has been offered ten weeks in and around Chicago as extra attraction with a burlesque show. Gary's manager, Marty Forkins, will take his boy west shortly, in an effort to climb the pugilistic ladder and upset Wolgast. Gary had one engagement with the champion, but was forced to cancel because of an operation for appendicitis.

Paul Gordon has been selected to book Ingersoll Park, Des Moines. The first show will leave here to open 6.

General Ed. Layne on May 13 buried his only child, a 3-year-old girl, while playing the Orpheum, Des Moines.

Ethel West and Louise Willis have joined again, after a separation of two years.

Bianer and Cook will leave for New York after finishing their Butterfield time. Cook is a brother of Joe Cook, the boy juggler. The pair have been offered eastern time by Jack Levy.

The majority of Walter Butterfield's houses have closed for the summer. Ann Arbor, Port Huron and Grand Rapids shutting up last week.

The Lyric, New Orleans, has been added to the Hoddin's circuit.

Lew H. Fuller, who gained considerable prominence here in the comedy parts of Mort H. Singers' musical comedies, and during the last year has been much in the limelight by his faithful interpretation of the Bud Fisher newspaper cartoon, "Mutt," in vaudeville, has joined the ranks of the bonedites. This important event took place May 26 in this city and was solemnized by a local divine. In private life Mrs. Fuller was Marvel G. Dietrich. In stagehand she is known as Grace Marvel.

Looking for more words to conquer, Frank Bush, accompanied by his wife, will sail July 29 for Europe. The end-of-the-world and story-teller will open early in August at the Hippodrome, Liverpool, and will afterward make an extensive tour of Great Britain, playing the music halls of all the principal cities. At the conclusion of this Mr. Bush is booked for a tour of Australia and South Africa. He will return from the Provinces in November and open immediately afterward at the "Edison" in London for an indefinite run. Mr. Bush will return to America in the spring of 1917 and immediately open on the Pantages Circuit.

JAMES BRAID SAYS:

No athlete can do himself justice if his feet hurt. Many thousands are using Allen's Foot-Powder, the antiseptic powder to be shaken into the shoes. All the prominent Golfers and Tennis Players at Augusta, Pinehurst and Palm Beach got much satisfaction from its use this Spring. It gives a restfulness that makes you forget you have feet. It prevents soreness, blisters or puffing and gives rest from tired, tender or swollen feet. Allen's Foot-Powder is sold everywhere, 25c. Don't accept any substitute.

The Haymarket goes into summer stock Sunday with Jane Taylor as the star.

Lola Ewell will sing the prima donna roles in the operas that are to be produced at McVicker's during the next month by the Aborn Company.

Mrs. Al Brown, treasurer of the new Casino Theatre on North Clark street, will be featured a testimonial benefit next Thursday night at that house.

Nelly Roland has joined the cast of "Seven Sisters" at Powers' theatre as the successor of Eva McDonald, and will shortly take the part heretofore essayed by Laurette Taylor.

Scheduled for a Labor Day production at the Chicago Opera House is "The Little Rebel" with William and Judith Farnum in the leading roles. A Woods is the impresario.

KEDDIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Robert's Rate and Cate; Ben Welch; Walter Perceval & Co.; Musical Cowboys; Gilmore Sisters & Brinkham; Grimes & Dunbar; Schels, Knicker & Dwyer; The Gee Jays; Bottomly Troupe.

ASHLAND (Al Widner, mgr.; agent, W. V. M. A.).—Lola Milton & Co.; Major Doyle; Leah & Adeline; Fisher Duo; Four Dancers; Montambo & Bartell; Made Howard; Paris Green.

STAR AND GARTER (agent, W. V. M. A.).—Gladhill & Cranston; Fairman & Furman; Fairman's Jodels; Mulvey; Walter Hale; Inness & Ryan; Frank Rogers; Christopher & Pontre; Grace Wilson.

SAN SOU'CI PARK (agent, W. V. M. A.).—Neville & Nido; American Newshows; Marco Twain; De Haven Sextet; Three Meetings.

PARKWAY (agent, W. V. M. A.).—Wentworth, Toddy & Vata; Lee Tong Foo; Inness & Ryan; Wm. Armstrong & Co.; Walton & Brandt; Sidney Shields & Co.; Hufford & Chain; Fairman, Furman & Fairman.

SOUTH CHICAGO (agent, W. V. M. A.).—Hyla Allen; Sidney Shields & Co.; Mazone & Mazone; Schoen's School Kids. The last half of the week will witness the closing of this house.

RIVERVIEW PARK (Col. Thompson, mgr.; agent, Jim Matthews).—Three Musical Romances; Fred Fung, Prince & Calceano; Whiteley, Bowley & Cohen.

FOREST PARK (Col. Grimes, mgr.; agent, Jim Matthews).—Red Bros. Bath Addition; Three Foundling Cousins; Joe Collins; Louis Richards; De Haven Sextet; Summer Row.

VAUDETTE (agent, New mgr. agent, Jim Matthews).—Layman & Harlow; Three Richards & Beverly; Cook & Cook; Three Foundling Cousins.

WHEELER (Col. Patterson, mgr.; agent, Jim Matthews).—Frederick the Great; Grimes & Tracy; Pontre & Van; Simpson & Simpson. BLACKSTONE (Amey's, Prop.; mgr., K. & E.).—The management's announcement.

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that seats are selling "four weeks ahead" indicates Nora Bayes and Jack Norworth will be with us until the first of July at least. "Little Miss Fix-It" is one of the very few plays here that have been able to withstand the weather.

COLONIAL (James Jay Brady, mgr.; K. & E.).—Last week of "Madame Sherry." No succeeding attraction has been announced.

CORT (Sport Hermann, mgr.; Shubert).—Closed for the summer.

FAIRBANK (W. W. Freeman, mgr.; Shubert).—No attraction announced to succeed Rider Johnson Young's new play, "Next," and supposedly this is another house that will be on the "dark" list after this week.

GRAND O. H. (Harry Askin, mgr.; Shubert).—"Marriage à la Carte" suddenly concluded its engagement Saturday night. The "closed" sign is now in evidence.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Hot weather has had insufficient effect on the attendance to discourage the management of Rose Stahl and "Maggie Pepper," on the third month, and will continue to run merrily along at summer prices.

LYRIC (Lawrence Anhalt, mgr.; Shubert).—Saturday marks the closing of a two weeks' engagement for Fritz Scheff in "Mlle. Rosita." Darkness will no doubt then prevail at this house.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Good for an entire summer run, is the prediction made for the Cohan comedy, "Get-Rich-Quick Wallingford."

POWERS (Harry Powers, mgr.; K. & E.).—Seven successful weeks is the present claim of Charles Cherry in the popular comedy, "Seven Sisters." At the present rate that the play is bidding for public patronage, the engagement is likely to extend well into the summer.

McVICKER'S (George Warren, mgr.; K. & E.).—The fifth and final week of "Madame X" comes to a close Saturday. Sunday will be inaugurated a season of four weeks of grand opera by the Aborn English Grand Opera Company.

STUDEBAKER (George A. Davis, mgr.; K. & E.).—The regular closing this week with Mme. Sarah Bernhardt and supporting company in "Camille," the third of three performances of repertoire by the eminent French actress.

LA SALLE O. H. (Abc Jacobs, mgr.; agent, W. V. M. A.).—Pop. vaudeville.

RIVERVIEW PARK.—Arthur Pryor's Band and vaudeville.

WHITE CITY.—Thavie's Russian Band and Dancers, and vaudeville.

FOREST PARK.—Ballman's Band and vaudeville.

SANS SOUCI PARK.—High-class vaudeville.

PRINCESS (Mort M. Singer, mgr.; Shubert).

Manager Mort Singer put over his annual musical production this week. The piece is billed as "The Heart Breakers," by Hough and Adams, with music by Orlow and Gildon.

SAN FRANCISCO

By J. E. McLELLAN.

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ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Macart and Bradford, successful. Their comedy sketch caught laughs throughout. The "Muskaigle," a novel musical specialty, went very well. Wynn and Jennings, very big. Henry Clyde and Mai Sturgis, easily upheld the position. "The Little Stranger," got through nicely. Bowers, Walters and Crocker, easily figured in the hit class. The Five Armalans opened the show nicely. Hal Forde won out through his original manner of working.

The new Fort theatre was dedicated last week by E. H. Southern and Julia Marlowe. In the midst of building materials, etc., was named the new scene from "Romeo and Juliet." Half finished masonry piles of mortar and all the other untidy impediments of the building trade furnished the setting. The audience consisted of a select few on the inside of the theatre in San Francisco. The theatre will receive a further dedication

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when it is in a more advanced stage. Mr. Cort left town immediately after the ceremony.

Thurston Hall, the affinity thespian, goes into the limelight again at the Empress theatre May 28. Thurston has been acting in the capacity of elevator boy in one of the hotels for up to a few days ago, when he got into a fight with one of the guests and was discharged.

"Smith" is at the Columbia, and John Drew brings out the comedy as only he can do it. It is a very neat little play.

The last time that Sherlock Holmes was played at the Alcazar theatre, Herbert Kelsey and Eric Shannon had the leading roles. This time the leads are being played by Izetta Jewel and Sydney Ayers. The Alcazar regulars miss "Wee Tiny David Butler," who took the part of "Hilly." Sherlock Holmes' office boy, Dave, now weighs in the neighborhood of 200 pounds, while a short two years ago, he would not balance the scales at 115. Young

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Butler is the son of Fred Butler, stage director at the Alcazar.

Sothern and Marlowe's second week in their repertoire are drawing good business.

George Werner, who had to leave the stage a few years ago on account of falling health, died in Los Angeles at one of the hospitals. The remains were cremated last Wednesday. He was optimistic up to the last, and never gave up hope of recovery.

Al Watson, comedian and character actor, is with the Jose Stock Co. at San Jose. Al was manager of the Novelty theatre, Vallejo, for a few weeks. No doubt he regrets his venture in Vaudeville, in the dry dock town.

James P. Adams, whom every one knows as "props," died at Palm Springs, Riverside Cal., Tuesday, August 1st. He had been suffering from Bright's disease for over a year. The last position he held in San Francisco was at the Chutes theatre.

L. R. Stockwell, known as "Stocky," was tendered a benefit performance at the Columbia in the afternoon of 19. All the principal theatres and performers donated a magnificent array of talent was presented. Stockwell, who, by the way, is blind, was ever ready to donate his services, when he was in his prime, and the way the profession turned out, shows they haven't forgotten.

"The Campus," by Walter De Leon, that had such a long run at the Grand, at Los Angeles, and which proved such a financial success, is to have its catchy music published. Contracts have been entered into between Mr. De Leon and M. Wiltmark & Sons.

The manager of the National theatre, adjoining Dreamland Pavilion, which is the site of the new amphitheatre to be built shortly, was interviewed and stated that work could not be started on the National theatre property for another year. A lease on the National runs until June, 1912.

Alex Pantages was interviewed by the agent of the State Labor Commission regarding license for his San Francisco office. The agent claimed that Pantages had to have a license, if he wanted to continue his San Francisco office, so Pantages paid his license fee under protest.

The Gleason Musical Comedy Co. opened at the Victory, San Jose, to good business and the prospects look good.

The Jack Golden Musical Comedy Co. opened at the American last week to a good business. This is an excellent company, presenting a repertoire of high-class musical comedies, and should prove a big drawing card for the American. It is Mr. Golden's first appearance in San Francisco, since he left here to go east over a year ago. One of the principals in this company deserving of special mention is Francis Preston, a clever soubret. She with Hal Beck, do a singing and dancing specialty ("The Two Kings"), really worth seeing. Frank B. Hill, the assistant manager of the American, stated that the Golden Company should be good for long runs, as Golden's comedies were so different from those presented by the Armstrong Company.

Plans and specifications are about completed for the new theatre over in Oakland. Zeke Abrams says the architects, O'Brien & Warner, have submitted satisfactory plans. The seating capacity would be about 1,600. The policy of the house will be settled this week. Mr. Abrams has several propositions under consideration.

The General Film Co. of New York have bought out the Novelty Picture Co. of San Francisco.

The Princess, dark since Pantages closed his shows there, opened 25 with "pop" vaudeville, booked by Tony Lubelski. Mr. Lovernich and Mr. Pincus are behind the venture. Mr. Lovernich has had the lease of the Princess for a long time. Mr. Pincus is associated with Sam Harris in the Wigwam theatre, also the Columbia, the first-class combination house here.

Eddie Dale, one of the vaudeville performers who has been lucky enough to save his money, and invest in a ranch up in the fertile Napa Valley, has sold out his valuable holdings, and is now looking around in the same locality for another investment. Meanwhile Eddie has invited his friends to a little banquet to celebrate the sale of his ranch.

The Premium theatre, which has been playing "Yiddish" vaudeville, for the past few weeks, again collects to a five-cent picture and vaudeville house.

When answering advertisements kindly mention VARIETY.

THE "HEADLINERS" are STICKING CLOSE to WILL ROSSITER--HE GETS "HITS"

GENE GREENE

"CLEANING UP" ON THE ORPHEUM TIME WITH 3 OF WILL'S "HITS"

"CAROLINA RAG"

"MAYBE YOU THINK I'M HAPPY"

"SOME OF THESE DAYS"

6 MUSIC SPILLERS

First Time in New York in Two Years
THIS WEEK, (May 29), ALHAMBRA
NEXT WEEK, (June 5), ORPHEUM, Brooklyn
Direction, JAMES E. PLUNKETT

The I. T. S. E. (International Stage Employees) gave a banquet to their members and occasional friends 24, at the California Cafe, Island, at which George Webster, stage director at the Ye Liberty theatre, and a prominent T. M. A., acted as toastmaster. Jack ley responded with a speech that was very appropriate.

PORTELLO-LOUVRE (Herbert Meyerfeld, mgr.; Lester J. Fountain, amusement mgr.)—Maja, Spanish dancer; Tom McGuire, Maud Eckwell; Tuxedo Duo; La Angelita.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. H.)—The bright spots in the week's bill were well distributed, that the whole show struck most an even balance, and for a hot weather entertainment it held pretty close up to the edge. The hardest sledging fell to the lot of Frank Morrell, who was placed next to singing and followed the sketch of J. C. Nugent, with sad results for the big tenor. Morrell's singing saved him. He worked hard to shake his talk go over, but it wasn't the right end of an audience for the stuff he handed it and Frank found it pretty hard work doing them. He can still hit the high places in "that" tenor voice and scored on this one. J. C. Nugent's sketch, "The Squarer," led in nicely and for a quiet, talky bit of acting, it won a high mark of credit. Nugent a clever artist, knowing how to make his bits tell and Julie York is a capable assistant. Another sketch, "Cousin Kitty," by Edna Stevens and Tina Marshall, had the center of and found plenty of favor by reason of a varied bits Stevens welds together to make a combination of light entertainment. The Soldier Fiddlers drew down a big lump the honors with their quaint tunes and minuscules of war times. The veterans have augmented their "troupe" since the last act, a grizzled warrior playing the "bones,"

and he helps the act. The Hawaiian Trio, with Toots Paka, ran all the others a close race for chief honors. The string music was good for several encores and Toots' Hula-hula dance added a good finish. Miss Paka went just far enough to invite curiosity as to the limit in Hawaii and the beads looked the correct thing for the weather. Charles and Anna Glocker filled in the opening position cleverly with their water and baton juggling. The pair have built up a dandy little novelty for an opening on any big bill. Lee White and George Perry scored with their singing act. Lane and O'Donnell worked fast and hard in their comedy acrobatic act, securing good results with their efforts and the Three Escardos, closing the show, held nearly everyone seated through their clean-cut acrobatic work, the twisting and double figures bringing applause in generous quantities. The picture this week was the Winsor McCay moving cartoon subject. It is the best thing in the moving picture line ever displayed here.

VICTORIA (Jay Maasbaum, mgr.; agent, H. Bart McHugh)—Mermalda was the featured act this week and the diver must have been an object of envy for everyone in front who watched her disappearing in the tank of water. Mermalda has not reached the Kellerman class yet, but the girl can swim and goes through a routine of diving feats which look very well. It's a dandy act for the small time and a winner for the Market street throng. The honors among the others were pretty well distributed. Pierce and Dunham claimed a liberal amount for their singing number. The boys may have been in the minstrel ranks from the shaping up of their act and the style adopted. Both have pleasing voices, work in blackface and dress the act in good shape. It makes a good number. Joe Opp, who has been playing in burlesque, offered a straight monolog with a song to close. The latter is announced as an imitation of Bert Williams. It isn't, but Opp sends the song over. He has a line of talk which he handles well, though it did not hit the mark. This was not his fault, however. Opp has cleaned up his talk considerably since graduating from burlesque. With the elimina-

tion of one gag, his act could pass on the "small time." Yvette Kugel offered a singing turn which hit a fair average. The girl finished with "My Hero," the most of which she sang to the drummer while making "sheep's eyes." The song is a bit too high class for the girl's voice, and she could find a better one without much trouble. Luizzi and Meiler did nicely with music and song, the act moving along at good speed until the woman sang "Carriama." This has been killed too many times in the "pop" houses for anyone to get anything out of it at this stage. The man is an excellent musician, using harp and violin. Dow and Dow put over the big laughing number. The boys have not changed their act to any extent, but they have some snappy talk and a winning medley of parodies for a finish. Raymond and Davis were added, and without a rehearsal went through nicely with some singing and dancing. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh)—Show ran below the average. Les Henrys was the featured act and won the principal honors. The four foreigners show nothing out of the ordinary in their various styles of dancing, but what is given is well done. The Herulean Brothers offered a clean cut hand-to-hand balancing act, executing their tricks cleanly and without stalling. Nont dressing was also a mark in their favor. Caroline Pulliam sang three songs in pleasing voice. A better selection of numbers would help her. She follows the usual path of offering songs which have been done to death. Burns & Clarke did poorly with their talk. Byron and Bonson were also weak in their talking. The woman does a Sis Hopkins character, but the comedy efforts are forced and the man is of little help. Ben Hart stilled most of the time he was on the stage, attempting only a few tricks and most of them are borrowed. The comedy is bad. Get and Get have a piano act which might be built into something worth while, as both are clever players. The man gives imitations and announces that they are correct, but fails to prove it. The woman, who makes a nice appearance, assists in two numbers. Two pianos

are used. The Claytons did nicely with their singing, but the talk needs improvements. Pictures.

GAYETY (John P. Eckhart, mgr.)—The summer stock season here promises to bring results equal to those of the past three or four seasons. Manager Eckhart has built up a capable company for the work and the chorus of sixteen girls handle the numbers in good shape, the majority, if not all the girls being recruited from regular companies and are familiar with their work. They average well on appearance and activity. Two well-worn burlesque bits served as first part and burlesque with an olio filling in between the pieces. Hazel Sanger is featured in having the company named for her, and in addition to playing the principal female role, did a "single" specialty, which included three songs which Miss Sanger put over in good shape. Rose De Mar and Carrie Armstrong also led numbers. Joe Rose did a "bit" in each of the pieces and furnished his specialty of parodies and some talk which he scored with. Johnny Fields, Joe Milla, Harry Armstrong, Harry Wagner and Sam Jones also played parts. The boxing shows held Wednesday and Friday evenings will be continued each week and have proved a big drawing card.

GRAND O. H. (W. Dayton Wegefarth, mgr.; booked direct).—The summer season of "pop" vaudeville began this week. "The Alpine Storm," a rather pretentious scenic offering, was the feature act. The others were Klutnick's Animals; Morris & Kramer; Monarch Comedy Four; Waitour Trio; pictures.

BLUET (Joseph Dougherty, mgr.; agent, U. B. O.)—Final week of season here. De War's Comedy Animal Circus; Emmett Welch; Lee Beggs & Co.; Fred Watson; Butler & LaMar; Great Zeno; Dixie Serenaders; pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Gertrude Dean Forbes & Co.; Great Henri Davis; Michael Braham & Dog; Veronika & Hurfalia; Cotter & Boulden; Whyte, Peizer & White; pictures.

WILLIAM PENN (Geo. Nietzel, mgr.; Fitzpatrick Agency).—Lusky's Pianophond Min-



LOLO

FIFTH AVENUE
This Week (May 29)

Direction
PAT CASEY

DEIRO

VICTORIA ROOF, TWO WEEKS, JUNE 5-12

The Master Piano
Accordeonist

Management, MAX HART

4 BIG "RIOT" HITS THAT HAD TO HAPPEN—IT COULDN'T BE HELPED!

The New JEROME AND SCHWARTZ "Reno" Song—The Best "Comic" They Have Ever Written

"I'M GOING BACK TO RENO"

Male and Female Version—A Dozen of Billy Jerome's Funniest Verses—Each One a Yell! Set to Jean Schwartz's "BEST TUNE"!

"Mary Went 'Round and Around and Around"

(WITH A BUMPTY, UMPY—AY!)

Fred Fischer and Alfred Bryan's One Big Smashing Summer Song Hit!—Sing it and You'll be Going "Around" Some Yourself! It's the Speed Limit!

"Don't Wake Me Up, I Am Dreaming"

The Ballad Hit of 1911—Growing Bigger and Bigger All the Time—Popularity Unparalleled!

Orchestrations in YOUR Key—Slide Singers' Greatest Song

"DAT LOVIN' TOUCH"

By LEWIS AND BENNETT. This is AL JOLSON'S Winter Garden Hit and All New York is Raving Over It—It's "A BEAR"—Sure!

NOTE!

BESIDES THESE 4 BIG GUARANTEED HITS, I HAVE A GREAT BUNCH OF SPECIAL SONGS FOR EVERY SORT OF ACT—ANY ONE OF WHICH WILL "MAKE" ANY SINGER SINGING SAME. CALL OR SEND IN WITH RECENT PROGRAM AND YOUR CHOICE IS YOURS FOR THE ASKING

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101 Yonge St.

streets; Driscoll, Hall & Co.; Josephine Saxton; Deumann Trio, Joe Hardman; Lillian Gwynn; pictures.

THROATERS (Edwin M. Dawson, mgr.).—Summer stock burlesque and Milo, added feature.

CHESTNUT ST. (Grant Laferty, mgr.; booked direct).—"Peaceful Valley," a comedy drama made famous long ago by Sol Smith Russell, was revived by the Orpheum Players. The play was given able presentation and was warmly received.

WATKINS (Frank Howe, Jr., mgr.).—A summer season of moving travel pictures under the direction of the International Amusement company, began this week. Two shows daily are given with a liberal offering of pictures.

Lee Anger left the hospital minus his appendix, but in good health, following the operation. Anger will take a long rest before starting on another tour of the Orpheum Circuit.

Joe Mitchell (Mitchell & Quinn) is preparing to sail for his annual visit to Caribbad. He will probably sail for Hamburg. Harry Rosenblatt is selling whiskey in the south. Bill Hart is married and booked for a run at his farm at Berlin, N. J., and Tom Grady is here rooting for the Phillies and Athletics to win the pennant, so Mitchell must go alone this year. He nearly had Freddie Zeise for a companion.

John Eckert, formerly of Eckert and Francis, is breaking in a new act called "Love by Wireless," a musical comedy. Moya Williams, last season with the "Rentz-Santley" Co., and five ponies are in the act. Bart McHugh is booking it.

Thurman Sullivan, treasurer at the Lyric theatre, a Shubert house, is announcing the arrival of a boy weighing 13 1/2 pounds. Mother and child are doing well and Thurman is wearing the big smile.

Annie Whitte sailed for London on Wednesday, to be gone for two months. She said if

she was attacked by seasickness she would try to think of the three days when Gaynor and Whitte were headliner at the Coboeklink in Philly.

Edward Shambelan is no longer connected with VARIETY in any capacity.

Low Simmons, the veteran minstrel, formerly of Simmons and White, has joined hands with Billy Howers, who has been with the Dumont stock minstrels for the past season. The new act will play vaudeville, breaking in this week at the Nixon.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Reed's Bull Dogs; Lucille Almsley; G. K. Brown & Co.; James O'Leary; Those Four Girls; The Arabs; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Ed Estus; Simmons & Howers; Ten Merry Youngsters; Al Hipon; Mullen & Coogan; The Mallons; pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—1-3, Transatlantic Sisters; Great Barnes; Belle Jeannette; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—1-3, Byers & Budd; Betty Irma; Roland Carter & Co.; Musical Kitchens; The Polopkins; pictures.

COHOKSINK (A. J. Patton, mgr.; agent, Nixon-Nirdlinger).—Forsythe & Povich; pictures.

PLAZA (Chas. E. Oelshlager, mgr.; agent, H. Bart McHugh).—Steele & McMaisters; Harry Fields; Vida & Hawley; Lang & May; Yackley & Buncell.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—1-3, Nicodemus & York; The Bramsons; John Tucker; John Eckert & Co.

GLOBE (Ben Israel, mgr.; agent, H. Bart McHugh).—1-3, Tyler Bros.; Bell & Mayo; Martell Duo; Fred Sanford.

LINCOLN (Dan Eader, mgr.; agent, H. Bart McHugh).—1-3, Hedder & Son; DeVerne & Van; Arman & Arman.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—1-3, Hawley & Murray; Lew Welford; Carano Trio.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Wilson & Au-

JACK GOLDEN

AND HIS COMPANY OF 30 PEOPLE
AT THE AMERICAN THEATRE, SAN FRANCISCO, INDEFINITE
Beautiful Costumes—Clean Comedy

ASAKI BROS.

"Original Novelty Jugglers and Roller Skaters"

THIS WEEK, (May 29), HAMMERSTEIN'S

Direction, PAT. CASEY Agency

Levy; Lazarro Trio; Julia Romaine & Co.; Standard Trio; Emaline; May & May; pictures.

GERARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—1-3, Pietro; Jennings & Keuffel; Keith & Kernan; Great Alferetti; pictures.

DIXIE (D. Labell, mgr.; agents, Taylor & Kaufman).—1-3, Huber's Bears; Gladstone & Talmage; Beech & May; "Doc" Holland; pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—1-3, Glensadow; Madame Fire; Alletta; pictures.

MANHEIM (Furman Bros., mgrs.; agents, Taylor & Kaufman).—1-3, Marion Bros.; Burns & Cole; Flinnery; pictures.

COLONIAL (F. Wolfe, mgr.; agents, Taylor & Kaufman).—The Morris; Corrigan & Vivian; Burns' Animals; Smith & Young; pictures.

GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—1-3, Benson & Lamm; Nelson Kida; Toletti; Harry Shunk; Azzi Cumming's Aeroplane Girl.

MODEL THEATRE (Mr. Mankoff, mgr.;

agent, Chas. J. Kraus).—1-3, Great Kenney; "Cage of Death"; Low Ward; Electric Comedy Four.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—1-3, Annie & Pearson Harris; Herbert's Dogs; Tom Howard & Co.; Strength Bros.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—1-3, Sasha Gordon; "The Lion & the Lamb"; Blomner Cameron.

CRYSTAL PALACE (D. Hyllman, mgr.; agents, Stein & Leonard).—Emile Egamar; Roth-Rosso Co.; Brixton & Brixton; The Dumonts; Irene LaThorne; The Duball Trio; Tulle Sigum.

GRAND (C. M. Rappoport, mgr.; agents, Stein & Leonard).—Omar; Spangler & Montgomery; Irene LaThorne; Bert & Flor Jackson; Roth-Rosso Co.; Gray & Travis.

COLISEUM (M. A. Benn, mgr.; agents, Stein & Leonard).—Vento & Vento; All Johnson; New York Comedy Four; The Claytons; Frank & Sadie Harrigan.

CRYSTAL PALACE, 7TH ST. (S. Morris, mgr.; agents, Stein & Leonard).—Edith May; Savoy Trio.

SOME SUMMER SONG

WRITE RIGHT AWAY

"In The Sunny Summer Time"

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THE MAN OF MYSTERY

Wilfred Clarke

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DEAS, REED and DEAS

Some Singing Some Comedy Some Clothes
SOME CLASS

RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

Exclusive Management, CHRIS O. BROWN

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard).—Marple Trio; Brandt & Lano. **ALEXANDER** (Geo. Alexander, mgr.; agents, Stein & Leonard).—Elsie Sumner; Lane & Howard; Brandt & Lano; Jack Cross; Harriy & Kenney. **MAJESTIC** (Camden (Wm. Felts, mgr.; agents, Stein & Leonard).—Lottie Mack; Hanley & Murray; Frank & Sadie Harrigan; Omar; Vento & Vento; Spangler & Montgomery.

A large delegation of Boston musicians journeyed to New York, to attend the wedding there of Victoria Kneisel, the 18-year-old daughter of Frank Kneisel, former concert master of the Boston Symphony Orchestra, to William Welcke, the cellist at the Kneisel home on West 84th street, Monday.

The old Steeplechase, at Revere Beach, was raided by local police officers and thirteen men were arrested for gambling. It is situated directly in the rear of the Metropolitan police station.

Christine Nielsen took the prima donna role in the "Kiss Waltz" at the Shubert, 27. She was originally cast for this part, but was prevented from playing it through illness.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Henderson & Thomas; Marriott & Trovato; Eddie Howley; Cooke & Johnson; Eldon & Clifton; Dick & Alice McAvoy; Elton Polo Troupe; Two Loewas; Alton & Arliss; Muller & Muller; Moore & Harrison; "Lobster Party"; Cutler & Heagney; pictures. **HUB** (Joseph Mack, mgr.; agent, Fred Mardo).—Nine Crazy Kids; Billie Elliott; Prof. Dodd; The Alohiakas; Jessie Lewis; pictures.

SCENIC, East Boston (George Copeland, mgr.; agent, Fred Mardo).—Grimm & Satchell; The Alohiakas; Sam Edwards; pictures. **GAITY** (Ralph Ripley, mgr.; agent, Fred Mardo).—Turner Bros.; The Georgia Trio; Don & Lavan; John Martin; pictures.

WALNUT, Woburn (John Finn, mgr.; agent, Fred Mardo).—Terry Twins; Rose Reading; Grimm & Satchell; Ben Pierce; Eddie Badger; pictures. **ORPHEUM**, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Allen & Arnold; George Hazzard; Earle Jerome; Del Canto Trio; Carnion; Gertie Carlyle; pictures.

NIPMUC PARK (Fred Mardo, mgr.).—Budd & Claire; Blacauz; Ward & Raymond; Erecto Bros.; pictures.

PALACE (I. H. Mosher, mgr.; agent, National).—Doraine Sisters; F. J. O'Brien; Jack Symonds; Moore Comedy Co.; Wilson & Gumby; Chief Wolf Wanna; Ruby Mack; Browning & West; Brown & Sheftall; Alice Goodwin; Sanders & Winters; Murphy & Tommy; Symonds & Arnold; Jack Taft; Richard McDonald; pictures.

HURTIG & SEAMON'S MUSIC HALL, THIS WEEK (May 29)

I will give \$5000 for a new sensation
SAM EDWARDS, you long, lean, skinny boy with the sweet voice, when are we going to Europe?

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IRVING COOPER, Business Representative

BEACON (Jacob Laurie, mgr.; agent, National).—Joseph Pease; Fox & Shee; Mae Nash; F. K. Evans; Bostwick & Randolph; Miller & Brown; Goodwin & Jolly; Elizabeth Allen; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Lee J. Klein; Harry Rose; William H. Smith; Grace Martin; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Julia Gray; Teresa Miller; Bill Jones; Loring & Peters; Winn Shaw; Nellie Mitchell & Co.; Blount & Shaw; Jack Kraft; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Irving Joy; The Dancing Outlets; Joe Farise; Bonnie Mill; Evans, Emilia & Evans; Prevett & Merrill; Raymond & Elliott; Clayton & Lennie; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—Aurimenna; The Roberts; J. Mackley; Stuart & Foley; pictures.

SUPREME, Jamaica Plain (J. Levey, mgr.; agent, National).—H. Lorieberg; Dave Vine; Aurimenna; The Roberts; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—"Girl of Mystery"; Mae Clark; Rosalie Sisters; Amlots; Savasta Co.; George Moore; pictures.

HOWARD ATHENEUM (G. E. Lothrop, mgr.; agent, Phil Hunt & Ed. Kelley).—Burlesque, "Gaiety Girls." House bill: Vlaschi Bros.; LaFoye & Touhey; Hall & Pray Douglas; Scotty Provan; Daily & Daily; The Great Burnett; pictures.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock "The Gentleman From Mississippi."

MAJESTIC (Lindsay Morison, mgr.; agent, direct).—Stock, "The Warrens of Virginia."

Smith (Shubert), George W. Magee (Grand Opera House), R. P. Janette (Globe), A. L. Levering (Boston), Lindsay Morison (Majestic), Ralph L. Ripley (Gaiety), A. M. Sheehan (Tremont), Frank B. Stone (Austin & Stone), A. L. Wilbur (Majestic), Joseph Mack (Hub), J. Albert Brackett, Laurence J. McCarty and V. J. Morris (Orpheum). All returned to Boston for the evening performance.

Gertrude M. Quimby, the stage-struck Bay Girl, who was brought back from New York last week, has been placed in the hands of a guardian appointed by the Probate Court.

ST. LOUIS

By **FRANK E. ANFENGER**.
FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—Bonita & Co.; Andy Rice; Rosa Roma; Prevett; Croton Bros.; Cavallo's Band. **DELMAR GARDEN** (Dan & Pishell, mgr.).—Sophie Brandt, in "Princess Chic," opened the opera season. Ann Tasker, Mark Smith, Lucile Saunders, J. P. Mcweeney are prominent in an excellent cast. Edward P. Temple is the stage manager.

SUBURBAN (Oppenheimer Bros., mgrs.).—Amelia Bingham began her annual engagement at Suburban Garden in "The Triumph of an Emprise," its premiere. The play is by Theodore Kramer.

WEST END HEIGHTS—William Jossey Stock, in "The Lion and the Mouse."

SHUBERT (Melville Stoltz, mgr.; Shubert).—Holding the downtown field alone this week, the Shubert offers as a farewell attraction the Joseph Sheehan Opera Company in "Carmen."

MANNION'S.—The announced bill is Florence Lorraine, Edgar Dudley & Co.; Rudolph & Lena; Unidine Andrews; Bush & Peyer; Sadie Coleman.

Daniel Cahan, former treasurer of the Garrick, one of the original employees of this Shubert house here, and late treasurer of "The Midnight Sons," died at his home, 38 N. 64th street, New York, late last week, according to a message received by friends here.

The theatre at Olive and Jefferson streets begins to look like a likelihood, a \$60,000 company having been formed last week. The incorporators are E. Harry Pipe; T. J. Scott, W. J. Rae, P. X. Dooly and E. C. Pipe. E.

Fred Mardo has added to his string, "The Pier," at Old Orchard, Me. The house is to open the latter part of June.

Mayor Fitzgerald has suspended the license of Mechanics Building for this week on account of an infraction of the building laws. It is claimed by the Mayor's office that the laws were violated during the "World in Boston" exposition. A hearing will be given on the matter the latter part of next week.

ANOTHER VICTORY for VOD'VIL---"The Girl With the Beautiful Arms"

MAUD LAMBERT

OPENS SHEA'S BUFFALO, JUNE 19th

Will Sing **WILL ROSSITER'S "HITS"** and be the "SENSATION" of the YEAR!! Personal Direction **JENIE JACOBS** (CASEY AGENCY)

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TAN COLORED COMEDIANS

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Past Masters of
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Direction,
JAMES E. PLUNKETT

THE CROMWELLS' Pictorial Report No. 10

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BANJO-PLEND'S

SINGERS, DANCERS AND EXPERTS ON THE BANJO

Special Feature with the Geo. Evans Minstrels

CHAR. CROSSMAN, Mgr.

H. Pipe built and is operating the Delmar theatre, here.

The Friars Frolic here 3.

Pathfinder pictures showing the course of a three-day endurance run of the Missouri Auto Association through the Osarks are a feature at a local moving picture house this week.

CINCINNATI.

By **HARRY HESS.**

EMPRESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—Russell & Smith Minstrels, featured; Howard Trio, excellent; Hammond & Forrester, clever; Frank Metzel, very fine; Cora & Robert Simpson, excellent; Lew Orth & Lillian, laughable.

AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Monday 9).—Frances Wood; Loraine McNeil; Turner & Glyndon; Bert Weston; Ray, Till & Ray.

ZOOLOGICAL GARDEN (Walter Draper, secy.).—The Cincinnati Summer Orchestra, under the leadership of Carl Bernhauer, has begun a season's engagement at this garden. The players are mostly soloists of the Symphony Orchestra. The members of the orchestra show a lack of familiarity of the conductor's methods. The selections are entirely too heavy for summer concerts. During the week Fred Wels rendered a cornet solo; August Rodeman, flute solo, and Max Schults, a violin solo.

NEW ORLEANS

By **O. M. SAMUEL.**

SPANISH FORT (Jules Blates, mgr.; agent, W. V. M. A.).—Twenty thousand people attended the opening Sunday. The famed resort has been rehabilitated by the local traction company at a cost of \$250,000. Vaudeville acts appeared were Aldo & Mitchell; Buford, Bennett & Buford; Balad de la Fuente Orchestra supplied music.

WEST END PARK (Jules Blates, mgr.; agent, W. V. M. A.).—Louis Granat, scored; Wilson & Wilson, well received; Guerra & Carmen, liked immensely; Thelma's Dogs, popular.

LYRIC (L. E. Sawyer, mgr.; agent, Chas. Hodgins; rehearsal Sunday 10).—Vaudeville act at the Lyric, musical comedy having failed. Alvino & Rialton, opened, found favor; Holland & McClay, applause; Raymond & Raymond, scored; Wolf's Dogs, closed.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal, Sunday 10).—Excellent show. Rose Naylor's Cockatoo, pretentious; Fields and La Adalia, splendid; Charlotte Duncan, pleased; Al Monte, applause; Iva Donnetto, hit.

MAJESTIC (L. E. Sawyer, mgr.).—Lyric Musical Comedy Co.
VICTOR (Leopold Levy, mgr.).—Victor Comedy Co.

James J. Corcoran has taken a five-year lease of Duke's theatre, Bloxi, Miss.

At the opera house in Bogalusa, La., occupants of the balcony engaged in combat with those of the orchestra, hurling many missiles

at each other. The police force was called and finally quieted things. He characterized the affair as "a house divided against itself."

Joseph Fritz, who murdered John Murphy, stage manager of the Orpheum, St. Paul, at West End Park last year, has been released on bond.

BALTIMORE

By **ARTHUR L. ROBB.**

FORD'S (Charles E. Ford, mgr.; K. & E.).—Opera House Co., to good houses.

NEW THEATRE (C. E. Whitehurst, pres.; F. Beerbower, mgr.; agent, Feiler & Shea; rehearsal Monday 10).—Good business. Eva Allen & Co., mystified; Great Bergeron, excellent; Leato & Kellert, big hit; Seymour, Shench & Seymour, good; Nichols & Croix, well liked; Thomas Cutty, weak; Thomas Rich, clever.

ACADEMY (Harry Henkle, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Fair business. Vynos, clever; Ray Dooley & Minstrels, liked; Ursula, fair; Striclin's Animals, clever; Wilson & Hayes, good; Bond Morse, liked.

VICTORIA (C. E. Lewis, mgr.; agent, Loew; rehearsal Monday 10).—Good crowds. Cameron, excellent; Helen Pingree & Co., good; Dan Harrington, excellent; Kit Karson, clever; Gould Sisters, passed.

ELECTRIC PARK (A. Fennemann, mgr.; agent, Morris & Loew; rehearsal Monday 12).—Jean Atwyn, excellent; Sisters Gasch, liked; Richardson & Montrose, amused; American Trumpeters, excellent; Danals Bros., good; Standish Sisters, clever.

ATLANTIC CITY

By **I. B. FULASKI.**

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Trixie Frigiana, hit; "High Life in Jail," very big; Art Bowen, very good; Rosina Zaleska & Co., excellent acting; Osaka Troupe Japs, excellent; Kimball & Donovan, well liked; Du Callon, very clever; Twin Andersons, good.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Estelle Wordette & Co., well liked; Sullivan & Paquelena & Co., very good; W. E. Whittle, went big; Telegraph Four, well liked; Hoey & Mozar, very good; George Garden, scored; Chas. Grisse Trio, clever; Goyt Trio, clever; Hyland & Farmer.

STEEPLECHASE PIER (E. Morgan & W. H. Fennan, mgrs.).—Pictures; Pavilion of Fun. **MILLION DOLLAR PIER** (J. L. Young & Kennedy Crossman, mgrs.; agent, Jos. Dawson).—Newell Shevett Trio; Prof. Lewis Circus; Merry & Anderson; Emma Lindsay; Tom Heffron.

CRITERION (J. Child & C. Daly, mgrs.).—Pictures.
STEEPLE PIER (J. Bothwell, mgr.).—Pictures.
APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—39, "Friars Frolic"; 3-3, Chaucery Olcott, in "Barry of Baltimore."

Maurice Shapiro motored down on Sunday with his wife and son in the same good-looking speed wagon that was wrecked during the chauffeur's joy ride here about a month ago. Maurice managed to lose the regular way by

Willa Holt Wakefield

IN VAUDEVILLE

Sam Chip and Mary Marble

in Vaudeville

Direction **JOHN W. DUNNE**

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.

about forty miles, but finally arrived with a nicely sun-burned nose.

The Columbia Park Boy Scouts organization of youngsters from California, who have been used around the country in helping organize the Boy Scout movements, are quartered on the Million Dollar Pier. The boys, forty in number, comprise a very good band, and they give concerts daily, but their forte is along athletic lines. They build pyramids, give presentations of Zouave drilling and fast gun drilling without command. They do their stunts in the Hippodrome building, which opened the season with a vaudeville show Monday.

The new ball room, just completed at the Steeplechase Pier, was opened to the public Memorial Day. Music is being furnished by D'Avino and his Boston band, which organization was a feature on the Million Dollar Pier during April.

Wolitz's "Thriller," the roller coaster opposite the Million Dollar Pier, certainly lived up to its name. It has five or six rapid descents which fairly take one's breath away. The highest point attained is 90 feet.

Morris Uri, Joe Gaites' right hand man, was down for the week end. He left here for Chicago, where he is interested in a new theatrical venture. Mr. Gaites' wife is convalescing from a severe attack of diphtheria. He will sail with her shortly for Europe.

AUSTRALIA

By **MARTIN C. BRENNAN.**

11 Park Street, Sydney.
April 24.

"Our Miss Gibbs," at the Theatre Royal, has exceeded by far all previous records, upwards of 216 performances being recorded to date, and there is every indication of the musical comedy running for some considerable time.

ADELPHI.—"Bad Girl of the Family" still drawing big crowds.

HER MAJESTY'S.—"Jack and the Beanstalk" pantomime drawing capacity; Pantzer Trio and the Doherty Sisters, vaudeville hits. Support good; book weak.

LYCEUM.—"Woman in the Case"; business good.

TIVOLI (Sydney).—R. A. Roberts, the English protean actor, one of the most effective acts ever here. He is drawing big houses. Peggy Pryde, returning after eight years, is going well; Black & White, female acrobats, neat; Leipzig, card manipulator, the cleverest ever seen in Australia; usual holdovers complete.

NATIONAL.—De Villiers, illusionist, revelation here; Harland & Rollinson, comedy musicians, return visit, same act, good; Hanco the Great, a real clever hand expert. Others here: Armstrong & Verne; Verne Bros.; Joe Gilbert; Kittle Quinn & Queenie Paul.

The Standard has a compact vaudeville show, although nothing remarkably brilliant is shown. A special feature is made of a shadowgraph drama, "The Satyr and the Siren." Business fair.

Falling in line with the J. D. Williams houses (continuous pictures), the Alhambra has discarded its half-vaudeville program. This course was deemed advisable owing to the strenuous opposition of the continuous shows.

OPERA HOUSE (Melbourne).—"A Night at Maxima," given by the Pergoff troupe of jugglers, big feature here. Other new features are the Zampella's equilibrists; and Eunice & Zeno, musicians; Irving Sayles is also here.

GAIETY (Melbourne).—Nothing remarkable here at present. Starr & Leslie, club jugglers, hit. Others hold over.

At Newcastle, the Dix & Blake people have a fairly strong bill headed by Hassan, the Egyptian magician.

Brennan's National Entertainers commenced their first position in Hobart two weeks ago. Though the company was not particularly strong, the Potter-Hartwell Trio and the Musical Gardeners drew a big house. Both these acts were a huge success.

The secession of J. C. Bain from the Brennan house has meant considerable chaos. During Bain's management nearly all contracts, Australian and foreign, were made in his name. As it now stands, Bain has secured several standard Australian acts, which are playing opposition time and will continue to book up all available talent. Despite the upheaval the National people have been particularly busy. James Brennan, the governing director, is in England for a book of acts. Within three months a big string of vaudeville artists will be on their way over. In the meantime, Bain is filling the opposition time with the best available Australian talent and also a lot which should have been turned out to some years ago. The majority of the Bain bookings are at excess figures, these being offered as inducement to win them over. A subsequent view would make it appear that there is a big bump coming for somebody. Brennan unquestionably can, and will, put up a strong opposition, and may be depended upon to fill his houses with foreign acts as draw cards. If Australian audiences can find fresh faces regularly, the old favorites must gradually disappear. Given any strong support, Bain will also import acts so that the fight has only just begun.

Charlie Barnold is resting at Katoomba, the well-known N. S. W. mountain resort. The act is a terrific hit in New Zealand.

BANGOR, ME.

BIJOU (Stephen Boggett, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—29-31, Savoy & Savoy, pleased; Montgomery Duo, fair; Steven Russell, featured; 1-3, St. John & Macracken; Leavitt & Dunsmore; Adama & Mack.

OPERA HOUSE (Frank A. Owen, mgr.).—Stock.
Two Bills show June 1; Ringling Bros. 9.

HOWARD.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal 10).—Josie Heather, hit; Mrs. Gene Hughes & Co., excellent; Diamond & Nelson,

RIGOLLETTO BROS.

A Whole Vaudeville Show in Themselves

THIS WEEK (May 29) ALHAMBRA
SAILING JUNE 24th

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fine; Three White Kuhns, pleased; Two Pucks, good; The Langdons, good; Four Regals & Dorlans, pleased.
LYRIC.—Stock, to capacity.
TECK.—Stock, fair business.
STAR.—Stock, usual business.
LAFAYETTE.—"High Rollers."
GARDEN.—"Runaway Girls." GBE.

BUTTE, MONT.
EMPIRE (Art. E. Sosman, mgr.; agent, Fischer; rehearsal, Sunday 11).—Week 21, Pardy S. Holmes, pleasing; Beck & Henny, good; Art Roeman, pleasing; La Bopaine Trio, went big.
ORION (W. J. Swartz, mgr.).—Pictures.
ORPHEUM (Chas. Franklin, mgr.).—Pictures.
ALCAZAR (B. Stone, mgr.).—Pictures.
IMPERIAL (P. Noble, mgr.).—Pictures.
NICKELODEON (J. James, mgr.).—Pictures.
S. ADELSTYNE.

COLUMBUS, O.
KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 10).—Kaima & La Farion, amusing; Nowaka, good; "Ye Olde Home Chole," pleasing; Geo. H. Reeves, well liked; Les Montforts, daring.
COLUMBUS (Thompson Bros., mgrs.).—Musical Comedy; stock.
PRINCESS (Hart Bros., mgrs.).—Musical comedy; stock.
OLENTANGY PARK (J. W. Dusenberry, mgr.).—Great Carver Shows, with Diving Horse.
THEATER.—Stubbs-Wilson Players present "The Girl I Left Behind Me."
INDIANOLA PARK (C. E. Miles, mgr.).—Circello's Band, Theatre; B. M. Garfield Musical Comedy Stock Co. Special mention due Emmett O'Connor, Gladys Bush, Florence Berry, Mollie Palmer and Alice Kramer.

Ira A. Miller, the last of four managers of the Grand in as many weeks, has returned to New York. The house will play moving pictures only during the summer.
"LITTLE CHARLEY."

DES MOINES, IA.
COLISEUM.—25, Sarah Bernhardt, record-breaking attendance.
PRINCESS (Elbert & Getchell, mgrs.).—Stock; big business.
MAJESTIC (Elbert & Getchell, mgrs.).—Week 22, Cogun & Bancroft, clever; Nettie Fields, good; Clayton-Anderson-Drew Co., good; Furguson & Passmore, pleased; Hess, Monroe & Powell, good.
AIRDOME.—Stock.
Inkersoll Park opens June 4.

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Hugh Hubert

Co., very good; Mack & Orth, good; Diero, tremendous; Hopkins & Axtelle, scored; Marie & Billy Hart, nicely; Lillian Ashley, hit; Kremka Bros., fair; Laurent Trio, well received.

MILES (C. W. Porter, mgr.; agent, T. N. C.; rehearsal Monday 10).—Mrs. Dr. Munyon, below expectations; Lyric Quartet, good; Devine & Williams, fair; Jack Harlow & Co., fair; "Auto Girls," fair; Hanlon, Dean & Hanlon, funny.

LYCEUM (Charles Warner, mgr.).—Stock.
DETROIT (Harry Parent, mgr.).—Aborn Opera Co.

GAYETY (John Ward, mgr.).—"Cracker Jacks."

AVENUE (Frank Drew, mgr.).—"Colonial Belles."

June 2, Hagenback Wallace circus.

DUBUQUE, IA.
Liberati's Band and Grand Opera Concert company of ninety musicians and vocalists will appear at Union Park, a week, beginning June 4. Jake Rosenthal, manager of the Park theatre, will begin vaudeville at that resort after the engagement of the band, playing four acts for full week, beginning with Sunday matinee.

Jake Rosenthal's Airdome opened 28 with the Harvey stock company (western), J. S. Garlaid, manager. This organization played the same theatre last summer for twenty-two weeks.

The Majestic recently closed a successful season of vaudeville.

ERIE, PA.
WALDAMEER PARK (E. H. Suerken, theatre mgr.; agent, direct).—Musical comedy, "Bohndorf Days," went good.

The John Robinson Circus here 2. J. F. Donaldson, a former Erie boy, is the general press agent of the show, and is making good in that capacity.

MAJESTIC.—Pryor's Band, 1.
June 23, Ranch 101; July 13, Ringling Bros' circus. M. H. MIZENER.

FALL RIVER, MASS.
BIJOU (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—29-31, Lobster Party, very good; Cutler & Henney, good; Browne Carroll, good. 1-3, Henderson & Thomas; Cooke & Johnson; Eddie Rowley.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—29-31, Alton & Arliss, very good; Muller & Muller, hit; 1-3, Dick & Alice McAvoy; Joe Cook.

PALACE (Geo. Graham, mgr.).—Thomas Levene & Musical Comedy Co., 29-31.

ACADEMY (Geo. Wiley, mgr.).—25, Richard Carle; good business.

EDW. F. RAFFERTY.

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"SONGS AND SMILES"

Direction of JOE SCHENCK

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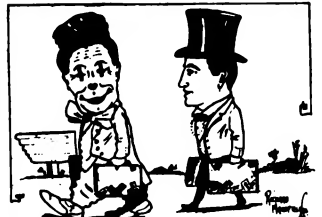
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Jack and Joe went up, you know,
To call on the United;
Jack came down with forty weeks
And Joe is sure delighted.

"Forty" sounds better than "week and a half."

THIS WEEK (May 29) SOME HIT WITH
HAILEY & AUSTIN'S VAUDEVILLE SHOW

HOPKINS (Levin Simons, mgr.; agents, S. & C.).—Robert Roland, very good; Roy & Wilson, fine; Duch Bros., very good; Dick Burton, good; James & Ella Finney, fine.

GAYETY (Al Boulier, mgr.; agents, S. & C.).—Prof. Charles Schopp & Annals, good.

The stock company managed by Edwards Dicks has moved to Riverview Park, where it will finish the summer.
J. M. OPPENHEIMER.

MILFORD, MASS.

NIPMUC PARK (Dan J. Sprague, mgr.; agent, Fred Mardon). Ward & Raymond, clever; Blacaux, excellent; Budd & Clara, hit; Eretto Bros., clever; Sadie Rogers, excellent; Daylight Pictures, very good.
CHAS. E. LARKEY.

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Lois & Love 2914 2 Brooklyn
London & Riker 32 W 38 New York
Londons Family 201 N 13th New York Pa
Lorch Family Orpheum Winthrop

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Next Week (June 11), Plaza, Chicago.

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Lowe & Luce 926 N Broad Thirdpde
Lynch Hazel 355 New York
Lynch Jack 53 Houston Newark
Lynn Itoy Box 62 Jefferson City Tenn
Lyon & Atwood Dunns Cafe San Fran Indef

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McGuire Tots 69 High Detroit
McLain Sisters 38 Miller av Providence
McMillan Violet Los Angeles
McNallys Four 135 W 23 New York
McNamee 41 Smith Poughkeepsie
McNichol Jas Charlotetown Canada
MacWatson & Tyson 421 60 Brooklyn
McNee David 1584 Central av New York
Metetel 104 E 14 New York
Meredit Sisters 19 W 65 New York
Merritt Raymond 173 Tremont Pasadena Cal
Methen Sisters 13 Fulton Springfield Mass
Meyer David 1584 Central av New York
Michael & Michael 820 W 53 New York
Milam & DuBois 284 W 52 N Y
Military Trio 679 E 34 Paterson
Miller & Mack 3441 Floral Phila
Miller & Princeton 3 Olney Providence
Miller Theresa 118 W Grand av Oklahoma
Millman Trio Stoll Circuit England
Mills & Moulton 53 Rose Buffalo
Milton & De Long 524 Cytum London
Minta & Palmer 1805 N 7 Philadelphia
Mikel Hunt & Miller 108 14 Cincinnati
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Molasso G Cardenas Cuba
Morgan Hilda 308 Delaware O
Montambo & Bartoli 40 E Liberty Waterbury
Montgomery Harry 154 E 124 New York
Moore Geo W 2164 Cedar Phila
Morgan Bros 255 E Madison Philadelphia
Morgan King 126 Thompson St 408 E Chic
Morgan Meyers & Mike 1236 W 36 Phila
Morris & Wortman 183 N Low Allentown Pa
Morris & Kramer 1806 St John Pl Bklyn
Moser Michael 354 E 65 New York
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Rice Frank & Truman 3038 Sheffield av Chic
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Richard Bros 116 E 3 New York
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Scott Geo 377 S 4 Bklyn
Scott & Yost 40 Morningside av N Y
Seully Will P 2 Webster Pl Brooklyn
Selby Hal M 304 32d Chicago
Senzell Jean 214 Eleanor Pittsburgh
Sevensala 526 Abel Easton Pa
Sexton Chas B 3549 Johnston Chicago
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Shea Thos E 2644 Pine Grove av Chicago
Shack & Darville 3023 N Clark Chicago
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Simms Al 18 E 105 N Y
Simms Willard 435 Ellis av Chicago
Slater & Finch 10 W 3 Victoria Ind
Small Johnnie & Slaters 420 Lenox av N Y
Smirl & Kesmer 423 W 144 N Y
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Smith & Adams 408 So Halsey Chicago
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Spencer & Austin 3110 E Philadelphia
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Stanley Trio 82 Charles Hotel Chicago
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 346 Bremen E Boston
Starr & Bacha 848 N Clark Chicago
Stedman Al & Frank 455 So Boston
Stelner Thomas Trio 521 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 3903 N 5 Phila
Stevens E J 493 Marion Bklyn
Stevens Paul W 28 New York
Stewart & Earl 135 Euclid Woodbury N J
Stips Musical Pantages Portland
Stokes & Ryan 3106 Bayard Wilmington Del
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St John & Hamilton 4181 Chesnut Phila
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Mt Jewett 12 Ellipticville 13 W 13 Spring-
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Behrens A
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Cunningham Mrs Jas
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Decoma Sadie
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E.

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phen
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Hanson Sisters
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Perلمان & Stanley
(S F)
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(C)		T.	West Saddle (C)
Reese Arthur	St Albyn Edmond G	Taylor Sarah (C)	Westcott J
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AND
RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King K. C.



Did we do it to them at the Forsyth, Atlanta, Ga., last week? Well, I should say we did we. Just kind of glance over it: The Atlanta Georgian and News, Tuesday, May 23, 1911.

"Those Three Boys" had to almost play their fingers off and plug themselves hoarse before they could break away from their audiences. Their songs are snappy and mostly new, but it didn't make any difference as to the newness of the songs, for the applause was so deafening and the encore so numerous that it is hard to tell which the audience liked best. Their entire act is undoubtedly in the top-liner class in every sense of the word. Very Attantly yours, and will see you all in New York City next week.

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VARDON, PERRY and WILBER

JOCK McKAY
Scotch Comic

Second to None.

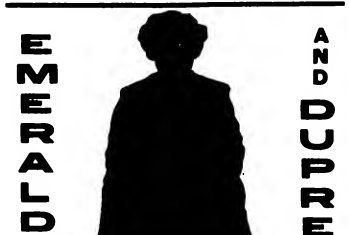
In Philadelphia last week, Pat White, Jack Kenny, Crazy LaDent, me; we all met. Officer, take us in. Best regards to Mike Scott.

Com. VARIETY.



Mason and Keeler

Direction Max Hart, Putnam Bldg., N. Y. C.



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Keep Yer Eye on Johnnie.

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CYCLING COMEDIAN

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I have travelled the entire United States, from coast to coast, and from Canada to the Gulf of Mexico, and I have met I dare say as clever critics of both sexes (men and women) as there is in our Glorious Nation, and I have failed to find a man living that didn't have his equal in the opposite sex.

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BILLIE REEVES



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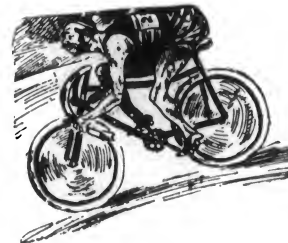
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Next Week (June 5) **Majestic, Chicago**

In returning from the Second Tour ('09-'10, '10-'11) of the
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MISS

ALICE LLOYD

Desires to acknowledge her appreciation to Messrs. **MARTIN BECK, MORRIS MEYERFELD, Jr.,** and **THE STAFFS OF THE ORPHEUM THEATRES (IN FRONT OF AND BEHIND THE STAGE)** for the uniformly courteous attention and treatment accorded, which caused the Orpheum Circuit engagements to be the most pleasant tours Miss Lloyd has ever fulfilled.

The pleasure was heightened through Miss Lloyd, on her second visit in the West, having had the honor to again take the high water box office records, above those created by her during the first Orpheum trip.

Sailing on Mauretania for England, June 14. Returning in September to star under management of Messrs. Werba & Luescher in a new light operatic production.

VARIETY

Vol. XXIII. No. 1.

JUNE 10, 1911.

PRICE TEN CENTS

AN OPEN LETTER TO THE WHITE RATS OF AMERICA

By J. C. NUGENT.

*"If you can bear to hear the truths you have spoken
Twisted by knaves to make a trap for fools,
And watch the thing you gave your life to broken,
And stoop to build it up with worn-out tools."*
KIPLING.

New York, June 5.

To the members of the Old White Rats throughout the world as their names stood before the name of the order was changed, I wish to state my view of loyalty and my unchangeable convictions regarding the nature of my obligations. My recent letter on organizations as published in VARIETY despite its impartiality, has brought forth various uses of my name. Two of them in last week's VARIETY, one from Mr. William Gould and one from the Vaudeville Manager's Protective Assn., and a reproduction from the Clipper by the Player.

I did not involve any of these in my article. If they choose to involve themselves, they should not at least involve me unfairly. My article goes as it lays, but I do not feel called upon to discuss it further. So far as it is true, it will stand the test of time, and no matter who wins or loses in the present crisis my opinions will remain exactly the same.

In all that I have said—or may say—please be it remembered that I represent no one's opinions but my own and have not exchanged ideas, directly or indirectly, with either the Clipper, the V. M. P. A., the Player, or Mr. Gould, before or since my letter was written. I allowed my letter to be published because I did not care to be misrepresented, and I am writing this for the same reason. I only claim the right to do my own thinking. Others may do the same.

My conclusions are the only ones to which a just sense of my obligations will allow me to arrive at, that is why I address this to the White Rats of America.

I will make it so plain this time that no two constructions can be placed upon it.

So far as vaudeville is concerned, I have four obligations. First:—I am a free-born citizen of the United States, and must take it as the first obligation as all the others must logically be contained in it. Second:—I am a member of the American Federation of Labor and have been for thirty-five years or so, with an honorary card dated twenty-five years ago. Third:—I am a member of the White Rats of America, although I have never been permitted to vote upon or had knowledge of the merger of the Actors' Union until it was all over—and even yet have received no official notice of same, nor of the arrangement with the Federation of Labor. If these things were regularly voted upon and expressed the will of the majority of the Old White Rats I certainly do not feel called upon to complicate matters by a request of "referendum" proceedings or a re-voting on those measures by the entire membership of the order, although I am strongly of the impression that these measures did not express the general will. I hope I can be convinced that I am wrong in this, not that my personal impression is important, but that I know this feeling is held by many, who, for reasons best known to themselves, do not feel disposed to express themselves. For my part I think that when honest harmony is the honest object, the conservatism which remains silent upon that with which it silently disagrees is a wrong idea of obligation.

And lastly, I am a vaudeville performer, who makes his living in that profession and must, in the pursuit of that profession, earn the means whereby to make it possible for me to keep my obligations in all the fore-

Continued on page 18.

TORE UP ENGLISH CONTRACT. (Special Cable to VARIETY.)

London, June 7.

R. G. Knowles had some sort of trouble at the Palladium Monday, during which he tore up his contract for the week, and did not open there. Mr. Knowles will appear at the Coliseum Monday next.

The Palladium is managed by Walter Gibbons, the Coliseum by Oswald Stoll, two competing variety managers.

CRESSY AND DAYNE OPEN WELL. (Special Cable to VARIETY.)

London, June 7.

Cressy and Dayne, the American sketch artists, scored a hit Monday when appearing at the Palace, Manchester, in "The Wyoming Whoop." They scored despite the unsuitability of the subject matter in the sketch for the provinces.

William Morrow and Co. did very well at the Metropolitan Monday, though it is not the right house for the act.

ACCEPT OPERA INDIFFERENTLY. (Special Cable to VARIETY.)

Paris, June 7.

The Folies Bergere closes its present season June 15. The lease on the Moulin Rouge will be sold June 17.

The new revue produced at the Alcazar June 1 was a success.

The opera "Siberia" produced with Cavalleri was indifferently received. Cavalleri received fairly well.

SENSATIONAL PANTO AT VIENNA. (Special Cable to VARIETY.)

Paris, June 7.

"Rialon" or "The Girl From the Streets" has proven a sensational pantomime at Vienna. The piece is in six tableaux, telling the story of the befriending of a girl of the streets by a Marquis and carries the scenes to the grave. The pantomime is by the author of "Sumurun" and has already been booked for London.

"GET RICH" IN LONDON. (Special Cable to VARIETY.)

London, June 7.

It is reported "Get Rich Quick Wallingford" will be produced in London in the fall.

AFTER THE PICTURE MAKERS.

There is a movement on foot among the producing managers of the country to make a concentrated move against the motion picture manufacturers who have been making stock out of the theatrical productions and using the general themes of the successful offerings for picture subjects.

New York is to be the first scene of activity on the part of the managers. Within the next week or so a move will be made to restrict the use of a film that is practically a "copy" of a big Broadway success of the past season.

During this week there has been a scrutiny of the copyright law as regarding motion pictures by a noted attorney, who, it is believed, will start an action in the United States Courts before the month is out.

LAFAYETTE'S ESTATE \$600,000. (Special Cable to VARIETY.)

London, June 7.

The estate estimated at \$600,000, left by the Great Lafayette, will all go to his only brother. The amount of the estate sworn to, upon which an English death levy may be made, is \$11,455. The remainder is represented by foreign investments and moneys in banks.

"LUXEMBURG" A BIG SUCCESS. (Special Cable to VARIETY.)

London, June 7.

"The Count of Luxemburg" seems from present indications, about the biggest thing that has hit London theatrically in years. The show was produced at Daly's, and immediately after the first performance the American rights were purchased by Charles Frohman.

Fabulous prices are being paid by visiting Americans for an opportunity to witness the performance. The second day after the premiere there was an advance sale that reached the \$20,000 mark. All the ticket libraries in town have invested most heavily.

NO LONDON RIOT. (Special Cable to VARIETY.)

London, June 7.

Gaby Deslys' reappearance at the Alhambra was not quite the riot expected. It was doubtful up to the last minute whether the French girl would appear or not.

MANAGERS STEALING MARCH UPON "KISMET" PRODUCTION

Reported Intention to Forestall the Klaw & Erlanger American Presentation of the London Success.

While the rumor is worded that certain New York managers "intend to steal a march upon Klaw & Erlanger's 'Kismet,'" it is actually reported that the same certain managers referred to in the rumors are contemplating the stealing of the play itself, slightly changed to avoid legal entanglements.

"Kismet" is an elaborate production, founded upon a tale from "The Arabian Nights." It opened at the Garrick, London, where it is a proven success. There are twenty scenes, admitting plenty of leeway for spectacular effects as well as novelties. A large tank in which expert swimmers disport themselves is a feature of the London show.

The rumor says that the New York managers are going to boldly appropriate this piece, showing it in New York before Klaw & Erlanger can make the production over here. Marc Klaw secured the American rights to "Kismet" recently, while in London. It is said to be the leader of the Oriental play rage that seems doomed to be present next season.

WOODS GETS KITTY.

A. H. Woods has statuesque Kitty Gordon under contract and will star her in a production next season. Miss Gordon is at present in Europe, where she will remain until some time in August.

Otto Hauerbach is busy writing the piece for the former female star of "Alma." The author, who sailed for Denmark, his native land, last Tuesday, delivered a scenario into the hands of Manager Woods, before leaving. The book is to be complete on his return to this country. This will be the first piece that Hauerbach has written without collaborating with Carl Hoschna. In this instance the score will be furnished by a well-known Parisian musician.

Maude Lambert also signed a contract with A. H. Woods through Matt Grau, last week which calls for her appearance in the company which will support Eddie Foy next season under the Woods management.

Miss Lambert will play vaudeville under the direction of Jenie Jacobs (Casey Agency) until the rehearsals are called for the new Foy piece.

THE ZIEGFELD SHOW.

F. Ziegfeld, Jr., has announced his completed cast for "The Follies of 1911." The show opens at the Apollo, Atlantic City, June 19, appearing at the New York Roof June 26.

In the company will be Bessie McCoy, Lillian Lorraine, Fanny Brice, Clara Palmer, Dolly Sisters, Vera Maxwell, Arline Boley, Harry Watson, Leon Errol, Walter Percival, Brown and Blyler, Tom Dingle, Charles A. Mason, George White, Peter Swift, Addie

Young, also Bert Williams and a chorus of "75 Anna Held girls."

When "The Follies" of the current season is presented at the New York roof there will be disclosed an entertainment differing materially from the annual "Follies" shows heretofore disclosed.

It will be practically a musical comedy with a sustained story, interspersed with a series of novelties accumulated for some time past.

BLOSSOM WANTS A DIVORCE.

New Haven, Ct., June 7. Blossom Seeley, with "The Hen-Pecks" this season, has brought suit for divorce against William Curtin, of this city, alleging intemperance and cruelty. Curtin filed a counter suit against his wife, naming Mike Bernard as co-respondent.

The couple have been married seven years. There is a daughter five years old.

GOULD MAY JOIN SURATT.

San Francisco, June 7. Billy Gould may decide to forego his Honolulu vacation, and listen to Valeska Suratt, who wants him to join "The Red Rose."

REVIVAL SUMMER SUCCESS.

(Special Cable to VARIETY.)
London, June 7. A revival of "The Cat and the Chub" for a summer run has met with much success here.

"PINAFORE" GETTING THE MONEY

The revival of "Pinafore" at the Casino has proven a huge success. Last week's takings were in the neighborhood of \$18,000. This week's will be equally as large.

The two principal women, Marie Cahill and Lousie Gunning, will remain with the company for only four weeks, both then retiring for a summer's vacation prior to opening on their next season's respective starring tours.

ROSS REOPENS THE CORT.

Chicago, June 7. When the Cort reopens in the fall the attraction will be "An Everyday Man" with Thomas Ross in the title role. Owen Davis wrote the piece. Davis is the author of "Cherub Divine," which had a run of one matinee at the Grand Opera House here last season.

Charles Dickson's new piece is to be called "An Average Man." He feels that the Frazee & Lederer-Owen Davis title, "An Every Day Man," might conflict and has requested Frazee & Lederer to select another. Inasmuch as Dickson was first in the field and his paper is being made, the request may be complied with.

Jack and Violet Kelly sail Saturday for Europe to open in the English capital July 3, placed by B. A. Myers.

STOPPING "COAST" DANCES.

Chicago, June 7.

It is evident that Chief McSweeney means to stamp the "Grizzly Bear" and "Texas Tommy" out of existence as far as Chicago is concerned. Last Sunday Policeman Kayes, one of the chief's staff, arrested George Dietz at a picnic in Crawford's Grove for dancing the "Grizzly." His partner escaped. Kayes entered a charge of disorderly conduct against the speller.

TWO DILLINGHAM SHOWS.

Charles B. Dillingham has leased from William A. Brady for next season the services of Thomas A. Wise, to create the title role in a new piece by Anne Caldwell and James O'Dea, to be called "Uncle Sam." It will be presented the latter part of August. Juliette Dika, Josephine Brown and Arthur Shaw have been engaged to support Mr. Wise.

Mr. Dillingham has another piece by Miss Caldwell entitled "The Life of the Party," in which he will present Jack Barrymore next season.

\$5,000 ORGAN FOR "BEN HUR."

To properly place an organ in a theatre for assistance to the regular orchestra is now being attempted by Klaw & Erlanger. It is intended to aid the volume of the music during the revival of the "Ben Hur" at the Amsterdam theatre early next season.

The organ will have a position under the orchestra pit, in the trench, just under the sounding board. The expense will run to \$5,000 for the pipe instrument.

GAITY FOR GOULD?

(Special Cable to VARIETY.)
London, June 7. It is reported Frank J. Gould has secured the Gaiety, London. The Gaiety has been the home of the George Edwardes musical shows.

COTTON CROP BIG.

New Orleans, June 7. The cotton belt in the south seems to be in for a period of prosperity next season. The cotton crop has been officially reported 5,000,000 bales over the previous high mark. This means lots of money down here. The show business will get its share.

DOESN'T WANT COAST TRIP.

A tour to the Pacific Coast next season in "He Came From Milwaukee" doesn't appeal to Sam Bernard. Mr. Bernard closed with that show in Chicago last week, reaching New York, Monday.

The Shuberts have planned to send star and attraction to the west, but the star isn't favorable to the arrangement. Mr. Bernard has not settled upon anything definite, beyond a vacation with his family this summer.

NO TEN-CENT GALLERIES.

A report spread about last week that at a meeting of the legitimate managers, it had been decided to adopt a ten-cent admission scale for the galleries of first class theatres, to compete with the picture entertainments.

The story turned out to have been unfounded.

GERTIE HOFFMANN'S SURPRISE.

Next Wednesday there is scheduled to be shown at the Shuberts Winter Garden, New York, a new production in which Gertrude Hoffmann will be the center. It will have 125 people on the stage, and about sixty pieces in the orchestra.

The present revue at the Garden will close this Saturday night. Next season it will go on tour over the Shubert houses, with many of the present principals traveling with it.

Miss Hoffmann's production has been in preparation for about seven weeks. Rehearsals have been secretly held. Though inklings have reached Broadway of the coming surprise, the main details have been well guarded. If the show wins out strongly enough at its opening performances, the Winter Garden over the summer will be given up to it.

A large amount of money is said to be represented in the production, which may be a surprise to many in more ways than one.

KNIGHT, PRINCIPAL COMEDIAN.

Percy Knight has refused a season's booking in vaudeville to take the leading comedy role in "The Quaker Girl" next season, having been loaned by Charles Frohman to Messrs. William Harris and Frank McKee.

CLARA LIPMAN STARRING.

Clara Lipman will go starring again next season, with a new piece by Samuel Shipman, opening early in the fall. Her husband, Louis Mann, will start again with "The Cheater." About Dec. 1 he will try out a new play. If successful, it will be brought into New York at once.

MASON'S RUN CLOSING.

John Mason, who is playing Augustus Thomas' "As a Man Thinks," at the Thirty-Ninth Street theatre, will remain there until about July 1, reopening in the piece at the same house Aug. 7.

"MAGGIE PEPPER'S" VACATION.

Chicago, June 7. Rose Stahl will close her Chicago engagement of "Maggie Pepper" at the Illinois in two weeks and sail for England. Nothing has been selected to succeed Miss Stahl at the Illinois as yet.

BARRYMORE AT \$2,000.

\$2,000 weekly for a couple of weeks or more will tempt Jack Barrymore into vaudeville this summer, it is said. Mr. Barrymore is through with his season in "The Fortune Hunter."

Dave Robinson of the New Brighton Theatre offered Mr. Barrymore \$1,000 for one week. This was declined. Setting the figure at twice the amount, it is quite likely Mr. Barrymore will receive it, first appearing at the Majestic, Chicago. He will play a sketch, assisted by four people.

FRAZEE GOING AWAY.

H. H. Frazee has booked passage on the Adriatic for next Monday. His trip abroad is purely one of recreation. He joins his wife in London and will make a six weeks' tour of the continent.

PEACEFULNESS OF THE RATS DISTURBED OVER ELECTION

Harry De Veaux in the Storm Centre. Major James Doyle also Reported Object of Attack. "Yiddish" and "German" Affiliated Unions Displeased

The peacefulness of the White Rats Actors' Union has been very much disturbed since June 1, when Harry De Veaux received a written notification he was ineligible for nomination as a member of the Board of Directors.

The Actors' Union section of the present White Rats Actors' Union was formerly presided over by Mr. De Veaux. The coming election in the amalgamated order is the first opportunity Mr. De Veaux has had of finding where and how he actually stood in the merged orders.

The annual general meeting of the society is to be held June 15. All nominations for the elections to the twelve vacancies in the Board must be filed the day before. Election is by ballot following the meeting.

The name of Mr. De Veaux was placed in nomination by some member. Late last week a letter was written him with the information that under a section of the constitution he was not eligible for the position.

A warm period is said to have followed the receipt of the letter by Mr. De Veaux, who gathered his former Actors' Union clans together. Some are now members of the White Rats Actors' Union, others did not join when the merger occurred. The old Actors' Union men remained silent until the Tuesday night meeting of this week, when it is reported Mr. De Veaux succeeded in having his name accepted. The official reason given for the rejection was the constitution called for members of the Board to have been actively engaged upon the stage for a number of years.

Another troublesome event arising this week in the Rats was the report that charges were to be preferred against Major James Doyle for inflammatory comment against a prominent official connected with the society. Major Doyle at one time was a member of the Board of Directors. In that capacity he is said to have undertook to learn what was going on. For this, it is reported, he was rebuked through a resolution being passed forbidding any single director the privilege of examining the books of the order.

Upon receipt of notification that charges were to be filed against him, Major Doyle is reported to have written a lengthy letter to a White Rat in New York, asking that it be publicly read on the floor at the next meeting (last Tuesday). The Major, in Chicago, at the time, arranged also, according to current stories, to come on to New York and be present in person at any trial. According to the rumors the Major's charges are directed against an appointed officer of the Rats. The charges against Major Doyle are said to have been dropped.

The Major Doyle affair is reported to

have further divided the White Rats Actors' Union.

Although Major Doyle is a Lilliputian in size, he is said to have a mind normally developed, and with this, in the past, has uprooted two or three people formerly White Rats, but who are no longer members of the organization.

The "Yiddish" and German actors,

ENGLAND OVERLOADED.

(Special Cable to VARIETY.)

London, June 7.

There will be no further booking here of American turns for the remainder of the summer. All agents offering them have been informed by the various music hall managers that the market is glutted. It seems that practically nearly every act in America has evinced a frenzied anxiety to attend the Coronation celebration and has been in communication with agents here seeking a few weeks' booking in London during that period.

Keith's new theatre at Toledo will open about Oct. 1. It is being routed by Sam K. Hodgdon as a regular stand on the United Booking Offices circuits for next season.

FEDERATION BOYCOTTS PARKS.

Chicago, June 7.

The Chicago Federation of Labor placed San Souci and White City Parks on the "unfair list" at its regular meeting held here last Sunday. In order to strengthen the boycott, the Federation requested all local unions whose members are employed in the parks to stand behind the action and tie up the places of amusement.

Refusals of the management of both parks to agree to unionizing the waiters and waitresses, bartenders and printers was declared to be the cause of the action by the Federation.

A delegate of the waitresses and bartenders union declared that pickets would be stationed at entrances to both parks to report on any member of a labor union caught in the "unfair" places.

If a sympathetic strike be called all union men employed in both parks will walk out. This will include vaudeville artists, moving picture operators, musicians, grocery and beer teamsters, waiters, bartenders, etc. However, it is not expected that any definite action will be taken until all unions have been consulted. It is understood that communications were sent to all labor unions affiliated with the central body last Monday requesting that they join in the boycott.

Chicago, June 7.

According to a published statement in last Saturday's "Tribune" the prospective battle between the western members of the Vaudeville Manager's Protective Association and the White Rats Actors' Union is scheduled to take place on or about June 15, when the union plans to inaugurate a boycott on every vaudeville theatre between Chicago and the Pacific Coast, where non-union acts are employed.

The union's open door invitation to artists to join the organization regardless of past record or class expires on June 15 and the "Tribune" figures that the boycott policy will be put into effect at that time.

The wisecracks who are inclined to look at the proposition from a conservative point of view are inclined to deride the idea of any particular exercise of union strength at this time of year when mostly every vaudeville theatre in the west and middle west has either closed for the summer or is about to do so. It is not believed that any concerted action will be taken in the direction of the proposed boycott until early in the fall when the majority of the houses will reopen.

BILLIE REEVES UNDECIDED.

Indecision has been hovering about Billie Reeves, "The Drunk," since his return from the road Monday with "The Follies of 1910." Mr. Reeves came back to New York with the intention of returning to his home, England, for a long delayed visit. He had not been in the big town over four hours when offers for vaudeville this summer and productions were hurled at him. Some called for Mr. Reeves' immediate engagement. Billie could not decide by Wednesday whether he should forego the sea voyage or the pressing offers.



IRMA BETRAND
At the Folies Bergere.

In unions of their own, affiliated with the main body of unionized actors, have become much disgruntled, it is reported, over having been informed by the main body (White Rats Actors' Union) that they cannot vote at the coming election. Paying so much per capita, the "Yiddish" and German actors believe they should have a voice. They are threatening to break away from the affiliation, it is said, unless given proper recognition. This secession, it was reported, had been expected by the former Actors' Union crowd, who would have joined with it, had a flat refusal of De Veaux's nomination been finally made.

As the various matters stand at present, no one seems to exactly know the termination or in what form the incidents will close.

A NEW DAMAGE ANGLE.

(Special Cable to VARIETY.)

Paris, June 7.

Mme. Rejane is asking 9,000 francs indemnity of the Moss Circuit in London for the loss of time occasioned by her illness. The French artiste through her secretary makes the demand, claiming that she had her support engaged and was forced to pay them, though she did not appear. Rejane was booked at the Hippodrome and was obliged to postpone her date because of sickness.

S. Wollstener, until recently connected with the New York branch of the Marinelli Agency, has joined the London agents, and will hereafter be connected with the Will Collins Agency in that city.

A STAIR & HAVLIN ROUTE.

"The Winning Widow," which Max Splegl is going to send over to the Stair & Havlin "pop" circuit next season, is to start in rehearsal the latter part of August.

During the early part of this week Mr. Splegl received the route for the show from the S. & H. offices. According to this schedule the show is to open at Trenton, N. J., for three days on Sept. 14. The following week the show is to play in Philly with a tour of the Jake Wells time to follow. The closing date of the season at present is April 8 in Toronto.

Although the company will remain out from September until April, there will be practically no eastern time played by the organization.

According to a manager who is interested in the production of several new offerings which are scheduled to find their way over the Stair and Havlin circuit of popular price houses next season, Billy Van and the Beaumont Sisters and John and Emma Ray are to return next season to their earlier love.

Van is to be seen in a production which he is to stand sponsor for personally and the Rays are to revive one of their former musical pieces for the S. & H. houses.

Chicago, June 7.

Next season Stair & Havlin will present melodrama in four Chicago houses Alhambra, Palace Opera House, Criterion and the Bijou (latter owned by Kohl & Castle).

The Alhambra which has been a spoke on the Eastern Burlesque Wheel for the past two years was recently leased by Roche, Marvin & Kettering for five years. This house will open July 17 with "Forty-five Minutes from Broadway." Following the Cohan-Harris piece a melodramatic show will be the attraction.

The Palace opens Sept. 8 with the Bijou following a week later. Wm. Roche will manage the Bijou for Kohl & Castle and at the same time direct the business end of the Haymarket for the same firm.

LOOKING OUT IN GERMANY.

Berlin, May 30.

James C. Duff is negotiating with Herr Max Reinhardt, the German manager, for some American productions. He may secure the musical comedy, "Polnische Wirtschaft" ("A Polish Mess"), now nearing its 300th consecutive performance in Germany.

George Marion, scouting for Charles Dillingham, has been getting costumes, scenery and "business" for the new Dillingham play, which will have a German atmosphere.

MRS. FISKE'S RETURN.

Chicago, June 7.

Mrs. Fiske will be seen at the Grand Opera House here for a run of eight weeks, opening Oct. 2. She will appear in Gertrude Atherton's play, "Julia France."

COOPER SIGNS WITH WOODS.

Harry Cooper has been signed by A. H. Woods to appear in "Modest Suzanne," which opens in Chicago late in August.

EDWARD HARRIGAN MOURNED.

In the midst of the series of revivals by "old timers," Edward Harrigan, "the Charles Dickens of the American stage," died at his home 249 West 102d street. The end came Tuesday last, after an illness of over two years. Heart failure is given as the cause. The deceased was 65 years old. He is survived by a wife and six children.

Harrigan's most successful piece was "The Mulligan Guards Ball," produced at the Comique in 1879. He followed it in quick succession with "The Mulligan Guards Chowder," "The Mulligan Guards Christmas," "The Mulligan Guards Surprise," "Mulligan's Silver Wedding" and numerous others with "Mulligan" as the central character.

CHICAGO'S FOLIES.

Chicago, June 7.

Henry B. Harris announced yesterday that he had about completed arrangements for a new theatre to be erected here within "The Loop" and which, when built, will be operated as New York's Follies Bergere is run. The name of the new house will be the Follies Bergere and will contain a theatre, music hall and cafe.

Mr. Harris has made arrangement with B. H. Harris, the architect who designed the plans for the Blackstone theatre, to furnish him with plans for the new house. Before leaving for New York, however, Mr. Harris stated that he would make known the location within a week.



VICTORIA PALACE

The new house of the Varieties Theatre Controlling Co., situated opposite the Victoria Station of the District (Underground) Railway, London, Eng. It is being built on the site of the old Standard Music Hall.

FINNIGAN REPLACES KETTERING.

Chicago, June 7.

Richard Finnigan will direct the publicity of the Mort Singer productions, replacing Ralph Kettering in that position. Mr. Kettering is at present publicity director at White City Park.

ROSENBERG SETTLES WITH K & E.

The almost celebrated case of Walter Rosenberg, frozen out of the New York roof, or the show presented by him there too warm to remain, reached a settlement out of court this week. Mr. Rosenberg had sued Klaw & Erlanger for some thousands of dollars for unlawful ejection or something of that sort. The settlement gave Mr. Rosenberg enough to pay his lawyers, anyway, and perhaps covered the cost of a new overcoat worn by him Monday evening.

Whatever the arrangements were, they left Walter in a pleasant frame of mind, so much so, he requested that a public statement be made to Louis F. Werba, John, the Barber, and the remainder of the motley crew he introduced to "Governor Hughes" at Atlantic City about a year ago, informing the bunch that "Governor Hughes" is now ill. (No relative of Judge Hughes.)

Things are running for Rosenberg. It looks as though he would unload the Criterion, Asbury Park, upon Arthur Klein, playing the house with him over the summer on a percentage basis. It holds 600 people. Mr. Klein may soon be offering acts at a figure that will discount the prices formerly made by Ben Harris for Atlantic City.

Besides the Criterion at Asbury, Mr. Rosenberg has the Savoy there—and an opinion of the inhabitants that causes most of them to go to church twice on Sundays to pray for him.

When Joe Wood heard that Rosenberg had landed Klein for the Criterion, Mr. Wood thought out a plan to "split the week" with the big bills, the second half taking in the Wood house at Long Branch. This sounded so good to Joe, he hunted up Arthur, prepared to take \$1,000 for the summer. Joe said he didn't care so much about the money, but he liked Klein and wanted to see him get along.

VERA MICHAELINA, "SEÑORITA."

Joe and L. Lawrence Weber have selected Vera Michaelina to take the titular role in their production of "Senorita," to be produced at Weber's theatre during August.

"DR. DE LUXE" CLOSING.

Boston, June 7.

The Colonial and "Dr. De Luxe" closed together for the season this Saturday. The Gaites show has been doing fairly, considering the weather.

Valeska Suratt's "Red Rose" is the only production holding over here next week, other than the stock companies. Miss Suratt's show may go to New York shortly for a summer run.

San Francisco, June 7.

The Savoy theatre is closed for the summer.

TOUGH LUCK IN IOWA.

Iowa City, Ia., June 7.

Coldren Opera House, the only legitimate theatre in the city, has been sold to a local bank, and will be remodeled into an office building. This leaves Iowa City with a population of 12,000 without an opera house.

MANAGER BARS A CRITIC.

The New Brighton Theatre will not be visited this summer by C. F. Zittel, of the Evening Journal, if Manager David Robinson can prevent it. Mr. Robinson has placed the ban on Mr. Zittel, who is the vaudeville critic of the New York Evening Journal. Included by the bar is any representative of Mr. Zittel, although the edict does not take in the newspaper, nor any others of its staff.

The action by Mr. Robinson was decided upon almost the same day last week that Collier's Weekly "exposed" the methods of Mr. Zittel and the Evening Journal in the procuring of theatrical advertisements. The Journal for a few years has been giving theatrical people, who advertised in it, large quantities of free advertising. In a series of articles upon the degeneracy of the American newspaper, Will Irwin has been pointing out many facts, and finally reached the Hearst papers dramatic department.

One of the most prominent Broadway managers, fully informed on the value of the Evening Journal to theatricals, was asked Monday by a VARIETY representative what aid the paper had been to him. He replied: "At first there was some benefit, but the persistency of it defeated its own purpose."



MARGARET MUDGE

In Vaudeville.

FOY SHOW NAMED.

Chicago, June 7.

The new Eddie Foy show scheduled to open at the Olympic next season has been renamed "The Girl from the Follies Bergere." The piece was first called "The Sleeping Car Conductor."

BIJOU, MEMPHIS, BURNS.

Memphis, June 7.

Fire completely destroyed the Bijou theatre at 5 o'clock Monday morning. The Bijou Amusement Co., of which Jake Wells is the president, controlled the Bijou. It is a heavy loser on the fire.

The Bijou was the old Stair & Havlin house. It had been dark for several weeks. Arrangements had been made to install "pop" vaudeville at the Bijou, as the company controls the Jefferson (now the Lyric), where the attractions will play next season.

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ADVERTISEMENTS.

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Collier's Weekly struck home to theatricals in its series of articles on newspapers written by Will Irwin. The New York Evening Journal was the special object of the expose last week.

The day after publication, William R. Hearst sued Robert J. Collier for \$500,000 for libel. Mr. Irwin's story carried illustrations of advertisements and editorials in support of his statement that the Evening Journal had sold its advertising pages to theatrical people, with the promise of an editorial by Arthur Brisbane with nearly every page advertisement. A promise of a Nell Brinkley sketch, "write-up" and "good notice" accompanied the half page advertisements. According to Mr. Irwin, Hearst wouldn't sell Brisbane for less than a \$1,000 advertisement (price of a page).

The articles by Mr. Irwin in Collier's are touching upon the methods and policies of present day journalism, the relations between the counting and editorial rooms. Mr. Irwin gives facts in substantiation of his statements.

In mentioning the Evening Journal and its theatrical advertising in connection with the dramatic department of that paper, Mr. Irwin merely scraped the surface, in so far as the actual conditions prevailing there are concerned. Of course, though, the alleged selling of the editorial page with an advertisement appealed to Mr. Irwin as the greatest offence to decent journalism.

So it is, to decent journalists, but as there is no decency in theatrical journalism, there are other things in connection with the Evening Journal's dramatic department, its vaudeville critic and theatrical advertising solicitor that surprised the theatrical newspaper men even more.

The stories in Collier's may do a lot to clean up the newspapers of this

country. Mr. Irwin refers to the big dailies in his articles, without reference to trade papers. Theatrical journals, however, through becoming the trade papers for a profession the public is deeply interested in, get away from the cold hard "trade journalism." No one can easily read the Iron Age or the Dry Goods Economist, for instance, unless engaged in either of those trades. With theatricals, any theatre patron may become a reader of the theatrical publication, finding sufficient in it to hold attention.

Nowhere is there a lower grade of depravity in journalism than among the theatrical papers. They sell themselves, blackmail, take money in the same way a highway robber might, and still run on, with no decency or honor or any one thing that would tend to make the very professionals they cater to have more respect for them than a dirty little yellow cur.

It has always been that way, and may always be. When editors will permit their editorial and repertorial staff members to act as press agents, have outside interests, be the "manager" or "agent" of theatrical people, there is small chance of a reform. Nor could a reform be expected when the managing editor of a sheet will think so little of the dignity of his position that he will stoop to become a press agent himself, for any sort of an enterprise that will repay. Nor is a reform possible when a theatrical sheet is owned by investors, without a ruling control in it, who have no pride in the paper, but demand that a return be made. That return must be had. It's up to the staff to get it. And they get it.

A theatrical advertiser can dictate to a theatrical newspaper what it shall and shall not print. Mr. Irwin cites the large department stores as controlling in part the policy of a daily through their big advertising contracts. A theatrical advertiser doesn't have to be a large advertiser. He, she or it may be a little piker, spending an insignificant amount yearly in the paper, but he, she or it can, and does, demand more return than the mere advertisement itself might call for.

There are some advertisers in theatrical sheets who order the critics attached to those papers around like so many little bell boys. These critics have two functions: to criticize and to solicit advertisements. On the business a commission is given them. The salary and commission make their weekly income from the paper. The critic-solicitor or news-gatherer-solicitor is out for himself. He wants business because he can make money for himself. The editor tells his staff who are the "friends" of the paper, and those who are not. "The friends must be protected."

Suppression of news is essential. There have been theatrical papers conducted, and there are now, which find it impossible to get out a newsy issue because there are too many "friends" that "must be looked out for."

The greatest curse a theatrical newspaper may have thrust upon it is the standing theatre advertisements. This is the club held over all the theatrical papers by the managers. Whether it is a daily or weekly ad, the club is there just the same. To "pull out an ad" is the only and surest way the manager knows of "keeping the paper in line."

Variety has never been tested through not having carried the regular theatre advertisements of the New York houses.

The Evening Journal did not have to set the example. But the Journal did nothing to improve the situation. Instead it improved upon several features, which had become stagnated through long usage by others.

The Journal lent itself freely to its theatrical advertiser, whether actor or manager. If an actress, and easily impressed, its critic attached himself as a press agent. But last week a legitimate actress intending to enter vaudeville within the month, had cards printed and scattered about, reading "Publicity by C. F. Zittel, N. Y. Journal."

Probably the theatrical advertiser from the playing ranks who has directed theatrical papers more wholly than anyone else of past years has been Eva Tanguay. It is only a few days ago that Miss Tanguay caused to be printed in another theatrical paper a denial of a story in VARIETY that she was hissed off the stage at the Colonial theatre. The same paper printing that advertisement gave a full review of Miss Tanguay's act Tuesday morning, following her appearance at the Colonial Monday. The review gave her act in detail, mentioned the applause was so terrific she was recalled for a finale encore to render "I Don't Care." That "notice" was either written by Miss Tanguay or in the office of the newspaper. Had a representative been at the theatre, it is inconceivable that even though a hardened theatrical newspaper reporter, he could have so contorted the facts.

The same paper the same day Miss Tanguay's advertisement appeared mentioned that if there were any hissing, it was the calcium light. Yet, Miss Tanguay in her advertisement did not deny that she was hissed, excepting to other portions of VARIETY's story. Not another theatrical paper reported the disturbance at the Colonial, a matter that was street talk along Broadway within thirty minutes after it occurred. No other paper would print it, for an "ad" now and then from Miss Tanguay had gagged them all, like so many little pups with muzzles on.

The Evening Journal's dramatic department's work is "raw" at times. The Journal prints once weekly a horse racing chart. The originator of the chart, who is the critic-solicitor of that paper, has had as many as ten vaudeville acts on his hands as their press agent at one time. Miss Tanguay

has been his star boarder, most likely paying him a weekly salary. Another of his stars has been Marcus Loew, who doubtlessly, also, pays him a salary. Loew liked the Journal because it didn't mind spreading the news around that he was a great theatrical manager and a millionaire, made in "small time" vaudeville. Articles like these never yet scared an intending investor. The Journal had William Morris hooked, but failing to make Mr. Morris a millionaire, he retired from the ring, badly bruised.

It was Mr. Morris who, unknowingly, helped the Journal's critic-solicitor in his press agency and advertising campaigns. The Journal man told vaudeville actors he would raise their salaries. Then, taking charge of the act (upon a percentage or salary) he auctioned it off between William Morris (the "opposition" in vaudeville during those days), and the other faction. Morris got the most of the lemons through needing acts. When vaudeville settled down with no opposition (occurring a short time ago), the Journal's critic-solicitor's business fell off. He could promise, but couldn't deliver. Vaudeville actors then discovered that "the opposition" had "boosted salaries," nothing else. The act which had been "boosted" also found out that their value decreased by just one-half when the opposition ceased.

Another paper is promising vaudeville acts in return for a half page advertisement, a "column write-up during the week," a cartoon, and other emoluments to obtain the business. The price for the half page which carries these things with it has not been increased. In many cases, it has been lowered. It's a practice that results in no good to the paper employing it. The "column write ups" (in the forms of a review), are laughed at by agents and managers, the cartoon is nothing more, and the same old finish is always there, if the act has "the goods," it is booked; if not, it is not.

Such methods tend to destroy what little confidence may be left in theatrical papers. For ten years in England, Oswald Stoll never read a criticism in a theatrical paper. He was fooled once by an "advertisement-notice," and said he never would be fooled again. That one little thing, thought of no importance likely by the English paper selling itself, may have brought all the English theatrical papers to the level they are now at. The greatest compliment we believe VARIETY ever received was when Mr. Stoll ordered three years ago that VARIETY's criticisms and New Act reports be filed and tabulated, as done by the American managers and agents. And we would rather know that a manager or agent abroad believes he can rely upon VARIETY as truthful than all the money Miss Tanguay has offered to or would spend in VARIETY.

The Collier's articles on newspapers are going to do much toward straightening up the dailies. Why can not the theatrical papers start to clean themselves up?

IFS, ANDS AND BUTS.

Marie Dressler is to have a new piece next season. She will star again under the direction of Lew Fields, but there is a likelihood that the Shuberts will not be interested in the venture.

The starring venture in "Tillie's Nightmare" was a three-cornered affair in which Fields, the Shuberts and Miss Dressler were financially interested. Mr. Fields had the star under contract, the Shuberts owned the piece and Miss Dressler received a salary and percentage of the profits for her services.

There is some discussion now, it is said, as to whether the withdrawal of the star from "Tillie's Nightmare" leaves the ownership of the piece in the hands of the Shuberts, or whether Mr. Fields and Miss Dressler still retain an equity in it. On the other hand it is maintained that if they can maintain any such claim, the Shuberts would still retain an interest in the future starring ventures of Miss Dressler under the Fields management.

"Tillie's Nightmare" will go on tour, opening in September. Ray Cox or Kitty Francis may be selected by the Shuberts to appear in the title role.



MARVELOUS GRIFFITH

Who was a farmer before he became "The Human Adding Machine" in vaudeville, writes from his farm in the Hoosier state that he is back on the old job for the summer, but by August will be ready to figure and eat two dozen eggs for breakfast.

WEBER'S FORTY INCS.

During the past week there have been several important meetings held in the little office in the theatre that bears the name of Joe Weber at the corner of 29th street and the "Main Stem."

Naught can be learned of the meetings other than it is an assured fact that there has been much legal discussion involved. The last meeting was held on Monday of the present week. Joe Weber, the Phillips boys and Mr. Weber's legal adviser, were present. All that the member of the legal staff would divulge was that "Joe" has forty corporations, and that there is something doing at present that has a bearing on the coming season's events."

THINGS DO CHANGE.

St. Louis, June 7.

Charles A. Spalding in a telegram to the Times confirmed a statement that Charles Frohman and Klaw & Erlanger had acquired control of the Century and Olympic theatres.

They always have been "syndicate" houses, but with the death of Pat Short, Mr. Spalding did not care to get any closer in to the actual management of his interests, hence the lease.

The Century was leased by Spalding, but he owned the Olympic property, it is said.

No announcement has been made of the man or two men who will manage the houses.

J. J. Brady, former manager of the Century theatre here in the 90's, has, it is reported, been appointed manager of the Olympic and Century theatres by Klaw & Erlanger, succeeding the late Pat Short. Brady is due here tonight to assume immediate charge.

The acquisition of the St. Louis theatres by Klaw & Erlanger seems to have been in the line of a definite policy outlined by the syndicate firm, that of procuring its own houses under its own control in the larger cities. In these the productions made by K. & E. and their associate managers will be presented.

The legitimate managers believe that the line-up of a personally-owned circuit amounts to an admission that "The Open Door" or country managers have proven they are in command of themselves, and too powerful for either legitimate faction to ever absolutely dominate them once more, as they were dominated in the days when Klaw & Erlanger were sole monarchs.

About the only difference this makes to K. & E. is the loss of the large booking commission and fees, formerly charged promiscuously, besides having taken away their "power." The outside producing manager views the situation with complacency, believing that the country manager by himself, without any chains or strings, permits of him putting over a show and obtaining a route on the merit of his attraction alone. It has been said that in the olden days, the producing manager did not always obtain a route through that means.

THOMAS' WORD ENOUGH.

Augustus Thomas has sold a play to Charles Frohman entitled "The Devil to Pay," without having read it to the manager. It is said the eminent author met the equally illustrious manager, mentioning he had a play to offer. Mr. Frohman immediately accepted it, without further ado. When Mr. Thomas asked for an appointment to read it, Mr. Frohman is said to have replied: "What's the use? You'd make me believe it anyway."

Mr. Thomas has always had the reputation of exercising hypnotic powers over managers. He holds the record for never having to read a play a second time, for the reason that once allow him in an office to read one of his plays, it is a foregone conclusion the manuscript is sure of acceptance.

Eddie Dunn, the chief of the Cohan publicity staff, has blossomed out as "some" poet.

A "GOOD ROADS" SHOW.

Chicago, June 7.

A big spectacular extravaganza production under the general direction of R. L. Brown, a prominent theatrical man of Denver, will shortly move out of this city, headed for the Coast and playing all the principal cities of the far west.

It is the plan and purpose of the management to make a tour of the country along either the Rock Island, Santa Fe or Union Pacific Railway lines and no stops will be made in cities of less than 10,000 population. The production is an open air proposition. Performances will be given either in baseball parks, fair grounds or other similar enclosures with grand stand accommodations. Two days' engagements are to be played in the smaller places, while in the larger cities the show will be booked for a week-stand.

The management will make a guarantee arrangement with the different municipalities and communities along the line. The net receipts over and above a certain figure is to be donated for the improvements of the highways in and adjacent to the cities in which the show will appear. In this way it is expected the enterprise will be accorded the support and aid of the different Boards of Trade and local Good Roads organizations as well as the National Good Roads Association, which is interested in Mr. Brown's movement.

In addition to the company now being rehearsed here, local talent will be used extensively on the way and with that object in view a director will be sent out in advance to select the local artists and rehearse them for their part in the production.

Two sixty-foot baggage cars will be used in the transportation of the scenery.



ADA LEWIS

One of the few women of the stage with tough producing proclivities, now playing at the Folies Bergere.

TYLER IN LONDON.

George C. Tyler, general manager of Leibler & Co., who, with Hugh Ford, the stage director of the same firm, and Edward Morange, the scenic artist, went to Africa to study the desert sand storms, are back in London.

Mr. Tyler and Mr. Ford will sail for America immediately after the Coronation ceremonies are completed.

SOME WESTERN SHOWS.

Twenty chorus girls will be carried by Tom Miner's "Bohemians" next season. The principals will be Andy Gardner, Ida Nicolai, Hughey Bernhardt, Mildred Valmore, Gaylor and Wiltzie, Dan McCarty, Fred E. Whitehouse, Dan Gallagher, La Tour Twin Sisters, Sam Collins and Bob Deming.

Miner's "Jardin de Paris" company, with Bert Kendricks manager, in addition to carrying twenty girls, will feature Miner's "Minstrel Maids" and Cora Livingston, the wrestler. Principals will be Abe Leavitt, Hilton and Lewis, Great Rago, Marion Campbell, Adelaide Fell, Pearl Reid, William Stewart, George Marlowe, Charles Saches, Carrie Young and Arthur Young.

The Three Musical Stewarts, Runaway Four, Tom McRea, Lydia Jospy, Joe Madden, Mabel Leslie, Howard Davis, La Petite Marvelle, Tom Nolan, Max Brooks, Charles Tully and wife, and Ben Homer have been signed for Morris Whitstock's "New Century Girls."

Mark Linder, a young comedian, acting as stage manager of the stock company at Carbondale, Pa., and formerly a "legit," has been signed by Counihan & Shannon for their Western Wheel show.

Sim Williams this week signed Helen Almora, late prima donna of the "Red Mill" company to play a leading role with his "Ideals" next season. Milton and Delmar were engaged for his "Broadway Gaiety Girls."

Pat White's show is owned by the Sparrow, Walker & Edwards Co., of Montreal, which will have out another Western Wheel show next season. D. S. Walker is getting the new organization together.

STROUSE'S NEXT SHOW.

Harry M. Strouse will again have "The Lady Buccaneers" on the Empire Circuit next season. The following principals have been engaged: John C. Hanson, William P. Conley, Sid Kerner, Hoyt and Stein, Anna Goldie, Morrelli and Bradley, Frank Gorman, Tom Gresham, L. Frank Miller, director. Twenty chorus girls will be carried.

DAN'S SIXTH YEAR.

Daniel Guggenheim will manage the Original Billy Watson "Beef Trust" show on the Western Wheel next season for the sixth consecutive year. George Barret has been engaged as musical director and Harry Clayton will be the property man.

The "Beef Trust" principals will be Billy Spencer, Charles Johnson, Boston Comedy Four, Marlon and Thompson and Ida Walling.

Frank Calder, who has "The Ducklings" on the Western Wheel, will have a new burlesque next season, retaining only the title. He has re-engaged Charles H. Boyle.

AUTHOR BANKRUPT.

Los Angeles, June 7.

Frank L. Baum, author of "The Wizard of Oz," is a bankrupt. Liabilities are placed at \$12,600; assets at \$85, the latter consisting of two suits of clothing and an old typewriter.

NEW HOUSES PLACED ON THE BURLESQUE WHEELS

Western Circuit Adds Star, Chicago, and Park, Philadelphia. Eastern Wheel Going in St. Paul. Western Wheel Drawing.

Chicago, June 7.

The Empire Circuit Co. (Western Burlesque Wheel), has secured the Star theatre, from Jones, Linick & Scheffer. Negotiations were closed for the Wheel by Herman Fehr.

The Empire Co. buys the property for \$275,000. A company will be formed to take it over, the Empire Circuit corporation subscribing \$50,000 to the capital stock, each director \$5,000, and the traveling road shows on the Wheel allotted each \$1,000 worth of stock.

Possession will be taken of the house July 1. It will be a Western Wheel spoke commencing with next season.

The first report of the transaction said that the Western Wheel had rented the property for eleven years at \$14,000 yearly.

The Star has been playing "pop" vaudeville.

Besides the Star, Chicago, the Western Wheel closed this week for the Park theatre, Philadelphia.

The Eastern Burlesque Wheel will play its attractions the coming season at the new Shubert theatre, St. Paul. A contract is in St. Paul now, only awaiting the signature of a local manager (Cooke) to bind the negotiations. The rental of the Shubert to the burlesque people will relieve the Shuberts of a stand in that city, which has been a large source of loss to them. St. Paul is a notoriously poor show town. The legitimate end of it is now wholly in the care of Klaw & Erlanger. The Western Wheel has the Star there.

Montreal is a town in which the Eastern folk will have a theatre of their own for the season of '12-'13. Plans are now going forward to build one by that time.

The Western Wheel held its annual drawing June 2 at the Bon Ton theatre, Jersey City. It denotes the opening points for all the Wheel shows next season. While thirty-three are upon the list, there will be three more shows added to the Wheel, as the new houses at Newark and Paterson are completed, with the extra week created by the addition of the Star, Chicago. A meeting of the Empire Circuit Co. was to have been held yesterday to settle these matters. This will increase the strength of the Wheel to thirty-six houses, with as many shows, all week stands, unless a change should hereafter arrive.

Richmond and Norfolk may have burlesque when the season opens in the fall.

It is understood that Jake Wells has made a proposition to the Empire Circuit Co. (Western Wheel), which carries a guarantee with it, for the playing of the Wheel shows next season. Nothing definite has been done by the Empire people. The matter was

under discussion at a conference held after the drawings took place last week.

The drawing for the opening positions resulted as follows:

"Jardin De Paris," Folly, Chicago.
"Bohemians," Avenue, Detroit.
"Zallem's Own Company," Lafayette, Buffalo.
"Pat White's Gaiety Girls," Star, Toronto.
"Watson's Beef Trust," Royal, Montreal.
"Yankee Doodle Girls," Howard, Boston.
"The Umpire," Columbia, Boston.
"Follies of the Day," Bon Ton, Jersey City.
"New Century Girls," Trocadero, Philadelphia.
"Jolly Girls, Mine Show," Bowery, New York.
"Empire Show," Casino, Brooklyn.
"Miner's 'Americans,'" Empire, Brooklyn.
"Avenue Girls," New Century, Kansas City.
"Cherry Blossoms," Miner's Eighth Avenue, New York.
"The Ducklings," Columbia, Scranton.
"Big Review," Lutzerne, Wilkes-Barre.
"Girls From Missouri," Empire, Philadelphia.
"Tiger Lillies," Monumental, Baltimore.
"Miss New York, Jr.," Lyceum, Washington.
"Sam Devere's Own Show," Pennsylvania Circuit.
D. S. Walker's Show, Academy, Pittsburg.
"Moulin Rouge," Apollo, Wheeling.
"Kentucky Belles," Star, Cleveland.
"Star Show Girls," Empire, Chicago.
"Whirl of Mirth," People's Cincinnati.
"Cosy Corner Girls," Buckingham, Louisville.
"Merry Maidens," Empire, Indianapolis.
"Lady Buccaneers," Standard, St. Louis.
"Broadway Gaiety Girls," Century, Kansas City.
"Darlings of Paris," Krug, Omaha.
"Imperial," Star, St. Paul.
Williams "Ideals," Dewey, Minneapolis.
"Girls From Reno," Star, Milwaukee.

PRODUCING ALL FIVE SHOWS.

For the coming burlesque season Dan Dody, the stage director, has limited himself to the production of the five Hurtig & Seamon shows on the Eastern Burlesque Wheel. Mr. Dody will find no time to construct other attractions, excepting a single engagement made by him to put on "The Merry Maidens" for Butler, Jacobs & Lowrie.

"The Maidens" will go out next season with a new two-act musical piece, book and lyrics to be written by Sol Aronson.

TOM MAHONEY ENGAGED.

Jack McAleer has been engaged by B. E. Forrester to manage the "Belles of the Boulevard" next season. Twenty-four chorus girls will be carried. Tom Mahoney was signed this week to play one of the principal parts.

OLD TITLE HOLDS OVER.

The Bowman Brothers, lessors of the "Vanity Fair" show franchise, on the Eastern Burlesque Wheel from Gus Hill, will not change the title, but will put out a new burlesque in which they will be featured next season.

Ben Bolan, who managed the tour of "The Midnight Maidens" last season, will look after "Vanity Fair" this season, while Sydney Ranken will go in advance.

COLLINS HEADING "MIRTH" SHOW

Eddie B. Collins has been selected to head Whallen & Martell's "Whirl of Mirth" show next season.

The piece was written by Dave Marlon. There will be thirty-three people carried.

MARTELL TUNING THINGS UP.

Harry Martell and his lieutenants are getting things in shape for next season on the Empire Circuit (Western Burlesque Wheel), and some of the principals have been signed for the three Whallen & Martell shows. "The Whirl of Mirth" will be the new show to replace "The Pennant Winners." It will be managed by Charles Daniels.

William F. Flagg has written a brand new burlesque entitled "The Morning After" which with new scenery and costumes will be produced in "The Kentucky Belles" next season. Among the principals will be Topak and Manning, Byron and Benson, Mr. and Mrs. Lester Pike, and Relyea and Helene. Sixteen chorus girls and six male chorists will be carried.

"Sam Devere's Show" will be personally managed by Lou Stark, who has engaged Ward and Emmett, Early and Late, Gertrude Lynch, Phil Matthews, Charles Rentz and wife and Lillie Stevens. Six chorus men and sixteen girls will be with that company.

BUILDING IN PATERSON.

Maurice Jacobs has verified the report that Butler, Jacobs & Lowrie are building a new burlesque house in Paterson. Mr. Jacobs said the theatre will be completed by next September. It is to house Western Wheel shows.



Coming soon to the Odeon Cafe, San Francisco, after which an extended engagement in Honolulu will be played.

MUST KEEP 'EM LIGHTED.

One of the new orders placed in effect by the Western Burlesque Wheel is that its circuit houses must be lighted up during a performance. A full display for next season is demanded, inside and outside of the theatre, the front portion commencing to glare from seven p. m.

SELECTS A PRIMA DONNA.

Marie Parks, last season with "Naughty Marietta," has been signed as prima donna for "The Girls From Missouri," the burlesque show which Lewis Talbot will manage on the Western Wheel next season.

Frank P. Murphy and Eva Mull have been engaged as comedian and soubret for next season.

EASTERN'S NEW BOARD.

As reported in VARIETY last week, the annual meeting of the Columbia Amusement Co. (Eastern Burlesque Wheel), June 2, brought the changes predicted. Gus Hill was added to the Board of Directors, and John G. Jermon replaced L. Lawrence Weber, resigned. Mr. Weber's resigned office as treasurer was filled by the election of R. K. Hynicka.

The Columbia officers are J. Herbert Mack, president; Jules Hurtig, vice-president; R. K. Hynicka, treasurer; Sam A. Scribner, secretary. Directors, Charles H. Waldron, Gus Hill, John G. Jermon, Edward Siegman, Charles Barton.

The subsidiary companies of the Columbia, including the Baltimore Theatre Co. (Gayety theatre); Gayety Theatre Co., Louisville; Chicago Theatre Co. (Columbia); Toronto Theatre Co. (Gayety); Kansas City Theatre Co. (Gayety); Washington Theatre Co. (Gayety); Columbia Building and Theatre Co. (Columbia, New York), also elected officers and directors. Sam A. Scribner is president of each subsidiary company, with J. Herbert Mack, vice-president. Other than the Columbia Co. (parent), Mr. Hill was elected to the directorate of the Toronto company only.

The election of Hill is probably by arrangement, to settle all pending litigation. Mr. Hill was backed up in the factional fight made against the Columbia Co. by Fred Irwin and Harry Bryant. Mr. Irwin left for the north after disposing of his shows for next season. What Mr. Bryant has received out of all the noise made, no one knows. All that Mr. Bryant wanted, according to report, was a complete statement from companies in which he had invested money. Hill wanted recognition, having been revengeful since forced out of the office as treasurer of the Columbia Co. two or three years ago. From the returns, Mr. Hill has received his recognition, but another thing the "faction" made oath they would break, "The Voting Trust," still remains. It is "The Voting Trust" that still runs the Eastern Burlesque Wheel.

The peacemaking may go on until perhaps Fred Irwin will yet talk and be talked to by J. Herbert Mack, or Gus Hill take lunch with Ed. Rush. In these days of wild words and little doing, no one would drop dead were they to see Gus Hill and Larry Weber having tea together.

J. Goldenberg, once of the faction, ducked from under when the going looked bad. Another factionist, Pete Clark, who signed his name often enough to see it in print once or twice, was early pronounced harmless, because he was not a stockholder.

At the election of the Columbia Amusement Co., it developed that the Irwin-Hill-Bryant faction had 54 votes, some by proxies. The regular ticket brought out about 1,700 votes. Mr. Bryant is reported to have left in the middle of the meeting, much disgusted. The increase of the Board to nine members permitted of the insertion of Mr. Siegman.

The next meeting will take place in July.

REAL OPERA FOR "VAUD."

What will be the most important operatic production presented to vaudeville is that contemplated for next fall by Werba & Luescher and Andreas Dippel, managers and producers of "The Spring Maid." Messrs. Mark A. Luescher and Louis F. Werba know as much about vaudeville as there is to find out. With Mr. Dippel, they have concluded to place a one-act operetta in the variety field. The music will be by the composer of "The Spring Maid." Mr. Dippel, while in Europe this summer, will engage the four singers necessary to interpret the light score.

DID WELL IN ENGLAND.

(Special Cable to VARIETY.)

London, June 7.

Brice and King opened at the Tivoli Monday, and scored an instantaneous success despite a poor position and a very light attendance.

Marie Fenton made her debut at the Palace the same night. Although appearing before nine o'clock, she did passably.

Noblett, a quick change artist, between Hymack and Fregoli, was a hit at the Coliseum.

CONTROL PASSES ON MARIGNY.

(Special Cable to VARIETY.)

Paris, June 7.

Mr. Bonheur has purchased 600 shares in the Folies Marigny, securing the controlling interest. Mr. Borney, manager of the house, is quite ill. Leon Poget will probably manage the theatre in 1912. Bonheur represents a syndicate. His control commences July 1.

BRENNAN BILL DEFEATED.

Albany, N. Y., June 7.

The Brennan Bill was defeated in the legislature today. It amended certain sections of the present Employment Agency Law.

ASKED TO AFFILIATE.

At the annual business meeting of the Actors' Society Thursday, the organization discussed the proposition from the White Rats Actors' Union to affiliate with the latter body.

The women connected with the Society had previously discussed the matter and the Society itself was given the opportunity to become closely allied with the union. There is opposition in the Actors' Society to the proposed affiliation.

The Society elected officers and transacted other business.

BERT LESLIE'S NEW SKETCH.

Bert Leslie is getting a new sketch ready with four people. William Lyons is after vaudeville time for it. Leslie will probably have another slangy skit on the order of his former hits.

MIDGET COMEDIAN.

Ad Newberger has a new prodigy in Little Lord Robert, a midget comedian, twenty-two inches tall and weighing fourteen pounds.

Mr. Newberger expects to show the diminutive one around New York within the next four weeks.

THE BEEHLERS SETTLING.

Chicago, June 7.

Returning home after a ten-day visit to New York, Charles and Dave Beehler have decided to re-enter vaudeville in the guise of promoters. The Beehlers will open offices here shortly for the purpose of promoting, producing and managing vaudeville acts. Both boys have been schooled under Martin Beck, Charles Beehler having been Chicago manager of the Orpheum Circuit for the past five years, and was private secretary to Henry W. Savage, previously. Dave has been for some time private secretary to the late C. E. Kohl and spent several months inaugurating the Orpheum Circuit system in some of their smaller cities.

Arrangements have been made with the booking departments of the "big time" in both the east and west whereby the Beehlers will be able to place any act that can pass inspection. They are at present endeavoring to secure a "tryout" house here, where they can show their goods to the various managers booking out of Chicago.

The Beehlers will open offices here in the course of a few days.

The advance notices of the Dave Beehler-Florence E. Frey marriage, in the form of invitations, are being distributed around Chicago by Mr. Beehler. The ceremony takes place in Evansville, June 19.

Why Mr. Beehler selected Evansville is puzzling his friends, especially since the couple could have easily made the jump to Ozark or better still to Elgin. The Beehlers will settle in Chicago after the excitement blows over.

STRANDS IN OHIO.

Marysville, O., June 7.

The John W. Vogel Minstrels played the last performance of the season here Sunday night. After the show there were twelve members of the company left in the town without funds to proceed further.

There had been no pay received by the members of the company for the past two weeks and the show has been "wild-cattling." When the season closed here the actors signed receipts to the manager as having received their salaries in full. But, instead of receiving as they believed envelopes containing their full pay for two weeks, they found a neatly typed note on opening the outer wrapping. The notes were written in the same vein throughout; they read: "I owe you \$—, but under circumstances and having hard luck, I am unable to settle with you at this time, but hope to do so in the near future."

The notes were unsigned and the police of this city to whom the stranded actors appealed, could render no assistance.

GASTON'S NEW PARTNER.

Hazel Swanson, formerly of Carter and Swanson, is to be the new partner of Billy Gaston, the team to be known as Gaston and Swanson. In September Miss Swanson will go to back to open at the Folies Bergere again.

PROTECTS ONLY MEMBERS.

Only members of the Vaudeville Managers' Protective Association are entitled to the protection of the association, said an officer of it.

"The impression seems to be out that we shall look after all managers who find themselves in trouble," he remarked to a VARIETY representative. "That is not so. We give attention to only our own people, and in speaking of that I want to say that L. Schindler of Chicago, does not belong to the V. M. P. A."

VARIETY has also been informed that the Association will not indiscriminately take in new members, but exercises a full discretion from applications made.



TOM GILLEN

Known from Coast to Coast as "FINNEGAN'S FRIEND"—Now planning a tour of the world.

"EMPRESS," S-C UNIFORM NAME.

Seattle, June 7.

John Considine has decided the names of all theatres on the Sullivan & Considine Circuit shall be the same after July 1. "Empress" has been selected.

Mr. Considine says the various names now used often confuses the traveling public.

Mr. and Mrs. Earl Flynn (Nettie McLaughlin) have been the parents of a girl since June 3.

Laddie Cliff has been offered the principal comedy role in next season's Drury Lane pantomime, London.

"THREE TREES" TORN UP AGAIN.

The "Three Trees" of recitation fame, was torn up again this week, when Luescher & Werba notified the White Rats that any attempt by an officer of the organization to rent the "bit" out for vaudeville or other stage purposes would be legally resisted by the firm.

Mark A. Luescher, in commenting on the matter this week, said that when dicker for the American stage rights to the recitation, several letters passed between his firm and the Rats official. The letters clearly convey the title of the recitation as far as the American stage rights go to Werba & Luescher upon the payment of around \$250, which was paid for the account of Albert Whelan, a foreign artist who claimed to have held the sole rights over hers from Mark Sheridan, an Englishman, and the original owner.

Upon purchasing the "Three Trees," it was made the center of a brief scene in Werba & Luescher's "Spring Maid," where it has since remained. Lately the "Trees" recitation has been advertised for vaudeville rental. Upon inquiry Mr. Luescher was instructed to look at his last receipt for payment. If he wished to know where his firm stood in the matter. Looking up the receipt, Mr. Luescher found that it limited the use of the recitation to the production.

Smiling at the flimsy device, Mr. Luescher forwarded the original letters to his attorneys, with instructions to go the limit.

BICKEL AND WATSON PART.

George Bickel and Harry Watson, the co-partners in the vaudeville firm of Bickel and Watson, have dissolved their union. The separation came with the closing of the season for "The Follies of 1910."

Mr. Watson, of the former firm, will appear in the new "Follies of 1911." Bickel and Watson have been a "team" for sixteen years.

SEYMOUR AND HILL AGAIN?

Chicago, June 7.

It is not unlikely that next season will see Frank Seymour and his former wife, Emma Hill, working together again. Since receiving this decree of divorce Seymour has been working with Grace Robinson. Miss Robinson's marriage to Billy Van leaves the acrobat without a partner. Close friends of the couple declare that next season will find them together once more. Up to a few weeks ago Miss Hill had been doing a single.

ELOISE MATTHEWS.

The pictures on the front page this week are of Eloise Matthews, engaged for the principal female role next season with Frank Wiesberg's "Star and Garter Show," on the Columbia Amusement Co. circuit.

Miss Matthews did not publicly appear last season, having temporarily retired to further cultivate her voice. She is a young woman of pleasing appearance, much personality and considerable ability.

Harry Taft sails for England next week to fulfill contracts for the next twelve months.

"SMALL TIME" WORRYING OVER COMING SHOWS

Loss of "Blacklist Acts" Serious Handicap. Well Placed Bills Look Impossible Next Season at "Small Time" Admission Scale. John J. Murdock's Theory.

From comment by "small time" vaudeville managers in New York, the outlook for good programs next season, within a reasonable salary limit, is not bright.

The "small timers" are just about realizing the great benefit the "blacklist" maintained by the United Booking Offices and Orpheum Circuit was to them for a couple of years or more. During the "blacklist" days, the popular priced vaudeville managers secured the feature acts wanted at a reasonable figure. With the "blacklist" off, and all turns receiving offers from the "big time," the material smaller houses formerly depended upon is missing from the available list.

Before the past season so abruptly ended, "small timers" commenced to feel the handicap. Some of the managers in the second vaudeville class are looking upon next season with considerable alarm. This is claimed to be particularly true of the Pantages Circuit, Sullivan-Considine and the Loew Circuit. Each of these three "small timers" was particularly fortunate during the opposition scramble between William Morris and the United Offices in securing many bargains, holding up the calibre of their bills to considerable class. The western circuits especially were aided in this way.

With feature acts in plentitude out of the question, which will mean hard scraping to gather a bill of good balance, the "small time" houses may be forced to pay a rather heavy salary account to give a performance equaling in importance what their programs of the "blacklisted" days looked like. This will oblige the "small timers" to increase the weekly expense in toning up their entire bills, until, it is said, that the eastern "small timers," those of the middle-west and perhaps the western time in the under division may experience much difficulty in making both ends meet at the present prevailing admission scale, 10-15-25 or 10-20-30.

The situation is looked to squarely face the "small time" manager when in cities containing the first class vaudeville. The cross roads will be reached, the showmen say, when the smaller manager finds it is imperative that he should either reduce the cost of his show or increase the box office rates. To do the latter must carry with it a regular big time program, unless the managers expect to hold former patronage with the show itself only advanced in the salary list.

A few points more in admission, and the "small timer" knows he is then on the footing of the "big time." When that is reached, either "big time" show must be given or desperate chances taken.

A "small time" manager remarked to a VARIETY representative this week

that as he watched the progress and the development, also the evolution of the "small time," he realized the soundness of John J. Murdock's theory on the cutting of salaries.

"Mr. Murdock's theory on salary cutting," said the manager, "is that to decrease salary below the level naturally reached would be to open the door for opposition. Mr. Murdock has told me he believes in holding up the salary of first class acts, for, in that way the expense of a weekly show renders it dangerous for anyone to attempt to compete.

"The opposition which might last a month or more at the present standard of price, according to the Murdock theory, would pass away while experimenting. With a lower salary scale the same opposition might remain in the field twice as long, during which profitable business could commence to come in.

"That is why the big managers do not want to cut salary, although the smaller managers associated with them are always clamoring that something of this sort be done. The high salary is the safeguard of the big time manager, who can afford to pay the price, and does so in the knowledge that he is also insuring himself against competition.

"I never thought so much of that theory until I watched this 'small time' come up," continued the manager. "Were salaries lowered or big cuts attempted, the 'small time' could grow again, or exist with larger programs at the cost of their present bills.

"About the only hope for the 'small time' now that I see is to wait until the big fellows are all through, and then take what is left. They will have trouble even then, for those remaining over will still hang on to big time hopes, taking a week here and there before concluding to go on tour over a small time circuit."

50C. POP VAUDEVILLE.

Philadelphia, June 7.

There is an over-supply of vaudeville acts around town now due to the closing of quite a number of the "pop" houses in this vicinity. The rainy and cool weather this week helped business a lot, but the list of open houses is growing smaller each week.

Last week Keith's Bijou, after a successful run of "pop" vaudeville, closed for the summer, to reopen early in August as a "pop" vaudeville house of a little better grade than during the past season. It is planned to play a good class of acts, two shows a day with the admission advancing to a scale of 10 to 50 cents. This brings the Bijou back to its original scale when B. F. Keith started continuous vaudeville there more than twenty years ago.

OFFERING STOCK FOR SALE.

Detroit, June 7.

Charles H. Miles, President of the Miles-Detroit Theatre Co., has advertised for sale stock in the Miles theatre, Detroit. The par value per share is placed at \$10.

It is understood the placing on the market of stock in the Miles theatre is for the purpose of raising money to build a house for the Miles Circuit in Omaha.

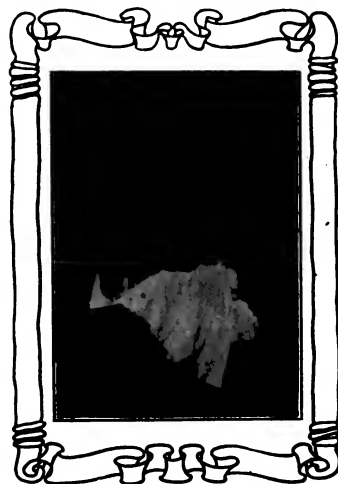
SHEEDY, EASTERN REP.

M. R. Sheedy has been appointed eastern representative for Bert Levey, the Pacific Coast agent.

\$150,000 PICTURE LOSS.

The Powers Moving Picture Company sustained a severe loss by fire Monday afternoon when its studio at 241st street, New York, was destroyed. An electric bulb on a droplight became hot and set fire to a celluloid negative.

The company estimates its loss at \$150,000, with no insurance.



COURTNEY SISTERS

Who have jumped to the front with one stride in their first season in the two-a-day. The sisters will next season be seen in the new Lew Fields' show, "The Never Home."

NEW PROGRAM COMPANY.

Chicago, June 7.

The Sterling Program Company is being incorporated by Dr. J. B. Sonnenschein for the purpose of printing programs for the various Chicago "small time" vaudeville houses. Dr. Sonnenschein has opened offices here. This is the first time anyone has given attention to the smaller houses here, the Riley Advertising Co., handling most of the larger ones. S. W. Hertz is a partner in the Sterling Co.

FROM LEMON TO FLIVVER.

Chicago, June 7.

It is said about town that the Sullivan-Considine people are trying to get rid of the Trevett, on the south side. They purchased it from Col. Trevett last season at a price supposed to be \$25,000. The Trevett has been a lemon from the time the cornerstone was laid. When S.-C. took over the house it fell from a lemon to a flivver in the estimation of local theatrical experts. The house formerly played one show a night, but the new owners changed the policy to three-a-day. The absence of entrances made it difficult to exit the first show crowd and admit the second night audience without causing a jam.

LOEW-S-C UNFINISHED.

There's something unfinished about that much touted "small time" booking amalgamation between the Loew and Sullivan-Considine circuits. The dark gentleman hanging around the woodshed is said to be the refusal of William Morris, as an individual, to enter into the agreement.

Mr. Morris is a one-third holder in the former Morris Circuit and the Loew-Morris booking agency. It is reported he was willing to have William Morris, Inc., get in on the affiliation deal, but shied when noticing in the agreement papers that someone had left out the "Ink," which distinguishes between William as himself and his corporation.

When the scheme was first broached and gobbled up by both sides, the former suite occupied by Joe Schenck in the Loew agency was cleared of all encumbrances, the cleaning women given a free rein to go as far as they liked, and everybody waited for S.-C. to file in.

At the Loew office they say that a lease held by Sullivan-Considine is holding that agency back from making a move.

There have been stories lately that Mr. Morris would shortly leave the combined booking agency he is now connected with, but no confirmation can be had. Morris denies all such rumors. It would not be surprising, however, if Bill should go to England shortly. The strongest tie between Loew and Morris' just now is the Harry Lauder touring contract, for next season over here. That was dumped into the pot by Morris, along with other assets of the William Morris Circuit (including the lease of the New York American, worth about \$250,000, which will be enough to stand off the losses on the "small time" policy of the former Morris Circuit for a few weeks yet).

The other day while speaking to Lee Shubert, who asked William Morris why he didn't stick it out, Mr. Morris is reported as replying "What could I do? All that I had was a bunch of debts, Isman's auditors, and Bloom's encouragement."

"The" Bloom is Edward L., general manager of William Morris, Inc., at a salary of \$15,000 yearly. Mr. Bloom's present duties, according to information, is looking after the electric light bulbs and seeing that the bartenders on the roof don't oversweeten the lemonade. Every time Marcus Loew meets Mr. Bloom on pay day, they embrace.

The Roof show on the American broke fairly well last week. Enough people, who never saw the garden before, on account of the prices, wandered upstairs to get a cheap peek. During the twenty-minute intermission, refreshments were served on a scientific plan. Only soft drinks could be had, with ten-cent lemonade headlined. The girl ushers from downstairs were promoted to waitresses for the night performance above. It is not known whether they split their tips 50-50 or buy the privilege outright for the week. Wednesday, the girls were hoping that Mr. Loew started no other Roof Garden, as they said they might have to split the week, and the customers were just getting to know them well enough to promise a present at the end of the summer.

TO MAURICE SHAPIRO IN MEMORIAM

His brain was big;
His heart was bigger than his brain.
"To know him was to love him."
Might well be said again.
For kindness was his greater part;
Self found no place within his heart;
The hand that took as freely gave;
To selfishness a King, to charity a slave.
More might be said, but one word will explain:
Love—'twas the boon he gave, and Love, his gain.
And this, his epitaph on Memory's shrine;
He drank the gall alone, and shared the wine.

Alfred Bryan.

The death of Maurice Shapiro, the well known music publisher, last Wednesday, started all sorts of rumors afloat as to the disposition of the business. Edgar Selden, speaking for the concern, said:

"Mr. Shapiro's death, while sudden, was not unexpected. We have looked for some such occurrence for the past five years, and the one who knew it better than all of us was Shapiro himself. He expressed himself time and again as being ready when his day came.

"To that end he had arranged the office staffs of both his New York and Chicago places and also the heads of his stores, so that the business would

nor of Massachusetts. Col. Goetting wrote:

"Poor Shapiro is gone. I guess the music business killed him and I have an idea if people will continue in this business there will be some others dropping off in about the same way. It is a business that is full of cussedness and very little is left to commend itself. Last year I had to leave my business for over three months on account of the bickering and fretting connected with it. Well, there is no use in my telling you all about this. You are observing enough to know what is going on and know very well if you had gotten into some other business you would have had more peace of mind, escaped a great deal of abuse, been happier and had a great deal more money. With your energy and your resourcefulness in some other line you would have retired by this time and have had plenty of money to have lived on the remainder of your life. Thank heaven that I myself managed to make investments outside the music business which have turned out all right. The money was not made in the music business, but in real estate, and like a darn fool, I took some of it to put in the music business."

JOE HOWARD SAILING.

On the George Washington this week passage was booked for Joe Howard, the writer, actor and manager, who intended remaining on the other side until August. Returning then, Mr. Howard contemplated presenting himself in vaudeville in the principal scene from "The Goddess of Liberty," with twelve people.

On Wednesday Howard was endeavoring to cancel his passage and remain in New York.

Mr. Howard's wife, Mabel Barrison, is now resting at Cranford, N. J.

DICKSON GOING BACK.

Mace Greenleaf, Philip Sheffield, Barbara King and Charles D. Herman have been engaged to appear in Charles Dickson's new comedy, "The Ingrate," which will be produced in New York early in September.

It looks like a certainty that Dickson himself will get back in the limelight next season, in the new show. Bernard Randall will be his business manager; Martin J. Cody, stage manager.

RETURNS WITH BOOKINGS.

With several more or less important foreign engagements entered for the Folies Bergere, New York, William Harris returns to this side during the week.

While abroad, Mr. Harris booked Inez and Reba Kaufman for twenty weeks at the New York Folies, opening Sept. 11. This is the longest term contract the Folies has yet made. The Marbas, foreigners, will start a date there March 18, next. Muriel Harding, a pianologist and mimic, and Josie Collins, daughter of the late Lottie Collins, have also been secured.

The Four Fords took part in the Folies Cabaret show this week. Emma Francis will go in the variety performance as a "single" June 19, and La Titcomb opens for two weeks June 26.

It is likely that Jeanette Denarber, the French soubret, who has been with the Folies since the house opened, will play for the Shuberts next season. Her agreement expires June 18. The option for further time contained within her contract with the Folies management has not been exercised.

STARS TO PAY.

Chicago, June 7.

Owing to the failure of Nora Bayes, who, with her husband, is starring in "Little Miss Fix-It" at the Chicago Opera House to appear at the matinee performance Wednesday of last week the management had to refund more than \$600 over the box office window.

The house management refused to lose its share of the money the audience represented and the management of the attraction will have to stand for the amount being deducted from the statement at the end of the week.

The producing managers, Werba & Leuscher, will look to their stars for a settlement of the claim. Whether the latter will pay only the house share of the loss, or pay that and also reimburse the owners of the show, is in dispute at present.

The first week of the engagement at the Opera House, "Little Miss Fix-It" played to \$5,500, gross.

SAVAGE IN MILAN.

Henry W. Savage spent the greater part of last week in Milan, Italy, conferring with the music house of the Ricordis, publishers of the Puccini operatic scores, regarding his forthcoming production in English of the Italian composers latest masterpiece "The Girl of the Golden West."

At Savage's office in New York, Madison Corey the "Governor's" right hand man, stated that Mr. Savage would return to this country either late this month or early in July and that from the time of his arrival home there would be a general rush of preparation for the coming season. The first few weeks will be given over to the selection of the cast for the new grand opera.

ELIZABETH MURRAY HEADLINING.

Chicago, June 7.

The Majestic will have as its headliner for a week this summer, Elizabeth Murray, who scored so emphatically in "Mme. Sherry." The contract has been signed.

ALICE LLOYD SHOW SETTLED.

An Alice Lloyd show for next season (by Jan. 1) was settled upon last week, when Miss Lloyd placed herself under the management of Werba & Leuscher. The piece will be an operatic production. Mark A. Leuscher and Harry B. Smith may sail June 14 on the Mauretania, the same boat Miss Lloyd has engaged passage for, to witness the Coronation in London. She will return to New York in September.

Several legitimate managers were after Miss Lloyd. The Pat Casey Agency also placed before her an offer for another Orpheum Circuit tour, or a season in the eastern vaudeville houses.



ROSE STAHL.

JUST ASKING, THAT'S ALL.

Mistanguett, a French soubrette in the style of Fougere, is asking \$1,250 a week for American vaudeville.

SECOND CONFESSIONAL PLAY

Gustave Frohman has signed contracts with the Oppenheimer Brothers of St. Louis, to produce in that city about July 1, a play called "Father Jerome." The play deals with the secrets of the confessional. Orrin Johnson, who created the role of the priest in "The Confession," has been selected for the leading role.

Hal Reid, author of "The Confession" says he has been assured that "Father Jerome" is not an infringement on his play.

20-YEAR OLD PIECE.

John Ransone is contemplating reviving "Across the Atlantic," a comedy drama in which he starred twenty years ago. Mr. Ransone may take the piece without change and play it in stock, assuming the principal role himself, or he may boll it into a 22-minute sketch for vaudeville.

FRIARS' TOUR CLOSE.

The Friars Frolic plays the Globe theatre tonight (Friday), ending a trip of ten days on the road. The show will be the same as when first presented at the New Amsterdam May 28, including Weber and Fields (who did not accompany the troupe en tour).



MAURICE SHAPIRO.

not be interrupted in the event of his demise. He has planned all his new issues until next October. I will continue as heretofore as general manager and Louis Bernstein, Mrs. Shapiro's brother, will look after her interests.

"The will, which is less than three hundred words in length, leaves the entire estate to his wife, also appointing her sole executrix."

A tribute to the memory of Mr. Shapiro was contained in a letter received this week by Meyer Cohen, manager for Charles K. Harris. The writer is Col. A. H. Goetting, the largest jobber in music, and probably the next gover-

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE

W. BUCHANAN TAYLOR, Representative

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

London, May 31.

Fred Ginnett is dangerously ill. He was at the Vaudeville Club the other afternoon and complained of feeling queer. Two doctors and a specialist are now attending him for pneumonia.

George Edwardes, the theatrical manager, underwent a serious operation last week at his house in Regent Park. He is now progressing favorably. The operation was postponed until after the production at Daly's of "The Count of Luxembourg."

Victoria Monks' father, Andrew Thomas Monks, died May 21 from heart failure. The deceased leaves six children, all grown up and well provided for.

Wish Wynne has returned to the London Pavillion with new songs, in every way worthy successors as character studies to those she gave on her last visit. One "ER" is an extremely comical servant girl character, and another, a charming presentation of a love-sick country girl. This artist will shortly be seen again in America.

The new Empire was opened at Preston to a capacity audience. It has a seating capacity of 2,500.

The Alhambra, Glasgow, closed May 27 and will remain dark until August Bank Holiday (Aug. 7) when the new house will open with a change of policy, playing twice nightly. The Alhambra started around Christmas time, with one show nightly at a higher scale of admission than is charged in the twice-nightly halls. The Glasgow public seemed satisfied to pay the extra money, but expected big bills in return. The management was willing to offer the heavy programs, but was not able to secure the material. It was found impossible to obtain fifty-two headliners during the running year, necessary to the success under the once nightly policy. It is expected the hall will be a big winner under the new plan, as has been the Palladium, London, which started under the one-show-a-night and was forced into the other policy.

Sherek & Bruff have dissolved partnership. Many rumors have been afloat about the firm for some time.

Jordan and Harvey are going to Australia to appear on the Brennan Tour.

A number of continental managers were in London last week looking for talent. They claimed that nothing of importance could be found. H. B. Marinelli was also here for a few days.

Li. J opens at the Tivoli, Stockholm, June 1. The Six American Dancers,

just back from Australia, are due to open at the Wintergarten, Berlin, Aug. 17. Collins and Hart are going in the Provinces for six weeks, starting at Leeds, May 29. They sail for the States (home) on the Prince Frederick Wilhelm, July 9.

Morris and Leona, who were booked for some time to come, were suddenly stopped in their work through the death of Miss Leona in Paris, May 20.

William Grossman, the New York attorney, who has had charge of the affairs of The Great Lafayette for a number of years, has been appointed receiver of the English estate of the illusionist who lost his life in the Edinburgh fire. The Chancery Court made the appointment, with the consent of Alfred Neuberger, brother of the deceased, the nearest known relative.

David Paget, a fourteen year old boy violinist, who has been playing on the streets to help support his parents, attracted the attention of the Kaiser and Kaiserin at Lady Londesborough's garden party at Dunstan's Regent Park. The boy won a prize of ten guineas at a street performers' concert last April, since which time he has been appearing in the music halls here. The Empress was so impressed by the boy's playing that it is said she will interest herself in his future.

George English, one time proprietor of the Sebright, died last week. He leaves a widow and four children.

The Six Brothers' Luck lost \$10,000 in stage properties through a fire May 20 in a storehouse which they rented to keep their props.



DE LONG SISTERS

Of Frank Milton and the De Long Sisters, who sailed last week for England to play a six weeks' engagement at the Coliseum, London.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, May 31.

The new management which has taken over the Paris Alhambra, as a private enterprise, for the month of June, has engaged the following as the opening show, June 1: Les Totos, Lilly Belle, Maxim and Mad, Aldon and Lopez, Great Dane and Miss Silla, Court and Claire, Tramel (French Singer), Antonio de Bilbao and Mongigongo, Little Pich (not Tich), Severus Schaeffer, Alfred Schneider and his twenty-two lions; pictures, and a pantomime "Nuits de Paris" with Xaviere de Lika and Paul Franck. Gaston Danville is financing this month's enterprise of the Alhambra.

Arlette Dorgere, the Parisian sou-bret, has been engaged for the opening show at the new music hall in Buenos Aires.

The Comedie Francaise reading committee has accepted by a unanimous vote a three-act piece in verse, entitled "Janick," by Paul Ferrer. The author is president of the French Society of dramatic authors this year.

It is the Journalist Noziere who will adapt Guy de Maupassant's well known book "Bel Ami" to the stage. The play will probably be given at the Paris Vaudeville next year. Pierre Elzeard had also started to write a play on the same story, but the administrators of the estate of Maupassant state they have not given him that authority.

The weather is delightful, after a series of chilly evenings, which had an effect on the al fresco establishments. After several postponements the Jardin de Paris finally started for its 1911 season, with a vaudeville program devoid of big acts. Among the people who inaugurated the summer show are Humpsti-Bumpsti (no connection with Alice and Prevost); El Sarrazino, artistic posing; Eva de Clerk, high school riding; Maymie and Hilman, 5 Brems Stepherus, etc.

Several changes are listed at the Paris Folies Bergere for June, with the withdrawal of Polaire, Chevalier and 2 Marbas. The revue still attracts, the number of foreign visitors being very large.

Pinard & Co., owners of the Ambassadeurs and Alcazar d'Ete, have engaged Olivier Cambon as musical director. Both these establishments are now feeling the effect of the warm weather, although the receipts are satisfactory. Among the artists booked for P. L. Fiers' revue, due middle of June at the Alcazar, are Mary Max and Mlle. de Williams. There is every prospect of it being a propitious summer for open-air entertainments; 1910 was disastrous. Already the Marigny is playing to capacity nightly.

A piece called "Je viens de cueillir Celine" by Maurice Soulie should now

be on the program at the Nouveautes, but it is certain that Feydeau's "Champlagnol malgré lui" (one of the best comic military farces written) will be the closing event of this famous house. It shuts July 1, at the latest, and soon after the theatre will be demolished. Under these conditions Soulie withdrew his play. It may be seen elsewhere next season.

M. Mortier will keep his theatre Michel open a part of the summer at least, and intends to revive shortly that charming short play by Francis de Croisset, "La Bonne Intention," with Jeanne Granier back in the leading role.

Regina Badet, who brought many to the Theatre Antoine last winter to see her licentious dance in "La Femme et le Pantin," will reappear in vaudeville this summer at one of the Champs Elysees establishments. She failed to please at the Palace, London, but because of her long connection with the Opera Comique, and her recent creation at the Theatre Antoine, is certain to make a sensational attraction here.

An excellent curtain-raiser entitled "Incident of April 7," by Tristan Bernard (author of "English as she is spoken") is being given at the Theatre de l'Athenes.

A vaudeville program will be given during the summer at Monte Carlo, from June 2 to end of October. Rogers, the administrator of the Eldorado, Nice, is attending to the bookings.

A monument to the memory of the two Coquelin brothers will be inaugurated at Boulogne-sur-Mer, the native place of these actors, July 16.

The Wintergarten, Berlin, remains open this year throughout the summer.

DREW COMPANY TROUBLES.

Denver, June 7.

Sidney Drew, who played here at the Orpheum all last week, closed his season Sunday night and endeavored to take a Union Pacific train bound for the east. Accompanied by his wife he planned to go direct to New York. The members of his company demanded transportation to New York, but it is said they were refused.

They asserted that when they repaired to Mr. Drew's dressing room to enforce their demand, they were met by a revolver in the star's hand and beat a hasty retreat. Drew endeavored to leave the theatre in a taxicab and declares that one of his company chased him with an open knife. He boarded the train, but the actors followed, dragging him off, continuing the altercation while the train departed without him.

The Brennan Bill was to have come up for a vote at Albany Wednesday.

RUNAWAY DAUGHTER WANTED.

Houston, Tex., June 7.

With a very wealthy father, and everything that she could have wished for, Adelaide Cope, 18-year-old daughter of W. H. Cope, has been missing from her home since April 2.

It is believed that the young woman was "stage struck," and may be at present appearing in the chorus of some show or vaudeville act. The girl's mother has been under a physician's care, in a precarious state of health, since Adelaide ran away.

Mr. Cope is the vice-president of the International Great Northern Railroad (running through Texas). He has stated that should his daughter return to comfort her mother, and restore her to health, he will finance a production for her.

INTERSTATE BUILDING TWO.

Chicago, June 7.

The Interstate Amusement Co. has filed plans for the two new theatres, one in San Antonio and another in Dallas. Both houses will be named Majestic. The present Majestic, Dallas, owned by the Interstate, will be transformed into a 5-10 vaudeville and picture house upon completion of the new theatre. Operations will commence in both towns within sixty days.

VAUDE DOESN'T GO.

Houston, Tex., June 7.

Sullivan-Considine summer vaudeville in the Sydney Wies theatres down around here hasn't panned out. All the houses shut a week ago. Theatres at Oklahoma City, San Antonio and here, were among them.

BUILDING POP HOUSE.

Washington, June 7.

The Imperial Theatre Co., is erecting a new house on 9th, between D and E streets. It is to be finished by Oct. 1. The house will be modern in every respect and will house popular priced vaudeville. W. S. McKean is to manage.

THEATRE PANIC AVERTED.

Seattle, June 7.

A panic was averted at the Star Theatre Sunday by the coolness of the employees when a fire started in the picture machine booth. \$200 damage resulted. The house was crowded, and the audience inclined to stampede.

The Star turns from burlesque to "pop" vaudeville June 12.

LA SALLE CLOSED.

Chicago, June 7.

Abe Jacobs has abandoned his plan of keeping the La Salle open during the summer with "pop" vaudeville. The public refused to patronize. Jacobs closed the house last week.

A CHANGE OF POLICY.

Chicago, June 7.

The Myer's Grand theatre at Janesville will discontinue playing road shows next week and instead will offer a first class vaudeville show booked through the W. V. M. A.

Harry Cooper says his brother Ike Cooper would have nothing to say about any act Harry appeared in. Ike had his say last week.

NEW THEATRE AND PLAY.

"Author-actor-manager" is the hyphenated title that may hereafter be conferred upon William Collier in the near future.

Next season Mr. Collier will be under his own management in a new play written by himself, and to be produced in a new theatre of which he is to be lessee and manager.

The piece is now being written and work upon the erection of the theatre is to be begun shortly. The location of the new playhouse is on the north side of 48th street, opposite the Sherman apartment house. Felix Isman, the real estate operator, is building it and has leased it to the comedian for a term of years.

JERRY FLYNN LEAVES.

With a record of twelve years of popularity behind him, Jerry Flynn left his position as treasurer of Keith-Proctor's Fifth Avenue theatre last Sunday night. Mr. Flynn resigned some days before. His future plans have not been settled upon. Extremely well liked by the patrons of the theatre as well as the firm of managers, Mr. Flynn will be greatly missed at the wicket down there.

The Fifth Avenue may not remain open all summer. That will depend upon the state of business. If closing, July 2 will be about the time.

Treasurer Brink, formerly at the Union Square, replaces Mr. Flynn in the treasurer's office.



ALICE MORELOCK

Who writes and plays her own sketches.

NO TRADE IN STAMPS.

New Orleans, June 7.

The office at 701 Whitney Bank building is still there; the sign of the Southern Amusement Premium Co. still adorns the doorway; but George J. Rose manager of the concern is not at his old desk and has not been since last Saturday. Gone is the manager, and with him about \$1,200, it is alleged, which he collected from local retail merchants who bought picture show tickets that Rose was under contract to redeem from picture theatres at 2½ cents each, the price at which they were sold to the retail merchants being one cent more. Rose's scheme was the "trading stamps" thing adapted to meet amusement conditions, but he left, and did not redeem.

GOING ON THEIR OWN.

Jerome & Schwartz are going to be publishers on their own account, that is, to the extent of publishing all songs specially written for performers and all musical comedy and operatic scores.

This will do away with the necessity of establishing a professional department and no free copies or free orchestration are contemplated. All of which will not interfere with their placing ballads and other songs designed for general consumption with such publishers as may care to accept them.

With the well known reputation of Mr. Jerome as a writer of lyrics, monologs and "books," with Mr. Schwartz's fame as a composer attached, it is possible the firm will spread out to fill a big void in the show business.

HITS SEVERAL PLAYS.

Assemblyman James A. Foley, of this city, introduced in the Assembly at Albany, May 24, a bill that passed the Senate last week, and is now in the hands of the governor for his signature. If signed it will become a misdemeanor for anyone to impersonate the Delty, either in public or private.

It will prevent the playing in this state of several well known plays such as "The Passing of the Third Floor Back," "The Servant in the House," etc., despite the fact that these plays treat the subject reverently.

BILLBOARD INJUNCTION.

The South Bend (Ind.) Bill Posting Co. prevented the Ringlings Bros. last week from using the billboards, which the posting company said had been leased to the Hagenbeck-Wallace show.

A temporary injunction was granted until the hearing for final settlement comes off.

"WILD WEST" AT BEACH.

It was reported around this week that Eddie Arlington would bring the California Frank "Wild West" show down around Coney Island this summer, for a run.

GOT THE INSTIGATOR.

There had been a disturbing outbreak in the gallery of the town theatre, the night before, on the attempt of a portly female member of the performing troupe to unload "Curfew shall not," etc., on an unwilling audience. This affair being reported to the chief of police the following day, that officer detailed one of his subordinates to the gallery for the next evening performance.

"If a repetition of last night's affair is started," was the chief's command to his detail, who, it happened, was a new addition to the force and an Irishman, "be sure you arrest the instigator!"

Late that evening this policeman reappeared before his superior.

"Well," inquired the chief, "noting the perspiring face of his new policeman, 'was there another disturbance in the gallery?'"

"There was," replied the officer.

"Did you get the instigator?"

"O! did. O! locked up th' woman that made th' speech!"

WATCHING THE FOLIES.

Though the management of the Folies Bergere seems to believe its program for the Cabaret performance is not public knowledge through not being billed nor advertised, the vaudeville managers apparently have a way of learning who is to play there, before the booking is entered.

Last week Nat Willis was asked why he contemplated the Folies. That caused Nat to accept a date at Hammerstein's, June 19. This week the Four Fords were told if they had not appeared there, their open time this summer would have been filled in by the United Booking Offices.

William Hammerstein is the manager with his finger on the key. The situation with the Folies playing "United acts" is gathering more tension daily.

DAUGHTER RUNS AWAY.

Lillian Lovette in private life Lillian White, has been missing from her parents' home at 416 East 60th street, New York City, for the past week.

The girl left a letter stating she would commit suicide. The girl's parents are distracted and will appreciate any information regarding their daughter's whereabouts.

Miss Louvette was at one time connected with the Overing Trio.

A \$200 TRIP.

Boston, June 7.

Mary Barry claimed that she tripped over a rope while entering a tent at the Buffalo Bill show, June 17, 1907. This caused her to fall and she sued the show for the injuries received. Judge McLaughlin awarded her \$200 damages. The defence offered no evidence.



EVA MUDGE

NEW MANAGER AND POLICY.

Uniontown, Pa., June 7.

The Consolidated Amusement Co., which has been running vaudeville at the West End theatre for the past two years, failed to take up the option on the lease, calling for three more years. Harry Beeson has once more stepped in and will manage the theatre himself, playing first class attractions next season.

CORSE QUITTING NEW YORK.

What started out like a whirlwind with all the accoutrements of something immense in the way of big financial returns for summer stock managers has proved nothing more than a flash, as company after company is withdrawing from the limelight.

The slump has not been confined to any particular section, but has been general, with the east and south the hardest hit. Various reasons are ascribed for the failure of stock to reap the harvest anticipated. Too many companies, hot weather, park concessions and the wearing off of the summer stock novelty are some of the things which have played havoc with the business.

Corse Payton, who a year ago astonished New York by inaugurating popular-priced stock at the Academy of Music (making money on the experiment), and on May 11, last, installed a company at the Grand Opera House, expecting to repeat his former Manhattan success, exploded a bombshell on Broadway this week when he announced that he would close his company at the Grand, June 17. Lack of patronage, heavy expense entailed in putting on the shows and house rental are said to have caused Corse's proposed withdrawal from New York. Undaunted, Payton leased the Shubert in Brooklyn and opened there Monday with his old Lee Avenue bunch on hand to greet the return of the Payton brand of stock to Brooklyn.

E. S. Schiller, who thought this summer would prove a good one, sent several companies into the south, but the conditions were against him. After a few weeks, two of his organizations were forced to close. The Memphis company quit several weeks ago. Last Saturday night Schiller's Players at Norfolk gave up the ship.

With the closing of Schiller's Players at Norfolk, last Saturday, after a five weeks' season some of the players were sent to the other Southern companies, while the remainder arrived in New York by boat last Monday.

Rose Tapley, leading woman, replaces Marie Pavey with the Richmond company, and Harold Kennedy, comedian, and Henry Hicks, character man, have gone to the Atlanta house. J. W. Ashley has joined the Richmond Co. Cecil Owen, stage director at Norfolk, has been transferred to the Richmond Co.

THROUGH AT BINGHAMTON.

The Robyn Players, at Binghamton, N. Y., have concluded that stock does not pay and will close at Stone's Opera House to-morrow night.

William Robyns organized the company, but a week ago turned it over to J. Sydney Macey.

STOCK

JEFFERSON A STRENGTHENER.

Thomas Jefferson, son of the late Joseph Jefferson, is offering himself through Jack Levy as a "strengthener" for stock companies.

Mr. Jefferson has the entire equipment of three shows, including his father's masterpiece "Rip Van Winkle." The other two are "The Cricket on the Hearth" and "Lend Me Five Shillings."

Mr. Jefferson accepts an engagement with a stock company for three weeks, playing a week with each of the above shows. He takes the leading role, supported by the stock company already installed.

This week Mr. Jefferson is heading the Orpheum Stock Co., at Altoona, Pa.

TWO WEEKS' RUN.

A new stock policy at the Academy of Music will change the bill fortnightly hereafter instead of weekly. The new regime was started with "The City." Much to the surprise of all concerned the receipts the second week were on a par with the first. Cameron Clemons joined the Academy company as juvenile this week, opening in "Secret Service."

MAYOR'S WIFE ACTING.

Boston, June 7.

Mrs. George A. Hibbard, wife of the late Mayor Hibbard of Boston, who was also the postmaster here, made her professional debut on the stage, as "Simpson" the "show girl," in "The Chorus Lady" at the Majestic, Monday. It is but a little over two years since Mrs. Hibbard was the "first lady of the city." When her husband died, he left the family in financial difficulties. Although Mrs. Hibbard is a grandmother, she is very youthful in appearance and when the offer was made to her, she accepted at once.

Coupled with the fact that this is the first time that "The Chorus Lady" has been used for a stock production and with Mrs. Hibbard playing a part, it was a winner from the start.

Mrs. Hibbard has appeared in a number of amateur plays.

Julia Morris, who has played Lena in "Arizona" for the past four years, was specially engaged for the same role by the Poll stock company at Scranton, Pa., this week.

Grace Huff, leading woman of the Poll stock at Wilkes-Barre, Pa., has made several trips through the clouds with Frank Paine, the birdman.

The Chestnut Street Theatre stock company, which has had a successful winter season in Philadelphia, will close for the summer June 17.

DEPOSES THE MANAGER.

J. A. Schwenk, who organized a company of stock players and opened at the Family theatre, Carbondale, Pa., has been deposed as manager. The organization is now going it on its own.

One of the players came to New York Monday to confer with M. Reis, relative to securing the Grand Opera House, Carbondale, Pa., for the balance of the summer.

The Co. is a strong one, composed of Ralph MacDonald and Cherven Chestik, leads; Anthony DeMotte, Roy Templeton, Jack Rose, Harry Fenton, Frank Emmerson, Georgla Haynes, Madeline La Fere, James D. Dower, J. N. Wilson, Mark Linder, stage manager.



LOUISE VALE.

Leading Woman of the Vale Stock Company, now back in its old home, Gayety, Hoboken.

Lawrence Harbour, stage director of the Poll company at Scranton, who has been quite ill, is back on the theatre job.

Lawrence B. McGill, late stage director with the Thompson and Flynn company at Lawrence, Mass., has been engaged by Corse Payton.

Severin De Deyn has been engaged as leading man with the Poll company at Scranton.

A difference of opinion between Alex. G. Reid, stage director, and Henriette Brown, leading woman of the Paterson Opera House stock company, reached such a point that Manager John J. Goetzsch decided to close for the summer. "Zaza" is the final bill, this week.

Doris Hardy, playing with the Whitaker-Pitt stock company at the Orpheum, Jersey City, last week, in running up a tight of steps, slipped and fell, cutting an ugly gash in her left wrist. Despite the pain, Miss Hardy pluckily finished out her part.

The stock company at the Garrick, St. Paul, has closed a thirty-nine weeks' season. It goes to Denver for a six weeks' engagement.

ELITCH'S CO. OPENING.

Denver, June 7.

Eltch's Garden Company opens Saturday night in "Such a Little Queen" under the management of Mrs. Mary Elitch Long. Bruce McRae and Jane Grey have been engaged to play leads. Others in the company will be Ben Johnson, Clarence Handyside, Tom Findlay and Robert Morris, stage director.

Another stock company has been organized for Denver, opening next Monday in "Glorious Betsy," with James Durkin and Maude Fealy in the leading roles. Miss Fealy has been playing in Salt Lake City, but closed there in order to open in Denver where she is a big stock favorite. The Durkin-Fealy Co. will play at the Orpheum.

Cleveland, June 7.

Summer stock opens at the Euclid Garden theatre, June 12, Edwin Arden has been specially engaged as leading man for four weeks, opening in "The Marriage of Kitty." When Arden leaves, Amella Bingham follows for a month's engagement as the star player. After that it is likely Arden will return.

An innovation is the presentation of condensed grand opera by a company of five or six star singers headed by Madame Norwood, which will give curtain-raisers each week in addition to the regular stock pieces.

A MILLION MERGER.

Los Angeles, June 7.

Oliver Moresco and John H. Blackwood have merged their interests, incorporating under the name of the Moresco-Blackwood Co. for \$1,000,000. The properties controlled by the company are: Belasco, Burbank, Majestic and Lyceum theatres.

BURTON PROMOTING PARK.

Chicago, June 7.

H. B. Burton, manager of the Orpheum, Des Moines is promoting a \$200,000 company for the purpose of building a new summer park in Des Moines to run in opposition to Ingersoll Park of that city.

Part of the money has been raised. It is expected that ground will be broken on the new site some time this summer. If plans materialize, the park will be ready for occupancy by next season.

Florence Burroughs was specially engaged by the Poll stock company this week to play a leading role in "Pretty Peggy" at Wilkes-Barre.

The two Robinson kids (Buben, aged nine years, and Constance, aged six) have been specially engaged for summer stock. The former is playing with the Thalia theatre company on the Bowery, the latter with the Gus Forbes company in Stamford, Ct.

Nina Barnes and Lottie Hunt were signed through the Paul Scott agency for the stock company which has been organized for a summer engagement at Sherbrooke, Can.

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GARDEN PICTURES, FAILURE.

The moving picture experiment at Madison Square Garden will shortly cease. It has proven a failure, despite the small cost of installing and maintaining it. Practically the only cost is the women's orchestra which plays after every second reel, and the pictures themselves. The house is always idle at this time of year and the employees used to maintain the pictures are the regulate house attaches who are carried on the payroll anyway. The pictures show up very badly as there is too much light back of the screen, making them indistinct.

One of the directors of the Garden admitted the failure of the present attraction. He said:

"We are a trifle disappointed over the lack of patronage and can only attribute it to the fact that there is no traffic in this neighborhood at night. Our entrance is on Madison Avenue, until recently considered the most valuable from a real estate point of view. The trend of business in the past few years has made our Fourth Avenue property much more valuable. For the pictures we have 1,500 seats on the ground floor and can open our balconies to as many more if necessary. Up to date we have found no need for that. We have some shows booked in for July and unless the pictures get a move on we may close at any time. Summer shows have always been a gamble here. We made money with Duss one season and lost the next. We earned a big pile on a summer skating rink and the following year went to a \$5,000 expense of installing a new floor for the same plan. It fell flat on the return date. An open roof garden is a thing of the past. So, if we do not sell the property, we shall run no more attractions of our own here in the summer time.

"A syndicate has an option on the property for \$3,250,000, which expires July 15. We are assured that they will positively exercise it before that date for the erection of a business block, as announced in VARIETY, some time ago. We also saw it announced in your paper that Henry Corn was the prime mover in the deal for the purchase of our property, but this he denies. We believe, however, that your announcement is correct and that he has some business reasons for wishing to keep his connection with it a secret at this time."



CARRIE BOWMAN.

\$800 BILL AT 5-10.

Philadelphia, June 7.

The Grand Opera House is playing a "pop" vaudeville show costing \$800 weekly at an admission scale of five and ten cents. The house seats 2,800 people.

CLEANERS AT THE HIP.

Wednesday night at the Hippodrome, the Department of Street Cleaning, New York, had its outing. All the white wings of the city were given tickets for the entertainment, after parading through the streets in the afternoon. Commissioner Bill Edwards occupied a couple of boxes to watch the fun and pictures, both furnished by John J. Murdock, of the Kinemacolor Co. The Shuberts subscribed the Hippodrome building and staff.

Mr. Murdock had a moving picture taken of the parade in the afternoon, showing it on the canvas at the Hip in the evening before the vaudeville picture program concluded.

HUGO COMING HOME.

Hugo Morris sailed from London, June 6, on the Kaiser Wilhelm der Grosse, due here next Tuesday. Trovato sailed on the same boat.

COMING "ARAB" SEASON.

From present indications it would seem as though the coming theatrical season was to be swept by the Arab craze. For the early openings "The Arab" and the "Garden of Allah" are announced. Both will be shown in New York. For the latter George C. Tyler of Leibler & Co. has ordered a number of native Arabians.

GLASER SHOW SELECTED.

The show for Lulu Glaser next season has been selected by A. H. Woods. It is "Mme. Dudelsack," a German musical comedy, to be adapted for this side.

Next season Mr. Woods will have a revival of "Little Nemo." In addition to the many legitimate productions under the Woods direction, there will be eight melodramas on the road belonging to the manager. Among them will be "The Bad Girl of the Family," and "The Secrets of the Police."

The engagement of Miss Glaser for a week in vaudeville this summer at the Brighton Beach Music Hall, has been canceled.

JULIUS WITMARK NEXT.

Bill Lykens is seeking a vaudeville opening for Julius Witmark of the Witmark Music House. There are only a couple of the music houses left who have not been personally represented in vaudeville.

Winston Churchill has introduced a bill to the British Parliament which provides for the protection of the public against aerial navigation. An offense under the act is to be punishable by imprisonment and a fine. Reckless driving and navigating in certain places where the public might be endangered are a couple of the don'ts in the bill. It doesn't say on which side the aviators are supposed to pass a cloud, but probably the driving rule will hold good.

LEDERER OPPOSED TO \$2.50.

The only theatrical manager in New York who is willing to go on record as being opposed to increase of prices at legitimate houses is George W. Lederer. He does not hesitate to declare himself. Mr. Lederer says:

"If the price of orchestra seats are increased to \$2.50, an average run for a successful piece will be reduced from twenty to twelve weeks. People who might go often at \$1.50 will only go once to a show. Personally, I am in favor of a reduction to the \$1.50 scale of prices. The higher the prices the worse it will be for show business.

"Barring Augustin Daly, I was the first manager to inaugurate an increased scale and have cause to regret it. I think that the Winter Garden would have proven a much more lasting enterprise if the price were set at one dollar a seat.

"Though they charge 'ten and six' in London for the 'stalls,' this price prevails for only about five rows of seats, while immediately back of these few chairs one can secure a good seat for half a crown."



LILLIAN STEELE

THE SHOW OR NAME?

Marcus Loew has changed tactics with regard to making a legal effort to restrain Albert E. Lowe, who conducts two "pop" vaudeville houses and an airdome in Brooklyn, from advertising his places under his own name.

May 25, A. E. Lowe opened his airdome at Bushwick avenue and Hancock street, advertising his show as "the same as given at our theatres." Marcus Loew has now secured Saratoga Park, at Broadway and Halsey street, three blocks distant from Lowe's airdome, distributed 20,000 free introduction tickets, and put in thirteen acts, running from seven to eleven p. m. He is presenting a show palpably designed to put a crimp into the Lowe airdome.

All of Loew's paper in Brooklyn now reads "Marcus Loew vaudeville" instead of only "Loew vaudeville."

"Nibo Bill" (known as "Nature's Little Gentleman") and sometimes referred to as Will H. Fox, returned to New York Monday. Nibo brought back his usual stock of funny stories, to be told in the parlor only.

THE "I WILLS" IRREGULAR.

Great was the consternation at the headquarters of the "I Will Club" Monday evening. Pres Harry Mock called an irregular meeting, upon the application of Harry Leonhardt, to present the president with an ebony gavel. Mr. Leonhardt is not a member of the club, having been elected, but declining to surrender the button emblem of the order that Leonhardt had surreptitiously secured.

Upon the motion of the non-member, Mr. Mock called a special meeting of the club, held forthwith. Protested by two members in good standing, the meeting was declared to be in order by the president, Leonhardt voting with Mock, and also claiming to hold a proxy from Aaron Kessler.

Mr. Leonhardt, with his legs crossed and otherwise violating all canons of the club, thereupon presented to Pres Mock, the young colored usher attached to Hammerstein's. Asked by Leonhardt if he accepted the present, Mr. Mock would not reply "I Will," giving as a reason for the violation of the constitution that it was an irregular meeting, through the donor of the gift having been a "ringer." Another special meeting was immediately called. Leonhardt was excluded, and vaporized himself by pulling a soft hat over his eyes. A full report of the proceedings was written out, and forwarded to Joe Keaton, Grand Chief I Will, who stood outside Hammerstein's daring Tom Mahoney or anyone else to mention any place where a "drahm" could be procured, in which he (Keaton) did not have credit.

It was the first mid-spring meet of the "I Will Club," an organization composed of abolitionists who believe in the freedom of slaves to liquor. The "I Wills" club house is in the bouffe cafe at the northwestern intersection of the Hammerstein and Republic theatres, one flight up. The club is composed of those residents of the Big Alley, who can glide past Solly Lee at Hammerstein's front gate without slipping Sol a coupon. William Hammerstein is an honorary member, and as such, is permitted to loaf around the lobby of the house.

Although meeting in a cafe, the strict qualification for membership is that no member shall have tasted liquor for over one year prior to election. Pursuant to the by-laws, Doc Steiner's name always heads the waiting list.

Next month the national convention of the "I Wills" is to be held at Stapleton, Staten Island. Pres Mock, who is a candidate for the office of "The Most Cheerful I Will" (equivalent to the post of county detective in Utah) has arranged for round trip tickets, securing a club rate.

There are twenty-eight charter members. A charter member is privileged to reply "I Will" first, when the question is asked "Who will buy?" (By virtue of his office, the president is not permitted to respond to the question.)

The other day Congressman William Sulzer sent Mr. Mock his photo, with permission for Harry to hang it in the art gallery. Mr. Mock showed the Congressman's letter around until the typewriting was worn off.

LYCEUM AND CONCERT

MENDELSSOHN HALL PASSES.

Mendelssohn Hall, the home of chamber music in New York, has been sold to Philip Lewisohn for a sum between \$300,000 and \$400,000, who will replace it with a twelve-story building, to be used chiefly for office purposes, although a theatre is said to be included in the building.

The original hall was constructed in 1815 as a home for the Mendelssohn Glee Club. The concerts scheduled for there next season, will be transferred to the new auditorium being built by the Aeolian Club, to the concert rooms in Carnegie Hall and the halls in several of New York's principal hotels.

NORDICA RETURNS THIS MONTH.

Advices received from abroad announce the return to this country during the current month of Mme. Lillian Nordica. The grand opera prima donna will remain here for several months, returning abroad in time for the grand opera season in Paris. For the first time in history the Wagnerian ring will be sung in French there during the season. Heretofore the operas of the noted German writer have always been sung in his native tongue.

GOING FAR AWAY.

Ada Crossley, contralto, and a concert company are on their way to make an extended tour of South Africa.

Ludwig Hess, the German tenor, who has been specially engaged to sing at the big Milwaukee Sangerfest, is due to hit the New York docks June 12, where a greeting will be extended by his American manager, M. H. Hanson.

W. Delton Baker, English baritone, after a successful American season, departs soon for Europe, where he will make his fifth consecutive appearance with the Royal Choral Society in London. He returns in the fall for his second American season under M. H. Hanson's management.

Earle LaRosa, the American pianist, will again be heard in recitals next season.

The annual dinner of the American Guild of Organists will be held in New York sometime this month.

Jeanette Durno, pianiste, has completely recovered from her illness, and will again be heard in concerts next season. She was formerly soloist with the Theodore Thomas orchestra.

Mme. Gerville-Beach, contralto, has been specially engaged by the Philadelphia orchestra as soloist for several American concerts next March.

250 members of the Swiss Mannerchor Society of Chicago, accompanied by singing societies from the Swiss colonies of New York and vicinity, sailed May 27 from this city to take part in the national song festival to be held in Switzerland this month.

Mrs. Antonio Wrenner-West, American soprano, reopens her oratorio and concert work early in September in Indianapolis.

Jacob Kochkeller, violinist, who died recently in New York, was once the favorite violin accompanist of Adeline Pattil, and was known to hold a single note on his instrument a full minute, while Pattil was giving her voice a good workout.

Abraham Frankel, the young American violinist, just graduated from the New Conservatory of Music in Vienna, showing unusual skill there as a conductor, returns to New York in July to continue his career on United States soil.

Frieda Langendorff will spend the summer with his family in Berlin and will sing in grand opera while abroad. He returns to America next season to make an extended concert tour under Marc Lagen's direction. Mr. Langendorff will sing several Wagnerian roles next year.

Arthur Phillips, American baritone, sings June 15 at the prize contest of the Opera Comique in Paris.

KIND HEARTED TEACHER.

Minna Kaufmann, the American soprano and vocal teacher, sailed June 6 for Europe, taking three of her students along for an ocean trip.

Miss Kaufmann's manager, Antonio Sawyer, is arranging her concert tour in America for next season.

AGENCY BRANCHES.

Marc Lagen, the concert manager, started this week on a six weeks' road trip and upon his return will sail for Europe, Aug. 1, where he will sign up some artists for their appearance here next season under his direction.

Lagen has decided to establish branch offices in Chicago and Portland, Ore.

"TWILIGHT" NEW OPERA.

"Twilight" is the title of the opera by Arthur Nevin, which will be presented for the first time next season by the Metropolitan Opera House Company.

NO LONGER FIRST BAND.

Paris, May 31.

The famous band of the Republican Guard is on the decline, states its former conductor, Gabriel Pares, the musical director at "Magic City." It has fallen below its usual standard on account of hard work, and it was as a protest to the Government that Pares resigned (so he says) and accepted the summer park engagement.

Pares explains that the famous band was formerly only used on official occasions and ample time for rehearsals was allowed, but now it is called on to perform a dozen or fifteen times a month, so that the bandmen cannot fulfill all its private engagements.

As the soloists are only paid \$39 per month, and the bandmen from \$25 to \$30 per month (the pay of an ordinary man in the regiment) they have to depend on outside work. The music suffered accordingly, until it is no longer the first military band of Europe.

Lilly Dorn, of Los Angeles, now in New York arranging her recital programs for next season, has spurned offers from the Shuberts and Liebers to sing in comic opera.

Virginia Tanner, the American dancer, recently appearing in a recital of dances at Columbia University, will make an extended tour of the country next year.

Mildred Potter, contralto, and Lambert Murphy, tenor, have been engaged by Walter H. Anderson to sing the solo parts with the Columbia University Festival chorus when it presents "Messiah," Aug. 8, and "Creation," Aug. 10, under Walter Henry Hall's direction.

Mme. Nordica scored another triumph at Berlin May 29 in "Tristan and Isolde" at Kaiser's Royal Opera House.

Frieda Hempel, engaged for the Metropolitan Opera Co. for next season, was heard at the Berlin Royal Opera by Signor Gatti-Cazazza and Alfred Hertz of the Metropolitan, and they were pleased with the work of the German prima donna. They were also favorably impressed with Mozart's "Magic Flute," and may produce it in New York next season.

Mme. Marianne Flahant has announced that she will not return to the Metropolitan Co. next season, but will do concert work instead.

Warren G. Fraley, of Waterloo, Ia., is now in vaudeville as a Shakespearean reader.

Lilla Snelling, contralto of the Metropolitan Opera House, has been secured as soloist with the Victor Herbert orchestra for its southern spring tour.

SPORTS

VARIETY's baseball team took a fall out of a picked nine from the United Booking Office last Friday, defeating the bookers by a score of 17 to 11. Reed Albee was directly responsible for the defeat. VARIETY's team on the way to the grounds left the suit case containing their uniforms (three gloves, a pair of shoes and a cap) on the car. The members of Capt. Skingle's organization refused to play until their uniforms had been found. Here is where Reed figured. If he had not been there with his automobile to chase the car and finally rescue the suit case, there would have been no game and the United would have been saved defeat at the hands of George and Harold, VARIETY's office boy battery. The game was serious several ways. Herman, of the United team, was injured during practice to such an extent that he may not be able to don a uniform again this season. For the United, Robinson and Blondell showed class and called forth praise from their constituents, while Plunkett in right field, called forth something else. Robinson, after the game, stated that overconfidence was responsible for their defeat, and also admitted that out of twenty games, the United could beat VARIETY nineteen times. The first game proved to be the one time. The two teams will cross bats again this Saturday.

Notes of the Game.

Jolo claims a 1,000 per cent in the field. He had one fly ball which hit him in the chest. He grabbed it before it had time to strike the ground. Jo talks a great game of baseball.

Sam Kenny remarked "Gee, if they can do that to the big time what would they do for the small time."

Jimmy Plunkett certainly does look like a ball player.

If Jolo were an act, what would Skingle say about him?

Robinson objected to the grounds. He thought the Yankees would lay off next Saturday and let the teams fight it out at the American League Park.

(Pitcher—United.)

Tom Smith to the umpire: "He'll never see this one." Same Tom Smith a second later to left fielder: "Why don't you play out further; can't you see they are all hitting them over your head?"

No matter how bad you are, there is always someone in the world that's a little bit worse. (Consolation for the United team.)

The Pat Casey agency has framed up a baseball team with the following in the line up and would like to meet any theatrical nine: Sammy Burns, Jimmy Marselles, Ed Flanagan, Jim Burns, George O'Brien, Ernie Potts, Bert Walton, Fred. Erant, Bill Lykens and Charlie Davis.

This looks like a good one. The actor's colony at Freeport has organized and look mighty strong on paper. The line up is Fred Bailey 1b, Ralph Austin 2b, Charles Cartmell s. s., Paul Morton 3b, P. Smith p, Castenuber c, Charles Middleton 1 f, W. Watson r f,

George McKay c f; subs: Rube Welch, M. Coakley, Leo Carrillo. They would like to play VARIETY and other regular clubs.

The Winter Gardens defeated The Spring Mads last Sunday, 13-3. The Winter Gardens have a record of nine wins in ten games. They again play VARIETY's nine today.

Last week Rose Pitnoff successfully negotiated the swim between South Portland and Portland, Me., considered some feat down Maine way.

For the first time in athletic history China will be represented at the Olympic games, to be held at Stockholm in 1912. The University of Shanghai boasts an English coach, who is preparing the athletes for the games. The Englishman does not expect much of his men on their initial trial, but seems to think that the Chinamen have the makings.



THE DODY FAMILY.

All of Dan Dody's family are in the above picture. The father of the boy is Dan himself, a well-known producer, even to the machine. The boy is Jerome Wilbur Dody, the youngest branch at present of the family tree. The dog has been taught to pose by Dan, who is the only one in the picture with a smile. He is laughing through having had the photographer snap them while Mrs. Dody was under the machine fixing the gear. (This picture WAS NOT taken at Coney Island.)

TOO BUSY COUNTING MONEY.

Chicago, June 7.

When Taylor, Krantz and White, formerly known as The White City Trio, played Los Angeles, Earl Taylor, who plays the piano in the act, inherited a bundle of loose change and straightaway notified his partners he would abandon show business for the more pleasant occupation of counting money. Accordingly the act became a duo. Krantz and White are now in Chicago looking for someone to replace the monied man. The act has several weeks booked on the United time.

AN OPEN LETTER.

(Continued from page 3.)

going capacities, amongst which is also the support of myself and those dependent upon me.

In all of these classifications I have certain rights and certain obligations, and to consistently demand one and grant the other, I must reconcile them to each other in such a manner that they do not conflict, or else I find my position in one or the other untenable. As I claim the right to remain a consistent member of each of the four, if my position in either is made impossible, it is because one or the other of those four institutions demands rights or obligations which violate the rights and obligations of the first and largest.

Firstly, my rights and obligations as an American citizen so far as they affect my rights and obligations as a vaudeville performer, are as follows:

I have a right to my voice and vote by ballot, press, or mail in any measure which may affect me as a citizen. Secondly, I have a right to disclaim any responsibility or indebtedness which may be forced upon me without my knowledge or consent. Thirdly, I have a right to enter into any contract agreeable to myself (and the party of the first or second part as the case may be). Provided I am mentally responsible being of legal age, the contract has no limitations excepting that it must be mutual and for a valuable consideration. I have a right to pay an intermediary who may arrange this contract any part of this valuable consideration.

My obligation as a citizen of the United States compels me to keep this contract after I have given my signature to it, or I make myself liable to either civil or criminal proceedings, according to the nature of the violation. If it is a breach of trust which can be made good by confiscation of my property or baggage, etc., the proceeding to recover may be what is called civil. If I desert a trust in which property has been put into my charge before the expiration of my contract;—if, for instance, I am a brakeman or engineer of a train and desert the train while it is running, or without giving proper notice to enable my employers to put the train and its human freight in other responsible hands—or if I desert a furnace filled with molten iron, thus destroying the property—or, if I leave a theatre during the engagement, thus breaking the contract, upon the integrity of which the management had obtained the money of his audience and invested the moneys of his stockholders—I come equally under the civil or criminal laws for the punishment of conspiracy. If I force the money out of the ignorant under false pretenses for such a result I become liable also.

As a member of the American Federation of Labor, I have only to absorb its first teaching, that it operates under the laws of the United States, which permits and makes possible its existence, and that under the rights which it grants me and which are permitted by the initial rights of citizenship I can refuse to accept any trust or employment which does

not suit me, or being dissatisfied with same, can cease it upon giving legal notice.

My obligation in this order in this case is to not misrepresent or allow anyone else to misrepresent the American Federation of Labor by causing them to believe through fear or ignorance that the Federation of Labor would justify any such crimes as the betrayal of a trust or the breaking of a contract without giving legal notice.

My authority in making this statement is based upon a knowledge of the organization gained through a life time of close touch with it and its leaders, and is not theoretical. A further confirmation is not necessary to the intelligent, as it is self-evident, but to those in doubt, I refer to Joseph Bishop, the first president of the Amalgamated Association of Iron and Steel Workers, and a present member of the State Board of Arbitration at Columbus, O.; or to Messrs. Schaffer, Weigh, Jarrett, McArde or Samuel Gompers, Washington, D. C.

My next obligation, as one of the early members of the White Rats of America, is outlined in the constitution, by-laws and ritual of that organization, as understood and agreed to and comprehended in the original obligation at the time of my initiation, and such additions to its policy as I have since been consulted in, been given an opportunity to vote on or have delegated to any representative or body of them the power to represent me in that to which I had given my consent. I am in no way bound to such measures as may have been taken without my voice or vote or knowledge which go beyond my understanding of my obligation and which takes advantage of my absence to misrepresent same, nor is there any just reason why I should be forced to assume the same against my will or to relinquish the rights and obligations to which I originally consented. These original obligations are logical and possible and contained within the rights and obligations inherent in my American Citizenship, and do not in any way come in contact with or conflict with my own or anyone else's connection or lack of connection with the American Federation of Labor.

The White Rats originally comprehended an organization of artists, and of artists only, and while keeping within the rights of citizenship, attempted particularly to develop the rights, possibilities, education, advantages and general advancement of the artists' interests, basing their efforts upon the artist's intrinsic worth as an artist, and steadfastly and consistently refusing affiliation with any other body or bodies which might make more complex and confusing, by the addition of new interests, their own legitimate ends and aims.

So far as they are true to this original obligation they are within their rights. When they are requested to go counter to any of these obligations or their obligations to the government, (which make them possible) their position as either one or the other becomes impossible, and this simple analysis should be guide enough for the great majority of be-

wildered artists, who at present know not which way to turn, being frightened on one side by the cry of "anarchism" and on the other by the cry of "traitor."

And lastly, I am a vaudeville performer, and seeking the best interests, not of any one branch of the vaudeville business, but of every branch of vaudeville business. And, I understand thoroughly that this will be best obtained by myself and all other vaudeville performers staying on our own axle and allowing the other wheels of the machine to do exactly the same, all being regulated by the only belt which can connect us all—the contract.

I do not deny that Art is Labor: I simply claim that all Labor is not Art.

I do not deny that it is theoretically conceivable that all the theatres can become "unionized." I simply claim that were such a thing accomplished, the theatre simply ceases to be a theatre—even though the most highly developed genius on one side and appreciation of it on the other had to resort to house parties where they could serve their own lemonade. I do not deny that a "play or pay" contract is better for the real artist and real manager, but I did not make the greatest document ever written, the Constitution of the United States, which gives all a right to make any contract agreeable to the contracting parties, or to take or leave that which is offered on either side.

I want to use every effort to obtain that which is best for the artist but deny that the violation of the right of vote or of signature is the right way. I do not accuse anyone of insincerity, but simply of stubbornness in persisting in a mistaken idea, whereby many innocent ones may suffer. The manager to me, whether the present personnel of managers or opposition managers—or new managers—or actors turned into managers—is simply a business man with money invested.

I believe thoroughly that the big or little manager who proves that he is irresponsible by legally violating a contract should be given two weeks notice, after which not only one bill should not work for him, but no act of our organization should work for him until he had deposited bond for further contracts, but the case should be proven by the Courts and if necessary by the Supreme Court. One test case would suffice.

I do not believe that artists should be put under bond in any case, as professional services cannot be guaranteed by money nor can money guarantee talent where it does not exist. A manager must qualify upon a commercial basis, the artist upon an artistic basis. The best manager for both the artists and the managers is the manager who is the best manager. The artist who is the best artist for both the manager and the artist is the artist who is the best artist. Each should stay on his own axle, each wheel being connected by the belt of the contract, and the law of supply and demand will run the machine. Unnecessary or superfluous relations between them, except as required by the ordinary courtesy of civilization, merely make matters more complex.

For that reason the manager is as much out of place in an artist's order as the artist in a manager's organization.

I do not deny the foolishness of paying unnecessary commission. I simply deny anyone's right to arbitrarily decide for others when it is, and when it is not, necessary or unnecessary.

I do not deny, that as any man may temporize with a burglar, the managers might give in tomorrow.

I simply believe that concessions granted under compulsion mean nothing.

Cutting direct to the centre of the whole problem I simply claim a legal lasting adjustment of all difficulties as granted equally to all by the Constitution of the United States, and my sole motive is that I believe senseless and inflammatory agitation if persisted in will lose for the artist all he hopes to gain.

"But" you may say, "you were once concerned in just such agitations."

I have tried to be pretty patient because in trying to arrive at the right definition of "Right" nothing is gained by heat, but I must be forgiven if that sort of thing makes the red blood boil. I feel like exclaiming with as sacred and reverend a use of the expression as any church might give it "For the love of God, you don't compare that fight with this, do you?"

I certainly was, and were the same conditions reproduced—were we facing the same problems for the first time, probably would be again, had we not found the better—the legal way. The conditions have changed not I. That was a fight of regular artists and regular managers. Some of the artists were as humble professionally as any now living, but at least they came under the category of performers. That was a fight in which both doubtlessly made mistakes, due, as was afterward claimed to be a confusion of dates, but at least it was in the days when men were men—when the responsible arguments were tinged somewhat with reason and logic, not polluted with the vituperation of the ratskeller; not the putrid polecat personalities which cause even the most seasoned fighter to stop and sicken and say, "Wait, wait, this is not the right way. This is all wrong; this must lose even if it wins"; for that which is not won legitimately is not won at all.

Those were the days when the laughing face could harden into stern lines and the comedy eye take on the steel-like glance and fight syndicated acumen inch for inch without involving the laborer or the outsider; when the American intelligence was not insulted by such broadcast printed rot as "you are not fighting us, you are fighting the Federation of Labor"; when helpless individuals who in cases do not even belong to the order are called upon to shoulder responsibilities and make themselves marks for life, for that which should be shouldered by the whole organization in a legal and lasting way. By such expressions as "You cannot work in

(Continued on page 25.)

SHOWS NEXT WEEK

NEW YORK.

"A COUNTRY GIRL"—Herald Square (3d week).
 "AS A MAN THINKS" (John Mason)—Naxos (14th week).
 "EVERY WOMAN"—Lyric (16th week).
 "EXCUSE ME"—Gaiety (18th week).
 "FOLIES BERGERE"—(8th week).
 "GET RICH QUICK WALLINGFORD"—Columbia (42d week).
 "PINAFORTE"—Casino (3d week).
 "STOCK"—Academy.
 "STOCK (Corse Payton)—Grand O. H. (6th week).
 "SPOONER STOCK"—Metropolis (16th week).
 "STOCK—West End (7th week).
 "THE PINK LADY"—New Amsterdam (14th week).
 "VARIETY"—Winter Garden (18th week).
 "YOUTH"—Bijou (1st week).

CHICAGO.

ABORN OPERA CO.—McVicker's (2d week).
 "BOWERY BURLESQUERS"—Columbia (3d week).
 "MAGGIE PEPPER" (Rose Stahl)—Illinois (1st week).
 "LITTLE MISS FIX-IT"—Chicago O. H. (4th week).
 "GET RICH QUICK WALLINGFORD"—(Olympic (29th week).
 "SEVEN SISTERS" (Charles Cherry)—Powers (9th week).
 "STOCK"—Haymarket.
 "QUEEN OF THE MOULIN ROUGE"—Crown.
 "THE HEART BREAKERS"—Princess (2d week).
 "HOWE'S LECTURES"—Garrick.

BOSTON.

"THE RED ROSE" (Valeska Suratt)—Tremont (3d week).
 "STOCK" (Lindsay Morrison)—Majestic (3d week).
 "STOCK" (John Craig)—Castle Square (4th week).

ATLANTIC CITY.

"DEAR OLD BILLY" (William Hawtrej)—(12-15) Apollo.
 SARAH BERNHARDT (16)—Apollo.

SAN FRANCISCO.

"ZAZA" (Florence Roberts)—Alcazar.
 "MRS. DOT" (Billie Burke)—Columbia.

THE GREAT WHITE PLAGUE.

VS.

THE GREAT WHITE WAY.

BY EDGAR M. MILLER.

Oh! Yes! I know it's beautiful,
 And each one of those peaks,
 Whose snow-clad summit rends the air
 To me in silence speaks,
 Of health and life and restful hours,
 In sweet relief from pain;
 Of the ending of my exile,
 And I see my pals again,
 I know the scenery's lovely;
 I know the air is grand,
 And those Forests seem created
 By some Fairy's magic wand.
 But, somehow, I don't like it all.
 Because it seems to say:
 "It's a devil of a distance
 Back to Old Broadway."

Say! Doc, you've treated me so white
 Since I came here to stay
 It doesn't seem to be just right
 For me to kick; but, say!
 I can't help feeling lonesome,
 After years of active work,
 Of week stands in the winter,
 Spending summers in New York;
 In the cafes, on the corners,
 Back on old Longacre Square;
 Where they never see the moonlight.
 And the days are always fair;
 Where an evening's frolic often
 Represents a season's pay—
 But it's all right when it's spent along
 That Lane of Light—Broadway.

Those God-erected granite bills
 You look at every day
 Are certainly magnificent
 And wonderful; but, say!
 I'd rather take a ferry boat
 From Jersey 'cross the Bay,
 And feast my eyes on the granite piles
 That sentinel Broadway.
 There's nothing in the world can match
 The purple-tinted glow
 Of your hazy, evening twilight
 As the sun is sinking low;
 But, somehow, I would rather see
 The Night turned into Day
 By the million-candle powered sun
 That shines along Broadway.

You're proud of Colorado; well!
 You've got a right to be;
 For there's probably no place on Earth
 Where one can go and see
 Such mighty works of Nature,
 Such color, rich and rare;
 And then that sweet life-giving balm
 You breathe in with the air—
 Ah! that blessed air! I often
 Thank the God on high
 This germ-infested frame of mine
 Shall, maybe, bye-and-bye,
 Be able to go back again
 To see the boys and say:
 "Here's to you, Colorado!"
 Wish I had you on Broadway."

BILLS NEXT WEEK

NEW YORK.

FIFTH AVE.
 Lillian Herliein
 May Tully & Co
 Lange & Farrell
 Bert Fitzgibbon
 Warren, Lyon &
 Myers
 Four Londons
 Field Bros
 (One to fill.)
 HAMMERSTEIN'S
 Emma Carus
 Bell Family
 "Night in the Slums
 of Paris"
 Nellie McCoy
 Cassell's Dogs
 Bert Levy
 Spissell Bros. &
 Mack
 Cyelling Auroras
 Hickey's Circus
 Chasino
 Roberts' Cats &
 Dogs
 Diero
 Andrews & Forbes
 The Zarnes
 Tyson & Brown
 Gerdes & Donn
 BRIGHTON THEA-
 TRE
 Rose Coghlan & Co.
 Juliet
 Howard & Howard
 Lyons & Yosco
 Watson's Farm Yard
 Perry & White
 Aerial Smiths
 Williams & Williams
 Charlotte St Elmo
 Ryan & Tucker

BOSTON.

KEITH'S
 Gordon Bros
 Eddie Leonard &
 Mabel Russell
 Mae Melville & Robert
 Higgins
 Linton & Lawrence
 PHILADELPHIA.
 KEITH'S
 Pongo & Lee
 Brent Hayes
 Crouch & Welch
 Richards
 CHICAGO.
 MAJESTIC.
 Eddie Poy
 Hedini & Arthur
 Bernard & Dorothy
 Granville
 COLONIAL.
 McIntyre & Heath
 Mrs Annie Yeamans
 James & Bonnie
 Thornton
 Gus Williams
 Lottie Gilson
 Ward & Curran
 Field Bros
 Fox & Ward
 John Le Clair
 ALHAMBRA
 Henry Miller & Co
 Olive Briscoe
 Agnes Scott & Co
 Wilfred Clarke & Co
 Old Soldier Fiddlers
 Fields & Lewis
 Maud Simpson
 Paul La Croix
 ORPHEUM
 Lillian Russell
 Bernard & Weston
 Tom Linton & Jun-
 gle Girls
 Roscoe Midgata
 Barnes & Crawford
 Ed Blondin & Co
 Christy & Willis
 HENDERSON'S
 Haviland & Thorn-
 ton
 Weston, Fields &
 Carroll
 Rigoletto Bros
 Odiva
 Evans & Erwood
 Johnny Small & Sis-
 ters
 Rem Brandt
 (Others to fill)

HERE'S BILLY GOULD

By WILLIAM GOULD.

Oakland, June 4.

Met William Macart's daughter, a very pretty 22-year-old Miss. Bill says she is a find. (He found her in Seattle).

Miller, the juggler, does a balancing trick in which he pours one pitcher of water into another. Some one put the different portions of 3 seditz powders in both pitchers and when the waters met —!

Jimmy Britt bumped into me, direct from London, and invited me to be his guest for the Wolgast-Burns fight. All that we did was to talk about our old pal, Walter C. Kelly, who is now entertaining the people of South Africa. That's far enough south for a Southern gentleman, "Souze" Africa, eh, Walter?

A lot of the California cafe entertainers are receiving offers from New York to sing in cafes.

I am receiving a lot of funny letters from unknown and some very crude performers lately. Some a-b-c actors seem to think this column is strictly original. Well, it isn't. My specialty, however, is strictly original. So hands off.

They are offering excuses for the poor weather Oakland is enjoying this week.

I have a great desire to see the Detroit's play a game of ball.

Ina Claire, late of "Jumping Jupiter," has been engaged for the Folies Bergere, New York.

TIN PAN ALLEY JINGLES

By WILLIAM JEROME.

The death of Maurice Shapiro has robbed Melody Lane of its greatest personality.

A great publisher and a greater pal. His door was always open to the song writer.

Shapiro loved money only for the fun he could get out of it. Lovable, kind and considerate to his employees, the tear-stained faces of the boys and girls who worked for him proved the kind of a man he was.

Edgar Selden has lost his best friend. They were a great team. Shapiro and Selden knew nothing but success.

The loss of Shapiro brings Louis Bernstein back again to song land—may the name of "Shapiro" live long and prosper.

The Head Music Co. has a head light success in "The Railroad R" it's traveling at a faster pace the 20th Century.

The Gimbles and The would make a great combination; sic and dry goods—and just it, both families came from

To get the critics nowadays sic must come from Berlin, or Vienna. That's the only stuff they'll fall for. The or left for the American melod to do is to change his nam; that it is impossible to pr raise a beard, carry a muff, l tie bit, and make a noise lik; lar devil.

AMERICAN FOR SAL

Chicago, J

Marcus Loew arrived in Sunday, with Mr. Jones, of Linick & Schaeffer, the Chicago "small time" vaudeville firm, lately becoming interested in the William Morris-Loew American theatre here.

That house is on the market. It may have been disposed of before Loew returned to New York. The theatre has made no money of late. Although Jones, Linick & Schaeffer are said to have cut down expenses \$40 weekly on assuming charge, the forty didn't swell the net receipts any. When Martin Beck placed his high sign on the American, the house was all through, although no one connected with the theatre believed it until J. L. & S. had a week's enjoyment trying to find out why their methods did not improve the box office account.

The American, since coming under the Morris management, has been a picnic for many people in Chicago, without William Morris being declared in on any of the many melons cut down that way.

The passing of the Morris house leaves the Majestic once more the lone first class vaudeville theatre in this little burg of three million inhabitants.

Adele Oswald will open at the Brighton Theatre, June 26



THE SUFFRAGETTE FARMERS
 On Hammerstein's Roof Garden.

BARNES FIXES QUARTERS.

Spokane, June 7.

Al. G. Barnes will make Spokane the winter headquarters for his animal show hereafter. A new hippodrome will be built to house the show, and arrangements will be made to give exhibitions in the building during the cold months.

HALF DAY OFF.

Chicago, June 7.

The Kohl & Castle offices here have declared a half holiday every Saturday during the summer for employees. The rule went into effect last Saturday. This is the first year for this privilege.

A NOTE

The Vaudeville Managers Protective Association is composed of the principal variety managers and proprietors in the United States and Canada. They have associated for the conservation of the vaudeville business, which is of great importance to them. The many threats, rumors and reports made and circulated by or emanating from the White Rats Actors Union made this association of managers necessary, not only for their own mutual protection but for the protection of the artist against himself. These threats, rumors and reports (mostly threats) concerned first the rights and privileges of the vaudeville artist, that is to say, his freedom to contract, think and act for himself; and secondly, concerned the rights and privileges of the vaudeville manager as regards the conduct of his own business.

The principal purpose of this statement is to prove the motive of the man who is responsible for the threats made. Time and time again he has clamored to "turn on the light," and we intend now to turn on the light.

The Vaudeville Managers Protective Association speaks as a unit. Each member takes upon himself the responsibility of any official statement relating to the condition of the vaudeville business, or the theatrical profession. This statement, and every other statement heretofore or which may hereafter be made by the Vaudeville Managers Protective Association is the voice of every member of that association.

On the other hand, the White Rats Actors Union is an organization of actors, the majority of whom are engaged in appearing as public entertainers. Some are passive members, some are now agents, and still others are engaged in other pursuits. Some work, others have worked and still others expect to work. By work, we mean the playing of theatrical engagements. Under these circumstances, it would not be extraordinary if the statements purporting to be made by or in behalf of the White Rats were statements authorized by only a portion of the organization, but the White Rats neither speak as a unit nor does a considerable portion of the organization speak as a unit.

The White Rats is duly organized, has a full quota of officers and a large directorate. The organization trusts its officers to safely advise and direct the destinies of the organization, and the board in turn has transferred its great trust and power to one man, and his individual whim and caprice.

Who is this individual in whom rests this great power? By virtue of what great sacrifice for the actor has he come by this power? What has he accomplished? What great successful movements has he undertaken and carried on to warrant the great trust reposed in him? Has he proven himself worthy of demanding that managers of nearly a half a century of experience should listen to his plans, or that artists who have made their mark in the world and have position and family at stake should follow blindly where he leads?

These are questions of the hour in the vaudeville world. We purpose answering them without mincing words. Instead of speaking for the White Rats, instead of learning the sense of the great majority of the organization, instead of using the "Player" as the official organ of the White Rats, in short, instead of being a servant or representative, and the White Rats his master, he speaks for himself, of himself, makes the Player his personal mouthpiece, and in a word, makes the White Rats a tool for his own selfish motives.

As the proclaimed editor of the official organ of the White Rats, Mr. Harry Mountford in signed articles (which he believes are "editorials") has used the editorial "we" often when talking only of and for Harry Mountford. Certain it is that no matter how important he considers the White Rats, Mr. Mountford considers himself of greater importance and paramount to all else. Considering his unbroken chain of failures, his conceit is remarkable. In his signed articles, printed by what is supposed to be the official organ of the White Rats and purporting to have been written by Mr. Mountford, some have been about Harry Mountford, others have been concerning what Harry Mountford would do, wanted to do or has done. Other articles have mentioned the White Rats now and then; sometimes a member of the organization is mentioned, and often when the throes of agitation were hard upon the writer, he included managers, agencies and others. Now and then he has given space to his comrade in arms, Harry DeVeaux, only for the purpose of jollying him along until he thinks the time is ripe to take Harry DeVeaux bodily and throw him out of the organization. Certain it is that

Mountford dislikes anybody around who might make inquiry.

The members of this association, all engaged in the vaudeville business for a longer or less term of years, have found through experience that seldom does a person attempt anything without a motive. This is especially true in the case of Mr. Mountford, who wants to set himself up as the great "I am" and is thereby supporting himself and family. The best method of arriving at Mr. Mountford's motive is by the process of elimination.

Mr. Mountford came to this country a few years ago. First, he tried to obtain work at what had been his profession in the past—acting. He tried, but failed. Not only was he given an opportunity to make good once, but a second time—in the City of New York—and by many of the leading vaudeville managers in the United States who witnessed his trial performance, he was declared to be an absolute failure. Previously, in his native country, Mr. Mountford had found acting for him to be a dull and unprofitable calling, to say the least, so that just before his quick exit from his native land he adopted the profession or calling of trade agitator. In other words, from a failing vaudeville actor, he became a strike agitator, and as such he also made a dismal failure, and strangely enough though very well known by thousands and thousands of actors in England, he quit his native land and came to America. Evidently, feeling that he was a failure as an agitator he started his career in this country as a peaceful law-abiding actor, with the result already noted above.

Again, having failed as an actor, there was nothing left for him to do but embrace his previous calling of agitator. As such he interested the White Rats who were then about to lose their leader, R. C. Mudge. After much endeavor, we are told, Mr. Mountford succeeded in borrowing the initiation fee of \$25 necessary to join the order. We do not mention this fact disparagingly—poverty is not a crime. We only mention it to show the remarkable increase in Mountford's wealth and fortune in the short period of about three years. At any rate, Mountford became a White Rat and was subsequently appointed secretary to the board of directors—an office Mr. Mountford knew would be more of a permanency than an elective post.

As secretary to the board of directors he shortly became the directing head of the society. The meetings of the board of directors, as many of the members of that board in good standing have told us, were farces. Mountford was then as now, the great "I am." Just as "Music hath charms to soothe the savage breast," so Mountford's speeches, red-fire oratory and berating of the managers, not only soothed, but charmed a horde of followers whose only grievance was that they were unemployed.

Most of the employed artists were at their posts on the road, with the result that Mountford has held great sway with a crowd who have been living upon his promise of a great hereafter, Mountford's wonderful speeches filled them with hope. He is their great deliverer. He will give them each jobs, or better yet, he will give them an equitable contract. What a grand and glorious thing to talk about! With this situation of affairs, it has been easy sailing for Mountford.

As secretary, Mr. Mountford started the Associated Actors' Company, an investing corporation, which placed about \$6,000 in what was then the Mozart Circuit, obligating the White Rats to take up a number of bonds amounting to about \$35,000. In connection therewith Mr. Mountford organized the Independent Booking Agency, known as "The White Rats Agency," where actors could be booked by their fellows, "assured" of the treatment and salary they had always said they wanted. And this independent agency was to put the big managers, who had built great circuits of theatres after thirty years of work and amalgamation, entirely out of business. Furthermore, this organization was to rectify complaints of artists and abuse which had grown up in the profession. It was a laudable undertaking. Here, truly, Mountford showed that he could do things as well as talk. Here was proof positive that he would and could keep his promise to give the actor work. The deliverer was about to make good. The hereafter had arrived, with the result that the White Rats still have those \$35,000 worth of Mozart Circuit bonds in the safe. Will Mr. Mountford tell a curious public at what figure those bonds are included in the surplus fund of the White Rats, and what their market value is? The Independent Booking Agency was a beautiful dream. It became necessary immedi-

ately for Mountford to find some other scheme to agitate so as to direct attention away from this failure. These facts therefore eliminate Mr. Mountford as a successful actor, manager or agent in America.

For the purpose of earning his salary and giving new hope to the artist of more work, less inequitable conditions, and incidentally directing attention away from his other failures, Mr. Mountford spent two years procuring certain legislation amending the Employment Agency Law. This effort was such a decided failure that it is needless to dwell at length upon the subject, beyond asking Mr. Mountford (while of course we are not directly concerned, nor personally very much interested) whether any account has ever been given to the White Rats of the \$20,000 spent at Albany to procure this beneficent legislation. Of course Mr. Mountford may say, and truthfully so, that it is often necessary in matters of this kind that a certain degree of secrecy be maintained and names must not be mentioned. Perhaps an accounting would show that a great deal of this \$20,000 was spent for "sundries." Sundries may cover a multitude of sins.

About this time, according to the reports abroad then, Mr. Mountford had saved sufficient money to buy an elegantly furnished house on Long Island, in his or his wife's name.

This adds to the elimination list of actor, manager, agent, that of legislator, in Mountford's American record of failures.

In Mr. Mountford's role as an editor, his chief duties seem to have been the suppression of news matters of interest to the actor, which did not reflect credit upon Harry Mountford. The latest is his suppression of his defeat in the Pongo and Leo case, wherein his Employment Agency Law was practically declared to be of no force or effect, in some of its most important provisions. The reprehensible practice of distorting reports of news events favorable to himself which the official organ of the White Rats has so often done, is a minor matter alongside of the suppression. If Mr. Mountford is running the official organ to promote Harry Mountford, but for the actor, will Mr. Mountford tell why he did not reprint the article by W. H. Clemart headed "An Echo From The Grave," printed in "The Performer" (England), February 23, 1911. That article was written by Mr. Clemart through the publication in Mr. Mountford's official organ of the following letter:

292 Camberwell Road,
London, England.
Jan. 14, 1911.

Dear Sir:

As one interested in the variety profession and Harry Mountford in particular, I read your splendid organ "The Player" every week. In the last number received I read yet another attack on my old comrade, containing all sorts of dirty innuendoes as to his conduct and his status in the profession while in England.

Now, first of all who am I? you will ask and what is my testimony worth? I think it worth a lot because: During the music hall strike here about four years ago I think I may claim with pride to have been Mountford's right hand and staunchest adherent, my official position was member of Executive Committee O. A. F., member of every sub-committee and one of the three delegates (Mountford, Frank Gerald and myself) who represented the O. A. F. on the National Alliance Committee, i. e., the combined committee of variety artists, stage hands and musicians.

In these positions I knew EVERYTHING from A to Z, EVERYBODY AND EVERYBODY'S DOINGS, and thus I think you will admit sir my testimony must of necessity be valuable.

The position now held by Mountford as an official in the White Rats, a friendly association affiliated to the O. A. F., unfortunately ties my tongue a lot from diplomatic reasons. In all probability the true history he ever met, the strike in England and the early organization of the O. A. F. will never be told. Mountford himself started writing it in the "Encore," but after the second instalment it was suppressed, the editor fearing, I suppose, that the appalling revelations besmirching forever the reputations of some of our biggest men on this side, would have shaken the very foundations of the variety business. Now what followed, the disgraceful betrayal of Mountford by those who, quaking in their shoes, feared what he might yet say, the scandalous attempt to hound him from the profession and the consternation that followed when they heard of his position in the White Rats.

This position necessitated a complete hold face. Mountford must be appeased, Mountford the betrayed of the O. A. F., and Mountford the trusted of the White Rats were two different factors. Hence the eleven-hour repentance of many, the frantic scribbles to your side assuring you that Mountford was such a good fellow, etc., etc.

You have it from one who knows ALL, one who could flush that history interrupted in the "Encore," one who knows Mountford to be the whitest man he ever met, the man who refused to be a party to the betrayal of our humbler brethren, the musicians and stage hands who CAME OUT with us and who he always stoutly maintained should have GONE BACK WITH US. I know for a fact that Mountford ALL ON HIS OWN, drew up an agreement after number and refused to fulfill contract after contract at halls where the stage hands and musicians had not been reinstated.

I accompanied Mountford in his temporary exile, with

WARNING

me it has been permanent, but he was too great a personality to remain long submerged. You were cute enough to capture him, your gain is England's loss, and I think they all realize it now it is too late.

As this is a eulogy, I address it to the sub-editor in the hopes that it may elude Mountford's vigilance and appear in your columns (the only time I have ever gone behind his back). Give it a show, let the boys and girls of the White Rats hear from THIS SIDE, the sort of man they have got, the fatuous fools over here roasted him; they're sick and sorry now, don't you be silly enough even to let go. I am,

LEO HARRISON,
Late O. A. F.

Mr. Clemart, the "leader" writer (and a very clever one) for "The Performer" says no one in England knows of the "O. A. F."; that no one over there ever heard of "Leo Harrison," "late O. A. F." Mr. Clemart quite broadly intimates under the caption of "An Echo of the Grave" that

Harry Mountford wrote that letter himself

Then had it printed in the White Rats' official organ. The Variety Artists' Federation of England (of which "The Performer" is the official organ) and the White Rats are affiliated. Will not Mr. Mountford reprint the article herein referred to for the benefit of the mass of unemployed actors who are his chief supporters? Mr. Clemart occupied a page in "The Performer" with his opinion of Mr. Mountford and the letter. He owes it to the actor to print it in "The Player."

And Mr. Mountford's failure as an editor is tacked on to his other disastrous attempts in America to prove ability.

As an agitator, Mr. Mountford has succeeded only in that, besides having the White Rats delve deep into their surplus fund to support an "official organ" for his own publicity, he has divided the ranks of the membership of the White Rats of America Actors' Union into two divisions, twice over,—those who are working and those who are not, and those who believe in him and those who do not. We know hundreds and hundreds of actors in the latter category; actors who are patiently waiting daily for the break to come and force the White Rats organization back into the hands and control of the actor.

As an agitator, Mr. Mountford has not advanced the actor; he has not built any theatres; he has not secured time for the actor; he has not placed the unemployed at work; he has not procured more salary for the actor, nor has he procured a single benefit or reform for him, but he has brought about a condition that has placed the vaudeville business in jeopardy; has brought about strained relations between employer and employee; has made promises to the actors that have not been kept; has used abusive language against the managers to uphold him in the estimation of his unemployed supporters, and has filled the ranks of the White Rats with all classes of actors.

Will Mr. Mountford inform the actors whether he gave the "ninety-day notice" to increase the surplus fund of the White Rats in order that the "sands" of the financial end might not run so low that too much notice would be attracted to the extravagance of the organization (and Mr. Mountford's) or just to increase the membership?

As an agitator Mr. Mountford has failed, failed long ago. No one feels and realizes his failure better than Mr. Mountford himself. He realizes his days are numbered. He realizes that he must soon give back to the White Rats that which belongs to them,—the right of the majority to rule. He realized long ago that the organization was not with him when ninety per cent. of the employed actors in the White Rats secretly and deliberately employed so-called managers and representatives to take charge of their acts, notwithstanding Mountford's Employment Agency Law prohibited the payment of more than five per cent. We may well rest assured that whenever a matter affects the pocketbook of the actor, like any other man, he will think and act for himself, and nine times out of ten will do the right thing, and Mountford realizes this as well as anybody.

So the complete list of Harry Mountford's failures in America is an actor, manager, agent, legislator, showman, editor and agitator. For all of these, he is receiving the publicity that he likes so well, and which he obtains from the public press, such as his outrageous attempt to wreck the Actors' Fund, and that publicity he gains for himself, by himself and for the good of himself, through the actors furnishing him with a paper which says, "Owned by the Actor; Run by the Actor; For the Good of the Actor." But Mr.

Mountford has never been an actor in America, excepting for one week. We think an honest statement should be "Owned by the Actor, Run by Mountford; For the Good of Mountford."

As an actor Mountford came to America from England. In England Mountford had been kicked out by his fellow actors and has been repudiated ever since. From all the cablegrams sent by Mountford to England for letters of recommendation in February, but one answer was received. That was printed as from "Leo Harrison," which Mr. Clemart seems to believe was a fake, by Mr. Mountford himself. In other words, Mountford says, "I am honest," and to prove it I will show you my recommendation written by myself under the nom de plume of "Leo Harrison." In the act Mountford arrived with in New York was Miss Walsh (Mrs. Mountford). The act was known as Mountford and Walsh. Later, when Mr. Mountford found he could agitate with more profit than act, Mrs. Mountford continued on the stage, appearing but seldom, but always looking for engagements, assisted by her husband, "Secretary to the Board of Directors of the White Rats."

Will Mr. Mountford tell the White Rats how the coincident happened so peculiarly that the day following Miss Walsh's application for time on a certain circuit (which application was refused) the manager of that circuit was called upon the next day by Mr. Mountford and informed that unless his circuit adopted the Illinois form of contract, his circuit would have trouble with the White Rats. It was more coincidentally peculiar inasmuch as Miss Walsh had informed the manager he would hear about the refusal later.

The record leaves Mr. Mountford's motive for all his labor, work and agitation—money and publicity. Money first, but publicity must go with it, though publicity has been excused at times when the money was not forgotten.

In connection with money, Mr. Mountford has made his greatest success in America. His next and only success has been publicity. Mr. Mountford came over here for money. He had none, and could earn none in England. He told White Rats the English managers would not give him work because he fought for the actors. The English managers would not give him work because he was a bad actor. The variety artists of England are not yet recovered from the disastrous strike he led them into four years ago in England. They are daily discovering more and more the defeat they sustained in it.

From a five-dollar furnished room in a West Thirty-ninth street house in New York to a palatial country home on Long Island is a big advancement for an actor who can't act. Mr. Mountford accomplished it. He saved his seventy-five or one hundred dollars' weekly salary and saved enough in three years to furnish a home. In making money out of the actor Mr. Mountford has been pre-eminently successful.

In one other respect has Mr. Mountford been successful. He is the best traveller the White Rats has ever had. Mr. Mountford travels at the expense of the organization. He stops at the best hotels, never walks while in a city with a taxi-cab service, and never fails to charge the items on his weekly expense accounts. Neither does he forget to put on that expense account the charge for polishing his shoes or the tips given to the servants and barbers. As Mr. Mountford is always railing for the light of publicity to be turned on, will he tell why he does not permit an auditing committee of White Rats to investigate the society's books, its surplus fund and Mr. Mountford's expense accounts? Or why it is necessary for him to often dispute the professional auditor sometimes engaged? Why, too, at such a critical period as this for the White Rats has Dennis F. O'Brien, Esq., the White Rats' counsel (who to our knowledge has worked honestly and faithfully for the White Rats' cause, and who is entitled to unstinted praise) resigned. Is one of the reasons that Mr. Mountford reported to Mr. O'Brien that there were a less number of artists in the organization than there really were, so as to "beat" Mr. O'Brien out of the per capita fee to which he is entitled under his agreement,—so much for each member of the organization? Or is it because Mr. Mountford's sense of honor and square dealing is not on par with Mr. O'Brien's? Or, is it because of both these reasons?

While the actor is wearing his shoes out looking for work, while he is cheering the cause which has for its object the putting of the manager out of business (so that the unemployed may be certain that they will never work) Mr. Mountford is piling up his bank account, taking

the money from the White Rats to do it with. When all shall be over, Mr. Mountford has written enough to be able to say "I told you so," whichever way it goes, but the White Rats won't get any of its money back. His late official designation as "International Secretary" was taken to keep him on the road all the time. When the roads grow dusty over here Mr. Mountford will go to Paris at the expense of the White Rats, with full salary. The bootblacks are waiting. They know the tips are to be liberal, as the vaudeville actors of America pay them.

The Vaudeville Managers Protective Association asks the actor to stop and think it over. The managers do not want trouble. It will mean big losses to them and to the actors. The managers look to the actors who are engaged not to be guided by the unemployed or the actors who cannot act well enough to earn a living at it.

The Vaudeville Managers Protective Association herewith sounds a note of warning to all actors engaged in the variety profession. It tells them to be careful, to watch out, and not become marked men. If there is a strike by the organized actor of this country against the managers who are employing them at larger salaries than they ever hoped to receive, the managers will take steps to keep their theatres within their own control,—and the actors who strike had better take steps to keep themselves after that.

It is a source of irritation, even regret, that American managers find it necessary to address themselves in a newspaper to the American actor on account of a professional agitator, who has been a total failure on two continents. It is a condition which confronts us all, and a note of warning is necessary. The language at the head of the editorial in the New York Evening Journal, a week ago, written by Arthur Brisbane, is timely. He writes: "Union men who really work must protect themselves against professional labor agitators. The number of honest leaders in labor movements and their millions of well-meaning, hard-working followers must unite to get rid of the professional." Now that the White Rats are union men Brisbane's editorial is timely. The whole gist of this statement may be summed up in Brisbane's words. The union man who carries a gun is no worse than the union leader who is willing to sacrifice thousands of actors and visit them with privation and hunger for purely personal and selfish motives.

We wish it clearly understood that we do not mean to infer in the slightest that Harry Mountford is a grafter. Far be it from us to stoop to his method of argument, which consists of abuse, and what he thinks is a correction of grammatical errors, due to his own lack of knowledge of good English. Mountford is getting his legitimately as far as the public, or as far as we know, but as the New York World once remarked, "Where did he get it?"

In conclusion, we use Mr. Mountford's words in his editorial in the "Player" of last week. "Too late." It is all too late for Mountford to beg, pray and implore the manager to speak, look and listen. It is all too late for Mountford to beseech the managers, whom only a few months ago he called "thieves," "crooks" and whom he abused and insulted as only the meanest individual of the gutters and sewers could abuse another, to sit down and talk things over calmly over a bottle of wine and a good cigar. It is time for Mountford to know that the muckraker and mud-slinger never lasts long in this country. If Mountford is now willing and not only willing but begging to sit down with men whom only a few months ago he called "thieves" and "crooks," there must be a reason. The men who have built this business are not going to stultify themselves and deal and arbitrate with the so-called "unpurchasable" Harry Mountford. There may be and there probably is much to be remedied in the vaudeville business, both on the part of the actor and manager, and also the booking agent, but we wish it known that we will never consent to discussing or dealing in any way, shape or manner with such an individual as Harry Mountford. Not one member of this association has ever refused to deal with an actor, be he a White Rat or unaffiliated, who was on the level, but all of them always have and always will refuse to deal with Harry Mountford.

If this means a fight, if this means a strike, why we are content to go about the even tenor of our ways and to build up our business. We are prepared to defend our property and our business, if that is the only alternative.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

NEW ACTS NEXT WEEK.

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

Nellie McCoy, Hammerstein's.
Andrews and Brown, Hammerstein's.
Gerda, Gerdes and Donn Hammerstein's.
Ryan and Tucker, Brighton Theatre.
Evins and Erwood, Henderson's.

Stella Karl.

Singing.

11 Mins.; One.

Brighton Theatre.

Back in '49 there was a rush of gold-seekers to the sunny climate of California, but since the run on the west has long become a memory, there has been another rush—from the other direction. The latter-day rush in mind is that of the ratskeller act and the California trot "singles" to the east. In the overflow comes Stella Karl, who put her wares on the vaudeville stand at Brighton this week. Stella is a good entertainer, but a rearrangement of her act after opening proved a severe handicap. Stella wears good clothes, displays animation of the Pacific Coast type—that same bearlike glide and swing now familiar in the east—and enunciates better than the average "singing singles." Stella's best work was on her first number, "I Want To Be in the Land of Harmony," which should be used for the close. Her second offering, "When You Kiss an Italian Girl," went fairly well, but following it with "I Never Had a Man to Love Me Like You," another "straight" selection, marred the impression made on the opening. Miss Karl has ability but unless she puts over a different arrangement of numbers is very likely to force herself back into less prominence. *Mark.*

Rem Brandt.

Cartoonist.

10 Mins.; One.

Fifth Ave.

Rem Brandt has something new in the cartooning line. That something new, whether it is worth while or not, just as long as it is something new, sounds interesting. Rem Brandt has a peculiar pistol-like arrangement with four compartments or cells. Each cell contains a different colored substance. By pressing a trigger the cartoonist is able to get any of the four colors he desires. The instrument makes a peculiar hissing sound as the ink is shot on to the paper. The effects obtained are naturally a bit crude. The best are the comedy pictures which Rem Brandt sticks to entirely. The Lincoln and Washington heads were very poor, while the girl in the roses and the comedy colored man were decidedly the best. Rem Brandt has something of a novelty in his line and it should interest in a light position on the big programs. It should be able to take one trip over the circuit during which time the cartoonist might be able to perfect the idea, which would make him a fixture. *Dash.*

Mumford and Thompson.

Singing and Talking.

16 Mins.; One.

Majestic, Chicago.

The most important feature about this act, new to vaudeville, is the somewhat different character essayed by the comedian. Weighing in the neighborhood of 200 pounds, he reminds one of a bashful, half-witted youngster, who is trying to act like a man. The result is what has been generally termed in big cities, "a boob." Although capably assisted by a straight man of neat appearance and perfect enunciation, the turn rests with the comedian. He carries it exceptionally well. After a nicely timed routine of good original talk, well saturated with legitimate laughs, they turn loose a pair of popular songs, disclosing voices that will always guarantee them a recall. Longfellow's "Village Blacksmith," twisted into a comedy verse, secured the strongest, with the exception of the singing, the strength of the offering. Mumford and Thompson have brought something a little different to vaudeville, but there is still room for improvement. Monday they replaced Frank Tinney, who was delayed enroute to Chicago because of a railroad wreck, and on the showing pulled down a large hit, although it was quite evident the house was exceptionally friendly towards the boys in some portions. However, they would have done quite as well without the "boosting." *Wynn.*

James Keane and Co. (1).

Comedy Sketch.

17 Mins.; Full Stage (Special Set).

James Keane is assisted by a very good looking girl in a rather broad farce comedy, the plot of which is laid in Mexico. Keane takes the part of a stranded actor. He is in love with a Mexican girl, played by his assistant. The actor has a millionaire uncle in New York. He is anxious to get the old boy's money, and wires him for \$5,000 which he claims is for ransom, he having inserted the fact that he was held by a Mexican bandit. The uncle appears on the scene and Keane does some good comedy work as the bandit; also he pretends to be insane before his uncle, to make the rich fellow part with his coin. The plot is well worked up. There is enough travesty in it to make it a laughing success. *Jess.*

Louise Brunelle.

Songs.

15 Mins.; One.

Louise Brunelle is a girl who shows more class than most of the "singles" on the "small time" for a "showing." Miss Brunelle is a charming brunette, and dresses her act in fine taste. "Dutch" number should be placed "No. 2," and the finish could be made with "Harem" number, which seems to be the strongest. Miss Brunelle with a little attention paid to the arrangement of her act ought to be kept busy on any time in vaudeville. The girl would fit nicely into musical comedy. *Jess.*

William Hodge, in "The Man From Home," will travel to the Coast next season.

Haviland and Thornton.

"A Question of Policy."

15 Mins.; Open Three; Close One.

Fifth Avenue.

Haviland and Thornton offer an amusing nonsensical conglomeration of rapid fire talk, travesty and songs. The act opens with what might be called a sketch structure, but soon gets to the duolog thing. Haviland, an insurance agent, breaks in on Alice Thornton, lady of the house, and tries to sell her insurance. Some of the comedy is bright and new, but the greater portion is old though made laughable through the good handling by Haviland, an excellent light comedian of the breezy type. The travesty comes in in an old idea of how they act at the theatre before and after marriage. This is well done and contains laughs but the idea has been worked until it is not even threadbare any more. The finish in "one" is a summer girl number in which Miss Thornton appears to advantage in a pretty pale blue bathing creation. As an encore the couple used Lean and Holbrook's stepless buck dance, a patter arrangement, which took them off nicely. "No. 4" at the Fifth Avenue, the couple experienced no difficulty whatever in getting over. They should do well anywhere when not asked to take too heavy a position in the going. *Dash.*

Ioleen Sisters.

Wire Walking.

12 Mins.; Full Stage.

Hammerstein's.

The Ioleen Sisters work on the tight wire, varying the usual routine some through introducing sharp shooting from the thread. One of the girls carries the brunt of the work, while the other acts as assistant. The worker is at home on the wire, although not up to one or two other women in the matter of speed attained in crossing. She is a good looking girl, wearing crimson tights to advantage. The assisting sister also adds to the offering in the looks department. The act is, not a heavy number, but looks nice and can fit in the big bills in the opening position. At Hammerstein's Monday, after the matinee, the girls were sent from the "No. 2" position down to close the show. Either spot on the long bill this week gave them a real chance. *Dash.*

Winston Sisters.

Music.

12 Mins.; Four (Interior.)

Violin and 'cello numbers are featured. A noticeable sameness should be remedied by a rearrangement of numbers. The sisters play well together and should give satisfaction in any of the "pop" houses. *Mark.*

Four Largards.

Acrobats.

The work of the top-mounter stands alone, though he does not work as gracefully as he should. The four men have a straight acrobatic act, marred by the slowness of the men in getting into action. They work as though they had long been accustomed to circus life. Some new tricks and a lot of ginger would help considerably. In its present frameup, the act is of "pop" house calibre. *Mark.*

Gary Owen.

Singing Monologist.

9 Mins.; One.

Fifth Avenue (June 4).

As a very youthful monologist, with the confidence of a veteran, Gary Owen is breasting the "big time." He is but a mere boy, of a stage presence that will pass him nicely in an early spot. Gary has some talk, speaking of his "Paw," who is a "rounder" and his "Maw," a suffragette. From this some laughs are secured. More should be. The material in spots is too "wise" for one of Gary's age to be saddled with. It doesn't sound nice for a boy to say that his mother turned around and smiled at men, or that his father went to Salt Lake to study human nature. The last remark, though, caught a laugh. Gary should be made as childish as he looks, in action and material. If the dialog runs to lines beyond that of youth, then Gary must be coached how to deliver them in childish ignorance of their meaning or importance. If Gary persists in appearing alone, he will become a first rater among the singles. But he must keep himself within his stage looks, while upon the stage. Of the two songs, the parody should go out. Gary might open with a song, doing away with the attempt to smoke a cigarette. While this bit of business is inserted to break the stories into sections, it doesn't belong. Kid talk about baseball, school and stories of little scrapes that boys fall into, having a naturalness to them, would be far better for Gary. If not opening with a song, Gary might start the act by entering with a baseball bat in front of a street drop. Looking bewildered, he might ask the leader what street he is on, again asking if the leader has seen his mother. When the leader replies by inquiring how his mother looked, Gary might describe her in a little old-fashioned boyish way. With a few remarks passed between the boy and leader, Gary could go through the act without artificial assistance. In assuming innocence, it does not become necessary for the boy to laugh at any of his own stories or remarks. If Gary gave as his reason for being on the street that he played hooky from home after his mother left him to attend to the baby while she went to a meeting where all the women talked all about the men, it might strike the audience more favorably than to walk brashly out, with stories to tell, in a matter-of-fact way. Stories like the baby started to cry, when he placed it on the floor, while looking all over the bed for a pin, would be the proper kind, it would seem. Gary might say that his mother said if the baby ever cried, that was the sign a pin was sticking into it. But he couldn't find a pin in the bed, so he held the baby up by the feet to see if a pin would drop off. When a pin didn't, he left it standing on its head and went out to look for his mother, to tell her something was the matter with the baby. Then he met some boys and played ball, forgetting all about the baby—asking the leader at this point if he knew how long a baby could stand on its head without growing tired. At least this is the style of stories a boy monologist should tell on the stage. *Stme.*

Nellie Lytton and Co.; (3).
Sketch.

28 Mins.; Full Stage; Interior.

Nellie Lytton has fallen into a valuable piece of property in the comedy, pathetic sketch which she is presenting for vaudeville approval. Whoever wrote the piece has shown rare good judgment in the blending. It contains those fine touches in the handling of pathos and comedy which are so rare and valuable when properly welded together. A mistake in construction has been in padding. From five to eight minutes could be chopped away. It would leave the meat only, to be played in the vaudeville time limit. Miss Lytton does much for the sketch. The character is a sort of a Lottie Williams' "Rags" and she handles the role in capital style. There is another point in favor of the piece. It carries a question mark almost up to the very last moment, and then instead of finishing as one would expect, just ends in the only logical manner possible and of course the last one that would be thought of. Three men support Miss Lytton in the piece and all play in fitting manner. Nellie Lytton's playlet needs only the proper cutting by some skilled hand to become a good sketch for the best houses. *Dash.*

Four Charles.

Acrobats and Jugglers.

10 Mins.; Four (Special Set).

The Four Charles have a turn of acrobatics and juggling, patterned somewhat after the act of the Boganny Troupe. The set is a kitchen in this instance, with the members of the troupe made up as the cooks and assistants. The routine is simple with nothing startling. A quick change is effected which helps the act considerably. The finish should be strengthened for a grand hurrah. *Fred.*

Mr. and Mrs. Thornton Friel.
Rural Comedy Drama.

17 Mins.; Full Stage (Special Set).

This playlet has a suggestion of the one that Milton and the DeLong Sisters are now playing, differing only in one instance; this playlet has some pathos. Rural pathos are plentiful on the "small time" at present. This sketch doesn't rank far above the rest. Mr. Thornton, in the rube character, shows some ability, but his talk is old and should have been forgotten some time ago. Mrs. Thornton in a dual role does well enough, having a very good appearance. The act as it stands could do no better than head line on small time. *Jess.*

Freeman and Fisk.
Singing and Talking.

19 Mins.; One.

The woman's work is the most conspicuous and through her "kidding" the act is meeting with favor in the "pop" houses. They open with "Think It Over, Mary" and close with "Take Me With You, Cutey, But Forget To Bring Me Back." The woman does a "bit" as an amateur would sing "Heaven Will Protect The Poor Working Girl," which was fairly well received. The team needs a new song arrangement. The man should inject more life into his work. *Mark.*

Lillian Russell.

Songs.

15 Mins.; Five; (Parlor).

Colonial.

Tuesday evening was a great night for the inside theatres. Lillian Russell had a great deal to do with the capacity house that showed at the Colonial that evening. Miss Russell is using a pianist in her vaudeville offering, although the orchestra assists as well. Miss Russell's appearance didn't create any noise. Her entrance reception was hardly more than a ripple. The quietness continued during her first three songs, short and of a very light variety. "Evening Star" caught some real applause at the finish of the first chorus. It was pretty mild at the end of this number, though the singer came back with another chorus, and a short Irish song, after which she made a brief speech without much provocation. During the "Evening Star" song Lillian stood the test of the spot-light and certainly did "look great." *Jess.*

Ehrendall Bros. and Dutton.

Hand-Balancers.

12 Mins.; Full Stage (Parlor).

Two fellows do a hand-balancing act that ranks up towards the top. They are assisted by a comedian of some ability. The two are fast, neat workers and finish with a thriller that is bound to get a satisfying amount of applause anywhere. The three fellows have an act that could easily close or open on the big time. *Jess.*

McGarry and McGarry.

Singers and Dancers.

8 Mins., One.

These two boys are first class dancers and dress their act very neatly. The difficulty the boys will have will be the fact of so many similar acts of the same variety. An original idea will have to be inserted to insure the act of nothing better than the small time. *Jess.*

Sheck and D'Arville.
Acrobatics and Songs.

16 Mins.; Full Stage.

Sheck and D'Arville have a specialty that is somewhat out of the ordinary. Sheck is a very good acrobatic, doing hand-balancing, head-balancing and some ground tumbling. Miss D'Arville figures in the acrobatics at the opening and close of the act only. She becomes the center of attraction during the rest of the time, filling in with character changes, singing a song for each change. Of the four numbers now used, one only is worth while. "The Colonial Boy" is very well done and Miss D'Arville looks exceedingly well in the picturesque costume. The speech in which she announces that there is nothing vulgar or immodest in her performance is superfluous and should be immediately dropped. The couple gain applause at the finish through the girl acting as understander for Sheck, who is a big well developed man. Sheck and D'Arville, will do very well for the time they are playing. With study they should be able to work into an act of value for the bigger time. *Dash.*

Marcus and Gartelle.

Roller Skaters.

12 Mins.; Three (Interior).

Brighton Theatre.

One of the men works in blackface. The "straight" attempts to show his partner how to skate. The preliminary steps by both furnish a lot of fun, both taking some hard falls. The comedy of the blackfaced chap is well worked up and the act was an emphatic laughing hit at the Brighton theatre. Following the skating lesson, the team finishes up with a clog routine on the skates that shows the boys understand team stepping.

The act was formerly known as Gartelle Brothers. *Mark.*

Pike and Callum.

Dancers.

Hammerstein's.

Pike and Callum are two boy dancers, opening the show at Hammerstein's, this week, going quite well in the spot. The boys are real dancers, dress well and have a few steps of their own. *Sine.*

Curtiss Trio.

Songs.

10 Mins.; One.

Two boys and a girl have an up-to-date singing act on the "small time," and get away very nicely. One of the fellows is a good singer of the newest style of "rags," while the other does great things with these on a piano. The girl is a help through her good looks, and very nice style. The act could do on the smaller big time. *Jess.*

Mattie Booeum and Co.; (4).

Songs.

14 Mins.; Full Stage; (Special Set).

A quartet of boys stand for the "Co." in the billing. A good quartet, it very nearly smother the star, Mattie Booeum. Miss Booeum has an act with a Brooklyn Bridge back-drop; also a "river at night" effect. The four boys are good singers and carry the act through nicely, Miss Booeum helping with a few songs. There is only music when the boys are singing. The act can play the "small time" and do well. *Jess.*

Alice De Garman.

Trapeze.

11 Mins.; Full Stage.

Alice De Garman has a very neat single on the trapeze. The girl does nothing startling in the way of tricks, but she has a pretty appearance, a nice personality and an easy laughing manner that attracts. Some teeth work adds a little variety. Acts of this description depend in a large measure on the manner of presentation. Alice has the manner. *Dash.*

Beaumont's Ponies.

14 Mins.; Full Stage.

The work of one of the ponies stands out. His discriminating between red and white handkerchiefs, secreted in separate boxes and later placed in the same receptacle, is a feature. The ponies, five in number, execute various drills, commands, etc., and for a finish, two dogs perform a la equestrian. A good animal act for the "pop" houses. *Mark.*

Charlotte St. Elmo.

Songs.

Hammerstein's.

That Jack Levy is such a joker! He says Charlotte St. Elmo's appearance at Hammerstein's, this week, is her first upon the stage. Charlotte is on early. She isn't doing very much in the way of applause, because perhaps Mr. Levy wasn't joking when he said she wrote the songs herself. Miss St. Elmo only sang three. Maybe she hadn't written any more. A couple of changes were made, with Miss St. Elmo wearing a combination suit of tights for the finish. She isn't a bad looking girl, with a not unpleasant voice. Had she been boomed as much as Marie Empress was, she would have repeated what Marie Empress did. *Sine.*

Ah Ling Foo.

Magic.

12 Mins.; Full Stage.

Ah Ling Foo is a Chinese magician. He has a very interesting specialty for the "small time." The tricks are all of the same variety, but Ah goes through them well without "stalling" or talking, and the result is good. *Dash.*

ACTOR OLD SLEUTH.

Chicago, June 7.

Detective Woolridge, who sports a regular police badge, and claims to have been a member of the Chicago police department some years ago, but, who for the past few years has been lecturing with slides in the small houses, started a riot in the Crilly building last week, when he attempted to arrest everyone on the first floor employed in the agency business.

It seems that Barrett & Curtis booked the sleuth for three weeks and a half on their Wisconsin circuit. While the reports were against the copper, they managed to induce the managers to carry out the contracts.

Woolridge returned to Chicago last week, a little peeved because no future time had been arranged for him. He started to investigate the Barrett & Curtis agency. Discovering the firm had been doing business without a license, booking all acts through the office of Tom Brantford, the crime destroyer complained to the authorities. It developed that Curtis & Barrett were acting within the confines of the law. Then Woolridge commenced to take the law in his own hands. He accosted Brantford first, denounced him and threatened to place his nasal regions somewhere in back of his cranium. Brantford decided to keep his features intact and offered to throw the detective clear across the street into The First National Bank Building, but Woolridge retreated, supposedly for a patrol wagon to clean out the building. Up to date neither the wagon nor the officer has reappeared. Meanwhile Barrett & Curtis are procuring a license.

Edwards Davis, who has been running a stock company in Louisville since early in the spring, is in New York with a new play which he has written and expects to have produced by a prominent New York firm next season.

HAMMERSTEIN'S ROOF

"Youse guys take your dirty feet off our clean gravel," said Martha Stewart, the female special cop, as she airily swung her club while keeping guard on "The Farm" at the Hammerstein Roof Garden Monday evening. "Can't you see it's raining," said Martha, "and isn't Mr. Hammerstein having trouble enough without having to wash down all these stones again?" Martha is some little copper in her blue suit, but Harry Mock has her number. It is 655, and Harry was the only one who could get it.

The sixteen cow chasers were on the job in the rear of Mrs. Belmont's Suffragette Farm. All this year's crop of girls are wearing overalls and silk stocking. As they allow their feet to hang over the fence rails, many are the arguments as to whether young women are wearing their trousers too long or short this season.

The farmerettes aren't a bad looking lot. Permission is given to the audience to speak to them. The male farm hand in the farm house who must do the washing while the suffragettes smoke cigarettes and play pinochle has the right idea. "Me stay in the show business?" said he. "I guess not. My job is waiting for me at the Cadillac," and this boy they say is the fanciest waiter the Cadillac ever had.

The girls seemed to enjoy their first night on the Roof, although the weather chilled their knees. One recognized a friend among a group in front. "Oh, George!" she exclaimed. "Come here. I want to talk to you. Ain't you surprised to see me? Well, what do you think, I had to leave that place. The second day I was there the boss and another fellow commenced to bet whether I was a perfect 36 or a perfect 38. They measured me several times, and then neither one of them asked me out. Well, George, I wouldn't stand to be handled that way with no come back, so I just blew, and here I am. Ain't Mr. Mock a lovely man? You don't know him. Sh! there he is, the handsome fellow with the straw hat. Why, he's the one who trained the fish over there in the pond to swim backwards. Mr. Mock told me so himself, but said not to tell the rest of the girls because he didn't like to have the help talk about him."

Mr. Mock, under William Hammerstein's direction, framed up the Suffragette Farm. As president of the I Will Club, Mr. Mock has issued a proclamation to the members that should any one have charges preferred against him for undue levity with the farm ladies, he will be expelled immediately from the Club. Oh, yes, Mr. Mock is a very strict man. He has also decreed that there must be no meetings held on the upper roof behind the chicken coop.

"The Farm" was the only feature of the opening bill. It is going to prove a drawing card when the weather warms up.

Percy Williams must have wished the rainy weather on Willie. With Lillian Russell at the Colonial, Mr. Williams rooted for rain. He must have repeated the root Tuesday, for it rained again. The whole Hammerstein staff and Aaron Kessler couldn't stand off the hoodoo.

FIFTH AVENUE.

It is a peculiar layout at the Fifth Avenue this week. The interest and novelty come in the first half, while the second part contains practically all the comedy. While a better arrangement would be a splitting up of the various elements, still as arranged the bill does not become tiresome at any time, and runs through in good style. Good judgment is used in two or three instances to stall off a stage wait. Once when a wait would have been absolutely necessary, the management filled in the time by having the set struck in view of the audience. Monday night the house appreciated the good work of the stage crew and gave them a round of applause.

Aerial Smith opened the program supplying a thrill or two. Rem Brandt (New Acts) followed and added a little novelty. "Cheyenne Days" was "No. 3" and supplied both interest, comedy and not a few thrills. The act is well staged and has plenty of variety. Lucille Mulhall adds the necessary class. She is a pretty sight on her well trained horse.

Haviland and Thornton (New Acts) breezed in "No. 4," supplying light entertainment and amusement.

Lolo in her second week was "No. 5" and the center of attraction. The girl is drawing some business into the house without a doubt. Monday night there were a few evening dress late comers who stayed through the mental suggestion portion of the entertainment and then departed. That Lolo's performance is interesting goes without argument, for even though not interested in a subject which is becoming more discussed each day, the thing gets to one. Lolo could almost be billed "She Never Misses." Monday night of the two or three hundred articles called the girl did not hesitate for an instant or miss once. The rifle shooting and archery at the finish is entirely new in this style of work and adds not a little in sending the act along in the right direction.

Following Lolo the comedy bill opened. Thos. Ryan just hit them a wallop with the "Mag Haggerty" piece. Monday night the house must have been filled with hold-over Sunday poker players. They screamed at that fool poker game.

Montgomery and Moore took up the laughs where the Ryan-Richfield syndicate left off. The couple have gone back to the "Jenie" song, which Florence Moore sings so well.

Hill, Cherry and Hill wound up the laugh department and the show. The boys have dressed their cycle act up well and have a very good turn with plenty of comedy to offset the straight riding. *Dash.*

A fairly big crowd was bunched around. A few wore overcoats to anger the management. Nothing much of importance stood out on the first program. Truly Shattuck was at the top. Pike and Callum, Ioleen Sisters and Charlotte St. Elmo are under New Acts. The others were Bert Levy, Three Keatons, Four Bards, Pedersen Brothers, Pianophlend Minstrels, Cycling Auroras, Jarrow, Belle Baker and Roberts Cats and Rats. Some did better than the others. Those who did anything at all were lucky. *Sime.*

BRIGHTON THEATRE.

Any old time the Arctic explorers hold a convention or a reunion there should be no necessity of them tossing up a coin to decide on a place to go. The weather down at Brighton now would suit them to a T.

The Brighton theatre was about half full of people, but a high school rooting bunch had nothing on them when it came to enthusiasm, for from start to finish that small band of amusement seekers turned loose laughter, applause and appreciation that surprised the artists themselves.

Marcus and Gartelle (New Acts) gave the bill a good start with their comedy on roller skates and Stella Karl (New Acts) did fairly well in the "No. 2" position. Snyder and Buckley combined music and comedy and put over a hit of huge proportions.

Dave Ferguson had a soft spot in "No. 4" and made the most of it. His "Charge of the Light Brigade" a la Sissero scored him a hearty encore. Pat Rooney and Marion Bent were "on" about twenty minutes and had them laughing one minute and applauding the second.

After the intermission, the Amoros Sisters sang, danced, and performed acrobatics and scored their usual hit. Horace Wright and Rene Deltrich in their song recital were voted a ripping hit and their closing duet was roundly encored.

The Four Mortons came on next to closing and grabbed up everything in sight. There was little left for the Strength Brothers, on at the windup. A previous acrobatic display handicapped them, but they did well nevertheless. *Mark.*

THE CITY.

The chilliness that followed the downpour of Tuesday seemed to have the effect of driving the downtowners into the palaces of mirth and pictures that line the south side of little old Fourteenth Street. At least the City had its full share on that evening. As early as eight, the lower floor was crowded to the rear rows.

The show itself was a corking one from a "small time" standpoint. From the early numbers it went with a snap and vim that was surprising. The Hartmans, Ethel Douglas and Edna Farlow followed in quick order. Then came Dinehart and Heritage in a comedy sketch that has been seen before, but played by others. The sketch would be improved to a great extent if the man would curb his propensity to "kid." They were followed by Leonard and Ward, who, judging from the reception accorded them, must be strong favorites with the Fourteenth streeters. Their turn, while dragging in spots, was on the whole acceptable for "small time."

After a picture came Margaret Williams and Co. in a dramatic offering. Miss Williams failed to reach the back of the house, even in the big scenes. The Clayton Sisters in their musical offering were next, without getting very much in the applause line. Another picture and then Miss Moore and Davey, who did very big. The Four Charles (New Acts) were the closers. *Fred.*

AMERICAN ROOF.

For the second week of 'tis and 'tain't vaudeville offered on the roof atop of the American Music Hall, the management has already cut two acts of the advertised policy of twelve a week at prices ranging from 25 to 75 cents. Monday night the few that gathered in the Adirondack Camp theatre played the two-bit seats the strongest. These chairs are confined to the last rows in the orchestra and the balcony. The fifties in the front section of the lower floor received but scant attention from purchasers at the box-office. The audience that did gather was cold, in both senses of the word.

At 8:20 the white-coated orchestra started the overture (lasting almost ten minutes). Then came the first act, Elia Fondiller, without starting a riot. The following number was Eddie Rowley, a dancer. He fared slightly better, gaining applause with dancing. The first laugh getter was the comedy sketch that Anderson and Burt offered. The theme while old pleased the "small time" audience. The Monarch Comedy Four were next to closing the intermission and gained no end of laughs with their "wig stuff." Karsy's Myrophone was the turn closing the first part.

The real surprise of the show came with Joe Cook, opening the second part. Joe's hodge podge of vaudeville was such a relief that the audience was loathe to let him go. He stopped the show. Armstrong and Fern (girls), a two-act of the Rathskeller type, were also hits. They were followed by Deane and Price in a comedy sketch that with the aid of suggestive lines gained laughter. The man is rather a good comedian. Beth Tate, the feature of the bill, sang four numbers in the position next to closing. Miss Tate has improved to a wonderful extent since her first showing at Hammerstein's some months ago and her present repertoire of songs gives her full opportunity. Mile. Cecile and Co. were the closers.

Although the management let the audience know by the means of a slide flashed on the sheet that they would be welcome to remain until one A. M. (until which hour the Gardens would be kept open), he and his girl went home after the pictures. The lemonade ladies did not overwork themselves.

As a matter of comment, if Marcus Loew can put over his "small time" bill on the Roof and get seventy-five (or even fifty) cents for it, he may then swell out his chest, pat Joe Schenck on the back, shake hands with William Morris, and have his press agent declare that the Loew Circuit is in the regular show business with a regular showman at the head. *Fred.*

Al Jolson left the Winter Garden show last week, and has gone home to California. He will return east to open for the Shuberts in August, playing a few dates west in vaudeville while on the Coast.

Georgena Leary, daughter of Thomas C. Leary, formerly with the Henry Savage forces and also in vaudeville with her father, was married last week to D. M. Broughton, a non-professional.

7th AVENUE.

If last Monday night's audience at the Seventh Avenue theatre is any criterion from which to form an opinion, it may safely be stated that patrons of "pop" vaudeville houses care little or nothing for "old-timers." They have no reverence through never hearing of performers of a generation ago, and if they did, would only be interested in securing as much quantity and quality as could be presented to them for so minimum a price of admission.

This was strongly exemplified when, during the show, the stage manager announced that the orchestra would play a medley of old airs, while a number of stereopticon slides of old-time favorites were shown. Thirteen pictures were projected on the screen. They were Pat Rooney, John Kernell, Koster and Blal (with an underline hailing them as the pioneers of the music hall in America), Tony Hart, Harry Miner and Pat Rooney together, Harry Morris, Gus Rogers, Bessie Bonehill, McCale and Daniels, Ferguson and Mullick, Johnstone Bennett, Frank Cushman and Peter F. Dalley. Of this conglomerate accumulation of pictures shown, the two most heartily applauded were those of Gus Rogers and Pete Dalley, the most modern of the set, and probably the only ones known to the spectators.

Daly and Devere opened the vaudeville show at 8.10 and their arrival, visit and departure, despite the rendering of "Bridget O'Brien, Esquire" and "The River Shannon," was marked by an absence of enthusiasm. An illustrated song then interrupted the proceedings and was followed by Smith O'Brien with old time songs and stories. From the way the audience laughed at the points of the jokes it was plain that the stories were all new to them. O'Brien has a fine Irish brogue and a pleasing manner with him.

Nellie Burt in character changes, singing and dancing, gave a genuine old-fashioned soubret singing and dancing turn, well received. One of Will M. Cressy's old sketches "Grasping an Opportunity," was next in order. It serves to show how little Mr. Cressy has advanced in his more recent contributions to stage literature, for if there is any difference between this and his present sketches it is not discernible.

When at 10.05 Press Eldridge walked out, most of the spectators started for the door. By way of a squarer he remarked "So many people have seen me before." McPhee and Hill closed the show. From the moment they started, not a soul "walked out on them."

For the second half of the week the underline announces the following "old-time" acts: Rice Brothers, Katie Rooney, J. K. Emmett and Co., Harry Thomson, Mr. and Mrs. Harry Thorne. This show probably plays better than the first half of the week for the reason that the majority of the acts are better known to the present generation of patrons of "small time."

Jolo.

Percy Williams' new Bushwick theatre will open its doors to the public on the night of Sept. 11.

LINCOLN SQUARE.

Perhaps unconsciously the management of this "small timer" flashed an almost "Big Time" bill the first part of this week. Outside of the six acts, there is enough comedy between the drummer and the piano-player in the orchestra to make up for another turn. The two get over some funny stuff when the pictures are being shown, most of which, however, is quite a ways over the heads of the "small time" audience.

Shriner and Wills in their piano and singing specialty were down late on the bill and did a nice little clean up. The boys in comparison with some now working the larger time can also get along there. The Italian number at the finish is a dandy.

Ziska, a magician, is assisted by Florence Saunders, and fit the time admirably. The old ring trick is the mainstay of the act.

Louise Brunelle, Ehrendall Brothers and Dutton, James Keane and Co. and McGarry and McGarry (New Acts). The weather Monday evening was all in favor of the small timers. The Lincoln Square held a capacity house.

Jess.

THE FIRST PARODY SINGER.

The interest manifested by everybody in New York in the "Old Timers" bills started a discussion the other day as to who was the original parody singer. Some say Billy Jerome was the first, others that Harry and John Dillon antedated him. Still others say that Joe Flynn, then of Sheridan and Flynn, started the parody craze.

Roger Dolan submits the following list of new names of performers who are, he feels, eligible to be included in any frame-up of a bill of "old-timers": Charles E. Evans, John C. Rice, George W. Monroe, Roger Dolan, George Thatcher, Charles Loder, Dan Mason, Jack Daly, Dave Conroy, John Sheehan, Postell and Emmett, Lew Dockstader, Hughey Dougherty, Lew Benedict, Al. Flinn, Mark Sullivan, Tony Williams, Annie Hart, Gracie Emmett, Ed. Favor, Sheridan and Flynn, Barney Fagan, George Primrose, Lizzie Mulvey, J. Bernard Dyllon, Gilson and Binney, Frank Lawton.

Other old timers recalled by Mr. Dolan from his career of forty years as a professional are Ned Harrigan, Hines and Remington, John D. Gilbert, Gus Bruno, Nat Blossom, Eddie Girard, P. C. Foy, Pat Shortis, Mark Murphy, Tom Murray, John Jess, Leonard and Flynn, Wade and Mack, Harry Fisher, Dick Gorman, John Sparks, Junie McCre, Pat Reilly, Ells and Erroll, Gus Hill, Jim Tenbrocke, George Marion, Murray and Aden, Will H. Fox, Andy Amann, Tony Farrell, Leland Sisters, Frank McNish, Frank Bell, Jeff and Fannie Delino, Dolph and Susie Levine, Frank Bush, Eugene O'Rourke, Tim Cronin, Jack Harrington, John Ransone, Mr. and Mrs. Jerry Cohen, Lew Hawkins, Lew Simmons, Billy Carter, Lew Bloom, Kelly and Ryan, Harry Leclair, Arthur Dunn, Needham and Kelly, Howe and Doyle, Billy Cortwright, Eddie Foy and Thompson, Willis Sweetman, Joe Cawthorne, Fred Allen, Joe Hart, Jess Hart.

AN OPEN LETTER.

(Continued from page 18.)

America without our permission," forgetting that this is America.

Those were the days of the White Hats.

And from Kendall's grave and Golden's exile away out there where the Sun is going down I hear them calling, "Where are the men we knew—where are the artists—the merry-makers—the singers of songs—the jesters, who were the idols of workman and employer alike. The men who drew to our theatres, the wealth, fashion and respect of the world; the men who said what they thought honestly at least whether right or wrong, playing the game as big men play it, because it was a man's game, who wanted the joy of the chase—bringing down the quarry by skill, and not by poisoning the water or by burning the grass, not by a cowardly yelp for help to the drayman, imploring him not to put in trunks at the back door or buy tickets at the front—the manly, though perhaps hungry, waiting, faithful fellows, who stuck to principle as they encouraged each other, standing on their own. Where are they now? What is this strange, fuzzy, unfamiliar beard that has grown across the fair face of the thing we loved."

Well, here is one of them at least, standing where he always stood, and if there is a division, it is because they have left me, not I them. I do not feel it necessary to run after them, merely to be on the popular side. He who is popular to-day may be cursed to-morrow; nor shall I coax them to return, neither within 90 days nor 90 years.

But one man cannot do it all.

All that was stated in my "Organization" letter, I have printed many times before in different articles in different papers, as is well known. I am neither at the "top" nor "bottom" of "the ladder."

I have changed in nothing and cannot be changed except when every drop of my blood is convinced through my reason. If my old brothers have gone from me I wish them earnest God speed; should they ever see fit to return—I will be here when they come back.

J. Chagant

EXPECTS LARGER CIRCUIT.

Sydney, Australia, April 29.

A stock company has been incorporated for \$500,000, of which James Brennan is the head, for the furthering and extending of the Brennan Circuit here. The circuit can now give sixteen consecutive weeks. New houses will be built in the near future which will add from six to eight weeks to the route sheet.

The new circuit is looking direct. No contract can be made excepting through the main office.

James Brennan will shortly make a tour of America and Europe in search of material.

"The Follies of 1911" opens at the Apollo, Atlantic City, June 19, and are due to appear on the New York Roof June 26.

OBITUARY

Augusta Belasco Elliott, daughter of David Belasco and wife of William Elliott, died at Colorado Springs, June 5, of consumption, following an attack of pneumonia last winter. She was married last January. It was not much later that she contracted a severe cold which developed into pneumonia. The deceased was in her early twenties.

New Orleans, June 7.

William Mische, leader of the orchestra at the Tulane for many years, and recently occupied at the Greenwall in a like capacity, died suddenly June 2. He was forty-two years of age.

Frankie Wallace, who has been playing the popular price vaudeville houses as a single singer, died at her home 223 North Farson street, Philadelphia, last Saturday.

Sam Dody did not die, as reported last week. Mr. Dody is recovering. A false report spread about the same time that Edward F. Rush, the manager, had passed away, but he is still kicking about, with no signs of illness around him.

Mrs. P. P. Kuhns, the mother of the Three White Kuhns (Paul, Charles and Robert), died May 30 in Stockton, Cal.

Gertrude Lind, formerly of Jewette, Hayes and Lind, died in Denver, May 15, of tuberculosis. In private life she was Gertrude Donnelly, and resided in Pawtucket, R. I. She was twenty years old.

THE SURE TEST.

"Doctor, this patient here's a tramp that was brought in by the ambulance an hour since," imparted the hospital interne to the staff doctor. "He seems to have lost the use of his limbs, but I think he's a fakir!"

"Did you apply the customary tests for paralysis?"

"Most of them, doctor. I tried for the knee-jerk, shocked his arms and legs with the battery, and even jabbed the forceps into his calves; but he never moved a muscle!"

"Better try the fire test."

"Lookie here, gents!" interposed the patient, jerking his unkempt head from beneath the cot clothes, "dis thing o' me hein' in dis state seems to worry y', don't it?"

"Well, somewhat," rejoined the staff man.

"Den don't waste time burn'n' me wild fire, or do any more stabblin' or sheet lightnin' tests. Just you put a stiff horn o' whiskey on dat table yonder and if I don't make me way to it, I'm helpless, dat's all!"

Phil Nash, the "I-will-fix-you" fellow of the United Booking Offices, has postponed his trip to Europe this summer, but that will not prevent him from selling the automobile.

Ray Bailey is recovering rapidly from a recent operation at the French Hospital. She will be out within the next few days and will, with her husband, spend the summer in one of the mountain resorts.

FIRST CLASS VAUDEVILLE AND THE WHITE RATS

By WILLIAM GOULD

White Rats of America:
Gentlemen:—

On account of the numerous friends I have in your order, I wish to place my views of first class vaudeville as I find it, before you.

I, and I alone, was the one who got your present headquarters for you and showed you, in figures, where it was a great thing for the White Rats.

At that time we were a conservative organization and there were no "political cliques."

When the majority of the organization voted to pass the agency law, I was against it. I said: "Even if the law was unbreakable a telephone to New Jersey would beat it." What are the consequences. A few "members" not actively engaged in vaudeville had a great time in Albany with banquets galore and you are still paying ten per cent. commission. When I saw this money being squandered, I began to get cold feet.

Miss Suratt and I received an offer from William Hammerstein to re-unite at a salary of \$2,500 per week. Formerly we received \$750 weekly from all managers. Who paid the ten per cent. in this case? The public, Hammerstein or Suratt and Gould?

Would any member of the White Rats pay ten per cent. for the same raise?

I dropped out of the White Rats when it became a labor organization. I am not a laboring man. I say this, mind you, with all due respect to honest laborers.

This was the first time in the history of the world where a profession was trying to lower itself to the standard of a trade. Then I began to figure. I discovered that circus actors, burlesque actors, and small time actors (again with all respect to them as men and artists) were in the majority and were voting all these things that helps to cripple first class vaudeville.

The first class vaudeville performer actively engaged in vaudeville knew little or nothing of these laws passed by the idle artists. That every law or rule they passed was doing first class vaudeville great harm, I quickly realized. I have been 27 years in vaudeville and I appreciate the beautiful business it is to-day. I respect and admire the managers for what they have done for vaudeville. Why not make them our friends? They are willing, gentlemen, these managers are business men, if you can deliver the goods, they want you. If you can't, agitation will do you no good.

Twenty-five years ago I received \$30 a week, lived in a sailor boarding house, traveled in "tourist" cars and played in shanties, where we were only an excuse for sure thing gambling games. No sketch artist at that time could get an engagement unless his wife "worked the wine rooms." Junie McCree, your chief and my very dear friend, was on one of the bills with me. In those days variety actors were looked upon as worthless.

The managers have changed all that. In the very same towns that I played twenty-five years ago, I now find vaudeville palaces. We are treated as women and men. I now ride in Pullman cars and live in first class hotels. I am doing better than I ever expected to do.

I have sounded over one hundred first class acts actively engaged in vaudeville of the first class.

I have asked them the following questions:

Are you satisfied with your salary?

Are you satisfied with the treatment?

Each and every act replied that they were satisfied with all conditions.

Artists in first class vaudeville have nothing to strike for.

Let some White Rat actively engaged in first class vaudeville answer this letter. I would be pleased to hear his views.

Gentlemen, the White Rats is now a second class vaudeville organization, and no doubt do a lot of good as far as making small managers (who become managers over night and know not how to treat artists kindly and humanely) live up to their contracts.

First class vaudeville has passed beyond your control.

First class acts are friendly with the managers and all we need is to have our material protected and an organization that follows these lines will become strong.

I hope that the Vaudeville Comedy Club will do this. If they don't, I shall start the A. V. A., if I have to devote a year of my time to do it.

Sincerely,

WILLIAM GOULD.

Phil Staats, for many years active in vaudeville, and who, at present, is the president of the Thespi Club, has signed with Henry W. Savage for the role of Jimmy Wellington in the company of "Excuse Me," which is to play Chicago for a run next season.

James Brown, the paroled prisoner in Paul Armstrong's "Romance of an Underworld" was arrested at the Alhambra last week for petty larceny. Armstrong agreed to take Brown in tow, relieving him from serving a sentence. The ex-super may receive a life sentence the next time. Mr. Armstrong will not intervene.

Geo. M. Cohan has been elected Prompter of the Green Room Club; Hollis E. Cooley is call boy; John C. Peebles, Angel; Frank G. Stanley, Copyist. Board of Supers is composed of Henry B. Harris, Franklin Blen, Sidney R. Ellis, George W. Lederer, M. S. Bentham, Milton Nobles, Charles H. Yale, Sargent Aborn, Philip Mindill, Thomas W. Dinkins, Walter Vincent.

NOTES

Ida Conquest has commissioned the Casey Agency to secure a vaudeville opening. A dramatic sketch will be Miss Conquest's variety offering.

Joe Hart and his wife (Carrie De Mar) returned to New York Tuesday after a three weeks' stay at Mt. Clemens, where they went for a rest.

Lillian Clark and Clad Neff were married June 5, at the home of the bride's mother, Mrs. A. G. Cook, 989 St. John's Place, Brooklyn.

Harry Mack, for several years booking and routing chief in the office of W. W. Mann, will be in the offices of Rowland & Clifford next season.

Stella Hammerstein, who has been playing the role of "Vice" in "Everywoman," is out of the cast, confined to her home with a sprained ankle.

Saturday last Aaron Hoffman delivered to Messrs. Bratton & Leffler, the completed book for the new cartoon musical comedy "Let George Do It."

According to a report from Washington American Hebrews will have no further trouble in traveling through Russia.

Dorothy Regal, a newcomer to vaudeville, will open her season at Atlantic City, June 26, with a miniature musical comedy.

Mrs. Gene Hughes and Co. in their sketch "Youth," have received a full route for next season from the United Booking Offices. Gene Hughes secured it.

Evalyn La Telle now ill in the St. Agnes Hospital, Baltimore, would like the person who addressed her there and signed "J," to kindly furnish name and address.

Winnifred De Witt, manageress of Chase's, Washington, is in Europe. She will return to again assume the directorship reins at the house Aug. 21, when it will open for the season.

Messrs. Cassard and Luders, respectively author and composer, have just completed a new comic opera, which is to be produced early next season by the Shuberts.

Grace Freeman, at present appearing in the titular role of the revival of "The Country Girl" at the Herald Square, has written several sketches for vaudeville.

Louise Davis, the "steno" in the office of James Clancey, is going to retire from the profession of key punching and become Mrs. some-body-or-other within the next few weeks.

Ned Wayburn has returned from Chicago where he staged "The Heartbreakers." He will take a much need-

ed rest until Lew Fields' return from abroad.

Louis De Courcy's new play, "Father Jerome," will be given its initial showing in St. Louis some time next month. It is written around the Catholic confessional.

"Jingaboo," a musical farce, book by Leo Dietrichstein, lyrics by Vincent Bryan and music by Arthur Pryor, will be produced by John Cort early next season.

Jack Johnson sailed for England, Tuesday. Upon returning in August, he will reappear at Hammerstein's for a week—perhaps longer—if the colored champion should defeat any of the English pugs while abroad.

Frank Tinney and Neff and Starr were prevented opening at the Majestic, Chicago, Monday matinee this week, through being mixed with a wreck on the way from Winnipeg. The two acts appeared Monday evening.

Charles Hayes will handle the press work for one of the four companies to be sent out next season in "The Gamblers." Hayes formerly was with Charles Frohman, being with "The Arcadians" last year.

Callahan and St. George have postponed their annual trip to Europe until July. James Callahan's mother is very ill in Chicago and he will make a hasty trip there to see her before his departure for England. They were booked there to open in June.

"A Night in the Harem," a German pantomime of the pretentious order, will be seen on this side if the German producers can be induced to allow an American girl to play the leading role. Willie Hammerstein has made an offer for the act, but with that proviso.

"Don't Blame Me for Loving You" is a "coon lullaby," left as a remembrance by Charles K. Harris for his staff to "make" during his visit on the other side. Mr. Harris wrote the number; Meyer Cohen is going to do the rest.

Tom Gillen ("Finnigan's Friend"), is arranging a tour of the world. He will start West in the fall and is due in Vancouver, B. C., about the middle of January, where he takes passage for Australia. Gillen expects to be gone about two years.

Dr. Carl Herman is back from the west after a prosperous tour and is already booked for a tour for next season, in consequence of which he has been compelled to decline an alluring offer for Europe. The doctor has added some four hundred additional acres to his large farm at Plymouth, N. H., where he will go to spend the summer.

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(WYNN)
Representative

CHICAGO

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AJESTIC (Lyman B. Glover, mgr.; agent, V. M. A.).—The Majestic show was considerably weakened Monday at both performances because of the railroad wreck up north, which delayed the arrival of Frank Tinney, Neff and Starr. Tinney was to have headlined honors with Trizie Friganza, whose absence left a spot in the bill hard to fill up. Mumford and Thompson (New York) were selected to replace the "blackface" duo. The evening's honors were about evenly divided between Wm. Brady's "Susanne," Ed. F. Reynard and Bedini and Arthur, the two latter acts monopolizing the comedy department, each receiving applause entering "The Suspect," with Walter one playing the title role, left a queerling behind, which handicapped Trizie Friganza for awhile, but the topliner soon had house laughing at her antics, and at the show was a solid hit. The Great Ergott's imitations opened the entertainment with a corking good hand and head balancing. American flags might be dispensed

with, as might the Yankee Doodle music. Mazie Rowland, with an English accent, appeared second on the list. Miss Rowland imitates different characters, mostly kids. She seemed to please while doing this. A comedy number made up of the usual English rags, lyrics, completed her offering. Bedini and Arthur cleaned up on laughs. Ed. F. Reynard proved to be one of the bright spots on the bill and scored his usual hit. Closing the show, P. T. Selbit and his spirit paintings had the house guessing as to how he manipulates his illusion, and made a corking closer for the damaged show. Selbit has an excellent delivery and leaves nothing for his audience to work on when trying to figure out his mystery. The Riehl Grand Opera Quintet, substituting for Neff and Starr, dished out several operatic selections and satisfied during their stay. The quintet is made up of two men and three women. WYNN.

The stock policy at the Crystal theatre has been abandoned for the summer, and beginning

this week the attraction there will be moving pictures and songs. It is expected that sometime in July or August the house will be closed for a few weeks to admit of the annual renovation and overhauling.

In the direction of the managerial affairs of the vaudeville theatre at Forest Park, Joseph Grain has the aid this summer of Fred Hartman, who until recently directed the business affairs of the Plaza theatre on North avenue.

The "closed for the summer" sign is displayed at the new Orpheum in Peoria, Ill., and prior to the reopening in September, the house will be treated to a generous repainting and redecoration.

The Hebrew Charities of Chicago is the beneficiary of a vaudeville show which was given last Sunday afternoon at the Colonial theatre.

Chas. E. Bray, general manager of the Western Vaudeville Managers' Association, is back at his desk after a brief but important trip to New York, where he attended a meeting of the Vaudeville Managers' Protective Association.

Doris Cherle has retired from the vaudeville act called "Alfa's Fair in Love." Lew Williams will engage another to replace Miss Cherle. The act just finished a trip over the Pantages time.

Torcat and his troupe of trained roosters are being kept busy at their concession at "White City." With the exception of one day last week, Torcat got away with five well-at-

tended performances daily, which at ten cents a head nets the vaudevillian more than his usual weekly salary. Torcat has an English clown ballyhooing for his attraction.

Edw. J. Ader and Frederick Story have formed a co-partnership for the general practice of law under the firm name of Story & Ader.

Ethel Robinson, manager of the park and fair department of the W. V. M. A., had a slight accident this week when a non-union taxicab bumped her Overland 40 H.P. (the pride of the Association). Miss Robinson's auto was badly damaged and nothing short of a new tonneau and a pair of wheels will repair the hurt.

The New Palace theatre here opened this week, playing five acts and pictures. The house will play a split week show.

Next week will witness the reopening of the Kodie Aldrome and the closing for the summer of the theatre. During the hot weather, Manager Malcolm will have a balcony placed in the house to increase the seating capacity. The Aldrome is located next door to the theatre.

Harry Billings, manager of the Lincoln Orpheum, passed through Chicago this week en route to Flint, Mich., where he generally spends his summer months. Mr. Billings' family accompanied him.

Eddie Hayman, one of the W. V. M. A. staff, will leave town next week for a five weeks' vacation in the country.

Paul ROBINSON and BURNETT Earnie

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The Varieties theatre, Terre Haute, has
closed for the summer.

The Family Lafayette, has discontinued
the regular vaudeville show and for the next
three months will run pictures with one act,
booked through the Association.

John Dickey, Oklahoma City representative
of the W. V. M. A., is in town. Mr. Dickey
will return to the west in about two weeks.

CHICAGO O. H. (George Kingsbury, mgr.;
K. & E.).—A summer run is the general pre-
diction for "Little Miss Fix-It."
COLONIAL (James Jay Brady, mgr.; K. &
E.).—Closed for the summer.

GARRICK (W. W. Freeman, mgr. Shuberts);
—Lyman H. Howe, traveler, opened Sunday
night for four weeks with his picture exhibi-
tion.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—
Rose Stahl and her company gave a benefit
matinee in aid of the Gad's Hill Settlement
Work. "Maggie Pepper" continues to play to
a healthy business at every performance.
LYRIC (Lawrence Anhalt, mgr.; Shuberts).—
Dark for the summer.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—
The summer closing movement so general all
over the city has had no apparent effect on
the plans of the management of the Cohan
success, "Get Rich Quick Wallingford," which
experiences little or no difficulty in entertain-
ing capacity houses even on the hottest night.

POWERS (Harry Powers, mgr.; K. & E.).—
A few slight changes have been made re-
cently in the cast of "The Seven Sisters,"
notably the engagement of J. Malcolm Dunn
for the role of Lieutenant Sandorff. There is
no evidence of any waning in the popularity
of this piece and a summer run is a pretty
safe bet for the attraction.

McVICKER'S (George Warren, mgr.; K. &
E.).—The Aborn English Opera Company is
on the first of a four weeks' engagement of
grand opera at popular prices. Tonight will
witness the last performance of "Madame
Butterfly" and beginning with tomorrow there
will be a week of "Thais." The repertoire also
includes "Tales of Hoffman" and "La Bo-
hème."

STUDEBAKER (George A. Davis, mgr.; K.
& E.).—Closed until late in August.

LA SALLE O. H. (Harry Askin, mgr.).—
Dark until the opening of the regular season.

RIVERVIEW EXHIBITION.—Fryer's Band
and open air vaudeville.

WHITE CITY.—Liberatti's Grand Opera
Company and Symphony Orchestra; popular
priced vaudeville.

FOLBERT PARK.—Ballmann's Band and
"pop" vaudeville.

SANS SOUCI PARK.—Free vaudeville.

PRINCESS (Mort H. Singer, mgr.; Shub-
erts).—Second week of the new annual Sing-
ers musical offering, "The Heart Breakers";
indefinite. Poor press notices holding business
down. Sallie Fisher is best liked.

HAYMARKET (Col. Ed Roche, mgr.; K. &
E.).—Summer stock with Jeanne Towler as
the star.

COLUMBIA (Mgr. Woods; Columbia Amuse-
ment Co.).—Twice daily all summer is the
announcement made by the management of
"The Bowery Burlesquers" and the popularity
of their closing piece, "Madame Ex-Cuse Me"
is quite sufficient to justify the statement.
Business is very big. About 55 people are in
the show.

KEDZIE (Wm. Malcolm, mgr.; agent, W.
V. M. A.).—Delmar & Delmar; Leo Carrillo;
Briarston's Ponies; Wm. Flecken & Co.; Arling-
ton four.

STAR AND GARTER (agent, W. V. M. A.).
—Lizzie Otto; Dayton, Hufford & Chain; Vir-
ginia Rankin; Carl Demerett; Hyla Allen;
Davis & Walker; Parle Green.

SANS SOUCI PARK (agent, W. V. M. A.).—
McConnell Sisters; Mazzone & Mazzone; Impe-
rial Quartet; Abdellah; Petram's Circus.
ACADEMY (agent, W. V. M. A.).—Flint,
George & Co.; George Fleming; Les Benedettes;
West & Willis; Royal Italian Street Musicians;
Kite, Hildin; Kramo Bros.; George Clarkson &
Co.

PALACE (Edith Glickman, mgr.; agent, W.
V. M. A.).—Les Benedettes; Smith & Arado;
J. & May Waddell; Jean McElroy; "Tint
Welch."

ASHLAND (Al. Wiedner, mgr.; agent, W.
V. M. A.).—Ben Welch; Three Melody Sisters.

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Lewis.

SAN FRANCISCO

By J. E. McLELLAN.

VARIETY'S San Francisco Office.

ORPHEUM (Martin Beck, gen. mgr.; agent,
Orpheum Circuit).—"Little Tommy Tucker"
the Gabriel and Lamar piece was liked
through the work of Gabriel and the dog.
George Austin Moore and Cordella Hanger, in
a very hard position, held up the show.
Namba Japa, with luxurious settings, real win-
ner. Macart and Bradford improved even on
their first week's showing. "Musikalgia."
Wynn and O'Malley, Henry Clive and Mal
Sturgis, other holdovers, all went through
very nicely.

We have with us again James Edward Britt,
late of London. James Edward is the same
old Jimmy of Eighth street, but he has taken
on weight. Coffroth, ever on the job, had no
sooner grasped Jimmy's hand than he offered
him articles to sign, calling for a fight with
Eddie Hanson. On top of this came a wire
from the east asking Britt to grab the first
train out of Frisco, and come to New York
for a vaudeville opening. Britt was caught in
a whirlpool of offers and until recovering
from its effects, will rest up in his home town.

McGee and Reece, formerly known as Foley
and Earl, have returned from Honolulu. They
report that they were treated well over there
and state that they will return to the islands
on their way back from Australia, where they
will go from here June 16.

"The Rejuvenation of Aunt Mary" is at the
Savoy for two weeks and the comedy, al-
though old to the people of San Francisco,
still these people enjoyed its thrice ridiculously
well.

Mary Garden sang her farewell concert 29,
and surely made herself secure in the hearts
of the San Francisco people.

John Drew, at the Columbia, in the
Maughan comedy, "Smith," offered his second
and last week, a performance which will be

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regarded as his most convincing. Mary Bonall's work in the last two acts is exceptionally fine.

Jack Golden, and his clever company at the American theatre, began his second week in a merry and tuncful satire entitled "Schlitz in Mexico." This company is making good, giving a clean-cut performance that is sure to bring results as the increased business at the American shows. The vaudeville end of the program includes the Great Kelter on the bounding wire and two very clever minstrels, Powell and Rose.

The Alcazar did a very big business last week, the last week of Isotta Jewell and Sidney Ayers. It is a luxurious pictorial production.

The weekly concerts held at Golden Gate Park are a source of enjoyment to thousands of San Francisco music lovers.

San Francisco is getting ready for some entertaining on a large scale this summer. If all the plans work out, this year will be a banner one. With the convention of the Eagles, during which fully 75,000 people are expected, amusements of all kinds will be the order of the day. San Francisco is the city that has the versatility and the get-up to supply what is wanted.

Mrs. Lena Groves, mother of Clara Howard, and the popular court of the Armstrong Musical Comedy company, is visiting her daughter at Sacramento during the balance of the Armstrong season there.

Chauncey Olcott, who has not been seen out here for years, is to play an engagement in the city this summer. It is his intention to produce a new play he intends to use as his vehicle for his tour for 11-12. Another well-known star who will be seen here early in July is Mrs. Flake.

When the season reopens in Sept., the attractions of the American Theatre Owners' Association will be seen at the elegant new and commodious Court theatre, now nearing completion on Ellis street, near Market.

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The Tuxedo Duo, at the Portola-Louvre Cafe last week, are a couple of clever entertainers who open with some high-class singing and instrumental work and finish with a burlesque on a couple of Italian street singers. Tom McGuire, the American singer of Scotch songs, Maud Rockwell and Anderson and the Messrs. McNeill and Sausedo, served to comprise one of the classiest bills one would wish to see.

At the Odéon Cafe, the musical and vocal programs are of a high standard. This cafe is the center of after-theatre life in San Francisco. Nearly all the professional congresses at the Odéon every night. Last week's program had Edith Mote, Metropolitan Operatic Quartet, Dolliver and Rogers, Tom Kelley.

The Richmond has reduced its price to ten cents straight.

Bert Levey has spent considerable time and money in altering his office to meet the demands of the increased business at his 150 Powell street. Billy Daley has been engaged to act in the capacity of outside and confidential man.

Genlyve Bilan (Billy Daly's sister) has arrived in San Francisco from her second season in stock with the Crescent Stock Co., at White Plains, N. Y. She will spend the summer here.

McHenry, Green and Dean go to Honolulu to play four weeks for the Western States Vaudeville Association. They sailed June 7.

Susanne Paul has accepted an engagement at Hotel Semloh, Salt Lake, and will appear there this summer as a soloist.

Pietro Arriola, the boy pianist, appeared at the Ye Liberty theatre, Oakland, and created quite a furore.

The Armstrong Musical Comedy company is to open at the Lyceum theatre, Los Angeles, formerly known as the Los Angeles Orpheum. The opening will be July 9. Will Armstrong (Ed. Armstrong's brother) will be with the company, which consists of Ethel Davis, Clara Howard, Gus Leonard, and other principals.

The Glens Musical Comedy company closed at San Jose 3; poor business.

Hermann Cripps opens with the McRay stock at Sacramento, as a special attraction in "The Dollar Mark."

A new airline has been opened at Fresno, and is called the Malartic. It is under the management of F. A. Allen. The opening took place 27.

PORTOLA-LOUVRE.—La Maja; Maud Rockwell; La Angella & Bear; Louise Bright; Roumaine Trio.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. S. O.).—The show got a flying start on Monday when rain helped business and the house was almost filled. A solid hit was registered by Zillah Covington and Rose Wilbur in the protean playlet, "The Parsonage," a sketch that will take its place in the front rank of its class. Mr. Covington is the author as well as one of the principals, and Miss Wilbur equally divides the honors, for as clever a bit of acting as has been seen in a vaudeville sketch in some time. The changes from one character to another by both are splendidly done and the struggle on the porch of the cottage is a capital piece of stage business. Frequent outbursts of applause during the action of the sketch showed that it was highly enjoyed. Placed third on the bill were Meyers, Warren and Lyons, in a dandy number, and it boosted along the early half of the show, Louise Meyers pulling down the largest kind of a hit. Vaudeville can hardly hold this girl, for she is away above what she is doing now. The Mabelle Fonda Troupe opened nicely with their amply juggling act, John, Jenny and John, a local dancing act, billed in the place of the "Cranks." It was the first show the trio has had in a big bill. They promise to round up a most dancing act for an early position, but follow too closely to numerous others to gain much recognition. Following the Covington-Wilbur sketch, the Victoria Four landed in a soft spot for their straight singing turn and got away in the style. There are not many of the singing fours who depend mostly upon straight songs to pull their thorough and the Victoria Four stand well up as a first class act. One of the best repertories in the sketch line is Wilfred Clarke's "What Will Happen Next?" On this bill the fast acting playlet brought liberal reward, the laughs being just

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SOLD THE WORLD OVER

as many and spontaneous as if the piece was new. Conroy and La Maire were also winners with their comedy talkfest. The Rigolietto Brothers closed the show in splendid shape. The boys move along nicely until the muscle display and posing puts a halt in the running.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—Good bill, evenly balanced and each act claiming an individual share of the honors. Those Four Girls had the featured position and made good. The girls make a nice appearance and have just the right kind of songs for the "pop" houses. They might inject a little more ginger into their work. Mysterious Moore did nicely with card tricks and a "trunk mystery." Moore helps his act by appearance and clean-cut way of working. His tricks are worked cleverly and he has a lot of talk which he sends over with good results. His is a good act for the "pop" houses. Belle Jeanette changed her songs and dress since last seen. The dress is an improvement, but her first two songs are below the ones she used at the Victoria. The girl is a good looker and can send her songs over. She needs to be careful in the selection. The Charbino Brothers offered a good-looking hand-to-hand balancing and acrobatic act which they handled very well. Kennedy and Williams were back again with about the same routine as before. Kennedy now makes up to look like one of Lasky's chorus men for his opening song, but gets back to the natural attire for the finish. The tall hat and cut-away thing don't belong in the act, except for comedy purposes. Williams drew down his usual share of laughs at the piano. Ricardo and Cooper have a pleasing singing act, and the Glissandos got by in good shape with their musical act. The one black mark against the bill was the offering of a picture called "Baby's Dolly," one of the Pathe series, depicting a father going insane over the death of his child by accident, and his incarceration in an asylum. The board of censors that passed this picture for public use should be the ones placed where they cannot pass on any more of these silly, soul-racking scenes which have no place in a theatre.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Bill held up to the usual average. Mad Daly and Co. were featured and put over a good-sized laughing hit with their comedy acrobatic stunts and juggling. It is a fool-number act, but fits in nicely in the "pop" class of entertainment. Yackley and Runnell have built up a new act which they try out on the stage hands, one of the three "hands" probably belonging to the act. After going through their musical routine they finish in "one." It gets away from the old path followed by comedy musical acts and the team sends it over in good shape. Vera Roberts was one of the best liked acts offered and can rank well up among the "singles" on the "pop" line. Miss Roberts has a good strong voice, makes herself heard and handles each character song in pleasing fashion. She makes a very useful single act. Mahoney and Tremont offered singing, talking and a bit of stepping. They might lengthen the singing and dancing and cut out some of the

Billy

Jeanne

Noble and Brooks

Just finished a successful—full—season over the Western Vaudeville Managers' Association, Interstate and United time.
A few press notices and a letter:

Billy Noble and Jeanne Brooks, in a program of songs and smart sayings, are about the best number of the Majestic Theatre bill for this week. Miss Brooks has a good voice for popular songs and sang several with good effect. Billy Noble sings and introduces comedy of an original and entertaining nature. Together they do a travesty on dramatic art that provokes unstinted laughter.—Dallas "News."

The audience at the Orpheum is put in good humor the moment Noble and Brooks appear. They are repeating their former success made at this theatre two weeks ago. They have a breezy and genial personality, which, combined with fine voices, make them warm favorites.—Jacksonville "Metropolis."

May 20, 1911.

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This is to certify that we played Noble and Brooks two weeks ago, on a very strong bill, and found them to be the hit of the show.

Owing to the success of their first engagement, we were pleased to give them a return date, and they proved to be as big a hit, if not better, than on their previous engagement.

We believe them to be worthy a place on any bill, and know they will be well received in any position.

Very respectfully,

Charles W. Lusk

Resident Manager, Orpheum Theatre, Jacksonville, Fla.

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talk to advantage. There is too much of it. Mahoney was formerly of Clark, Bergman and Mahoney. Miss Tremont appears to be able to handle a song all right and they could shape their act better than it is at present. John Tucker won his share of the honors with songs, talk and a bit of stepping tacked on at the finish. Rucker is a good deal funnier than many of the colored men posing as star comedians, and he can tell stuff as funny as any one. Springer and Church made a long jump from the west to show their sketch here and won a liberal amount of favor with it. The sketch deals with a man, his wife and a dummy, used to impersonate his mother-in-law. There are two or three very good situations in the sketch which bring laughs, and Springer and Church handle their material well. The sketch is talky and drags considerably at times, owing to this weakness. It makes a laughing act where sketches are liked, but does not promise anything above the "pop" class of time. The Nelsons are a couple of local youngsters getting quite an early start. They work earnestly, singing well for children and display plenty of assurance. Pictures as usual.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Three Delmonds; Woodford's Monkeys; Bloop Comedy Trio; Wolfhounds Statues; Mildred Flora; Dave Coston; pictures.

GRAND (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—8-10, Lester & Kellett; Three Robers; Caroline Franklin & Co.; Jane Elton; pictures.

DIXIE (D. Labell, mgr.; agents, Taylor & Kaufman).—8-10, Telegraph Four; Carroll Gillette Troupe; Emmett Welch; Pierson Trio; pictures.

MANHEIM (Fuhman Bros., mgrs.; agents, Taylor & Kaufman).—8-10, The Bedford; Walter Booth & Cunningham Sisters; "Doc" Holland; pictures.

COLONIAL (P. Wolfe, mgr.; agents, Taylor & Kaufman).—8-10, Klt Caron; Mara Bros.; Joe Wilton; Jack Stockton; pictures.

WILLIAM PENN (Geo. Metzel, mgr.; agent, Fitzpatrick Agency).—"The Shooting Stars"; R. A. G. Trio; Ogden-Noll-Norla; Fordyce Trio; Jolly Three; Harry Tauda; pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Pietro; Leo & Payne; Lucey, Kelly & Williams; Blanche Baird; Johnnie Hoey & Jeanett Mosar; Ridgway, Patterson, Irvin & Co.; pictures.

GRAND O. H. (W. Dayton Wegfarth, mgr.; booked direct).—Eleanor Britton & Co., in "The Affinity"; Lena Pantzer; Finn & Ford; Jermon & Walker; Deltorell & Glissando; Ill. songs and pictures.

PARK (P. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Zenog; Roscoe & Sims; Nannie Fineberg & Co.; Musical Kleases; The Baltons; Mullen & Coogan; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Four Clovelly Girls; Ray E. Ball; That Kid; Mr. & Mrs. Thomas, in "The Dog Thief"; Nat Fields & Co., in "The Girl Behind the Counter"; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—8-10, Feiton; Joe O'Lane; Les Henrys; Pierce & Dunham; Ten Merry Youngsters; pictures.

PIAZZA (Chas. E. Oelschlager, mgr.; agent, H. Bart McHugh).—Warren & Goodwin; The Bramsons; Huegel & Sylvester; Pearl Warren; Mermalda.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—8-10, Dow & Dow; Donahue & Mills; Boudien & Quinn; Mark Davis & Co.

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IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—Benson & LaMar; Harry Shunk; Emma Wapler; Dewar's Comedy Animal Circus.

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The Five Cycling Auroras

This Week (June 5th) Hammerstein's Roof

H. B. MARINELLI, Agent

STELLA KARL

SINGING COMEDienne

This Week (June 5) Brighton Theatre

DIRECTION
GENE HUGHES

Twins & Sister; Davis & Thorndyke; Foster & Mack; Thille Sigum; Zella & La Fere.

COLISEUM (M. A. Benn, mgr.; agents, Stein & Leonard, Inc.).—Spangler & Montgomery; Mile. Venita; Devoy & McGee; Travis York.

CRYSTAL PALACE 7TH ST. (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—The Shorts; Dunbar & Fay.

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—Hawley & Murry; Spangler & Montgomery.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Billie Baker; Joe Reynolds; Oma Crosby & Kinks; Tom Kane; Williams & Anderson.

MAJESTIC (Camden (Wm. Felz, mgr.; agents, Stein & Leonard, Inc.).—Thille Sigum; Dunbar & Fay; Brixton & Gray; Travis; Enelle Edgmar; Oma Crosby & Kinks.

BOSTON

By J. GOOLITZ.

80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—The Borians, played; Brent Hayes, crack banjoist; Leonard, Whitney & Co., good sketch; Kate Watson, acrobat; Sergeant Brennan, new, with Diabolo; Diamond & Nelson, good; Adolph Glone, clever pianist; Swor & Mack, played; "Conall," clever monk; pictures.

TREMONT (John B. Schoffel, mgr.; K. & E.).—"The Red Rose," with Valeska Surutt. Doing rather well for hot weather. Only show holding over next week.

PARK (W. D. Andrea, mgr.; K. & E.).—"The Commuters" closes 10, following seventeen weeks of exceptional business. Broke record for the season.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"Dr. De Luxe," with Ralph Herz. Third and last week.

BOSTON (Al. Levering, mgr.; K. & E.).—The Friar's Frolic, matinee and night, 7, enormous advance sale. Mme. Sarah Bernhardt, 10.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock, "Little Lord Fauntleroy." Next week, "The Lottery Man."

MAJESTIC (Lindsay Morison, mgr.; agent, direct).—Stock, "The Chorus Lady."

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Frank Sisters; Floyd & Russell; Taylor's Musical Dogs; Jim Reynolds; Frankie Drew & Co.; Fennell & Tyson; Theo; Belle Myers; Ward & Calhoun; Meuhler & Davis; Dotby De Schelle & Co.; Fenney & Kelly; Lillian Kingsbury; Walter Daniels Co.; Al-thea; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Marathon Four; Billie Fay; De Vey; Sisters; Lightning; Langdon & Walker; Hilton; Al Denhamer & Co.; Bern-Felm; pictures.

GAIETY (Ralph Ripley, mgr.; agent, Fred Mardo).—"That Singing Trio; Alex. Busson; Jim Dunaway; Perry Sisters; pictures.

WALNET, Wolburn (John Finn, mgr.; agent, Fred Mardo).—John Matrin; Gertie Carlyle; Harry La Marr & Co.; Don & La Van; La Trio; pictures.

ORPHEUM, Quinby (T. M. Murray, mgr.; agent, Fred Mardo).—Eagan & Hallman; Eddie Badger; La Toy; John Martin; Harry La Marr & Co.; pictures.

NIPMUCK PARK (agent, Fred Mardo).—Reddy & Currier; Harry Holman & Co.; Bombay Deerfoot; Shorty DeWitt & Lillian Stewart; pictures.

BOWDOIN SQUARE (J. E. Comerford, mgr.; agent, National).—Jargo Giffaffe & Co.

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THE CROMWELLS' Pictorial Report No. 11



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Season 1911-12, Geo. Evans Minstrels. Next Week (June 12), Proctor's, Newark.
Management GENE HUGHES. CHAS. CROSSMAN, Mgr.

Paris Bros.; Boyd & Lorenze; Gus Williams; Jack Boyce; Claremont Bros.; Ted Steel & Co.; Savastus Bros.; pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—Blanche Aldrich; Doraine Sisters; Caden & Clifford; Turner Bros.; Ray Bailey; La Foy & Luby; John Silver; The Cosmores; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—H. Lorieberg; Bob Hyde; Ray Baker; Jackson & Ellis; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Amlotta; Lee J. Klein; Demunda; Savastus Duo; Frederick Elmore; Lillian Barrett; Brown & Taylor; Anderson & Reynolds; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Rube Whipple; Julia Gray; Terese Miller; Bill Jones; Loring & Peters; Win Shaw; Nellie Mitchell; Blount & Shaw; pictures.

SUPREME, Jamaica Plain (J. Levey, mgr.; agent, National).—Rube Whipple; James Murtha; Vennett & Byrne; George Brown; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—Edward McGuire; W. H. Smith; Annie Moulton; Presley & Jones; pictures.

HOWARD ATHENEUM (G. E. Lothrop, mgr.; agents, Phil Hunt & Ed. Kelley).—Monday was the last day of the season and a monster bill was put on at 7 o'clock and given to the employees' benefit fund. The bill consisted of an athletic carnival, with all the local "scrappers" giving an exhibition. Then came Pat White & Co.; Princess Montague; La Belle Blanchette's Living Models; Lawton & York; John Greaves; The Amlotta; Evans, Evita & Evans; The Baum Trio; Charlie Mackie; Raleigh & Raleigh; Parsons & Loretta; La Foy & Toohy; The Dorraine Sisters; Housely & Nichols; Hinda Sam; Joe Golden; Caden & Clifford; Comedy Trio; Tierney Bros.; Mae, Rosella; Grim & Satchell; The Mysterious Maid; Clayton & Lenie; Owen Co.; Boyd & Lorenze; Mabel Parsons; West & Morton Sisters; Mlle. Shaw; Ted & Clara Steele; Ray Bailey; Brown & Taylor; Anderson & Reynolds; Andrew Copeland; Houghtons, Browning & West; Marr & Evans; Kip Reed; Brennan & Carroll; Kewley & Parker; Shreka Bros.; Anita, Paul & Reynolds; Ruth Wade; Barney First; Gerlie Carlyle; Foley & Murray; Dan Aher; Hayes & Ruyfield; Bessie Ross; Mike Scott; La Belle Marion; and pictures. The show put on at 7 o'clock and ran without intermission until 11 at night.

GLOBE (R. Janette, mgr.; agents, Davis, Shedy & Flynn).—Nelson, Oswald & Barker; Honan & Helm; The Great Deligan; The Days; Jack Clahane; Jack O'Donnell; pictures.

AUSTIN & STONES (Frank P. Stone, mgr.; agent, direct).—Howard; Morton & Fayall; Freddy Elliott; Neil Johnson; pictures.

NOUUMBGA PARK (Carl Albert, mgr.; agents, Fred Mardo-Gorman).—Lee Three Plotz-Larolia Sisters; The Village Choir; Rastus Brown & Bob Taylor; Frank Carmen; The Vantona; pictures.

Inspector George Patterson returned from New York City last week with Edward J. Hunt, of 126 East 134th street, whom the

Inspector arrested on an indictment warrant charging Hunt with the larceny of \$490 in cash, from the Automatic Vaudeville company (New Palace theatre), Sept. 28, 1910.

Fred Mardo began booking for the Big Nickle theatre, Portland, Me., June 5.

The Old Orchard Pier theatre, Old Orchard, Me., opens July 4, with bookings from the Fred Mardo office. Fred C. Goodwin is the manager.

Warren Church is booking Lexington Park this year. The park is playing five acts each half. Roger Flint is the manager. The Church office has also added the Strong theatre, Burlington, Vt., and Mechanics Hall, Manchester, N. H.

Frank L. Browne, manager of the Casino theatre, Providence, has closed the house for the summer. It will reopen in the fall.

Vira Frost Stowe, an actress, was married to Walton H. Marshall, manager of the New Vanderbilt Hotel, New York City, 1. The wedding took place at the home of the actress's parents in Newtonville.

Edward D. Smith, resident manager of the Shubert and Majestic theatres, was tendered a testimonial by the Wilbur-Shubert organization 1, in recognition of his long and faithful service with these firms.

Vernona Jarbeau, the actress, judged French bull dogs at the show given by the Ladies' Chess Club of Massachusetts, held at the Chestnut Hill Country Club.

The warm weather has closed the legitimate houses, only the Tremont remaining open.

ST. LOUIS

By FRANK E. ANFENGER.

FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—Marco Twins; Nana & M. Alexis; Yanko Egawa; Hayden, Borden & Hayden; Van Hoven.

DELMAR (Dan S. Fishell, mgr.).—Sophia Brandt, in "The Gay Musician."

SUBURBAN (Oppenheimer Bros., mgrs.).—Amelia Bingham in "Wildfire."

WEST END HEIGHTS.—William Jossy stock, in "The Squaw Man."

MANNIONS (Mention Bros.).—Swain's Cockatoo; Newell & Niblo; Ling Tong Foo; Cook & Oakes; Myrtle Cameron.

Amelia Bingham will appear in "In the Bishop's Carriage" next.

The sheriff of St. Louis is running the Bijou, a picture show at Washington and Sixth street, St. Louis' busiest corner, a construction company having obtained a judgment for \$3,434.18 for repairs, and is trying to collect same.

A reel caught fire in a picture show at 1412 Market street, but the fireproof operator's room checked the blaze until the audience was safely outside. The damage totaled \$800.

Willa Holt Wakefield IN VAUDEVILLE

Sam Chip and Mary Marble

in Vaudeville

Direction JOHN W. DUNNE

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ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. H. O.).—"The Leading Lady," very big; Bert Fitzgibbons, hit; Crouch & Welch, excellent; Quinlan & Richards, very funny; Linton & Lawrence, well liked; Ethel McDonough, big; Martine Bros., scored; Williams Bros., clever steppers.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—"Alfred the Great," amusing feature; Nellie Brewster & Amsterdam Quartet, went big; Geo. A. Beane & Co. liked; Henderson & Thomas, scored; Billy K. Wells, funny; The Rials, very clever; Dorothy Walters, liked; Kelly & Judge, clever; Leeds & LeMar, good.

MILLION DOLLAR PIER (J. L. Young & Kennedy, mgrs.; agents, Jos. Dawson, direct).—"Spellman's Bears, good; The Boy Scouts, well liked; Frobel & Rogue, very good; The Stillsons, clever; Bertino; The Thompsons; pictures.

CRITERION (J. Child & C. Daly, mgrs.).—Pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures; Pavilion of Fun.

STEEL PIER (J. Bothwell, mgr.).—Pictures.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Florida Strollers," with Worles, Gaines & Jones; all week.

The lamentable death of Maurice Shapiro, the New York music publisher, caused deep regret and sympathy among a wide circle of friends in Atlantic City. The "Shapiro" store on the Boardwalk has been a popular place for many summers. It had been planned to open the store on June 12, but the untimely death may cause a change of plans.

Eddie Glover, the stage manager of Young's Pier, has gone into a side issue by entering the electrical business with Abe Riley, the former stage manager at the pier.

Preparations are being made for the reception of the Master Car Builders, who go into convention on the Million Dollar Pier 14-21.

AKRON, OHIO.

LAKEVIEW (Casino (Harry A. Hawn, mgr.; agent, direct; rehearsal Monday 10.30).—5, Edw. DeMar, passed; Gladys Sears, well liked; La Patrice, pleasing; Geo. B. Reno & Co., novelty; Bear Cat Quartet, good; Booth Trio, great.

HORNE'S AIRDOME (E. M. Stanley, mgr.).—Stock, large audience.

Horne Stock Co. vacated their winter quarters, Happy Hour, and on Monday opened in the Airdome, a mammoth tent arrangement, to very large business. TOM HARRIS.

BUTTE, MONT.

EMPIRE (Art. B. Soaman, mgr.; agent, Fischer; rehearsal Sunday 11).—Week 28, Cole, Hanco & Cole, very good; Musical Probatas, pleasing; Lamour Bros., good; Soaman, pleasing.

Manager Soaman of Empire will feature "Sylvan," local boy, in a hypnotic act.

NEW ORLEANS

By O. M. SAMUEL.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Comus & Emmett; Yberri & Taylor; Herbert Smith; Mr. & Mrs. Jack Sh. J. Carl Zenida.

WEST END PARK (Jules B. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Parshley; Wilson & Wilson; Nadje; Louis Grant.

SPANISH FORT (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Huford, Bennett & Buford; Aldo & Mitchell; Baladen; de la Fuente's Band.

LYRIC (L. E. Sawyer, mgr.; agent, Chas. Hocking; rehearsal Sunday 10).—Dalle, Trees & Co.; Zella's Dogs; Charles Varley; Swisher & Thana.

MAJESTIC (L. E. Sawyer, mgr.).—Lyric Musical Comedy Co.

VICTOR (Leopold Levey, mgr.).—Victor Comedy Co.

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Abern Grand Opera Co., well filled houses.

NEW (C. E. Whitehurst, pres.; J. F. Beer-bower, mgr.; agent, Felber & Shea; rehearsal Monday 10).—Fair business, American Minstrels, good; Cornelius & Wilbur, excellent; Nina Esbey, fair; Robin, very funny; Unholys, liked; Casy McNulty, clever; Ashley & Ross, laughing hit.

ACADEMY (Harry Henkle, mgr.; agent, Nixon-Nirdinger; rehearsal Monday 10).—Good business, Goldie Rinehart & Co., liked; Roscoe & Simma, clever; The Tomlins, especially clever; Baby Zelda Sobleson, fair; Martini & Trolie, pleased; Bianche Latell, fair.

VICTORIA (G. Lewis, mgr.; agent, Loew; rehearsal Monday 10).—Good business, Camerion, alide for life, big hit, drawing crowds.

5-7, Soraghan, Lennox & Co., amused; Haison Boys, liked; George Gardner, clever; Mabel Wayne, fair; 8-10, Ed. & Rola White; Belle Dixon; O'Boyle & Brazil; Goyt Trio.

SAVOY (B. Jackson, mgr.).—Reopened last week as a negro amusement house. Four vaudeville acts, headed by John Rucker & Co., and several reels of pictures. Shows a day. Business fairly good.

ELECTRIC PARK (A. Fenneman, mgr.; agent, Morris & Loew; rehearsal Monday 12).—Tom Jack Trio; Rapoli; International Quintet; Great Merkel; Morris & Kramer.

SUBURBAN (F. Halstead, mgr.).—Gardner & Gardner; John J. Devlin; Kathleen Potter; Kennedy & Malone.

GWYN OAK PARK (John Farson, mgr.; agent, James Pratt); Diamond & Cameron; Brennan & Wright; Charles Banks.

FLOOD'S PARK (W. H. Truehart, mgr.; agent, Tanner & Co.).—Stock burlesque.

BAY SHORE PARK (agent, James Pratt).—Bostonia Ladies' Orchestra.

RIGOLETTO BROS.

THIS WEEK (June 5) KE TH'S, BOSTON
SAILING JUNE 24th

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BESSIE WYNN
IN VAUDEVILLE
JUST
JEAN IRWIN

FAMILY (D. Sutton, mgr.; stock).—Della Pringle Stock Co. in "Faust." Business good. SAM ADELSTYNE.

CINCINNATI.
CONEY ISLAND.—Pete Baker, featured; Three Gliden Bros. & Co., excellent; Helen Walters, fine; Giles Harrington, good; Chas. Whitehurst & Hazel Wyldie, well done; Hudson's Dogs & Monkeys, free attraction.

CLEVELAND, O.
GRAND (J. M. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—John Johnson, clever; Tiller Sisters, fair; Australian Wood (choppers, headline); Franklin & Davis, hit; Waring, pleased; Cliff-Balley Trio, very good. STAIR (Drew & Campbell, mgrs.).—Stock burlesque.
COLONIAL (R. A. Mitchell, mgr.).—Sheehun English Opera Co. for three weeks. WALTER D. HOLCOMB.

COLUMBUS, O.
KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 10).—Clare Van Buren & Co., good artists, tireome sketch; Millard & Millard, well liked; Zeda, interesting; Spencer & Williams, fine; Creighton Bros., hit.
COLUMBIUS (Thompson Bros., mgrs.; agent, Columbus Vaudeville Agency; rehearsal Monday 10.30).—Fuller & Farron, pleased; Max Owen, well liked; Anton Zinka, fine; Lake & Lewis, scored.

PRINCESS (Hart Bros., mgrs.).—Musical Comedy Stock.

COLLINS' GARDENS (P. C. Calvert, mgr.; agent, Gus Sun; rehearsal Monday 2).—Roy Raceford, Melroy Duo; Chas. Edenburg; Ethel Leale; Reed, St. John & Benuvere.

SOUTHERN (A. D. Klaus, mgr.).—Albert Dwight Players and pictures opened summer season, 6.

HUB AIRDOME (C. F. Stewart, mgr.; agent, direct).—5-7, Louie Keller, applause.

10, Collins & Collins.

OLENTANGY PARK (J. W. Dusenberry, mgr.).—Great Carver Shows, "The Girl in Red" and Diving Horaw, favorable comment. Theatre: Stock.

INDIANOLA PARK (C. E. Miles, mgr.).—Ciricello's Band and Aerial La Pearla. Theatre: Musical stock.

"LITTLE CHARLEY"

DES MOINES, IA.
MAJESTIC (Elbert & Getchell, mgrs.; agent, S. C.).—29-31, Matilda & Elvira, fair; Howard & Graf, good; Jack Roche, pleased; Juggling Millers, good. 1-3, The Rosards, good; Don Carney, unique; Eva Wescott & Co., good. The Waanekas, pleased; Dixon, Bowers & Dixon, good. JOE.

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—The Courtiers, headliner; Edwin Holt & Playas, funny; Ellis & McKenna, hit; Harry Breen, big; Mack & Williams, clever; J. Warren Keane, good; Kuma Family, good.
MILLES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Catherine Chaloner & Co., sketch; John & Mae Burke, hit; Arthur Deming, funny; Rinaldos, did well; Innes & Hyman, good; Great Marcous, clever.
DETROIT (Harry Parent, mgr.).—5, Friar's Frolic, house sold out, tremendous crowd turned away.
GAYETY (John Ward, mgr.).—"Runaway Circle."
AVENUE (Frank Drew, mgr.).—"Innocent Maids."
LYCEUM (Charles Warner, mgr.).—Stock. FAMILY.—Omega Trio; Shaw, Lewis & Shaw; Torrey & Morse; Samuels & Chester; Reynolds & Miller; Sterling Bros.; Du Breille & Metlaw; Boston Comedy Four.

ELMIRA, N. Y.
MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—5-7, Farnum & Belmont, well received; Jack Atkins, good. 8-10, Goodall & Craig; Five Musical Smiths.

HORICK'S (George Lyding, mgr.).—5-10, Manhattan Opera Co., large houses.

After a season of stock, the Mozart theatre is offering a supplementary season of pictures with changes daily.

Schweppe Bros. are rushing work on their new vaudeville house at the corner of Market and Main streets. It will seat 1,500 and will open Labor Day. J. M. BEERS.

ERIE, PA.

WALDAMEER (E. H. Suerken, mgr.; agent, direct).—Cutter & Buford; Dixie Troubadours, both big.

Lambert and Williams

"SONGS AND SMILES"
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Direction of JOE SCHENCK

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WANTED: COMEDIAN, SINGERS, DANCERS, CHORUS, Etc.
CUS HILL, COLUMBIA THEATRE BUILDING, NEW YORK CITY

HAPPY HOUR (D. H. Connelly, mgr.).—Vaudeville and pictures.
Four Mile Creek theatre opens 10 with the Adams & Gohl Musical Comedy Co., for two weeks. M. H. MIZENER.

GALVESTON, TEX.
GALVEZ (Harry F. Bryan, mgr.; agent, L. A. C.; rehearsal Sunday 10).—Week 29. Two Roars, appreciated; Mintz & Palmer, clever; Great American Four, good; Force & Williams, fine. B. SPROULE.

HOOPESTON, ILL.
THE VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—1-3, Valero Sisters, good; 5-7, Fox & Blondin, pictures. RIGGS.

JAMESTOWN, N. Y.
CELOHON (James J. Waters, mgr.).—Musical stock; business good. 12-17, J. Frank Hatch carnival; Ringling Bros. circus July 12. LAWRENCE T. BERLINER.

KNOXVILLE, TENN.
GRAND (Frank Rogers, mgr.; agent, later State; rehearsal Monday 10).—Week 29. The Mozarts, hit; Grace Darnly, applause; Robert & Nelson, went big; Mae Curtis, good; Those Four Kids, excellent. WALTER N. BLAFFIELD.

LEWISTON, ME.
MUSIC HALL (A. P. Bibber, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11).—5-7, McAleney Maryels, very good; Irish American Trio, excellent; Pauline Fletcher & Co., applause.

HORACE F. GOODWIN.
LOS ANGELES, CAL.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 29, excellent program. Chip & Marble, headliners, went big; Charlie Vance, great; Marvelous Millers, capital; Clark & Bergman, funny. Holdovers: Goleman's Dogs & Cats; Arthur Deagon; Chay Smith & Melnotte Twine; Bert Coote & Co.

Rem Brandt

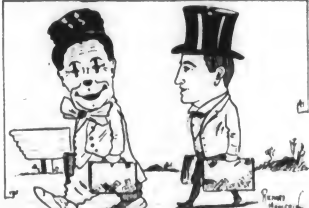
Next Week (June 12)
Henderson's Coney Island
Direction, JO PAIGE SMITH

LEONA STEPHENS
IN VAUDEVILLE

MELROSE
Jennie Jacobs
and
Pat Casey



CORNALLA and WILBUR



Little boy, blue, come, how your home. Tell me your capital has never been born. Your act may be punky, but put up a front. The actors may know, but the managers won't.

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ORCHESTRATIONS IN YOUR KEY



When answering advertisements kindly mention VARIETY.

LOS ANGELES (E. J. Donnellan, mgr.; agent, S-C; rehearsal, Monday 11).—Week 29, S. Miller, Kent, C. C. headliner; excellent; Trucillo, pleasing; Six Imperial Dancers, good; Carl McCullough, funny; Norton & Russell, fair; Walker & Sturn, good.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal, Monday 11).—Week 29, "Dope," holdover, headlined, big hit; Paul L. Gordon, nervy; Four Comiques, very good; Virginia Alnoworth, winsome; Mock & Benton, ordinary; De Rossi Duo, pleasing.

MASON (W. T. Wyatt, mgr.; Shubert).—Week 22, Nance O'Neill, in "The Lily," fair house. Week 23, Billie Burke.

MAJESTIC (Olivier Morosco, mgr.; Cort).—Weeks 22-23, Idoria Opera Co., "Milk & Honey," fair house. EDW. F. O'MALLEY.

LOUISVILLE, KY.

FONTAINE FERRY (Harry Bilher, mgr.; agent, Orpheum Circuit).—Thomas & Hall, hit; Alice Raymond & Co., very good; Ashley & Co., very good; Dan Maley, good; The Bellows, good.

WHITE CITY (Lum Simons, mgr.; agent, direct).—Stock; large crowds.

HOPKINS (Irvin Simons, mgr.; agent, S-C).—Bostyle Trio, good; Newbury Quartet, received well; Hammond & Forrester, very good; Kronman Bros., very good.

AVENUE (Mr. Ward, mgr.; agent, Gus Sun).—Zola Sisters and Douthett, good; Tommy Donnelly, very good; Beane, good; good crowds. J. M. OPPENHEIMER.

MILFORD, MASS.

LAKE NIPMUCK PARK (Dan J. Sprague, mgr.; agent, Fred Mann, S-C; headliner, S-C; art, fine; Bombay Deorfoot, clever; The Singers, hit; Harry Holman & Co., fine; Saldee Rogers, excellent; Daylight pictures, very good).

NOTE: Claude and Fannie Usher and "Sparabier" are at Sky Farm here for a summer's outing.

CHAS. E. LACKEY.

NEWARK, N. J.

PROCTORS (C. A. O'Connell, mgr.; agent, U. B. O.; rehearsal, Monday 9).—May Tully & Co., clever; "Juliet," pleasing; Roach & McCurdy, laughs; Brown & Newman, scored; "Howard," did well; Porter White & Co., hit; Mark List, charmed.

COURT (Harold Jacoby, mgr.; agent, Loew).—Wm. Gill & Co., in right; Alton & Arliss, pleased; Thos. Potter Dunn, well; "Vinton," and dog, good; Carlton Slaters, good; "Panther," nicely; S. 10, Anderson & Burt, Helen Dare; Moore & Hollison; Geo. Gleason; Kelly & Rio; "Klisch."

WALDMAN'S (Albert Blum, mgr.; agent, Loew).—Clay, Mary & Co., scored; Basil Brady, hit; Fisher & Green, good; Four Harmonists, pleased; Kingston, clever; 8-10, Two English Dots; "Cooper"; Anderson & Evans; Mario & Trevette; Muller & Muller.

NEWARK—Stock to top business.

ARCADE (L. O. Mumford, mgr.).—Big baby show; vaudeville; pictures and hits songs.

OLYMPIC PARK (James Beldon, mgr.).—Aborn Opera Co., in right; Red Mill, to large houses. On the open-air stage, Olive Swan & Mules; Kendall Bros.; The Ternellos; Curtin & Wilson; Du Frates; good show.

HILLSIDE PARK (W. F. Thaller, mgr.).—Lucille Mulhall & Wild West Show; Fred Owens alarship flights; James & Davis; Louie Edwards & Animals; Ed. Holden & Donkeys; De Epeys Family; Great Calvert; Bartola Wild Animals.

ELECTRIC PARK (C. A. Dunlap, mgr.).—Stock, good business. Wild West show, with Mike Kemp and Cowboys and Girls; "Calo"; Cody Family; Little Miss Thomas.

JOE O'BRYAN.

ONEONTA, N. Y.

ONEONTA (Fred Pollett, mgr.; agent, Prudential; rehearsal, Monday and Thursday 1).—1-3, Danic & Morgan, ordinary; Oceola & Co., good; fair; Wm. May, Phil Mayer's stock, opened to capacity business.

De LONG.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.).—Stock.

FAMILY (John P. Harris, mgr.; agent, Morgan).—Boyd & Harrison, hit; Wattle & Reese, very good; Saunders & Cameron, applause; Dixie De Vere, scored; Al. S. Wilson, encores.

LIBERTY (Abie Cohen, mgr.).—Motion pictures.

NIXON—Lynan Howe Pictures; large audiences. M. S. KAUL.

PITTSFIELD, MASS.

5. Wheeler & Downie shows; full all day.

Ringling Bros., July 5.

EMPIRE (J. H. Tobetto, mgr.; agent, U. B. O.; rehearsal, Monday and Thursday at 10).

—1-3, Mae Hendricks, pleased; Hays & Wynn very good; Hughes Trio, big; 5-7, Mr. & Mrs. Cortes; Budd & Claire; J. Duckrow Dandies; FRANKLIN.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, J. B. O.; rehearsal, Monday and Wednesday 10.30).—5-7, Severus Russell, featured; Leo & Eric, laughs; Delmore & Onelda, clever; Quinn Trio, pleased; Mm. Kathleen Schmidt, excellent; 8-10, Benard Bros.; St. Elmo; Rogers, Fomes H. Cullen, hit; Narow Bros., clever; KEITH (J. W. Moore, mgr.; Stock).

JEFFERSON (Julius Cahn, mgr.).—9, Mm. Bernhardt.

BIG NICKLE—Elton-Polo Troupe, sensational.

NOTE: A combination dance hall and picture house is to be opened at Greenwood Garden, Peak's Island, in a couple of weeks. Buffalo Bill's and Ringling Bros.' circus drew the usual crowds the past week.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal, Monday 11).—Week 23, Oberlin Sisters, excellent; featured; Brooks & Carlisle, repeated former success; Four Black Diamonds, scream; The Newmans, clever; Lloyd & Whitehouse, excellent; Neary & Miller, good.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal, Monday 11).—Week 23, "A Night in a Turkish Bath," and Farrel, Taylor & Co., divided feature honors; Murry & Lane, encores; James H. Cullen, hit; Narow Bros., clever; Belle Adair, good; Okura Japa, very good.

GRAND (Chas. Ryan, mgr.).—Week 23, Gennaro's Band; Barto & Clark; Frank & Nellie Ellison; Phenomena; La Vier; Graham & Randall.

OAKS PARK (J. Cordray, mgr.).—Phillip Peltz Band; Grand Opera Quartet; Hardy. W. R. BREED.

READING, PA.

PALACE (W. K. Goldenberg, mgr.; agent, Morris Loew; rehearsal, Monday and Thursday 10.30).—Lee Henry; Joe Opp; Beverly & Mercer; Mark Davis & Co.; Mae Kessler.

LYRIC (Frank D. Hill, mgr.).—Pictorial. G. R. H.

ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jefferies; rehearsal, Monday and Tuesday 2.30).—5-7, Dolan & Boyne, well received; Emma Ellwood, fair; Majestic Trio, big hit; 8-10, Prince & Virginia; John Yeager; Jessie Bell.

SAVANNAH, GA.

LIBERTY (Frank & Hubert Bandy, mgrs.).—Stock, to excellent attendance.

BIJOU (Charles W. Rex, mgr.; Wells' Circuit; rehearsal, Monday and Thursday 2).—Largest attendance since opening of this house. "The Toppins," fair; J. Kelly, McNally, clever; The MacDonald Trio, big hit; Billy Davis, excellent; 5-7, John L. Sullivan & Jake Kilrain, tremendous drawing card; 8-10, Fields, very good; Mazie Martell, scored; Germer's Living Models, hit; 10, M. J. Gould; Rome & Ferguson; Fred Griffith; The LaCroix.

NOTE: Bijou will close the middle of July for a few weeks. The house will undergo a few changes, opening again latter part of August. R. M. ARTHUR.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal, Monday 11).—Week 23, Frank McCre, C. C., clever; Tonnely & Burman, fine; Anna Jordan Co., very good; Will Hani, ludicrous; Fadettes, strongest headlined act, at this house, for months; enthusiastic reception.

MOORE (Carl Reed, mgr.; direction, Cort).—23, Felix Club, in "A Night Off," poor entertainment; good house; 25-28, Blanche Ring, in "The Yankee Girl," pleased, full houses. 29, "Smiling Judgment," crowded house; 30, "The Smiling Judgment," crowded house; 31, Mary Garden, crowded house.

SEATTLE (Harry Cort, mgr.).—Max Figg's final week, "The Marriage of Kitty," drawing well.

LOIS (Duncan Inverarity, mgr.).—"The Woman's Power," stock; well patronized. ARCHIMEDES.

WASHINGTON, D. C.

COLUMBIA (E. Berger, mgr.).—Stock.

RELASCIO (W. S. Hyatt, mgr.).—Stock.

NATIONAL (W. S. Hyatt, mgr.).—Aborn Opera Co., capacity houses.

CASINO (A. C. Mayer, mgr.; agent, Moris; rehearsal, Monday 10).—Rutan's Song Birds and the Monarch Comedy Four, hits; O'Leary & Braz; amusing; Belle Dine, hit; encores; Ed. & Rollin White, encores; Goyt Trio, clever.

COSMOS (A. T. Brylawski, mgr.; agent, Jefferies; rehearsal, Monday 10).—Metropolitan Minstrels, big hit; Rodde & Hilton, second honors; John & Alice McDowell, applause; Lorraine, clever. WM. K. BOWMAN.

WILMINGTON, DEL.

GRAND (Chas. I. Beckett, mgr.).—5-10, "Anby Taggart and pictures.

SHELLPOT PARK THEATRE (James Henry, mgr.).—5-10, Dixie & Dillies; Benny Franklin & Kiddies; Carl Bremer; Bradley & Roach.

BRANDYWINE SPRINGS PARK THEATRE—Manhattan Opera Co., 5-10, "Time, Place and the Girl." HOWARD W. BURTON.

YOUNGSTOWN, O.

IDORA PARK—The Vincent Stock Co. furnishing the show with two bills weekly. Attendance has been only fair.

GRAND (Jos. Schagrin, mgr.).—"Pop" vaudeville and pictures for summer season. Ringling circus underlined for July 15. John Robinson Ten Big Shows pleased two big audiences May 30. C. A. LEEDY.

VARIETY ARTISTS' ROUTES

FOR WEEK JUNE 12

WHEN NOT OTHERWISE INDICATED.

The routes are given from JUNE 11 to JUNE 13, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished by VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.

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Adair Belle Orpheum San Francisco
Adams Edward B 5 Av N Y
Adams Billy 39 Milford Boston
Adams & Lewis 105 W 42nd St New York
Admont Misset 3235 Broadway N Y
Adonis Columbia St Louis
Aitken Jas & Edna 907 Park av N Y
Aitken Bros 334 Bedford Fall River
Aitken Great 2219 Morgan New Orleans
Alban 1635 Broadway N Y
Alburus & Miller Waterville Can
Aldines The 2923 Cottage Grove Chicago
Allen Leon & Bertie 113 Central av Oakbrook
Alline Joseph 423 Bloomfield Hoboken N J
Alpine Troupe Forepaugh & Sells C R
Alquist & Clayton 545 Bergen Brooklyn
Altrona Zoeller Troupe 349 Hemlock Brooklyn
Altus Bros 128 Cottage Auburn N Y
Alvarados Goats 1235 N Main Decatur Ill
American Newsboys Valentine Toledo
Anderson & Anderson 339 Dearborn Chicago
Andrews & Barton Co 2643 Morgan St Louis
Antrim Harry 1 Glenwood av Wyncote Pa
Apaldis Charles Gayety Ottumwa Ill
Apollon 104 W 40 N Y
Araki Troupe Sun Bros C R
Arberg & Wagner 218 E 78 N Y
Ardelle & Leslie 19 Broesel Rochester
Armanlie Five Orpheum Oakland
Armstrong & Verne Royal Wellington N Z
Arthur Mae 15 Unity Pl Boston

B.

Aspinall Nan J Falls City Neb
Atkinson Harry 12 E 30 N Y
Atlanta & Flak 3511 1 av Billings Mont
Atwood Warren 111 W 31 N Y
Atwood Vera 17 W 53 N Y
Austin & Klummer 3110 E Phila
Australian Four 333 W 43 N Y

C.

Baader La Valle Trio 330 N Christiansa Chic
Baehen & Desmond 1347 N 11 Philadelphia
Baker & Gifford 1914 E 20th St Chicago
Baker Harry 3924 Renow W Philadelphia
Baldwins Players Star Memphis Indef
Ball Clark Columbia Ashland Ky
Barabara Troupe 1515 W 15th St Chicago
Barber & Palmer Los Angeles Indef
Barnes & Robinson Los Angeles
Barron Geo 2002 Fifth av N Y
Barry & Black 1523 Fairmount av Phila
Bartlett & Garfield 2629 55 Cleveland
Bartlett Harmon & Ergist 253 W 56 N Y
Barto & Clark 2221 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 46 av Melrose Cal
Beaman Fred J Hudson Heights N J
Be An Duo 3422 Charlton Chicago
Beardsley Sisters Union Hotel Chicago
Beck Two 508 Bryant av N Y
Behren Musical 52 Springfield av Newark N J
Bell Arthur H 488 12 av Newark N Y
Bell Boys Trio Majestic Kalamazoo
Bellfield & Gibson Box 795 Brookfield Ill
Belmont Joe 70 Brook London
Beizac Irving 259 W 112 N Y
Benn & Leon 229 W 38 N Y
Bennett & Marcello 306 W 67 New York
Bentley & Murphy 121 Clapper St San Francisco
Benton & McGowan 20 Western av Muskegon
Berg Bros Illp Davenport Eng
Beverly Sisters 5723 Springfield av Phila
Boyer Ben & Bro 1495 Bryant av N Y
Boyd & Gilbert 441 Marion Oak Park Ill
Brimbos 872 Lawe Appleton Wis
Blaset & Shady 248 W 37 N Y
Black & Leslie 3723 Eberly av Chicago
Blampham & Hehr Ardor Bedford Mass
Blomquist & Co 3220 Chicago av Minneapolis
Booth Trio 343 Lincoln Johnston Pa
Borella Arthur 524 Stanton Greensburg Pa
Bornehehn John F 4420 Sangamon Chicago
Boudier & Quinn 100 W 10th St New York
Boutin & Tilson 11 Myrtle Springfield Mass
Bouton Harry & Co 1365 E 55 Chicago
Bowers Walters & Crooker Orpheum Oakland
Bowman Fred 14 Webster Medford Mass
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Breton May & Co 145 W 46 N Y
Brinkley The 424 W 39 N Y
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 703 Lexington Brooklyn
Brook & Max 1000 Wabash av Chicago
Brookes & Carlisle 38 Glenwood av Buffalo
Brooks & Jennings 301 West Bronx N Y
Browder & Browder 620 E N Minneapolis
Brown & Brown 69 W 115 N Y
Brown Harry 200 Broadway R I
Brown & Wilmet 71 Glen Maiden Mass
Bruno Max C 160 Baldwin Elmira N Y
Brydon & Hanlon 38 Cottage Newark
Bunker 3219 13 Philadelphia
Burbank & Danforth Berlin H
Burgess Harvey J 637 Trenton av Pittsburgh
Burke Joe 344 W 14 N Y
Burke & Farlow 4037 Harrison Chicago
Burnell Lillian 1080 North av Chicago
Burns Jack 327 Bainbridge Brooklyn
Burns Sisters Pantages Los Angeles
Burrows Lillian 3050 North av Chicago
Burton Wm D & Daughter 133 W 46 N Y
Burton Sydney 100 W 46 N Y
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Carroll & Van 534 Montevideo Los Angeles
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Casey & Smith 124 Franklin Allston Mass
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Chase Carlos 3615 So Halsted Chicago
Chatham Sisters 103 Grant Pittsburg
Chern & Cline 374 W 39 N Y
Chubb Ray 107 Spruce Scranton Pa
Church City Four 1232 Decatur Brooklyn
Clairmont Josephine & Co 163 W 131 N Y
Clark & Cline 114 E 164 Dayton av St Paul
Clark Floretta 10 Lambert Boston
Clark & Duncan 1131 Prospect Indianapolis
Clark & Ferguson 131 Phelps Englewood
Claton Sisters 3554 5 av Nashville Tenn
Clark Redcliffe 415 E 164 Dayton av St Paul
Clayton Anderson & Drew Majestic Fargo
Clear Chas 453 W 123 N Y
Clermonto & Miner 39 W 99 New York
Clever Trio 2123 Arch Philadelphia
Cline & Cline 1101 E 164 Dayton av St Paul
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Cole Billy 19-4 av Bklyn
Collins Eddie & Fred Jersey City N J
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Comrades Four 324 Trinity av New York
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Keaton & Barry & Boylston Boston
Keeley & Parka 281 W 150 N Y
Keife & Zena 110 W 44 N Y
Kell Jack 1162 16 Milwaukee
Kelly & Wentworth 1914 E 24 St Joe Mo
Kelley Sisters 486 Christiana av Chicago
Keltner 333 Calumet St Dallas
Kendall Chas & Maudie 123 Alfred Detroit
Kennedy Joe 1131 N 2 Knoxville
Kenton Dorothy Felix Portland Htl N Y
Kerling Edwin Hough Hotel San Fran
Kessner Rose 488 W 164 New York
Kidders Bert & Dorothy 1274 Clay San Fran
King Bros 211 4 av Schenectady
King Violet Winter Gard' Blackpool Eng Ind
Kraife Bros 719 S av Evansville Ind
Klein Ott & Nicholson Alldome Chattanooga
Koehler Grayce 5050 Calumet Chicago
Kohers Three 13 Wheeling W Va
Kob & Miller Coliseum Phoenix Ariz

L.

Lacey Will 1516 Capital Washington
Lafayette Two 185 Graham Oakshoo
Lamont Harry & Flo 29 Clinton Johnston NY
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & Arde 322 Commerce Rochester
Lane Eddie 305 E 73 New York
Lang Karl 273 Bickford av Memphis
Landon Htl Hanger Me
Langdon Geo 102 S 5 Philadelphia
Langear Wm E 32 Schaefer Brooklyn
La Auto Girl 123 Alfred Detroit
La Blanche Mr & Mrs Jack 3315 E Baltimore
La Centre & La Rue 2461 2 av New York
La Crosse & West 155 E 14 New York
La Grange & Gordon 2802 Lucas av St Louis
La Maze Trio Wintergarten Berlin
La Moines Musical 332 S Baraboo Wis
La Nolle Ed & Helen 1707 N 16 Philadelphia
La Ponte Marie 223 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 Vm Edward Orpheum Winnipeg
Larose 226 Tucker Brooklyn
Larriev & Lee 32 Shuter Montreal
Lashie Great 1611 Kater Philadelphia
Laurant Marie 114 W 45 N Y
Lauren Bert 1513 37th Chicago
Lavender & Hillan 3701 Union Hackensack N J
Lavine & Inman 3201 E 81 Cleveland

Lawrence & Edwards 1440 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 253 E Indiana St Charles Ill
Le Eveve & St John Colonial Sioux City
Le Grange & Gordon 2802 Lucas av St Louis
Le Hirt 760 Clifford av Rochester
Le Pages 180 French Buffalo
Le Pearle & Bogart 201 Solome Springfield Ill
Le Roy Geo 86 W 115 N Y
Le Roy Vic 332 Everett Kansas City Kan
Le Roy Chas 1906 N J Baltimore
Le Roy & Adams 1812 Locust av Erie Pa
Lesby Bros 355 East av Pawtucket R I
Lee Joe Kinsey Kan
Lee Rose 1040 Broadway Brooklyn
Leflingwell Nat & Co 385 W 150 New York
Lensa 1914 Newport Chicago
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Next Week (June 12), Majestic, Chicago.
ORPHEUM TOUR JO FAUGER SMITH, Rep.

Lealle Geo W Family Cumberland Md
Lealle Genie 361 Tremont Boston
Lealle Frank 124 W 139 New York
Leater & Kelet 318 Fairmount av Jersey City
Lester Nina 575 Maple Lynn Mass
Levino & Suelle 14 Prospect W Haven Conn
Levitt & Falls 712 Cedar Syracuse
Levy Family 47 W 129 New York
Lewis & Lake 2411 Norton av Kansas City
Lewis Phil 114 W 21 New York
Lewis Walt'r & Co 677 Wash'n Brookline Mass
Lingermans 705 N 6 Philadelphia
Livingston Murry 880 E 163 N Y
Lloyd & Castano 1047 E 61 New York
Lynch & Webb 114 W 32 N Y
Lockwoods Musical 132 Cannon Poughkeepsie
Lons & Love 3914 2 Brooklyn
London & Riker 32 W 98 New York
Londons Four 201 N 8 Reading Pa

Shadonwatts

Next Week (June 12), Evansville, Ind.

Lowe Musical 37 Ridge av Rutherford N J
Luce & Luce 926 N Broad Philadelphia
Luttringer Lucias So Grand Portland
Lynch Hazel 114 Newwood av Grand Rapids
Lynch Jack 93 Houston Newark
Lynerva Coliseum Phoenix Ariz
Lynn Roy Box 62 Jefferson City Tenn
Lyon & Atwood Dunns Cafe San Fran Indef

Mack & Co Lee 666 N State Chicago
Mack Floyd 5934 Ohio Chicago
Macy Maud Hall 3618 E 26 Sheepshead Bay
Madden & Fennell 125 Broadway Buffalo
Maine Ida Dunn Cafe San Francisco Indef
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 356 Bedford av Brooklyn
Manning Trio 154 N Wanamaker Phila
Martha Marlon 1400 Berkeley av Chicago
Marathon Quartet Milford Mass
Marcus 819 Laflin Chicago
Marine Comedy Trio 127 Hopkins Brooklyn
Marion Cliff Grant Hotel Chicago
Marino Aldo 1000 N Y
Marsh & Middleton 19 Dyer av Everett Mass
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Matthewson Walter 843 W Ohio Chicago
Maxine Nooking Htl New York
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McCann Geraldine & Co 706 Park Johnston Pa
McCarthy & Barth 2901 Missouri av St Louis
McClain M 3221 Madison av Pittsburg
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 1810 Gravesend av Bklyn

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Next Week (June 12), Orpheum, Seattle.
Direction, ALICE WEBER & EVANS.

McCune & Grant 636 Benton Pittsburg
McDowell John & Alice 627 6 Detroit
McGarry & Harris 621 Palmer Toledo
McGuire Tutz 69 High Detroit
McLain Sisters 38 Miller av Providence
MacMillan Violet Garrick San Diego
McNallya Four 229 W 38 New York
McNance 41 Smith Poughkeepsie
McNichol & Co Charlottown Canada
McWaters & Tyson 471 60 Brooklyn
Mendelsohn Jack 163 W 63 New York
Menetekel 104 E 14 New York
Merrell Sisters 29 1/2 New York
Merritt Raymond 178 Tremont Park
Methen Sisters 12 Culton Springfield Mass
Meyer David 1531 Central av Cincinnati
Michael & Michael 320 W 53 New York
Milton & Idell 234 W 52 N Y
Military Trio 679 E 21 Paterson
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Theresa 118 W Grand av Oklahoma
Milton T. J. 118 W Grand av Oklahoma
Mills & Moulton 58 Rose Buffalo
Milton & De Long Sisters Coliseum London
Mintz & Palmer 1205 N 3 Philadelphia
Misch Hunt & Miller 3701 Union Hackensack N J
Mitchell & C. J. 3701 Union Hackensack N J
Molasso G Matanzas Cuba

Moller Harry 34 Blymer Delaware O
Montamto & Bartlett 40 E Liberty Waterbury
Montgomery Harry 164 E 124 New York
Moore Geo W 3164 Cedar Phila
Morgan Bros 3525 E Madison Philadelphia
Morgan King & Thompson Sis 603 E 41 Chic
Morgan Meyers & Mike 1236 W 26 Phila
Morris & Wortman 133 N Law Allentown Pa
Morris & Knepper 1306 St John Pl Rklyn
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Nenry Elias & Rose 459 E Main Bridgeport
Nelson Bert A 1042 N Humboldt Chicago
Nelson Oswald & Borger 150 E 123 N Y
Newhoff & Phelps 13 W 117 N Y
Noble & Brooks Biljow Green Bay Wis
Nonette 617 Flatbush av Brooklyn
Nornton C Porter 4845 Kimbark av Chicago
Norwalk Eddie 595 Prospect av Bronx N Y
Noss Bertha Gerard Hotel N Y

O.

O'Connor Trio 706 W Allegheny av Phila
O'Dell & Gilmore 1146 Monroe Chicago
O'Donnell J R 153 E 184 N Y
Ogden Gertrude H 2385 E Mozart Chicago
Oliver Jack Barnum & Bailey C R
Omar 352 W 36 N Y
O'Neill & Regency 593 Warren Bridgeport
O'Rourke & Atkinson 134 E 65 Cleveland
Orr Chas F 131 W 41 N Y
Orren & McKensie 606 East Spring Ohio
Ott Phil 178A Tremont Boston
Owens Dorothy Mae 3047 90 Chicago
Owase The 45 Kinsel av Kenmore N Y

P.

Padula Vincent 529 Park av Bklyn
Palme Esther Mile 131 E 46 Chicago
Parker & Morrell 187 Hopkins Bklyn
Pavilio Geo W 2534 N Franklin Philadelphia
Patterson Sam W 133 N Y
Paulnetto & Piquo 4334 Wain Frankford Pa
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Pelatos The 161 Westminster av Atlantic City
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Piccolo Migdets Box 25 Phenicia N Y
Pisano & Blingham 50 Charlotte Gloverville
Pisano Yen 15 Charles Lynn Mass
Potter & Harris 6380 Wayne av Chicago
Powell Eddie 3314 Chelsea Kansas City
Powers Elephants 745 Forest av N Y
Price Harry M 328 Kelly Bronx
Prices Jolly 1623 Arch Philadelphia
Priors The Tukulu Wash
Proctor Sisters 1113 Halsey Brooklyn
Prossit Trio Ringling Bros C R

Q.

Quartette A 753 Home N Y
Quigley & Nickerson Follies of 1910
Quintan Josie 444 N Clark Chicago

R.

Raceford Roy 502 W 122 N Y
Raimund Jim 87 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Rand Clauca Flachera Pasadena Cal
Rapino John 172 Cole av Illinois
Rauis & Von Kaufman 2027 Kansas av K C
Ray Eugene 5602 Prairie av Chicago
Ray & Burns 227 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Barcelona Spain
Raymore & Co 147 W 95 N Y
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 741 Inspector Montreal
Reed Bros Park Grand Rapids
Reed & Earl 236 E 62 Los Angeles
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Remy & Soper 1222 N Alden Phila
Renaldas The 2064 Sutter San Francisco
Reno Geo B & Co Park Canton O
Renzetta & La Rose 2321 So Hicks Phila
Reese Len 1021 Cherry Phila

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Next Week (June 11), Orpheum, Seattle.
Direction, PAT CASBY.

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Rice Frank & Truman 3038 Sheffield av Chic
Rich & Howard 214 E 19 N Y

Rich & Rich 2492 Milwaukee av Chicago
Richard Bros 116 E 3 New York
Riley & Ahearn 356 Plant Dayton O
Rio Al C 230 W 146 N Y
Ritter Alf 545 E 87 New York
Ritter & Bovey 49 Billerica Boston
Ritter & Foster Oxford London
Roberts C E 1351 Sherman av Denver
Roberts & Downey 324 Lafayette Detroit
Robinsons The 301 Hawthorne av Minneapolis
Robinson Wm C 3 Granville London
Rock & Rol 1610 Indiana av Chicago
Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh Majestic Kalamazoo
Roland & Morin 303 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Ro Nero 412 S George Rome N Y
Rossini & Doroteo Hanlon's Superba
Rose Lane & Kellogg 125 W 43 N Y
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Russell & Davis 1316 High Springfield O
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Rye Geo W 116 4 Ft Smith Ark
Ryno & Emerson 161 W 174 N Y

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Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 918 Longwood av N Y
Schier & Newkirk 18 Goodale Buffalo
Schilling Wm 1000 E Lendale Baltimore
Scintella 533 Lyle av Rochester
Scott Geo 377 S 4 Bklyn
Scott & Yost 40 Morningdale av N Y
Scully Will E 4 Webster pl Brooklyn
Selby Hal M 304 Sillier Bldg Chicago
Sensell Jean 214 Eleanor Pittsburg
Sevensala 526 Abel Easton Pa
Sexton Chas B 2349 Johnston Chicago
Seymour Nellie 111 Manhattan N Y
Shea Theo E 565 Pine Grove av Chicago
Shed & Darville 3023 N Clark Chicago
Sheddman Doss Dumont N J
Sheperley Sisters 500 Dovecourt Toronto
Sherlock Frank 514 W 181 N Y
Sherlock & Holmes 2506 Ridge Philadelphia
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Sherry Joe V Sparks Circus C R
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Siegel & Matthews 334 Dearborn Chicago
Simmons & Carmontelle 333 Clinton Bklyn
Simms Al 18 E 105 N Y
Simms William 644 Eills av Chicago
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox av N Y
Smali & Kennen 438 W 164 N Y
Smith Allen 1243 Jefferson av Brooklyn
Smith & Adams 404 Stateatd Chicago
Smith & Brown 1324 St John Toledo
Somers & Storke Grand Victoria B C
Spears The 67 Clinton Everett Mass
Spencer & Austin 3110 E Philadelphia
Spence Bros & Co 46thma N Y
Springer & Church 3 Esther Terrace Pittsfield
Stadium Trio St Charles Hotel Chicago
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 404 Bremen E Boston
Starr & Sachs 423 N Clark Chicago
Stedman Al & Fannie 685 E 30 Boston
Steinert Thomas Trio 531 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 3903 N Phila
Stevens E J 493 Marion Bklyn
Stevens Paul 338 W 28 New York
Stewart & Earl 135 Euclid Woodbury N J
Stokes & Ryan 3106 Bayard Wilmington Del
Stokes & Ryan 3106 Bayard Wilmington Del
St John & McCracken 4181 Chestnut Phila
Storchheim H 3532 Atlantic Brooklyn
Stubbelfield Trio 5808 Maple av St Louis
Sullivan Dan J & Co 1917 W 61 Cleveland
Sully & Phelps 3340 Elm Philadelphia
Sutton & Sutton 3918 W 1 Duluth
Sweeney & Rooney 1320 Wyoming av Detroit
Swisher & Evans 1147 W Huron Chicago
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T.

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Tangley Pearl 67 S Clark Chicago
Taylor Mae 2308 S 12 Phila
Taylor & Tenny 284 N Ridge av Phila
Temple & O'Brien 426 E 2 Fargo N D
Terrell Frank & Fred 357 N Orkney Phila
Thomas & Hamilton 667 Dearborn av Chicago
Thomas & Wright 535 N Clark Chicago
Tomson Harry 1284 Putnam av Brooklyn
Thorne Jr & Mrs Harry 215 W 141 N Y
Thornes Juggling 55 Rose Buffalo
Thornton Geo A 895 Broome N Y
Thurston Leslie 1322 13 Washington
Timmarsh Fred & Co 1234 Tattall Wilmington
Tivoli Frank Grand Pittsburg
Tivoli Quartette Griswold Cafe Detroit Indef
Tops Topsy & Tops 3443 W School Chicago

Torcat & Flor D Allin White City Chicago
Tracy Julia Raymond Bartholdi Inn N Y
Travers Bell 307 W 23 N Y
Travers Phil 5 E 115 N Y
Travers Roland 331 W 43 N Y
Tremaine Muls 230 Caldwell Jacksonville Ill
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Valdare Beale 305 W 97 N Y
Valentine & Bell 1451 W 103 Chicago
Valletta & Lamson 1839 St Clark Cleveland
Van Dille Sisters 514 W 135 N Y
Van Epps 15 W 64 N Y
Van Horn Bobby 139 Beat Dayton O
Vardelles Lowell Mich
Vardon Perry & Wilber 15 Green London
Verry Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vass Victor V 35 Haskins Providence
Vedmar Rene 3285 Broadway N Y
Venetian Serenaders 476 Blackhawk Chicago
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Village Comedy Four 1913 Ringgold Phila
Vincent & Blager 330 Olive Indianapolis
Viola Otto Empire London
Violetta Jolly 41 Leipziger Berlin Ger
Voelker Mr & Mrs 533 W 161 N Y

W.

Walker Musical 1524 Brookside Indianapolis
Walters & West 5487 Vernon Chicago
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West Al 606 E Ohio Pittsburg
West Sisters 1412 Jefferson av Brooklyn N Y
West & Denton 135 W Cedar Kalamazoo
Western Union Trio 141 E Clearfield Phila
Weston Edgar 246 W 44 N Y
Weston Dan E 141 W 116 N Y
Westons Models 304 W 130 N Y
Wetherill 32 W 8 Chester Pa
Wheeler Sisters 1417 Philadelphia
Wheeler Al E Ohio Chicago
Whipple Waldo Pastime Plymouth Mass
White & Perry Brighton Beach N Y
White Harry 1009 Ashland av Baltimore
White Kane & Walt 1000 East Bklyn
Whiteside Ethel 256 W 57 N Y
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Young Ollie & April Palace London
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Zeda Harry L 1333 Cambrlia Philadelphia
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Miller Bros 101 Ranch 9 Reading Pa 10 Leba-
non 12 Harrisburg 13 Lewistown 14 Hunt-
ington 15 Johnstown 16 Indiana 17 E Lib-
erty 19 Allegheny 20 New Castle 21 Sharon
22 Erie 23 Ashtabula O 24 Youngstown
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Where S F follows, letter is at San
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Armound Grace (C)
Arthur Geo L

B.

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Banwards Flying
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Beckwith Linda
Benmonts The (C)
Berliner Vera (C)
Berol Felix
Blake Fred (C)
Brockman K (C)
Broom Hope
Boudini Hupe
Bram Will J
Brinkley Sisters
Brown Beale
Brownies The (C)
Buchanan Maud
Butler Kirksmith (C)
Butler Isabelle

D.

Dacre Louie
Dahduh S K (C)
Dallas Heulah (C)
Damon Chester
Decoma Sadie
Defford Gordon
Dolan J
Doris Opera Trio (C)
E.
Eldid Billy
Elinore May
Emmett Leon
Emmons Lotta (C)
English Lillian (C)
Ernie Ernie
Evans Pearl
Everall Emma Carus

F.

Chassino
Clancy Geo (C)
Coggswell Sarah (C)
Conn Richard
Cornalla & Wilbur
Cross & Josephine
Caine & Odum (C)
Camm Alf (C)
Carlyle Dick & Myra
(C)
Carroll Jos (C)
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(C)
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Le Roy Hilda
Leslie Ethel (S F)
Leslie Ethel
Lesso The
Llewellyn Ralph
Lloyd Lee
Lopez & Lopez
Lucas Jimmie
Lucciano
Lynn Ben

G.
Gallagher Ed
Gerson Edw
Gibson J V
Gifford Ada
Gillespie Edw Co (C)
Glendower & Manion
Goodwin Bros (C)
Gordon Billy C
Gordon Tom & Stephen
Gray Besale

H.
Hagan John P
Hall Richard H
Hall Lou
Hallen Fred (C)
Harding Bill
Harnett Mauda (C)
Harris Donna
Harris & Harris (C)
Harris & Randall (C)
Heiler Rudy
Hepler Bessie (C)
Herman Geo
Holloway J Fred
Holt Edwin
Hopkins Sisters
Hopkins & Astell
Hopp H
Hughes Jas (C)
Huntington Val (C)

I.
Ibsons The (C)
Ibsons The
Irwin Flo

J.
Jarvis & Harris (C)
Jerome Wm
Johnson & Wells (S F)
Jolly & Wild
Jupiter Budd

K.
Kahner Bert
Kaufer Carrie (C)
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R.
Rafael Dave (C)
Rag Trio
Randall Allen (C)
Rapol Leo (C)
Ratnay Allan (S F)
Ray Eva (C)
Ray Elizabeth (C)
Redford & Winchester
Red Raven Cadets
Redwood & Gordon
Reece Arthur
Reed John P (C)
Rees, Mrs T (S F)
Reinhardt Berna (C)
Rey Comedy Circus (C)
Reynolds Mrs M (C)
Reynolds & Rose (C)
Rice Nancy Lee (C)
Richards Blanche (C)
Richards Vic (C)
Richmond McKee (C)
Rinaldo
Roach Arthur
Robertson Esther
Robertson Alice (C)
Robinson & Burnett (C)
Roche J C (C)
Rock Wm
Rockway & Conway (C)
Rose Mrs Harry (C)
Rosetta
Ross Ethel F
Rowlands Malsie (C)
Royal Jack
Rudd Joe A
Russa D W
S.
Salambo E S (C)
St. Albion Edmond G
Scott Brox
Scott John
Sharrocks The (C)
Sherman Charlotte (C)
Shooter Doris (C)
Shoenfeldt Jos
Simms Willard & Co (C)
Sloan Wm H
Smalley Ed (C)
Snook Great (S F)
Spears Bert & Emma
Stacey Della
Stanley Val

Startup Harry (C)
Stedman A
Steeley & Edwards
Stephens Leona
Stern Sam
Sister Zouaves
Stevens Leo
Strong Nellie (S F)
Sturm Geo (S F)
Sully Wm F (C)
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Sweeney & Rooney (C)
Swor Bert
T.
Taylor Sarah (C)
Teed & Lazell (P)
Thomas Dan (C)
Thesens Pets (C)
Thurber Nellie
Tivola Quartet (C)
Tom Jack
Toomer Henry B (C)
V.
Valder M
Van Chas
Vaughn Dorothy (C)
Vedl Verona
Viel Fred
Vincent Mrs R B (S F)
Vining D M (C)
W.
Walton Bros
Weber Joe (C)
Webster Chas D (C)
We Chak Be (C)
Welch Rubie (C)
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Westcott J
Weston Lucy
Weston Vilmos (S F)
Wilbur Great (C)
Wilhelm John
Wilkins & Wilkins
Williams Amy
Williams Arthur
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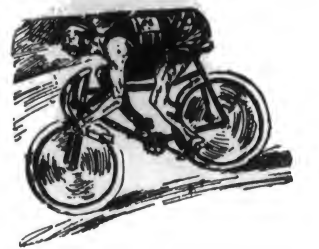
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Vol. XXIII. No. 2.

JUNE 17, 1911.

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SHUBERT SHOWS-THEATRES LESS PLENTIFUL NEXT SEASON

Retrenchment Will Take Place in the "Legitimate Opposition" Lines. Shuberts Said to Have Lost \$500,000 the Past Season; Charles Frohman, \$300,000.

Next season in the legitimate field will find less Shubert productions than were so conspicuous the season passed. With the lessening, the Shuberts will reduce the number of theatres directly operated by them throughout the country. Some of these theatres may be had for almost any theatrical purpose, it is said.

With the smoothing out of "The Open Door" situation by the country managers contained within the movement speaking for themselves (and declaring for a free field), the Shuberts are relieved of the necessity for providing the countryside with attractions. It is a relief to the Shuberts to be relieved of this load, according to the Broadway producers, who say, that if the Shuberts had kept away from "The Open Door" movement a year ago, they would have had more peace of mind and much more money.

The Shuberts are reported to have lost \$500,000 in theatrical productions the season past. Their nearest competitor in the race for the bottom rung of the producing ladder is said to have been Charles Frohman, with his bank account depleted about \$300,000, through not having picked 'em right. Mr. Frohman placed his attractions on the Klaw & Erlanger time.

Another Klaw & Erlanger producer with a wrong balance is said to be Charles Dillingham, about \$100,000 away from the even mark on the season.

The producing manager to gather in the most shekels and hold them clear against any deficit is reported to have been David Belasco, with probably \$300,000 tucked away as the result of his labors. Klaw & Erlan-

ger were also fortunate, breaking above the even mark on the production end, as a firm.

After Belasco, H. W. Savage is looked upon as the manager who drew down the most profit, with Cohan & Harris following, the latter firm being placed ahead even of Lederer & Frazee, who derived great profits from "Mme. Sherry." A. H. Woods, arriving next in the order of winners, also participated to the extent of one-third in the "Mme. Sherry" proceeds.

These winners, with the exception of Col. Savage, are Klaw & Erlanger adherents. Other "K. & E." managers, who made some money, were Daniel Frohman and Joe Weber (mostly by his road "Climax" companies), though neither made enough to brag about.

Of the Shubert end, other than Col. Savage, Liebler & Co., Daniel V. Arthur and William A. Brady more than broke even, Liebler & Co. being about the largest of the smaller winners. Lew Fields (Shubert), probably found that his books just about tipped the balancing scales, Wagenhals & Kempner, somewhat "independent" did quite well under the circumstances.

Of the big producing managers of the season, William Harris, a K. & E. man, has a large sized deficit, kept company on the Shubert side by John Cort (in the novice class).

REVIVAL OF "WANG."

Under the direction of Daniel V. Arthur, DeWolf Hopper is to make an elaborate revival of "Wang" next season, employing as many of the original cast as may be available.

Della Fox will inevitably be called upon again to play the part she created in the Cheever Goodwin-Woolson Morse opera.

FAY TEMPLETON LISTENING.

Pittsburg, June 14.

Fay Templeton, in private life Mrs. Patterson, the wife of one of this city's wealthiest citizens, has indicated a desire to return to the footlights. She has recently been the recipient of many flattering offers from New York managers, among them Lew Fields and George W. Lederer. Mr. Fields has made Miss Templeton a tempting offer to create the stellar role in "The Wife Hunters" or, if that doesn't meet with her approval, to have a piece specially written for her. Miss Templeton has promised to give the matter immediate consideration.

It is more than likely, however, that if she returns to the stage she will appear under the management of George W. Lederer, for whose managerial sagacity she has always entertained the utmost confidence. To her intimates Miss Templeton has confided that her long-standing friendship for Mr. Lederer would demand that he be given the first opportunity to engage her.

TWO ENGLISH FLOPS.

(Special Cable to VARIETY.)

London, June 14.

"Half a Crown," produced at the Royalty, registered a frost.

"Lady Patricia" will shortly be withdrawn from the Haymarket.

ELLA WHEELER WILCOX.

If the vaudeville managers send out a call for Ella Wheeler Wilcox, Hal Reid will answer present for the poetess of Park Row. Mr. Reid has the direction of Miss Wilcox for vaudeville. The love forlorn would like to try the game Laura Jean Libbey played in.

No figure has been set. Nor has an engagement been settled upon. But it looks as though Miss Wilcox might yet inform the young women of Brooklyn what the wild waves are saying down around Brighton.

JAP FEATURE AT FIFTH AVENUE.

For the week of June 26 at the Fifth Avenue, Bob Irwin has engaged the Japanese operatic star, Sumikao Takao.

ENGLISH CIRCUIT BANKRUPT.

(Special Cable to VARIETY.)

London, June 14.

The United Counties Theatres Co., controlling five or six houses of the smaller variety, has gone into bankruptcy, with a deficit of \$40,000.

LONDON'S FUNNY, THEATRICALY

(Special Cable to VARIETY.)

London, June 14.

Whether it is the Coronation or what it is, the present situation is the strangest that has ever struck the London theatrical market.

A peculiar mixture of depression and boom prevails which is hard to account for. The Opera is doing big business, as are also some of the halls, while others are drawing absolutely nothing.

Americans have been paying ridiculous prices for seats at the Opera.

KELLY AND GENEE REPEAT.

(Special Cable to VARIETY.)

London, June 14.

Genée was a tremendous success, reopening at the Coliseum. It is reported that she will dance in opera in London in the near future.

Walter C. Kelly, "The Virginia Judge," repeated his former big success at the Palace, when reappearing Monday.

2½ FOOT MIDGET-ARTIST.

(Special Cable to VARIETY.)

London, June 14.

Princess Victoria, an extraordinary midget artist, has arrived from Australia. She is two and one-half feet tall, and plays a regulation size grand piano.

DRESS OF GOLD.

(Special Cable to VARIETY.)

Paris, June 14.

Ida Rubinstein will appear shortly in a ballet at Covent Garden, London, playing the role of an Indian goddess. It is possible that she will be almost nude, though covered with gold.

Pope Leo XII, in 1824, during a fete, had a child covered with gold leaf from head to foot, to impersonate Jesus, but the pores of the skin being thereby entirely closed, the little boy died in terrible pain.

LOUIS MANN WITH W. & L.

Tuesday Louis Mann engaged himself to star under the management of Werba & Luescher, adding one more attraction to that young firm's many for next season. The negotiations were carried on by Louis F. Werba and Mr. Mann.

Wednesday morning Mark A. Luescher sailed on the Mauretania. He will be away about five weeks. Bob Smith traveled with Mr. Luescher instead of Harry Smith, who had intended to leave.

On the same boat was Alice Lloyd, another of Werba & Luescher's stars. Miss Lloyd is on a vacation, and will return about Sept. 1, perhaps appearing a few weeks in the middle western vaudeville houses, before opening as the stellar attraction of a production. Werba & Luescher have bound themselves to find one for Miss Lloyd by Jan. 1, next.

During the week Werba & Luescher were considering an option upon the services of Kitty Gordon for next season. Although reported to have engaged with A. H. Woods, it seems Miss Gordon is on the market. Up to Wednesday there had been no rush by managers toward her, although the Shuberts were also mentioned as having her in mind.

The conflicting reports over engagement of stars extended to the announced contract Lillian Russell was said to have signed with the W & L firm. Miss Russell is reported as having said she entered into a verbal agreement to the effect that if the firm shows her an acceptable piece for next season, she will go out in it. Werba & Luescher claim a positive contract with Miss Russell.

HILLIARD IN "THE MOON."

Robert Hilliard will open again in the fall in "A Fool There Was," playing in the west until December, when he will present a new play entitled "The Seventh Moon."

DEPENDING ON OLD SOL.

Boston, June 14.

"Dr. De Luxe" did not close Saturday, as announced. Jos. M. Gaite, manager of the show, and Ralph Herz, the star, have formed a pool, banking against Old Sol Sun.

When Sol turns on the weather in heated streaks, "Dr. De Luxe" will hie away. Until then the Doctor will hold official office hours daily at the Colonial.

BARRYMORE TO SHARE HONORS.

Chicago, June 14.

John Barrymore will start next season as co-star with Thomas Wise in "Uncle Sam," the new play by Anna Caldwell. Miss Caldwell is at present working on "The Life of the Party," intended for Mr. Barrymore some time during next season.

MELVILLE GOING WEST.

Chicago, June 14.

Melville Ellis billed to appear at the Majestic this week failed to appear, owing to a booking at the Orpheum. San Francisco, June 25. Bernard and Dorothy Granville replaced Ellis, who passed through the city en route to the Coast.

VIENNESE OPERATIC REP.

Paris, June 6.

After opening with one performance of a French work, as a compliment, the special troupe from Vienna commenced its season at the Theatre du Vaudeville, Paris, June 4, with "Count of Luxembourg," libretto of Wilner and Bodancky, music by Franz Lehar.

The work, also a big draw at Daly's, London, met with great success. Mile. Gunther as Angele, Mme. Kartoush as Juliette, Herr Storm, and Herr Tautenhayn (the latter as Brissard) scored.

All the successful Viennese operas of the past few years will be given by the troupe, in German, during their stay in Paris.

A synopsis in French of the different scenes, thrown on a screen by a moving picture lantern (as the Folies Bergere has been doing with its revue this year) enables the public not familiar with German to follow the story of each operette.

In spite of the hot weather the theatre is playing to capacity nightly.

HOPE BOOTH TO MARRY.

Chicago, June 14.

Hope Booth will soon marry Hon. Lawrence E. Tinsdale, a wealthy Alberta ranchman, according to advices from Northern Canada.

Miss Booth has just completed a trip over the Sullivan-Considine circuit with her "Little Blonde Lady" sketch.



JEANNE CRANE.
In "The Pink Lady."

GEORGIA CAINE IN "BOY BLUE."

St. Louis, June 14.

Georgia Caine will appear in the titular role of "Boy Blue," to be presented at Delmar Garden, June 25. Henry W. Savage will send the play on tour next season, with Miss Caine. T. W. Thomas adapted the piece from the German.

Manager Dan S. Fishell believes it will prove a big winner.

Mr. Fishell says this is the first of several premiers planned for the Delmar season. Miss Caine is here rehearsing "Peggy From Paris." She will appear in it the first week of her engagement, commencing this, Sunday, night.

Sam Stern sailed Tuesday, to open at the Oxford, London, June 26.

BILLY GASTON IS SORRY.

Billy Gaston is troubled. He claims that he is anxious to make amends for attacking Ralph Herz on the street late one night. Gaston says a lot of busybodies had filled him with untruthful yarns. Furthermore, he declared, it was not 3 a. m. when the affair occurred, but 1:30 a. m. At least that is the hour, to the best of his recollection, as he wishes it to go on record that he was "soused" at the time, and is now heartily ashamed of the entire occurrence.

Mr. Gaston admits all this and wishes to announce it publicly.

CHICAGO'S NEW CENSOR.

Chicago, June 14.

Sergeant J. W. O'Connor was appointed theatrical censor for the police department this week. The announcement came as a surprise. It was expected that Chief McWeeny would appoint his brother, Sergeant Patrick McWeeny. The latter was so certain of the position he had already presented the Chief with his views of the Chicago stage and his ideas of reform.

O'Connor was in the vehicle department when appointed. For the next few weeks, he will have the benefit of the retiring censor's knowledge regarding his duties. This is considered sufficient to prepare him for the new position.

SCORE BY VICTOR HERBERT.

Victor Herbert will write the music for "The Girl and the Canary," the new piece in which Lina Abarbanell is to be starred late next season under the direction of Woods, Frazee & Lederer. The book of the piece is by Mme. Maurel, wife of the famous Victor Maurel. Mme. Maurel is the authoress of "The Marriage of Kitty," and writes for the stage under the name of Fred. de Bressac.

LIONEL WALSH CHANGING.

Chicago, June 14.

When Julian Eltinge and "The Fascinating Widow" take their New York plunge at the opening of the season, Lionel Walsh will be a part of the performance.

Mr. Walsh is at present a member of the Bayes-Norworth production at the Chicago Opera House.

HOT WEATHER BEATS TRIXIE.

Chicago, June 14.

Vaudeville and the hot weather combined to cause Trixie Friganza to retire to her Long Island home for the summer. After two weeks in vaudeville, closing at the Majestic last Saturday, Miss Trixie thought her health should come first.

Miss Friganza will not again be seen upon the stage until opening as the star in Harry Askin's "Sweetest Girl in Paris," for next season's tour. It will be the first opportunity for Miss Friganza to have a starring tour all to herself.

GRACIE STARTS JULY 10.

Grace Van Studdiford will start her summer vaudeville trip July 10, at the Brighton Beach Music Hall.

MISS LEVEY AT \$1,500.

Upon Ethel Levey leaving the cast of the "Gaby" travesty at the Folies Bergere, July 1, she expects to travel to Shea's, Buffalo, to play there for the week of July 3 in vaudeville. July 10 Miss Levey will appear for her second and last week over here at Hammerstein's. For each engagement she will receive \$1,500. M. S. Benthams is the agent.

Grace La Rue will step into the Folies show as the successor to Miss Levey, who must sail the week following the Hammerstein engagement in order to open at the Alhambra, London, July 31.

Jeanette Denarber, the soubret of the Folies Cabaret performance, has had her engagement there prolonged for four weeks.

Mlle. Simone De Beryl, also in the Cabaret show since the opening of the house, has been extended for a month. The Marinelli agency has placed Mlle. De Beryl with Martin Beck's Orpheum Road Show for next season.

DIED IN CHILD BIRTH.

San Francisco, June 14.

Neillie Montgomery, formerly the soubret of the Fisher Musical Comedy Company in this city, and who later married Fisher's son, died last Thursday in Los Angeles, while giving birth to a child.

FILLING "QUAKER GIRL" CAST.

The Kaufman Sisters (Reba and Inez) booked by William Harris when he was in Europe lately, will go into the production of "The Quaker Girl," which show Mr. Harris and Frank McKee will present next season.

Lucy Weston has been chosen to take the title role.

DREW'S SHOW NAMED.

The name of the new piece with which John Drew will open at the Empire in September, is "A Single Man."

STARRING LEADING MAN.

As announced in VARIETY some time ago, Wagenhals & Kemper will produce a new drama next season. It is by Edward Sheldon, author of "The Boss" and "Salvation Nell." Lee Baker, late leading man of the New theatre, is to be starred in it.



JULIET?

The clever mimic appearing at the Brighton Theatre (Brighton Beach) this week.

GIBBONS CIRCUIT IN ENGLAND TAKEN OVER BY OSWALD STOLL

**Deal Reported as Practically Certain. Will Give Stoll
Twelve Houses in London, with Four or Five in
the Provinces. Stoll Stronger than Before.**

(Special Cable to VARIETY.)

London, June 14.

It is practically certain that Oswald Stoll will take over the Gibbons Circuit. Reports to this effect have been floating about of late.

That Gibbons was in financial difficulties has been often rumored, and it was only a question of time before he would be forced to make an alliance of some sort.

There are ten halls booked from the Gibbons office at present, all located in London. These will go to Stoll in the Gibbons deal. They are: Empress, Brixton; Palace, Camberwell; Grand, Clapham; Empire, Croydon; Palace, Hammersmith; Empire, Holborn; Hippodrome, Ilford; Empire, Islington; Empire, Kilburn; Hippodrome, Lewisham, and the Palladium. In one or two instances (including the Palladium) the houses are owned by separate companies, but all have been controlled direct from the Gibbons offices.

It is likely that two, and perhaps three, halls will be forced to take on another policy.

Stoll has a hall in Croydon (Hippodrome) as has Gibbons (Empire), only a square or two apart. Stoll's Hackney Empire and Gibbons' Empire, Islington, are within barring distance, while Hammersmith (Gibbons) and Shepherd's Bush (Stoll) are very close to the two-mile limit.

The taking over of the Gibbons Halls will make Stoll a strong factor in any competitive struggle that may arise, giving him about twelve weeks in London, with four or five in the provinces.

The taking over of the Gibbons Circuit, together with the several new houses that Mr. Stoll has planned (one or two already building) will place him in a stronger position than when he directed the Moss-Stoll interests.

A LOBSTER SUPPER "DARE."

Chicago, June 14.

Marie Clark, known to about every professional who has ever visited Chicago has at last divulged her real name, at the same time telling a few things about her inside life.

This week the singer commenced suit for divorce against her husband, George McKillop, a Board of Trade operator here, alleging that private detectives in her employ discovered that George was not exactly true.

In an interview with a daily paper Marie intimated she landed George's number when he picked out yellow neckties, blue underwear and blue striped hose.

Marie also let the cat out of the bag when announcing she married McKillop as the result of a "dare" at a lobster supper. While known to do eccentric things, it was never expected that the auburn haired warbler would marry on a dare, but coming

from Marie herself, it must be accepted.

The dailies gave Marie considerable space. Unfortunately the American Music Hall has closed for the season, and it looks as though she will not be able to convert the publicity into currency.

Story & Ader are representing Miss Clark in her divorce suit.

Banks Winter and his daughter, Winona, will take a vacation in Europe this summer.

K-P MATTER UP AGAIN.

Portland, Me., June 14.

To-morrow (Thursday) before Judge Bird will come up the matter of the Keith-Proctor corporation. The previous hearing had been closed. While decision was awaited, the presiding justice died, without having handed down an opinion.

The action was brought on behalf of B. F. Keith to oppose the application of F. F. Proctor, his partner in the company, for the appointment of a receiver for the corporation, which controls several theatres in New York.

The hearing before Judge Bird will determine whether the entire matter is to be reopened and reargued, or whether the court will permit the testimony previously given to be submitted to it.

All the New York attorneys appearing in the case are expected here. Maurice Goodman, counsel to Mr. Keith, arrived to-day.

DANCERS SCRAPPING AGAIN.

(Special Cable to VARIETY.)

London, June 14.

Pavlowa and Mordkin are at it again, at the Palace, and are once more dancing separately.

Alfred Butt, in a speech, explained to the Palace audience he had done all that he could to bring the couple together. The split was temporarily fixed up to-day when another woman arrived from Russia to replace Pavlowa. The moment she set eyes on her proposed substitute Pavlowa became amenable to reason.

Pavlowa and Mordkin are booked for America next season. Max Rabinoff is arranging a farewell tour for them. He is now abroad. The Russian dancers are to appear in a Russian musical festival at Madison Square Garden, Oct. 16-18. They will appear in connection with a concert to be rendered at the Garden by the Balalaika Orchestra under the direction of W. W. Andreeff. The orchestra returns to this country in October, to follow up the brief, experimental tour of last season with an extended tour.

Pavlowa and Mordkin carried ninety-two dancers last season, but will have one hundred and fourteen with them next fall. Last year they presented two ballets, while this coming season a new repertoire of five "ocular operas" are to be presented under the contract.

J. K. HACKETT FIGURING.

A flirtation between James K. Hackett and vaudeville is now being carried on. It looks as though Mr. Hackett will fall for the enchantress, at least for a week or two this summer. It is quite some time since James K. has been seen by the varietygoers.

KERNAN'S SON ACTING.

Baltimore, June 14.

Joe Kernan, son of James Kernan, owner of the Maryland theatre, Kernan's hotel and the Auditorium of this city, is appearing at the Victoria this week, with Edna Hill.

They appear in a pretty good singing, dancing and talking specialty.

SEASON'S FIRST OPENINGS.

Montreal, June 14.

The first openings of the regular vaudeville season on the "big time" will be in the houses of the Canadian Circuit.

Clark Brown, general manager, has announced that the Montreal house starts Aug. 7; Ottawa and Hamilton will follow with Aug. 14. Until the reopening dates stock will hold forth at Montreal and Hamilton.

S-C FRISCO HEADQUARTERS.

San Francisco, June 14.

As the result of a decision on the part of the Sullivan-Considine Circuit, this week, their headquarters will be located in this city.

The pivotal sanctum has been at Seattle, which will become a branch office. The S-C interests have maintained a branch agency here.

Hugo Morris reached the main highway Tuesday, having spent three weeks looking London over.



BERT LEVY.

The Famous Artist Entertainer.
Retained at Hammerstein's for a second week

DAZIE ON THE ROOF.

Dazie will appear at Hammerstein's July 3, if there is no interference by the Shuberts, who have the dancer under contract.

ENGAGEMENTS ON AND OFF.

Chicago, June 14.

The engagement of Louise Dresser as headliner at the Majestic next week is on; that of Carter De Haven's is off. Miss Dresser replaces Mr. De Haven at the top of the bill. She will play a couple of weeks in vaudeville around New York during the summer.

ATTRACTION ON THE COAST.

San Francisco, June 11.

Oakland has been turned upside down with a new attraction at the Orpheum there, called "The Perfect Girl."

Two officers from the east have been received for the turn. The Shuberts wired an offer for the Winter Garden, New York, it is reported, and F. Zeigfeld, Jr., is said to have made a proposition at \$500 weekly for twenty weeks.

Caselli's Dogs did not open at Hammerstein's Monday. It was found the roof stage was too small.

A COUPLE OF LIBEL SUITS AGGREGATING HALF MILLION

Harry Mountford Wants \$250,000 for Defamation of Character, and is Asked to Give up \$300,000 for the Same Reason. Betting: Even Money on the Field.

Tuesday was vaudeville's big day this week. Anyone looking for a libel suit could have had one by hanging around Times Square.

In the morning Harry Mountford sued the vaudeville managers for \$250,000. In the afternoon the managers sued him right back, but made their claim \$300,000. It was said that the managers agreed if Mr. Mountford would pay over the three hundred thou they (the managers) would consent that judgment be taken against them for the two hun and fif thou.

The first action was funny enough, but the second made the present differences between the actors and the managers seem like a travesty. When the news of the liberal libel suits floated down to "the street," book was made on the result between laughs, with odds at evens on the field. This left no choice.

Mr. Mountford's damage action was told about in a summons and complaint, neatly printed and nicely bound, containing about thirty pages. Dennis F. O'Brien and M. L. Malevinsky are his attorneys. Twenty-six defendants were listed in the Mountford papers. Clerks from Messrs. O'Brien & Malevinsky's offices were skurrying around Broadway Tuesday looking for defendants. Many people stopped them, asking what magazine they were selling. From the size of the booklet, it looked as though worth a nickel, all made up.

The libel action rested upon an advertisement published in three New York papers last week, signed by the Vaudeville Managers' Protective Association. Mr. Mountford alleges the Association was very rough in accusing him of taking, stealing and converting moneys belonging to the White Rats Actors Union, calling him a fraud and a faker and deceiving and misleading the members of the White Rats. Mountford also alleges in his complaint that the Managers' Association charges him and his wife with blackmail and fraud in connection with the affairs of the organization and an attempt to secure theatrical bookings for Mrs. Mountford. The complaint alleges that the advertisement charged Mountford with falsifying his expense accounts and piling up his bank account, also that he was purchaseable.

Through these charges, Mr. Mountford alleges that he has suffered and is suffering irreparable damage and injury, humiliation, chagrin, annoyance, distress, physical and mental suffering and that his business profession has been injured.

Through the charges, as alleged, by the managers Mr. Mountford

wants \$125,000 actual damages, and another \$125,000 exemplary damages, besides the costs and disbursement of the action, which will include (if the case is ever tried) the charge for printing the pretty booklet containing the summons and complaint.

A clerk from Mountford's attorney's office stated his firm appeared for Mr. Mountford as an individual in the action, and did not appear on behalf of the White Rats. Asked who would have to pay getting the summons and complaint out in book form, the clerk replied he supposed Mr. Mountford would.

The defendants in the Mountford libel action are Vaudeville Managers' Protective Association, Edward F. Albee, Marcus Loew, Percy G. Williams, John W. Considine, Maurice Goodman, Charles E. Bray, Clark Brown, Chris O. Brown, George Castle, Harry Davis, Herman Fehr, William Fox, William Hammerstein, Benjamin F. Keith, Morris Meyerfeld, Jr., William Morris, John J. Murdock, Alexander Pantages, Sylvester Z. Poll, Frederick F. Proctor, John Ringling, Samuel Scribner, Gus Sun, Walter Vincent and Sime Silverman.

"All are members of this club," with the exception of the last named, accused of having circulated the libel through the publication of it in VARIETY. In his affidavit Mr. Mountford swears that "VARIETY is largely read by all persons interested in theatrical and vaudeville affairs in the United States and Canada." A week or so ago and before and after then, Mr. Mountford caused to be printed statements by himself and others that no one read VARIETY. The Managers Protective Association will probably use Mr. Mountford's printed statements regarding VARIETY instead of his sworn affidavit, when defending the action.

Wednesday morning the Orpheum Circuit headquarters in New York is said to have cabled Martin Beck, now in Europe, as follows: "Big libel suit started by Mountford. You not mentioned. What shall we do?"

Wednesday afternoon, the following reply is reported to have arrived from Mr. Beck: "Must be some mistake. Make them sue over again."

A summons and complaint was served Tuesday night upon the White Rats Actors' Union of America, White Rats Publishing Co. and Harry Mountford. The United Booking Offices was the plaintiff. Olcott, Gruber, Bonyng & McManus, and Maurice Goodman are the attorneys for the United, which asks that \$300,000 be awarded to it.

The complaint charges that Mountford, in the White Rats official organ, stated the United Booking Offices was a nest of thieves.

AN ALL-GOING-OUT CASE.

Chicago, June 14.

Since the announcement that Jake Sternad had returned to his chosen profession, his friends have been extending the glad hand of congratulations and Jake has persistently claimed that the Fourth of July fizzle was an exceptional case.

For about four days it looked as though Jake had the right dope, for immediately after incorporating with Richard Guthman, a wealthy transfer man of this city, Jake produced his carnival company and tent show, and everything looked rosy for the former agent. The carnival company reached Decatur and went on to Peoria. Arriving in Peoria Jake was met by detectives who escorted him back to Decatur on a charge of passing bad checks. Jake remained in Decatur over night at the expense of the authorities and was released the next day.

Sternad thought Guthman had made sufficient deposits to cover his check book, but Guthman, failing to see anything come in, had neglected the bank account, making it hard for Jake to continue.

Jake's carnival company is playing South Chicago this week; Guthman is attending strictly to the transfer business.



LOUIS SIMON.

Engaged by LEW FIELDS for the principal comedy part in his new production, "THE WIFE HUNTERS." The announcement, to be made later, of the female principal, should cause a stir in theatrical circles.

OLD-TIMERS BOOKED.

The United Booking Offices has selected four acts from the Colonial bill this week, where a program of the old stars is presented, giving each act six weeks, to start in October. Ward and Curran, Gus Williams, Will H. Fox, and James and Bonnie Thornton are the turns booked.

MANAGER DRISCOLL MARRIED.

Montreal, June 14.

Manager George F. Driscoll, of the Orpheum, became the husband June 2 of Winnifred Hart, a resident of this city, and a non-professional. Mr. and Mrs. Driscoll left for England for the honeymoon.

WAITING FOR HAPPENINGS.

Seattle, June 14.

There is a feeling of unrest among the smaller theatres in this section. Several managers seem to believe that trouble between vaudeville acts and the theatres may follow the announced date for the closing of the White Rat books against promiscuous applications from all performers to become members. Ninety days were given for this open door period. It expired June 14.

The managers say that if any trouble arises it will probably be from Chicago westward. They anticipate the White Rats organization may demand of its members not to appear on a program not containing all White Rats. This would virtually amount to an order to strike, if non-members of the White Rats were on a bill. The latter condition is extremely likely in any house.

Circuits now playing vaudeville in this section are the Orpheum, Sullivan-Considine and Pantages. The Orpheum Circuit is "big time." Trouble there is not expected. If any strikes occur out this way, they will probably happen on the S-C or Pantages Circuit.

The Orpheum and Sullivan-Considine Circuits are members of the Vaudeville Managers' Protective Association. Although Alexander Pantages is listed as a member of that association, it is reported about here that Pantages has never bound himself or his theatres to it. What the attitude of the Pantages Circuit in the case of a strike would be is not known.

The organization of colored artists was again approached this week to join the White Rats Actors Union. The regular application blank for admittance into the Rats was first presented to the colored actors, but this was found to specifically mention "white males."

Another form of application, that formerly in use by the Rats to permit membership on probation, was then substituted. The colored society has about four hundred members. They were deliberating upon the matter during the week.

Several members drew attention to the "probation" form, which, while it might tentatively tack their order upon that of the Rats, would give no voice to its members until elected to full Rat membership. This, the colored artists thought, was too indefinite a provision in the agreement to be entertained, if the request of the Rats were to be entertained at all.

LEO EDWARDS WITH FEIST.

Monday of this week Leo Edwards entered into a contract with Leo Feist, the music publisher, to have Mr. Feist place his compositions upon the market for one year.

The connection caused some surprise in the trade. Leo Edwards has been associated with his brother, Gus, for many years, in fact, ever since Leo evidenced his qualifications to pose as a composer of ultra-classical and popular melodies.

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To strike or not to strike—is that the question?

We haven't been able to find out just what is disrupting and erupting vaudeville. The managers say that if there is a strike, they will lose money. They also say that the actors will lose money as well. And the managers add that they don't want trouble.

Probably the actors are not yearning for trouble, either, but the managers have stated their side much more frankly than the actors. From what we can glean, the actor wants the actor unionized; wants all actors in vaudeville to appear on the stage by virtue of possessing a "union card," issued by the actors.

If there is a strike by the vaudeville actors, only the actors who are working at that time can "walk out." That seems to us a plain proposition. And as the only actors who can lose money are the actors who "walk out," the actors working when a strike is called will be the only actors to lose money. That looks like another plain proposition to us.

If the actors not working then should say to the actors called upon to strike; "Go ahead and walk out. Here is your salary while you loaf," then one would conclude that at least the actors not working believed in what they say they believe in, and also that the actors who are working would not lose through a strike. That seems to us another perfectly plain proposition.

In last week's VARIETY, we read what J. C. Nugent had to say to the White Rats of America. We were impressed by the paragraph commencing "From Kendall's grave and Golden's exile away out there where the sun is going down, I hear them calling—". It conjured up a vision of George Fuller Golden, the father of

all good White Rats, standing in the doorway of his Californian home, looking at the east and the rising sun, and wondering if his wondrous work of ten or more years ago were now to be wasted, at a time when the actor who works does not want to strike.

George Fuller Golden was ten or more years ahead of his time. As the years have passed and are passing, good White Rats are growing to know that Mr. Golden was not as visionary in his ideas as the managers long ago wanted everyone to believe.

And Golden was sincere. For any man who is sincere, there is excuse. He may be wrong, but the sincerity is something. Golden wasn't wrong; he was right—and he was sincere. Golden was a man who wrote from the heart, thought from the heart, and talked from the heart. He was not for self and pelf. Golden was a great and good White Rat, the greatest of all. Had illness not robbed him of his health, George Fuller Golden would have pointed out the right road to all the good White Rats of America.

But there have been other White Rats—ready made actors—created by conditions since the Golden days, although, if asked, perhaps they couldn't tell how George Fuller Golden founded the White Rats.

J. C. Nugent is an old White Rat—and a good White Rat. As such, and of those with intelligence and ability to think, Mr. Nugent seems to believe that the time has arrived for him to speak. Mr. Nugent waited too long. There should have been a hundred Nugents before him. They all knew as much as Nugent did. If Nugent did not wait too long, at least he waited long enough to allow anyone else to take on the task that duty called for.

Duty is impelling with some men. They see and believe in their duty. It should be stronger with actors than ordinary mortals. Where temperament is supreme, the hardened mentality of the commercial world is missing. So we see J. C. Nugent, a good White Rat, at last seeing his duty. Nugent sees his whole duty; an organization that rules by right, not by might—that protects, establishes and perpetuates; that is honest, clean and respected; that is the Golden Rule, for White Rats—for managers—for vaudeville!

The managers don't enter this subject of the actor; the managers don't belong. They are managers, and want to run their business to make money. To do that, they will adopt any means, take any measures in the protection of themselves as against any threatened harm to their theatres.

In witness whereof, see the managers who, but a short time ago, wanted to "put VARIETY out of business" now employing VARIETY as an advertising medium; using VARIETY's news columns for such comment as we think is for the betterment of the

situation, and in other ways probably believing they are "using" VARIETY, to gain their ends.

The managers may think they are "using" VARIETY. We will allow the managers to "use" us to such lengths as we believe it is of benefit to vaudeville or the show business. This talk of a strike in vaudeville is bad. It hurts the show business, and will hurt the newspapers connected with it, if a strike happens.

Then as now and always our stand is the same—we are for VARIETY. We don't stand for the actor, and we don't stand for the managers. We are just standing for the welfare of the show business, because that welfare is the vitality of VARIETY.

One unsurmountable difficulty with the actor is that the actor who can't think is hopeless. He may try and try, but the cells in his brain remain battened down. His mind is fixed in a groove. Though he may acquire a headache in attempting to have his thought leap over the barrier, the groove is a manacle for his brain. And the actor who can think, doesn't often enough. The actor with a mind which may be made receptive should receive both sides of the agitation, and decide for himself. And we can but pity the blind who permit others to order that they read only one paper, to prevent them knowing the other side.

What we believe will be the result of a strike in vaudeville is that the business will take a tumble two years can not build up again. We think it would place a blight upon the business, and draw salaries down to a level not contemplated by anyone (either actor or manager) just now.

Vaudeville isn't so very healthy. If you think it is, recall the new productions you have heard about for next season. You haven't heard of many—or any. The managers have been fighting "opposition" for several years. Now they are fighting the actors. What the managers should be doing is to look after the entertainment they offer to the public.

That same public that built up vaudeville can pull it down again. Let everybody tell you, if they like, that B. F. Keith, Percy G. Williams, William Morris or Martin Beck "made vaudeville what it is to-day." You need not smile if you don't want to, but you can take it from us that the public made vaudeville, made it possible and what it has been—and with the public once weaned away, show us the Keith, Williams, Morris or Beck who could hold vaudeville up.

The actors had better get right on the job, and the managers must. Let the actor see that something new is given to vaudeville; let the manager take care that his theatre offers something new. It had better be done by both. For if it isn't, there is more than an equal chance that the manager won't care whether the actor strikes or not, and the actor won't

care whether he has a union card or not—for there will be mighty few real vaudeville houses left open.

Vaudeville has got to go ahead, or it will fall down like lead. Neither the manager nor the actor should overlook, that, if vaudeville does drop back—back to the basis of the fifty-cent admission price B. F. Keith started out with—the profit to the manager, and the salary to the actor will go back with it. As the "big time" may be affected, so will be the "small time." One will crowd the other, on the downward grade, until there is no distinct division. Actors and manager in both of the present sections will feel the depression.

In these times the actor and the manager should not be battling, but each watching himself.

Variety is offering its columns in order that the actor may hear the other side, have an understanding of where he stands, for the show business is not a trade nor a necessity, vaudeville even less the latter than the "\$2 shows." Vaudeville can't stand what trades have to. It takes but little to drive away a profitable patronage.

People must eat and drink, even in warm weather. This is the warm weather, but the people are not going to the theatre. The best thing the actor and manager can do is to see that the people will go to the theatre when the weather is not so warm. For if the actors refuse to play in the theatre, or the managers refuse to keep their theatres open for the actors to play in, who can tell what the public may think about it—they may be perfectly satisfied.

The humor contained within the bringing of the libel actions this week by the opposing sides in the vaudeville scrap, though humorous to the onlookers, may be the breaking point in the strained relations between the United Booking Offices and the White Rats. Which way the break will bend cannot be forecasted. Those interested on either side, with any fun in their frames, should appreciate the comedy of the situation. There has been a lot of noise; but it wasn't the thunder Monday and Tuesday that kept the New York Fire Department on the jump—it was the lightning.

We do say that above all and everything else, strikes or whatnot, the managers must look out for their shows next season; vaudeville is pretty shaky.

Charles Kendall and Dorothy Draper, vaudeville partners, were married on the stage of the Bijou, Flint, Mich., June 9.

Smith and Campbell have been routed in the east by Max Hart for next season, opening in September.

Rose Stahl in "Maggie Pepper," will open the season in New York at the William Harris theatre (formerly Hackett).

MR. NUGENT WANTS TO KNOW

By J. C. NUGENT

Editor "The Player":

I gave the discrepancy in market value or earning power as an argument against the logic of unting the laborer whose wage might be \$5 a day to the artist who might receive \$125 a week. I avoided the obvious extremes of perhaps one or two dollars a day and several thousands a week. I illustrated that by pointing out the uselessness of binding together a blade of grass and a steel bar.

You, as editor of "The Player," reply that if you were a blade of grass, you would be glad to be bound to a steel bar.

Do you mean by that to convey the idea that you are in this case a laborer or an artist? If the strength is in earning power, who but the artist could be aught but the steel bar.

Did you misunderstand or misrepresent?

I have no especial sympathy with the censure of you, now so prevalent. I know what it is to be popular and unpopular. To me, you are merely a paid employee—and I am one of those who contribute to your salary. I want to know whether you are a good employee, who can be trusted. I am not at all interested in what you think of me, as it would not influence me, so long as you did your work faithfully, as long as I thought you were a competent, skillful and even diplomatic man of respectable business methods.

The fact that you came from England, Siberia, New York, or Oswego, or that some people praise you or some people roast you, cuts not the slightest figure with me, but if you are merely tricky, wily, evasive and shifty, and hide behind a technical play upon words, or pusillanimous insinuations, (which in the language of the Ivory crowned means "dodging the point"), then you are not a character to be trusted as you have been trusted, and you have not made the best use of a great opportunity.

If you are right, you would have not a better friend in America than I, but to begin with, do not refer to my part in the history of the strike of ten years ago. That is a history in which you had no part and never can have. That was a history whose movement at least was intended upward. Your agitation will become a history of a movement which could not but be downward, since it looks toward the equalizing with something below it in market value, if nothing else. Thus you see "every little movement has a history of its own." And do not grin knowingly and say you never intended such a thing. That will hardly do now.

That you have heard me say anything which remotely compares with your editorial utterances, in what you are pleased to term "strenuous attacks upon managers" is a plain lie. What you have "contemplated," I have no means of knowing. Moreover, whenever I have anything strenuous or otherwise to say to managers, I will say it to them, just as directly

as I say it to you. The only thing that a manager or an actor ever said which cut me was that I did not have a good act. So I went out and worked for ten years on every small and medium circuit in America until I got one. It took five years to perfect a good act, or several of them, and five more to convince the managers that I had them. Now I talk to the managers on the only basis that I talk to the actors; the basis of an actor who has a good act and knows the value of it.

As one who will either continue to help to employ you regardless of anybody's enmity or will insist on your being dispensed with, or else cease his efforts for those who will allow you

be owned by the organization, use up several dollars' worth of saleable advertising space to advertise a debt of something like \$2, which you know, would be remitted upon receipt of proper bill for same?

What and who do you mean by your veiled insinuation regarding "whose typewriter did I use?" I dictated the letter in question to the stenographer of the Hotel Bingham, Philadelphia, but I want to know whose typewriter you thought I used?

Who and what do you mean by your reference to the managers as "my new allies"?

To those who are interested, I will say here that I do not consider pretensions of ordinary honesty necessary to the innocent, but from the editor of The Player I want a straight yes or no, and proof of this insinuation.

What did you mean by your refer-

honesty of purpose inherent in his original idea; also I would most certainly like to see an effective organization for the benefit of the lower and experimental class of the business, in which I have worked and know the conditions well. And also, in the highest class of the business, so far as they are being discriminated for or against in the eyes of the law, so I would conceive it to be a duty to do what little I could if officially called upon, but I would prefer not to be called upon, owing to the press of other matters and other work, much of it outside of vaudeville.

I shall not consider it necessary to do anything, however, or discuss anything further until the foregoing items are cleared up.

I know no individuals in a matter of duty and at the worst, I have more respect for Mr. Mountford than for those who praise him to his face and roast him in private. I simply want this point understood.

I am talking to Mr. Mountford as one of his employers and one who is expected to contribute to his salary. I want answers to my questions as such.

I have not the slightest interest in Mr. Mountford's personal views or opinions of me or of anything else.

J. C. Nugent.

White Rat of America.

RUTH ST. DENIS ON THE ROOF.

William Hammerstein has engaged Ruth St. Denis to appear in Mr. Hammerstein's aerial theatre during July.

Miss St. Denis will prepare a series of dances with special settings including several Hindoos for the summer visitors to the roof.

ARCHIE LEVY RETIRES AS AGENT.

San Francisco, June 14.

Archie Levy, in the booking business in San Francisco for twenty-six years, has thrown up the sponge and moved bag and baggage out of the West Bank Building.

Things have not been coming very good for Levy for some time. Trouble concerning a license and other things have proven too much for him. He is now devoting his time and energies to the management of his Richmond theatre.

DOROTHY ROGERS.

Dorothy Rogers, a young and handsome versatile leading woman, who has been associated with stock and first class dramatic companies, left the legitimate two years ago for musical comedy, where she met with great success.

Miss Rogers has now entered vaudeville with an original farcical comedy sketch entitled "Babies a la Carte," supported by Sully Guard, Billie Betts and Carl Statzer, the latter a well-known black face comedian. Miss Rogers will be recalled as the feature with Lasky's original company in "At the Waldorf."

The act is a big hit at the New Brighton theatre this week and has received offers of considerable time from the United Booking Offices. The portraits of Miss Rogers and her company are on the front page of this issue of VARIETY.



LEO EDWARDS

Announces to the profession (most of whom he has the pleasure of knowing personally) and especially singers of all descriptions, including quartets, trios and duos, who have had the benefit of his knowledge of original combinations of harmony, that he has retired from Gus Edwards, Inc., and will use his best efforts and talent to further the publications of LEO FEIST.

to represent them, I want exact and specific answers to the following questions:

I have a paid up card of the White Rat Actors' Union, dated March 31, 1911, signed by Junie McCree and W. W. Waters. It is numbered 955 and states that Brother J. C. Nugent, of the White Rat Actors' Union of America has paid dues up to April 1, 1911. I have never borrowed money or transportation or any equivalent of money from the White Rat Actors' Union.

Why do you say in capital letters that I "OWE MONEY TO THE WHITE RATS ACTORS' UNION OF AMERICA?"

Do you mean the money due for dues since that date? If so, why does not your bookkeeping system notify me to that effect, and why do you, as manager of the paper which is said to

ence to "paid advertisement"? Do you mean that I authorized my letter or any part of it, to be used as a paid advertisement for anybody, or that I had any knowledge of such a thing being done?

I have been urged to re-enter the lodge room and take active part in arriving at a more satisfactory state of vaudeville affairs than exists at present. Frankly, I don't want to be bothered with it. I have long continued and serious illness in my family and I have much other work to do, and feel that I have done my bit. While no salary position has ever been offered me, I wish to annul certain comment by stating that I would never accept a salaried or other permanent official position in the organization at any figure, but I have a sincere love for George Fuller Golden and would like to preserve the great

EASTERN ROUTE CHANGED.

The insertion of the Shubert, St. Paul, into the Eastern Burlesque Wheel's list of houses, has made a change in next season's route for the Eastern attractions. The change commences with the departure from Chicago. The track of travel will be from Chicago to Milwaukee, to Minneapolis, to St. Paul, and then an open week going into Omaha. After Omaha comes Kansas City, then St. Louis, Louisville, Cincinnati, in that order. This reverses the travel of last season.

The week's lay-off between St. Paul and Omaha will probably be decided upon this week. It is partially made necessary through the Eastern Wheel requiring an even number of weeks on its route to alternate with a new attraction weekly between the two Eastern houses, each, in Chicago, Boston and Philadelphia. With the present complement of thirty-five houses and the same number of shows on the Eastern, the alternation could not be made.

J. N. Cooke, formerly manager of the Majestic, St. Paul, who secured the Shubert for the Eastern Wheel shows, will also manage that house. It is to open with the regular Wheel season.

At the Columbia Amusement Company's offices this week it was said that the Wheel was full, and that no more houses would be accepted nor would the open week in the West be filled in.

TAYLOR MOVES TO LOUISVILLE.

Louisville, June 14.

The Eastern Burlesque Wheel theatre, Gayety, will have as manager, Charles E. Taylor, ordered here by the Columbia Amusement Co. from Schenectady, N. Y.

Frank Hadley, the Gayety's former manager, is ill in a New York hospital.

Treasurer Gill, of the Gayety, Schenectady, will doubtlessly be promoted to the vacant office of manager in the up-State house.

NEW WESTERN FRANCHISE.

With the acquisition of the Park, now the Empire, Philadelphia, to the Western Burlesque Wheel, a franchise for a new show has been granted to Ike M. Southern and Louis J. Oberwarth, who will put out "The Gay Widows" next season.

Mr. Oberwarth has been identified with James H. Curtin for several years. He will manage the show, which opens the regular season at the Empire, Philadelphia.

BLUCH'S OTHER PRINCIPALS.

James Dixon and Alice Brophy will be principals with James E. Cooper's "Jersey Lilies" next season.

GLOBE FOR WESTERN WHEEL.

Boston, Mass., June 14.

It was reported here this week that the Empire Circuit (Western Burlesque Wheel) had secured the Globe theatre in this city, and that they would present their attractions there, beginning with next season.

NO SOUTHERN TIME.

The proposed scheme to give Western Burlesque Wheel attractions an opportunity to show in Norfolk and Richmond has fallen down. The towns held managers who were willing to guarantee the Western Wheel folk a certain amount, but when a request was entered that a bond be deposited to cover the figure named, somehow the thing blew over.

It was reported this week that Charles Daniels might be appointed resident manager of the lately acquired Park theatre, Philadelphia, to be renamed the Empire. Mr. Daniels formerly managed the Casino, Brooklyn, for the Empire Circuit Co.

BAKER AND CONNORS JOIN.

Bert Baker, late of the Marie Cahill show, and Jimmie Connors, of the "Rentz-Santley" burlesque company, will put on an act together for a vaudeville showing next week.

SECURES ROCK TO STAGE.

Frank Wiesberg, of "The Star and Garter Show," on the Eastern Burlesque Wheel, has secured William Rock, under a special arrangement, to stage the production Mr. Wiesberg will present next season.

WASHINGTON SITE SECURED.

A site has been purchased in Washington by the Empire Circuit Co. Season after next the Western Wheel will be in a new house there. Miner's in Newark will open sometime in October, while the Empire, Baltimore, will open Nov. 1. Until that date, the Western shows will appear at the Monumental in Baltimore.

GOLDENBERG'S CO.

Charles Goldenberg, with the assistance of Dave Gordon, who will manage his show, is recruiting his Eastern Wheel company, which will retain its former title of "Irwin's Majestics."

The following principals have been signed: Fred Ireland, May Walsh, Edna Roberts, Stevenson and Nugent, Cecelia Weston, Nell Capron, George C. Haddon, P. S. Miles and Margie Catlin.

BRIGHTON'S MUSIC HALL STARTS.

The Brighton Beach Music Hall gets under way Monday, with Charles S. (Doc.) Breed at the helm. Mr. Breed has been loaned to the Brooklyn Rapid Transit by Stair & Havlin for the summer, to guide the older vaudeville house at the beach.

Prof. Louis Reinhard will direct an orchestra of fifteen pieces. The Music Hall announces that a moving picture to close the show will not be a permanent number on the programs this season, a comedy sketch taking the place of the film.

The initial program at the Music Hall is headed by Eva Tanguay. Others are "High Life in Jail," Howard, Hickey's Circus, McKay and Cantwell, Sam J. Curtis and Co., Rembrandt, and Dale and Boyle.

At the daily matinees, the Music Hall will charge ten cents for children accompanied by an adult.

\$300,000 FOR PARK.

Philadelphia, June 14.

The deal which gives the Park theatre, one of the houses operated by F. G. Nixon-Nirdlinger as a two-day vaudeville house, to the Empire Circuit, Co. (Western Burlesque Wheel) for its second burlesque theatre in this city, was confirmed in this city by Mr. Nixon-Nirdlinger. The listing of the Park as a Western Wheel house for next season was reported in VARIETY last week.

The purchase price is given as \$300,000, two-thirds of which was paid in cash, the transaction being between the Nixon & Zimmerman Amusement Company and the Empire Circuit Co. The Park is scheduled to open with burlesque about Aug. 1. It is likely that Colonel Sam M. Dawson, manager of the Empire Circuit's other house here, Trocadero, will be the manager of the Park. The latter house is splendidly situated at Broad street and Fairmount avenue. It is a beautiful theatre, fully equipped with a large stage, balcony and gallery. Everything from first class attractions at \$1.50 to moving pictures at five cents has been given in the Park.

The deal for the theatre has been hanging fire for a long time and resulted from negotiations between the two firms for a plot of ground in West Philadelphia upon which the Empire Company intended to build a burlesque house. It is reported that the Nixon & Zimmerman Co. is in some way interested in further negotiations for a theatre to be built here and it is likely that West Philadelphia will be the section selected. There is no burlesque house in that section but several "pop" vaudeville houses have been doing big business.

Fred G. Nixon-Nirdlinger still has the People's, Nixon, Standard and Cohocksink theatres in this city. He bought an interest in the Jumbo, another "pop" house the past week, and will manage the Frankford house now building to open about Oct. 1.

The Park will close either June 17 or 24 and the offices of the Nixon-Nirdlinger Vaudeville Agency will be moved to the Broad street theatre. Mr. Nixon-Nirdlinger has booked passage for Europe for June 27. Thomas Dougherty, his assistant manager sails to-day. They expect to meet in Paris.

The Colonial, one of the theatres the burlesque people were after, changed hands this week, Frank Wolfe selling out his interest to Al White, who runs a big dancing academy in the Colonial Building and has a number of acts in vaudeville. Mr. Wolfe will give all his time to the booking business at the Taylor & Kaufman agency.

CLIFFORD OWNS A SHOW.

Billy (Single) Clifford, after having closed a successful trip to the Pacific Coast with his show, "The Girl, the Man and the Game," may decide to play some vaudeville dates around New York this summer.

Mr. Clifford owns the show and will star in it again next season. He also owns an opory house in Ohio, so Billy is a regular manager.

THE PONGO AND LEO CASE.

In an advertisement published last week by the Vaudeville Managers' Protective Association, mention was made of the Pongo and Leo case. Investigation by a VARIETY representative brought out that an appeal from a judgment rendered in favor of Frank Melville against the act, had been affirmed by the Appellate Term of the Supreme Court.

The appeal was from a judgment given to Melville in the Municipal Court for \$81.25, sued for by Melville, as the American Theatrical Exchange, to recover the difference between the amount Pongo and Leo collected from a fair, \$200, for a week's engagement, and the amount the act had contracted to play for Melville for that week, \$118.75.

No written opinion was given by the Appellate Term, which simply affirmed the judgment.

At the offices of O'Brien & Malevinsky, M. L. Malevinsky stated to a VARIETY representative that he did not consider the affirmation of the judgment any true test of the provisions embodied in the Employment Agency Law. The smallness of the amount involved, together with other matters connected with the trial of the case in the lower court, said Mr. Malevinsky, precluded the higher court probably from giving the appeal the special consideration that might have been wished for.

Maurice Goodman, attorney for the United Booking Offices, said that in his judgment the decision, in view of the brief by attorneys (O'Brien & Malevinsky) for the defendants was that the Appellate Term, by ignoring the contentions set up by the defense, practically decreed that the Employment Agency Law could not intervene between contracts made.

Mr. Goodman pointed out that in the brief submitted on behalf of Pongo and Leo, it was set up that Mr. Melville was a theatrical agent, attempting to evade the agency law by posing as a manager. In this way, Melville had engaged Pongo and Leo for \$118.75 net, (\$125 less five per cent. commission), and had "sold" the act for \$200.

The defense reprinted in its brief the clause in the agency law forbidding the contracting or sub-contracting, or the receipt of more than five per cent., directly or indirectly, by a theatrical booking agent.

The lower court had had the Agency Law presented to it during the trial, but declined to accept it as against the contracts between all parties, which were in evidence. Neither would the lower court permit evidence to be introduced in proof of the assertion that Melville was in reality a booking agent, and had pursued the same course in the Pongo and Leo engagement generally followed by booking agents.

In his opinion, said Mr. Goodman, the upholding of the judgment by the higher court meant that anyone might act as manager for an act, when contracts clearly indicated their position, and that a manager could not be interfered with through the Employment Agency Law under such conditions, provided he were not a licensed agent.

NEW CHICAGO PRODUCTIONS AND WESTERN OPENINGS

Coming Season Looks Promising in Windytown. Its Own Producers Busy. List of First Attractions.

Chicago, June 14.

Producing managers here, of which there are several, have brought in the majority of their travelling shows after a generally successful season. While many are still out of town dodging the heat, plans are formulating for the launching of next season's attractions.

At the Mort H. Singer offices the record of his six shows recently closed disclose the biggest winner on the season as "The Flirting Princess," in which Harry Bulger was the star. Next is "Miss Nobody from Starland" (Olive Vail featured); "The Goddess of Liberty" also won a nice profit. This piece will be released by Mr. Singer next season as will "The Golden Girl," "Honeymoon Trail," "A Stubborn Cinderella," and "The Time, Place and Girl." The last three named were leased attractions this season and were decided money makers.

Mr. Singer's efforts the coming season will be confined to "The Heartbreakers" (new musical comedy now running at the Princess), "The Flirting Princess," "Miss Nobody from Starland" and "The Prince of Tonight." Henry Woodruff is to be starred in the latter, while in the other two plays Harry Bulger and Olive Vail will be depended on. All will open sometime in August and are booked over the usual Singer territory in the middle west and through to the coast.

"The Heartbreakers" will be continued at the Princess for a run. Upon closing there, it will be sent on the road through the same territory. George Damerel will share the stellar honors in this piece with Sallie Fisher, provided Miss Fisher remains with the show. Her engagement beyond the Chicago run is not yet a certainty.

Harry Askin has no definite announcement ready, but it is expected that he will devote his attention to a new production. It is understood Askin is negotiating with several playwrights for a new piece. His "The Sweetest Girl in Paris" enjoyed a healthy run at the La Salle Opera House last season, and as a road show should prove a winner this year. "The Girl I Love" will also be sent out from this office sometime in August.

Ed. Rose, author of "The Rosary," has written another play of the same nature, "The Rock of Ages." Rowland & Clifford will send one company with the latter over the Stair & Havlin time, playing the "dollar houses." Six "Rosary" companies will also go out. Two will be Stair & Havlin attractions. The other four companies will play one night stands.

Gaskell & McVitty will send out another "Rosary" company again this season, also one company each of "Rosaland at Red Gate," and "Barriers Burned Away." The firm is preparing for a one-night stand trip of

"The Servant in the House" through the middle west. "The House Next Door" will also be sent out by them, playing the one-nighters between Chicago and the coast.

The United Play Co. (formerly called The George Amusement Co.) of which George Peck, George Gatts and George Sackett are the proprietors, have abandoned "The Climax" and "Paid in Full." It will turn attention next season to "The Third Degree," "The Lion and the Mouse," and a stock company at the Warrington theatre, Oak Park (a suburb of Chicago). Grace Hayward, wife of Manager Gatts of the Warrington, will be the star. Both are now in Europe at work on a comedy drama. If completed in time it may be produced by the United Co.

For several years the office of W. W. Mann has been conspicuous for its activity in the producing line. There will be no shows sent out from that office next season. Mann will lease his plays hereafter, having made arrangements already to lease the "Tempest and Sunshine" show for which four companies are being rehearsed. "As Told in the Hills" has also been leased out for one company. Mann still has about ten more shows, all on the market for angels.

Harry Scott, another producer, has tired of the managerial end. He will allow others to risk their coin next season on his "Ma's New Husband," "The Girl from the U. S. A.," and "The Wizard of Wiseland."

Jones & Crane will direct road companies of "The Yankee Doodle Boy," "Weary Willie Walker" and "The Wolf," all one-nighters through the west.

M. H. Norton, a down-state producer, is preparing to launch two companies of "The Missouri Girl," a standard attraction over the one-night route.

Chicago, June 14.

Next season's list of Chicago's legitimate attractions is near complete now.

Early in September "The Seven Sisters" will make way for Harry Sheldon's "The Havoc," at Power's. Henry Miller will be the star.

At the Olympic, Eddie Foy is slated to appear in "The Girl from the Folies Bergere."

The Garrick is expected to bring back "The Chocolate Soldier" for a return run.

"The Pink Lady," another musical show will be seen at the Colonial, and by the first of September, Harry Askin will have produced his new play for the La Salle Opera House, in which Alexander Carr is to star.

"The Little Rebel," with Dustin and William Farnum as co-stars, will follow "Little Miss Fix-It" at the Chi-

cago Opera House, while "The Affair in the Barracks," by C. M. S. McClellan will be the attraction at the Grand Opera House.

At McVicker's, "The Deep Purple" will be seen for its second appearance, in this city, and the Cort promises "An Everyday Man" with Thomas Ross in the title role.

The reopening of the Lyric will find "The Kiss Waltz," a musical show new to this country.

The Blackstone announces Blanche Bates in Avery Hopwood's "Nobody's Widow" for its fall feature.

The patrons of the Illinois will see Maud Adams in "Chantecler."

Mort Singer's "Heart Breakers," looks good for an indefinite engagement, at the Princess, probably lasting until late next season.

New York successes due here later on, are "The Concert," "The Spring Maid," "Everywoman," "Excuse Me," Joseph Gaites' "Thais," "The Faun," with William Faversham, and "As a Man Thinks," the new Augustus Thomas play with John Mason.



HAZEL ROBERTSON.

A Folies Bergere beauty.

BRADY OFFICE QUIET.

William A. Brady has laid off the major portion of his office help for the summer. This is almost an extraordinary proceeding on the part of one of the larger producing managers and heretofore unheard of. It is the usual custom to devote the summer months to preparation of the sinews of war for the coming season. Under the new Brady scheme, the work of laying out the season's work will have to be done within a week or so of the regular season's opening.

The "blue envelope" was handed out the latter part of last week, which stated that there would be nothing doing until about Aug. 1.

Mr. Brady has in contemplation, it is said, a summer tour of female minstrels, similar to the presentment at the Hudson theatre recently for the benefit of the Professional Women's League. He plans to present as many big musical comedy and vaudeville female stars as are available, playing a fortnight in New York and one and two nights on the road, the entire tour to consume not over six weeks.

Mabel Kendall was married to Clarence Gordan Prouty June 7, in New York.

SAVAGE TO HAVE FOURTEEN.

Preparatory to the homecoming of Henry W. Savage, which will occur within the next few weeks, there is a tremendous amount of activity in the Savage offices on West 45th street.

On Mr. Savage's return the work of production of no less than three new pieces will begin immediately. The new shows first scheduled for production are "The Million," "The Boy Blue" and "The Girl of the Golden West."

In all there will be fourteen attractions on the market next season, all bearing the Savage trademark. There will be three companies of "Excuse Me," two of "Everywoman," "The Prince of Plisen," "The Great Name," "The Divorce Fund," "The Grape Girl" and "The Lieutenant's Ward," in addition to those already named. "The Divorce Fund," "The Lieutenant's Ward" and "The Grape Girl" are also to be produced for the first time in the country.

On top of this roster, the headquarters here has received word that Mr. Savage has obtained the American rights for several Continental successes. Whether these will be staged in America this season is problematical.

The Savage office has announced a number of engagements for next season. Mr. Savage cabled from the other side that he had secured the services of Leon de Souza for the part of Dick Johnson (Ramerrez) in the English version of Puccini's "The Girl of the Golden West." Richard P. Backling has also been engaged for this piece. He will have the role of Trin, and understudy Mr. De Souza.

For the Western company of "Excuse Me" have been engaged Frederic Macklyn, for the principal role, Jacqueline Blaney, an English actress for "Mrs. Jimmie Wellington," and Vivian Blackburn for "Mrs. Whitcomb." Miss Blackburn is now in "Everywoman" as "Vanity."

For the company of "Everywoman," scheduled to open in Chicago during the latter part of September, Harry Braham and Nestor Lennon have been signed. Mr. Braham has been assigned to the role of Snuff. Mr. Lennon is to portray "Wealth."

FROM THE WINTER GARDEN.

Several of the vaudeville attractions who helped along the show at the Winter Garden are about to return from whence they came.

Stella Mayhew and Billee Taylor are a couple who have authorized Mike Bentham to book them as a "team."

Dorothy Jardon is another. Miss Jardon will appear as a "single."

Miss Mayhew and Mr. Taylor have set \$1,000 upon their joint vaudeville services; so has Miss Jardon, all alone.

CONCERT ON CENTURY ROOF.

Elliott Schenck, the musical director at the New Theatre, New York, will give a series of orchestral concerts this summer on the roof of the renamed Century Theatre. The New or Century Theatre Roof has not before been opened.

Harry Hart is now sole manager of the Consolidated Booking Exchange, Cincinnati.

TWO DIVISIONS NOW ROUTED BY UNITED BOOKING OFFICES

14 "Big" and 28 "Small" Houses Classified, of the United Booking Offices List. Temple, Rochester, in Second Division.

In the routes for next season, now being prepared by the United Booking Offices, appear fourteen theatres paying the high salary mark, and twenty-eight houses for which a "cut" is asked.

In the latter classification occurs the new Keith Theatre at Toledo; Proctor's, Newark, and the Temple, Rochester. Heretofore the J. H. Moore Theatre, at Rochester, has been booked jointly with the other Moore house (Temple) at Detroit, both going on the record as first-grade houses. Percy G. Williams' new Bushwick Theatre (Brooklyn), opening with next season, is also in the second class. Of the six theatres in Greater New York managed by Mr. Williams, and which will play first-class vaudeville next season, three will pay the top figure. The others will be rated as "small big time."

The first-grade houses on the United lists are:

Keith's, Philadelphia	Orpheum, Brooklyn
Keith's, Boston	Shea's, Buffalo
Keith's (Hippodrome),	Shea's, Toronto
Cleveland	Temple, Detroit
Fifth Avenue, New	Lynn, O. H., Pitts-
York	burg
Colonial, New York	Maryland, Baltimore
Alhambra, New York	Chase's, Washington
Hammerstein's, New	
York	

Those in the second grade are:

Keith's, Toledo	Greenpoint, Brooklyn
Keith's, Columbus	Bushwick, Brooklyn
Keith's, Providence	Temple, Rochester
Keith's, Syracuse	Richmond
Polk Circuit (7)	Atlanta
Wilmer & Vincent Cir-	Proctor's, Newark
cuit (4)	Lawrence, Mass.
Canadian Circuit (3)	New Bedford, Mass.
Bronx, New York	Lynn, Mass.

Other theatres booked by the United engage turns at any old figure. These are the Hudson, Union Hill, Dockstader's, Wilmington, (Del.) and Young's Pier, Atlantic City, known as "try-out" houses (theatres where acts appear for the first time).

The change of grade from first to second for the Temple, Rochester, has been brought about by Carl Lothrop, general manager of the two Moore houses. Agents say that if "Jimmy" Moore still held the reins, the Temple would have remained in the first division.

While many protests are heard against Keith's, Providence (owned by E. F. Albee); Proctor's, Newark, and Keith's, Syracuse, from being included in the second grade, the dictum of E. F. Albee (general manager of these theatres as well as of the United agency), is accepted. Mr. Albee's own house (Keith's, Providence) is rated as one of the biggest winners in vaudeville in the country. Keith's, Syracuse, did a big and steady business last season. Proctor's, Newark, lost all opposition over a year ago, and has had Newark, the largest and liveliest city in New Jersey, all to itself, excepting a few "small time" houses.

In submitting offers of routes to acts, agents have found that the difference between the grades run from

\$25 to \$100, on a salary within \$1,000 weekly. Over \$1,000 the difference varies. All the "small big time" cannot use acts of the highest price. Through this and other reasons agents point to the inconsistency of Lawrence, Lynn and New Bedford being called upon to pay the same salary that Providence and Newark do.

About seventy-five routes, it is said, will be issued for next season through the United agency by July 1. The routes so far given out have been satisfactory as regards "jumps," but two or three instances on the list calling for unusual transportation. These are offset by the gathering of the New York time in one group, and the continuity of the Polk Circuit booking in New England.

NO PAY WHEN IT RAINS.

Chicago, June 14.

A clause in the Illinois State form of contract has started considerable discussion among the Chicago vaudeville agents.

The clause states "Said manager shall not pay for services not rendered by artist by reason of any theatre above mentioned being closed through fire, act of God, public enemy, public authority, or for any reason beyond the control of said manager."

Last week C. E. Rowe, who owns a theatre at Flint, Mich., booked through the Theatre Booking Corporation, deducted one day's salary from each act on his bill, claiming that because of a thunderstorm the airdome was not open. When asked to explain his action he referred the artists to the above clause in the contracts. Up to date no one has commenced action for the deducted amounts. In the opinion of attorneys here, the Flint manager acted entirely within his authority.

At present there are about thirty airdomes under the jurisdiction of the Illinois State law. Provided this clause stands as it reads, there is every reason to believe that the managers will go behind it in case of rain. At this time of year there are at least one or two rain storms a week, which oblige the open air houses to shut down temporarily.

AGENTS WEEDING OUT.

Chicago, June 14.

Closely following Little Barbour, the big booker, who lately deserted the booking business to enter vaudeville, comes Billy Elwood, a former Southern agent. Elwood is offering his wares to the patrons of the Tuttle Circuit.

There are still left several agents around Chicago who are eligible for the vaudeville stage.

The Alhambra Roof will remain closed this summer.

RESERVED SEATS FREE.

The "small time" Roof Garden atop the American theatre has been inviting the citizens of New York to enjoy a reserved seat free, and view the vaudeville performance given up there.

The first week the American Roof opened this season, invitations were sent out to the "Blue List." That list had been employed by the Morris Circuit as the addresses of the elite, to which were forwarded notifications of "classy" openings at the American in its "big time" days.

The Loew Circuit went that system one better for the Roof show. Invitations were mailed containing the information that by application before 7 p. m., reserved seats would be held, free of charge.

Although in the "Blue List," most of those accepting the invitations selected Saturday and Sunday nights as the occasion of their visit. Someone in the managerial offices had forgotten to except these two evenings, the only ones in the week when the American top is assured of a crowd, and the nights when the "no paper" rule is always in effect.

Invitations for last week were received by some people through their newdealers. (The invitations did not include free lemonade.)

ON VELVET TWICE?

Joe Vion's brother, C. J. Vion has corralled three houses in the State of York and is out with "three sheets," reduced to handbill size announcing the opening of his chain of amusement places.

Since Joe Vion landed on velvet with his window-sash invention, his brother figures on a harvest with his picture houses.

For a period of four months, C. J. has leased the Firemen's Opera House, Monroe, N. Y. and will present pictures there two nights a week beginning Wednesday, June 14.

Vion will also run pictures at Nearn's Opera House in Central Valley and at the Improvement Company's Hall, Highland Mills. The prices will be 10-20.

HAS THE REST OF BAYONNE.

The Bayonne Opera House is now under the direction of Feiber & Shea, who annexed the theatrical remainder of the city the other day. The firm has the Bijou, Bayonne, upon their hands. Next season "pop" vaudeville will be presented at the Opera House.

If any one has an idea what to do with the Bijou under the circumstances, Feiber & Shea will thankfully receive the suggestion. They have been considering a plan to use the Bijou next season as a storage place for their "Sunday" receipts at the Grand Opera House, New York.

CHURCHILL ENTIRELY OUT.

Chicago, June 14.

E. P. Churchill, former owner of the Temple, Grand Rapids, and the Main Street theatre, Peoria, and at one time a prominent booking agent here has left vaudeville. He is interested in an electrical company.

Nonette arrived in New York (from England) Wednesday.

A PARK DISASTER.

Baltimore, June 14.

The owners of Electric Park discontinued last week August Fennemann, manager and proprietor for rent.

The Park was closed temporarily, resuming later in the week. The vaudeville acts, booked through the Loew Agency, were up against it. Ed. Bloom made a hurry trip to town to straighten out the tangle. How well he succeeded could not be learned, but it is said that no more of the Loew acts will play the park.

Much sympathy is expressed for Fennemann, who is a hustler and for several years cleaned up well at the Suburban each summer.

Toward the end of last season he took over Electric Park and the Suburban went into the hands of Fred. Halsted.

It is reported that Electric Park and contents will be shortly sold under the hammer.



The above is a reproduction of the sensational drawing powers of JOE FANTON'S AWAKENING ATHLETES. Now Playing Sullivan-Conditine Circuit. Under the management of C. W. BOSTOCK.

FOREIGN ACT LOSES.

The Lizetts, acrobats, who brought suit against the Bijou Circuit Co., (Feiber & Shea), claiming the latter failed to live up to their contract as made per agreement with Paly Sanders while Paly was abroad this last time, lost their case last week when the court decided that Sanders was not the authorized agent of the Feiber-Shea Company at time the contracts were arranged.

Another action has grown out of the Sanders' trip abroad. Heyn Brothers, acrobats, have filed suit through M. Strassman against the Bijou Company on the same complaint as the Lizetts made. The Heyn Brothers sued Feiber & Shea a month ago, but were beaten in court. Claiming to have discovered new evidence which will have an important bearing on the present suit, the Heyns are suing again. The amount is around \$300. E. J. Tetlow will appear for the defendants when the trial comes to an issue next Tuesday in the Ninth District Municipal Court.

Henry Miller left the Alhambra program Monday evening, his voice failing. Willis and Hassan filed in the vacancy for the remainder of the week.

AROUND THE WORLD FOR EVA?

In the announcement sent out by the Brighton Beach Music Hall on its opening next Monday, it is stated in reference to Eva Tanguay, the headliner of the first program at the seaside house, that the Brighton engagement will be her only one at the beach this summer, as she is soon to start on a two-year tour of the world.

Three thousand dollars is the price the Music Hall is paying Eva Tanguay for the week's engagement. Some objection was entered against the United Booking Offices placing its approval upon the raise in Miss Tanguay's usual vaudeville salary, but the protest brought no result, a contract between the management and the artist having been duly entered into.

Miss Tanguay is one of the seven acts in vaudeville on either side of the ocean to have received \$3,000 or more in vaudeville, and one of the two "single" turns among the seven. Harry Lauder is the other "single," he receiving \$3,500 weekly on his last visit to America.

The five other acts reaching the amount (each with a company), were Refane (\$3,500) and Bernhardt (\$4,000), (both in London); Gertrude Hoffmann and Adeline Genee (\$3,000 each) on this side. The Beecham Opera Co., a large organization, lately appearing at the Palladium, London, received \$5,000 weekly, appearing in a turn occupying less than thirty minutes. In the third week, the Company was cancelled after a Monday matinee. The program at the Palladium the first week the Beecham company appeared cost the management \$12,000 in salaries. Martin Harvey, the English actor, was another feature of that program.

JOE HOWARD IS GONE.

Joe Howard has gone to England. No one knows when he will return. Mr. Howard sailed last week, after finding he could not dispose of his transportation.

Mr. Howard travelled first-class. Byrd Dougherty, who accompanied him, went second-class. Mr. Dougherty is a pianist. It is thought by their friends at home that the couple will appear as a "two-man-piano-act" on the other side. It is not improbable, though, according to the friends, that Howard and Dougherty will organize an around-the-world company, perhaps taking two or three years before returning to the States.

Mrs. Howard (Mabel Barrison) is in a private sanitarium at Cranford, N. J. Before leaving Howard is reported to have said that England was the only place left for him to work in, and that he needed money. Howard claimed he could obtain nothing to do in New York, while he could not well attempt locating something in Boston or Chicago without calling down a horde of creditors upon himself.

ENGAGED FOR "NO. 3" CO.

Chicago, June 14.

Newbold and Gribben, at the Majestic this week, have been engaged by Werba & Luescher to go out with the "No. 3" "Spring Maid" company. Mr. Newbold will play the principal comedy role in the musical comedy.

WORKING UNDER THE SCALE.

St. Louis, June 14.

Delmar Garden has had three bands in a hurry. About a week ago, the Musicians' Union alleged Ferrul's was playing for less than the scale. He was fined \$1,000 and his thirty-one men \$50 each. They paid, and Verano's band came in Wednesday. Verano was suspended on a similar charge. All were reinstated, but left town on short notice, leaving the garden bandless.

Bauffuno's Band was obtained on a rush order and since the local union men have been on the job, no trouble is reported.

President Jannoupoulo stated his contract was according to scale, but the union committee claimed to have affidavits to the contrary.

TINNEY CLOSES ROAD SHOW.

Chicago, June 14.

Frank Tinney's Road Show came to an abrupt end, after a life of forty-nine days, when the comedian last week wired Edna Davenport, who managed the show for Tinney, to close down at Council Bluffs.

While Tinney did not lose any great amount, it did not require a suit case for Miss Davenport to bring home the profits.



KATHLEEN CLIFFORD. . . .
At the Folies Bergeres.

VAUDEVILLE AT LONG BRANCH.

Commencing next Monday, Freeman Bernstein will take hold of the West End Casino, Long Branch, offering the summer colony vaudeville of the best Bernstein brand.

Mr. Bernstein's local venture, the exhibition of vaudeville and moving pictures at Shanley's old restaurant, near the 42d street corner, started Monday of this week, but was immediately suspended when Building inspectors appeared.

Everyone who knew wondered how Freeman managed to secure the old store from the Astors, without depositing a few guarantees for the rental.

"WALLINGFORD" HAS RECORD.

"Get Rich Quick Wallingford," the George M. Cohan comedy, which is holding forth at the Cohan theatre, holds the record for the length of engagement in New York City for the season of '10-'11. The show has been in Gotham forty weeks and has been presented for 318 consecutive performances.

PANTAGES' OAKLAND SITE.

San Francisco, June 14.

It is announced by Alexander Pantages that a location in Oakland has been secured for an addition to his circuit of vaudeville theatres. Work is to shortly commence on a house which will seat 2,000 people.

Ground will be broken tomorrow on the site of the new Pantages theatre in San Francisco.

A MORALITY SKETCH.

The success of "Everywoman," has brought a new morality sketch entitled "Everybody," by Peter G. Piatti into the vaudeville limelight and managers and newspaper men were permitted to see a dress rehearsal of the piece at the New Amsterdam opera house Wednesday afternoon.

The principal characters are: Everybody, R. Campbell Travers; Work, Frank Sargent; Honesty, Frank I. Frayne; Advice, John Saunders; Shirk, Hayden Clifford; Future, Milton Nobles, Jr.; Sport, Frank Sargent; Pleasure, Katherine Scott; Luck, Adelaide Matthews; Fortune, Miss Matthews.

The sketch is in three phases, the first being a street at the luncheon hour, a pool room at the pleasure hour, a street again at the darkest hour, and an office, the future hour. It was staged under the personal direction of Legal Robinson.

CHURCH AGAINST NEW HOUSE.

Norfolk, June 14.

A peculiar situation has arisen in Richmond bearing on the site and erection of a new theatre for Jake Wells and his associates.

The church people are the power behind the throne in Richmond. When Henry S. Wallerstein signed a contract with Jake Wells for the erection of a new theatre at Eighth and Grace streets, Richmond, the church people rose in arms and endeavored to have an injunction issued restraining either of the parties to the contract from proceeding.

The situation has been strained to the bursting point by the church people failing to secure an injunction. They are attempting to have a law passed prohibiting the erection of a theatre, within 150 feet of any place of worship.

The lease on the proposed theatre is for a term of years at \$12,000 per annum.

Both Mr. Wallerstein and Mr. Wells intend carrying out their contract, Mr. Wallerstein maintaining that upon the completion of his building his contract with Wells is filled, and it is up to him to fight the proposed ordinance, while Mr. Wells claims that if the building is completed, he can occupy it for the specific purpose named in his agreement with Wallerstein, namely, a theatre.

"COLORED" HOUSE FROST.

Baltimore, June 14.

After one week as a negro theatre the Savoy closed Saturday night. The attendance was poor, with no prospects. The house is still under lease to Basil Jackson, and may open in the fall with stock.

FIRST COASTER VICTIM.

Chicago, June 14.

Chicago's first summer park victim met his death at "White City" last week, when Jacob Hansen was hurled to death from the "New Ride." Investigations were immediately started by the Coroner, the Police Department and the Building Department. The park authorities allege that Hansen met his death while standing in the car, when he was struck by a projecting post.

The "New Ride" is the strongest thriller in Chicago, having a seventy-foot drop at a sharp angle.

Boston, June 14.

The Revere Selectmen at a special meeting last Friday morning, voted to suspend indefinitely the license of "The Derby Racer" roller coaster at Revere Beach, owing to the probably fatal injury to Oscar F. Young, assistant manager and treasurer of the coasters, who was thrown off of one of the cars. The accident is the third serious one on the coaster within a month.

On a sharp curve, Young, who had taken the place of a guard for one trip, turned about to caution a young woman behind him. As he did so, the train lurched sideways and he was pitched head first out of the side of the car and fell under the wheels of the second car, which passed over his legs and abdomen.

Young was rushed to the Frost Hospital in Chelsea. It was found that both legs were broken and the right leg was so badly crushed that immediate amputation was necessary.

GETS A "TEAM" CHEAP.

Atlantic City, June 14.

The Vaudeville Comedy Club has rented the theatre at Young's Pier for the week of July 24, and will present an all-star program.

Among the features—in fact what is believed will be the most important feature—is the engagement for the sum of one dollar, of George M. Cohan and William Collier, as a "team."

SEVEN WEEKS IN VAUDEVILLE.

Cleveland, June 12.

Helen Fell, of this city, married William Scheer, a vaudeville actor, seven weeks ago. He has been notified she is going to get a divorce. Scheer met Miss Fell at a dancing party in Cleveland, when appearing at the Grand. At the end of the week she eloped with him. Since the elopement the actor has been booked solid at the home of his father-in-law. It looked like an indefinite engagement until the girl's father cancelled, and refused to book a return.

MORE VAUDEVILLE.

Lawrence, Mass., June 14.

The new theatre, opened last fall by Mayer & Morris, has been secured by Dr. Alexander L. Sliskind who, it is understood has leased the property to Connolly & Frankel, Inc., of Lynn, Mass. They also control the Central theatre in that city.

Vaudeville is proclaimed as the policy of the new proprietors.

London, June 4.

Several attempts have been made to persuade Connie Ediss to go into vaudeville. Contracts have rained in upon her, but she has not been able to accept any, as she is tied for a period to George Edwardes who will shortly place her in a new musical play. The want of such an artiste in vaudeville on this side is very badly felt. When I asked her if she was finished with New York Miss Ediss replied "No! No!" By no means; Dear Old New York, I am already longing to be back there."

R. G. Knowles was to have opened Monday night at the Palladium. Difficulties arose as to his position on the bill, and because of the fact that the management desired to do things which Knowles contends were not in the contract. The affair culminated in a "scene," during which Knowles tore up his contract. Singularly enough Knowles fixed to open the following Monday at the Coliseum.

Harry Houdini leaves in a week for home where he will take a very considerable rest. His work in the Halls has brought him down considerably in weight. His latest invention is a device like a water tank, in which he is fixed head-downwards, and his feet manacled as in the old fashioned stocks. He produced this at Southampton and in order to properly protect it from the plagiarists had a little play built around it. The presentation was a private one, such as is given of all copyright performances of plays licensed by the Lord Chamberlain.

Leo Maase has just returned from Paris and reports having booked a number of American acts in Berlin, Vienna, Copenhagen and the French capital. He will remain in London over the Coronation, keeping a lookout for anything suitable for the States. There were many interested listeners to his account of the success of the cabaret idea in New York, but none of the managers is disposed to adopt the notion for London, chiefly because the condition of the licensing laws over here stand in the way. The nearest they ever get to the Cabaret in London is the impromptu concerts arranged in the foreign clubs.

Upon the publication of the news that I was to join the staff of VARIETY, letters and telegrams reached me from all parts of the country. Most of them were of a congratulatory character, a few took the form of surprised inquiry. I take this opportunity of thanking all those who wrote or wired and of assuring them that they will be welcome always at the office.

A curious proposition was put to W. C. Fields a few days ago. One of London Hippodrome booking staff asked him how he would like a years engagement at that hall. Fields says if the offer comes in writing he will be inclined to accept and make his home in England.

Horace Goldin has failed to hit it

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE

W. BUCHANAN TAYLOR, Representative

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

right with his musical comedy-cum-magical show in the theatres. It was pretty poor stuff and apart from his illusions, the public refused to get excited. Goldin is now back in the halls with a mixed offering. He has been engaged to take the place of Lafayette at the Alhambra, Paris, the coming fall. This was a date for which Lafayette had been angling for two years.

Olga Petrova who will appear at the Folies Bergere, New York, at the end of July is a novelty performer of a unique kind. She sings in several languages and is strong on mild caricature. Among other things she gives an idea of a French woman singing in English for the first time, suggesting at an early view of Fougere. Her big hit, however, is a number called "Expressions," in which she makes great use of facial contortion.

When I saw Mosher, Hayes and Mosher in Germany I wrote that they would make good in England, but I did not expect them to cause such a disturbance as happened at the Alhambra the opening night. The Alhambra audience is not noted for its warmth, but it let itself loose for once when the three boys got busy with the combinations on one wheel. The cyclists took several bows before the curtain fell and the applause was so persistent that they had to come out and bend some more. Those comedy jumps of the black face member onto the shoulders of the other were the big scream.

Sir Edward Moss is recovering splendidly from the effect of the operation recently performed on him for appendicitis. It would not surprise anyone in the inner circle of vaudeville here if the King gave Sir Edward a baronetcy (the next highest rank to the one he holds already).

The situation here in vaudeville is at present somewhat uncertain. There has been a tremendous overstocking of acts and most of the syndicates would be glad to unburden heavily. On one tour they are using a variety of means to cut down the number of their liabilities. This is practically a new phase of the business here, if we except one circuit. The custom is growing, however, and if this summer turns out as hot as it promises, we shall see many artists cheated out of their just dues. The failure to send in bill matter within the prescribed period is fatal to all, except the money magnates. Among those who recently suffered was T. E. Dunville. In justice to the circuit managers it should be stated that under present conditions they cannot possibly take enough money to pay expenses unless the chief attractions

be specially big stuff, and big "stuff" is getting scarcer all the time.

The start made by Stoddart and Hynes at the Metropolitan, where they topped, was good enough to encourage them to stay over here a while, but they cannot take a big place on the principal time. Their act, whilst being to some extent artistic, is altogether too quiet to be appreciated at its true worth by the audiences here. Their scenery was not quite what you would expect to find at His Majesty's Theatre and the small drop seen through the transparency at the finish was like a weather-beaten Christmas card. Cherubims are all right in their way, but you have to see that they are painted the right shape to get the real effect.

In the reorganization of the Sherek-Braff concern, the latter has taken C. M. Ercole for Paris, E. Rottembourg and J. Hayman for London, and Clifford Fischer for New York.

The failure to discover the will of the late Lafayette is causing some queer talk. It cannot be credited that a man with such extraordinary business acumen as "T. G." undoubtedly possessed could have overlooked so important a duty. All the places where Lafayette was known to have stored goods and papers have been searched and researched, but nothing more than the draft copy of the will prepared some months ago has been found. Someone has said that Lafayette undoubtedly did make a will, but no evidence in support of this can be obtained. The brother, Neuberger, took out administration papers and journeyed to Edinburgh with William Grossman to take possession of the effects of the dead actor.

The survivors of the Lafayette Company are at present engaged in a performance which purports to be the Travesty Band section of the performance. The only notice which it gets from the public is one prompted by sympathy. The performance itself lacks that ginger and distinction which only the originator of the idea could put into it.

Alan Young, who was booking manager of the Moss-Stoll office just before the split came, leaves Wimbledon to manage the new hall at Preston.

It is generally believed that "Classical" dancing is on the verge of permanent death. It is being killed by the introduction of amateurs with queer sounding names. Usually the harder the name is to pronounce the more likely is an engagement to be forthcoming. I suspect that the playing of some of the recent aspirants to "classical" honors at the London Coliseum is the desire on the part of Mr.

Stoll to give that particular class of entertainment its final knockout. No one will regret the more than overdue demise.

The Russian Ballet craze has not aroused all the interest the promoters had hoped. Inevitable comparisons are made between the present ballets and those which were seen two years ago at the Coliseum. Yet we hear that at least half a dozen Russian and French dancers are about to be engaged for the West End.

Brice and King, making their first appeal in England at the Tivoli, will have no difficulty in getting as much time as they want over here. Nothing daintier, crisper or cleaner has been done in London for some time. Despite a little vocal weakness on the part of Miss Brice, the act went home with great certainty, and the "Dixie" number, in which they both participate, aroused the Tivoli audience. They will return to New York in the course of a few weeks to take up their time on that side. But they will surely return.

Marie Fenton did not make a very good choice of songs for her opening at the Palace, in addition to which she was on rather early. Considering this Miss Fenton did not do badly. The selection of songs by American artists appearing for the first time on this side is a matter of the utmost importance.

There is an epidemic of patriotism in the London music halls. Nearly every house has put on something to help make the Coronation season a nuisance. If all the flag waving that is going on in the West End could be bunched, it would resemble a rag fair. When patriotism runs mad look out for a rebound. I fancy Londoners will be sick of the sight of the Union Jack by the time August arrives.

George Gregory, for several years leading comedian in George Edwardes' provincial companies, has been engaged to play the chief part in the Paris production of "Peggy," which opens June 19.

The Tommy Dowe-Ella Retford wedding was a great occasion. All the big folk were there and Tommy looked pale and interesting. The couple have gone to Paris.

The report has gone round here that William Morris is to bring over "Get Rich Quick Wallingford" for the fall.

Fred Ginnett is now on the fair road to recovery.

Mrs. Lucas, who, with her husband, has been successfully portraying Dickens' characters in the halls, died June 1, from blood poisoning, caused through an accident to her hand whilst punting on the Thames.

The Oxford, Ltd., held its shareholders meeting June 1. A dividend of eleven per cent. was declared for the past year. Mr. Tozer was again elected a director.

MONSTER MUSICIANS' BENEFIT.

Plans are on foot to give a monster benefit in Madison Square Garden next fall for the benefit of the Musicians' Union of America. If the affair occurs as now outlined, it will be one of the biggest musical events ever.

It is not an idea that blossomed yesterday, but has been uppermost in the heads of the Musicians' Union for several years. The men behind the movement have been working quietly, and while the plans are now in an embryonic state, they will take on a more definite shape as the summer months pass.

All the big orchestras of the country—those composed of union men—will be invited to take part in a program that will last one day, each conductor being permitted to direct one number to be played by the united orchestras.

Inside the vast Garden enclosure, from 800 to 1,500 musicians will be massed. Occupying seats of honor will be the various conductors. For the time being the men will be under one wand with each director getting a whack at the directing.

In some places in the west at state band tournaments, the brass pieces of each organization competing have been massed for selections at the close, but the idea has never been carried out with the string organizations.

It is believed the benefit will take place sometime in October and at a time when many of the concert organizations are appearing in eastern territory.

CHOOSES A CHICAGO ACTOR.

Chicago, June 14.

Sydney Stone, a vaudeville artist who has been playing around Chicago for some time, has been selected to create the part of an English Lord in Max Spleg's "Winning Widow" show, which will tour the Stair & Havlin time next season.

SECURES A LEHAR OPERA.

"Endlich Allen," a new opera being written by Franz Lehar, has been secured by Fred G. Whitney. Lehar is also writing "Eva" for the London producer, George Edwardes.

FIRST CLASS HOUSE, ONLY.

Richmond, Ind., June 14.

Omer G. Murray, proprietor of the vaudeville theatre here bearing his name, has secured a five-year lease on the Gennett theatre. Mr. Murray intends to run the Gennett as a high grade theatre, playing one or perhaps two first class attractions a week during the season.

Stock has been playing at the Gennett.

FROM PEN TO PICTURES.

Adeline Leltzbach, who wrote "The Copper King," "Wedded But No Wife," "The Whirlpool" and "The War Correspondent" will lay aside her writing equipment and inspirations for the present, to engage in acting before the camera.

Miss Leltzbach is negotiating with several picture companies for summer work.

CONDEMNED BETWEEN SHOWS.

Quebec, June 14.

Through bulging walls, the Auditorium was condemned by the authorities last Saturday, just after the matinee.

"Mme. Sherry" was playing at the house. About \$500 in advance sales for the night performance had to be returned.

The Canadian Theatrical Circuit operates the Auditorium. Clark Brown, general manager, has sent word that the owners of the building will make the necessary repairs, and the Auditorium will open with the season.

NEW PIECE BY AMATEURS.

Chicago, June 14.

"The Turn of the Road," an Irish drama by Rutherford Mayne, received its initial showing in this country last week at the Hull House. The cast consisted of pupils of a north-side school.

The showing was considered highly successful under the circumstances. There is every chance to believe the public will be given a chance to look it over next season.

PRIMA DONNA RETIRING.

St. Louis, June 14.

A special dispatch to the St. Louis Times from Barnhart, Mo., stated that Julia Bruer, prima donna of "The Red Mill" several seasons ago, and recently in the title role of "The Merry Widow," will give up her stage career to wed C. Carroll Karst, son of Mme. Vetta Karst, of St. Louis (Miss Bruer's former singing teacher). They will wed in the fall.

WRITING MUSIC IN MICH.

Gustav Luders has gone to Mackinaw, Mich., to complete the score of a new comic opera to be produced next season by the Shuberts.

Mr. Luders recently returned from a flying trip to Berlin where he conferred with Mr. Cassard, who is writing the libretto of the opera.

NIBLO'S SHORT STAY.

M. S. Bentham has succeeded in persuading Fred Niblo to listen to the overtures of the summer vaudeville managers. Mr. Niblo will play at his monologistic pastime for two weeks this summer before looking over the rehearsals preliminary to next season's tour of Cohan & Harris' "Fortune Hunter." Mr. Niblo will again head that organization.

OPENING WITH ENGLISH FARCE.

Chicago, June 14.

June 26 at the Whitney Opera House will be presented "Dear Old Billy," an English farce. If the prospects come as true as they are painted, "Dear Old Billy" will stick around through the sticky season.

William Hawtreys is to be a prominent member of the cast.

MISS ALLEN WON'T PLAY.

When Joe Gaites presents "The Girl of My Dreams" at the Globe theatre in the fall, Nita Allen, with it this season, will not be a member of the cast.

PREDICTS GOOD SEASON.

Henry Greenwall (who is seventy-six years old but doesn't look it) is in New York on a business and pleasure trip. He will remain two weeks shaping things for the winter season at his different theatres in the south.

Mr. Greenwall, is rounding up his forty-fifth year in theatricals, and predicts big business next season. He says things look "mighty good" in the south.

Phillip W. Greenwall, who owns the Byers Opera House, Fort Worth, will join his brother Henry in New York next week.

STILL ANOTHER SHUBERT HOUSE.

Monday last the Astor Estate closed negotiations with the Shuberts for the lease of a plot of ground on the north side of 45th street, 150 feet west of Broadway, for the erection of a new playhouse.

The plot has a frontage of 160 feet and is directly opposite the Hotel Astor. It faces the site of the New theatre, work on which has already commenced.

MORE STREET WIDENING.

According to the edict gone forth from the City Hall there will soon be some cutting and altering of the sidewalk space in front of Wallack's, Daly's, Bijou and Gane's Manhattan on Broadway, below Thirty-first street.

Two feet will be lopped off the fronts on each side of the street. The work is ordered finished by next September. Other theatres have complied with the official mandate providing for the enlargement of the walks adorning the property.



A WELL-KNOWN ACTRESS—WHO?

FRIARS' CLUBHOUSE ASSURED.

The Friars' Frolic tour netted the club \$60,000, and assured it of the new club house so badly needed. The Friars returned from their ten-day excursion last Friday, closing the series of performances with a second show in New York—at the Globe—to a packed house.

Wherever there is a Friar may be heard praise for Friar Abbott John W. Rumsey. Mr. Rumsey and his excellent aides are given the credit for the present high standing of the society, as well as the great success of the Friars' Frolic tour.

BILL BRADY'S JOKELET.

At last Bill Brady has loomed as a practical joker. The butt of his maiden effort was none other than the rather corpulent publicity producer of the Shubert Brothers.

The joke was perpetrated Friday last, the date of the return to Gotham of the merry Friars, who had been frolicing between New York and St. Louis on a two weeks jaunt.

When the gay crowd of marching managers, agents and actors had passed up Broadway, headed by blaring brass bands, the wily William be-thought of a cute and cunning little scheme, whereby he would manage to turn a laugh on one A. Toxin Worm.

Bill called the Shubert press department on the phone, informing the Danish Delight of Newspaperdom he had learned that certain members of the Friars had voiced an intention to "Willdavis" the said Worm person out of New York. The time set for the big doings was Friday afternoon. On receiving this information Mr. Worm immediately called up several of his intimates, one an author of plays, and another, his collaborator, who furnishes the local color for "underworld" pieces.

Both of these gallant gentlemen have reputations that would seem to indicate private burying grounds. They proffered their services to Worm, repairing to his office as first aid and aides, when the assault of the enemy should occur. They waited long behind a rather hastily constructed barricade, but the enemy appeareth not.

The next day bulletins of the great bloodless victory was flaunted by the publicity bureau and distributed with great gusto by the party most concerned, until some kindly hearted person took him to the shelter of a neighboring subway entrance and told the tale of Billy Brady's jokelet.

NORDICA'S TOUR BOOKED.

Frederic Shipman, the Chicago manager of musical notables, has completed a route for the concert tour of Mme. Nordica next season. The prima donna on her return to this country will make two appearances in Boston with the Henry Russell Opera Company, singing the roles in "Tristan and Isolde" and "The Valkarie." After Mme. Nordica will give a concert in the Hub and one in New York, starting westward immediately afterward to open her tour under the direction of Mr. Shipman in Vancouver, B. C., Sept. 25.

Of the twenty-six concerts in all, over half will be in Western Canada. The route followed will be about the same as the one over which Mme. Melba traveled last season.

APOLLO PLANS FILED.

Plans were filed this week by W. F. McElPatrick, architect, for the new Apollo theatre to be built by Ed. F. Rush on the north side of Forty-sixth street, 340 feet west of Broadway, work starting within thirty days.

The new Apollo will have a seating capacity of 880 and the dimensions will be 55x95 feet.

The Apollo will stand Rush about \$160,000. There will be stories of studios over the front portion.

STOCK

FIGHTING IT OUT IN PATERSON.

While all the talk was going hither and thither about the friction among the members of the Paterson (N. J.) Opera House stock company, Robert P. Glecker, leading man at the house for thirty-nine weeks earlier in the season, decided to organize a company and invade the prosperous Paterson stock field.

Arrangements had been made to close the Goetschius company but the Brown-Ried differences are understood to have been patched up and the organization will continue for the present. The people of Paterson are waiting with much anxiety the outcome of the clash between the Glecker Players and the Paterson Opera House company.

Glecker was in New York Saturday and Monday forming his company and will open at the Lyceum, Paterson, June 19, the opening play in all likelihood being "The City."

Glecker is a big favorite in Paterson and so is Henriette Brown of the opposing company. The fight for supremacy promises to be an interesting one.

SPOONER STOCK CO. CLOSING.

The Edna May Spooner Stock Company closes its season at the Grand Opera House, Brooklyn, June 17. Edna May Spooner will rest until the middle of August.

SPECIAL CAST FOR STOCK PIECE.

The James Clancy agency has engaged what is a special cast for the production of "The Virginian," which is to make a tour of the Poll houses beginning at Bridgeport, June 26.

Among those signed are Ben S. Higgins, Santford Anderson, Chas. Wheelock, D. E. Hanlon, Robert Brandon and Harry Halliday. The latter is the original "Uncle Hewie" of the play, and essayed that role for nine years under the Kirke La Shelle management.

For the production of "The Girl of The Golden West," to have its initial showing on the Poll (stock) circuit next week at Meriden, Conn., three special additions have been made to the regular company. They are Richard Webster, Edward Sloman and William Offerman. Contracts were made through the Paul Scott office.

"THE THIEF" BY MISTAKE.

San Francisco, June 14.

There has been a mix-up between the management of the Jose theatre, San Jose, and Darcy & Wolford, who handle the rights to "The Thief." It seemed that Manager Nichols wired Darcy & Wolford for the amount of royalty on "The Thief."

While waiting to hear from them, the play was put in rehearsal, and produced.

After a few days Mr. Nichols was informed by Chas. Frohman's representative that the play was not available for stock. A settlement was made with Mr. Frohman.

CORSE'S CLOSING POSTPONED.

Inasmuch as wise men change their minds, Corse Payton has changed his anent the proposed closing of his summer stock company at the Grand Opera House. The organization will continue for three weeks longer anyway. The decision to keep stock going at the Grand comes as a result of a noticeable increase in business and if it continues the company may remain intact until the cold weather sets in.

There was a rush on the box-office when "Three Weeks" was announced for this week. Corse immediately planned to stick to the ship for three more weeks anyway. Corse's rental contract is \$1,000 weekly for the Grand. "Three Weeks" bids fair to register the banner week of the engagement. The first two weeks of Mr. Payton's stay on the west side, he sunk about \$3,000. Last week Corse was figuring the summer would cost him \$25,000 at the rate losses were then piling up.

GLASER CO. MOVING.

Vaughn Glaser and Co., now playing in Detroit, are announced to open a two weeks' engagement at the Prospect, June 26. The opening bill will be "Brewster's Millions."

The stay of Glaser in Cleveland may likely be prolonged. His company includes Fay Courtenay, Fred Kerby, James Hester, Charles Carver, Edmund Roberts, Herschell Mayall, Robert Hill, Martin Woods, Edna Ellismore, Constance Kenyon, Temperance Reid and Susane MacMurphy.

STOCK IN SEPTEMBER.

New Orleans, June 14.

The Myrtle Harder stock company opens the Lyric the second week in September. Vaudeville is being offered at present. The Shuberts control the bookings at the Dauphine, a combination house which, now dark, will open the second week in September.

The Holden Players have closed a long engagement at the Cleveland theatre, Cleveland. Business was of a satisfactory nature.

Florence Hill has joined the company presenting stock at the Orpheum, Jersey City. Miss Hill will play the principal female role in "Lana Rivers" which will hold forth "over on the Jersey side" next week. Engagement entered through the Paul Scott agency.

Laura Tintle has been engaged through the James Clancy agency to play the leads in the Poll stock at Jacques Waterbury, replacing Eleanor Parker.

Freda Slommons has been placed through the Scott agency with the stock company at the Richmond theatre, Staten Island. She had the role of "Lizzie" in "The Lottery Man" last week.

The Robinson children (Blanca and Constance) will be with the Payton players at the Grand Opera House next week in "For Her Children's Sake."

Lothe Blace, formerly leading woman with the Esmanay Picture company, has been engaged by Grant Lafferty for the Chestnut Street theatre company, Philadelphia, opening there for a fortnight's engagement June 19, in "Arizona," playing "Monsieur Beaucaire" the second week.

The Poll Stock Company at Meriden, Ct., comprises Elwood Bostwick, Albert Macquarri, John Broderick, John Fleming, Percy Hollister, William A. Howell, Caroline Locke, Madeline Delmar, Gloria Gallup.

LYCEUM AND CONCERT

NOTED CELLIST DIES.

New Orleans, June 14.

Casaer Grissal, the noted cellist, died at his home in this city, June 12. He was forty-six years of age.

SUES FOR LIBEL.

The United States School of Music, 225 Fifth avenue, has sued Collier's Weekly, for \$50,000, for a printed statement in which the school president, David F. Kemp, alleges damaged his institution.

The school has instructed fully 150,000 pupils by correspondence.

CHAPIN'S "LINCOLN" RETURNING

Ben Chapin has left the stage. He is going back to Lyceum lecturing because his dream is solo work. Mr. Chapin formerly offered a monolog on "Abe Lincoln." It made such an impression that he wrote a four-act play on the famous president and later presented the Lincoln idea in vaudeville.

Edward Shippen Van Leer has been engaged as tenor soloist during August at the summer musical season of the New York Chautauqua.

William Wade Hinshaw, baritone of the Metropolitan Opera company, married Mabel Clyde, a New York heiress and society woman June 3.

Dr. Arthur Mees has been engaged to conduct the concerts of the Cecelia Society in Boston next season, succeeding Max Fiedler as conductor of the noted chorus.

Dr. Ludwig Wullner, the famous German lieder singer, sails for America Aug. 19, and will appear in the extreme west of the United States for thirteen weeks. He will give one or two recitals in the east under M. H. Hanson's direction.

Charlotte Herman, pianist, has planned her first concert tour of America next season.

Bella Alton, soprano of the Metropolitan Opera Company, has brought suit against Carl Jörn, tenor, to recover \$4,000 the value of bonds which she says she turned over to a third person at the instance of the singer. She avers Jörn promised to return the bonds to her.

Julius Hopp of the Wage Earners' League, is arranging for a music festival to be given in Madison Square Garden week of June 25 for the benefit of the workmen and school children. He is negotiating with the Russian Symphony Orchestra to give concerts every night at popular prices, playing an "international program."

Sibel Conklin, who studied under Oscar Sauer for six years, has been engaged to sing the leading contralto roles at the Stadt theatre, Elberfeld, Germany.

"Isabeau," the new Mascagni opera, announced for original production in New York, but which was taken to South America as a result of the action by the author against his impresario, was successfully produced under Mascagni's personal direction, Buenos Aires, June 2.

The Russian Ballet, 110 dancers, now at the Theatre du Chatelet, Paris, begins its season at Covent Garden, London, June 21. In addition to the ballet dancers, 200 people will take part. There will be no performance of any kind at Covent Garden on Coronation night, June 22, nor the following night.

Success crowned the musical festival of the Swiss muscians, held at Vevey, Switzerland, the last of May, and the Casino du Riviera was packed during each performance. During the playing of Paderewski's Symphony, the famous pianist looked on from a secluded corner of the gallery.

Paul Aron, pianist, who has traveled with Tilly Keerner, contralto, on her tour through Russia and Sweden, has been engaged for the transcontinental tour of America next year.

Anton Hekking, the famous German cellist, is engaged to tour America next season from November until April, under the management of Eugene Kneater of New York.

Herman Weil, of the Stuttgart Court Opera, has signed a contract to sing the German hitone roles with the Metropolitan Opera Co. next season, succeeding Walter Sanner.

THE BUSY PRESS AGENT.

That the press agents of the big orchestras are on the job as well as the boys who put over the stories for the big shows was attested by the work of the publicity department of the London Symphony Orchestra recently.

When it was announced that a successor to the late Gustav Mahler, conductor of the New York Philharmonic orchestra, would be made, it was immediately cabled broadcast that Henry J. Wood, conductor of the London orchestra, had been tendered the place.

Phillip Lelpels, secretary of the New York organization, recently returned from a six weeks' trip abroad where he saw all the biggest conductors in Europe, emphatically denies the report, and says that no offer of any kind was made to Mr. Wood. The London orchestra made good press use of the situation.

Mme. Gina Claparelli-Vlafora, prima donna, will make her first American concert tour next season.

Victorina Hayes, a New York girl, has gone to Paris, where she sings before Jean de Reszke. He will aid her in getting an operatic engagement.

Evangeline Hiltz, the noted Boston colatura soprano, will appear in concert next year under G. Dexter Richardson's management.

Zimballist, the Russian violinist, has been announced to appear with the leading orchestras of the United States next season.

Clarence Eddy, the noted organist, after a successful season, will have a much longer literary next time over a larger territory. Mrs. Eddy, contralto, will accompany him.

After a several years' retirement, Shanna Cummings, soprano, has announced her return to concert work.



MARY NORMAN.

Hon. Frank J. Cannon, first Senator from Utah, and son of the first Comptroller of the Mormon Church, will devote his Lyceum lectures exclusively to Mormonism this summer.

Erlich Oehm, of Berlin, a famous musician, and at present conductor of the Philharmonic orchestra of Berlin, is engaged to marry Arthur Miller Knudsen, of Meriden, Conn.

Edgar Hinkford, the Danish baritone, is announced to tour the United States next season.

Fred Schrader, who wrote the English libretto for "Baron Trenck," has written a German vendetta opera which will be produced in London by F. C. Whitney.

HOPES FOR RELEASE.

Detroit, June 14.

Mary Mannerling, recently married to F. E. Wadsworth of this city, is spending her honeymoon at Grosse Pointe Farms, a suburb of Detroit.

To a VARIETY representative, Miss Mannerling said, "There really isn't very much to discuss, for I shall not decide for two weeks as to my future plans. I have a contract with the Shuberts, running for another season. After that I shall positively leave the stage forever.

"If it is possible to cancel my contract, I shall not play next season, but I am trying to be perfectly fair and if I do not obtain a release, I shall appear just one season more.

"We are reading plays, but most of the time I am gadding about and being happy."

FRITZI SCHEFF DISPLEASED.

Although under contract to the Shuberts for a term of years, Fritzi Scheff may decline to appear under their management next season. Her agreement with the Shuberts calls for a salary of \$1,750 a week and a percentage of the profits, with a guarantee of not less than thirty weeks a season.

Owing to the failure of "Mlle. Rosita" and its early closing, there is due Miss Scheff some six weeks employment for the current season. She threatens to bring suit to collect payment for the unemployed period, it is said.

The Shuberts offered her \$1,500 a week to appear in the revival of "Pinafore." This she declined.

Harry B. Smith has been called in by the Shuberts to rewrite the book of "Mlle. Rosita" for next season's travels.

BOOKED FOR THE HELD SHOW.

The Anna Held show starting out about Oct. 1, next, under the management of F. Ziegfeld, Jr., and with Miss Held in the leading role, is gathering its principals. This week Max Hart placed Bernard and Dorothy Granville with the production.

It is said that were Mr. Ziegfeld positive Miss Held would return to America for the following season, he would present her this year in a new production.

TWO OPERA COS. CLOSED.

Two of the five Aborn operatic companies have closed the season. The three remaining are at Ford's, Baltimore; National, Washington, and McVicker's, Chicago.

In place of the two grand opera organizations are two comic opera troupes under the same management. One is at Palsades Park, New Jersey, the other at Olympic Park, Newark.

SOME RECORD, BOYS.

For the first time in thirty-five years Jerry and Helen Cohan, the parents of George M., were separated. The Friars' Frolic did it.

The Cohans have tramped together through all kinds of weather all these years and never have been away from each other longer than twenty-four hours at a single stretch.

WHERE ACTS CHANGE DAILY.

San Francisco, June 14.

The conditions of vaudeville in and around San Francisco are in a very bad way at the present time. Here is what no other city in this country has, the continuous house that changes its acts every day. A recognized act called at one of these "pop" vaudeville offices looking for work.

The conversation: (enter artist): "How do you do! I am Mr. Blank. Can I see Mr. So So, the booking agent."

He is told that Mr. So So is very busy and told to wait. After waiting for about an hour, the artist is ushered into Mr. So So's private office.

"Is this Mr. So So? I am Mr. Blank. I am a recognized act and have just finished six weeks on the Interurban time, and would like to play some of your time.

Mr. So So: "Oh, yes, let me see, you have never played in the city of San Francisco have you?"

"No."

"Well, you know I have plenty of acts on my list and if I give you any of my time I want you to know that I am doing you a personal favor. Let me see (consults his booking sheet), I tell you what, you can open at the Mabree theatre, this is a continuous house that changes its acts every day. I can place you there next Monday."

Artist: "How much is there in it?"

Agent: "Three dollars and sixty cents, less commission."

Artist: "What? Do you expect me to pay for hauling baggage, make a rehearsal and do five shows, for \$3.60?"

Agent: "I can get all the acts I want for that money. And another thing, don't you know if you play this date at the Mabree all the managers in town will see your act, and if you make good, I can fix it for you to play a split next week, between Maracopa and Collinga."

Artist: "How much will there be in it?"

Agent: "Oh, I can get you perhaps \$40."

Artist: "I never worked for such money in my life and I am not going to start in now."

Agent: "Well, if you want any of my time you will have to take what I offer you."

Exit the artist.

There are just such houses and agents doing business in this city. Judging from present conditions, San Francisco may aptly be called The School for Vaudeville.

TWO NEW "AIR-DRUMS."

Plans were filed with the building department last week which call for the buildings of two new "air-drums," or open air theatres as they are now being specified, in the Bronx.

The first is to be built at a cost of \$700, by May Bird on the west side of Hoffman street, just north of 184th street. The other, to cost only \$500, is scheduled to occupy a plot on Webster avenue, north of Anna place. The owners in the latter are named Manderkin Building Co., of this city.

NEW HOME FOR DUMONT'S.

Philadelphia, June 14.

Plans have been formulated for the new home of Dumont's Minstrels, a company of Quakertown merchants and theatrical men (including Frank Dumont) having secured the site at Germantown and Leigh Avenue, where an \$80,000 theatre will be constructed this summer.

The sale of the old Eleventh Street Opera House, where Dumont's Minstrels played from 1854 until May 13 last, caused Dumont to close, a cash consideration resulting in immediate possession being given, although Dumont had some time left on his lease.

The new theatre will be about twenty minutes' ride from the city proper and the principal suburbs of Germantown and Richmond. The new house will seat 1,800, to the old one's 680, and will be opened September 15. Frank Dumont and John E. Murphy will be the interlocutors, and the old minstrel favorite—Harry Shunk, Eddie Cassidy, Charles Boyden, Billy Bowers, and Alfred Gibson.

Howard M. Evans, manager of the company for eleven years, will be on the job at the new theatre.

COMING IN A HURRY.

June 22, Valeska Suratt's show, "The Red Rose," will open for a summer run in New York at the Globe Theatre.

Lee Harrison, the manager, and Glenmore Davis, the press plugger, agree it is necessary the production be shown in the big town immediately, although neither cared to bring the show to New York just now.

Mr. Harrison says Broadway must see the many novelties at once, or from indications, the town will view the best parts of the production in other companies.

Miss Suratt started her starring season in Philadelphia, then moved to Boston, where the show is playing the final week of a successful engagement.

KRAUS NOT "SEEN."

A. H. Woods may not have the Circle theatre after all. The daily papers have announced several times that he had signed a lease of the house for a term of years from Marcus Loew, its present tenant.

Loew holds the premises in the name of the Mascot Amusement Co., one of his numerous corporations, having sublet from Felix Isman, who secured the house under an agreement with George Kraus.

It was stated in VARIETY some time ago that Kraus alleged an arrearage in the rental payments on dispossess proceedings. Kraus still insists that he has not been "seen," and until he is, the Mascot Amusement Co. cannot deliver to Woods a clear rental title to the premises, says Kraus.

Fay Darling, last week, appeared before Justice Smith in the New York City Court in a suit for damages against Louis Glick for alleged breach of promise. The plaintiff, a chorus girl in De Wolf Hopper's company, was given a verdict of six cents. Jacob Stelfel appeared for the defendant.

HOT WEATHER MONEY-MAKERS.

Chicago, June 14.

Among the attractions that look good for a summer run is "The Heart-breakers," now in its third week at the Princess. Although the daily papers did not treat the piece very kindly on its opening, it has been improved and business is increasing.

Others are "Get Rich Quick Wallingford," "Little Miss Fix-It," "The Seven Sisters," and The Aborn English Grand Opera Co. "Maggie Pepper," with Rose Stahl, closes its Chicago stay this week.

Of the legitimate attractions now playing the Windy City, "Get Rich Quick Wallingford" is the kingpin money-maker.

CLAIMANTS FOR A "BABY."

The appearance of Dorothy Rogers in "Babies a la Carte" at the Brighton Theatre Monday brought two claimants forward with allegations of ownership of the sketch's plot.

The first was William A. Brady, who notified David Robinson, manager of the Brighton, he believed "Babies a la Carte" was related to "Baby Mine." Emmett Devoy thought he would find a resemblance between Miss Rogers' playlet and a piece once presented by him.

Mr. Robinson gave no attention to the protests, believing that legal procedure by the contenders should be the proper mode of adjustment.

All the "Baby" plots in question seem to centre around two babies at the finale. One of the kids is colored. Of the many "Old Timers" now around waiting to renew their youth in a weekly vaudeville performance, some say that this "baby business" is at least twenty-five years old.

AN EVERYBODY SKETCH.

Wednesday afternoon at the New Amsterdam Theatre, a sketch called "Everybody" was produced in dress rehearsal.

The piece was written by Peter G. Platt and Legal Robinson. R. Campbell Travers was in the title role.

OBITUARY

Wilson F. Akarman, of the Musical Millers, (an Australian act) died at San Antonio, Tex., June 3. The boy was 19 years old, a son of the late Billy Akarman.

Thomas H. Davis, one of the best known of the "old-time" managers, died June 8 at his home at White Plains, aged 52. Davis was for years a partner of Jacob Litt and later of the firm of Davis & Keogh. He retired from active theatrical participation about ten years ago, but always kept posted on current events connected with the business. He was possessed of many eccentricities, one of which was the fear of entrusting any considerable sum of money in any one bank. He had the reputation for years of having over a hundred bank books, showing deposits in savings institutions throughout the country. The deceased was buried at his birthplace, South Bend, Ind. He was a member of the White Plains Lodge of Elks.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, June 5.

The Alhambra was unable to give its new show Thursday afternoon, the electric light failing after the audience had entered. The receipts were returned and the public politely dismissed without any sign of trouble. The reopening was postponed to June 4. The contretemps was due to the lighting arrangements of the private electric company furnishing the current.

The revue at the Alcazar d'Ete (bearing the risky punning title of "Ah, les beaux Nichean"), was successfully produced June 1. Several people from the Folies Bergere are in the show, which is splendidly mounted. Dranem, Strack, Chevalier, Miles. Dolecey, Printemps, Meg Villars, Elynette, Alice Guerra, Diamante, Misses Turner, Howe, Brown and Willson are the principals. The queen's court in the reign of Louis XIII. is a magnificent set. This revue will run well into August.

"V'lan," by Rip and Bousquet, at Theatre Femina, is still attracting, and has been strengthened by the addition of Mlle. Lanthelme, the young actress, who, like Signoret, thus enters this class of entertainment for the first time. These two legitimate artistes may invade the music halls in the near future.

Complaints having been made about the licentious character of the performance at the Casino de Paris, the police visited that hall May 30, and warned the management. Two girls, who were dancing in the nude in a side show were arrested, and will be prosecuted.

Jacques Charles intends to make some alterations at the Olympia, as soon as he enters into possession in August. It is proposed to change the orchestra stalls and upholstery throughout the hall, while curtains will be installed so that the back part of the auditorium can be used in the afternoon for lectures and chamber music, without interfering with rehearsals on the stage.

Of all the nonsensical farces produced, lately "La Fiance du Major," by E. Pont and Mr. Leo, at the Theatre Cluny, June 1, is the poorest. Before the premiere the posters were already out announcing it as an "Immense success." The situations are old and the plot is hardly fresh. A boy up to the age of 20 has been attired in girl's frocks, and has all sorts of complications with the military authorities, even being betrothed to the regiment's doctor. It is indifferent stuff, even for the Cluny, which is still looking for another "Charley's Aunt."

Felix William Spiers, founder of the famous London caterers Spiers &

Pond, died in Paris this week. It is said that it was the English bun that led to the building up of this firm. Pond, while on a visit to London, ate one of the buns. It was so bad that when returning home he told his partner, Spiers, about it. They at once saw a field for their enterprise, went to England and opened a refreshment room at Farringdon street station. Fifty years ago this caused quite a sensation, and when they opened their buffet at Ludgate Hill station in 1866, Londoners considered the last word in catering had been said. Dickens even devoted an article to the subject in "All the Year Round." Pond died in 1882, and Spiers turned the concern into a company with a capital of \$2,500,000, retiring from business though still holding a big interest in the company.

At a recent meeting of the Association of Directors it is rumored that one of the questions discussed is a proposition to charge a royalty to impresari and caterers of special matinees who "borrow" the services of artists already under contract with any of the managers. The subject is merely under discussion.

At the Cirque de Paris, June 1, an acrobat miscalculated a jump and fell from a trapeze, 60 feet into the orchestra. He got off with a few bruises. The only damage for the musicians was a smashed violin. Several people left the circus hurriedly, convinced that the trapezist was killed.

WHITE HEARING SOON.

The creditors of Edward C. White, adjudicated a bankrupt last month (after bringing to a close the engagement of his star, Mildred Holland at the Garden theatre) will be held June 20.

The meeting will take place in the offices of John J. Townsend, Referee in Bankruptcy at 45 Cedar street.

A REAL GERMAN GARDEN.

A German cooked dinner, choice seats at the opera, a vaudeville show following the operatic doings and a taxicab ride home are offered as inducements to attend the Terrace Garden entertainments which open June 26 with the Van den Berg Eustis Opera Company as the carded feature.

The eats, opera, vaudeville and auto service will only cost two dollars, but the men behind the scheme feel as though it will fill a long felt want in New York. Dinner starts at six and the entire entertainment lasts until 1.30 the next morning. It's the nearest thing to a real German Garden that New York can boast of, resembling the Winter Garden, Berlin.

Willi J. Block, who has been identified with various amusement enterprises, will look after its management.

The opera company includes Eddie Clark, baritone; Bertha Shalek, Francis Motley and Reina Lazar (an American soprano). The chorus will number forty voices. Fred J. Eustis will direct the orchestra of thirty pieces. Joseph Van den Berg will have charge of the company. Richard Carroll will be stage director and Signor Abeltler, ballet master.

MISSING GIRL REPORTED.

Chicago, June 14.

Word reached here Monday that the whereabouts of Adelaide Cope, the missing daughter of W. H. Cope, of Houston, Tex., vice-president of the International Great Northern Railway of that state, has been reported to her anxious parents. The girl was seen last week in Abilene, Tex., where she was connected with the Curtis Stock Company, playing at a local theatre.

There is a show by that name playing an engagement this week at Oklahoma City. This information was telegraphed Tuesday to the girl's father.

As stated in last week's VARIETY, Miss Cope left home April 2. Up to the present time all efforts to locate her had been futile.

Jolly and Wild will soon sail for Europe.

SUMMER HOME FOR AGENTS.

Johnny Coutts, who handles one of Leffler-Bratton's new shows next season, and Harry Pennypacker, another New York advance agent, left Thursday on an extended jaunt through the Maine woods.

They expect to select a camping site for a party of New York agents who will build thereon for a vacation stay next summer.

"Pink" Hayes, formerly with the publicity department of the Barnum and Bailey circus and the "101 Wild West," and last season ahead of "The Arcadians," will be with one of "The Gamblers" companies next fall.

Willis Cobb, one of the oldest press agents in the country, has become publicity promoter for Glen Springs Park, Cleveland.

Claxton Willstach, one of the Willstach brothers, almost had a pleasant little job for the summer had not the Fates "done him wrong." Claxton had been engaged to handle the press work for "Dreamland," Coney Island, and was just beginning to make himself at home with the sea breezes when fire broke out and wiped the park out of existence.

The "unexpected" also handed Harry A. Guthrie, former manager and press agent, a severe blow in the cardiac regions. Guthrie had accepted a position with Pat Powers' picture company. The first day that Mr. Guthrie reported, he got off a car just in time to see the flames eat up Pat's studio.

KIRBY PRESSMAN FOR WELLS.

Norfolk, June 14.

William T. Kirby, one of the best known newspaper and theatrical men in the south, is now in charge of the general publicity end of the Wells Circuit, embracing forty-seven houses.

Previously Mr. Kirby has been engaged in newspaper work. For four seasons he was manager of the local Wilmer & Vincent Colonial theatre.

GARDEN BOOKING AHEAD.

Despite the constant wagging of Dame Rumor's busy tongue that Madison Square Garden has been sold, or is in immediate danger of being razed and turned into a commercial center of activity, the management is booking up various big events for next fall and into 1912.

With the prospect of the gigantic benefit there for the Musicians' Union in October, the Garden has been rented during that month for other affairs.

The Garden was transferred formally by contract June 13 to the F. & D. Co., of which Louis Bolssevain, the Holland banker, is president, by Alwyn Ball, Jr., who paid the amount due on the first payment of the purchase price of \$3,375,000.

A 25-story mercantile structure will be built, the work to start in February next.

FRED. P. MILLER DIVORCED.

Chicago, June 14.

Pauline Devere has secured a divorce from Fred. P. Miller, manager of the Horn Stock Co.

Vic Williams will sail for the other side in September.



NICK KAUFMANN'S ROLLER SKATING GIRLS.

Jack Terry, nephew of **Ellen Terry**, has been engaged for the **Folies Bergere** for next season by **Henry B. Harris**.

Leon Rogee is at **Henderson's**, **Coney Island**, this week, where he is substituting for **Warren and Brockway**.

The Cromwells, who have played in this country for almost a year, will leave for **England** on the **St. Paul**, **June 24**.

Harry Leonhardt is displaying a silver cup as the trophy he won with his motor boat in a race at **Clason's Point**.

The Princess Rajah returned to **New York** last Sunday, on the **Lapland**. She will appear at **Hammerstein's** **June 26**.

Kelcey and Shannon, in their new play, "**The Lady from Oklahoma**," will open an engagement at the **Cort theatre**, **Chicago**, **July 1**.

"**The Defaulter**," **Dudley Clement's** sketch, will reappear **July 3**, at the **Brighton Beach Music Hall**, with **Sheridan Block** in the lead.

The Three Kuhn's, who have just returned from an **Orpheum** trip, have been engaged to play at the **Folies Bergere**, opening **Sunday night**.

Jim Corbett has been booked to appear at the **Brighton Beach Music Hall** **June 20**. **Geo. Evans** plays there **July 31**. **Will Lykens** did the fixing.

Bert and Lottie Walton are going to **Atlantic City** to spend the month of **July**. They are taking along a little baby girl, born last week.

Stuart ("**The Male Patti**") will spend the summer in **Russia**, returning to this country in **December**. **M. S. Bentham** is looking for dates.

Eddie Rowley and **Ben Ryan** are together as a team, **Ryan and Dingel** having dissolved when **Tom Dingel** was elected to the "**Follies of 1911**."

Three male quartets have been united under the name of the **Meister Singers**, which opens at **Keith's**, **Boston**, **Monday**, in a big musical presentation.

Whiting Allen, one of three press agents with the **Barnum and Bailey circus**, is quite ill and unable to attend to his publicity work with the "white tops."

Phil White, at present in the cast of "**The Merry Whirl**," has been signed by **T. Daniel Frawley** for the **Chicago** production of **Henry W. Savage's** "**Excuse Me**."

Eleanor Kent, now in the cast of "**A County Girl**" at the **Herald Square**, will resume her vaudeville bookings in **August** with her little operetta, "**Love Via Aeroplane**."

NOTES

Benjamin F. Roeder, general manager for **David Belasco**, will spend his summer in **Maine**; at least that portion of the heated term that will not require his presence in the city.

Nat Mann, brother of **Louis Mann**, and himself a composer of note, left for **Chicago** last Tuesday, to establish a Western agency for the publishing house of **Jos. W. Stern & Co.**

"**Patsy**" **Morrison** is figuring on the week of **July 24** for an "**Old Timers**" program at his show-shop at **Rockaway Beach**. **Buffalo** is the latest town to decide to try it for a week.

Ben Nathan, the former English agent, who lately reassociated himself with the London agency of **Somers & Warner**, is in **New York**. He will return to the other side in about two weeks.

Max Plohn, who had "**The Girl From Rector's**" on the road this season, came in from the "one nighters" with the announcement that there will be two companies playing the piece next year.

"**Mickey**" **Curran**, who has an Italian dialect that has fooled all the managers in town, has been engaged by **A. H. Woods** to support **Eddie Foy** next season in "**The Girls from the Folies Bergere**."

Charles Edward Wright has been signed by **Frazer & Lederer** for the supporting cast of **Dick Carle** in "**Jumping Jupiter**" next season. The **Carle** troupe will open during the last week in **July**.

Hetty King, the English male impersonator, has been booked for about twelve weeks on the United time around **New York**, to start in **January, 1912**. **Jenie Jacobs**, of the **Pat Casey** office, is handling the act.

Junie McCree is making an American adaptation of a French musical farce, to be produced this fall by **Frazer & Lederer**. **Will J. Kennedy** is under contract to the firm for the leading male comedy role.

For the fifth consecutive season, **Kirk LaSelle's** "**The Virginian**" will trip to the Pacific coast next fall. **George Kelly**, a brother of "**Judge**" **Walter C. Kelly**, has been re-engaged to play the leading role.

Paul West has been signed by **Mess. Leffler & Bratton** to furnish the lyrics for their forthcoming productions of "**The Dingbats**" and "**Let George Do It**." **Nat D. Ayer** will furnish the scores for both shows.

John T. Murray, late of "**The Midnight Sons**," sailed last week on the **America** for a seven weeks' visit with the old folks in **London**. **Murray** goes back to **Lew Fields** next year, having signed a two years' contract.

Mrs. H. C. DeMille, the well-known play broker, sailed for **London** last Saturday. She will attend the **Coronation**, and, incidentally, make arrangements for the presentation of several American successes in **London**.

"**The Panama-Pacific Rag**," a composition written by **Mike Bernard** and used by **Bernard and Weston** on the **Coast**, will be published by **Charles K. Harris**. The **Harris** firm has **Mr. Bernard** under contract for two years.

The Marinelli **New York** agency has placed the **Aurora Troupe** and the **Bell Family**, two foreign turns, on the United time in vaudeville next season. (The **Bell Family** came from **Mexico**, which is funny enough to be called "foreign").

The Boudini Brothers are juggling two offers for next season, one from the **Orpheum Circuit**, and the other from the **George Evans Minstrel Troupe**. The latter show may have **Ben Linn**, from "**The Pianophonds**," with it.

Henry Meyers, once of **Yonkers**, is thinking about going to the **Coast** for an opportunity to invest the money made in the **New York** suburb through vaudeville. **Mr. Meyers** says he wanted to locate around here, with another show house, but the conditions do not look right to him.

Jules Ruby had a bad week. Every time he told a joke about **Keith & Proctor's** 125th street house someone standing nearby said: "That's a pretty good story. — first sprung it." Even the stenographers on the fourth floor of the **Putnam Building** are commencing to grow wise to **Jules**.

"**Scrooge**" and the **Australian Woodchoppers** have been routed over the **Orpheum Circuit**. **Neverweld's** **Monkey** opens **July 2** on the time. **Carlton**, a foreign palmerist, commences the trip **July 9** at **Winnipeg**. The **Great Welland**, a foreign juggler, has been engaged to travel the **Orpheum** route in **1913**.

Joe Jackson, the comedy cyclist, and **Margurite Rialto** were married **June 2**. They will leave for the other side in **August**. **Mr. Jackson** will play foreign contracts for four months before returning to take up the route secured for him over the **United Booking Offices** time, by **Jenie Jacobs** of the **Casey Agency**.

Anna Marble, playwright, magazine writer and press agent, in private life the wife of **Channing Pollock**, is in the **Lying-in Hospital**, **New York**, having undergone a serious operation for appendicitis and the removal of a tumor. At the hospital it was said that **Miss Marble** was recovering rapidly, and expected to be removed to her summer home on **Long Island** within the next few days.

The Great Jansen is at the head of a **World's Touring Company** which left **San Francisco** **May 23**. The company, after playing two weeks in **Honolulu**, will visit **Japan**, **China**, **Manila**, **India**, **Australia** and **Africa**. The company is made up of **Great Jansen**, **De Hollis** and **Valora**, **Musical Story**, **Daisy Thorne**, **Edna Herr**, **Six Adairs**, **Guy D. Lundy**, **Iowa Trio**. **Vic Hugo** manages the troupe. **Felix Blei** is in advance of the show.

"**Jo**," **Barney Myers'** private secretary and champion green coupon collector of the **Knickerbocker Theatre Building**, had a birthday last week. All that worried **Jo** was what mother was to give her for becoming eighteen years of age. Arriving home, mother kissed and congratulated **Jo**. This was the moment **Jo** had waited for. Mother said "Go play the piano." **Jo** did. It had been tuned—'twas mother's birthday gift.

Although the **Colonial** closes its regular season **Sunday** night, a benefit performance will be given **Monday** night for the poor of the **Fifteenth Assembly District** under the auspices of the **Amsterdam Democratic Club** and **Tammany Hall Committee**. This is an annual event at the **Colonial**. With the departure of **Julius Lenzberg** from the **Colonial** the orchestra is being conducted during the last week by **Ernest Thornell**.

Dave Robinson, manager of the **New Brighton Theatre**, stood in front of the **Putnam** building, **Wednesday**, gazing up at the sky, almost totally obscured by heavy clouds. He looked about as cheerful as **Willie Hammerstein** does under normal conditions. A friend approached and said: "Cheer up, **Dave**, it isn't going to rain forever." **Dave** twisted his countenance into a sickly semblance of a smile and walked away, shaking his head dubiously.

A couple of wise boys paid a visit to the neighborhood of the **Putnam** building on **Wednesday** and started a discussion as to the meaning of the word "quire." One contended that it was twenty-four sheets of paper, while the other insisted that it also meant an assemblage of singers. **Bets** were freely made, **Sam Ehrlich** wagered a five spot that "quire" did not mean a body of singers. All hands repaired to **Bentham's** office and looked it up in the dictionary. **Sam** lost (and **Bentham** is now looking for the dictionary).

Mr. and Mrs. Joe Keaton celebrated their seventeenth wedding anniversary last week. **Joe** presented his wife with a solitaire engagement ring. It was a forgotten part of their courtship. When the wedding occurred **Joe** forgot to hand his wife a wedding ring. Eleven years afterward **Mr. Keaton** remembered **Mrs. Keaton** had had no gold band, and bought one for her. Of the accumulated wealth of the marrying couple, amounting to four dollars on their date of marriage, **Joe** split it 50-50 with a **Wisconsin** parson who fixed up the job. **Joe** and mother started out on their double travels together with a capital of two dollars.

TWO-RING CIRCUS PROPOSED FOR LONG STAYS IN BIG CITIES

Movement Reported Afoot to Propel Elaborate Circus for Week-Stands. No "Hippodrome" Track. Capital One Million, with \$500,000 Paid in. Auto-Trucks Instead of Horses.

Several old time circus men, among whom are said to be some proprietors of tent shows in the past, are reported contemplating, commencing with next summer, a big two-ring circus, to play only in cities capable of turning out profitable patronage for a week or three days. The route, as laid out, is said to include stops at New York and Chicago, for two weeks each, with a return date at New York for the same period, the show opening in the metropolis the latter part of April.

No stand west of Kansas City has been placed on the route sheet. The towns as laid out include New York, Chicago, Boston, Philadelphia, Brooklyn, Pittsburg, Baltimore, Washington, Cleveland, Detroit, Cincinnati, Indianapolis, St. Louis, Milwaukee, St. Paul, Minneapolis, Buffalo, Detroit, Toronto, and Kansas City.

Some of the cities will be week-stands, others three days each. Where the jumps may be inconvenient, day-stands will be routed to fill in, such as Buffalo for the first three days, with Rochester, Syracuse and Utica to fill in for the connection with the Boston date.

While a menagerie will be carried, there will be no hippodrome track. Seats will run down to the quarter poles, and the interior will be more elaborate than has ever been shown in a circus. New canvas, waterproofed and fireproofed, is to be shortly ordered, according to report.

The company proposes to have a capital stock of \$1,000,000, with \$500,000 paid in. It is said that \$250,000 of this has been agreed upon as the necessary amount to equip the week-stand circus, while the other quarter of a million will be held as a sinking fund.

The old-time circus men, who have interested themselves to the extent of subscribing for stock and offering to lend their experience, are satisfied if it is two years before the circus makes money. During this period the sinking fund will be relied upon to take up the deficits, while the unsold half-million stock in the treasury may be sold by resolution of the company's stockholders.

It is planned to offset the possible dearth of big features to select a strong novelty for the opening season, through employing auto-trucks, instead of horses. This will do away with the animals and their feed, economizing to a large amount in this way. Arrangements made with an auto-truck concern will permit the circus to use its trucks on a low rental basis, the auto concern making the cheap figure through believing the free advertising for the trucks will be worth enough to cover the profit waived in the rental.

The autos are expected to prove a drawing card for the country-round the large cities. With a week-stand, it is expected by the promoters that the new circus will create so much talk the first season, it will at once establish itself as a permanent feature. As a permanent institution, appearing regularly each season, the circus men behind the movement for the "two-ringed" say they can obtain concessions from local merchants which will be a big advantage.

No name for the circus has yet been decided upon, but "The Great American Show" has been suggested.

As the promoters of the movement are proceeding very secretly, it is not likely that any public statement will be made for some months yet.

SELLS-FLOTO COMING EAST.

In an announcement through the trade papers, H. H. Tammen says the Sells-Floto Circuit, is coming east in August, for the first time.

The same announcement remarks that the Sells-Floto show is making money at the 25-cent admission scale, which has been employed by the "Independent" circus for a couple of seasons past, as against the regular prices of tented shows belonging to the Ringlings.

FRANK'S SHOW INCREASING.

California Frank's wild west show is making money, and with the increase in receipts comes an increase in the cars carrying the show. There were ten back and one ahead when the season opened, now thirteen are in the rear with two on the advance job.

Joe Rosenthal is managing the "No. 1" car, while "No. 2" is in charge of C. M. Connor.

The show is now upstate, and is headed for Maine. From the Arlington headquarters on Broadway comes word that California Frank will not play any part of the New York City at present.

WHAT COULD JAKE SAY?

Jake Newman, contracting agent for the Forepaugh-Sells circus, jumped into New York while the show was playing Jersey towns.

Newman reports big business despite the opposition offered by the Hagenbeck-Wallace, California Frank's "Wild West" and the "101 Ranch."

Jeff Callan is up in St. John, N. B., looking after a theatre.

Madge Lessing, who is visiting in this country for the first time in seven years, may be seen in a production over here before she returns to the other side.

SPORTS

VARIETY's baseball team revenged itself on the Winter Gardens last Friday, when the VARIETYs took them into camp, 11-2. The Winter Garden boys were without their regular line-up, while VARIETY was strengthened by two or three non-regulars.

The VARIETY-United Booking Office second game, scheduled for last Saturday, was called off. It may be played to-day or to-morrow.

The total amount staked with the Government betting booths (Paris mutuels) at the race tracks around Paris and at Cabourg, France, in 1910 was \$72,281,392. From the total amount 2 per cent. is deducted for charities, 1 per cent. for waterworks and 1 per cent. for encouraging horse breeding. A further 5 per cent. is taxed from the entire gate money for public charities and the expense of administering same.

The Corinthian Football Club of England will send a strong team to Canada the end of next month to try their skill against the Canadians in the vastly popular game of football, as played in England. The English team will go through to the Pacific Coast on the trip. The game played abroad is what is known in America as "Association Football," which is just beginning to gain some popularity in a small way over here. It will gain more favor with the American public, if introduced properly, for it is a game requiring skill, stamina and speed, without containing the risk of the football played by our colleges. With all the agitation against modern American football, it is strange that no one suggested the adopting of the English Association game. One or two of our leading colleges have played the game some.

Capt. Skigle of the VARIETY Baseball Team, submitted the following resignation, which has been accepted with regret:

"To the members of the VARIETY Baseball Team: It is with much regret that I hear hand in my resignation of Captain to your team on count of going away Thursday.

(Signed) "Skigle."

Harry Mock, superintendent of Hammerstein's, at one time had a pretty good baseball club. This season, though, Harry and his nine are just practicing pitching high balls to the Suffragette Farmers on the Roof. If the Suffragettes will get up a nine among them, and elect the sheep shearer captain, the VARIETYs will play them.

Marcus Loew has a nine in training, the lemonade girls on the American roof. One of the girls the other evening said she had done twenty-eight miles so far that day, running up and down stairs. She says she wanted to be the best litter on the nine.

THE NEW HOFFMANN SHOW.

Headed by Gertrude Hoffmann, a troupe of very well known ballet dancers presented three ballets at the Winter Garden Wednesday evening.

Baldina, Kosloff and many others famous in Europe take the bulk of the work. Miss Hoffmann merely occupying the centre of the stage at most times while the others dance.

The audience took to the lively parts of the ballets, though this was due to the good work of the orchestra. The three ballets presented were "Cleopatra," "Les Sylphides" and "Sheherazade."

"Cleopatra" probably showed the most daring bit of stage work that has been seen on this side of the water. This is a love scene between Cleopatra (Miss Hoffmann) and Amoun (Theodore Kosloff).

The entertainment is alike to that given at the Alhambra and Empire in London, only in those English halls variety turns vary the ballets. However, the ballets at the Winter Garden are heavier than those attempted in London, but the same style is more generally seen in the continental cities.

After the first ballet flowers were brought up over the footlights to Miss Hoffmann and there was applause, some which was genuine and some of which was not. The claque, an English and Continental institution, has long been argued against by Americans, but it appears pretty reasonable now that such things are necessary.

The Winter Garden audience didn't know just when to applaud. They will have to be thoroughly educated to ballets before they do. On the other hand, the claque leads the applause and they never go wrong. The house was full of the regular first-nighters.

The story of the ballet, "Sheherazade," is nothing more or less than a big pantomime, taken from an act appearing in vaudeville in England at present, called "A Night in a Harem." The act was found on the Continent by English agents some six months ago. There has been some talk of bringing it to America.

"Les Sylphides," with Mile. Lotoukova, provoked storms of applause. Miss Hoffman did not appear in this scene.

The new venture at the Garden is a daring attempt to inoculate the ballet habit into New Yorkers. It's a gamble. Jess.

M. E. Gaylord, musical director of the Grand Opera House, Brooklyn, has been engaged with his orchestra to appear at Steeplechase Park, Rockaway Beach, for the summer. The Park opens with a benefit for the Rockaway Hospital, June 23.

Police Inspector Walsh strolled up Broadway Saturday afternoon and stood for quite awhile surveying the actors lounging in front of the Putnam building. As a result a special policeman was detailed to that block all day Monday.

Pauline, accompanied by his wife, sails for Europe Saturday on the Minnetonka.

NEW ACTS NEXT WEEK.

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

Roehm's Athletic Girls, Hammerstein's.

Samson Trio, Hammerstein's.

Claire and West, Hammerstein's.

Mr. and Mrs. Erwin Connelly, Fifth Avenue.

Belle Oura, Fifth Avenue.

Abbott and White, Henderson's.

Musical Forrests, Henderson's.

Nellie McCoy.

Songs and Dances.

10 Mins.; One.

Hammerstein's.

Nellie McCoy slides back into vaudeville with a couple of songs, a change of costume, and her nimble feet. Nellie looks well and Nellie can dance, but Nellie has not a vaudeville act. Opening in a Quaker looking gown that turns out to be a combination sheath and harem affair, she sings a song about "Father and Mother" with seven or eight verses that have very little point. A dance at the finish puts it over. The second number is the American girl, with a tailored suit of white, topped off by a Panama hat. The suit looked as though it had just been taken out of the camphor trunk, but it allowed Nellie to pull that mannish walk, and also gave her plenty of room for a capital dance. The act ended with the second number. Miss McCoy was received mildly. As she doesn't seem capable of putting over a "single," perhaps a male partner might help. *Dash.*

Pouchot's Flying Ballet; (6).

7 Mins.; Full Stage.

Fifth Avenue.

There is nothing in this act that has not been shown before. No dancing is indulged in—simply the regulation posing of the girls in ballet postures, both on the floor and in the air. This is supplemented by what is now the conventional waving of filmy strips of material, never operated in unison with the rising in the air of the central figure. At the conclusion a volume of pigeons are released from the gallery and off stage, but they have not been trained to alight on all the figures. Some of the girls are not favored by a single bird, while others are swamped with them. An electrical illumination serves to further enhance the final picture; but, as before stated, nothing new is disclosed. The management claims that the flight over the heads of the audience is new to vaudeville. Barring its lack of novelty, the act is a graceful and dainty offering, but even so, merely a "copy" at that of Grigoletto's Aerial Ballet. *Jolo.*

The Zarnes.

Trapeze.

10 Mins.; Full Stage.

Hammerstein's.

The Zarnes, a man and woman, offer a trapeze specialty of the usual sort. A long routine is gone through in rather listless fashion. There are several tricks well worth while. The listlessness may have been caused through their opening the show, when not over fifty people were on the roof. *Dash.*

Dorothy Rogers and Co.; (6).

"Babies a la Carte"; (Comedy).

19 Mins.; Four (Parlor).

New Brighton.

The sketch "Babies a la Carte," which Dorothy Rogers and her little company present was evidently written for laughing purposes only. While there are any number of good lines and situations in the playlet that evoke laughter, the biggest laugh comes with the introduction of the little colored "pick" at the close. No particular novelty is in the theme employed. The plot hinges about the efforts of a son to obtain money from his father. The boy is in New York, owns a race horse and plays the ponies. Father is in the country and has coin. "Bessie" is the name of the thoroughbred. The boy frequently mentions "Bessie" in his letters asking for a "touch." Father believes "Bessie" is wife of son. Finally father comes to city. Son procures wife in a hurry. His sweetheart poses as his better half during father's visit. "Bessie" has a beautiful form, and a white stocking on her left forefoot," as usual. Father arrives. Then comes the question of a baby. The hero's negro servant is sent out to borrow a child. He returns with three, two white and one black. There is a quick curtain, leaving the audience in doubt as to whether the father cut the boy off or accepted the mixture. Sully Guard has the role of the son; Billie Betts that of the father, and Carl Statzer that of the negro servant. The latter works hard and accomplishes much toward the comedy of the piece. Miss Rogers is charming at all times and makes her points tell. Of the babies the "chocolate drop" was the best of the trio. The kid seemed so bewildered that the expression on its face caused laugh after laugh, and was fully deserving of the lone curtain he or she was permitted to take. The offering will serve for laughing purposes. *Fred.*

Milando Duo.

Singing.

7 Mins.; One.

Both the members of this duo have splendid voices and their selection of repertoire at present seems the only thing lacking in class. Still they were one of the real hits of the bill at the American last half of last week. The act is a little short at present and could easily stand the addition of another number. The man has a good idea of comedy and is a strong factor in the team. The work is confined to high class operatic selections and parodies of them. The turn should do very well on "small time." *Fred.*

Edna Farlowe.

Songs.

11 Mins.; One.

Edna Farlowe should have entered vaudeville some years ago, as her style of singing a "coon" song was very popular then. Another thing that Edna should not do is to sing of good advice and philosophy. It is poor judgment to sing anything with a moral to it in houses where stories are, to the contrary, shown on the screen between the acts. *Jess.*

Rose Snow and Co. (3).

Comedy Sketch.

14 Mins.; Four (Parlor).

Rose Snow is "some" looking, and wears two very stunning costumes, but otherwise has nothing to do. Two men assist her, or, rather are really assisted by her in a roughly made-up sketch of many ideas long ago forgotten. One is taken from "The Twentieth Century Burglars," the rest being chosen from many pieces. "Gags" like "I didn't know Washington was sick" and "Peas roll off my knife," were released some years ago. Outside of this, the two do not do badly with the vehicle they have chosen. *Jess.*

Beatrice.

Violinist.

11 Mins.; One.

Henderson's.

Beatrice is a good looking girl, rather up-to-date in her dress, and with a fair amount of personality. The girl depends mostly on her style of handling the violin while playing a few of the later day "rag" hits. This alone takes her away from the average "straight" violinist. Beatrice could succeed very well on the smaller big time. *Jess.*

Faber Sisters.

Songs and Dances.

14 Mins.; One.

A rather clever sister team and real workers. They are possessed of all the qualities that make up a successful vaudeville turn. They have voices, can dance and have no mean idea of the value of comedy. At present there is but one thing lacking to qualify for the bigger time. The quantity that they are shy of is stage presence and the "frame-up" of their turn. When these details are absorbed there will be another "sister" team that will easily fit in an early spot on a big time bill. *Fred.*

Griffis and Doris.

Singing and Dancing.

14 Mins.; One.

Gane's Manhattan.

These girls land with their dancing. Opening with a song they do an eccentric dance that wins instant favor. The taller offers a "cry baby" number in pajamas, fairly well received and her partner in an exaggerated German costume, follows with a song and dance. The girls put over a stepping routine at the close that is well arranged. They are good dancers and the present frameup is bound to score in the "pop" houses. *Mark.*

Belle Wilton.

Singing.

14 Mins.; One.

Gane's Manhattan.

A valuable asset in vaudeville is a good voice. Belle Wilton has it. She opens with "Oh, oh! Callahan!" dressed in a spangled green gown, following it up to good advantage with "That Dreamy Italian Waltz." In newsboy attire, she sings "If I Was A Millionaire," and, making another change for her fourth number, renders "I Won't Try To Be A Lady Any More." Miss Wilton's first numbers are her strongest. She should switch them around. *Mark.*

Nevins and Erwood.

Singing and Dancing.

18 Mins.; One.

Henderson's.

The pair are remarkable dancers, especially the man who works in black-face. He is not a half bad black-face comedian, but some of the talk could be cut, as a faster routine would help the act. The girl is a good help to her partner. The couple could easily become a very big hit with a singing and dancing routine of something like twelve minutes, finishing with the same number they are now using. The man's eccentric acrobatic dance is a big applause winner. The turn is in right at Henderson's this week, and ought to easily give a good account of itself anywhere. *Jess.*

Alfredo.

Violinist.

9 Mins.; One.

Alfredo is there forty ways with the violin. Though this young musician is affecting Rinaldo's makeup and style of playing, he is making the biggest kind of a hit in the "pop" houses. He can play classical pieces with technique and feeling, and his popular selections are rendered with ease and grace. *Mark.*

Semon Duo.

Songs.

12 Mins.; One.

A boy and girl have managed to put together a pleasing little specialty, due mostly to the easy comedy manner of the young woman. She has a good singing voice of the contralto kind, and knows how to deliver the songs of the day. *Jess.*

OUT OF TOWN

Dolly Connolly.

Songs.

13 Mins.; One.

Young's Pier, Atlantic City.

Dolly Connolly, well known in vaudeville, who formerly appeared with Percy Wenrich at the piano, is now working alone. Mr. Wenrich, however, leads the orchestra. Miss Connolly has a clever and original way of singing "rag" numbers. Her four songs, Monday, all received liberal applause. Three are new, and give promise of becoming popular. Her closing number went very big. Miss Connolly also pleased with a short eccentric dance. She is pretty, dresses well, and knows how to put songs over. Dolly scored nicely here, taking four bows at the finish. *I. B. Pulaski.*

Maude Lambert.

Songs.

12 Mins.; One.

Young's Pier, Atlantic City.

Charming Maude Lambert quite appropriately dipped once more into vaudeville here Monday. Miss Lambert's pleasant voice and her beautiful gowns carried her to big applause. Miss Lambert wore three dresses, each prettier than the other. "Somewhere This Summer With You" has a catchy melody that won favor. With "Carolina Rag," however, Miss Lambert scored heavily. A graceful, easy style and pleasing personality classes Miss Lambert as one of the best. She is a distinct feature. *I. B. Pulaski.*

A NOTE OF SYMPATHY

TO THE WHITE RATS ACTORS' UNION OF AMERICA:

We wish through you to extend to Mr. Harry Mountford our sincere sympathy in this, his hour of suffering. We learn from his complaint, sworn to under oath by him, in an action to recover from us \$250,000 for alleged libel, that we have done serious damage to his mind and body.

We had no intention of so doing. We only sought to convey to the vaudeville artist who is as much interested as we, if not more, what we honestly believe to be the truth.

The truth always hurts. We didn't believe it would hurt \$250,000 worth in the case of Mr. Mountford. In fact, we did not think that a man of such stalwart fighting qualities as Mountford would feel hurt at anything.

We thought he was a game fighter—a good loser. But no—he alleges in his complaint under oath that our statement of last week has caused him great and irreparable “humiliation, chagrin, annoyance, distress, physical and mental suffering.”

When he committed a crime against the laws of the State of New York by calling reputable managers thieves, in an issue of his “Player” a few months ago, although that statement was grossly criminal, he didn't hear any manager whine and howl like a whipped cur.

Mountford is so apt at quotations we dislike to believe he overlooked that one about people in glass houses.

We all like to win in this world, but when one loses, especially when he is a leader of men, he shouldn't cry and whine, admit defeat, and dishearten his followers. A man should not go to war unless he is willing to be shot at once in a while; especially so when he starts the warfare. He can't expect to do all the shooting.

Mountford makes one important confession under oath. It proves all we said in our last statement. He swears that he “is dependent for a livelihood” upon the White Rats Actors' Union of America. The quotation is from his own lips under oath.

There is the reason for Mountford's activity. It is unnecessary to add to his own sworn statement.

Again the English gentleman winces because we referred to him as he who once signed himself “the unpurchaseable.” We never said Mountford was purchaseable. He once said—and mind you, without being accused—that he was “the unpurchaseable,” and

so signed himself in his own organ, the “Player.” How absent-minded of Mr. Mountford! No, on second thought, it must have been that “mental suffering” he complains about.

We can imagine how torrid was that expansive English brow when, within thirty-six hours after our statement last Friday, he engaged counsel and had the summons and complaint in his action printed. We wonder whether the White Rats Actors' Union is supposed to pay for printing the summons and complaint in this suit to recover a quarter of a million dollars. We hope that Mountford will not engage the cabin de-luxe on the Mauretania on the strength of that \$250,000.

We wonder why Mr. Mountford swears that he is a resident of the “County of New York,” when in truth and in fact his address according to the directory and telephone book is Johnson Avenue, Richmond Hill, “County of Queens.” And this reminds us that in his complaint he does not deny that statement about the palatial home on Long Island. Of course he couldn't. The records show it is owned by Mrs. Maud Walsh Mountford.

Mountford's suit for a quarter of a million is about as big a joke as his “Last Call.” We would ask the secretary—or should we say “International Secretary”?—whether, when he took that “correspondence course in the art of being a secretary” (which he recommends) some of the letters of instruction were not lost in the mails. This is the only way we can account for his statement to the effect that the White Rats have ninety per cent. of the actors in the United States and Canada, and they don't care a snap about the other ten per cent., but in the next line and in the last one he begs and implores that other ten per cent. to come into the fold. Our little English lion must have also taken a correspondence course in acting, judging from his success in that art.

Seriously speaking, we want the artist to know that our statements are made in the best of good faith for the good of the vaudeville business.

We are and always have been constructionists. We have made vaudeville what it is, with the artists' help. Conditions are far better to-day than they ever have been. Ask any artist who has worked in this country the past fifteen or twenty years.

We are opposed to destructionists. Hence our talk to you. If, in our effort to enlighten you on matters in which we have a mutual interest, some agitator is ground down, that is his fault, not ours. We repeat what we have so often said, that a strike or chaotic condi-

tion of the vaudeville business means loss to you and to us. We realize that, but do you?

We are good losers. We will take our medicine, if we have to, like men. We won't lose the fight, though we may lose money. You will lose both the fight and money. This unsettled condition of affairs must be over with one way or the other, and the sooner the better.

The showmen who have made the vaudeville business what it is have been through one strike, and all the trials and troubles of competition and opposition backed by millions. Their experience makes them unafraid of threats, etc., but do you realize the number of new investors with capital ready to build theatres who are afraid to invest and build new theatres on account of the present unsettled conditions? Every theatre unbuilt means at least (if it be intended as a popular priced moving picture theatre) one hundred and fifty acts each year deprived of engagements.

There are more of these contemplated theatres being held up than the artist has any idea of, and every day this chaotic condition continues means more capital diverted into other channels for investment.

We want the artist to reason the whole situation out for himself, with his fellow artist or artists. Let him look a little further than his nose, make inquiry, ascertain the facts, judge the future somewhat at least by the past, and not run off half-cocked at the first red fire speech. We silently tolerated the unwarranted and criminal abuse heaped upon us by Mountford, and only because we were prevailed upon by hundreds of artists—White Rats among them—to make some statement for the benefit of all the artists, did we determine to speak at all.

Up to the time of Mountford's activity in America, the manager and the artist were friends on a social as well as business equality. Since his advent, a feeling of distrust and enmity has arisen.

How long is it to continue? So far as we are concerned, it will continue as long as Mr. Mountford has anything to do with an artists' organization. The men who pay the actor, who in turn pays Mountford's salary, will never deal with any organization with which he is connected.

As we said last week, if this means fight, we are ready for it, but it is sickening to hear a man who starts a fight cry at the very first blow.

Stand up and fight like a man. Don't throw mud week after week, and then cry because your hands are stained.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

SHOWS NEXT WEEK.

NEW YORK.

"A COUNTRY GIRL"—Herald Square (4th week).
 "AS A MAN THINKS" (John Mason)—Nashua (15th week).
 "EVERY WOMAN"—Lyric (17th week).
 "EXCUSE ME"—Gaiety (19th week).
 "FOLIES BERGERS" (9th week).
 "GET RICH QUICK WALLINGFORD"—Cohan's (43d week).
 "GRAND ITALIAN OPERA"—Irving Place (3d week).
 "GRAND OPERA"—Daly's (3d week).
 "LA SAISON RUSSE"—Winter Garden (3d week).
 "PINAFORE"—Casino (4th week).
 "STOCK"—Academy.
 "STOCK (Corse Payton)"—Grand O. H. (7th week).
 "SPOONER STOCK"—Metropolis (17th week).
 "STOCK—West End (8th week).
 "THE PINK LADY"—New Amsterdam (15th week).
 "THE MERRY WHIRL"—Columbia (3d week).
 "THE RED ROSE" (Valeska Suratt)—Globe (opens June 23).
 "YOUTH"—Bijou (3d week).

CHICAGO.

ABORN OPERA CO.—McVicker's (3d week).
 "BOWERY BURLESQUERS"—Columbia (4th week).
 "LITTLE MISS FIX-IT"—Chicago O. H. (5th week).
 "GET RICH QUICK WALLINGFORD"—Olympic (30th week).
 "SEVEN SISTERS" (Charles Cherry)—Power (10th week).
 "STOCK"—Haymarket.
 "THE HEART BREAKERS"—Princess (3d week).
 "HOWE'S LECTURES"—Garrick.

SAN FRANCISCO.

ETHEL BARRYMORE—Columbia.
 "ZAZA" (stock)—Alcazar.

MONK'S TRAINER ABSENT.

Although "Consul, the Great" was booked and billed for Hammerstein's Roof, next week, the monk will not be seen atop of the Victoria. "Consul" is a Bostock chimp, and was exhibited in this country by Alfred Dorwinsky under the direction of Dr. Buckley. The latter is the American representative of the animal king.

Last week the chimpanzee was at Keith's, Boston, with Dorwinsky as his trainer. On the return from the Bean City, the trainer is reported to have tendered his resignation to Dr. Buckley and refused to proceed further with "Consul." This is the cause for the cancellation of the Victoria engagement.

"Consul" was first brought to this country under contract to William Morris at the time of the "monk" craze two summers back. He was first shown at the American Roof in opposition to "Peter," scheduled shortly after for Hammerstein's. Dorwinsky accompanied the animal from Europe. He has been with it ever since.

Several weeks ago Mrs. Dorwinsky returned from a trip abroad and brought with her several chimpanzees including a male and a female.

A CO-ED NOW REGULAR.

Chicago, June 14.

Jean Murdoch, a young Chicago University co-ed, has been engaged by Daniel Frohman for a part next season in "The Seven Sisters."

Manager Goodfriend, of the show, witnessed a one-act play entitled "Gambling," recently produced by university students. Upon the showing made by Miss Murdoch he immediately engaged her.

An incident in connection with the engagement of Miss Murdoch is that she is one of seven sisters by birth (press stuff).

Bird Millman sails for Europe in August, returning to open on the Orpheum Circuit, Jan. 22.

BILLS NEXT WEEK

LONDON.

COLISEUM
 Adeline Genes
 Alfred Lester & Co.
 Harry Fragon
 Jose Otero's Spanish Dancers
 Frank Milton & Sisters De Long (American)
 Donaldson Bros.
 Victoria Troupe
 The Masques
 Freddie Hackin
 Anartos
 Pasquall Bros.
 Nora Emerald

NEW YORK.

HAMMERSTEIN'S
 Belle Blanche
 Bell Family
 Howard & Howard
 Fougere
 Bedini & Arthur
 Roehm's Athletic Girls
 Winsor McCay
 Martinetti & Sylvester
 Alexander & Scott
 Crouch & Welch
 Samson Trio
 Alvin & Kenney
 Cairns & West
 Gardner Duo
 Lewis & Morton
 (Headline to fill.)

BRIGHTON BEACH

MUSIC HALL
 Eva Tanguay
 "High Life in Jail"
 Howard
 Hickey's Circus
 McKay & Cantwell
 Sam J. Curtis & Co.
 Rem-Brandt
 Dale & Boyle

FIFTH AVENUE

Truly Shattuck
 Mabelle Fondra
 Troupe
 Avon Comedy Four
 Perry & White
 Belle Orr
 Emmett Devoy & Co.
 Brent Hayes
 Mr. & Mrs. Erwin
 Connelly

CHICAGO.

MAJESTIC
 Louise Dresser
 Edwards Davis & Co.
 Harry Fox & Miller-
 ship Sisters

BOSTON.

KEITH'S
 "The Meistersing-
 ers"
 Quila
 Haynes & Vidocq
 Dolan & Lenharr
 Five Pirococcis

PHILADELPHIA.

KEITH'S
 Lillian Herlein
 Linton & Lawrence
 Frank Tinney
 Ernest Pantser
 Troupe

Jimmy Rice and Johnny Bell have formed a vaudeville partnership.

TIN PAN ALLEY JINGLES

By WILLIAM JEROME.

Edward Harrigan was the father of American popular song writers.

Harrigan and Braham were a great combination. "Maggie Murphy's Home," "Paddy Duffy's Cart," and "When Poverty's Tears Ebb and Flow" are songs that will live forever.

There was a picture in every Harrigan song that no one but Harrigan could paint.

Ben Collins was the first great parody writer—then came James McAvoy.

Coronation note:

Chas. K. Harris is visiting the different royalty accounts of Europe.

Louis Bernstein and Tin Pan Alley are regular pals again.

A voice from the woods:

Vincent Berlin, Irving Bryan, Ted Goetz and Ray Snyder are writing the songs for the Eddie Foy show.

Jerome H. Remick, of Detroit, Boston and Atlantic City, may be seen at the Knickerbocker any day from 12 to 2 for the next two weeks. The Big Fellow is always chaperoned by Fred and Mose.

To spend the summer at Atlantic City is the song plugger's fondest dream.

Bank Roll chatter:

This is the season of the Expense Account. All going out—nothing coming in—but bills.

WATCHING THE BABY GROW.

Bobby North will watch the baby grow this summer, not having re-engaged with "The Follies," or made any plans for next season.

His production-partner (plays) Cliff Gordon, has accepted United Offices bookings.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Los Angeles, June 10.

A critic's girl in a certain town liked me very much. That settled me as far as he was concerned. I sent the critic my contract, and wrote him to send me his. He didn't. (I could localize this.)

Another monkey was born yesterday. He will be christened "Kelly, the boob."

By the way, I know of a critic named Kelly, in Portland, Ore., whom I have never seen, but if he is as small in stature as he is in principle, he could stand on the ground, flat-footed and kiss an ant between the eyes without bending his knees. He wears a No. 6 hat; a 12 collar; he's built like a Rhinewine bottle; wears burlap underwear, and his mother buys his ties for him. He received his theatrical knowledge in a moving picture house, and thinks "Hamlet" is an afterpiece. He'll read this. He has to read VARIETY and publish clippings from it to make believe he is earning his salary. I got a dress suit and a ride to Seattle and ate in a first class hotel all at the manager's expense. Now Kelly, your name is known and I won't charge you anything for being your press agent.

Had an interesting talk with a labor leader in Oakland. He made a remark that put a new angle to the actors' affiliation with labor. He said: "I think it was a bad move to allow the actors in, for labor is underpaid and actors are over paid (if they receive the fabulous amount they are supposed to). I know an actor who worked with me that couldn't earn \$3 a day. As an actor he gets \$350 a week. I don't think I should be called out to protect his salary. He is not a laboring man any more; and has nothing in common with his old laboring friends. In fact I doubt if he could earn \$3 a day now as a laboring man."

It takes a long time to find out if a man is honest, but you generally find out what he is in the long run.

Some actors have sense. Those that have sense have cents also.

The more money an actor gets and saves, the more conservative he becomes.

The only time I ever gambled was when I was broke. Then I had nothing to lose, and everything to gain. (Paste that in your lid.)

Show me a discontented actor and I'll show you an idle actor.

Show me an actor actively engaged in vaudeville who is making laws for the actor and I'll show you a necklace of hen's teeth.

Franklin Batie, the "tenor robusto" of the Jack Wilson Trio, has suffered so much of late with throat affection that, at the conclusion of next week's engagement at Atlantic City, he will have his tonsils removed.



ARTISTS AT WARD'S ISLAND

Among the group above are the artists who took part in the last performance of the season at Ward's Island, June 1, tendered by Dominick Buckley for the entertainment of the inmates of the institution. The artists volunteering services are Siron, Luciana Lucca, Payne and Lee, Victoria Four, Dr. Will Davis, Kraus and Walters, Jack Drinan, Four Fords, Billy Bonner. Others in the picture are Joe Sullivan, Aaron Kessler, Jack Drucker, Mrs. Ford, Master Max Ford, Jesse Howe, Chas. Eller (the pianist) and the directing surgeon of the institution.

THE MERRY WHIRL

It's not a new, but a better "Merry Whirl" at the Columbia. The Gordon & North show opened there Monday matinee. Returning for a summer run to the Broadway house of the Eastern Burlesque Wheel, the prospects are promising.

The production is brand new and a meritorious one. With the large chorus, principals, besides the stage settings and "clothes" "The Merry Whirl" becomes a high ranking burlesque organization going much higher than it did a couple of years ago, when Messrs. Cliff Gordon and Bobby North were strange to the past-time of managing.

Even now, however, a few of the faults from the earlier days are still in evidence during the performance. These mostly are things and dialog that do not belong to a classy show—and in "The Merry Whirl" Gordon & North have put forward as classy a show as burlesque ever held—classier even. These things that should not be are in the second part. Possibly they are there because the second part is so much weaker than the first. That may be through the matter of arrangement of numbers particularly. Little excuse will remain when the change-about process is finished for James C. Morton to fondle the dressmaking "dummy" as he did Monday evening, nor for the "measuring" scene to be carried as far, although in neither of these particulars were the principals involved to the extent gone to at the first presentation of this show.

The principals have been improved upon, where changes have occurred. This is especially so with Mildred Elaine, taking the French soubret role in the first part, named "The Magic Ring." Miss Elaine makes her debut in burlesque, having graduated from the Raymond Hitchcock show. She is a classy miss, who can dance, sings well, handles herself decorously (even in the "undressing" bit of the first part), and becomes altogether very well liked, through work and appearance. Miss Elaine comes under the classification of an actress, and this makes itself felt.

Mr. Morton and Frank F. Moore are the other principal principals. Each is a favorite in burlesque, and each secured much applause from the capacity audience Monday night. Mr. Morton is the Clock, Mr. Moore the Snowman, in the first part. In the burlesque, called "The Merry Whirl," Mr. Morton becomes the prize fighter, with Mr. Moore his manager. These are the characters originated by the couple in this show. Later they left it for vaudeville. In their return, they are introducing as a specialty their vaudeville act.

The weakest character in the opening is that of the Hebrew, played by Phil White. Mr. White doesn't seem to "get" the character, nor much out of it, although the opportunities are many. In the second part, he improves greatly as a French proprietor of a dressmaking establishment.

The performance had many drags to it Monday night, running until 11:15. These occurred in both parts of the show, made more noticeable in the opening piece (after a brisk start) by the dialog apportioned to Mr. White and later, just when a "rag" was about due, through a ballad sung by Rita Redmond, another newcomer to the cast. Miss Redmond is of nice looks, lacking any dash in appearance, and has a passable soprano. Nervousness may have affected her first song. In the burlesque she did much better when singing a pretty waltz number. Miss Redmond will likely show considerable improvement with playing.

The numbers were quite good throughout, well put on, with sixteen chorus girls, eight "ponies" and four "show" girls, also six chorus men to give them strength. The four show girls were used by themselves in two of the numbers, and aided both greatly. "The Whirl" has a crack working group of girls.

The big song hit of the evening was "Alexander's Rag Time Band," sung by Morton and Moore, with the chorus in for a "Grizzly Bear" dance. The "Rag Time Band," arriving near the finale of the first part, was so strong nothing could follow it. Another somewhat similar number in the second part "Paris Push" (from "The Deacon and the Lady") seemed mild in comparison. Had the places of the two numbers been changed, the "Rag Band" song would have done much to hold up the latter end of the performance.

"Strike Up a Bag-Pipe Tune" in the second part, is a lively, nicely staged number, with the chorus prettily divided for much effect in appearance and stepping. This was the hit-number of the original show. In the first part "La Belle Franciscane," led by Miss Elaine, was much liked, as was "Havana Bay," sung by Billy Meehan, with the girls behind him.

Mr. Meehan left an undeniable impression. He's a "straight" or light comedian, wears good clothes well, and although a trifle handicapped by a light voice, is one of the neatest dancers hereabouts.

The "clothes" in the show are of the handsome description. It can hardly be said there is an oversupply of dresses, either for the principals or choristers. In the first part, from the "Havana Bay" number to the finale, quite a long stretch, the chorus girls did not change, reappearing two or three times in the same costume. Nor did Miss Elaine attract notice for wardrobe, but did wear a handsome gown at the opening of the second part. Miss Redmond's clothes led the principals. As a whole the show girls shone the most brightly on the dress end. In the waltz number, the chorus wore full black gowns, slit up the sides, wholly spoiling them. It is the only one of the many dressing mistakes of the original production left uncorrected.

Edward Jerome, playing an "acting" role in the second part, did it well enough to qualify as instructor in a

THREE WEEKS

From appearance Tuesday night, all the roads led to the Grand Opera House, where the Corse Payton Stock Company is slowly, but nevertheless surely, dissecting Ellnor Glyn's "Three Weeks."

There is no class distinction at the Grand Opera House in these days. Whoever is on the scene first with three hard silver "dimes" is sure to get the best in the house. There was even one lone "spec" who worked inside of the front of the house, selling lower floor seats at an advance of twenty cents over the box office price. No one noticed him until the white clad guard on the outer rail of box office announced in loud tones that "Dar ain't no moh seats for tu-night, get youh advance seats now." Then there was a concentrated rush made for the lone "spec" by Maggie, Minnie and Mame, who had trailed all the way from Greenwich Village (located slightly south of Fourteenth street) to witness "Three Weeks" at a dime a week and who were not going back to the village without having seen the troupe act out.

Maggie, Minnie and Mame did finally get three seats in the last row of the balcony, but they were slightly on the side of the house and all that they could see of the stage was one corner. To their dismay they learned later that the one tiger skin was spread on the side that they could not see.

From the time that the curtain rose on the first act of the authoress's own dramatic version of her sensational novel, the three girls, one for each week in the play, listened and looked with rapt attention. There are four acts in the piece and an olio. The olio consists of two acts an illustrated song singer and Corse Payton. The latter makes the announcement regarding the coming attractions. This alone is worth the expending of these three "dimes."

Act I. Prologue. Scene Boudoir of the Queen in the Palace at Sardalla: This round was rather tame, although the Queen (Minna Phillips) had the worst of the milling. The King (Joseph W. Girard), resplendent in much gold lace, was "some" King. The Queen was seconded by a male and female attendant. The former was Charles W. Rowan in the role of Dmitry, and Grace Fox as Anna.

Act II. Lawn in front of the Hotel at Lucerne: Queen and attendant traveling incog. Mother and father of Paul traveling with son, who has formed an attachment at home for the six-foot daughter of a parson, against the wishes of the family. Ma and Pa go home, leaving the boy on his own school of acting for burlesque principals.

"The Merry Whirl" needs some cutting to jam the whole piece together for best results. Probably fifteen minutes will be taken out, or closed up.

But "The Merry Whirl" is a regular show. If all the other burlesque shows of next season anywhere approach it in every way, burlesque will receive the greatest boom it has ever had.

as it were, but with sufficient funds furnished by the indulgent Pa to attract another girl. Queen dines on the lawn (nice green prop lawn) and Paul sees her (Paul in this case has raven tresses, very, very disappointing to Mame, Mag and Min). The best speech in the act was by Paul. His line, "Who are you?" gave the boys a chance to "kid" the girls during the intermission. Paul also proved to be some climber, reaching the balcony where the Queen was standing without any mishap. This round an even break.

Act III. The Loggia of the Palace at Venice: This is where the tiger skin proved it is some actor. Round all in favor of the Queen who administers a knockout to Paul and makes her escape.

Act IV. Same as Act I. Queen is at home again, and there is an heir to the throne of Sardalla. Populace is venting its joy on the streets of the city with loud shouts of "Long Live the Queen and the Crown Prince." Paul has followed his love to her Kingdom. The King is jealous of the homage done to his Queen and plots against her life. He finally succeeds and for a moment it looked as though the round would be in his favor, but Dmitry, with the aid of a six-shooter, puts the finishing wallop over on the "Kink" and the show is over. (Not in accordance with the line of procedure as laid down by the gallery censors on Eighth avenue. One of those in the upper loft shouted after the final curtain, "Aw, where's Paul?") Next week "For Her Children's Sake."

Fred.

WASHINGTON.

The Amsterdam avenue seems to do the business when the weather is right. It was right Tuesday evening. A wise little audience at the Washington. When one of the girls in a moving picture gave up a good home in the country to come to the city to work, the crowd in a body decided that she was a foolish person. Some said so out loud.

Blake's Animal Circus put one over easily. A notice is posted in the lobby offering a reward if any one succeeds in staying a minute on the back of "Maud." One of Blake's men stuck the distance and was loudly cheered. The act is a big laugh getter through the good work of Blake's assistants.

The Cora Youngblood Corson Sextette has found a home in houses of this type. The girls finish the act by giving their own cheer. The spirit shown is immense. The act remains a possibility, until the girls sing. More popular music would be a big help to the Sextette.

Gordon and Kayes appeared quite late in the program and the colored team managed to make good.

Rose Snow and Co., Senon Duo and Edna Farlowe (New Acts).

Jess.

Charles Kendall and Dorothy Draper were married at Flint, Mich., June 10.

Time.

HAMMERSTEIN'S ROOF

The procession at Hammerstein's, this week, is not quite as long as has been the rule since the big programs were inaugurated, but still there is plenty of show. The parade started at 8.05 and marched steadily on until 11.30. It is hard to coldly sit and watch a roof show from beginning to end.

Taking this week's bill as it is meant, it would probably be considered highly satisfactory, but grows tiresome. There are fourteen acts, nine "dumb," two musical, and the other three, two single women and a mixed song and dance team.

The Roof is in need of a novelty. Monday night it rained. The fun that might have been found on the Suf-fragette Farm was missing, taking away the only feature that the roof boasts.

Emma Carus hove into sight at 10.40, considered early at Hammerstein's these days, but the audience was already a bit weary and many started to leave. The singer got a little fun from the walking out, but it didn't hold anyone in. Emma sang five songs, two too many. It would have been better for everyone concerned if she had bowed away after the "rag" number.

The Bell Family closed the first half, doing very well. The first part of the act should be gaited up. It drags, until the troupe get the little gingery girl out in front doing the quaint dances. The singing and dancing put it over and is just what the audience was looking for, something different. The act could also be trimmed at the finish by omitting the patriotic airs.

Hickey's Circus opened after the intermission, receiving a surprising number of laughs. The bucking mule is well worked by Hickey. The "Bercac table" got a few laughs also.

The Auroras did much better than in their first week. The act was new to most of the house, and scored on this alone aside from the very good work shown.

Minnie Amato in "The Slums of Paris," carried the "Apache" pantomime through by her own efforts and good blonde looks.

Diero should have been satisfied with one selection less. The roof and the theatre are two different propositions. Acts might behave accordingly. There are no riots upstairs.

Spissel Bros. and Co. struck it right when they got to the acrobatics. The comedy and pantomime at the opening did not go over very heavily. Chas-sino was on early and pulled out very well with his shadow pictures. Tyson and Brown were "No. 2."

McCoy (New Acts) opened. The McCoy (New Acts) had a sweet position, but didn't get away with it. Robert's Rats and Cats (second week) were billed to close, and Bert Levey (also held over), was down next to closing.

Dash.

Satanella opens at the Folies Ber-gere July 17, for four weeks. Petrova will open this place June 26. The Jackson Troupe of dancers here last year in "The Summer Widowers" have been booked to open at the Folies next fall.

COLONIAL.

When the "Never Fading Stars of Variety" cease to twinkle at the Colonial Sunday night, the house will close for the summer. The "old timers" are still making vaudeville history in New York by making "farewell week" at the Colonial one long to be remembered by the regulars.

About the time that John LeClair, "the human billiard ball," opened the bill, it looked like a bad night for the "old timers." While the hot weather and dark clouds were being blamed for the empty seats the entire house filled up as though by magic, everybody getting in when the rain fell in torrents.

The Colonial regulars recalling that the Fifth Avenue audience had given the "old timers" two weeks of applause, greetings, receptions, ovations and all that sort of thing, extended the artists a welcome that was on a par with the Fifth Avenue demonstration.

Will H. Fox, "Nature's Little Gentleman," followed LeClair and he joked, made facial contortions and tickled the ivories as he had never done before, proving a veritable riot. Fox and Ward duplicated the Fifth Avenue success, and Lottie Gilson showed that she had lost none of her former popularity.

Ward and Curran put over their usual laughing hit just before the intermission. After the orchestra had played a medley of old-time songs, Gus Williams appeared and entertained 'em with his monolog and songs.

When the gray head and beaming countenance of Mrs. Annie Yeamans came into view, the audience paid her a tribute for nearly two minutes that caused a lump to come into the "grand old lady's" throat, and a tear to trickle down her cheek.

A similar reception was accorded James and Bonnie Thornton. And how they entertained! Bonnie sang the first song she ever sang in public, "Mary and John," and followed it with Jim's own composition, "My Sweetheart's the Man in the Moon." While Miss Thornton was making a change of dress, Jim reeled off some merry patter, and for a finale song the chorus of his "When You Were Sweet Sixteen" with Bonnie. Mrs. Thornton received several huge bouquets across the footlights.

Will Fox, in his regular street regalla, reappeared and announced that McIntyre and Heath would present an old blackfaced skit they presented thirty-seven years ago. The comedians rolled up more laughter, despite the fact that two burnt cork entertainers had preceded them. It was almost 11.30 before the funmaking ceased.

Mark.

Blanch Curtis, prima donna; T. Masara, soubret, late of "The Queen of Bohemia," Vic Royal, J. Francis Getting, Charles Mills, and six girls, formerly of the Anna Held and Gertrude Hoffman companies, have been engaged by Arthur Horwitz to play a new musical act in vaudeville, opening out-of-town, June 19. If the piece proves a go, it will be elaborated and put on the road.

AMERICAN BOOF.

The weather of late last week and early this, is getting an awful panning around the Loew office. What the baseball magnates said about the weather was a Sunday school hymn, alongside of the rude manner in which the American crowd berated the lightning, thunder and rain.

It is not solely because it keeps the multitude away from the roof either. No indeed, that is only a minor calamity alongside of what happened last Saturday night. Ed. Bloom despatched one of the ushers for ten pounds of sugar, to sweeten the lemonade. The usher made the going-out trip without mishap, but returning the storm broke and also the bag which contained the sugar. Soon there was a long string of wet sugar trailing behind the hurrying usher. By the time he reached the theatre, the little sugar left was wet and so the poor lemonade got none.

Now isn't that enough to make anyone sore, for what is a roof garden without lemonade? It is not a bad show that they are giving out with each glass of lemonade on the roof this week. There is plenty of entertainment bound up in the nine acts—billed as twelve.

Julie Ring and Co. are the headliners. Julie is playing the old college sketch and getting quite something out of it, although the sketch is lacking in many points. It requires a good deal of imagination to think that plump Julie is a boy just because she has a hat drawn over her eyes. It requires a bit more to think that Scotch whiskey is red, and still more when the morning and night are jugged about carelessly.

Richards and Montrose have turned their specialty about a bit, improving it greatly. If the couple will turn their finish about to bring the best results, the act will be able to hit the big time anytime. Miss Montrose is singing three character songs very well, while Richards acts as a stupid card boy, simply changing the cards for each number. His acrobatic dance should be saved for the finish.

Franklyn Ardell and Co. have a sufragette sketch that will travel no further than the "small time." It has some fun in it and is well played, but the meat is not there. The girl playing the wife does extremely well easily sharing the honors with Ardell. The couple are capable of handling farcical material, and the proper vehicle should land them right.

Watkins and Williams Sisters show a very neat turn in their line, although the absence of some dancing handicaps. The girls look pretty and dress nicely, while the male end sings and works easily. It is a smooth turn that should be able to fit well into the small big time.

Mareena, and Delton Bros. are probably a new combination of Mareena, Nevoro and Mareena, and the three Deltons. It is a very good acrobatic offering, with the comedy coming from the contortions of Mareena.

Cadieux did well on the bounding wire, fitting in nicely just after intermission.

Kelly and Rio, and Braun Sisters were "2" and "1" respectively. Nel-

FIFTH AVENUE.

Without the assistance of any great stars the Fifth Avenue is this week offering one of the best all-around working bills ever shown at that house. From the cornet solo of A. Liberati of the regular theatre orchestra, which was a welcome deviation from the regulation overture, through to the finish, without an intermission, there was but one moment when the show lagged.

This was the act of the headliner, Lillian Herlein, an excellent artist, who sings four songs, all too lengthy and which do not differentiate sufficiently to avoid monotony. She has all the mannerisms of a foreign music hall artist, but when resorted to in four songs, all with innumerable verses, the act lets down. Vaudeville audiences always have, and probably always will, appreciate good singing. They are fond of the gems of grand opera and such things, but it will be found that they are content with mere snatches, not lengthy passages.

The Field Brothers were the opening number and acquitted themselves creditably. Their main hold exists in the excellent time they keep in their double work. The Fifth Avenue is a late house. It was in consequence impossible for them to score heavily. Inge and Farrell, two girls, sing and cavort coquettishly in "one." They have some excellent songs but their strides are measured and stilted, indicating more or less amateurishness. They have the advantage of the freshness of youth, always a strong bid for favor. Meyers, Warren and Lyon followed. As an encore Miss Warren sings a song with a piano accompaniment off stage. It is very effective. They make a high class trio, and if Miss Meyers could be persuaded to conceal a portion of the personal gratification she apparently enjoys over the exhibition of her talents, there would be little or no fault to find.

May Tully in the original comedy of divorce life in Reno, entitled "The Battle Cry of Freedom," was a series of screams of laughter. The sketch is a classic, and the cast well nigh perfect. All of the slang is original, with the exception of "Many are called, but few get up." Miss Herlein followed. Her last number was marred by the constant dropping of the wires in preparation for the Flying Ballet, which diverted the attention of the audience from the prima donna. Pouchot's Flying Ballet (New Acts) was next, creating a hard spot for Bert Fitzgibbon, who had been moved down from an early position. Bert was a genuine "riot."

The Four Londons closed the show with their good casting act. Jolo.

ther aroused any great amount of interest.

"The Georgia Campers" were also there, quietly received.

But it was a wet night, Tuesday, and lemonade—even at the bargain price of ten cents—is never exhilarating on a damp roof. Oh; you Marcus Loew kid, with the soft-drink bar!

Dash.

BRIGHTON THEATRE.

There is "some" show down at the Brighton this week. No, there aren't any great big two-thousand-dollar-names on the bill, but the program plays in such fashion that there isn't a dull moment in the entire three hours of entertainment.

Judging of the manner in which the show was received by an audience that filled about three-quarters of the house Monday night, in spite of the threatening aspect of the weather, there were nothing but "hits."

The running order had been changed considerably from the afternoon performance and there wasn't a hitch in the evening.

The opening position was allotted to the Angan Duo, presenting a juggling novelty. They were followed by the Williams Brothers, with dancing. They gained considerable applause. Miss St. Elmo, in the third spot, is singing four songs this week. She was liked by those at the beach, her closing number "Put Your Arms Around Me" being the best applause getter.

Sammy Watson's Farmyard, "No. 4", was one of the real hits in the early portion. Just before closing intermission, Lyons and Yosco proved themselves the hit of the first half. Rose Coghlan and Co., in "Between Matinee and Night," closed before the intermission, with a half dozen quick curtains resulting.

Opening the intermission Lee White and George Perry caught the popular fancy from the start and "had 'em" all the way. Dorothy Rogers and Co. (New Acts) followed.

The next position was allotted to Juliet? The little impersonator has practically the same repertoire as last season. There was the usual contingent present in the upper loft, this time under the guidance of "Issy" Felix, of Mix and Caire, as "cheer leader." With all his efforts and those of his henchmen they forced the applause to an extent where the effort became noticeable. Juliet? does not need the aid of a "claque," and would be better off without it.

Howard and Howard were on in the spot next to closing, pulling down the real hit of the entire show. The boys were a riot and then some, with laugh following laugh for the twenty-four minutes they held the stage. The Aerial Smiths in the closing position held the audience to the last. The pictures were on at 11.35. Fred.

CLOSING FOR ALTERATIONS.

(Special Cable to VARIETY.)

London, June 14.

Many among the profession are intimating that the closing down of many of the halls throughout the country in this, the quiet season, premeditated for alterations, is simply a device for playing a great number of acts which are cancelled according to a "two-months' clause in a contract, when a house closes.

This clause has always been known as a flaw in the contract drawn up at the arbitration of a few years ago.

Rice and Cohen are playing at Shea's, Buffalo, this week. They replaced Bert Coote and Co. Mr. Coote felt indisposed.

HENDERSON'S.

The two busiest men in Coney Island at eleven Monday evening were in a booth, just opposite what was the entrance to "Dreamland." They had closed up shop and were playing a quiet game of pinochle.

However, earlier in the evening, the weather was a little better, and the balcony of Henderson's almost full. About one-third of the downstairs was occupied.

The show was slow moving, due to two long acts as headliners, Odiva and the Rigoletto Bros. A strong act moved up to about "No. 3" would have helped this program.

Weston, Fields and Carroll pulled down the pleasing hit of the evening. Everything in the act gets over. The fast work of the three helps things along immensely. The little piano man has a style all of his own, and the two others are good singers of popular songs. While the three do well with "Yiddish Rag" for a closing number, the act could use a newer song.

Odiva, as the headliner, closed the show. Too many were thinking of home about the time she appeared, and as the swimmer is not at all new around the Island, there were few who remained to see this very interesting act. The addition of the fish is attractive.

The Rigoletto Bros., second from closing, startled the natives with their novelty specialty. The ladder finish was a big winner in the applause line.

Haviland and Thornton, with their comedy offering, had some trouble at first in convincing, but after the audience was convinced, the act got plenty of laughs. Haviland is a corking fast talking comedian and is well played up to by the girl in the act.

Johnny Small and Sisters were on rather early, but helped things along considerably. This Johnny is one regular dancer and the girls with him are nice looking little persons. One more number and less talk might help a little.

Rem Brand, has a novelty that should have placed him better than opening the show. The Henderson audience liked the paint shooter very much.

Warren and Brockway though programmed did not appear. Beatrice and Nevins and Erwood (New Acts).

Jess.

MANHATTAN.

The hit of the bill at Gane's Manhattan this week was the Essanay film showing the International 500-Mile Motor Race at Indianapolis. The picture is one of the most interesting and thrilling shown here in many moons.

Every important detail of the big race, the like of which may never be repeated owing to the great strain on the drivers and cars, is realistically reproduced by the camera. The film is unusually clear and distinct, and the various turns in the track are shown. There are excellent views of the grandstands and scenes, showing the crowd of 100,000 people who witnessed the race, a good picture of "Wild Bob" Burman being crowned speed king, the introduction of the drivers and cars at the grandstand,

and the start of the race. There is a spectacular feature when an accident occurs in front of the main grandstand, a man falling from a disabled machine, and another machine to keep from running over the prostrate form is sent flying into a wrecked auto with two others careening across the track into a car passing the repair pit.

Much confusion follows, but all is cameraed. The picture is the most complete of the American "specials" turned out by any of the picture makers. There are some good views of the winner, Harroun, in the Marmon Wasp car, No. 32.

As to the show Andriette Brown showed versatility in singing and reciting a dramatic piece that appealed to the Manhattan regulars. Allen and Clark, who were on the Fifth Avenue

"old timers" bill, received attention and applause with jokes and music. Sam Golden, from a season on the Western Burlesque Wheel, presented a singing act that for some reason didn't bring the desired results.

The pictures proved entertaining with the auto special the leader. Griffls and Doris, and Belle Wilton (New Acts). Mark.

Zelda Seguin, one of the well-known contraltos of the operatic stage in the day when grand opera held forth in the Academy of Music, has returned to New York from Indianapolis, where she has made her home for about fifteen years. Miss Seguin was the wife of David Wallace, lately deceased. She will take up her residence with her son, Edward, in New York.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO
VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
Phone 4401 Central

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The Majestic bill for this week is strictly a comedy one. More thorough than anything else, the show turns out to be one of the best the house has carried in some time. Seven of the nine acts depend on the laughs they bring, the exceptions being Mlle. Blancel Froelich and the Berlin Madcaps. Eddie Foy might be numbered among the exceptions, but the headliner succeeded in landing his distinct singing, and to promote him to the comedy division. For a finish his comedy interpretation of "Hamlet" sufficed. However, Foy must have had the right dope, for the house gave him a great deal of. The unquestionable hit of the evening was none other than Will Rogers and his lassie. Rogers never missed an opportunity to get his point over. Throughout the turn he had his audience just where he wanted them. Another big laughing hit was Harry Tate's "Motoring." A few slight changes in the routine were noticeable, but the piece went over in splendid fashion. Bernard and Dorothy Granville, just returning from their short visit to musical comedy with "Marriage à la Carte," presented a clever comedy turn in "one," which could be better arranged without cutting any. Granville's eccentric dance proved to be one of the best of the season. His partner could be given a little more opportunity to display her talent, for what she attempted was well done. Her appearance alone gained something for the pair. Newbold and Gribben were on rather early, considering they were one of the best numbers programmed. Impersonations of different musical comedy stars made up the offering. Mr. Newbold is exceptionally clever, while Miss Gribben depends more on her voice to pass. In second position they went quite as well as anything else on the bill. Campbell and Yates have a good sketch in "Two Hundred Miles From Broadway," and one containing some good music in the second act. The latter, led Mlle. Blancel Froelich, assisted by a Russian spinner, presented her repertoire of classic dances, each one scoring big. Mlle. Froelich has discontinued her Oriental finish, shortening the act some, but without damage. The dancer added a little variety to the bill, and was well rewarded. The Madcaps closed the show with acrobatic dancing. Le Roy and Paul opened with a comedy bar act that contains some corking good comedy fall. WYNN.

Myrtle Victorine has left for her home in San Francisco, where she will spend the summer. While in the west, Miss Victorine will rejoin Irene Zolar, her former partner. The team will rehearse a new spectacular novelty for next season.

Minnie Palmer, a Chicago producer, has staged a new act with Marx and Gordon. Leonard Marx is a song writer and was for some time connected with "Shapiro."

Mrs. Wilbur, of the Monetta Five, was presented with an eleven-pound baby girl last week. She expects to rejoin the act in a few weeks.

The Primrose Four have been routed over the Orpheum and Orpheum time up to June, 1912.

Grace Childers will be seen next season in the Stair & Havlin production of "School Days."

Billy Robinson, until lately one of the principal players at the Laxalt opera house, has been engaged for the French court with Rose and Severus in their vaudeville production of "A Matter of Custom," written by John T. Prince, Jr.

The Majestic, South Bend, will be booked through the Frank Doyle office hereafter.

The Thirty-first Street theatre (on that street) will hereafter be called the Monarch. Jim Matthews will attend to the rechristening.

A farewell dinner and ball will be given at the Coliseum, 20, in honor of Tommy Guigley, who will leave for New York the following day to establish headquarters there for the Laemmle Music Co.

Thibault's Band, until recently the feature attraction at White City, has accepted a route of Lyceum time, which will keep them out of Chicago for several weeks.

One of the two companies of "The Deep Purple" will be seen at McVicker's, Aug. 9, where it is scheduled to remain for ten weeks.

It is understood that all legitimate theatres here will cut their gallery price to twenty-five cents in an endeavor to bring back the old-time "gallery god," who has abandoned the better class of houses for the picture shows where he can occupy a front seat for one-tenth the price of a gallery seat in the better theatres.

The Chicago Costume Co. has received the contract for the decorating of the Old Style Lager show to be given here in October, by the Heilmann Brewing Co.

George F. Everett, formerly with Dumont's Minstrels and "The County Chairman," is now a "single" in vaudeville.

Johnny Hand and his band will replace Ballman's Band at Forest Park next week. Ballman, going to Blauvelt Garden, where he will be the attraction for several weeks.

Violet Heming, formerly of "The Fox," will be with "Pomander Walk," when that piece opens here in the fall.

Chas. E. Colby, formerly of Colby and May, has returned to vaudeville with George Gardner, whom he recently married.

The F. & H. Amusement Co. is building a new Orpheum theatre in Madison Wis., to be booked through the W. V. M. A. office.

W. B. Lawrence, the Winnipeg manager, has left that town with his family to spend the summer in Detroit.

Norman Friedenwald has appealed the case recently decided against him in Joe Welch's favor, when he sued the latter for several hundred dollars, said to be due on commission.

The Three Keatons arrived in Muncie, Ind., Tuesday, where they will spend the summer. A score of artists have pulled out of Chicago for the same place to spend the summer teaching the various kinds of ball bow to swim in Lake Michigan.

Eleanor Long has been granted a divorce from Leonard Long, a manager of one-night stand shows.

Edith Ads. of 213 E. 6th street, Des Moines, was the first to correctly answer that it was Bob Burns, who offered a year's subscription to VARIETY in his advertisement in this

GREATEST SENSATION OF MODERN TIMES

"BILLY"

CHORUS

(Also Male Version)

A song that is in a class all by itself.

A real, natural, terrific hit.

Read the chorus and see why.

Do you realize what it means to you to sing a BIG hit?

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.

Also publishers of "Love Me with Your Big Blue Eyes," "Springtime Brings Roses and You," "If You Promise to Behave," "Dolores," "I Like You Just Because You're Not Like Anyone Else I Know," etc. Enclose stamps. All our songs are illustrated. Orchestra Leaders, send ten cents in stamps for our medley two-step and medley waltz.

KENDIS & PALEY

1367 Broadway (cor. 37th Street), NEW YORK

paper last week to the first person informing the Chicago office as to the identity of the advertiser.

CHICAGO O. H. (George Kingsbury, mgr.; K. & E.).—"Little Miss Fix-It" is still drawing them in and seems good for a healthy summer run.

GARRICK (W. W. Freeman, mgr.; Shubert).—Lyman H. Howe and his travel festival, second week. With prices 15-50, attraction seems to be drawing.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—This week will witness the closing of Rose Stahl and "Maggie Pepper." Miss Stahl has had an unusually successful run and could draw for several weeks more, but her European vacation seems too tempting.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Get Rich Quick Wallingford" continues to play to big business, despite the excessive heat. The piece is after the Chicago record run for non-musical plays, and will soon pass the mark set by "The Fortune Hunter" at the same house. It looks as though the show will remain for the summer.

POWERS (Harry Powers, mgr.; K. & E.).—"The Seven Sisters" in its third successful month at Powers. This week the management announces a cut in balcony and gallery prices. It is doubtful if the piece will close down before late in the summer.

MCVICKER'S (George Warren, mgr.; K. & E.).—"The Aborn Opera Co. in Jules Massenet's 'Thais' in English.

PRINCESS (Mort H. Singer, mgr.; Shubert).—Third week of "The Heartbreakers." Business on the increase. Some doctoring has improved the piece considerably, and while it could stand further improvement, the show looks good enough for a summer run.

HAYMARKET (Col. Ed. Roche, mgr.; K. & E.).—Jeanne Towler and a summer stock company. Business good.

COLUMBIA (Woods Columbia Amusement Co., mgr.).—"The Bowery Burlesquers" here to stay. The show has pleased, the patronage seems satisfactory, and it looks good for a successful summer run.

RIVERVIEW EXPOSITION.—Arthur Pryor and his augmented band, for two more weeks. Business big.

WHITE CITY.—Libertati's Grand Opera Co., with a chorus of thirty, the attraction.

FOREST PARK.—Balmann's band and "pop" vaudeville.

SAN SOUICI.—Free vaudeville.

KEDZIE AIRDOME (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Welch, Mealy & Montross; Beasie Doyle; Mazone & Mazone; Crack-crack Jack Four.

STAR AND GARTER (agent, W. V. M. A.).—John West & Co.; Valerie Major; Guero & Carmen; Abe Goldman; Jack Taylor; Dallas Romans; Redwood & Gordon; Rogers & Evans.

SAN SOUICI PARK (agent, W. V. M. A.).—Kelcey Sisters; Marceña, Navarro & Marceña; Toona's Indiana; Haydn, Borden & Haydn; Bristol's Pines.

ASHLAND (Al. Wiedner, mgr.; agent, W. V. M. A.).—Martha Russell & Co.; Delmar & Delmar; Lucy Tongue; Van Avery; The Gee-Jays; Cammus & Lamar; Rudolph & Lena; Tint Welch.

RIVERVIEW PARK (Col. Thompson, mgr.; agent, J. C. Matthews).—Ted Stover; Ruby La Pearl; Four Dancing Belles; Caucasian Russian Troupe; LaBout Bros.

FOREST PARK (Fred Hartman, mgr.; agent, J. C. Matthews).—George H. Turner; Charlie Jay; Gannon & Tracy; Flavio Bros.; The Hassmans; Waddell; Paul Bowens.

WITH DEEPEST APPRECIATION

Of the loving thoughts and messages of sympathy

Sent from all parts of the world

By the legion of loyal friends of the late

MAURICE SHAPIRO

WE, HIS WIFE AND SON

Recognizing the impossibility of individual response

Take this means of acknowledgment to all—

With profound gratitude in our great sorrow

FANNY AND ELLIOTT SHAPIRO

J. BURLESQUE DYLLYN

(All Alone)

(All A Cohan)

Mr. Sam Gompers, President of the American Federation of Labor, after witnessing a performance of Clarke's Co. at Washington, D. C. lately, remarked: "When I see a ball game, I see the player only as the player, 1st baseman, short-stop, etc., and not as the individual, whom I am perhaps well acquainted with."

"The same at the theatre; I see the player in the character he is portraying and not as the individual. I SAW J. B. DYLLYN, AND I COULD SEE THE PLAYER AND THE INDIVIDUAL. His personality would penetrate the make-up of any character he might portray."

(A Try-her) Rat No. 1350.

VAUDETTE (Chas. New, mgr.; agent, J. C. Matthews).—Frank & Flo Whitman; The Hassmans; Moore & Browning; Flavio Bros.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—David Higgins & Co.; Al. Harrington; Stanley Edwards & Co.; Grace Leonard; Sapiro & Jones.

WILSON AV. (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Murray & Mack; Arthur Lavine & Co.; Attridge & Schwartz; Italian Trio; Lola Milton & Co.

VIRGINIA (W. B. Heaney, mgr.; agent, Frank Q. Doyle).—Five Musical Lassies; Morie & Scome; Earl Kern; Reed & Earl.

WHITE CITY VAUDEVILLE THEATRE (Ludwig Linick, mgr.; agent, Frank Q. Doyle).—Stross & Becker; Morris Jones; Bender & Bender.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Great Charcott & Pauline; Anna St. Claire; The Ratelles; Pauline Harice; Miller & Green; Copeland & Pierce.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—The Subphans; Myrtle Nelson; Williams Sisters; Dalbenier; Love & Love; Susie Carrello; Jim Ralmond; Hart & Bender.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Melville & Whitney; Clifton Woodridge; Charles & Emma Muser; Chris & Vern; Jack Korbell & Mantell Sisters.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—Shelton Brooks; Warfield & Camplubb; The Four Spades; Frankie Le-Marche.

IOIA (George E. Powell, mgr.; agent, Frank J. Doyle).—Edna Rupert; Paul Bauwens; Polak Stock Co.

SAN FRANCISCO

By J. E. McLELLAN.

VARIETY'S San Francisco Office.

908 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Joe Hart's "A Night in a Turkish Bath," down in the closing position, turned out the hit of the program; Farrell-Taylor Trio, big success; Belle Adair, in hard position, won hard, uphill battle, finishing strong; James H. Cullen, thirteenth annual trip over the Orpheum circuit, stronger than ever. Holdovers are: Master Gabriel & Co., easy going and got away nicely; George Austin Moore & Cordelia Haeger, several encores; Namba Japs gave show very swift opening. Isabelle D'Armond, assisted by George Moore, repeated their classy and entertaining specialty.

The American theatre closes 17 for two weeks to permit the management to give the house a thorough renovation. The Jack Golden company will finish its engagement at the American the day of closing.

A schoolday romance culminated at the altar a few days ago, when Augustus Volmer, chief of police of Berkeley, married Lydia Sturivant, a former operatic star, at the home of the bride's sister. After the ceremony the happy bride and groom departed on their honeymoon trip to the South, where they will remain for a few weeks. Volmer is one of the best known police chiefs on the

Coast as well as the youngest, and is president of the Federation of California Police Chiefs. Mrs. Volmer was formerly a member of the Royal Opera company of Milan, Italy.

The Musicians' Union of San Francisco has decided that hereafter members of other unions applying for membership will be barred. Members of other trades have joined the Musicians' Union to compete with members who followed music as a means of livelihood. The regular musicians feel that was unjust and demanded that this step be taken to protect them.

The Chutes opened 3 with pictures and a couple of singers. The work of clearing the ruins has been completed. In a short time the new Chutes will blossom forth.

Mr. Ackerman of the Western States Vaudeville Association, states that business is very good and that they are adding more houses to their time every day. Commencing this week the Jose theatre will play vaudeville booked by the W. S. V. A. The Jose has been playing dramatic stock. Drama is not the thing for San Jose, judging from the business.

The Princess opened recently with vaudeville and pictures and seems to be holding its own. The Princess is next door to the Garrick, which has been running as a picture house. The Garrick did land office business up to the advent of the Princess opening. Now, neither house gets the play the Garrick had previously. In five-cent vaudeville and pictures it will be the survival of the fittest.

The agitation by the White Rats against agents and managers is still fermenting. Some of the small time agents here have signed the agreement submitted.

Nellie Strong, who came here and joined the Belasco forces at the Alcazar, has left that theatre to go with the Nance O'Neill company, taking Ethel Grey Terry's place. Miss Strong will go on to New York and join the David Belasco forces for next season.

Walter Perry is framing a new act with (Miss) Del St. Claire.

Harry Earl, stage manager at the Belasco theatre, was in San Francisco, on his way to Seattle. He stayed here a few days and visited with some of his old pals.

The Blamarch Cafe has gone, and in its place the Cafeteria has come! Now, in place of the classy orchestra and vaudeville turns, one may see his friend or friends dealing to himself off the arm.

One of the classiest vaudeville and dramatic shows ever pulled off, was presented by the Oakland lodge of Elks at the McDonough theatre one night last week. The dramatic part of the bill was entitled "The Curse of Gold, or the Farmer's Revenge," and was participated in by the members of One Seven One Stock Co., of the Oakland lodge of Elks. An added feature of the program was a pianolog, donated by Tom Waters, in Oakland at the Orpheum. One of the members of the Elks stock company worthy of special mention is Arthur Morganstein, who played a German comedy part in a manner worthy of a professional. Max Horwinski wrote the "Farmer's Revenge," and directed the production.

GEO. E. GARDEN

"THE WORLD'S GREATEST ZYLOPHONIST" is "CLEANING UP" with WILL ROSSITER'S "HITS"

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Music by Lucien Denni

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"THE OCEANA ROLL"

CHORUS:

Each fish and worm begins to twist and squirm,
The ship starts in to dip and does a cork screw turn;
Just see that smoke so black, sneak from that old smoke-stack!
It's floatin' right to heaven and it won't come back;
Now here and there, you'll see a stool and chair,
A slippin' 'round the cabin shoutin' "I don't care!"
And then the hammock starts a swingin', and the bell begins a ringin'
While he's sittin' at that "piano," there on the Alabama,
Playin' the Oceana Roll.

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908 Market Street
SAN FRANCISCO

Majestic Theatre Building
CHICAGO

Geo. L. Baker, manager of the chain of ock houses up Portland and Seattle way, is hanging the policy of his houses. He will hereafter play vaudeville. Seven acts weekly, one of the first acts to go north for Baker is hroso.

The Majestic Air Dome at Fresno closed 2. several of the acts on the bill were left randed there. One of the fortunate performers who happened to have the price to t out of town was Elias Doering. The acts ow being taken to force the manager, "F. A. llee," to come through.

Tommy Toner and Sol Carter opened as rincipal comedians with the Frank Rich ompany, at the Grand, San Diego. The pening piece was "The Gay Widow."

The Portola Music Hall (old Louvre Cafe) pens 17. It has been announced that the . S. V. A. will book, but the proprietor of is cafe has again changed his mind. In- ad of Ed. Levy, formerly of the Chutes, s amusement manager, a Mr. Reach will rside in that responsible position.

Reports of a San Francisco wedding as an ffermath to the divorce suit instituted here r Mrs. Madge Meixell, wife of a professional ck bicycle rider, are interesting the pro- sation. Mrs. Meixell is an accomplished vo- luttist. She says that although her husband elved a salary of over \$100 a week it did t do her much good. The gentleman she as picked to succeed her former husband,

is said to be an insurance man with a very lucrative business, and as he has promised to honor and obey, things look bright for Mrs. Madge.

At Oakland good attendance is the rule at every house, and flourishing business is the report all down the line. Nance O'Neill, in "The Lilly," did a good business at the Mc- Donough, and at "Ye Liberty" (the stock house of Oakland), "Arisons" proved a big card.

Mrs. Fliske is again making a tour of the Western country instead of visiting Europe or resting. She is giving the west a view of "Mrs. Bumpstead-Leigh." Mrs. Fliske will be at the Columbia next month.

Bert La Blanck has given up his act and joined the Frank Rich company at San Diego.

Maurice Barham of Seattle, who has been visiting at the summer home of Earnest Shipman, at Delcardo Bay, near Coeur de Alene, has received word from England that he and his sister, Helen Barham, leading lady of the Barrier company, which Shipman has on the road this season, has been left \$300,000 by the death of a relative in England. Miss Barham will continue with the company for the present, but whether permanently is not known.

Ernest Howell has leased a site on Market street near the American theatre, and plans in the near future to erect a Class A theatre to play vaudeville.

The Jack Golden company at the American is no doubt there to stay a long time.

The engagement of La Maja, the petite little Spanish dancer and singer, has been lengthened at the Portola-Louvre indefinitely.

PORTOLA-LOUVRE.—La Maja; Elias Ward; Frank King and Perl Lovell; Maud Rockwell; La Salle & Starr.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was as much applause distributed through the show on Tuesday afternoon as is generally heard when the thermometer is not trying its best to beat records. A light show with plenty of life and action to it usually hits the mark, and this week's bill ran very close to the right line. Irene Franklin picked off her share of the blossoms, doing about forty minutes, going some on a hot afternoon. Miss Franklin keeps right on improving with every visit. The new "kid" song "I Want to Be a Janitor Child" ought to be just as big a hit as "Red Head." Ruri Green's contribution at the piano added a liberal share in making the act go with a rush. Alexander and Scott were next to closing and gave those in front a chance for comparison on styles of female impersonation. On early in the show was Richards. It was not a good show for Richards. He was forced to follow the comedy dancing act of Rosa Crouch and

George Welch, which landed a big hit and had the house applauding until after Richards came on the stage. This made it rather hard for the impersonator, although his dancing is not like any of that done by Crouch and Welch. Pretty dressing and staging helps Richards not to conflict a great deal, and the classy blackface pair scored heavily. They have a good selection of songs and sing them well. It is doubtful if many guessed what was coming at the finish, for it caused a regular chatter throughout the house, particularly among the women, who marveled at the get-up of the "girl." That headdress is certainly a work of art. Thurber and Madison did very well with "On a Shopping Tour," a sketch which they have improved upon considerably since last seen. Miss Thurber wore a handsome jet gown which suited her splendidly. Pongo and Leo opened with their gymnastics and pole act. Brent Hayes received liberal honors for his banjo playing. Hayes gets considerably more music out of the instrument than many others, and his "rag" number at the finish was wisely selected. Hill and Sylvain closed the show with their familiar cycling act. It is still a showy number and put a nice finish to the performance. VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The bargain-counter devotees of the Market street replanade are strong for the display stuff and grab at the raw material like they do at the 98-cent shirt waist.



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Two weeks ago Manager Matbaum offered the first diving act. It was a big hit. This week he has Zaida as the headliner. There is no telling just who Zaida is, for there are three in the act, two women and a man. The latter does the talking and then brings the women out of a tank of water. It's the old Dida trick, but goes well here. The man picked a couple of shapely women for the act. That's why it's a hit. The remainder of the show didn't hit any high marks, but on the average moved along at a good pace, two or three acts helping a lot for the others. The Bedford offered a good-looking shooting act, which the woman opens with some warbling and then does the best of the rifle work. She's a nice, healthy-looking girl, and can shoot. The man does not trick worth while and plays the chorus of her song with a rifle, shooting at disks of bells. Connors and Fox have a nice act, held up principally by the girl, who is pretty and can sing. They do some dancing at the finish which could be improved upon. The man does stepping ear-lier which gets over. Morrell and Calhoun are a couple of fellows who entertain each other as well as the audience. They have a lot of mixed-up talk, much "gagging" which is in way of the "pop" houses will get, and finish with the old envelope "notice" stuff. They also use one gag about "reaching up for a 7 pair" which belongs in an "Old Timers' Week." Each sings a song and makes good in this way. Rother and Keldor offer songs, the man playing the piano for all. It is probably a new act. Miss Rother formerly worked with Lena Bruce. They have good songs, but display no knowledge of how to sing them. Miss Rother's opening number places her at a disadvantage from the start. Franklin and Barnard have a singing and talking turn and Seide and De Lane try to effect humor in a sketch. The woman has a pleasing voice, but should discard "Pearlie." The man is not funny.

PALACE (Julius E. Aronson, mgr.; agent, H. Hart McHugh).—Manager Aronson also had a "diamond" number heading his bill this week. Wolfheim's Models being in line with the hot weather. The bronze costuming have something on anything in the wearing apparel line viewed on Market street. The various poses brought the models in liberal applause. The show reached pretty well up to the top point of excellence at the price. McClain and Mack put over their comedy musical act in good shape. McClain is holding on to one or two "gags" which he might eliminate, but he is a good musician and handles the comedy pleasingly. Comique is a comedy juggler and is strong on both ends of the classification. He is a whole lot better juggler than many who are featured and has a routine which includes about the best ball and plate juggling seen. The Erwin Trio do singing and dancing. One of the girls has grabbed herself a husband since doing a "Miss Omelette." He works in the act now, the trio getting close to a copy of something like Harry Fox and the Millership Sisters, but the girls have a couple of dancing numbers which hold the act up. If they want to get to the front, they need to study up something along a new line. All they are doing now has been done a long time. Mae Francis scored with a single singing turn. She is a nice-looking girl, dresses attractively and can sing. One baldie is enough, however. She will find it easier sending over the popular kind of songs. Miss Francis has everything else in her favor. (Ginger, a baldie of heavy weight, proved one of the best liked acts on the bill. He has a novelty in balancing four and five objects at a time. Crainer's Outlines are three youngsters breaking into the singing and dancing division. They have nothing that will claim a place for novelty, but show promise of development in the stepping line.

Frank Milgrom will be the manager of the new vaudeville house at Twelfth and Morris streets, which is to open in the Fall. Taylor & Kaufman will furnish the bookings.

LIBERTY (W. M. Taylor, mgr.; agent, Taylor & Kaufman).—Telegraph Four; Jax-Elliott; Cowboy Williams & Co.; Great Magnificent Family; Cameron & Kennedy; Sullivan; Pantomime & Co.; pictures.

WEST LEXINGTON (George Metzger, mgr.; agent, Fitzpatrick Agency).—Montana; Wild West Dave; Lacey Kelly & Williams; Russell & Church; Meyer, Harris & Co.; Emmett

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NIXON (E. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Mills; Omelette; Lucille Amley; Davis & Marks; Mexican Mirinda Band; Rex Circus; Clifton & Eldon; pictures.
PROBLES (E. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—15-17, Early & Light; Zella Russell; Davis & Marvella; Quinn Trio; Wartenberg Bros.; pictures.
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LINCOLN (D. Bader, mgr.; agent, H. Hart McHugh).—15-17, LeRoy; Pierce & Dunham; Eddie Green.
GLOBE (Hon. Israel, mgr.; agent, H. Hart McHugh).—15-17, LeRoy & Johnson; Warren & Goodwin; Mad Dally & Co.; Caroline Pulliam.
GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Hart McHugh).—15-17, Union; Myrtelona Moore; The Glessenden; Mermala.
AUDITORIUM (W. C. Herchenfelder, mgr.; agent, H. Hart McHugh).—15-17, The Shorts; Dottie Farmer; Smith & Smith.
FOREPAUGH'S (Miller & Kaufman, mgrs.;

agents, Taylor & Kaufman).—Helen Stuart & Fred Hall; Giliando; Lea Modernist Pietro; Long Bros.; Three Kobers; pictures.
GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—15-17, Woodford's Monkeys; Laypo & Benjamin; Blanche Baird; Friedland & Clark; pictures.
DIXIE (D. Label, mgr.; agents, Taylor & Kaufman).—15-17, Les Boscos; Orma Crosby's Kinkles; Kimball and Donovan; Dave Coston; pictures.
MANHEIM (Fuhman Bros., mgrs.; agents, Taylor & Kaufman).—15-17, Green & Green; Great Burns; Van Leer & Beecher; pictures.
CRYSTAL PALACE (D. Hayllson, mgr.; agents, Stein & Leonard, Inc.).—Four Grov-nours; Three Trents; Teeds & Homer; Maud Prior; Emmaline & Horne; Ward Sisters; Daly's Five Jolly Belles.
COLISEUM (M. Bonn, mgr.; agents, Stein & Leonard, Inc.).—Gray & Traversa; Tom Kane; Davis & Thornydyke; W. Davis.
CRYSTAL PALACE, 7TH & MORRIS (S. Morris, mgr.; agents, Stein & Leonard).—Nellie Tapper; The Shorts.
FAIRHILL PALACE (M. Stangler, mgr.; agents, Stein & Leonard, Inc.).—Lyric Four; Burk & Burk; Frances Howard.
ALEXANDER (Gen. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Kilgallon & Dean; Rendell & Kelfer; Levan & Curran; Stone & Gilbert; Shaw & Shaw.
MAJESTIC, Camden (N. J. William Feitz, mgr.; agents, Stein & Leonard).—Davis & Thornydyke; Annie Owens; Warwicke; Josephine Kennedy; Goodleys; Harris & Smith.

BOSTON

By J. GOOLITZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. S. O.).—A surprise bill was put on this week. Every number was a high honor were divided between Eddie Leonard and Mabel Russell, and Charles & Fanny Van & Co. Both acts worked the limit. DeVoile Trio, dressy and clever ring work. Frank Gordon & Rose Kinley, pleaser; Morill & Hilton, good; Arthur Whitelaw, pleaser; Linton & Lawrence, scored; Gordon Bros. & Boxing Kangaroo, hit; Martinetti & Sylvester, clever; pictures.
ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Tweddy & Roberts; Foley Bros.; Roble Gordone; Dean & Price; McCormick & Irvine; La Vellou; Carleton Sisters; Peppino; The Gibson Girl; Co. Key & Rio; Gordon & Gordon; others to fill; pictures.
HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Maid of Mystery; Ward & Culhane; Young Sisters; Dick & Alice McAvoy; De Witt & Francis; Billy & The Drew Sisters; Elsie Levadare; The Newmans; pictures.
GAIETY (Ralph Rippe, mgr.; agent, Fred Mardo).—Trocadero Trio; The Blacks; Isabelle Bosara; Wondal's; Betty & Rio; Gordon & Gordon; pictures.
BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Gypnais; Bob Don Trio; Anvil Trio; May Belmont; Hanson & Brown; pictures.
BEACON (Jacob Laurie, mgr.; agent, National).—Roxie & Wayne; LaToy & Touhey; Teresa Miller; Bill Jones; Hatch Bros.; That Comedy Quartet; pictures.
PASTIME (Frank Allen, mgr.; agent, National).—Hanson Bros.; Dan Ahearn; L. Hazel Childs; Al. Copeland; pictures.
OLD SOUTH (Nat Burgess, mgr.; agent, National).—Douglas & Douglas; Harry Barabau; Lavarnie & France; Jolly Luikens; The Steeles; Brown & Taylor; Savanas & Co.; McLaughlin & Stewart; pictures.
WASHINGTON (Nat Burgess, mgr.; agent, National).—Amities; J. Klein; The De-nardus; Frederick Elmore; Lillian Everett; Anderson & Reynolds; Brennan & Carroll; Rube Whipple; pictures.
PREPARE, Jamaica Plain (J. Levey, mgr.; agent, National).—Bandy Russell; Fern & Fern; Chief Wolf Wanda; Lew Harris; pictures.
OLYMPIA, South Boston (Frank Wood-ward, mgr.; agent, National).—Jack Kelley; Alton; Fern & Fern; Alice Craft.
NORFOLK HALL, agent, National).—Harry Rose; Fay Baker; Prevett & Morill; Mae King; pictures.
NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Hallen & Hays; Mar-thon Quartet; Julia Raymond; Tracy; The Schillings; pictures.
WALNUT, Woburn (John Finn, mgr.; agent,

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Fred Mardo) —DeWitt & Stuart; Emma Bell; The Tempo Trio; Millard Bros.; pictures.
ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo); —Billy & Drew Sisters; I. Amior; Dow & Lavin; pictures.
PARAGON PARK (William H. Hill, mgr.; agent, Fred Mardo); —Trocadere Trio; Ward & Raymond; Millard Bros.; Three Perry Sisters; Powers Trio; pictures.
SCENIC, Boston (M. F. O'Brien, mgr.) —Vascoli Bros.; H. B. Fitzgerald; pictures.
SCENIC, Cambridge (M. F. O'Brien, mgr.) —Simpson & Smith; Marion & Vera Rial; Martin; Blanche Aldrich; pictures.
GLOBE (R. Janette, mgr.; agent, Shedy, Davis & Flynn); —Meade & Trow Trio; Clint & West; Blondie Robinson & Besetter; Eddie Badger; pictures.
CASTLE SQUARE (John Craig, mgr.; agent, direct); —Stock, "Little Lord Fauntleroy."
MAJESTIC (Lindsay Morison, mgr.; agent, direct); —Stock, "The Chorus Lady." Mrs. Hibbard, wife of late Mayor Hibbard, featured. S. R. O. sign out.
TREMONT (John B. Schoeffel, mgr.; K. & E.); —"Red Rose" with Valiska Suratt. Good Business Fourth and last week.
COLONIAL (Thomas Lothian, mgr.; K. & E.); —"Dr. De Luxe," with Ralph Herz. Billed to close last Saturday night, but arranged for a stay until the heat cuts business.

Some hot baseball games are promised for the near future. The T. M. A. Local No. 11 has formed a team and the first challenge issued was to the "White Rats." They are commenting about each other's team and when they get together, there will be something doing for sure.
The Fred Mardo office is booking the Westminster, Providence; Bates Opera House, Attleboro, Mass.; and Gem Theatre, Winchendon, Mass. These houses have just been added to the list.

Fred Henning, a vaudeville performer, was attacked by three men, on Howard street, last Friday night and was robbed of \$50. William Breen, of South Boston, was arrested by an officer from the Court Square station, as one of Henning's assailants. He was arraigned in the Municipal Court. The other two men escaped with the money.

The White Rats held a memorial service last Sunday, at the Scenic Theatre, which was attended by scores of other members of the profession, not affiliated with the Actors Union. Rev. William H. Van Allen preached the sermon, in which he praised actors and their work. Tony Williams delivered the eulogy. Rabbi Eliezer also spoke. This was the first service held here by the organization and it is planned to make it an annual affair. The musical program included Mendelssohn's "Prelude March," Chopin's "Funeral March," "The Rosary," and "Nearer, My God, to Thee."

Mrs. Alice S. Davenport of Hoboken, former wife of Harry G. B. Davenport, an actor, has brought suit in the Suffolk Superior court to recover \$11,250 arrears of alimony which he was ordered by the Supreme court of New York to pay, to support her and a minor child. The divorce was granted in 1901. She had him arrested upon the ground that he intended to leave the state, and she gave a bond. She obtained a precept from the court attaching his salary.

ST. LOUIS
By FRANK E. ANFENGER.
HIGHLANDS (D. E. Russell, mgr.) —Marco Twine; Mr. & Mrs. Frederick Allen; Arlington Four; Burnham & Greenwood; Foley Miller.
DELMAR (Dan S. Fishell, mgr.) —George Thatcher succeeded Sophia Brandt as star and appeared in his old darkey role in "George Washington, Jr." Billy McDermott has the Cohan role.
SUBURBAN (Brothers Oppenheimer, mgrs.) —Amelia Bingham in "The Bishop's Carriage" third week of her engagement.
WEST END HEIGHTS (Harry Wallace, mgr.) —Jossey stock in "Heldelberg."
MANNION'S (Mannion Bros.) —Fred Gladish and Mary Cranston; Minstrel Four; Yakko Egraw; Al Lawrence & Bill Dunn.
The St. Louis Billboard ordinance, recently declared constitutional in the state courts, is to be appealed to the United States Supreme Court by the defendants.
J. J. Brady, the new manager of the Olympic and Century theatres, is here preparing for next season. In leasing to K. & E., Charles Spaulding specified that the members of the state who had been a number of years under the late Pat Short be retained. Hardy said he was sure he could not improve on the Short management. This forthrightly of Spaulding assured the jobs of William Cave and "Bud" Mintz at the Century and Olympic theatres, respectively, and some of the other employees.
Sophia Brandt will go abroad to study grand opera, according to announcement.

CINCINNATI
By HARRY HESS.
CONEY ISLAND —Curtis & La Van; Leasick & Anita; Ferguson & Mack; Billy Fatie; Eleanor Kiesel; Bud Fuesner.
LAGOON (M. A. Neff, mgr.) —George Austin & Co.; Bud Farnum; Guida Sherman; Helen May Butler's Ladies' Band.
AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Sunday 9) —Irene Leslie; Collins & Symms; Princessa Regina; Howard & Boyd; Rose Stanley.

NEW ORLEANS.
By O. M. SAMUEL.
GREENWALL (Arthur Leopold, mgr.) —Whitefield & Ireland, liked immensely; Kollins & Hunter, pleased; Geo. Evans, fine reception; Violet Curtis, hit; Paddock & Paddock, nice opening turn.
LYRIC (L. E. Sawyer, mgr.) —Acroplane Girl, riot; Vades, mystified; Eddy & Tallman, in favor; O. L. Fultz, scant appreciation.

WEST END PARK (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2) —Regular show this week with Polly Moran carrying the banner; Nadie, elicited admiration and applause; Parahy, did nicely; Mintz & Palmer.
SPANISH FORT (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2) —W. J. Watson Co.; Mankin; Dr. In the Picture's Back.
MAJESTIC (L. E. Sawyer, mgr.) —Lyric Medical Comedy Co.
The Victor law gone back to its first love—pictures.
Maud Machen, a vaudeville, married the

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son of a millionaire lumberman at Guilford, Miss., last week. The father of the young man did not approve the match. When he does, Miss Machen will retire from the stage.

A new arcade has been placed in front of the Shubert theatre.

The Audubon building is the scene of a new vaudeville agency. J. T. Benedict has it.

A steel and concrete theatre will be erected at Spanish Port. It will be ready in 1912.

Pictures discontinue at the Crescent 30.

All records were broken during the first week of subscriptions for the next French opera season.

Removal of the "For Rent" sign from the Winter Garden brought Custodian Chase many inquiries. He said that the place had not been leased—they were painting a larger sign.

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).
—The Aborn English Grand Opera Co.
NEW (Charles E. Whitehurst, Pres.; J. M. Beerbower, mgr.; agents, Feiber & Shea; rehearsal Monday 10).—Enoch, well liked; An-

derson & Evans, won laughs; Beckman & Gross, excellent; Jean Irwin, good; Flying Caros, pleased; Ray Snow, clever; Zanora Brock, amused.

ACADEMY (Harry Henkle, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Four Cloverly Girls, hit; Roth & Rossi, liked; Lussier Sisters, fair; Rae Eleanor, Balls, clever; The Barber Trio, pleased; Princess Zuleki, hit.

WILSON (M. J. Schabaley, mgr.).—Pictures, hit. songs and orchestra; business generally good.

RIVER VIEW PARK (William Gahan, mgr.).—Royal Italian Band; miscellaneous thronged nightly.

SUBURBAN (Fred. Halsted, mgr.).—Prince & Virginia; Edith Ellison; A. Fuller Bauer; Willis & Ramsey; Bennie Franklin & Tote; excellent business.

GWYNN OAK PARK (John Farson, mgr.; James Pratt, director).—Prof. Rehlander's Educated Pigs; May Penman; Charles Banks. Crowded.

BAY SHORE PARK (J. Duncan Ross, mgr.).—Bostonia Ladies' Orchestra. Large crowd.

GREATER HOLLYWOOD PARK (Joseph Goeller, director).—Guy Johnson Musical Comedy Co. Big business.

FLOOD'S PARK (W. H. Truhart, mgr.; rehearsal Monday 1; agent, Tanner & Co.).—Stock burlesque. Business good.

VICTORIA (C. E. Lewis, mgr.; agent, Loew & Amsterdam Quartet, excellent; Kernan & Hill, pleased; Harry Finnerty, liked; Robertson Sisters, fair; Gustafson Band, well liked. 15-17, George Lane; Madeline Shone; Nixon Trio; Madu Banks.

ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Maude Lambert (New Acts); Samuel J. Curtis & Co., well liked; Mabelle Fonda Troupe, excellent; Dolly Connolly (New Acts); Dale & Boyle, very clever; Luce & Luce, well liked; Anderson & Gones, very funny; L. A. Street & Partner, clever.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Nat Fields, in "The Girl Behind the Counter," headlined; Tom Jack Trio, clever; Morris & Kramer, well liked; Tom Ma-

honey, scored; Mlle. Martha & Olla, very clever; Two Mullers, very good; Lester & Kellist, well liked; May Duryea & Co., good; Armstrong & Fern, good.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson, direct).—Rice Elmer Trio; Kit Karson; The Four Aders; Spellman's Bears; Henderson & Thomas; California Boy Scouts; picture.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures; Pavilion of Fun.

CRITERION (J. Child & C. Daly, mgrs.).—Pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; pictures.

EXPOSITION (Purchase & Tait, mgrs.).—Pictures.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—William Hawtry, in "Dear Old Billy." 12-16, Mme. Sarah Bernhardt, in "Camille."

Murphy's American Minstrels opened at the Steel Pier for the seventh consecutive season. They have been a summer attraction ever since the pier was built. Most of the original circle have returned, including Eddie Cassidy and Clarence Marks, both local favorites. Well-known also are Chas. Turner and Jas. B. Bradley. In the show is a one-act farce, the central figure in which is Casper Norwalk, the little comedian.

An innovation in café diversion and amusement here is to be found at the Dunlop Cafe, where there is, in addition to the singers, a cracker jack orchestra of twelve. That the music given is excellent and pleasing is attested by the hearty applause. The orchestra has a playing leader in the person of Walter Davidson. Mr. Davidson is without doubt the best violinist ever heard in the cafes in this city and there is a great future in store for him. He conducts the orchestra at the Walnut Street theatre, Philadelphia. There is another member of the Dunlop orchestra who stands out, the trap drummer. He shines with class.

Bart McHugh, the Philadelphia agent, was here again seeking sleep. This is the second trip on the same mission. Out of three nights here he says that he got two good sleeps. With his wife he has taken an apartment for the summer. They will move in July 1.

ELIZABETH M. MURRAY

Will Play Three Weeks in Vaudeville this Summer, by Permission of
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AGAIN BACK FROM THE WEST

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"THE PORTER AND THE SALESMAN"

NEXT WEEK (June 19) HAMMERSTEIN'S, NEW YORK

Guess we'll stick around awhile now

Direction, EDW. S. KELLER

CHRISTY AND WILLIS

ORPHEUM, BROOKLYN, THIS WEEK (June 12)

Sail for Europe June 28, Per S. S. "Campania"

Opening Hippodrome, Portsmouth, July 11, for Summer Tour in England

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SOME CLASS

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IN "KIDS OF YESTERDAY" (A delightful story of youth)

Exclusive Management, CHRIS O. BROWN

JACK GOLDEN

AND HIS COMPANY OF 30 PEOPLE

AT THE AMERICAN THEATRE, SAN FRANCISCO, INDEFINITE

Beautiful Costumes—Clean Comedy

The Savoy has installed electric fans and has been redecorated.

Sol Harris, a well-known manager on the Inter-State time is here for a stay.

The Criterion, running a straight moving picture show, is doing excellent business. Since it was converted into a theatre this is the first time the house has been associated with success, except last fall, when the present policy was tried and found to pay. The house is under the management of two young men, Messrs. Child and Daly. Last year Walter Rosenberg tried "pop-vaude" there, but soon passed it up as a lemon. The Criterion has fooled everybody.

AKRON, O.

LAKEVIEW CASINO (Harry A. Hawn, mgr.; agent, direct; rehearsal Monday 10.30).—The

Meredith, good; Van & Davis, ordinary; Estelle Wordette & Co., entertaining; Blanche Mead & Sparkie, novelty; Keller Mack, big laugh; Adelaide Herrmann, takes well. HORNE'S AIRDOME (E. M. Stanley, mgr.)—Stock.

BANGOR, ME.

BIJOU (Steven Boggett, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—12-14, Fleider & Hanson, hit; Tremont Quartet, excellent; Leonard & Pierce, very good. 15-17, Montgomery & Healey Sisters; The Langdons; Jack & Clara Roof.

NICKEL (H. F. Atkinson, mgr.)—Grace Harrington; Napoleon Richards; pictures. GRAPHIC (Grant & Burns, mgrs.).—Pictures.

The Opera House closed stock season 10. Riverdale Park opens with vaudeville 26.

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Genevieve Warner

"THE HARPIST IN SONG."

NEXT WEEK (June 19), PROCTOR'S, NEWARK.

JULES RUBY, Representative.

Baby Helen

THE BIGGEST DRAWING CARD IN VAUDEVILLE.

FEATURED WITH THE FORDYCE TRIO

Sailing for England June 17.

Ringling Bros. circus played to capacity two shows, 9.

BUTE, MONT.

FAMILY (D. P. Sutton, mgr.).—Della Pringle, stock; business fair. The Empire closed 3 for two months. SAMUEL ADELSTYNE.

CHARLOTTE, N. C.

ORPHEUM.—Linwood, good; Lester & Thomas, clever; Jack Western & Co., winners. LAKEWOOD PARK AIRDOME.—C. G. Thackery & Co House packed. G. H. W.

CLEVELAND, O.

EUCLID GARDEN (Max Faetkenheuer, mgr.).—Double bill; condensed version "Car-men," well liked. Adelaide Norwood, Otley Cranston and Thos. E. Greene, principals. Second half, "The Marriage of Kitty," very good comedy given by Edwin Arden & Co.

OPERA HOUSE (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Willard Hutchinson & Co., headlines; Caroline Dixon, pleased; James R. Waters, hit; Golden & Mead, good; Excella & Frank, clever; Klutzing's Cats, for the children.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Ed. Eustia, good; Louise Elliott, won favor; Armstrong & Clark, hit; Josie Flynn, pleased; Allen & Hall, very good, Pelequina, novelty.

BRIGHTON BEACH MUSIC HALL
OPENS MONDAY, JUNE 19.

EVA TANGUAY

And GREAT ALL-STAR VAUDEVILLE.
Matinees Daily 2.45. Evns., 8.30.

LUNA PARK.—Eugenio Sorrentino and Banda Rossa, large crowds.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"Parisian Belles" WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Holden & Le Claire, interesting; Leah Stanley, fine; Coyle & Morrell, well liked; John F. Clark, hit; Five Musical Smiths, excellent.

COLUMBUS (Thompson Bros., mgrs.; agent, direct; rehearsal Monday 10).—Fullen & Fullen, good; Max Owen, amused; Crawford & Capman, hit.

PRINCESS (Hart Bros., mgrs.).—Musical Comedy stock.

OLENTANGY PARK (J. W. Dusenberry, mgr.).—Free attraction: Great Carver shows. Theatre: Stock.

ALL INVITED TO SEE

Billy Abbott and Elmore White

"Not a Rathskeller Act"

HENDERSON'S, CONEY ISLAND, NEXT WEEK (June 19)

Direction of MABEL de YOUNG

ANDERSON-GOINES

TAN COLORED COMEDIANS

THIS WEEK (June 12)
YOUNG'S PIER
ATLANTIC CITY
Direction,
JAMES E. PLUNKETT

THE CROMWELLS' Pictorial Report No. 12



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Season 1911-12, Geo. Evans Minstrels. Next Week (June 19), Britannia-on-the-Bay, Ottawa, Can. Management GENE HUGHES. CHAS. CROSSMAN, mgr.

INDIANOLA PARK (C. E. Miles, mgr.).—Free attraction: Circilio's Band; Five Juggling Jewels. Theatre: Musical Stock Co. "LITTLE CHARLEY."

DES MOINES, IA.

INGERSOLL PARK (G. W. MacCartney, mgr.; S. & C.).—Week 2, Chas. Laderer, good; Hattie Leslie Hassan, clever; Three Alex, pleased; Chas. Sweet, good; The Napeens, feature; good business.

MAJESTIC (Elbert & Getchell, mgrs.; S. & C.).—4-7, Nip & Tuck, pleased; David Schooler, good; Powers & Lambert, clever; Ralph Allen, original; Stanley Sextet, pleased. 8, Harry Schiller, fair; Barnett & Bayne, good; Emmett & Emmett, good; Alberto, fair; Orpheus Comedy Four, good. JOE

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Stone & Kalas, headliner; Jarro, funny; Swor & Mack, scored; Leo Carrillo, pleasing; Boynton & Davis, refined; Ergotti Lilliputians, good; The Grazers, well received; Stickney's Dogs, good. MILES (C. W. Porter, mgr.; agent, T. H. C.; rehearsal Monday 10).—Happy Jack Gardner, headliner; Frank Kirk, hit; Grand Opera Quartet, big hit; Madeline Sack, pleasing;

Reisner & Gores, fair; McCauley & Cornwell, fair.

FAMILY (Dave Markowitz, mgr.).—Christine Hill & Co.; R. W. Polley & Co.; Fox & De May; Bert & Irene Vaughn; Bredau & Cooper; Bennet & Starling; Jeff & La Vern Hesley; Rand's Dogs. LYCEUM (Charles Warner, mgr.).—Stock. 12, Barsum & Bailey circus; packed both performances. AVENUE (Frank Drew, mgr.).—Stock, burlesque. WAYNE HOTEL GARDENS (James W. Hayes, mgr.).—Irwin & Hersog; Ruth Addington; Walman; Five Musical McLarena.

ELGIN, ILL.

GRAND (Thiele & Fritchett, mgrs.).—Closed its vaudeville season. Will keep open during summer with pictures. STAR (Thiele & Fritchett, mgrs.).—Closed 3, Sherman Stock Co. going to Terre Haute. Will return for permanent stock Sept. 1. H. F. BARTLETT.

ELMIRA, N. Y.

MAJESTIC (G. H. Ven Demark, mgr.; agents, U. B. O.; rehearsal Monday 12.30).—12-14, Armita & Burke, good; Green & Parker, well received. 15-17, Four Noles; Elbridge.

Willa Holt Wakefield

IN VAUDEVILLE

Sam Chip and Mary Marble

in Vaudeville
Direction JOHN W. DUNNE

P. T. SELBIT

Offering DR. WILMARS "SPIRIT PAINTINGS"

This week (June 12), RAMONA PARK, Grand Rapids, Mich. Sailing for ENGLAND, June 26th. Business inquiries invited.
P. T. SELBIT, 84 Bushwood Road, Kew, London, S. W., or 720 So. Ashland Boulevard, Chicago, Ill.

HARRISBURG, PA.

12, Miller Bros. 101 Ranch drew large crowds in afternoon; heavy storm in the early evening hurt business. However, there was quite a large crowd in attendance.

Victoria moving picture house opened on Saturday evening, June 10 (seating over 600).

ORPHEUM (Wilmer & Vincent, owners).—After the close of a successful series of comedies by the stock company, which had been brought here at the close of the vaudeville season by Wilmer & Vincent and Nathan Appell, the members of the company took upon themselves, beginning Thursday, to continue playing stock until the opening of the regular vaudeville season. They are drawing good houses. J. P. J.

HARTFORD, CONN.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—12-14, Three Comiques, clever; Brownie Carroll, good; Dale & Pearson, funny; Bell & Richards, want good; Symphony Four, hit; pictures. 15-17, Aviator Girl; Chester & Jones; Murry J. Simons; Frank Sisters; Miller & Russell; pictures.

PARBONS' (H. C. Parsons, mgr.).—Stock; exceedingly good.

POLTS' (O. C. Edwards, mgr.).—Stock; good show; big business. R. W. OLMSTED.

KRIE, PA.

WALDAMER (E. H. Suerkin, mgr.; agent, U. B. O.).—Kaima & Lafarion, good; Spencer & Williams, big; "Olde Home Choir," good; George Reeves, went well; Cycling Brunettes, excellent.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, direct)—Adams & Guhl Musical Comedy Co., big hit; Adams & Guhl, big; Louise Palmer, excellent; Fern Melrose, fine; Guhl & Jerome, clever; Alden Sisters, good. M. H. MIZENER.

FALL RIVER, MASS.

BIJOU (Chas. Benson, mgr.; agent, Loew).—rehearsal Monday 10).—12-14, Gibson Girl, good; Hetty Urma, very good; Shriner & Willa, excellent. 15-17, McCormack & Irving; Dean & Price; The Le Vellos; pictures.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—12-14, Carlton Sisters, very good; Ripon, excellent. 15-17, Tweedy & Roberts; Austin Walsh. Ringling Bros. exhibits here June 21. EDW. RAFFERTY.

Mr. EDWARD JOLLY

of JOLLY, WILD AND CO.

begs to announce that hereafter the above act will be UNDER THE MANAGEMENT OF MR. EDW. S. KELLER

Sailing June 25th on the Olympic for England. Returning Aug. 15th. Address communications to EDW. S. KELLER, Putnam Bldg., New York.

Joe Sullivan Presents "A STUDY IN BLACK AND WHITE" With

PAUL NEVINS AND RUBY ERWOOD

HENDERSON'S THIS WEEK (June 12)

FRANK SPISSSELL AND CO.

HAMMERSTEIN'S THIS WEEK (June 12)

SAME BIG ACT AS EVER

Just finished a successful tour on the Orpheum Circuit

Direction, EDW. S. KELLER

Sammy Watson's Farmyard Circus

BIG SUCCESS THIS WEEK (June 12) NEW BRIGHTON THEATRE

July 3rd, Henderson's, Coney Island

Five Weeks' Open After Henderson's

Direction, JENIE JACOBS (Pat Casey Agency)

Re-Engaged for Lew Fields' Success, "THE HEN-PECKS" for Next Season ('11-'12)

Permanent Address, 333 St. Paul's Avenue, Jersey City, N. J.

OFFICER, THEY'RE IN AGAIN!

DAVIS and POLAK

In "The Baseball Fiends"

NOW PLAYING UNITED TIME

Direction, GENE HUGHES

HITS COUNT—THAT'S US—SEE IT

HARRY TATE'S CO.
FISHING AND MOTORING

New York
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BESSIE WYNN

IN VAUDEVILLE

JUST

JEAN IRWIN

LEWISTON, ME.

MUSIC HALL (A. P. Bibber, mgr.).—agent, U. B. O.; rehearsal Monday and Thursday 11).—12-14, Jack & Clara Roof, good; Montgomery & Healy Sisters, excellent; The Langdons, riot.

Ringling Bros. circus 10.

HORACE F. GOODWIN.

LINCOLN, NEB.

OLIVER (F. C. Zehrung, mgr.).—6, Minstrele (local) packed house. 9, Mrs. Flske, good business.

LYRIC (L. M. Gorman, mgr.).—Stock; business good.

Oliver will present moving pictures and vaudeville during summer, starting 10. Capital Beach opened Decoration Day, but has not hit its attendance gall yet. Vaudeville will be installed later.

W. Edward Foulter & Ruth Pearson Gates, members of the Lyric Stock Co., were married June 1.

LEE J. LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 5, excellent program. Murphy, Nichols & Co., big laugh producers; Jones & Deely, very funny; Dooley & Sales, big; M. Golden's Russian Troubadours, entertaining. The holdovers: Chip & Marble; Clark & Bergman; Clarice Vance; Marvelous Millers.

LOS ANGELES (E. J. Donnellan, mgr.; S-C.; rehearsal Monday 11).—Week 5, Salam-bos, original and pleasing; Bruce Morgan & Johnnies, good; Monroe & Mack, comical; Barnes & Robinson, took well; Violet MacMillan, winsome; Nat Nasarro & Co., excellent; Claude Rant, dexterous.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 5, Five Musical Lunds, favorites; Billy Link, capital; O'Rilla Barbee & Co., snappy; Blossom Robinson, cute; Held & Sloan, fair; Luigi Picaro Trio, fast.

MAJESTIC (Oliver Morosco, mgr.; Cort).—Idora Opera Company week 5, "The Jewel of Asia," business indifferent.

BUTLER

HAVILAND ALICE AND THORNTON

This Week (June 12), Henderson's Coney Island.

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MASON (W. T. Wyatt, mgr.; Shubert).—Week May 29, Billie Burke, big houses. Week June 5, John Drew, in "Smith," big.

EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (Harry Bliger, mgr.; agents, Orpheum Circuit).—Van Hoven, well received; Taylor, Krans & White, hit; Faye, Miller & Weston, good; Wm. Flernen & Co., good; Four Vanis, good; large crowds.

HOPKINS (I. Simons, mgr.).—Geiger & Walters, very good; Hill & Ackerman, received well; Florence Hughes, good; Tom Kuma, very pleasing; Cy Reinhart, always welcomed; pictures.

RIVERVIEW PARK.—J. J. Garrity, mgr.).—Adelle Blood & Co. in stock; very good; section suited well to cast; doing fair business. Sirignano Band, soloists. Wilmina Hamman and Mme. Arnold.

AVENUE (Mr. Ward, mgr.; agent, Gus Sun).—Vaudeville.

MAJESTIC (Mr. Dittmer, mgr.).—Pictures; soloists, Robert Lury and Miss Fair.

J. M. OPPENHEIMER.

LOWELL, MASS.

MERRIMACK SQUARE (J. Carroll, mgr.; rehearsal Monday 10 30).—Kendall Weston, good; "The Wee McGregors," amusing; Delaney & Wohlam, big hit; Grace Usher, good. LAKEVIEW (Jos. J. Flynn, mgr.).—"The Man of the Hour."

JOHN J. DAWSON.

MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; K. & E.).—Stock; good business.

CRYSTAL (Pindar & Rudloff, mgrs.).—Pictures; good business.

AIRDOME (Pindar & Rudloff).—Pictures; fine business.

STAR (R. T. Halliwell, mgr.).—Pictures; good business.

STAR AIRDOME (R. T. Halliwell, mgr.).—Pictures; fine business.

NOTE: Hanover Park Theatre changes from vaudeville to summer stock June 19.

W. F. S.



L O L O

Direction

PAT CASEY

MILFORD, MASS.

LAKE NIPMUCK PARK (Dan J. Sprague, mgr.; agent, Fred Markey, mgr.; Schilling, clev.; Hatten, Hays, fine; Julia Raymond Tracy, fine; Marathon Comedy Quartet, hit; Haldie Rogers, excellent; Daylight pictures, very good.

CHAS. E. LACKEY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Charlie Edenburg, pleased; Powell & Wilson, good; Bobby Van Horn, good.

Lorna Doone Jackson with Rah! Rah! Boys, big hit.

GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Reed, mgr.; agent, U. B. O.; rehearsal Monday 9).—Mildred Holland & Franklyn Pangborn & Co., in the "Power Behind the Throne," capably acted; the Sam-Bama Girls, pleased; Clifford & Burton, entertained; Mayme Gehrus & Co., clev.; Julia Rooney, went well; Five Banjo Flenda, nicely; Hart & Tracy, novel; Valentine & Bell, good.

COURT (Herald Jacoby, mgr.; agent, Leow; rehearsal Monday 9).—Marion & Moore, took well; Jim Reynolds, good; Mather & Davis, clev.; Perry & Elliott, good; Cooper Bros., did well; Ahrendal Bros. Dutton, fine; 15-17, Frankie Drew & Co.; Watkins & Williams Sisters; "Priscilla"; Jones & Evans; Tom Moore; Kipp & Kippy.

ARCADÉ (L. O. Mumford, mgr.).—Stock. NEWARK (Stock); houses, excellent. OLYMPIC PARK (James Beldon, mgr.).—Aborn Opera Co. On the open stage are a number of first-class circus and vaudeville acts.

HILLSIDE PARK (W. E. Thaller, mgr.).—Lucille Mulhall & Wild West Show; Tom Moore, with Balloon; Fred Owens and Dribble Airship.

ELECTRIC PARK (C. A. Dunlap, mgr.).—The Kimp's Wild West Show. "Calvo" on the high wire.

JOE O'BRYAN.

NORFOLK, VA.

With John H. Sullivan at the Academy of Music, playing with old Jake Kilrain, these two old-timers are setting a pace for the other acts at the local theatres that is hard to equal.

The local summer resorts all report favorable business, while the theatres now open for the entire summer state that business is better than ever before, but with the four new theatres now under construction, the wise ones are still shaking a little in their boots, not knowing what the next move made will be.

NORTHAMPTON, MASS.

ACADEMY (B. L. Potter, mgr.; ind.).—12, Bernhard, in "L'Algon".

NEWB'S (W. R. Cook, mgr.).—Vaudeville and pictures.

MOUNTAIN PARK CASINO (Robt. Kane, mgr.).—Stock; fine business.

MILTON STONE.

ONEONTA, N. Y.

ONEONTA (Fred Follett, mgr.; agent, Prudential; rehearsal Monday and Thursday 12-14).—Leon, Hatten, Hays, fine; Ten Brooks, pleased; Farnelli & La Saville, fair; 15-17, Jack Dempsey; Mason & Pierce; excellent business.

16—Young Buffalo's Wild West.

Sager & Leventhal opened pictures under canvas this week. Vaudeville added later if business warrants.

DeLONG.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbette, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10).—Leon, Hatten, Hays, fine; The Hailings, good; Davis & Pollock, pleased; 12-14, Clark & Parker, went well; Barney First, well received; Fred Hurd & Co., very good.

FRANKLIN.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.).—Stock. FAMILY (John P. Harris, mgr.; agent, Morger; rehearsal Monday and Thursday 10).—Carter, Hatten, Hays, fine; Ten Brooks, good; Wheeler Four, applause; Hoff & Rex went favor; Sam Glider, went well; Vesia Wallace, well received; motion pictures very interesting.

NIXON (Thos. F. Kirk, mgr.).—Lynan Howe pictures.

M. S. KAUL.

PORTLAND, ME.

FORTLAND (J. W. Greider, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Five Musical Lovelands, featured; Charles A. Loder & Co., excellent; Alfrida & Pearl, clev.; Irish-American Trio, laughing hit; Kathleen Schmidt, pleased.

PORTSMOUTH, O.

MILLBROOK PARK RINK (Ed. Trimmer, mgr.).—Skating and dancing; big crowds. Millbrook Stock Co. opens June 19.

DOC.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, Walter J. Plimmer).—12-14, Bean & Hamilton, excellent; Gertrude Maxwell, very good; Frederick & Kirkwood, interesting; Thos. Platt, clev.

WM. E. ALBRIGHT.

SAVANNAH, GA.

LIBERTY (Frank & Hubert Bandy, mgrs.).—Stock; good attendance.

BIJOU (Charles W. Rex, mgr.; agent, Wells; Circuit; rehearsal Monday and Thursday 2).—Capacity attendance. 8-10, Anna Gould, very good; Rome & Ferguson, hit; Fred Griffith, scored, The LaCroix, hit; 12-14, Annetta Link, entertaining; Bobby Boyle & Co., very good; Jack Franks, clev.; Church & Church, hit; Rogers & Dornall, hit; Lillian De Luc; Turpin & Behrens; Murphy & Thomas.

Alice Bracken has been engaged as vocalist for Van Ostens Band at the Casino, Thursday.

debut. The regular summer season at this resort opened June 11 to immense crowds.

R. M. ARTHUR.

SEATTLE, WASH.

PANTAGES (Alex Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 7, Malcolm Dub, good; Coe & Bond, pleased; Fred Ward, applauded; Guyer-Vaile Co., laughter; Rush Toy Co., mystifying; The Ahmeers, poor headliner.

MORE (Carl Reed, mgr.; agent, Cort).—5-10, Southern and Marlowe, record business.

GRAND (Eugene Levey, mgr. and lessee).—Week 4, Betty Bruce; Bailey's Dogs; Cole Sisters; pictures.

SEATTLE (Ed. Drew, mgr.).—Stock. LOIS D. Inverarity, mgr.).—Stock.

Ed. Drew, formerly manager of the Alhambra, has succeeded Harry Cort at the Seattle. The Fringle Stock Co. open Sunday for an indefinite stay at the house.

Manager E. Kellie of the Lois theatre, will disband his company at the end of the week. The Keating-Flood Musical comedy company will open there Monday or Tuesday.

ARCHIMEDES.

SHEWEEPORT, I.A.

MAJESTIC (Ehrlich & Coleman, Co. mgrs.; agent, Hocking; rehearsal Sunday 1.30).—Fred Moss, fair; Smith & Barnett, good; Carbone & Williams, big band; Hies, Burk & Davenport, good. Excellent business.

PALACE (C. L. Montville, mgr.; agent, direct).—Baldwin Musical Comedy Co., fair performance to good business.

GLADSTONE PARK (Nelson & Tomlin), mgrs.).—The Whitkors, open-air act.

PARK (Nelson & Tomlin, mgrs.; agent, direct).—Jewel Musical Comedy Co., pleasing performance to excellent business.

HOWARD T. DIMICK.

SOUTH BEND, IND.

ORPHEUM (C. J. Allardt, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—12-14, Chas. E. Lacker, very good; Grace Ormon, scored; Chicago Grand Opera, excellent; big hit; Mumford & Thompson, excellent; Frank Tinney, riot. 15-18, Grimes & Dunbar Sisters; Lucy Tonger; Pat Kelly & Co.; World's Comedy Force; Burt Truitt.

MAJESTIC (T. M. Moss, mgr.; agent, S.-C.; rehearsal Monday 12.30).—Castle & Castle, very good; R. N. Bailey, good.

AMERICAN (T. M. Moss, mgr.).—23-25, Winnifred Greenwood, for two years leading lady with Indiana Stock Co., in this city, will appear in motion pictures.

Hagenbeck-Wallace circus 13; Ringling Bros. 17.

ST. PAUL.

METROPOLITAN.—Neill Stock Co., good business.

GRAND.—Lewis Oliver's stock company; good business.

SIDNEY.—12, Blanche Ring, capacity.

EMPRESS.—Albini, good; "The Commercial Man" (sketch), pleased; Morasco & Co., good; Healey & Meely, good; Ward & Cullen, good; Kaufman & Lawler, fair.

ALHAMBRA.—Miss De Winters, pleased; Maurice Gordon, good; Comic Opera Players, please.

TORONTO, ONT.

MAJESTIC (Peter F. Griffin, mgr.).—Vaudeville and pictures.

PRINCESS (O. B. Sheppard, mgr.).—Stock.

ROYAL ALEXANDRIA (L. Solman, mgr.).—The Royal Comedy Players.

STAR (Dan F. Pierce, mgr.).—Stock; burlesque.

SCARBORO BEACH (Geo. H. W. Moran, attraction mgr.).—Sixty-Fifth Regiment Band of Buffalo, fair deserving feature; Mme. Maybelle Barnum in the Globe of Death; Derenzo & Ladue; Leona Lemar.

WASHINGTON, D. C.

NATIONAL (W. H. Rapley, mgr.).—Aborn Opera Co.

COLUMBIA (E. Berger, mgr.).—Stock.

ELIASCO (W. B. Taylor, mgr.).—Stock.

COSEMO (A. J. Brylawski, mgr.; agent, Jefferies; rehearsal Monday 10).—O'Dowd & O'Dowd, decided hit; Felton, pleased; Geo. Morton, well; Mr. & Mrs. Thomas, clev.; Majestic Trio, good; Davis, Deas & Davis; second honors.

WM. K. BOWMAN.

WILMINGTON, DEL.

GRAND (Chas. I. Beckett, mgr.).—Edgar Akin and pictures.

SHELLPOT PARK (Jas. Henry, mgr.).—Fidelity & Jordan; Hatten, Hays, fine; Katharine Cotter, Emmet McNeal; Henry Comedy Co.

BRANDYWINE SPRINGS.—Stock; opera.

HOWARD W. BURTON.

VARIETY ARTISTS' ROUTES

FOR WEEK JUNE 19

WHEN NOT OTHERWISE INDICATED.

The routes are given from JUNE 18 to JUNE 25, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished by 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."

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Araki Troupe San Bros C R
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Atwood Vera 17 W 12 N Y
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Grimm & Satchell 355 Ridgewood av Bklyn
Groom Sisters 503 N Hermitage Trenton N J
Grossman & 332 North Rochester
Gruber Kew 103 Av E Flint Mich
Guillouffe & Charlton 503 Harrison Detroit

H.

Halkins Lewiston Me
Hall Geo F Warrington Eng
Hall E Clayton Elmhurst Pa
Hall & Pray 50 Columbia Swampscott Mass
Hall & Brice 52 Orchard Norwich Conn
Halla Dora 111 Walnut Revere Mass
Halpern Nan 1331 E 17 av Denver
Hanson Boys 21 E 98 N Y
Hasted Willard 1411 Tyrtania New Orleans
Hatch & Mar 1119 N Y
Hamilton H L Cliffield Park Ashland Ky
Hamlin The 31 Soval Pl Detroit
Hampton & Bassett 4399 Winthrop av Chicago
Hanes G Scott 313 Rittner Phila
Hans Edith 324 Harrison Kansas City
Hannon Billy 1533 No Hamlin av Chicago
Hansone & Co 1097 Tremont Boston
Harvey Ben 532 Lenox av New York
Harvey Ben National Sydney Australia
Harris & Randa 324 Park New York
Hart Bros Barnum & Bailey C R
Hart Stanley Ward 3445 Pine St Louis
Hart Maurice 156 Lenox av New York
Hartman Gretchen 521 W 195 N Y
Harvey & Walcott 1119 N Y
Hayden Jack Orpheum San Francisco
Hayes 607 Western Mountville W Va
Hatches 47 E 133 New York

E. F. HAWLEY AND CO.

"THE BANDIT"

Next Week (June 19) King's Pier, Atlantic City.

BDW. S. KELLER, Rep.

Hayden Virginia Alcazar Denver Indef
Headlow Chas & Mae 3098 Donelson Columbus
Heid & La Rue 1333 Vine Philadelphia
Henderson & Thomas 327 W 40 New York
Henella & Howard 949 N Clark Chicago
Henry Dick 307 Palmetto Brooklyn
Henry Girls 2324 E 17 Philadelphia
Henry 429 E 183 N Y
Herbert Barnum & Bailey C R
Herberts The 47 Washington Lynn Mass
Herrin Lillian Kethels Phila
Herman & Rice 327 W 36 N Y
Herr Noadde Box 66 Wlmer Pa
Hers Geo 332 Stone av Scranton
Hessie National Sydney Australia Indef
Hewley Grace 301 Desmond Sayre Pa
Hill Mile Los Angeles
Hill Edmunds Trio 353 Nelson New Brunswick
Hillman & Roberts 516 S 11 Saginaw Mich
Hillman Geo Victoria Charleston S C
Hilliers 192 Bay 26 Bensonhurst N Y
Hines & Fenton 35 W 49 New York
Hoffman Dave 3241 E Clearfield Phila
Holman Bros 614 Lake Cadillac Mich
Holmes Ben 114 W Montana Allaine Neb
Holmes Wells & Fins Bjou Battle Creek
Holt Alf Sydney Australia
Homan & Helm 125 Lockwood Buffalo
Hood Sam 731 Florence Mobile Ala
Hoover Lillian 438 W 94 New York
Hopp Fred 323 Leticia av Newark N J
Horter Kathryn 351 Halsey Bklyn
Horton & La Triska Hip Devenport Eng
Hotaling Edwards 557 S Division Grand Rap
Housa Carl C 198 Glover Detroit
Howard Fred 329 E 38 N Y
Howard Emily 944 N Clark Chicago
Howard Comedy Four 353 2 av Brooklyn
Howard Harry & Mae 332 S Peoria Chicago
Howard Bernice 3008 Calumet av Chicago
Hoyt Edward N 66 W 36 N Y
Hoyt & Starke 14 Bancroft Pl Bklyn
Huegel & Quinn 599 Rush Chicago
Huibert & De Long 416 Madison Chicago
Hunter Ethel 4039 Troost Kansas City
Hurley & Rose 310 W 32nd av Indianapolis
Hurley F J 153 Magnolia av Elizabeth N J
Hutchinson Al 210 E 14 New York
Hyatt & Le Nore 1613 W Lavalie Baltimore
Hylands 23 Cherry Danbury Conn
Hynde Beatie 518 Pearl Buffalo

I.

Inge Clara 300 W 49 N Y
Ingils & Reading 193a Bower Jersey City

Ingrams Two 1304 Story Boone Ia
Irwin Flo 337 W 45 New York
Irving Pearl Indian Lane Canton Mass

J.

Jackson H'ry & Kate 303 Buena Vista Yonkers
Jackson Alfred 30 E Tupper Buffalo
Jackson Cyclists Hip South End Eng
Jeffries Tom 339 Bridge Bklyn
Jennings Jewell & Barlowe 3393 Arl'g'n St L
Jones & Dell 1303 N 5 St Louis
Jewell Mildred 5 Alden Boston
Johnson Great 357 W 37 N Y
Johnson Honey 39 Tremont Cameridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6245 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstons Musical Empire Edinburgh Scot
Jones & Rogers 1351 Park av New York
Jones Maud 59 W 123 N Y
Jones & Galane 412 W 51 N Y
Jones & Moore 39 Kendal Boston
Jones & Whitehead 33 Boyden Newark N J
Juno & Wells 511 E 73 New York

K.

Karno Co Bell Oakland
Kartello Bros Patterson N J
Kaufmanns 340 E 35 Chicago
Keating & Keating Sisters Wildwood N J Ind
Keating & Barry 14 Boylston Boston
Keely & Parks 351 W 150 N Y
Kelly Bros Empire Hackney Eng
Kelke & Zena 110 W 44 N Y
Kell Jack 138 E 13 Milwaukee
Kelly & Wentworth 1314 S 24 St Joe Mo
Kelley Sisters 4232 Christiana av Chicago
Keltner 133 Colonial Pl Dallas
Kendall Chas & Maudie 133 Alfred Detroit
Kenne Chas 3224 Denver
Kennedy Joe 1131 N 3 Knoxville
Kenton Dorothy Felix Portland Ht N Y
Keough Edwin Continental Hotel San Fran
Kessner Rose 433 W 154 New York
Kiddner Bert & Dorothy 1374 Clay San Fran
King Bro 311 4 av Schenectady
King Violet Winter Gard's Blackpool Eng Ind
Kirkalo Bros 1710 2 av Evansville Ind
Klein Ott & Nicholson Majestic Columbus Ga
Kocher Grayce 5055 Calumet Chicago
Kohers Thers 32 13 Wheeling W Va
Kolb & Miller Elysium Tucson Ariz
Koners Bros Temple Detroit

L.

Lacey Will 1519 Capital Washington
Lafayette Two 195 Graham Oshkosh
Lamont Harry & Flo 20 Clinton Johnston NY
Larkin Sisters 99 Miller av Providence
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 993 Geneva Rochester
Lane Eddie 905 E 79 New York
Lang Karl 199 Bickford av Memphis
Langdon Bros 1000 St Louis
Langman Joe 102 S 51 Philadelphia
Lansar Ward E 333 Schaefer Brooklyn
La Auto Girl 139 Alfred Detroit
La Blanche Mr & Mrs Jack 3915 E Baltimore
Larrie & Lee 33 Everett Montreal
LaClair & West Box 155 Sea Isle City N J
La Grange & Gordon 3303 Lucas av St Louis

La Maze Trio

Wintergarten, Berlin, 10 weeks, until July 31.

La Moines Musical 332 S Baraboo Wis
La Noile Ed & Helen 1707 N 15 Philadelphia
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 31 Little Newark
La Tour Irene 24 Allen New York
La Tro Bros Kethels Phila
La Vettes 1708 W 91 Kansas City
La Vine Edward Orpheum Spokane
Larose 336 Blecker Brooklyn
Larrievore & Lee 33 Everett Montreal
Lashie Great 1611 Kater Philadelphia
Laurant Marie 114 W 45 N Y
Laurens Bert 307 W 97 N Y
Lavardes Lillian 1309 Union Hackensack N J
Lavine & Imme 323 E 13 Cleveland
Lawrence & Edwards 1440 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 352 E Indiana St Charles Ill
Le Dent Frank Temple Detroit
Le Grange & Gordon 3303 Lucas av St Louis
Le Hirt 760 Clifford av Rochester
Le Pages 130 French Buffalo
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Geo 36 W 111 N Y
Le Roy Geo 36 W 111 N Y
Le Roy & Adams 1812 Locust av Erie Pa
Le Roy Chas 1509 N J Baltimore
Leahy Bros 355 East av Pawtucket R I
Lee Joe Kinsley Kan
Lee Rose 1045 Broadway Brooklyn
Lemmington Nat & Co 335 W 150 New York
Lensa 1914 Newport av Chicago
Leonard & Drake 1099 Park Pl Brooklyn

LE ROY AND PAUL

Comic Bar Performers

Next Week (June 19), Lake Cliff Park, Dallas.

ORPHEUM TOUR. JO FAIGE SMITH, Rep.

Leslie Geo W Academy Hagerstown Md
Leslie Gene 341 Tremont Detroit
Leslie Frank 134 W 199 New York
Lester & Kellet 318 Fairmount av Jersey City
Lester Nina Grand Raleigh N C
Levin & Sussle 14 Prospect W Haven Conn
Levit & Fels 712 Cedar Syracuse
Levy Family 47 W 139 New York
Lewis & Lake 3111 Norton av Kansas City
Lewis Phil J 216 W 121 New York
Lewis Walr' & Co 677 Wash'n Brookline Mass
Lingamant 308 E 13th Phila
Livingston Murry 330 E 163 N Y
Lloyd & Castano 104 E 61 New York
Lockhart & Webb 322 W 38 N Y
Lockwoods Musical 133 Cannon Poughkeepsie
Lois & Lov 2914 3 Brooklyn
London & Riker 32 W 93 New York
Londons Four 201 N 9 Reading Pa
Lorch Family Orpheum Spokane

Shadownette

Next Week (June 19), Knoxville, Tenn.

Lowe Musical 37 Ridge av Rutherford N J
Luce & Luce 329 N Broad Philadelphia
Lynch Hazel 355 Norwood av Grand Rapids
Lynch Jack 39 Houston Newark
Lynn Roy 332 43 Jefferson City Tenn
Lyon & Atwood Dunns Cafe San Fran Indef

M.

Mack & Co Lee 332 N State Chicago
Mack Floyd 1519 Ohio Chicago
Macy Maud Hall 3312 E 23 Sheepshead Bay
Mae Florence 43 Jefferson Bradford Pa
Main Ida Dunne Cafe San Francisco Indef
Makarenko Duo Majestic Butte
Malloy Dan 11 Glen Morris Toronto
Malvern Troupe Murray Richmond Ind
Manning Frank 355 Bedford av Brooklyn
Manning Trio 154 N Wanamaker Phila
Mantels Marionettes 4420 Berkeley av Chicago
Marion 313 Laflin Chicago
Mardo & Hunter Park Erie Pa
Marine Comedy Trio 137 Hopkins Brooklyn
Marion Chas Grant Hotel Chicago
Mario Aldo Trio 304 W 34 N Y
Marsh & Middleton 19 Dyer av Everett Mass
Marsh Chas 305 14 Milwaukee
Martha Mlle 99 W 91 New York
Martine Carl & Rudolph 457 W 57 New York
Matthews Mabel 3911 Burling Chicago
Mather & Miller 144 W 91 Ohio Chicago
Maxima Models Majestic Milwaukee
Mayne Elizabeth H 144 E 40 New York
McCaun Geraldine & Co 703 Park Johnston Pa
McCarthy & Barth 3901 Missouri av St Louis
McClain M 1321 Washington av Pittsburg
McCormick Sisters 1347 Madison Chicago
McCormick & Irving 1219 Graveness av Bklyn

McCormick and Wallace

Orpheum Tour.

Next Week (June 19), Orpheum, Portland.

Direction, ALBEE, WEBER & EVANS.

McCune & Grant 333 Benton Pittsburg
McDowell John & Alice 337 6 Detroit
McGarry & Harris 331 Palmer Toledo
McGuire Tute 99 High Detroit
McLain Sisters 99 Miller av Providence
McNally Four 339 W 43 New York
McNamee 41 Smith Poughkeepsie
MacNichol Jas Charlottesville Canada
McWaters & Tyson 471 30 Brooklyn
Mendelsohn Jack 169 W 99 New York
Menetekel 104 E 14 New York
Meredit Sisters 39 W 65 New York
Merritt Raymond 173 Tremont Pasadena Cal
Methen Sisters 13 Culton Springfield Mass
Meyer David & Sister 3300 Cincinnati
Michael & Michael 330 W 52 New York
Miami & DuBois 234 W 53 N Y
Military Trio 679 E 34 Paterson
Miller & Mack 3641 Federal Phila
Miller & Princeton 95 Miller av Providence
Miller Theresa 112 W Grand av Oklahoma
Millman Trio Still Court England
Mills & Moulton 59 Rose Buffalo
Milton & De Long Sisters Coliseum London
Mints & Palmer 105 W 99 New York
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell & Cain Emile Johannesburg
Molasso G Matanzas Cuba
Moller Harry 94 Blymer Delaware O
Monkumbo & Bartlett 38 W Liberty Waterbury
Montgomery Harry 154 E 124 New York
Moore Geo W 914 Cedar Phila
Morgan Bros 3525 E Madison Philadelphia
Morgan King & Thompson 514 608 E 41 Chic
Morton Meyer & Sister 330 W 52 Phila
Morris & Wortman 12 N Law Allentown Pa
Morris & Kramer 1306 St John Pl Bklyn
Morris Mildred & Co 350 W 95 New York
Morton & Keenan 574 11 Brooklyn
Mottier Hal & Sister 330 W 52 Alhambra London
Motogiri 353 W 46 N Y
Mowatts Hip London Indef
Mueller & Mueller Los Angeles

CARL— —LILLIAN

TWO MULLERS

Originators Electrical and Aeroplane Hoops.

Muller Great 901 W 151 N Y
Murray & Alvin Great Albini Co
Muskairens & Berthum Oshkosh
My Fency 13 Adams Strand London
Myers & MacBryde 163 6 av Troy N Y
Myrie & Orth Muscoda Wis

N.

Nazario Nat & Co 2101 Tracy av Kansas City
Neary Bill & Rose 459 E Main Bridgeport
Neary & Miller Wigwam San Francisco
Nelson Bert A 1042 N Humboldt Chicago
Nelson Oswald & Berger 180 E 129 N Y
Newhoff & Phelps 13 N Y
Noble & Brooks Bijou Hattie Wis
Nonette 617 Flatbush av Brooklyn
Norton C Porter 6345 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 154 Monroe Chicago
O'Donnell J R 132 E 124 N Y
Olsen Gertrude H 2835 N Montart Chicago
Oliver Jack & Sister 330 W 52 Phila
Oram 252 W 36 N Y
O'Neill & Regency 592 Warren Bridgeport
O'Rourke & Atkinson 1848 E 65 Cleveland
Orr Chas F 131 W 13 N Y
Orr Phil 1784 Tremont Boston
Owens Dorothy Mae 3047 90 Chicago
Owens The 48 Kinsel av Kenmore N Y

P.
Padula Vincent 529 Park av Bklyn
Palme Esther Mile 121 E 46 Chicago
Parker & Morrell 147 Hopkins Bklyn
Pavia Geo W 5534 N Franklin Philadelphia
Patterson Sam 29 W 133 N Y
Paulnetto & Pique 4324 Wain Frankford Pa
Pauli & Ryholda 359 County New Bedford

PAULINE

"The Ansonia," New York City.

Pearl Marty 23 Marcy av Bklyn
Pederson Bros 625 Greenbush Milwaukee
Pelots The 161 Westminster av Atlantic City
Pepper Twine Lindsay Can
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 B'fmed av Hoboken N J
Phillips Mondane Calvert Hotel N Y
Phillips Samuel 216 Classon av Brooklyn
Piccolo Mildreda Box 22 Phoenix N Y
Pisano & Bingham 50 Christa Gloverville
Pisano Yen 15 Charles Lynn Mass
Potter & Harris 6230 Wayne av Chicago
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest av N Y
Price Harry M 823 Kelly Bronx N Y
Prices Jolly 1629 Arch Philadelphia
Priora The Tukula Wash
Proctor Sisters 1112 Halsey Brooklyn
Prosit Trio Ringling Bros C R

Quartette A 762 Home N Y
Quinlan Josie 644 N Clark Chicago

R.
Raceford Roy 502 W 172 N Y
Raimund Jim 27 E Adams Chicago
Rainbow Slats 240 14 San Francisco
Rant Claude Garfield San Diego Cal
Rapier John 173 Cole av Dallas
Rawls & Von Kaufman 3 Cherry Muskegon
Ray Eugene 5602 Prairie av Chicago
Ray & Burns 237 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Tuxedo Mich
Raymore & Co 147 W 95 N Y
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed Bros Elton Lansing Mich
Reed & Earl 332 E 42 Los Angeles
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Relity & Bryan Gaylord Indianapolis
Remy & Soper 1322 N Alden Phila
Renaldas The 2664 Sutter San Francisco
Rensetta & La Rue 3221 So Hicks Phila
Reese Len 1021 Cherry Phila

THE REXOS

Next Week (June 19), Orpheum, Portland.
Direction, PAT CAREY.

Rhodes Marionettes Steepchase Coney Island
Rich Mark & Truman 3023 Sheffield av Chic
Rich & Howard 214 E 19 N Y
Rich & Rich 2492 Milwaukee av Chicago
Richard Bros 116 E 3 New York
Richards Great Keiths Boston
Riches & Ahen 25 Plant Dayton O
Rio Al C 230 W 146 N Y
Ripon Alf 545 E 87 New York
Ritter & Bovey 49 Billerica Boston
Ritter & Fowler Grand Rapids Mich
Roberts C E 1581 Sherman av Denver
Roberts & Downey 86 Lafayette Detroit
Robinson Wm C 3 Granville London
Robinsons The 901 Hawthorne av Minneapolis
Rock & Rol 1610 Indiana av Chicago
Roeder & Lester 214 Broadway Buffalo
Rogers & Mackintosh 2 Claremont Pl Montreal
Roaland Geo 8 Box 290 Cumberland Md
Ro Nero 412 S George Rome N Y
Rose Lane & Keigand 125 W 14 N Y
Ross Clara 6025 57 Brooklyn

THEO. J.

RYAN-RICHFIELD CO.

Ross & Lewis Chelsea London
Ross Sisters 45 Cumberland Providence
Rusell Musical Novelty 218 W 48 N Y
Russell & Davis 1316 High Springfield O
Rutledge Frank Spring Lake Mich Indef
Rye Geo W 116 4 Ft Smith Ark
Kyno & Emerson 161 W 174 N Y

THE SALAMBOS

S-C Circuit until middle July
Address care VARIETY, Chicago.

Sabel Josephine Majestic Seattle
Sanders & Co Mar 1237 1st N Y
Sanford & Darlington 320 So Warnock Phila
Savoy & Savoy Dramaland Bath Me
Scannon W J 1591 Vinewood Detroit
Scarlet & Scarlet 218 Longwood av N Y
Scherer & Newkirk 13 Goodell Buffalo
Schilling Wm 1000 E Lanvale Baltimore
Schintella 588 Lyell av Rochester
Scott Geo 877 S 4 Bklyn
Scott & Yost 40 Morningland av N Y
Scully Wm 11 Webster Pl Brooklyn
Selby Hal M 204 Schiller Bldg Chicago
Senzell Jean 214 Eleanor Pittsburgh
Sevensala 536 Abel Easton Pa

Sexton Chas B 3849 Johnston Chicago
Seymour Nellie 111 Manhattan N Y
Shen Thos E 3664 Pine Grove av Chicago
Shack & Darville 3028 N Clark Chicago
Shedmans Dogs Dumont N J
Sheperley Sisters 255 Dovecourt Toronto
Sherlock & Holmes 506 Ridge Philadelphia
Shermans Two 353 St Emanuel Mobile
Sherry Jos V Sparks Circus C R
Shields The 207 City Hall New Orleans
Sidiello Tom & Co 4213 Wentworth av Chicago
Siddons & Earle 2544 So 8 Philadelphia
Siegel & Matthews 224 Dearborn Chicago
Simmons & Carmontelle 322 Clinton Bklyn
Simms Al 12 E 105 N Y
Simms William 6435 Ellis av Chicago
Slater & Finch 19 N 2 Vincennes Ind
Small Johnnie & Sisters 629 Lenox av N Y
Smiri & Keaner 428 W 164 N Y
Smith Allen 1243 Jefferson av Brooklyn
Smith & Adams 408 So Halstead Chicago
Smith & Brown 1234 St John Toledo
Somers & Storke Majestic Tacoma
Spears The 67 Clinton Everett Mass
Spencer & Austin 2110 E Philadelphia
Spiseler Bros & Co Hammersteins N Y
Springer & Church 2 Esther Terrace Pittsfield
Stadium Trio 237 Charles Hotel Chicago
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 364 Bremen E Boston
Starr & Sachs 342 N Clark Chicago
Stedman Al 1322 Atlantic Brooklyn
Steinert Thomas Trio 131 Lenox av N Y
Steppe A H 32 Barclay Newark
Stepping Trio 3908 N 6 Phila
Stevens E J 492 Marion Bklyn
Stevens Paul 232 W 23 New York
Stewart & Earl 125 Euclid Woodbury N J
Stokes & Ryan 2106 Bayard Wilmington Del
St James & Dacre 162 W 34 N Y
St John & McCracken 151 Chestnut Phila
Storcheln H 3232 Atlantic Brooklyn
Stubbfield Trio 5305 Maple av St Louis
Sullivan Dan J & Co 1917 W 61 Cleveland
Sully & Phelps 2310 Bolton Philadelphia
Susana Princess Majestic Morristown Cal
Sutton & Sutton 3915 W 3 Duluth
Sweeney & Rooney 1320 Wyoming av Detroit
Swisher & Evans 1147 W Huron Chicago
Sylvester Plymouth Hotel Hoboken N J
Symonds Alferetta 146 So 11 Philadelphia
Syz & Sjs 140 Morris Philadelphia

T.
Tambo & Tambo Palace Hammersmith Eng
Tankley Pearl 67 S Clark Chicago
Taylor E 2608 S 12 Phila
Taylor & Tenny 2540 Ridge av Phila
Temple & O'Brien 429 E 2 Fargo N D
Terrill Frank & Fred 257 N Orkney Phila
Thomas & Hamilton 667 Dearborn av Chicago
Thomas & Wright 535 N Clark Chicago
Thorne Harry 1234 Putnam av Brooklyn
Thorne Mr & Mrs Harry 275 W 141 N Y
Thornes Juggling 58 Rose Buffalo
Thornton Geo A 295 Broome N Y
Thurston Leonard 1232 So Washington
Tidmarsh Fred & Co 1234 Tattall Wilmington
Tinney Frank Keiths Phila
Tivoli Quartette Gratiowd Cafe Detroit Indef
Tops Topsy & Tops 2434 W School Chicago
Tops & Flor D 2145 Wile City Chicago
Tracy Julia Raymond Barthold Inn N Y
Travers Bell 207 W 35 N Y
Travers Phil 5 E 116 N Y
Travers Roland 321 W 42 N Y
Tremaines Muls 232 Caldwell Jacksonville Ill
Trevett Quartet Monarch Hotel Chicago
Triffers Buffalo Bills C R
Troubadours Three 247 W 34 N Y
Troxell & Winchell 306 N 2 Seattle
Tumbling Toms 2789 Fulton Bklyn

HARRY TSUDA

Booked Solid. James E. Plunkett, Mgr.

U.
Uline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1927 Nicholas Phila

V.
Valadons Les 34 Brewer Newport R I
Valdare Beanie 506 W 97
Valentine & Bell 1451 W 103 Chicago
Valletta & Lameon 1223 St Clark Cleveland
Van Dille Sisters 514 W 135 N Y
Van Epps 15 W 64 N Y
Van Horn Bobby 190 Best Dayton O
Vardolles Lowell Mich
Vardon Perry & Wilber 15 Green London
Variety Comedy Trio 1815 Barth Indianapolis
Vass Victor V 35 Hanks Providence
Vassar & Arken 224 Christopher Bklyn
Vedmar Rene 2235 Broadway N Y
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 127 Hopkins Brooklyn
Village Comedy Four 1818 Ringgold Phila
Vincent & Slater 230 Ohio Indianapolis
Viola Otto Empire London
Violetta Jolly 41 Leipziger Berlin Ger
Voelker Mr & Mrs 528 W 161 N Y

W.
Walker Musical 1524 Brookside Indianapolis
Walker & Sturm Majestic Denver
Walters & West 8437 Vernon Chicago
Walton Fred 4114 Clarendon av Chicago
Ward Billy 192 Myrtle av Bklyn
Ward Mack 300 W 70 New York
Warren & Dale 1310 S Carlisle Phila
Washburn Dot 1930 Mohawk Chicago
Washer Bros Chicago Ky

WALSH, LYNCH and CO.

Presenting "HUCKINS' RUN."

Direction PAT CAREY.

Weaver Frank & Co 1706 N 9 Baltimore
Webster Chas D Los Angeles
Well John S Krusstad Rotterdam
Welch Jas A 21 E 14 New York
West Al 606 E Ohio Pittsburg
West Sisters 1412 Jefferson av Brooklyn N Y
West & Denton 125 W Cedar Kalamazoo

Western Union Trio 2241 E Clearfield Phila
Weston Edgar 246 W 44 N Y
Weston Dan 141 W 130 N Y
Westons Models 204 W 130 N Y
Wetherill 33 W 3 Chester Pa
Wheeler Sisters 1441 7 Philadelphia
Wheeler 41 E Ohio Chicago
Whipple Wido Bullocks Providence
White & Perry 5 Av N Y
White Harry 1009 Ashland av Baltimore
White Kane & White 292 Vermont Bklyn
Whitfield Ethel 256 W 57 N Y
Whiting & Bohne 262 W 49 N Y
Whitman Frank 132 Greenwich Reading Pa

ETHEL WHITESIDE

And those "Piccaninnies."
"FOLLIES OF COONTOWN."

Whitney Tillie 26 Kane Buffalo
Whicht George 2023 Michigan av Chicago
Wilder Marshall Atlantic City N J
Wilkins & Wilkins 262 Wile av N Y
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Philadelphia
Williams Chas 2625 Rutgers St Louis
Williams Ed & Florence 34 W 102 N Y
Williams & De Crotoen 1 Ashton sq Lynn Mass
Williams & Gilbert 610 Marshfield av Chic
Williams & Stevens 3516 Calumet Chicago
Williams & Sterling Box 1 Detroit
Wilson Lottie 2502 Clifton av Chicago
Wilson Al and May Dora Schenectady Indef
Wilson Lizzie 175 Franklin Buffalo
Wilson Patter Trio 2566 7 Av N Y
Wilson & Cumbly 2323 7 Av N Y
Wilson & Pinkney 307 W 16 Kansas City
Wilson & Shannon 271 E Milwauk N Y
Winkler Kress Trio 259 W 23 N Y
Wise & Milton Brennan Circuit New Zealand
Wolf & Lee 224 Woodlawn av Toledo
Wood Ollie 500 W 164 New York
Woodall Billy 420 First av Nashville
Wooda Ralton Co Majestic Birmingham
Work & Ower Empire London Indef

X.

Xaviers Four 2144 W 30 Chicago

Y.

Yackley & Bunell Lancaster Pa
Yeoman Geo 1646 Gibson av St Louis
Young Ollie & April Palace London
Young & Phelps 1013 Baker Evansville Ind
Young Sisters 2743 Henry Coney Island

Z.

Zanciga 36 Cliff av E Portchester N Y
Zanfrelins 131 Brixton London
Zeda Harry L 1228 Cambria Philadelphia
Zeiser & Thorne Willards Temple of Music
Zell & Rodgers 67 So Clark Chicago

CIRCUS ROUTES

Barnum & Bailey 16 Kalamazoo Mich 77
South Bend Ind 19 Milwaukee 20 Janesville
21 Madison 22 La Crosse 23 Eau Claire 24
Superior
Kit Carson 17 Weiser Idaho 21 Huntington
Ore
Cole & Rice 16 Silver Springs N Y
Hagenbeck Wallace 16 Michigan City Ind 17
Fullman 11 19 Waukegan 20 Kenosha 31
Elgin 22 Aurora 33 De Kalb 34 Clinton
Miller Bros 101 Ranch 16 Indiana Pa 17 E
Liberty 19 Allegheny 20 New Castle 21
Sharon 22 Erie 23 Ashtabula O 24 Youngs-
town
Yankee Robinson 21 Marquette Mich 23 Ish-
peming 23 Benasomer 24 Bibon Wis

LETTERS

Where C follows name, letter is in Chi-
cago.

Where S F follows, letter is at San
Francisco.

Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.

P following name indicates postal, ad-
vertised once only.

A.
Abbott T N (C)
Ackerman Ed
Adams Ethel (C)
Alberg J
Altkenson Billy
Alexander Geo
Alexander H (C)
Alexander S (C)
Amund Grace (C)
Arthur Geo L
B.
Bailey Ralph D
Baker Dan
Bancroft Burt E (C)
Banvard Will
Banvards Flying
Barlow Fred
Barnes Blanche
Barnes & Barron (C)
Barr Ida
Barrett & Earle (C)
Barnett & Co (C)
Bayer John (C)
Beane Geo A

Beaumont A (C)
Beerman Theresa (C)
Belmonts The (C)
Berliner Vera (C)
Berol Felix
Blake Fred (C)
Bockman K (C)
Booth Hope
Boudin Bros
Boyle J C
Bram Will J
Brinkley Sisters
Brownies The (C)
Byden Mae
Butler Kirkamith (C)

C.

Caine & Odom (C)
Calpin Wm (C)
Camm Alf (C)
Carlyle Dick & Myra (C)
Carroll Jos (C)
Cecil Margaret (P)
Chadderton L (C)
Chadderton Lily
Chandler Catherine
Challenger & Brent (C)
Chase Billy (SF)
Chassino
Chouteau Josephine (C)
Christy Lew
Clark Florette
Clark & Verdi
Clarke Geo (C)
Clancy Geo (C)
Clark Chas A
Clemons & Dean
Elmer Henry
Coburn Nettie (C)
Cogswell Sarah (C)
Coteman Johnnie (SF)
Cotton Bert (C)
Conn Richard
Coppens L M (C)
Corrigan Emmett
Cousins Ida (C)
Covert Dorothy
Cressy Wm
Cummings Ralph (C)
Cummings Dick (C)

D.

Dahdub S K (C)
Dallas Beulah (C)
Dallas Beulah
Dean Blanche (P)
Defreji Gordon
Delaro Hattie
Delaro Hattie (C)
Dell Bert
Delton Henry
Dietrich Roy (C)
Dillon Geo P
Dillon Wm A
Dolan J F
Donita (C)
Doris Opera Trio (C)
DuMont Merle (C)
Dupree Jeanette (C)
Dotson & Lucas (SF)
E.
Eldid Billy
Elinore May
Emmons Lotta (C)
Evans Raymond (C)
Evans Pearl
Everett Emma Carus
Everett Gerlie
F.
Fairfield Frances
Farrell Frankie (C)
Ferguson Dave
Fields Harry W (C)
Flaher Wm
Flittsimmons Mrs Robt (C)
G.
Gibson Geo (C)
Gibson J V
Gifford Ada
Gillespie Edw Co (C)
Glendower & Manlon Mrs (C)

H.

Hagan John P
Hall Richard H
Hall Loraine (C)
Hallen Fred (C)
Harris Chas (C)
Harris & Harris (C)
Hayes Geo E
Herbert Stephen (C)
Hepper Bessie (C)
Hodgkins Gene (P)
Holcomb & Berwick
Holloway J Fred
Hoit Edwin
Hope H
Hughes Madge
Hughes Jas (C)
Huntington Val (C)
I.
Ibons The
Irwin Flo
Irwin Jean
J.
Jarvis & Harris (C)
Johnson & Wells (SF)
Jolly & Wild
Jupiter Budd
K.
Karlton Avery
Kates Carrie (C)
Keefe John
Kelly Frank Boyston (C)
Kendall Chas
Kennedy Vic
Kent Anna M
Kents Seals
Kington & Thomas (C)
Kleine Billie (C)
Kline Irene (C)
Kline Sam (C)

L.

La Genie Millie (C)
Lane Henrietta
La Vine Gene (C)
Lawrence Walter
Lee Irene (C)
Lee Irene
Leipziger Nat
Lerner Dave
Le Roy Hilda
Leslie Ethel (SF)
Lesson The
Lewis Harry W
Lewis Ralph
Lewis Wm H
Lowe & Lowe (C)
Lucas Jimmie (C)
Lucco Luciano
M.
Macaulay Ines
Mack & Orth
Mack Wilbur
Manchi K
Marion & Dean
Martel Blanche (C)
Martine Hob
May Ida
May Jeannie (C)
McCafferty Hughie
McCann Frances (C)
McCarte Billy
McCullough Carl
McDonald John (C)
McGinnis Chas (C)
McKenzie Wm
McLaughlin Nettie
McRee Sally (C)
Merritt Hal
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Noble Billy (C)
Norton H B (C)
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O.
Oberman B C (C)
O'Hearn Will (C)
P.
Pauline J R (C)
Pelham (C)
Phasma
Piquo Philip (C)
Portello Carrie (C)
Potter Fred (C)
R.
Rafael Dave (C)
Rak Trio
Ramey Marie
Randall Allen (C)
Rapol Leo (C)
Ratray Allen (S F)
Ray Eva (C)
Ray Elizabeth (C)
Raymond Alice (C)
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Rees Mrs T (S F)
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Richards Blanche (C)
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Richmond McKee (C)
Rinaldo
Roach Arthur
Roberts Ignace (C)
Robinson Alice (C)
Robinson & Burnett (C)
Roche J C (C)
Rock Wm
Rockway & Conway (C)
Rose Mrs Harry (C)
Rosetta
Rowlands Maisie (C)
Royal Jack
Rudd Joe A
Russo D W
S.
Salambo E S (C)
Schuler Henry (C)
Scott Bros
Scott John
Sharrocks The (C)
Sheeter Doris (C)
Sherman Charlotte (C)
Sherm Sam (P)
Shoenfeld Jos
Shoeholm Grace (C)
Simms Willard & Co (C)
Smalley Ed (C)
Singer Jack
Snook Great (S F)
Stacey Della
St. Albys Edmond G
Stanton Val
Startup Harry (C)
Stedman Al
Steeley & Edwards
Stephens Leona
Stern Sam
Stevens Leo
Strong Nellie
Stuart Jas (C)
Sturm Geo (S F)
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Sutton Dora
Sweeney & Rooney (C)
Swor Bert
Sylvester Joe
T.
Taylor Sarah (C)
Tennessee Jas (C)
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Thomas Dan (C)
Thornburn Samuel
Thurber Philip (C)
Tivola Quartet (C)
Tom Jack
Toomer Henry B (C)
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LEONA STEPHENS

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It's the act that makes the name.



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JAMES B. DONOVAN

AND
RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King K. C.



Via Wireless to VARIETY.

Heaving, heaving over the side of the boat.
Every time we heaved a heave there's a tickling in our throat—

A very disagreeable sensation and makes you blue in the face

On my last heave I discovered the tickling was a piece of my shoe lace.

To try and get the record for heaving on the good ship Philadelphia.

An old lady said, my dear boys, my son Phil 'll help ya (some rhyme).

Phil threw up the sponge, I threw up my hands when Vardon spouted 11 feet

So this is the record of the Phillie Boat, which is mighty hard to beat.

We sure cleaned up at the mid-week concert.
Very heavingly yours,

VARDON, PERRY and WILBER

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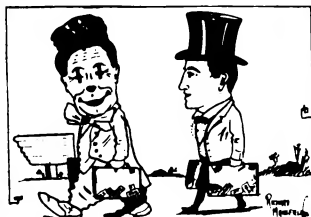
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Direction Max Hart, Putnam Bldg., N. Y. C.

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Reading the mail that came in.
He just stuck his thumb in a letter, by gum!
And pulled out a contract for Lynn.
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CYCLING COMEDIAN

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People often shun others on account of their ignorance, and give them very little sympathy in their mistakes. Did you ever stop to think that if everybody was as wise as you are, in your particular line, what a nice task you would have of getting ahead.

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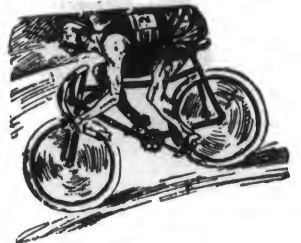
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Week June 19, Brighton Beach Music Hall.

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Direction, **JO PAIGE SMITH**

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VARIETY

Vol. XXIII. No. 3.

JUNE 24, 1911.

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BIGGEST AMPHITHEATRE EVER, OVER GRAND CENTRAL STATION

New Railroad Depot's Top to be Planned for Sports, Shows, Exhibitions and Circuses. Two City Blocks Wide. Successor to Madison Square Garden.

The biggest amphitheatre of its kind ever contemplated for indoors, will be erected by the New York Central Railroad on top of its immense new Grand Central Station, now building.

The space covered by the station (two city blocks in width, and several in depth) will be topped by the large successor to the Madison Square Garden. It will be reached by inclines, and planned to accommodate all exhibitions, sporting events or circuses.

The plans are now being prepared. They have been submitted for approval or suggestions to showmen and others accustomed to handling big exhibition features.

The N. Y. C. in utilizing the atmosphere above its depot has hit upon a scheme of employment that has never suggested itself to New York managers. The demolition of the Madison Square Garden starts next February. No date has been set for the completion of the huge undertaking for the 42d street station, but the interval that New York must go without its big industrial show hall won't be for long.

The Madison Square Garden has housed all the big shows in New York for the past twenty years.

GEORGIA CAINE RETIRES.

St. Louis, June 21.

Something has happened at Delmar Garden. Instead of Georgia Caine remaining two weeks, it is announced her engagement will end Saturday night. Ann Taskar, the prima donna of the stock opera company, will sing the titular role of "Boy Blue," the A. E. Thomas opera to be premiered next week.

Miss Caine doubted her ability to study and prepare the role in a single week, it is said.

Ann is progressing rapidly. Two years ago she was little known and won at least a part of her first recognition at Delmar. Winter, 1909-10, she sang ingenue roles in the "The Silver Star" and last winter was given a lead in "Madame Sherry." Stardom is now expected, as Henry W. Savage will send "Boy Blue" on tour if he is pleased with the show. This possibility was said to have been one of the attractions that took Miss Caine so far from Broadway, when it was announced she would create the role.

CRAWFORD AND GAITES DIFFER.

Conflicting reports are abroad to the effect that Clifton Crawford will not appear under the direction of Joseph M. Gaite's next season. That there is a "difference" between him and the manager, is common gossip.

It appears that Mr. Crawford lays claim to some of the authorship of the piece in which Gaite is to exploit him next season. The "misunderstanding" arises out of Crawford's desire to be reimbursed for the "child of his brain." At last accounts some kind of an adjustment between manager and star was imminent.

DENIES "KITTY" REPORT.

It was reported on Broadway this week that Kitty Gordon, the statuesque Englishwoman, would be the principal woman with "Modest Suzanne" when A. H. Woods produces that piece in Chicago Labor Day, opening a twelve weeks' engagement there.

At the Woods office it was denied that Miss Gordon had been even considered in line for the company.

Harry Cooper has been assigned the chief singing comedy role in the Woods' production. The play is now running in Germany.

PARIS FOLIES CLOSING.

(Special Cable to VARIETY.)

Paris, June 21.

The Folies Bergere will close its season on Sunday night, which, all told, has proved very successful. Over six months of the season was consumed with P. L. Flers' revue.

The establishment will re-open early in September with vaudeville. A revue, as usual, is due in December.

"QUAKER GIRL" LIKED IN PARIS.

(Special Cable to VARIETY.)

Paris, June 21.

George Edwardes' production of "The Quaker Girl" opened at the Chatelet theatre last night, and was acclaimed by both audience and today's newspapers as a brilliant entertainment. It is here for but a run of ten days.

COL. LANDS A LIVE ONE.

Chicago, June 21.

Colonel Thompson, former manager of the American Music Hall here and for a brief time director in general of the Vesta Victoria Vaudeville Tour, has landed another "live one" with a bank roll. The Col. is now preparing to return to show business with a theatre.

Thompson is negotiating with the proprietors of the Globe theatre here. If satisfactory arrangements are closed Thompson will redecorate and renovate the premises and open next season with a large musical show. He is desirous of securing a liquor license, and if successful in that, will run the Globe on the same lines the American was run. The Globe has for the past few seasons been playing Stair & Havlin combination shows, but was never a winner under any policy.

The Col. believes a musical comedy policy will gather in some coin. The Globe is located on Wabash Avenue, one block north of the American Music Hall.

MAUDE ADAMS' AFTERNOONS.

Chicago, June 21.

When Maude Adams reopens "Chanterel" next season she will give extra matinees called "An Afternoon with James Barry," "Judy" and "A Little Play" will be performed during the afternoon parties.

TWO OUT OF THREE GET OVER.

(Special Cable to VARIETY)

London, June 21.

Two out of the three American acts opening at local halls Monday won success. The failure was Mabel McCane at the Tivoli. Miss McCane had badly chosen numbers, combined with poor articulation.

At the Coliseum, Frank Milton and the De Long Sisters did very well, with Mr. Milton making an especial score, personally.

The Sewell Collins company at the Metropolitan appeared in a sporting sketch, named "The Star Tip." It won out handily.

INDIFFERENT REVUE PRODUCED.

(Special Cable to VARIETY.)

Paris, June 21.

A new revue entitled "Au Petit Bonheur," was produced at the Ambassadeurs (open air music hall) in the Champs Elysees last Friday, with only indifferent success. It is far from a failure, but equally distant toward scoring the high water mark of success.

The production is by Henry Moreau and Ardou-Laroche. The principals are in the hands of such capable artists as Mlles. Delmares, Yma, Miss Campton, Messrs. Girlier, Paul Ardou. The revue may please visitors these warm summer evenings.

The weather in Paris at present is ideal for the al-fresco establishments in the Champs Elysees, and big business is being done.

FINDS NEW CAPITAL.

(Special Cable to VARIETY.)

London, June 21.

The negotiations for the taking over of the Gibbons Circuit by Oswald Stoll which seemed a week ago a certainty, have been suddenly and definitely declared off.

There is no reason given, but it is known that the Gibbons people have found the necessary capital to continue the circuit, which they will do after a thorough reorganization.

SAM BERNARD RECEIVES OFFER OF \$4,000 FOR A SINGLE WEEK

The Second Instance of the German Comedian Having
the Biggest Vaudeville Salary Tendered Him.
Brighton Beach Music Hall the Place.

The Brighton Beach Music Hall has extended an offer of \$4,000 for Sam Bernard to appear there the week of July 31, all by his lonesome self. Mr. Bernard is deliberating. The date of the engagement may interfere with his proposed tour in "He Came From Milwaukee" next season. The German comedian has concluded to take up a Pacific Coast trip in his last season's success, and may first open around Aug. 1 at the Herald Square, New York, for two or three weeks. Though on the stage long enough to be termed "The King of the Old Timers," Mr. Bernard has never seen California.

The \$4,000 salary offer places Sam Bernard once again as the act in vaudeville who can draw the largest salary ever paid a "single turn." For America it is the highest price paid any act, possibly excepting Harry Lauder. No one knew Mr. Lauder's U. S. salary, nor how much of the amount Mr. Lauder received was necessary to pay for his releases while over here from English contracts.

The last time Mr. Bernard became vaudeville's star green bet, was when Percy G. Williams gave the comedian \$1,000 for a week's engagement at the Orpheum, Brooklyn, some years ago. This was then a fabulous amount. Much free advertising was secured by Messrs. Williams and Bernard from it. If the consent of the Shuberts to the Brighton Music Hall engagement can be obtained by Mr. Bernard, and other arrangements made which will permit his appearance the week called for, it is possible he will accept the offer for the publicity and the credit that "\$4,000" carries with it.

In a statement given out last week, Mr. Williams mentioned Sam Bernard's \$1,000 salary in connection with remarks about "Old Timers." The same interview quoted Mr. Williams as saying that in the "Old Days," seldom was a Hebrew found on a bill, while in this latter day, seldom is a program completed without Hebrews. Mr. Williams cited as illustrative of the "Old Time" shows, the program then appearing for him at the Colonial, all "Old Timers," with Will H. Fox on it. Possibly Mr. Williams may have overlooked or been unaware that Mr. Fox has been just as good a Hebrew all these years as he has been a prominent artist, and as well, the leader and originator in his line, (comedy piano playing).

Among other Hebrew artists in the olden times were Billy Lester (Lester and Allen), Rogers Brothers, Weber and Fields, Weston Brothers, Wood (Wood and Shepard), Sam Bernard, Lottie Collins, and Dave Howard, of Howard and Thompson, the first "double Jew turn" ever on the variety stage.

GEORGE ALEXANDER KNIGHTED. (Special cable to VARIETY.)

London, June 21.

George Alexander, manager, producer and actor, of the St. James theatre, has been knighted. Alexander is a London County Councillor and municipal reformer. He has produced all of Pinero's successes. The St. James is the society theatre of London.

A FILM "TRYOUT."

Just about this time there should reach New York, from abroad, one Josefsson, an Iceland manager of a troupe of Icelanders, who present the famous "Glima," a sort of Jiu-Jitsu method of self-defense.

The manager has left his troupe behind, but is bringing with him a long film, showing the entire act. This will be run off for the benefit of the New York vaudeville managers. If they vote in the affirmative, Mr. Josefsson will thereupon cable to his boys to come over.

Charles Pouchot will handle the turn for this side, acting as representative for Charles Bornhaupt, the international agent at Brussels. Mr. Bornhaupt discovered the act in Copenhagen.

OLD LOUVRE OPENS.

San Francisco, June 21.

The Old Louvre Music Hall opened June 17 to capacity business. It is a pretty place, and a good show was presented, with Earl Taylor's new trio leading as applause winners. The Leonardi Trio, operatic singers, ran a close second.



BLOSSOM SEELEY.

"THE FRISCO GIRL," who made a lasting impression with "THE HEN PECKS" this season, where she first introduced to Broadway "THE TURKEY TROT," "TEXAS TOMMY," etc.

Blossom opens in vaudeville at the New Brighton theatre next week.

"THREE WEEKS" AS A SKETCH.

Corse Payton will gather up members from his various stock companies, presenting vaudeville with "Corse Payton's Stock Company in 'Three Weeks,'" boiled down to thirty minutes. The time will use up two full scenes of the show, never played in New York until Corse pulled it last week "In stock" at the Grand Opera House.

Corse's "thirty-actors-for-thirty-cents" in the humid play drew in a lot of money to the till, so much that Corse says unless business takes a decided drop, he will stick his lease of the Grand out until Sept. 1, when it expires for the summer run.

The "Three Weeks" sketch thing was evolved by William L. Lykens, the blond gentleman with the many colored shirts.

ENGAGES VAUDEVILLE TURN.

During the week Max Hart placed for a new production next season by Lew Fields, Cross and Josephine, who have been appearing in vaudeville.

COLORLED SHOW STOPPED.

But one performance of the Hodges and Lauchmere colored troupe, numbering twenty four people, was given at Coney Island. The show was organized for the purpose of entertaining under canvas. Planting itself at Coney Island, the authorities notified the management after the first performance that a vaudeville license would be necessary to continue at the beach.

James J. Armstrong, who had arranged for the Coney Island run, could not see the wisdom of delivering \$500 for a license, as required, so called the venture off. The company had rehearsed for a week. It may take the canvas and go out on the road.

NEW ORPHEUM IN LOS ANGELES.

Los Angeles, June 21.

The new Orpheum theatre in this city opens Monday. Last week the seats for the first night were sold at auction, with the proceeds above the usual box office prices turned over to the Associated Charities.

Next week's program is "A Little Stranger," Isabel D'Armond, Wynn and Jennings, Macart and Bradford, "Musikgirls," Bowers, Walters and Crocker, Henry Clive.

July 9, the old (and present) Orpheum, will be occupied by the Armstrong Musical Comedy Company. It will be renamed the Lyceum.

The Orpheum Circuit has heretofore had its theatre in this city under lease. The new Orpheum is the circuit's own property. Clarence Drown will manage it, with about the same house staff as at present, Mr. Drown having been the manager of the Los Angeles Orpheum for some time.

Chicago, June 21.

Mr. and Mrs. Chas. Bray left Chicago last Wednesday for a three weeks' trip around California.

While on the Coast Mr. Bray will attend the opening of the new Orpheum, Los Angeles, (June 26), and will then journey to San Francisco, Portland, Seattle, returning to Chicago over the Northern Pacific, visiting Yellowstone Park on his way east.

COAXING LEWIS AND RYAN.

Tuesday M. S. Bentham was coaxing Sam J. Ryan and Tom Lewis to reunite. So Bentham said.

Tuesday W. L. Lykens was awaiting in his office Tom Lewis, who was to appear in vaudeville in a sketch. So Lykens said.

Each has an office in the Putnam Building, with one ceiling separating them. Neither seemed to know what the other was thinking about, but both were positive of that of what he said.

So much can happen in one building, when agents who love each other as Messrs. Lykens and Bentham do, are trying to help one another along in their business.

THE SPOONERS COME BACK.

The Spooners (Edna May and Mother) are coming back to vaudeville. M. S. Bentham thinks he has the stock people booked for Morrison's, Rockaway Beach, July 3. Patsy Morrison has actually "pencilled them in" for his seaside house.

Patsy is still working on his opening program. He started last January. Up to Wednesday at 2.45 p. m. Mr. Morrison had almost made up his mind about the first turn to go on the bill. It would be an easy matter for Patsy to bill his show, if, for some reason, acts didn't ask more than Patsy wants to pay.

Mr. Morrison claims his house offers a better view of the ocean than any theatre in the world, and that he has arranged to have the running water in the pond changed hourly this season. That's some inducement, thinks Patsy, as he sits in Phil Nash's office day by day, looking over the same lists and sheets he looked over yesterday. Vaudeville is a great study for Patsy Morrison.

Next summer there will be a new theatre down at the beach, and it will be called Morrison's, says Patsy. The present house is complaining about having worked overtime now for several years. Patsy talks gently to it, and even ordered the windows washed one day so the wall paper could look out and see the changes that have occurred; but that didn't satisfy the wall paper, which said it felt thirsty and might at least be washed over, just once, if only to fool the audience.

PANTAGES DUES O. K.

On behalf of the Vaudeville Managers' Protective Association this week, a VARIETY representative was informed that the printed wire in VARIETY last week from Seattle, which doubted whether Alexander Pantages had bound himself as a member of the association, was in error, for the reason that Mr. Pantages was in good standing, with all dues paid up.

PROTEAN "PIAF" E.

A tabloid version "Pinafore," with Kitty Mitchell investing the piece with a protean side issue is now in rehearsal. Miss Mitchell will carry a company of eighteen, mostly chorus girls who will sing the choruses of the Gilbert & Sullivan opera.

The principal roles will be taken by Miss Mitchell.

KEITH-PROCTOR DISSOLUTION WILL OCCUR WITHIN A MONTH

Partners Agreed on Dissolving, With Only Question of Fifth Avenue Lease Remaining. Union Square Again First Class, if Courts Decide for Proctor.

Portland, Me., June 21
The hearing in the matter of the Keith & Proctor corporation comes up again tomorrow. The only thing for the court to pass upon is to whom the lease of the Fifth Avenue belongs for the next five years.

B. F. Keith owns the property. F. F. Proctor claims that he is entitled to a renewal for that length of time. When Keith and Proctor became partners, the Fifth Avenue was held under lease by the latter, and turned into the corporation. After the juncture, Keith bought the theatre property outright. If Proctor should win, the house will revert to Keith at the expiration of the five years' period.

It is understood in New York that Messrs. Keith and Proctor have agreed upon all points, excepting the Fifth Avenue lease. The theatres pooled by the respective managers will be withdrawn from the corporation in the course of the next month, perhaps within two weeks. It is said that if the Fifth Avenue continues vaudeville under the Proctor banner, Mr. Keith will once more make a first class vaudeville stand of the Union Square theatre, one of the houses returning to him in the dissolution. The Union Square has been playing "small time" vaudeville.

The other Keith houses in the corporate pool are the Harlem Opera House and Jersey City theatre.

Mr. Proctor takes back the 23rd Street, 58th Street and 125th Street theatres. It is possible that if the Union Square starts playing the first grade of variety shows, Mr. Proctor will change the policy of the 23rd Street from the "small" to the "big time." The 23rd Street house as "first class" opposition would affect the business at the Fifth Avenue, as well as at the Union Square.

The dissolution will cause no break in the booking relations of Mr. Proctor. He is under contract to book through the United Booking Offices.

O'ROURKE FOR VAUDE.

The middle of July will witness the advent of Eugene O'Rourke in the ranks of vaudeville. At present it is scheduled that he make his debut at one of the Beach houses probably on July 3. "Why Pay Rent?" and "Parlor A" are under consideration as vehicles for the trip into the two-a-day.

FIGHT SPLITS ACT.

A fight which occurred last Friday night between Vincent and Durand, a team of gymnasts, landed one in jail and the other in the hospital and incidentally was the cause of the cancellation of contracts for a tour of the Sullivan-Considine Circuit, which the team held.

The details leading up to the fray

are meagre, but the facts that the same did occur are quite apparent. Durand is walking about with his head swathed in bandages, while Vincent is about under ball on a charge of felonious assault.



VALESKA SURATT.

A late photograph of the star of "The Red Rose," at the Globe theatre, New York

COMEDIAN MARRIES QUIETLY.

Sam Mann, the character comedian, surprised all of his friends by appearing on Broadway last Tuesday afternoon after a hasty trip to the Jersey shore and announcing that he was married. The bride was Lillian Bernstein.

Mann's sister was wed several weeks ago. The comedian and Miss Bernstein were present.

BOOKS FOREIGN ACTS.

It was reported this week that since returning from the other side, Hugo Morris has placed a considerable number of foreign turns for next season with United Booking Offices managers.

MAJESTIC'S SECOND HOLD OVER.

Chicago, June 21.

Will Rogers is at the Majestic again this week, having been held over. This is the second time in the history of the house the management has held over an act for the second week. The other case was Mr. and Mrs. Jack McGreevy, booked at the house for one week last season and re-engaged after the first performance.

When Lew Field's "Never Home" show opens, Mr. Rogers may be a member of the cast. Negotiations are under way to have the cowboy lead a number, as well as do his specialty.

SAD CUBAN EXPERIENCE.

The second half of the G. Molasso pantomime company arrived in town, Wednesday, from Havana. They could not all come last week for two reasons. One was because the boat was too crowded, and the second was the lack of funds. This absence of cash was in no sense the fault of the business or the desire of Mr. Molasso to bring his people back. He simply was cheated out of considerable money due him, and return tickets under the terms of his contract. When seen Mr. Molasso said:

"I hope you will give publicity to my experience in Cuba and that it will serve as a lesson to all who contemplate making a trip there. I went down under a four weeks' contract at a stipulated guarantee and fares both ways. The first week's receipts were about \$12,000, and the second \$11,000. We played there six weeks all told.

"After the four weeks I took over the theatre myself for an additional fortnight. We then went on the road, but my expenses were too heavy. The best receipts possible outside of the city of Havana is \$500 a day, if one plays only three days in a town. I found also that the city officials hold you up for stacks of free tickets.

"My contract was with a Mr. Alfred Misa, and stamped by both the Cuban and American consuls. Misa claimed to have the backing of a George B. Butler, a New York merchant of reputed wealth. The money I made in Havana was forwarded to New York by me and when I returned to Havana and sought my return transportation for the company, could get no satisfaction. So I immediately wired here and received enough to bring half the company back with me, which was about all the boat could accommodate anyway. Then on my arrival I deposited the money with the steamship company with instructions to furnish accommodations for the remainder of them.

"The Cuban impresarios are too much for me. I was robbed right and left. On my arrival there I found three opera companies stranded and personally bought tickets for half a dozen of my countrymen who were without funds, having been abandoned by their managers. But I am going back again, next time reinforced by my first experience in dealing with them.

YOUNG PROCTOR MARRIED.

It leaked out Tuesday that F. F. Proctor, Jr., was married June 12 at Stamford, Conn., to Georgia Antoinette Lyon, a divorcee, the daughter of Mr. and Mrs. Joseph Shultz.

The ceremony was performed by the Rev. H. A. Johnston, pastor of the Stamford Presbyterian Church. The groom gave his age as 31, and the bride's, 23. The new Mrs. Proctor is a native of Kentucky, but has resided in New York for many years.

IRENE DECIDES TO STICK.

Irene Franklin has decided upon vaudeville for next season. Opening in September "Redhead" will play eleven weeks in New York.

An all-eastern route will be headed by Miss Franklin and Bert Green.

GABY STILL ASKING.

Gaby Deslys has again been approached for American engagements, and once more has startled the managers with the size of the salary she desires. The singer wants \$500 a performance, with not more than one show a day to play. Between a date in Berlin of two months and an engagement in Vienna of one month, Gaby has little vacant time. It isn't likely the open space will be filled in America, unless the artiste cuts the price a trifle.

SKETCH WITH 35.

Roland West and Joe Schenck are planning to produce a new sketch next season with thirty-five people. West may or may not be in the offering.

BILLIE REEVES' OWN ACT.

"The Original Drunk" will reappear in vaudeville, as the one-thousand-dollar star of his own company, placed on the circuits by Pat Casey.

"The Original Drunk," or Billie Reeves (as he is named), sails shortly to visit his home country (England), after an absence of five and one-half years over here. During the period he has made himself famous from Coast to Coast. While abroad, Mr. Reeves may arrange with Fred Karno to lease a Karno act on royalty, bringing it and a company over here to make his re-appearance about August 17.

If not succeeding in reaching terms with Karno, Mr. Reeves will frame up his own turn to fit in the \$1,000 salary program niche Mr. Casey has secured for the stage inebriate.

A Karno sketch, "Night in an English Music Hall," was the introductory vehicle over five years ago of Billie to New York and America.

The Karno Comedy Company now over here, and at present paying their first visit to the West over the Sullivan-Considine Circuit, was rebooked this week for a return trip of the Circuit, which will carry them forty weeks beyond the expiration, Jan. 7, next, of the present tour, to end at Kansas City on that date.

The Karno Company is managed by Alf. Reeves, brother of Billie. A repertoire of English comedy sketches is always in readiness to be presented by Alf's company.

BOTH AFTER PRINCESS.

Chicago, June 21.

While it is persistently rumored that the Princess, St. Louis, will be a Sullivan-Considine stand next season, it is understood that Alexander Pantages has quietly arranged to have the house on his circuit. As yet nothing definite has been done in the matter, but it is expected that negotiations now pending will be closed in a few days and one or the other of the coast circuits will have the house.

NEW HOUSE TO OPEN.

Bridgeport, Ct., June 21.

The Lyric will open Monday. The first show, placed by Arthur Horwitz, will have "Mlle. Yvette," a singing turn, with fifteen people, as the headliner. Horwitz has a percentage arrangement with the house management.

MORE AIRDROMES.

From the indication of the number of plans that are being filed with the Bureau of Buildings, the Bronx section is to be flooded with "air drums" this summer. Last week an additional two sets registered.

One calls for the building of an open air theatre at the southwest corner of Willis avenue and 145th street. The lessee is the Willis Amusement Co., of which John W. Russell is president.

Another is to occupy a space 125x100 on the east side of Lincoln avenue just south of 138th street. The estimated cost is \$2,500. Dominick O'Reilly is given as the owner.

Many airdromes are also building just outside of New York.

BILLY GOULD NOT CANCELED.

William Gould returned to New York this week. During the past two weeks, with Mr. Gould out of town, reports have been industriously circulated that he was canceled on the Orpheum Circuit. It is reported that some talker at the general meeting of the White Rats last week, stated that through his (talker's) own personal pressure, brought to bear upon the Orpheum Circuit people, Mr. Gould was canceled.

At the Orpheum Circuit headquarters this week it was stated that Mr. Gould had not been canceled, but that he closed his tour at Oakland, June 10. His bookings were to carry him only two weeks further, and his regular closing date would have been June 24, at Los Angeles. No one had approached the Orpheum people in any way regarding Mr. Gould, a VARIETY representative was informed.

Through Mr. Gould and Hattie Lorraine separating after the Oakland engagement, Billy did not think it worth while to engage another young woman, with the work incident to that, for the purpose of playing but the two next weeks. He could not have worked east over the Orpheum, as none of the Orpheum houses between Los Angeles and Chicago are open over the summer.

When Mr. Gould left New York with Miss Lorraine to make the half-way trip of the circuit, he hardly thought it was likely that Miss Lorraine would remain with the act as long as she did. Had it not been for the persuasion of M. S. Bentham, Mr. Gould wouldn't have started, Miss Lorraine demanding \$100 weekly for her services in the act the day before leaving for the west. She had previously agreed to accept \$75.

As reported in VARIETY at the time Mr. Gould found Miss Lorraine would no longer be connected with the turn, he expected to go to Honolulu for the summer. Offers for engagements from New York and other matters in this vicinity, caused him to return to the metropolises.

AGENT SUES FOR SALARY.

A suit for delayed salary has been started by Maurice H. Rose against Sherek & Braff. Mr. Rose is now engaged with the New York branch of the H. B. Marinelli agency. B. Sherek and A. Braff were a firm of London agents. They very recently dissolved, each opening a separate agency on the other side.

Mr. Rose is after the money due him while acting as the New York representative of the English concern. Th salary account ran for about three months, with the amount accumulating, until the gross sum of \$670 was owing to "Rosey." When informed by his landlord that while Sherek & Braff might be as sound as the U. S. Treasury, still the jingle of some of their coin would sound better than their reputation, Mr. Rose concluded it was about time to make a shift.

The case has been placed with Coudert Brothers, of New York, who will sue the individual members of the firm through their European connections.

THE JOE HART PRODUCTIONS.

Jos. Hart, for vaudeville next season, will present a one-act version of "Mama's Papa." He has rewritten a single woman version of his old Hallen and Hart song success "That Was How He Told It to His Friends," for Carrie DeMar; a big spectacular act called "The \$10,000 Flight," with a practical flying machine and twenty people; probably Digby Bell in "The Days of Dexter," "The Keno Club" by Frank Craven, and "Camping Out," a musical comedietta. "Camping Out" is the title of Smith and Campbell's last season's act.

Mr. Hart will also produce "Everywife" for vaudeville, having secured the rights from George Hobart. The piece was a feature of the last Lamb's Gambol. He will also present "April Showers," a sketch with Ray Royce; and "The Master Thief," another sketch. "The Great Suggestion," as played in the Friars Frolic tour, will likely be reproduced by Mr. Hart for vaudeville. Others of his vaudeville productions for the past season, will be continued.

COMEDY CLUB HAS HOME.

The Vaudeville Comedy Club will be in new quarters within a stone's throw of Times Square, either July 1 or August 1. The location is withheld, owing to minor details.

The annual benefit of the Club next year will be held at the Grand Opera House, donated by Cohan & Harris.

"UNION ACTOR" PAPER.

Chicago, June 21.

There will be a new theatrical paper shortly started here, called "The Union Actor," probably edited by John Nemo and a Mr. Budziline, formerly officers in the local Actor's Union. They became dissatisfied with the arrangements under which the Actor's Union merged with the White Rats.

A "dummy" of the new paper has been prepared. It seems to indicate that "The Union Actor" will be opposed to the present policy of the White Rats Actor's Union."

ENGLISH HAWAIIAN DANCER.

Harry Leonhardt is booking The Hawaiian Trio through Tom Terris for England.

Mrs. Tom Terris will join the act in England playing the dancing part.

LA TITCOMB.

La Titcomb is appearing this week at the New Brighton theatre, on the same bill with her husband, Nat M. Willis. The couple have been booked for thirty weeks next season over the Orpheum Circuit, at the highest salary ever paid two acts appearing on the same bills.

La Titcomb is a statuesque beauty. Her appearance on a beautiful white charger causes a stir of admiration.

After touring the Orpheum Circuit, La Titcomb will sail for Europe where her pretentious sight offering has always been received with acclaim. After a year or more on the other side, she will return to America with a new and even more elaborate specialty.

NOMINEES FOR DIRECTORS.

Nominees for the twelve vacancies to be filled in the Board of Directors of the White Rats Actor's Union are:

Arthur Beauvais	William Keough
Joe Birnes	Geo. Kingsbury
William P. Burt	Chas. B. Lawlor
J. H. W. Byrne	Walter Le Roy
Louis Chevalier	J. Aldrich Libbey
Edward Clark	Herbert Lloyd
Will P. Conley	James Marco
Joe Edmonds	W. C. Mathews
William Flamen	Robert Nome
Baptiste Goldkett	Charles Potts
Ed. Groh	Sidney Reynolds
Lon Hascall	Fred J. Sa Hera
Geo. A. Henderson	Geo. M. Spruce
Chauncey D. Herbert	Rube Welch
Frank Herbert	E. B. White
Chas. H. Holland	Charles G. Wilkens
Fred Hylands	Tony Williams
Mike J. Kelly	V. P. Wormwood

Several of the nominees are the retiring directors.

The election is by ballot, polls close July 14.

The annual election for members of the White Rats Board of Directors recalled the story of this time last year, when "Big Scream" Welch was placed in nomination. As the ballot was made up, Mr. Welch's name appeared as he is popularly known in the show business, "Scream Welch."

Someone at White Rats headquarters looking over the list, said "Scream? Scream? Say, old chap, is that the man's name, Scream Welch?" The inquirer was informed that Mr. Welch was so well known as "Scream" that he could not be identified otherwise.

"But I say, dear boy, we can't allow that, don't you know. His proper name must be put down. We must make it dignified."

The ballot list formally carried the name of Thomas A. Welch. But no one recognized "Thomas A.," and Scream was not elected to the Board.

A few evenings afterwards, around a restaurant table, Mr. Welch told of the circumstances surrounding his non-election. One of the party remarked "But your name is not 'Scream,' and it couldn't go in."

"Well," replied Mr. Welch, "just let me tell you that I am as much of a 'Scream' as Major Doyle is a 'Major'."

"SUMURUN" TOO EXPENSIVE.

It is very unlikely that "Sumurun," the elaborate pantomime successfully produced abroad last season, will be shown in American vaudeville. There is a chance, however, that it may become part of a Broadway show.

The American rights were secured by E. F. Albee through Baruch & Co., the German firm of stage outfitters. Baruch & Co. stood ready to make the production, but Mr. Albee, upon having the proposition figured out, discovered that the weekly running expense would reach \$7,000.

Baruch & Co. are interested to the "Production Department" the United Booking Offices has contemplated for some time. It has not reached beyond the point, however, that a manuscript is acceptable if desirable. Phil Nash is reading manuscripts daily, with little result.

A press agent report sent out early in the week that a "head" had been appointed to the "United's Production Department" could not be confirmed at the United offices. No one there knew anything about the yarn.

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We are neither rising nor descending to defend our staff men or contributors, but we do wish to remark on the despicable methods of those, who, finding they are unable to answer the clean arguments and reasoning presented in VARIETY's columns on the current vaudeville situation, attempt to hide behind the screen of insinuation or worse.

Messrs. Leo Carrillo and William Gould, are on the regular staff of VARIETY; J. C. Nugent is a contributor. All are artists, each capable of taking care of himself through pen or brush. We have nothing to say for either of them; they have spoken for themselves.

But we can't sit idly by and witness the attempt to twist opinion by insinuation, such as the two cartoons drawn by Mr. Carrillo, for VARIETY, some time ago, and reproduced in another sheet last week. We don't think much of this carrion sort of procedure. It isn't clean and it isn't nice.

We have failed to notice that same sheet reproducing any of VARIETY's articles of four years ago on "Why Artists Should Organize." They have undoubtedly been carefully gone over in an attempt to parallel some of our utterances of the past months. We defy anyone (though at that time we announced our policy for the artists and have since declared for full independence) to bring forth one conflict in VARIETY's opinion during the days when it advocated so strongly an organization for the whole artist that the White Rats became reinvigorated since growing to its present strength, and our attitude in these days on the subject of the organization of the vaudeville actor. It is needless to say to the intelligent that we have opposed the policy and the method employed, not the organization.

Nor are we saying this in any kind of extenuation, for we care not what

anybody thinks. We are doing what we think is right, and that's enough for us. If it is not enough for anyone else, they may do what they think is right, as far as we are concerned.

We are talking to the person who maliciously attempted to distort opinion regarding Mr. Carrillo through the reproduction of cartoons drawn for VARIETY, when VARIETY was upholding and attempting to perpetuate opposition for the vaudeville actor, or printing a series of articles on organization.

In those days Mr. Carrillo took chances upon his future in the show business through cartoons drawn by him, and by those very cartoons did more to aid the White Rats of America in gaining the eminence it may now occupy than all the writings or efforts of any man or men. By his cartoons during the early days of the Kiaw & Erlanger and William Morris opposition, Mr. Carrillo was the main factor in instilling confidence into the artists to stand by the opposition—he played in Kiaw & Erlanger's "Advanced Vaudeville" himself.

man with a paper" has had outsiders fight his battles for him, and under cover of these outsiders resort to the dirty journalistic tricks that he only could conceive, to save himself. When the editor of a paper must fall back for support upon such tactics as these, he accedes to the logic against him, and takes this means to divert attention from it.

In all differences there are two sides. When both are fairly and properly presented, that is the time for a decision. No doubt others besides ourselves have heard the constant refrain about "arbitration," and that is what the artist wants. We inquire: where is the arbitrary board to decide upon the differences between the artists now. They want arbitration from the managers. Why not give them arbitration for themselves?

Does any man in this world believe he can muzzle all of the others? Where is the man who can control and direct all of his fellow-men, whether singly or in organization? The dictionary defines an agitator as one who stirs up. The dictionary

lieve, Samuel Adams of Boston, who saw far enough ahead to suggest that a tribunal be established that should be everlasting, and decide the grave questions that might reach it. That tribunal is the Supreme Court of the United States, greater than the President; greater than Congress, as great as the people of the United States, for it is their supreme board of arbitration. It gives all a hearing; it is the safeguard of this country. And the Bench of the United States Supreme Court decides by a majority vote.

We have seen neither Messrs. Nugent, Gould or Carrillo, before writing or regarding this editorial. It was not necessary to see them. It is fair to attack VARIETY, to attack its editorial policy or its editor; anyone may go as far as he likes in doing either, as that may be a part of the game; we may be impugned for our motives, which may be ascribed to anything that might best fit the notion of the panner; we don't care for that if it is legitimately done, but don't attempt to deride, ridicule or misinterpret (to mislead others) the honest views of honest men and artists.

Emma Francis opens in the Folies Bergere Cabaret show next week.

The Tom Jack Trio left this week for Europe, their home.

Harry Askin, from Chicago, has been in New York this week, engaging people for his next season's shows.

The Four Fords, after completing their Orpheum time in April, 1912, will sail for Australia.

Minnie St. Claire is "breaking in" a new act written for her by Tom Gray.

At the Theatre du Chalet, Paris, handsome souvenir programs in colors are sold for forty cents apiece.

Captain Stanley Lewis, through the death of his grandmother, has inherited an estate valued at \$10,000.

The American is scheduled to have a "small time" "Old Timer's Week" beginning Monday.

Carrie De Mar opens in a new act at Atlantic City, Aug. 21, for a stay of two weeks.

Coccia and Amato's new pantomime has been named "A Fatal Kiss." Max Hart is booking.

Charles O'Donnell, of Lane and O'Donnell, was recently married to Ida Lane in Bridgeport.

Clark Martinetti, of Martinetti and Sylvester, is announced to wed Sophia Mahan, non-professional, Aug. 17.

Christie MacDonald and Henry Gillespie (of Pittsburgh) were married June 16, leaving next day for Europe.

THE GOLDEN CIRCLE

Will be the heading for a series of articles commencing in VARIETY next week.

By C. J. NUGENT

on
VAUDEVILLE CONDITIONS.

The articles will appear weekly, three, four or more.

VARIETY has accepted these articles from Mr. Nugent in the belief that they will tend toward an adjustment of vaudeville conditions in America. VARIETY concedes that to be the greatest object that may be pursued at the present time, and will refrain from any comment not befitting a clean spirit of American journalism until the last article by Mr. Nugent shall have been published.

As VARIETY believes Mr. Nugent's articles will tend toward an adjustment of present vaudeville conditions, any theatrical trade papers desiring these articles for publication, may secure them from VARIETY upon application, with a pledge that they be published verbatim, weekly, concurrent with VARIETY, and without comment.

Now that Mr. Carrillo agrees with the level-headed artists who have worked the past season or can work next season in vaudeville, that the present policy and method of the White Rats are not for the good of vaudeville, the answer to his pictured argument must be, perforce, insinuation, the only reply we have noted in some weeks to the able reasoning in VARIETY, by Messrs. Nugent and Gould. And by the way, we can not forego adding that we have failed to notice any reply at any time to able argument or reasoning. It's all blare, blare, blare, with the blare only.

It's about time this contemptible manner of answering sane arguments should stop. The low stoop to reply to Mr. Gould last week found its own sewerage, in the loathing disgust it raised among the very people who were thought would relish it. In America men don't fight as though cesspool mongers. Men over here fight fair. When they have nothing further to say, they stop, and if whipped, their silence admits it.

We are now witnessing the first instance in newspaper history where "a

might classify agitators. For the agitator of the actors, it would say that he is one who speaks better his thoughts than most of his associates could, and thinks beyond the majority of them who can not or will not think for themselves. But the agitator of the actors can not think as far ahead or as deeply or as thoroughly as some of his associates, although he may still remain a better speaker than all but one. And if that single one wishes to speak back, for the benefit of those befuddled, why is there any wish to prevent him, if the agitator has right upon his side? If he is right, there is nothing for him to fear, for right always prevails. Sometimes it takes a long time, but right is right, and though it ruined the universe in the unraveling, it would come through at the last. Better that it should come through at the first. Let the actor decide the right. Practice what is preached. Let everything be run wide open. The trimmers are the more often trimmed; most gamblers die broke; most crooks land in jail. Those on the level are unafraid.

When the Constitution of the United States was drawn up, it was, we be-

FOLIES CUTTING DOWN.

\$1,200 was chopped from the salary list of the Folies Bergere Saturday night, when a retrenchment order went forth from the office of the management. A plan of economy has been decided upon for the combination eating-playhouse directed by Henry B. Harris and Jesse L. Lasky.

It is said the theatre has not made money since opening, excepting in the restaurant division. The cost of the operating the two productions has been too much for the small capacity. While the Folies has enjoyed big business, it has meant no more than the reduction of the losses.

The expense clipping started with the cast and ended with the staff. Marthe Lenclud, the French beauty, was not retained at the expiration of her eight-weeks' contract last Saturday night. This meant a saving of \$500 weekly. Mlle. Britta, ballerina, concludes her engagement this Saturday, with another \$300, outgoing weekly, stopped. When Ethel Levey leaves July 8, \$750 more will be moved each week over to the profit side, less the weekly pay for Grace La Rue, who is to replace Miss Levey in the titular role of "Gaby."

Other principals to remain have either entered into a compromise proposition on their contracts, or agreed upon a summer salary rate.

Next week William Rock will inaugurate a series of pantomimes in the Cabaret show to build up this section. They will be on the style of those offered at the Theatre Antoine, Paris, of the gruesome sort.

R. H. Burnside, formerly stage director of the Hippodrome, New York, who temporarily allied himself with the Folies, to superintend the stage during the revues, by improving them at a lesser cost, is reported to have cut down the expense of running the two productions \$1,800 within his first two weeks there. He will now retire, and Ned Wayburn steps in his place. Mr. Wayburn is rehearsing a big girl act which is to be presented at the Folies in July for a summer run. Mr. Wayburn will also stage the new revue, to go on at the house about next October.

Walter J. Kingsley, chief of the publicity department, will vacate. That department will be taken in charge by the regular Henry B. Harris bureau, presided over by Lee Kugel. Mr. Kingsley will most likely act as avast courier for "The Red Widow," Cohan & Harris' starring piece for Raymond Hitchcock next season.

Although there are no definite plans laid for next season, when the new revue is given during October, the present pieces may be offered for a short road tour.

Messrs. Harris and Lasky intend at present to cut down the chorus next season to a great extent. There will be no more tights at the Folies Bergere. "Gowns" and Show Girls will rule next season. Girls of the caste and calibre of Hattie Forsythe, Jeanne Horton and May Maloney are to rule the roost.

The Cabaret show this week at the Folies has had to get along without Emma Carus. Upon completing her engagement at Hammerstein's last week, Miss Carus expected to follow

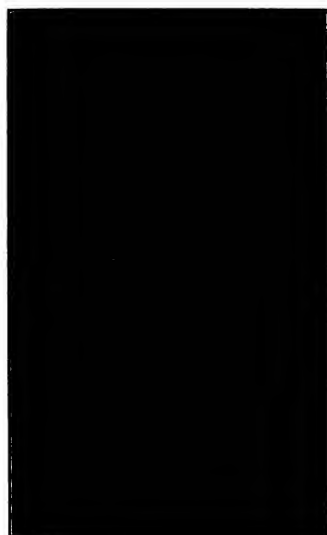
DEALS WITH BARUCH & CO.

Mark Leuscher, of Werba & Leuscher, who is now gallivanting on foreign soil, is due to reach Berlin about July 1, where he will have an important conference with the Baruch & Co., regarding the scenic and costume equipment of the forthcoming fall productions of the Werba & Leuscher firm.

While in Berlin, Leuscher will very likely decide upon the new vehicle for Alice Lloyd. It is almost a certainty that the Baruch firm will have the job of equipping it with scenery and costumes.

Leuscher may make a proposition to the Baruch firm to take an interest in some of the new shows and it may be by the time that Mark plants his feet on Broadway again that the Baruchs will be interested financially in the Alice Lloyd show.

Harry Frazee will arrive at Berlin July 3, for a conference with the Baruchs, and arrange for the costumes and scenery for the new Jefferson de Angeles show, which Frazee & Lederer will produce next fall.



THE GREAT SPOT.

The only real writing and drawing dog in the world.
The World's greatest mind reading dog.
The Great Spot answers anything requested of him by the audience while blindfolded.
Direction, LOUIS PRUCHNIK.

with a week at the Folies. William Hammerstein offered much objection to the agreement, as he has to other "United acts" playing at the house. It resulted in Miss Carus withdrawing.

One of the dailies printed a "black-list" story early in the week, connecting the United Booking Offices and the Folies. While the matter of bookings has not reached that stage yet, it is possible that Mr. Hammerstein may call upon the United to prescribe an opposition sheet, if too many turns flop over to the Folies management. The United must heed the Hammerstein protests and requests, to protect him in his "franchise," which covers the Times Square section of the city.

Meanwhile the Folies will be minus acts now and then, mostly by the moral persuasion route.

BALLETS DRAWING.

The Gertrude Hoffmann production of ballets at the Winter Garden has been drawing large business since opening June 14. It is said the first week's receipts reached around \$30,000.

The production, under the management of Comstock & Gest, is playing the house on percentage. The show's weekly expenses are said to be about \$9,000, without Miss Hoffmann included on the salary list (she, with her husband, Max, sharing in the firm's profits). The initial cost to produce is set at \$50,000 or over.

If business warrants, the ballet will be presented at the Winter Garden until Sept. 1. On that date, in any event, it will take to the road, playing the larger Shubert houses outside New York.

Morris Gest rises to remark that VARIETY's review last week on the performance, mentioning the ballet "Sheherazade" as taken from a foreign vaudeville act called "A Night in the Harem" was all right, excepting in its important point: viz.: That "The Night in the Harem" was taken from "Sheherazade," first produced abroad, says Mr. Gest, twelve years ago in Russia. In 1907, "Sheherazade" was presented as a ballet in Paris, also, says Mr. Gest.

NEW HOUSE WITHOUT POLICY.

San Francisco, June 21.

One of the new ventures of a couple of Los Angeles citizens is the Adolphus theatre on South Main street. This is to be a Class A theatre, with a seating capacity of 1,600.

The policy has not been decided. Mr. Riggs, the manager, says he will be in a position to state the policy by the end of this month.

"GARDEN GIRL" FOR THIS SIDE.

In all likelihood, "The Girl in the Garden," a comic operetta, lyrics by Alex. Johnson and music by Harold Orlob, will be given a Broadway presentation next fall. Long before the piece reaches New York, the operetta will have been thoroughly tried out at the Metropole theatre, Berlin.

Madge Lessing, now in America, will probably be engaged for the Berlin production.

BRADY'S EUROPEAN VACATION.

William A. Brady will spend five weeks in Europe this summer, where he expects to combine business with pleasure. Although Brady intended to lay aside official duties for a time, he promised to read the manuscript of a new play on the way over the briny.

During his stay in London Mr. Brady will arrange for the English production of "Over Night" and "The Lottery Man." He will also consult with Justin Huntley in reference to a new play that author has written for Robert Mantell.

"THE SIREN" FOR BRIAN.

The name of the new piece in which Donald Brian blossoms forth as a star at the Knickerbocker theatre in August is "The Siren."

It is by the authors of "The Dollar Princess."

FOUR "MUTT AND JEFF" SHOWS.

Four shows are being prepared by Gus Hill to play Bud Fisher's "Mutt and Jeff" cartoons in the form of musical comedy.

The shows will be known as "A," "B," "C," and "D." The "A" or "big show," will open Aug. 25 at Atlantic City. There is a prospect, if the opening looms up strongly, a place may be found for the production in a New York theatre. The "B" company starts Sept. 5 in Chicago, and will take the Stair & Havlin route. "C" is the Pacific Coast organization, opening Sept. 18 at Richmond, Va., then going westward, via, south. The "Mutt and Jeff" troupe for New England will be called "D," and starts Oct. 2 at Boston. Each company will carry forty-two people.

Among the people Mr. Hill has so far engaged for the quartet of shows, are Norma Bell, Harry Hoyt, "Shorty" DeWitt, Eva Shirley, Harry Ball, David B. Gally, "Shorty" Healy, Augusta Lang, Lillian Adams, Tom Hall, Geo. Beach, Clifford P. Saun, Mildred Morton, Hazel Richmond, Vera Eiac, American Trio, Harry Vost, Elsie Boehm, Howard Webster, E. Melville Brown.

One of Mr. Hill's two former burlesque shows will go out under his management next season, once more over the Eastern Wheel. The Hill show will retain its last season's title, "Midnight Maidens." The other Hill show, "Vanity Fair," has been leased.

"The Midnight Maidens" will consist of two pieces, each containing three scenes. Among the principals in "The Maidens" will be Billie Ritchie, Danny Symonds, Tom Merrick, James Fagan, Geo. Thurston, Winnifred Francis, Lillian Franklin.

Frank Tannehill, Jr., will stage all the Hill productions for the coming season.

ARRESTED FOR BIGAMY.

Boston, June 21.

Robert R. Jones, known as "Bobby" Jones, who wrote lyrics and composed music for the Ward and Vokes show, was arraigned before Judge Parmenter, in Municipal court, Monday, on the charge of bigamy. His case was placed on probation. Jones was arrested last week by Police Inspector Silas Waite, of the local department, on a warrant sworn out by his first wife, Grace Metlicka, whom he married in Cleveland, in 1905.

June 8, of this year, he married May Jones, whose stage name is May Elliot, an 18-year-old show girl with the Ward and Vokes production. The marriage took place in Nashua, N. H. The second marriage was announced by Jones, at a dinner which he gave at the Hotel Brewster. The Boston papers carried the announcement, which was seen by his first wife.

Jones is in poor health. He is suffering from consumption. The police inspector who made the arrest, joined with the two women, who were in court at the time of arraignment, and asked the judge for leniency. They were satisfied to see a court record of probation. On this they will base grounds for divorce.

SARAH BERNHARDT SAILS WITH \$300,000 OF AMERICAN GOLD

Farewell Tour a Tremendous Financial Success. 284 Performances Yield \$1,000,000. French Actress A Passenger on La Lorraine. Shubert's Have Agent Aboard.

On board the La Lorraine which sailed Thursday morning Madame Sarah Bernhardt was booked as a passenger. The "Divine One" has just completed a second "farewell tour" of this country in five years with a three-day engagement at the Globe theatre. The four performances at the Globe netted \$15,000.

In all the talented French actress has given 284 performances on the tour. Her guarantee was \$1,200 for each showing. She took with her on sailing in the neighborhood of \$300,000 in gold. A like amount is the share that William F. Conner received for having directed and financed the tour.

It is rather a significant coincidence that A. Toxen Worm, the press agent of the Shuberts, is sailing on board the same steamer. However, none of the Conner staff have any fear as to the possibility of the Madam signing a Shubert contract. Broadway seems to think that A. Toxen accepted the first chance to come his way which offered an opportunity of getting close to real money.

OI GEVALD!

Oi gevald—Jess Dandy had a piece of schlamozel. Jess is the possessor of a nickel-plated automobile on which he places a valuation of \$2,600.

Tuesday evening about 11 P. M., he rode up to a friend's house at 140 Claremont avenue and remained there playing pinochle, so he claims, until 12.45. When he repaired to the street Dandy found the car gone and immediately reported his loss to the West 125th street police station, specifically characterizing the affair as a "dastardly robbery."

JEAN JUMPED RIGHT IN.

Chicago, June 21.

Jean Murdock, the local university girl, recently engaged by Charles Frohman to join "The Seven Sisters," opened with the show this week. It was intended that Miss Murdock should not join the show until next season, but the management decided to take advantage of the publicity earned through the girl's engagement. Miss Murdock replaced Laurette Taylor. The local press were unanimous in voting the newcomer a find.

Barbara Tennant was another new "sister" in the line up, replacing Nelly Rowland as the third sister of the seven.

SAILING TO JOIN HUSBAND.

Mabel Barrison, who has been seriously ill since last winter, sailed for Europe Wednesday on board the "Oceanic," on two missions of most vital importance to her. The first in search of complete restoration to

health and the other to join her husband, Joseph Howard, who sailed a fortnight ago.

There is no truth in the stories of any serious misunderstandings between the couple. Just before leaving Chicago, Howard gave a note for a large sum of money to Dr. Hicks of this city, who has been treating Miss Barrison with some sort of a new cure, and the note was paid out of some moneys due Howard on song royalties the day before Miss Barrison sailed away.

The little woman will repair to a sanitarium just outside London, the headquarters of the new cure, where she is to remain for the next three months, by which time Dr. Hicks has assured her that she will be completely restored to health.

BILLY PAPKE ON THE STAGE.

Billy Papke, whose ring title has gained him considerable prominence in the sporting world, will be seen on the stage next season, having been engaged as a feature with "The Kissing Girl," the former Cort theatre (Chicago) piece, which will be put on the road next season.

Papke, middleweight champion of the world, hails from Kewanee, Ill.

IF LEASED, WILL BUILD.

Edward Margolies, president of the Margolies Construction Co., controls the property embraced in numbers 117-127 West 47th street, and stands ready to erect thereon a theatre, if a responsible tenant indicates a willingness to take a twenty-one year lease of the property. The plot is now occupied by half a dozen old dwellings. It is 120 feet wide by 102 feet deep. Plans for the proposed playhouse show a seating capacity of about 1,400, and an expenditure approximating \$175,000.

The person most prominently mentioned as the probable lessee of the new house, if it is ever really built, is J. W. Rumsey, general manager for Daniel Frohman, who, it is understood, wishes to secure the lease. Mr. Margolies Tuesday afternoon, was closeted with Lee Shubert, which argues a conference of some import.

BUILDING ON TIVOLI SITE.

San Francisco, June 21.

The Down Town Realty Co. will build a theatre upon the site of the old Tivoli at Mason and Eddy streets. The house will have a Mason street entrance.

S. Friedlander has secured the lease. The theatre is to be completed by next February.

"FOLLIES" LOOKS BIG.

Atlantic City, June 21.

Florenz Ziegfeld's annual review, i. e., "The Follies of 1911," had its premier at the Apollo last night. It is in three acts and fifteen scenes. The lyrics are by George V. Hobart, music by Maurice Levi and Raymond Hubbell; staged by Julian Mitchell, with musical numbers arranged by Gus Sohke and Jack Mason.

This array of authors and producers, reinforced by a cast of unusual merit, left small chance for the launching of anything but a brilliant show.

The first production was really remarkable for its smoothness, running but three hours and eighteen minutes.

Bessie McCoy is the star of the feminine contingent and Lillian Lorraine did very well.

Leon Erroll, late of James E. Cooper's "Jersey Lilies" and hence a recruit from the burlesque field, was the brightest shining light among the male artists. He and Bert Williams "cleaned up." These two have a great comedy scene on the girders of the uncompleted Grand Central Station, which is the laughing hit of the performance. Williams sings three good songs in his specialty, the best of which is "That's Harmony."

A finely acted satire on "Everywoman" entitled "Everywife," concluded the first act. During a series of five scenes, Erroll's impersonations of a "souse" are very good. The fun is further enhanced by Williams' humorous explanations between the scenes. Walter Perceval scored throughout with his fine voice. The biggest hit registered by Miss Lorraine is a song entitled "Fire in My Heart."

The second act contains burlesques on "Pinafore" and "The Pink Lady." The last act is a resort in a "Midway" on the "Barbary Coast" of San Francisco. The whole act is a mixture of "Grizzly Bear," "Turkey Trot" and "Texas Tommy" dances. Here is where Miss McCoy scored in a scene on Tad's "Daffydills," with chorus. It is a well conceived novelty. Fanny Brice appeared twice during the evening, first as a "Yiddish" girl and later singing "Ephraim." Tom Dingle, as was predicted by everybody, scored with his eccentric dancing. The Dolly Sisters did considerable neat stepping.

There are innumerable "rag" numbers. Brown and Blyer came on near the close of the show, but did well in spite of this handicap.

There will undoubtedly be some pruning, but the show points to a big success.

SUING FOR "ELECTRA."

Richard Strauss is suing Oscar Hammerstein to regain absolute possession of his opera, "Electra," claiming that the latter did not give the stipulated number of performances which he had contracted to do, and that the play should revert to its composer (Strauss).

Strauss has opened negotiations with the Metropolitan Opera Company to have the piece presented by it next season, but must first secure full rights to the production. Hammerstein claims it is his and that he wants to use it next year himself.

MORLEY WAITING FOR PLAY.

Victor Morely and Bessie Clifford, featured for the past two seasons with Jos. M. Gaites' western "Three Twins" company, may be seen together in vaudeville next season.

Mr. Morely is under contract to Gaites for several seasons to come. The contract provides that a new piece must be produced for him next season. Unless this is done, vaudeville will probably catch the comedian, who is now in Europe.

Miss Clifford was offered a berth with "Dr. De Luxe" for the remainder of this season, but declined, preferring to rest after the western tour.

ACCEPTS "THE REAL THING."

Chicago, June 21.

Henrietta Crossman has accepted Catherine Chisholm Cushing's play, "The Peacock and the Goose," and will appear in it next season.

The title will be changed to "The Real Thing." Frank Mills has been engaged in support.

STILL HOOFING IT EAST.

Chicago, June 21.

Percy Denton, the man who is singing his way from Frisco to New York, and who started from the coast town several weeks ago, has succeeded in



PERCY DENTON.

reaching Laramie, Wyo., without burning his ankles.

Denton is boosting the Panama Pacific Exposition while hoofing it east. The Englishman figures on reaching Chicago sometime in 1926—if his shoes hold out.

NEW THEATRE AT NIAGARA.

Niagara Falls, N. Y., June 21.

Plans have been made for the erection of a new legitimate house on the present site of the Arcade, the new theatre to be ready by next November.

The new Arcade will play first class productions, the first seen here since the burning of the old International in December, 1908.

ANNA LAUGHLIN IN SUPPORT.

For the support of Jefferson De Angelis next season, Ureco & Lederer have engaged Anna Laughlin.

BERNSTEIN UP FOR TRIAL.

Things have been moving for Freeman Bernstein this week, right up to to-day, when his trial for acting as an agent without a license, is set down for Special Sessions.

Monday, Mr. Bernstein opened the Casino, Long Branch, with vaudeville, and claims he is doing business there. The busiest part of Freeman's week, though, has been guessing whether his picture show at Shanley's old restaurant (42d street corner) would open. Wednesday Mr. Bernstein thought the prospects were good, but wouldn't make any bets.

The Building Department required another exit from the picture-restaurant. Freeman fixed it. When he was through, the management of the Cohan & Harris theatre next door, said the exit was a dandy, but it opened right into their court, and they asked Mister Bernstein to shift the opening into some other part. That tied up the vaudeville magnate for a few days.

Otherwise Freeman says he is all right, because his name on the windows of his offices are in larger gold letters than any other vaudeville agent's in Manhattan.

EXTRA ! !

The place opened its door Wednesday evening and Bernstein is promising the Coronation pictures after the Mauretania arrives next week.

CHASED MAYOR OUT.

Alpena, Mich., June 21.

Mayor Dafote of this city almost met with personal violence Sunday night at the hand of the audiences in several of the motion picture theatres here, when he personally made an attempt to enforce the Blue Law in regard to the opening of places of amusement on the Sabbath.

When the Mayor left the Royal theatre, he was followed by a crowd of about 300, who would have done violence had it not been for the presence of the officers.

JOE SCHENCK LEASES COLONIAL.

"Give a fellow a chance, won't you, Joe?" asked M. S. Epstein, of Jos. Schenck the other day.

"What kind of a chance do you want?" said Mr. Schenck.

"I want to be a manager all by myself, just like the Mark-Broeck Co. is," replied Mr. Epstein.

"Well, what can I do for you?" retorted Mr. Schenck.

"Let me run the Colonial, Peekskill, for awhile" answered Epstein.

"Go right ahead," was Schenck's reply, "and draw up your lease."

So M. S. Epstein will take over Joe Schenck's Colonial for next season. It is Mr. Schenck's own property. He conducted it as a "pop" house the season past.

Mr. Epstein books for the Mark-Broeck Co. through Joe Schenck's booking department of the Loew Circuit. Messrs. Epstein and Schenck are so friendly with each other, they don't shake hands every time they meet.

The new Shubert theatre, Newark, is scheduled for opening the latter part of October. The initial attraction will be "The Deep Purple."

CANADIAN "SMALL TIME" AGENCY

Montreal, June 21.

The Canadian Theatres, Ltd., which has a couple of "small time" vaudeville houses in Canada, besides its big theatres playing the first class vaudeville, has opened a "small time" booking agency.

It will compete for trade mostly with the Griffin Circuit agency at Toronto.

Two offices will be maintained for the booking of acts. One is at London, with C. R. Collyer in charge. In that city the "Canadian Circuit" (as it is known) operates the Majestic, as a "small timer." The other house of the lower division is the Savoy, at Hamilton. In about a month, when the Auditorium, Quebec, is repaired, that will become the third "small time" house of the chain.

The second booking office is in this city, with J. H. Alos in charge.



BESSIE MCCOY.

Featured with Ziegfeld's "Follies of 1911."

CALIFORNIA WHEEL.

San Francisco, June 21.

Sam Loverich says that he has started a new circuit here and has secured the following houses: Victory, San Jose, Clunie, Sacramento, Yosemite, Stockton and the Chico Opera House. These are all first-class houses. Mr. Loverich states he has formed a vaudeville wheel, starting a show from San Francisco every week and playing in these towns. This is something new and the natives may fall for it. The venture will be under the general management of Loverich and Pincus, two well-known theatrical men. Tony Lubulski will do the booking.

BAD BUSINESS DOES IT.

Louisville, June 21.

The Avenue theatre, devoted to "pop" vaudeville, but which has been doing poor business, is closed.

LOUIS WESLEY LEAVES LOEW.

Last Saturday night terminated for Louis Wesley two years of service in the booking department of the Loew Circuit. Mr. Wesley resigned, and it is reported contemplates the opening of his own "small time" agency in New York.

At the Loew office, the resignation was confirmed, and regret expressed over Mr. Wesley's departure.

COLORS PICTURES PERFECT.

Upon the arrival this week of the Urban colored films of the Victoria Monument Unveiling in London, May 16, the Kinemacolor Company commenced giving private exhibitions in their rooms at 145 West 45th street.

The Victoria Monument reel, one of the first of the Coronation series, is perfect in the natural coloring of the hordes of soldiers and notables seen in connection with the ceremonies, reproduced upon the sheet. Another striking picture is the Crystal Palace ball, also part of the Coronation features to be leased out by the Kinemacolor Company in territorial sections.

Probably the film approaching nearest to perfection in colored motion photography is named "Floral Friends." In this film all the flowers are shown, one at a time, in bowls or vases, which slowly revolve, allowing the auditor to see the natural colors of the flowers in all positions and shades. To Americans accustomed only to the hand painted, streaky and dauby colored films of the past the Urban pictures in natural colors are a revelation.

A lively current subject was the picture of the English Derby, run at Epsom Downs last month. The little coloring this picture contained consisted mostly of the colors in the jockeys' clothes. It is a picture full of life, and shows the immense throngs gathered to watch the race, the start and finish of which are seen.

In the reel of the Unveiling the entire ceremony seems to have been followed by the camera. The monument itself is at last shown, as King George pulled the string which parted the covering of the marble image of Queen Victoria. The Queen of England with her children march behind the King of England and the Emperor of Germany. About one hundred notables are in the rear. With the bright uniforms and gala dress, the film is an imposing as well as an instructive and interesting one.

Throughout this week the Kinemacolor Company has experimented with the American-made projecting machines, to determine those most suitable for the handling of the colored reels.

\$30,000 REPAIRS TO COLUMBIA.

Boston, June 21.

Marcus Loew was in town Monday. Before leaving he ordered about \$30,000 worth of repairs to be made to the Columbia, which the Loew Circuit expects to open as a "small time" vaudeville theatre Labor Day.

The Columbia was the Western Burlesque Wheel house last season. It is quite certain that the Globe will play the Western Wheel shows next season, becoming the second of the Western theatres here.

ROCK AND FULTON'S NEW ONE.

Rock and Fulton are preparing an elaborate production for vaudeville.

The dancers will carry twenty people, including a Hungarian orchestra. They will remain in vaudeville all of next season.

SECOND SHOW FOR HERK.

The biggest event of the week in Western Burlesque Wheel circles was the arrival of I. H. Herk from Chicago, who is here for a conference with the heads of the Empire Circuit and to select the costumes and scenery for his two burlesque shows next season.

"Izzy" last year featured Edmund Hayes in "The Umpire." He will use the same title this season, but Hayes will not be with the company. With the addition of the Star, Chicago, to the Empire circuit, Herk gets another show, and will present "Sam Rice and His Daffydills." "The Umpire" opens the regular season at the Empire, Chicago, while the "Daffydills" begins life at the Star in the same city.

Herk has signed Charles Burkhardt, Billy Mossey, Jack Kelley, Jack Barton, May Yuir, Vergie Royden and Jennie Curtis for "The Umpire." Richard Patten will be back with the show, with Wash. Martin in advance. Wash. will also be ahead of the "Daffydills," with Sam Weinberg as manager.

Mr. Herk will be a busy man this year, having been appointed general manager of the northwestern houses by the Empire Circuit. In addition to personally managing the Empire and Star, Chicago, he will look after the Minneapolis and St. Paul Western Wheel theatres.

"Doc" Lothrop, manager of the Howard, Boston, and Oliver Stacey, Gayety, Albany, dropped in at the Empire quarters Tuesday. "Doc" will again have charge of the Howard next season, and looks for an unusually big season.

Charles E. Taylor, who will manage "The Darlings of Paris" on the Western Wheel, is no kin to the Charles Taylor, former manager of the Gayety, Schenectady, N. Y., who is slated to take charge of the Eastern Wheel Gayety, Louisville.

The Taylor show, with a new burlesque staged by Leon Errol will open July 31, playing one-night stands between New York and Chicago. The entire company has been signed. The principals include Stewart and Desmond and Co., McCabe and Vogel, Jack Moore, Gladys Sears, John and Jessie Powers, Watson and Bandy, May Hall, wardrobe mistress; George Oesterle, musical director; Frank Chamberlain, carpenter, and Jack Hall, electrician. Princess Omena, a Parisian dancer, will present her "Gobble Rag" creation with the show.

Mr. Buckley, who formerly managed the Lafayette, Buffalo, was around the Empire offices Tuesday. He is talked of as the new manager of the Empire, Philadelphia. Charles Daniels, manager of the Casino, Brooklyn, is also being mentioned to take charge of the Philly house. The matter will be settled this week.

JOE WOOD SELLING ACTS.

Joe Wood is "selling acts" this summer, owing to the dearth of "small time" bookings. The few houses remaining open, on Mr. Woods' books permit of the agent handling several turns, after filling up the sheets.

Flo Rheinstrom, formerly in the Woods agency, is now with Gene Hughes.

NEW GAYETY FOR EASTERN BUILDING IN MONTREAL

Canadian Theatres, Ltd., Secures Franchise. Will Erect \$200,000 House, Seating 1,700. Ready March 15 Next.

Montreal, June 21.

The Canadian Theatres, Ltd., has secured the Eastern Burlesque Wheel franchise for this city. Clark Brown, general manager of the company, met the local architect, Tuesday, when plans were settled upon. W. H. McElfatrick, the New York theatre builder, is consulting architect.

The site will be at St. Catharine and St. Urbain streets, but is not a corner. An entrance will be on St. Catherine street, Montreal's busiest thoroughfare.

The theatre, to be named the Gayety, will cost \$200,000. It will seat 1,700 people. The agreement between the Canadian Co. and the Columbia Amusement Co. (Eastern Wheel) calls for its completion by March 15, 1912.

The open week to be left on the Eastern Wheel in the west next season, may be closed up with the opening next spring of the new Gayety, Montreal. The route will likely then run from Schenectady to Montreal, to Boston, or the split week (Springfield and Worcester), may be dropped from the Wheel's list.

St. Paul, June 21.

The lately secured Shubert theatre for the Eastern Burlesque Wheel may be renamed the Columbia or Gayety.

The house will open as a regular spoke Aug. 20, with Max Spiegl's "College Girls."

The weekly money capacity of the Shubert is said to be between \$8,000 and \$10,000.

ANOTHER FIGHT COMING.

There was a slight stir in the offices of the burlesque managers in the Columbia Theatre building during the early part of the week that threatens another outbreak of the recent trouble which the election of this month was supposed to have effectually quashed.

Gus Hill, it is alleged, is again the insurgent and this time his battle front will be slightly weaker than heretofore. However, nothing daunted he is going after the game with a view to winning.

During the last row Jake Goldenberg came into possession of thirty-four shares of the stock of the Columbia Amusement Company. These shares he purchased from Fred Irwin, after they had been first offered to Hill.

Hill believed at the time that he would have a staunch ally in Goldenberg. Just now he is not quite as certain, and is making an attempt to have Goldenberg reassign the stock to Irwin. This Jake refuses to do. The refusal has had the effect of keeping the telephone company busy repairing the wires running out of the office of Goldenberg to that of Hill, so

heated have been the conversations. The mails are also supposed to be playing their part in the transferring of communications between the two managers. It is said also that Irwin would not object to Goldenberg returning his lease of "The Majestics," which Irwin gave him.

Hill is said to have stated in one of his letters that he is not through fighting yet and all can rest assured that he will not cease battling until he has achieved his end.

As an outcome of the communications that have passed between Hill and Goldenberg, it is reported the latter has consulted with his attorney, Nathan Burkan. Incidentally he has also instructed his attorney to start suit against Hill for \$50,000 for alleged slander.

GOES BACK TO SHOW.

Charles Burkhardt goes back under the direction of I. M. Herk again next season, in the "Miss New York, Jr." show over the Western Burlesque Wheel.

May Yuir, formerly of Revere and Yuir, also joins the same company. Both principals played in the first "Miss New York, Jr." on the Wheel about three years ago.



FLORENCE WILSON.

Another dainty Miss in "The Pink Lady."

ROBINSON'S GOLD MEDAL.

Dave Robinson of the New Brighton Theatre is arranging a "gold medal competition" for his summer theatre, similar to the one at the Colonial last winter.

Three women will be the contestants. Irene Franklin and Lillian Russell and another yet to be selected will make up the trio. The one drawing the biggest business on the week will corral the medal.

Prof. Roberts, leader at the Alhambra, took charge of the Brighton theatre orchestra this week.

TAKES ALL RECORDS.

All the box office records of burlesque passed into the possession of Gordon & North, Saturday night, when the final statement for the last performance of the firm's "Merry Whirl's" first week's engagement at the Columbia, New York, was turned in.

The gross receipts to the management of theatre and show for the twelve performances totaled a trifle over \$8,800 exceeding by \$1,000 the previous house record held over from last season by Max Spiegl's "College Girls."

In taking the burlesque pennant, "The Merry Whirl" overshadowed the record made by Harry Morris fifteen years ago (1896) at the Standard, St. Louis, and which has stood all the time since. That was a little above \$8,100, and was drawn in by the late Mr. Morris and his company during fourteen shows on the week.

Chicago, June 21.

The Columbia theatre here will close for the summer at the end of the week, when "The Bowery Burlesquers" will conclude a four-week summer engagement.

While no figures could be obtained, it is not thought that the summer idea was a very profitable one for Chicago, especially since the "Bowery Burlesquers" held the boards during two of the hottest weeks Chicago has experienced in many years.

Joe Hurtig who spent a few days in town last week reengaged the entire cast of the present "Bowery Burlesquers" for next season. Charles Jansen will head the same show next season, but the Hurtig & Seamon firm will distribute the other principals among their various Eastern Wheel productions.

FROM WEST TO EAST.

Mike McDonald, formerly of "The Ducklings" (Western Wheel), and Harry Codair, have been signed for Shean & Gallagher's Eastern Wheel show next season.

Shean & Gallagher will open at the Brighton Beach Music Hall (in vaudeville) June 26, in "The Battle of Bay Rum," remaining a few weeks only.

SIGNS FOR THREE YEARS.

Will Fox, the burlesque comedian, signed a contract this week under which he will devote his services to the interest of Gordon & North for the next three years. He will be a member of their "World of Pleasure" company next season.

MANAGER HAWLEY DIES.

Frank V. Hawley died at the Post Graduate Hospital, New York, June 18. Mr. Hawley was manager of the Gayety theatre, St. Louis, and a well known showman all over the country.

RUBE IN NAME ONLY.

Rube Bernstein, who manages the Toronto baseball club in the summer and looks after Pat White's "Gayety Girls" in the winter, visited the Empire managers Tuesday while his ball tossers were "on the Jersey side." Rube closes his ball season in Toronto, and opens the burlesque season in that city.

PLAY FIVE OUT OF SIX.

Five out of six shows under the control of Jacobs & Jermon will be played over the Eastern Burlesque Wheel by the firm next season. The sixth is the franchise of H. S. Woodhull's "Lid Lifters," which remains vested in Max Spiegl for next season, under the original agreement entered into between Messrs. Spiegl and Woodhull.

The additional show to the firm's four of last year, will be E. F. Rush's "Bon Tons," to be known under the same title. Jacobs & Jermon have so far engaged for that organization Kelly and Feely, Babe La Tour and Clara Berg. The first and last named were with the Rush company last season.

The most important engagement thus far entered for the firm's shows is Gus Fay, one of the standbys of Fred Irwin's "Majestics" for several seasons. Mr. Fay will have the German role in the "Big Gayety Show."

"The Golden Crook" will carry about the same principals it did the past season. Frank O'Brien, Nellie Florede and Leo Stevens will be with "The Columbia Burlesquers." Harry Kohler, Kremsier and Miss De Mar will take part in "The Queens of the Moulin Rouge." Other principals are Arlington and Cochran, Johnstone and Buckley, Jack Strauss and the Musical Three.

MARION NAMES HIS SHOW.

Down in Tom's River, N. J., where Dave Marion is working night and day on the book, music and lyrics of his new "Dreamland" show for next season's Eastern Burlesque Wheel tour, has drifted up to the big city the title. That is "Stageland." The piece will be offered in two acts.

The driving winds that carry reports also say that Mr. Marion is willing to stake everything he owns in the world, excepting his family, that "Stageland" will be in the van of all his other numerous productions of the past.

HOWARD SIGNS WITH "BLUCH."

Charles Howard has been signed by Bluch Cooper for "The Jersey Lilies" next season.

Howard was with Hurtig & Seamon last year.

NEW CHICAGO MUSEUM.

Chicago, June 21.

The old Trocadero theatre, a famous Chicago landmark and until recently a spoke in the Eastern Burlesque Wheel, has been turned into a museum under the direction of Harry Thurston, brother of the magician of that name.

While the new amusement place is known as the Chicago Museum, the old name, Trocadero, has been retained for the burlesque theatre and music hall on the ground floor.

Six shows a day is the policy of the burlesque hall, with Bill Irwin as producer. Howard Thurston has sent several freaks from Europe to the museum, among them Hing King Ling, a Chinese giant, measuring ten and a half feet in height.

The Big Otto Animal Show occupies a floor in the building also.

GREEN ROOM INSURRECTION.

Up and down, around and in the vicinity of Long Acre Square, there are constant rumors of internal dissensions in the Green Room Club, confirmed on the one hand by the adherents of the so-called "insurgents," and vigorously denied by the "regulars," who are in command. The main grievance of the "insurgents" is the so-called "one-man-rule" as embodied in the strength of Hollis E. Cooley, for the past eight years presiding officer of the club under the title of Prompter.

At the annual election, three weeks ago, Cooley declined to permit his name to be placed in nomination for re-election. George M. Cohan succeeded him, running on the regular ticket, although the insurgents endeavored to place a ticket of their own in the field, but neglected to register same, according to the by-laws of the organization.

Since the election there has been but one meeting. Then, in the absence of the newly elected Prompter, the Call Boy in the person of Cooley was again in evidence in the chair, which had pretty much the same effect as a red flag flaunted in view of a bull.

The insurgents claim that the affairs of the club have not been properly administered, and appointed a committee to examine the finances of the organization. The chair ruled that any member, as an individual, had access at all times to the books, but that a committee was not in the regular order of things.

Frank Arnold, the leader of the insurgents, has, it is claimed, the applications of about seventy members of the Green Room Club for entrance to the Friars. These seventy, according to report, fear that as the Green Room Club is a corporation, they may be liable for any financial deficits that may be shown on the liability side of the ledger, and as their dues are paid up until next October, it might be a wise move to retire before that time.

J. W. Rumsey, the Abbott of the Friars, is said to view with apprehension the taking away from the Green Room Club any large number of its members at this time, due in great part to the feeling of gratitude on the part of the Friars for the assistance rendered the club by Mr. Cohan at their recent Frolic.

It is denied by the adherents of both sides that the poker games which have been a feature at the Green Room Club since its inception, have anything to do with the threatened withdrawal of so large a number of its members. In fact, it is maintained that at present whilst is the prevailing pastime.

BEHAVEN APART FROM WOODS?

Bobbie Barry has been signed for Carter DeHaven's famous role in one of "The Girl in the Taxi" companies. A. H. Woods puts out next season.

In the Western company will be Harry Hanlon, Helene Salinger and Pearl Sindelar. The last named is now in Paris purchasing new wardrobe.

It is said Mr. De Haven will not appear under the direction of Mr. Woods next season.

SLENDER, BUT AMUSING PLAY.

Paris, June 12.

The plot of "Cher Maitre," by Fernand Vanderem, produced at the Comedie Francaise, June 10, is somewhat slender, but it is an amusing play, well written, and quite up-to-date, which would have been better at the Vaudeville or Gymnase than the classical Theatre Francaise. Ducrest is a popular barrister, feted by society, who makes his wife assist him, but does not permit her to share his glory. She reads the dry books, and then tells him about them, so that Ducrest can prepare his candidature for the Academy of Letters. The neglected wife allows her husband's secretary to make love to her until their intrigue is discovered; then from pity she repents, and the lawyer regains his old assurance and power in the world. Without his wife's help and love he would be a failure in life.

In this three-act comedy much dialog is devoted to the sayings of modern society. The character of the young secretary is well drawn, showing a youth who has esteem for the brilliant lawyer, his employer, but falling under the charm of the wife, forgets his admiration for the husband.

The play on the whole, fell short of expectations, and is hardly a success. De Feraudy plays the role of the fashionable lawyer with some skill, but he has not the scope to show his talent as in "Business is Business."

Outside of the little "affair" with the husband's secretary, the piece bears a strong resemblance to J. M. Barrie's comedy, "What Every Woman Knows."

Ken.

MANAGERS ASSN., PHILLY.

Philadelphia, June 21.

The Common Pleas Court granted a charter to the "Theatrical Managers' Association of Philadelphia," last week. The Association has been formed for the protection of the interests of the managers of all the local playhouses, ranging from the regular theatres where the "\$2 attractions" hold forth, to the humbler place of entertainment where the motion picture is the drawing card.

All of the managers in town are members. The officers of the association are Frank Stowe, Jr., president; Harry J. Jordan, vice-president; Israel Kaufmann, treasurer, and Thomas W. Love, secretary.

Among the incorporators are Fred G. Nixon-Nirdlinger, Grant Laferty, Charles Elias and Mort. Thomashefsky.

GENERAL OPERATIC REVIVAL.

The success of "Pinafore," at the Casino, is so great that its sponsors, the Messrs. Shubert, Brady and Arthur, will make a series of revivals of the Gilbert and Sullivan operas next season and send them on tour.

There will be, necessarily, a number of changes in the casts, as some of the stars now playing in "Pinafore," are contracted to appear in their own pieces when the regular season opens.

Clarence Harvey and Jean Newcombe have been signed by Cohan & Harris for the support of Raymond Hitchcock in "The Red Widow."

SYNDICATING THEATRES IN CAL.

San Francisco, June 21.

"Syndicating" has become epidemic in this state. After the incorporation of the Blackwood-Morosco interests, came the syndicating of the following houses: Santa Barbara Opera House, the Potter, the Wyatt at Redlands, the Loring at Riverside, and the Pomona theatre. The Syndicate will also have control of the Santa Anna theatre and will have the Klaw & Erlanger bookings for the new Spreckels, San Diego, and the theatres in Ventura, Oxnard, San Luis Obispo, and Monterey.

The "Syndicate" is composed of H. C. Wyatt as general manager, Mrs. M. L. Kiplinger, Judge H. H. Rose and R. R. Demming.

ACT FOR STELLA TRACEY.

A "single turn" will be furnished vaudeville by Stella Tracey, a musical comedy young woman. Miss Tracey is under the management of Tom Penfold, and will be directed in vaudeville by Helen Lehman, of the Dan Casey Agency.

MOST POPULAR DANCER IN VAUDEVILLE



JOHN SCOTT

The original "HELLO, GEORGE" of BISSET AND SCOTT.

Everybody in vaudeville knows JOHN SCOTT, the "HELLO GEORGE" boy, who has been manager of BISSET AND SCOTT, the infatigable dancing duo, for the past thirteen years.

Since the regrettable sickness of the original Bisset three years ago, Scott has retained the label of "Bisset and Scott" and kept that trade-mark up to its original excellent standard.

Even though the name "Bisset" has been worn by several other dancers in the past three years JOHN SCOTT has seen to it that not one whit of the original quality has been lost. The public, long since, learned to expect the best of the BISSET AND SCOTT combination, and it is this same "HELLO GEORGE" who has kept their confidence as well as that of the managers.

When "Scotty" walks into a booking office, it is always, "Hello, George," tell us what you want"—the Bisset and Scott label is still all to the good and as welcome as the merry "daffydill."

For an experiment Scotty has been trying out the Sullivan-Considine line out west, and has met with the "Hello, George" welcome all along the line, and consequently has a good word to say for the time. On his return east, he will make a tour of European halls, for which he is already booked.

One of the nicest and most immaculate dancers in vaudeville, SCOTTY is one to attract notice anywhere and those who do not get the ball on his "kidding" are liable to put him down as a "hick" (he confuses to Brooklyn as his home), but anyone who puts Scotty down as one of those Hicks is the victim of that "old stuff."

A good dancer himself, Scotty has been an education for several of his partners in the last three years and though they might try to imitate his stuff when they leave him, he is quick enough to change to something better.

His store of originality is unlimited and it can be expected for time to come that "BISSET AND SCOTT" will mean only the best there is in dancing art.

LEE SHUBERT ON THE OCEAN.

The Lusitania Wednesday carried away Lee Shubert. On the same boat was Lew Fields. Both managers sailed away for a rest, but will not forget they are in the show business while on the other side.

One of the objects of Mr. Shubert's trip is to look over the foreign mart for feature attractions in the vaudeville line. His leaving at this time recalls the strong report, printed in VARIETY at the time, that the Shuberts would extend their list of "Winter Gardens" for next season. Support is to be given their New York house of that name, by other Winter Gardens in the larger cities over here.

Foreign acts must be had, and while Mr. Shubert does not pride himself upon any ability to select or determine upon the turns abroad suitable for America, he wants to see a few in the hopes of singling out one or more for future Winter Garden prominence.

In this connection also, it is being talked about that the Shuberts may be obliged to cast about for some style of entertainment to fill the number of their leased theatres, which will otherwise be idle when the fall arrives. Of the Shubert string of legitimate houses, several will be closed to their productions with the new season. The Shuberts have learned that big productions only return profit in the largest cities, especially New York and Chicago.

It is expected by the Broadway wise boys that before long, something unexpected may develop between the Shuberts' Winter Garden plans and their surplus houses.

Primarily though, Mr. Shubert is taking the trip for a rest. He accepted the opportunity of leaving on the Lusitania through having Mr. Fields for a travelling companion.

OBITUARY

Mrs. H. T. Duncan, mother of Blanche Duncan (Clark and Duncan) died here at her home, 1131 Prospect street, Indianapolis, June 8.

The mother of James Dolan (Dolan and Lenharr) died at her home, Vancouver, British Columbia, June 15.

Mrs. J. H. Allen, wife of the well-known booking agent, died June 13 at the Allen residence, 324 West 43d street, after a prolonged illness, cancer being the immediate cause of her demise. Mrs. Allen will be best remembered among the profession as one of the Vadis Sisters, at one time considered the greatest of women aerial performers.

Thomas Santley, brother of Joseph and Fred. Santley, was drowned in the Hudson River Tuesday afternoon, through the overturning of a canoe. The body was not recovered. The daily papers confounded him with his brother, Joseph, a member of the Marie Cahill company last season. The deceased was twenty-four years old.

Bob Mennet, the oldest and best known stage hand in Seattle, Wash., died last Tuesday.

London, June 14.

George Graves, who has been the chief comedian at Drury Lane Pantomime for two years, tells me he has an idea of visiting America. He will take with him "Koffo, of Bond Street," and two other short sketches.

A new act entitled "Naero" appeared at Finsbury Park Empire this week. It has the unmistakable stamp of Percy Boggis upon it. It consists of a series of dances by a rather pretty girl.

In the matter of lighting Percy Boggis has elaborated upon some of his previously exploited ideas.

Albert Hyman, resident manager of the Empire theatre, Johannesburg, and one of the family of Hyman who conduct the chief music halls in South Africa, was married June 6 to Hetty Rosenthal, a daughter of I. Rosenthal. The father of the bride is a member of the Johannesburg Stock Exchange and a director of the Empire theatre, Johannesburg, which the Hymans manage. The couple will spend their honeymoon in England and upon the Continent.

When "Dick" Knowles opened at the Coliseum Monday, he had a big reception. His place on the bill was not a good one, for he followed immediately upon the very depressing performance of Sent M'hesa, an alleged Egyptian dancer. In spite of this handicap Knowles kept the audience laughing all the time. The extent of his success may be gathered from the fact that he is likely to be held over at the Coliseum.

The Palace, Shaftesbury avenue, has been the scene of several extraordinary disturbances in the last few days. The quarrels and bickerings in which Mordkin and Pavlowa, and the rest of the Russian dancers, have been participating have occasioned a good deal of annoyance and no little wonder. New features seem to be arising daily, and when it is not Pavlowa's fault, Mordkin is to blame. Substitutes for both have been brought from Russia, so that in the event of either one or the other crying off, the dances could be conducted without disturbing the programme. Some of the Russians have struck against playing matinees, and Mr. Butt met them on all their grievances. Saturday and Monday, Mordkin and Pavlowa did not dance together, and at two performances Pavlowa did not appear. It being given out that she was ill. Mathilda Kjsanski was brought over in great haste from Russia to take Pavlowa's place. It seemed that the whole unpleasant business was to culminate in Pavlowa's permanent retirement from the Palace. She declared that she would not dance any more and left the theatre, but to everybody's surprise, returned the next day, and demanded to know if her dressing room was ready for her to use. Having been informed that the dressing room was still open to her, she intimated that she would dance. After the scenes of Saturday and Monday, in which the audience booed and hissed the announcement that Pavlowa would not dance, few

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE

W. BUCHANAN TAYLOR, Representative

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

people imagined that Mordkin and she would reappear together. Tuesday night many people went to the Palace in the expectation of more trouble, but to the amazement of most, Pavlowa appeared in her solo dances and finally in the much-discussed "Bacchanal" dance with Mordkin. The enthusiasm was terrific, but even then it seemed that the relations between the two principal dancers were still a little strained. Whether they will continue to break out at intervals during the remainder of the engagement remains to be seen. Operatic stars may now take a back seat. When it comes to peevish bickerings with competitors and managements, the Russian dancers must be awarded the palm for more than their dancing.

Walter C. Kelly, the "Virginia Judge," has returned to London with honors doubly thick upon him. He is one of the real attractions of London, and his re-opening at the Palace Monday was something to be remembered. He introduced a number of new stories and not one missed fire. He will remain at the Palace eight weeks and then take a four weeks' trip into the Provinces. Knowing the Provinces as I do, I should not hesitate to recommend him to visit at least half a dozen cities.

It is quite on the cards that Genee will shortly dance in opera. This has long been her ambition. There seems to be no obstacle in the way of her desire. The matter is being handled by Marinelli.

George Foster has had many offers for Brice and King on account of their success at the Tivoli. It is not surprising to hear that Mr. Butt of the Palace has been in touch with Mr. Foster, regarding their services when they return to England.

Cartmell and Harris sail for the States June 25. They will return to open at the Palace, Feb. 5.

Despite rumors to the contrary, the Alhambra, Glasgow, will reopen on the twice-a-night plan Sept. 4, with Frank Bush and Charles T. Aldrich in the chief positions.

Brooks and Vedder have landed here. They are due to open at the King's, Southsea, July 3.

Sailed June 17 for South Africa, the Four Ascots, Sisters Wingrove, Veronica Brady, Lola Patey and E. La Freya. They are all bound for The Empire, Johannesburg, and are going out under the direction of the Hymans.

The Covent Garden authorities have decided to revive Bolto's "Mephistopheles" on the shelf a long time. It has also been secured for provincial

presentation by the Carl Rosa Co., who will do it in English.

John Lawson will go over to America in the fall, using "Humanity" as his principal vehicle during his second trip there, although a number of other pieces will also be presented. Arnold Daly has the American rights to "The Monkey's Paw." Mr. Lawson paid \$100 royalty a week for it last season. This was the reason for Lawson not fulfilling his contracts on the Pantages Circuit. He will not use the "Paw" sketch until Arnold's rights have expired.

Bransby Williams has been selected to act on the Dickens Centenary Committee, the only music hall artist to be honored. Lord Roseberry is the chairman.

George Lyons, of Sanford and Lyons, died here this week. Mr. Lyons was very popular among the artists in England.

Wilkie Bard is hearing on every hand that he would make a big hit in America. Bard is cautious, though not a Scot, and he says that when he does go to America, he will spend two or three weeks looking over the ground before opening. He has just made one of the biggest successes of his life at the Oxford and Tivoli in a song descriptive of the troubles of an English railway porter at a Welsh Station.

When the Two Bobs reopened at the Tivoli, after an absence of many months, they had a great reception. The boys were immensely pleased and "Laughing Bob" Adams exclaimed as he came off into the dressing room, "There is some loyalty about these people, for sure."

James Welch, who has built a big reputation as a comedian tells me that he is enjoying himself immensely with his experience as a serious actor. He has dropped "The Hooligan," which Sir W. S. Gilbert wrote for him, and is exploiting two sketches in which he gives character sketches of a serio-comic kind. In "The Eye-Opener," of which R. C. Carton is the author, Welch plays the part of a blind man who has just recovered his sight. Mr. Welch tells me that he has in preparation a new sketch for production at the London Coliseum at the back end of the year. It is by Judge Parry. It was suggested by "The Hooligan," and it will deal with the process which led to the murderers' conviction. Mr. Welch has made a fortune out of "When Knights Were Bold." He will shortly put it on again for the sixth season.

I am told that about 150 American acts are now here or on their way to

Europe. In the present condition of affairs with many houses closing down, and expenses being reduced all round, those acts which come over on "spec" do not stand much chance of opening here. This promises to be the worst season for show business in a great many years.

The Russian dancer, Trouhanowa, is announced as the latest claimant to public attention here. She is at present in Paris figuring in a series of "Dance Concerts," and is expected to reach London in the course of a few days. Marinelli's office is handling her.

A certain juggler was recently charged with unprofessional conduct. The man who made the charge was called upon to substantiate it, and this is what he said: "This juggler has been inventing tricks all his life. I know that he went to see a 'copy act,' just to make sure that the 'copy act' was actually doing some of his stuff. He went right back, and cut out the business which the other man had stolen from him. This is what I call unprofessional conduct."

A good story is being told of Hugo Morris and his recent trip to Paris. He was introduced to Mr. De Courville, Sir Edward Moss's personal representative. Mr. De Courville is a young looking man. Hugo could not understand how so juvenile a person could know anything about show business or the world. Then he started a little argument as to the merits of turns they saw, and at last Mr. Morris asked Mr. De Courville what he knew about the show business anyhow. Mr. De Courville quietly informed Mr. Morris of his visits to most American cities, large and small, giving details and proof. Then he added some information about Mexico, Canada and South America, whereupon Hugo confided in the third person present: "Say this guy has been in more places in America than I have!" (They finished good friends, and saw Paris together.)

Frank Jay Gould has caused a lot of talk by declaring that he will get complete control of the Gaiety theatre from George Edwardes. Mr. Gould says that as he holds the bulk of the shares in the concern he is entitled to the control. Edwardes denies that Gould holds a majority, and says that the American cannot have charge of the management. The fight promises to be interesting.

"The Crucible" by Edward C. Hemmerde K. C. and Francis Neilson M. P., was put on for the first time at the Comedy theatre, June 7. There are seven characters in the play, generally conceded to be unpleasant enough to succeed, and good enough as melodrama to be welcomed on both sides of the Atlantic. It would not surprise me in the least to find that the American rights had been disposed of before this gets into print. The theme is the same as Shakespeare's "Measure for Measure." One scene will possibly make the play a success. There is some fine acting, chiefly by Henry Ainley as Mark and Evelyn D'Alois as Mary.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, June 13.

Is Paris to have a proper theatrical journal at last? Four managers, Louis Duplay, Alphonse Franck, of the Gymnase and Apollo, Firmin Gémalin, of Theatre Antoine, and Max Maurey, of Grand Guignol, have formed a company for the purpose of "creating a special organ for all that concerns theatres, music halls, concerts, and casinos, and for exploiting all systems and modes of advertising." (Thus reads the statutes of the proposed society.)

"Alkestis" will be revived at the Comedie Francaise next autumn with Albert Lambert fils, Delaunay, Paul Mounet, Mme. Bartet. This French version of Euripides' tragedy is by G. Rivollet, and was recently given at the open-air theatre of Orange. "Nèiges d'Antan" by Jules de Marthold, formerly given at the Odeon, will also be included in the Comedie Francaise repertoire next season.

Detective pieces are not out of fashion yet in Paris, for we shall have two more here next season. In addition to a French version of the German story "Die Audere," M. Gugenheim is also busy on a similar play for the Theatre Sarah Bernhardt, while the Chatelet will present "Le Signe des Quartes," from an adventure of Sherlock Holmes.

The reappearance of Mme. Rejane at the Hippodrome, London, in "La Chance du Mari," an amusing French short piece, has been set back to July 3. Mme. Jeanne Granier, another clever Parisian actress, is also going to London about the same time.

The Apollo, Paris, is to have trouble, which the management has evidently courted. Seven members of the chorus being abruptly discharged June 9, intend to sue for a month's salary. The reason given was that the season had terminated, but the artists suspect it is because they are singled out as being too friendly with the Syndicate of Artists. As a matter of fact "Les Transatlantiques" was withdrawn June 11, but the theatre is giving a summer series of "The Merry Widow" at half prices.

John Calvin Brown's Parisian enterprise Magic City, on the banks of the Seine, was successfully inaugurated June 2, when 25,000 visitors attended, the majority being by invitation. Saturday, when the grounds were open to the public, at twenty cents entrance, the number was even greater, and all through the Whitsun holidays the rush was tremendous, the gate money during the three days reaching \$31,000. The fine scenic railway is the main attraction. "Magic City" is a new play ground for the Parisians, and all want to see it at once, but there is every indication of the crowds continuing and that the concern will make money this year, and be a thorn in the

side of "Luna Park." Brown's park is considerably the larger and the attractions more varied.

It came as a surprise when reported that a capitalist by the name of Bonheur (meaning "happiness" in French), had secured a controlling interest in the Marigny by purchasing 600 shares. The concern is a limited liability company divided into 1,100 shares of \$100 each, and has been paying 9 per cent. Bonheur had to pay \$193 per share, 300 belonged to Borney, the present director. Borney, who has been in bad health for some time, and absent a great deal, will probably remain nominally in charge this year, though Bonheur's control commences in July. He is credited with the intention of appointing Leon Pouget, a musical conductor, as general manager. The general policy of the theatre will not be changed.

A Red Indian wedding was the advertising scheme at the Jardin d'Acclimation this week. Running Water, a beautiful Iroquois of twenty-five, was joined in holy matrimony to High Bull, a Sioux, five years younger than his spouse. The whole troupe of over 100 Redskins, from Canada, who are appearing in the Gardens, attended the civil marriage, according to French law, at the Mayor's office, June 8, after going to a Catholic church at Neuilly, nearby, where an Abbe, who was delegated by the Archbishop of Paris because of his former residence among the Indians in Canada, performed the religious ceremony. All attended in native dress and war paint, the procession being led by two Texas cowboys in full costume.

Mme. Rejane left last week for London, to produce at the Hippodrome a sketch, La Chance du Mari, by de Flers and Caillavet, in which Severin Mars and Monteaux will play with the actress, who is now in good health again. The Theatre Rejane will reopen next season with "Blue Bird" again, after which Mme. Rejane will be seen at her own house for a time in Sardau and Moreau's play "Madame Sans Gene" and then in another revival of Paul Hervieu's "La Course du Flambeau."

The new revue at the Cigale, Paris, entitled "Revue des T," produced June 2, is played by a splendid troupe, but the work is hardly worthy of their talent. Among those appearing are Mmes. Jane Marnac, Bremonval, Bordoni, Merindoll, Angele Grill, Messrs. Morton (who opened in a new show at the Moulin Rouge for two nights), Hasti, Fred Pascal, Urban, Dorvill, Miss Lawler, etc. It is the best group I have seen at this hall, particularly for a summer run.

Casino de Paris remains open with "Belle Irene," somewhat pruned, but still a risky piece and it is refreshing this hot weather to remark that it is by no means a draw.

SHOWS NEXT WEEK.

CHICAGO.
ABORN OPERA COMPANY—McVicker's (4th week).
"LITTLE MISS FIX-IT"—Chicago O. H. (6th week).
"GET RICH QUICK WALLINGFORD"—Olympic (31st week).
"SEVEN SISTERS" (Charles Cherry)—Powert's (11th week).
"THE HEART BREAKERS"—Princess (4th week).
HOWE'S LECTURES—Garrick.

ATLANTIC CITY.

"MRS. AVERY" (Carlotia Nilsson)—Apollo.

BOSTON.

"DR. DE LUXE" (Raiph Hers)—Colonial (6th week).
"THE GENIUS"—Castle Square; stock (first time).
"ZAZA"—Majestic; stock (first time).

SAN FRANCISCO.

ETHEL BARRYMORE—Columbia (2d week).
"MME. SANS GENE" (Stock)—Alcazar.

NEW YORK.

"A COUNTRY GIRL"—Herald Square (6th week).
"AS A MAN THINKS" (John Mason)—Nashua's (16th week).
"BAXTER'S PARTNER"—Bijou (1st week).
"EVERY WOMAN"—Lyric (18th week).
"EXCUSE ME"—Gaiety (30th week).
"FOLLIES BERGERS" (10th week).
"FOLLIES OF 1911"—New York (1st week).
"GET RICH QUICK WALLINGFORD"—Cohan's (44th week).
GRAND ITALIAN OPERA—Irving Place (3d week).
GRAND OPERA—Daly's (3d week).
LA SAISON RUSSE—Winter Garden (3d week).
"PINAFORTE"—Casino (5th week).
STOCK—Academy.
STOCK (Corse Payton)—Grand O. H. (8th week).
SPOONER STOCK—Metropolis (18th week).
"THE MERRY WHIRL"—Columbia (3d week).
"THE PINK LADY"—New Amsterdam (16th week).
"THE RED ROSE" (Valeska Suratt)—Globe (2d week).

MAY HAVE BEEN "FRAME-UP."

Two managers, both members of this club, otherwise known as the Vaudeville Managers' Protective Association, were discussing this week as to the outcome in the event that Harry Mountford succeeded in his libel action for \$250,000 against the V. M. P. A. and a few newspapers.

The managers couldn't decide whether Mr. Mountford could collect the \$250,000 from each of the twenty-eight or thirty people sued, or that amount collectively.

"If he gets it all from every one of us, he'll have a bunch of coin, won't he?" said one of the managers.

"Yes," replied the other, "and do you know, I have been thinking this over. It may have been a frame-up between Mountford and the United. Don't you see Mountford sued for \$250,000, and then the United came back for \$300,000. But there isn't any action against the United; that's against us as members of the V. M. P. A. Mountford might secure judgment against us for \$250,000, then have the United waive its suit against him for \$300,000, and the two split up the \$250,000 between them."

The other manager insisted, however, that if Mountford could secure \$250,000 each from thirty people he would be foolish to split, as it would be cheaper to pay the \$300,000 to the United.

"It's too much money, anyway," said the first manager. "I never knew there was that much in the show business."

C. E. KOHL, JR., RECOVERED.

Chicago, June 21.
Chas. E. Kohl, Jr. has recovered from the severe attack of tonsillitis which confined him to his home in Oconomowoc, Wis., for the past ten days.

BILLS NEXT WEEK

LONDON.

PALACE.
Russian Dancers (Pavlova, Mordkin & Co.).
Walter C. Kelly (American).
Albert Whelan.
La Pia.
Reynolds & Donegan (American).
Harmony Four (American).
Marie Penton (American).
The Mackays.

NEW YORK.

HAMMERSTEIN'S.
Princess Rajah.
Trixie Friganza.
Greecian Temple of Mystery.
Trovato.
Arba Chaudier.
"Dick".
McKay & Cantwell.
Ernest Panter.
Troupe.
Ellis & McKenna.
Bedini & Arthur.
Joe Jackson.
Cunningham & Ma.
Rion.
Harry Tauda.
The Ringlings.
Ryan & Tucker.
Jones & Lyle.
BRIGHTON.
MUSIC HALL.
Frank Keenan & Co.
Six Musical Cutties.
James J. Corbett.
Crouch & Welch.
Old Soldier Fiddlers.
Haines & Vidocq.
Adele Oswald.
"Melody Lane Girls".
Melmetti & Sylvester.
Delmore & Onelda.
NEW BRUNSWICK.
Shaw's.
Bell Family.
Cliff Gordon.
Shean & Gallagher.
Blossom Seelye.
Conroy & Le Maire.
Little Lord Roberts.
(Others to fill.)

FIFTH AVENUE.
Suniko.
Susanne Rocamora.
Bert Coote & Co.
Dolan & Lenharr.
Latoy Bros.
Weston, Fields & Carroll.
Wykor & Percival.
Diamond & Nelson.
HENDERSON'S.
Shaw's Farmyard.
Temple Four.
Vissoci Bros.
Shelds & Rogers.
Luts Bros. & Co.
Raymond & Stevens.
Thros Mitchell.
(Two to fill.)

CHICAGO.

MAJESTIC.
Rosa Coghlan & Co.
Murphy & Nichols.
Clarice Vance.
Pender Dooley & Sales.
Haviland & Thorn-ton.
Roe Troupe.
Maxim's Models.
Browning & Lewis.

BOSTON.

KEITH'S.
"The Melstersingers".
Four Regals.
Johnny Johnston.
The Langdons.
Lillian Ashley.
Pollard.
(Others to fill.)

SAN FRANCISCO.

ORPHEUM.
Mason-Keeler Co.
Roubey's "Scenic".
"London by Day and Night".
Melville Ellis.
Lydel & Butterworth.
Edward Abeles & Co.
Raymond & Caverly.
Albert Hole.
Belclair Bros.

PHILADELPHIA.

KEITH'S.
Montgomery & Moore.
Paul Dickey.
Frank Tinney.
Howard.
Four Rianos.
Billy Farnum.
Clark Sisters.
Julia Frary.
Van der Koots.

PAINTERS DIDN'T "SHALK OUT."

Philadelphia, June 21.

It is pretty hard to put anything over on a booking agent, but somebody landed one on Bart McHugh, the happy booker in the Land Title Building. McHugh is still hunting for the joker who cost him several phone calls and not a little worry.

Bart had a little difficulty with an act playing one of the houses he books for, owing to a cancellation, but everything was straightened out satisfactorily to both parties. Before leaving for New York last week McHugh started painters to work on his house. While Mrs. McHugh was watching the work going on, the painters suddenly laid down their brushes and left the job. Mrs. McHugh thought it funny, and when she went up to the booking office mentioned it. An actor said "Well, you know, he had trouble with that act, and the painters have been called out."

Mrs. McHugh called up New York and spent \$2.60 for taxi fare trying to straighten it all out before she found that the painters left to give the first coat of paint a chance to dry.

Nan Halperin with the Billy Friedlander Musical Comedy Co., was married to Billy Friedlander proprietor and manager of the troupe at Los Angeles, June 4.

STOCK

PLEASANT FOR STOCK PLAYERS. Philadelphia, June 21.

The Orpheum Players began their fifth season of stock in the Chestnut Street theatre this week, producing Evelyn Greenleaf Sutherland's "Mon-sieur Beaucaire," one of Richard Mansfield's greatest offerings. The piece was presented under the direction of Percy Winter and was credited with being the best production yet offered by the Orpheum Company.

The theatre was crowded Monday night to welcome the return of William Ingersoll, Lottie Briscoe, Carson Davenport, J. Hammond Dailey and others, and to greet several members of the stock company making their first appearance here. Much enthusiasm was displayed. The stage was fairly covered with floral offerings. It was Mr. Ingersoll's first appearance here since a little more than a year ago.

Marlon Barney, Howell Hansel and Edwin Middleton closed their season of forty weeks at the Chestnut last Saturday night. There was almost a duplicate of the demonstration shown the newcomers. Next week "Arizona" will be presented.

The Orpheum Stock Company is managed by Grant Laferty, for many years with B. F. Keith, and he has made a great success of stock on Chestnut Street, the house never closing since it opened five years ago, when the theatre was taken over by Percy G. Williams to prevent Klaw & Erlanger securing it for their "Advanced Vaudeville" invasion.

FRIEBUS RETURNS TO COMPANY.

Theodore Friebus, leading man of the Academy of Music stock company, returned to the organization this week after an enforced layoff, a fall of eight feet during a stage scene two weeks ago, placing him on the hospital list.

James E. Young was the emergency man who filled in at a moment's notice. Friebus' injuries were at first thought to be serious.

POLI GETS SHERIDAN.

Frank Sheridan signed a contract on Tuesday to become the character man with the Poli Stock in Hartford. Sheridan was last seen in New York as a member of "The Boss" company in which Holbrook Blinn was starred.

STOCK COMEDY RELEASES.

George Ade's "Father and the Boys" and George Cohan's "The Man Who Owns Broadway" were released for stock purposes this week.

SYRACUSE CO. CLOSES.

Syracuse, June 21.

Owing to bad business, the Wletting Players, at the Welting Opera House, Syracuse, were forced to close. The season started out fine and dandy, but the patronage failed to keep up. Opposition was encountered at the Empire, where another stock company was installed.

THE PATERSON SITUATION.

Paterson, N. J., June 21.

The Glecker Players, Paterson's new stock company, opened at the Lyceum Monday to big business, appearing in "The Lottery Man." The Paterson Opera House Company continues at the old stand, presenting "Girls" this week, the piece with which they opened last season. There is much speculation over the outcome of the rivalry between the two companies.

Next week, Glecker's Players will appear in "When We Were Twenty-One," while the Opera House Company produces "The City."

HERE ARRANGING OPENING.

William Stoerner, one of the best known theatrical men on the Pacific Coast, who manages the Auditorium, Los Angeles, arrived in New York Tuesday to make final arrangements for the opening of his house with a big stock company, July 10.

HAYMARKET CLOSES STOCK.

Chicago, June 21.

The Haymarket unexpectedly closed down for the summer, Sunday. Jeanne Towler's Stock Co. was billed to offer "Resurrection" this week, following "Sapho," the attraction last week. "Sapho" may have proved a little warm for the west side. This is the first of the Kohl & Castle large houses to close down. The Majestic, Chicago Opera House and Olympic are still open.

CASEY'S DRAMATIC DEPARTMENT.

Isabel Prentiss, formerly in charge of the Stock Producing Managers' Association, is now directing the dramatic department which Pat Casey has added to his agency in the Putnam building.

This new addition of Casey's comes with twenty-two New York productions after him for talent. Miss Prentiss has signed quite a number of people for stock engagements.

REVIVAL OF "TWO ORPHANS."

Next week at the Grand Opera House, Corse Payton will give the West Siders a few inside moves on the playing of "Two Orphans."

LEADING WOMAN TRANSFER.

Minna Phillips, who has been leading woman with Corse Payton's stock company for several seasons, transferred herself from the Grand Opera House company (New York), to the Louis Leon Hall organization, Trenton (N. J.) Opera House this week.

"Forty-Five Minutes From Broadway" will be produced by the Hall company next week. If the Colan piece proves any kind of a box-office magnet, Louis will present musical comedies for the balance of the season.

Ethel Milton now takes the leading feminine roles with the Grand Opera House organization. She has been with Payton for a long time.

LYCEUM AND CONCERT

REDPATH BUREAU BOOKINGS.

Chicago, June 21.

Ralph Dunbar of the Dunbar Company of bell ringers has been retained by the Redpath bureau to organize new quarters for their lyceum season.

The Redpath people have also routed Ex-Governor Folk of Missouri over their circuit of lyceum time, handing him contracts for a two-month season. Among other prominent attractions routed by the Redpath bureau for Chataqua associations are Edward Reno, opening June 24 for a season of ten weeks; Laurant, who starts on a seven-week trip July 8; the Chicago Glee Club for ten weeks opening June 24; John B. Ratto, likewise booked for ten weeks opening this Saturday, and the Dunbar Bell Ringers, routed solid for July and August, opening at Ionia, Mich.

Two other prominent attractions favored with large seasons are the Le Brun Grand Opera Trio, a former headline vaudeville act, who have been given a six-week season opening July 22 at New Albany and The Kellogg-Haines Singing Party, with a contract calling for ten solid weeks.

BACK IN LYCEUM FOLD.

Chicago, June 21.

Elias Day has opened his spring session school of dramatic art, where he is busy coaching Lyceum students for the Mutual bureau.

Mr. Day was the characterist in the vaudeville act of Day, Crane and Co., producers of a sketch entitled "Hungry" at the Majestic, Chicago, last season. After a few weeks in the two-a-day Mr. Day decided to return to his original line in lyceum.

Before abandoning vaudeville Mr. Day produced several acts that have turned out successful.

NEW CHATAUQUAS.

Chicago, June 21.

Three new Chataquas have been organized in Michigan by the Redpath bureau at Cold Water, Ionia and Hastings.

A new Chataqua has been organized at Ridge Point Park, between Fond du Lac and Green Bay, Wis., and will run from June 30 to July 9. R. B. Alfred of the Redpath Bureau is responsible for this latest effort and has been engaged to manage it for the Association, as well as direct the bookings for the Bureau.

NEW AEOLIAN HALL.

The Aeolian Company has started work on its new building on 42d street, between Fifth and Sixth avenues, which will have two music halls within its interior, a large and a small one. The bigger one will have a stage, 50x34, and a seating capacity of 1,400. It will accommodate many of the recitals and concerts to be held in New York next season.

The Aeolian Hall will replace the old Mendelssohn Hall in the music hall world. The latter is to be torn down.

NEW ALBANY CHATAUQUA.

Chicago, June 21.

The Glenwood Chataqua, shortly to be held at New Albany, Ind., will offer at least twenty attractions, some recognized in Chataqua circles as the best attractions in America. The Glenwood Chataqua is easily the largest of its kind in that section of the country, and with the exception of Winona Lake and Chataqua, New York, is the largest ever held east of Chicago.

The Redpath Bureau, which supplies the Glenwood talent, has engaged among others, Senator Gore of Oklahoma, Congressman Victor Muddock of Kansas, Dr. Gonzales, the noted Chicago preacher, Billy Sunday, and the Schildkret Hungarian Orchestra.

The Redpath Bureau also has Speaker "Champ" Clark on its books. Provided Congress adjourns in time, the speaker will be heard at several Chataquas this season.

CLARK IN HOME TOWN.

Chicago, June 21.

Chas. W. Clark, the American baritone, who created a furore in Paris, will be seen at the Chicago University during the present month. Clark is the proprietor of a large studio in this city.

TETRAZZINI'S PROGRAM.

Tetrazzini's program for next year has been arranged. She sings six times in Boston with the Boston Opera Co., and four times with it en tour; twice she appears in Philadelphia and six times in Chicago with the Chicago-Philadelphia Opera Co. Her opening dates at the Metropolitan here have not been announced.

KUBELIK'S FAREWELL.

Jan Kubelik's farewell tour under F. C. Whitney's direction will probably open at the Hipp. about Oct. 15-22. Concerts have been arranged which will embrace a trip to Canada, Pacific Coast, the south and the southwest, running up to April, 1912, after which time he will sail for South America.

Kubelik may retire from the limelight altogether, though several years may be spent on the Continent.

ORCHESTRA'S SHORT STAYS.

The men behind the coming tour of the Russian Court Balalaika Orchestra (M. W. W. Andreeff, conductor) have fully made up their minds not to repeat the mistake by Klaw & Erlanger in booking the musicians in any of the cities in this country for a full week. K. & E. lost money with the big foreign musical organization, but in carrying out their contract had the Balalaika stay too long in one theatre.

Max Rabinoff and Ben H. Atwell are booking the orchestra this season.

Paul Gilmore from the legitimate has commissioned the Pat Casey Agency to secure him some vaudeville dates.

SPORTS

Jerome H. Remick, the Detroit lumber magnate, known also somewhat in the music trades, has a great system for a sure thing winner on the baseball season. Jerome H., backs his home team naturally. Every day he places a \$5 bet. In this way if Detroit finishes the season with a percentage of .500 or better, he wins. As the Tigers have been well up in the race, topping a few times, in the past several years, Mr. Remick does not have to depend upon his lumber or music business for a livelihood, although the music business is necessary to his betting scheme. It is not always an easy matter to find someone willing to bet against the Tigers, and this is where the music business comes in. When a backer of the opposing team cannot be found, Fred Belcher and Mose Gumble have to take the anti-Detroit. The latter end of last week when the Yankees were lambasting the Tigers was a period of rejoicing for Fred and Mose.

Late in the summer of each year the English music hall artists hold a field day, which brings out a great number of laughs, and also not a little real athletic ability. It is a big afternoon amongst the performers and a neat little sum is taken at the gate, the proceeds going to some charitable organization. There is a keen, good natured rivalry in the events, many of the artists going into systematic training for the meet. Comedy numbers are mingled with the regular track events. The sack races, driving races, (in which the women participate) and steeplechase race bring out many funny incidents. Why the American artists do not get together and put events of this sort over is probably because no one has stepped to the fore to start it. There is much good derived from these meetings of the artists in a social way. It promotes good fellowship, and draws the artists closer together. The English artists through their many social events have built up a much stronger spirit of comradeship than exists in America.

M. S. Bentham's yacht, "Psyche" came in second at the races of the New Rochelle Yacht Club June 16. Mr. Bentham has been a member of the Club since 1906, without any of them discovering he is an agent.

The Murray Livingston, reported last week as a ball player, a member of the Alpha Trio, is not the Murray Livingston who heads a sketch company in vaudeville.

Pat Casey is helping A. L. Erlanger in running Lawrence, Long Island, this summer. Mr. Erlanger has a summer home there, with forty rooms. Mr. Casey occupied three when first going there, but under the Erlanger tutelage and system of training down, Pat is now using but two, having lost twenty-five pounds the first month in the country. Pat now runs into New York every morning, racing with Erlanger's auto. This helps some, says

the agent, but the best weight reducer is playing baseball, that is, when you have someone bat the flies over your head, so it gives you a long chase after them. And Pat isn't a chaser, either.

Joe Schenck and Roland West bought a yacht about two weeks ago. Roland selected the boat and Joe gave a deposit of \$200 to bind the sale. The remainder of the purchase money was to be turned over when the yacht was moored to the Columbia Yacht Club dock. The day arrived. Messrs. West and Schenck went over to the dock. Their yacht came in. Joe looked it over, and was about to write out a check, when glancing over the off side of the gunwhale, he noticed Frank J. Gould's \$400,000 ocean-going pleasure boat, just breaking into commission. Joe looked down at his own boat, then took another peek at Gould's water palace. "Come on, Roland," said he, "We'll stake them to that \$200, and wait until we can get a regular ship."

The VARIETY Baseball Club and a team from the Colored Actors' Benevolent Association, will struggle on the latter's ground at 136th street and 5th avenue, Friday, June 30. The field is enclosed, and an admission will be charged. The first \$30 taken in goes to the ground; the balance it has been agreed shall be split between the teams 60-40. (No provision has been made, if the receipts do not reach the \$30.)

RUNNING A HOG FARM.

Bill Lykens has been appointed by the Sire Brothers official superintendent of the hog farm they intend starting at their country place, near Morris Plains, N. J.

Bill is a pretty wise little fellow on hogs. He says there will be 10,000 on the farm, and that he is using the Sires' auto every Sunday to scour the surrounding country in search of the swine.

What seems to strike Mr. Lykens as the enjoyable part of the hog farming business is that there is one hundred per cent. in hogs, with food free. The latter is secured from the New York restaurants. In vaudeville when booking an act, Bill gets five per cent.

if he is lucky—and is obliged to "split" that with the United agency, when booking through its office.

"WALTZING MAD" COMING OVER.

Marquardt's "Waltzing Mad," a specialty that has been appearing in the European music halls for some time, has been placed with the Shuberts for next season. The contract calls for eight weeks, starting Oct. 2, with an option. The Martelli office fixed it.

Henri Gressit and Barney Reilly, the globe trotting advance men of the Henry W. Savage staff returned from a trip abroad Tuesday.

Roy Manaker, a newspaper man, formerly of Boston and St. Louis, has been engaged as press agent for the Pantages Circuit in Seattle.

AS THE BALL PLAYERS MIGHT ADVERTISE THEMSELVES

AT LIBERTY MIKE DONLIN

Would like to prove to some wide-awake manager that they can come back. Is ready to go on the diamond at a moment's notice.
REMEMBER—Mike Donlin, when he quit the game, was one of the biggest drawing cards and hardest hitters in the National League.

YOU CAN'T GO WRONG ON THIS ONE.

Personal Direction, MABEL HITE.

LARRY DOYLE

THE 3-BASE HIT KID.
Captain New York Giants, Season 1911.
Exclusive Management, JOHN J. MCGRAW.

TY COBB

THE BIGGEST DRAWING CARD IN THE AMERICAN LEAGUE.
BOOKED SOLID WITH DETROIT TIGERS.
Direction, HUGH JENNINGS.

CHRISTY MATTHEWSON AND MEYERS CHIEF

Booked solid the wonder battery.
(Next winter, vaudeville).
For particulars, see MISS MAY TULLY.
SOME DANDY LITTLE ACTORS. References—BOOZE BULGER.
(N. B.)—Acting last winter didn't hurt us.
JOHN J. MCGRAW SAID: Boys, I'm proud of you, and when we play a game for the picture machine, you can manage the team.
THEY ALL SAY THE SAME.
THAT'S WHAT OUR MANAGER THINKS OF US.
P. S.—A FEW SUNDAYS IN THE EAST OPEN THIS SUMMER.

HONUS WAGNER THE PITTSBURG PET

Good notices in every city on the National League.
READ what the Pittsburgh Leader said:
"Our own Honus Wagner was the star attraction in the hotly contested game yesterday between the Cubs and the Pirates. In the first inning Honus stubbed his toe, trying to get down to second on a passed ball. In the third inning it was our Honus who got a safety off Brown. Honus was the only Pirate to get to the Cubs' wonder, and turned the trick again in the ninth, with three men on base, knocking out a double, scoring the crew and winning the game."
THEY ALL SAY THE SAME.
PRESS AND PUBLIC AGREE THAT HANUS WAGNER IS THE GREATEST EVER.
Here's what the Philadelphia Ledger said:
"If it weren't for Wagner, the Phillies would walk in."
BROKE THE RECORD AT THREE PARKS THIS SUMMER.
The only ball player in the world who owns a part of a circus.
All time booked. Personal and exclusive management, FRED CLARKE.

OUT OF THE ORDINARY. IRONMAN MCGINNITY

In an entirely new offering.
NEW GLOVE NOVEL SWEATER. ORIGINAL CHEWING TOBACCO.
(Fully protected by copyright.)
(Illustrated and all other clubs—keep off.)
Address, care NEWARK BASEBALL CLUB.

WATCH OUT FOR MIKE LYNCH

NOW
With the
SYRACUSE STARS

And
THE TALK OF THE TOWN
Headed for the

BIG TIME

OPEN FOR SUMMER 1912
(Don't tell Geo. Kuntsch.)

WANTED Reliable Players

NO LUSHERS OR LOSERS.
All work and no play is out on the field.
Strictest of management. And report at eight, twelve and every night.
Will stand for a drink.
Will pay for a drink.
Third baseman.
Good statesman.
We've turned out some of the best.
Wire quick or wire.
Address Manager, care VARIETY.

HOW THE VARIETYS WON FROM THE UNITEDS 27-4

By **BOZEMAN BULGER**

The Famous Baseball Writer of the New York World

(Through the rain breaking up the New York-Detroit game last Friday, Mr. Bulger was secured as official scorer. Although Mr. Bulger fell asleep during the proceedings, he declares that the following account of the historic game at McComb's Dam Park is technically correct.—Ed.)

While the baseball team made up of VARIETY critics, office boys and advertising solicitors may not go rollicking down the pages of diamond lore as did the lamentable Casey who spilled the beans at Muddville, their overwhelming defeat of the team from the United Booking Offices has established a new line of thought in the National Pastime. It has upset all theories over which the experts have pondered for years. If the dear reader ever spies the three sheet portrait of Captain Dash in the Hall of Fame, there will be a reason.

It will be remembered that some years ago Willie Keeler explained the theory of hitting safely by saying the only way to do it was to hit the ball "where the man aint." At the outset of the hard fought contest Captain Dash punctured a yawning hole in this time honored theory by showing that a VARIETY batter could reach first just as easily by hitting the ball "where the fielders are" i. e. where the United Booking fielders were. Of course it necessitated the knocking off of an arm or a leg here and there, but at the end Captain Dash's theory had been established for years to come beyond peradventure of doubt.

The score of this momentous game was 27 to 4 in favor of the VARIETY, critics but the reader must bear in mind that they had a decided handicap in their favor at the outset. The VARIETY fellows were able to close in "one" while the curly wolves from the United shop required a full stage. In fact they could have used the whole Orpheum circuit in recovering some of the batted balls. Harold and George, the kid battery for VARIETY practically stopped the show. At the finish they did a single turn before a drop in one and retired six of the Booking Offices batters in succession.

Captain Robertson, of the Booking Office forces complained that after the eventual struggle that the bats of his heaviest sluggers had been shot as full of holes as a swiss cheese or even a stepladder and he gave that as a reason for the numerous whiffs at the breeze.

If your Uncle Phil Nash "had been ten years younger," as he says, the result might have been different. The Oldtimers over at the Orpheum doubtless remember the time when Mr. Nash was a baseball critic and a shortstop as well. None of the rest of us can go that far back. He was unable to play but he helped the team along as best he could by directing the scientific inside stuff from his office by telephone. For instance, when Jess, of the VARIETY team, lifted a fly to center field in the sixth inning, Captain Robertson immediately called to Mr. Nash.

"A high fly has been sent to center" yelled Robertson over the phone "Who do you think ought to catch it?"

"Well" replied Mr. Nash through the receiver "I'll take it up and let you know. Now there is a week open at——."

In the meantime the ball fell safe and the batting critic sped around to third base.

There were numerous occasions where a critic spoiled a long hit. In fact that is part of their business on and off. Frank O'Brien, of the United sluggers, started a hit in the seventh inning that looked like a riot when suddenly Jolo, a critic, showed up in the offing. He extended his hands to receive the drive, but it tore through his talons, struck him on the thigh and finally lodged in the slack of his pants after ruining a baseball suit that cost seven dollars—two dollars down and a dollar a week.

Another rally started in the fifth when Manwarring, of the Max Hart Office, uncoupled a wallop that looked good for a circuit of the bases. It was a scream and would have had the whole show looking at him through the wings when all of a sudden the umpire, who evidently was also a critic, called it a foul and Mannie had to go on next to the pictures for the rest of the afternoon.

This game was played under the rules that were in vogue during the days of the Willow Swamp League. Harry Weber, the real batting bearcat of the United team, came to bat fourteen distinct times and eleven times he hit nothing but the scenery. He always appeared with his war club when the bases were full. On ordinary occasions he did not bat at all. The VARIETY fellows, being members of the union, complained of this as being unfair and went on a strike until he went back to the bench.

By the way, an interesting double play was spoiled in the eighth inning under very extraordinary circumstances. The shortstop of the VARIETY team refused to work longer with the second baseman on the same bill. This was brought about by the umpire demanding that all players show union cards.

Probably the most interesting and dramatic era of this historic contest was the eighth inning when Captain Robertson, of the United team, who studied the art of pitching in a correspondence school, decided that he would go in the box and show the critics just exactly how it should be done. He went to the mound, but at the end of a half hour he went away from there. The VARIETY fellows banged him for twenty-four hits and thirteen runs.

It was not until the last minute

RAINS STOP TWO TOURS.

John Huffle has a deep-rooted grudge against the weather man. John had organized two tent combinations, one offering "Uncle Tom's" at popular prices to Long Island, while the other was a mixture of circus, carnival and museum, scheduled to hit the towns within the shadows of the Catskill mountains.

Everywhere that John "staked" the show the rain would either drop gently or pour in torrents. John finally called all bets off. Both tented aggregations have been stored for the present.

Huffle will again try the "white top" touring thing, putting out Nettle Rivers at the head of the Knickerbocker Stock company, opening July 3 on a lot that looks dry.

CARNIVAL TOUR ABANDONED.

Chicago, June 21.

The proposed Carnival Co., that the F. M. Barnes Booking Agency expected to tour the country with, has been disbanded and will not go out as scheduled. No reason is given for the sudden change in plans. Following the extensive arrangements that were being made to launch the project, the announcement came as a surprise.

CIRCUS MAN LOSES LEG.

Utica, N. Y., June 21.

Emmett Weedon, a lithographer with the Buffalo Bill "Wild West," was run over in the railroad yards here Monday and one of his legs cut off. Weedon was attached to the staff of "Car No. 1" of the Bill show.

Emmett Weedon is well known in burlesque circles in this city. Last season he was the advance man of Jack Singer's "Serenaders" company. He joined the Bill show for a "summer snap."

that Captain Robertson discovered the trouble. He found out that he had studied the game at night and neglected to take into consideration the effect of the sun in his face which prevented him from getting the ball over.

Harold, the 15-year old office boy catcher for VARIETY, who tips the beam at about 98 pounds net, gave out an interview after the game in which he explained that he did not throw many runners out at second, because they did not get on first.

To-day the United team is in the throes of distress. Mr. Albee has cancelled their act and closed them for good. They have failed to get any booking on the short time. Yes, it's worse than that—despite the fact that they have got new people and fresh stuff, Mr. Nash won't even give them a try-out at Union Hill or Camden.

Later Captain Robertson has engaged an entirely new company, and as permission has been given for them to run the bases in taxicabs, they will give the critics another battle this afternoon.

CIRCUS NEWS

"WILD WESTS" IN CHICAGO.

Chicago, June 21.

The west is soon to get a good dose of "wild west." Chicago will have two weeks of it with the "101 Ranch" leaving the Windy City as the "Two Bills" pull in. The city is billed from one end to the other with the announcements of the two "wild west" aggregations.

The 101 Ranch opens in Chicago July 8, and makes four stands there, leaving July 15, the day that the Two Bills invade the Windy City for a nine days' engagement, making three of the lots on the "101" itinerary.

The Miller-Arlington show puts in two days at each lot, the first stand being at Sixty-ninth street and Halstead avenue; the second, Thirty-ninth street and Wentworth avenue; the third, Douglas boulevard and Howard street, and the fourth, Southport avenue and Diversey boulevard.

The Two Bills are scheduled for a five days' stand at Thirty-ninth street and Wentworth avenue, two days at the Douglas street intersection, and two days at the Southport and Diversey corner.

Several of the Ringling circus chiefs are of the opinion that neither of the wild west shows will do much in Chicago. They opine that Chicago is not circus hungry just now.

YOUNG BUFFALO EAST.

Vernon Seaver and his Young Buffalo wild west show is now making stands in the east. The show wizards are wondering what he will do with all the other "white tops" on the same soil with him.

Seaver's show was at Mt. Vernon, Tuesday, and a number of New Yorkers went and looked it over.

OPERA DANCERS STRIKE.

Paris, June 13.

The performance at the Paris Opera last night, was marked by an incident not often witnessed at this Academy. The male dancers struck, while the overture of "Coppelia" was being played, and refused to go on the stage for the rise of the curtain.

The conductor stopped his musicians, and one of the stage managers appeared, explaining that on account of a sudden strike the first act of Leo Delib's ballet could not be given, and they intended to proceed at once with the second act. This was done. Beyond a few protests the evening passed without further trouble.

The dancers stated that they had no intention of striking, but being informed suddenly by the management that a M. Claret had been appointed ballet master, the others protested and sent a delegation to Messager, director of the Opera. Messager refused in such a high handed manner to discuss the matter that the dancers thereupon declined to go on the stage. The question is to be discussed by the Syndicate of Dancers.

NEW ACTS NEXT WEEK.

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

"Dick," Hammerstein's.
The Ringlings, Hammerstein's.
Jones and Lyle, Hammerstein's.
Sumiko, Fifth Avenue.
Diamond and Nelson, Fifth Avenue.
Wyckoff and Percival, Fifth Avenue.
Blossom Seeley, New Brighton.
Little Lord Roberts, New Brighton.
Shean and Gallagher, New Brighton.
Adele Oswald, Brighton Music Hall.

Mr. and Mrs. Erwin Connelly.
"Sweethearts"; (Dramatic).
23 Mins.; Full Stage; (Special Set).
Fifth Avenue.

In what they term their own version of Sir W. S. Gilbert's "Sweethearts," a dramatic contrast in two scenes, Mr. and Mrs. Erwin Connelly are at the Fifth Avenue this week. The first scene, "Love's Young Dream," shows the garden of Jane Northbrook's (Mrs. Connelly) home in full bloom. Here Jane receives her lover, Henry Spreadbrow (Mr. Connelly), who, in his English soldier suit, is ready to depart at once for India. He would show his affection at parting, but the girl treats him indifferently. They plant a little sycamore tree, there is an exchange of flowers, and the soldier hastily exits. The second scene, "Age Ripened by Experience," shows the transitory period. The sycamore is full grown, and the young sweethearts have become aged and gray in the passing of years. Sir Henry returns in civilian's clothes to the garden spot, where forty years before he had bidden adieu to Jane. He finds her still unmarried, and in love with him. Both reveal their true affection and the lovers embrace to part no more. Connelly's best work is done as the old man, while Mrs. Connelly shows to advantage as the demure young hoopskirted miss in the first scene. Her solo should stand out stronger in the second part. The piece has true sentiment, bound to appeal to anyone that is half human. There is a delightful touch of nature that brings forth a responsive refrain from the heart. The Fifth Avenue audience voted hearty approval, and there were several curtains. *Mark.*

Roubie Simms.
Singing Cartoonist.
12 Mins.; One.
American Roof.

Roubie Simms was probably of the team of Hon and Price, before the act became Hon and Tracy. If not, then some one got an idea from some one. Simms wears a comedy makeup that is funny because of his slight bulld. He has no voice, which doesn't count although the kidding of the songs does. The drawings also matter little. Simms has some funny talk that gets over, and he also secured plenty of laughs from seeming to take a couple of girls in the audience as the models for one of his drawings, throwing the picture to the girls when he had finished. An Indian head marked the ending. A very good number for the small time. *Dash.*

Will Roehm's Athletic Girls (5).
Fencing, Boxing, Wrestling.
8 Mins.; Full Stage.
Hammerstein's.

There is contained in this number the basis of an excellent vaudeville presentment. With a little more showmanship, it could readily be developed into a snappy bit of entertainment, full of comedy and instruction. At present there is too much posing. The services of a live stage director to inject a bit of ginger is essential. The act opens with two girls fencing, the "lunging" and "parrying" handicapped through the participants wearing high-heeled shoes. Then follows some bag punching as a single turn—the weakest portion of the act. This is succeeded by a series of poses illustrating the various blows employed by the great fighters of America—which doesn't interest anybody. What is wanted is action. A moment later is a boxing bout, in which some rather clever head work is displayed by one of the girls. For a finish an extremely lively wrestling match arouses the audience to enthusiasm. The various holds and twists are executed with every semblance of being rehearsed. This is where the services of a stage director would be of value. The girls look clean and are neatly dressed—a potent factor in placing a valuation on the turn. *Jolo.*

Claire and West.
Singers and Dancers.
8 Mins.; One.
Hammerstein's.

On at 8:14, these boys had no chance to distinguish themselves even if possessed of any unusual talent. They do some loose dancing, with just a few steps away from the regulation frame-up of male steppers. This is followed by a "rag" solo on the piano by one, while the other changes. Then the pianist tells and does the "gag" about the old soldier who had no right arm and substituted his nose for executing the treble portion of an instrumental solo. This is very old and always poorly done. No one has ever yet explained just why it was necessary for the unfortunate man to continue his instrumental evolutions when our liberal congress provides pensions for all disabled warriors. Claire and West are as good as most of the opening male dancing acts shown hereabout in recent years. *Jolo.*

Yerxa and Adele.
Contortionists.
7 Mins.; Four.

Yerxa and Adele are presenting a charmingly dressed contorting turn that with a little strengthening, will be right for an early position on any of the big time bills. At present the act is a little short on the time limit. The opening is a dark stage, with a few minutes' of dancing by the female member. From this the two go right into a fast routine of clever twists, both double and single. In the position opening the show on the American Roof last half of last week they were well received. *Fred.*

Freeman and Dunham.
Songs.
15 Mins.; One.
American Roof.

Freeman and Dunham have a little something different in the two man frame up. The first number is a taxi driver and a "swell," with a song about New York. It is good locally. The men then offer single specialties, one doing a French number very well, while the other does "That Wasn't All," used by Carl Herz and Willa Holt Wakefield. He also sings Val-eska Suratt's "When Broadway Was a Pasture," "Alexander's Ragtime Band," and a burlesque French song in Italian makeup. The same number is a feature of the Two Bobs' specialty, which helped them toward their big success in England. Freeman and Dunham are a likeable pair, with pleasing personalities and good appearance. With the proper material they should advance. *Dash.*

Raymond and Faust Sisters.
Songs and Dances.
10 Mins.; One.
American Roof.

Raymond and Faust Sisters do not look like a new act, although this may be their first appearance about New York. The appearance of the trio, which caused the above observation, will probably be the means of holding them back also. The dressing could be much improved. The girls are both bully good dancers of a type different and much better than is usually seen in acts of this description. They appear to have had special training in light foot stepping, and go after it with every confidence. The man is the possessor of a rather good voice of the illustrated song calibre and is a help. Proper dressing up and a different arrangement may lead the trio to better things. *Dash.*

Belle Onra.
Trapeze.
9 Mins.; Full Stage.
Fifth Avenue.

While Belle Onra does not show anything sensational in her routine on the trapeze, she has several things in her favor that should keep her act before the public. Belle has a pleasant manner, shows symmetrical curves in her aerial garb, and works with a rapidity pleasing to the eye. It isn't what she does, but the way she does it that makes Belle's act acceptable in an early position on a big bill. *Mark.*

Josephine Le Roy.
Songs.
9 Mins.; One.

Miss Le Roy gives the impression that she is English with her opening number, but this is dissipated later when she takes to "raggy" stuff. This little singer might dispense with the use of the present "special drop." There is a frightful clash between the red and green strips. Her first number could also be changed, or have at least one of the verses cut. Miss Le Roy has a pleasing personality and with "Traumerl" for the closing number earned several bows. *Fred.*

Six Telephone Girls.
Songs and Dances.
28 Mins.; Full Stage. Close Two.
American Roof.

The Six Telephone Girls make a girl act of the conventional type. The act reeks of Gus Edwards, and if it does not belong to him, it should. There is a man at the head who works well enough to secure his name in the billing. The full stage scene is in a telephone exchange. The girls are seated at switchboards while the man acts as office manager. There is a quantity of good, live talk, handled exceedingly well by the man, backed up strongly by the girls. The girls do well when dancing and singing also. Their appearance is hampered by the poor and cheap dressing. They make one change of costume which loses any value that it might have through the second costume being worn as underdressing for the first. Whoever invented those half silk hose is going to have something to answer for before the coming season is over. They look worse on the girls than the old all-cotton coverings. There are a couple of gingers numbers in the specialty. The act is a feature number for the small time where it will make good and can be readily headlined. That, however, is its limit. *Dash.*

Jimmie Murray.
Songs and Talk.
16 Mins.; One.

It doesn't take long for the "acts" on the "small time" to "cop" an idea. A short time ago Harry Cooper appeared at Hammerstein's, in the make up of a Hebrew letter carrier. Now Jimmie Murray, whoever he is, is on the "small time," first appearing in a postman's outfit. Murray enters carrying letters, postcards and papers. His principal object seems to be the advertising of a paper, since the postman adapted idea is merely utilized for the excuse of pulling "a lot of old boys," long since released and laid to rest by the embalming fluid at the hands of others. After dragging through with this junk, Murray dons a Prince Albert, and further illustrates his versatility by delivering an "imitation" of James Thornton—which of course includes some of Mr. Thornton's best jokes. But Murray didn't commence to understand how to get them over. The "imitation" died without a ripple. He played the "bones" to close. This got him a bow, for it was a relief to the audience, and they didn't care as long as he was surely going. The act can't stand up on the "small time." It might do in the very slow company found in the picture-and-two-act show. *Fred.*

Newsboys Sextet.
Singing.
18 Mins.; One (5); Four (5); One (8).

The Newsboys Sextet contains six of the members of the "Song Revue" turn. They are employing all of the numbers that were in the big act, and retain the "Jimmie Valentine" piece of business for that song. What is needed sadly at present is more comedy. *Fred.*

Brothers Martine.

Comedy Trampolinists.

11 Mins.; Full. (Interior)

Henderson's.

The Brothers Martine have an act that can fill in on either end of the ordinary small big time bill. They work "straight" and "comedy." The comedian does several nifty falls, leading to the finish of the turn. The "straight" man is an acrobat of no mean ability. The feature of the turn is "60 somersaults in 60 seconds," by the straight from a trampoline. This brought a number of bows.

Fred.

Meuther and Davis.

Songs and Dances.

12 Mins.; One.

A pleasing "small time" "sister act" is offered by these two young women. The opening, as boy and girl, was pleasing, and the single numbers that followed, well received. The girls might freshen up their repertoire of numbers. Both have good voices. "My Cavalier" used for the closing number, received enough applause to warrant several bows. The act is well dressed and shows class.

Fred.

Beattie Evans.

Songs.

12 Mins., One.

Beattie Evans bills herself as an English singer, but the only evidence of that is her singing of Clarice Mayne's "Moonlight" song. Beattie starts off with a current song, changing costume quickly for the "Moonlight" number. When first appearing the singer is heavily under-dressed. It spoils her appearance. In the second song, she is a real good looker. For a finishing selection Miss Evans picked a song that shows a very good voice. She has a good chance on the "small time."

Jess.

Dinehart and Heritage.

Comedy Sketch.

13 Mins., Four (Parlor).

In a comedy sketch with an old school plot, the pair show they are very capable. Besides the sketch there is a good comedy idea that "small time" audiences like. They make it apparent in two parts of the sketch that accidents have happened, appearing to be convulsed with laughter so as not to be able to speak the lines. And the audience laugh along with them, giving rousing applause at the finish. The young woman is a cute little blonde.

Jess.

Patty and Desparado.

Quarts.

7 Mins.; Full.

Henderson's.

The routine that Patty and Desparado are showing at Henderson's this week will never earn them the big time. The act has nothing sensational, and the closing is weak. The best the men offer is a series of head-to-head stands, with a walk-over bridge stairs. An unnecessary assistant is carried.

Fred.

Samson Trio.

Strong Act.

9 Mins.; Full Stage.

Hammerstein's.

These three men made their appearance at the roof garden at 11.30 Monday night, when scarcely one hundred people were left in the house. To make matters worse, their opening consists of a series of poses in front of a black curtain, which started them off in a draggy way. They show a number of combination feats of strength and agility, a few new, but not sensationally so. For a finish one of the men in a "crab" posture sustains the weight of a piano and his two colleagues. All three are attired in leopard skin trunks, extending up over the left shoulder. Their posing and "marching" to the accompaniment give them the unmistakable stamp of foreign importation. There is no especial style or individuality about the turn.

Jolo.

OUT OF TOWN

Earl and Romano.

Singing Act.

14 Mins.; One.

Keith's, Philadelphia.

The reframing of the singing act with which Maude Earl and John Romano have entered vaudeville as a team places them in the better class of singing acts and in the way of making a number which should meet with success. It will depend mostly upon the combination of songs Miss Earl selects. She possesses a light voice of even texture and pleasing in tone and quality. Careful training has evidently furnished Miss Earl with the method of using her voice correctly, there being no effort to force it. But Miss Earl cannot sing all songs well and the selecting of material will be half her battle. Those used now are suitable and well sung, though "My Hero," from "The Chocolate Soldier" has been almost worn through. It brought her liberal reward, however, but not as much as a catchy little "Mammy" song. This is her best and with something to catch the popular fancy for a finish, Miss Earl will have a dandy little act. She has the advantage of youth, a winsome face and the two costumes, a natty white suit with a becoming hat for the opening song and a pretty girlish dress of pink, made her attractive looking. Mr. Romano accompanies Miss Earl, on the harp, and plays a solo, while she changes. Mr. Romano is an excellent harpist, but it is a question of the selection for him, too. He is using "O, Promise Me," pretty and well played, but old. It will do no harm for him to try out one or two more modern numbers until he strikes something which will bring him all his good playing deserves. The act met with favor here, winning on its merits. Miss Earl and Mr. Romano were members of Julius Steger's Company in vaudeville.

George M. Young

"The Meistersingers"; (18).

"Swept by Ocean Breezes."

25 Mins.; Full Stage.

Keith's, Boston.

Here's the act that New York has been waiting for. It is all singing and the program is a varied one. Twelve male voices—some forming a combination from three famous musical quartets, have joined hands, and the result is "The Meistersingers." Their offering is called "Swept by Ocean Breezes." It is a good title and they almost proved its worth Monday night, the hottest of the season. The audience that filled the house to about two-thirds of its capacity, were in a listless mood and to applaud anything was out of the question. "The Meistersingers" were "No. 6." The audience was hot and tired. Yet after singing nine numbers and holding the stage for twenty-five minutes, three encores were demanded. The house is slightly darkened for the introduction. Before the rise of the curtain, the singing of "The Old Oaken Bucket" is heard. The rise disclosed twelve men seated on the veranda of a summer hotel at the sea shore. A cyclorama is used, showing a water ripple and a lighthouse in the distance. The floral decoration in the set consist of palms and ferns. These are seen to sway in the breeze and made the audience sit up and take notice. The singers, who looked more like staid business men out for a rest at the beach, than professionals, sang until they were tired. The program consisted of "The Soldier's Chorus" from "Faust"; "Beauteous Night," "Tales of Hoffman"; "All That I Ask Is Love"; "Wot' Cheer"; "Summer Days"; "Invitation Waltzes"; "The Mulligan Musketeers"; "Any Old Port In a Storm"; "Childhood Recollections" and "My Hero" from "The Chocolate Soldier." Very close to the finish, "Onita" the "Brownie," makes her appearance. There is no reason for bringing her into the act and her introduction acted as a damper for a moment. Onita did a "Brownie" dance. She wasn't asked to encore.

"The Meistersingers" hold over for a second week. Its needs slight adjusting and with about seven minutes cut from the running time, is good for a real headliner in the biggest houses. The Harvard, Schubert and Weber Quartets make up the act. It is the goods.

Gooltz.

Clarence Oliver.

Monologist.

14 Mins.; One.

Young's Pier, Atlantic City.

Clarence Oliver has been playing for the past two years in the west. This is his first eastern appearance. He is a pleasant looking chap and knows how to wear his evening clothes. Mr. Oliver has a clear speaking voice, and really clever way of telling stories. Opening with a parody, he quickly got into the routine of talk and his easy manner of delivery soon brought the audience into good humor. He registered a goodly number of laughs and, finishing with another parody, won hearty applause that brought him out for an encore number. Mr. Oliver scored nicely.

L. Paluski.

HERE'S BILLY GOULD

By WILLIAM GOULD.

17-1911 ADAGES.

Its a long lane that hasn't a moving picture house.

An act on the stage is worth two on the street.

He who hesitates is—a bad monologist.

If at first you don't succeed try—another act.

"Honesty" is the best (insurance) policy. (That's why there are so many bad actors).

There's always room at the top for (Victor) Moore.

(Make them) laugh and the managers are with you. Don't—and he'll leave you alone.

Live and let—other people's acts alone.

In God we trust, but from all others we want an iron clad contract.

Early to bed and early to rise if you open the show.

Imitation is the sincerest form of—stealing the best part of an act.

The wise guy from the city is usually the biggest boob on a farm.

It's a wise child that knows his own—act after the choosers get busy.

One good turn deserves another, but the managers seldom get two together.

Silence is (Geo. Fuller) Golden. I wish he would break the silence.

Little children should (not) be seen—and not heard—on the stage, says the Gerry society.

If you want some inside "info" read Elbert Hubbard June number of The Fra—(vaudeville number) read what he thinks of first class vaudeville and the treatment he received. Then read Alice Lloyd's advertisement in VARIETY June 3, and what she has to say to the managers, attaches, and stage hands; then re-read Nugent's letter three different sources. Mind you, "they" are actively engaged in first class vaudeville; they all agree.

Suffragette Note:

Melville Ellis is back from Europe with a lot of new gowns.

The following bulletin was posted at the stage door of the Orpheum theatre, Los Angeles, June 12: "On account of the sad condition of our founder and first Big Chief, Geo. Fuller Golden, whose health has been for some time in a precarious condition, suffering from tuberculosis, and having gained the information from his physician that he requires as much outdoor exercise as possible for him to obtain and being without funds other than necessary for the maintenance of his family, we subscribe the amounts opposite our names as a part and portion of a fund, to be derived from public subscription from the members of our order, The White Rats of America. This fund is to be used for the purchase of an automobile which is to be given to him in order that he may take the proper outdoor exercise prescribed by his physician: Arthur Don, \$10; Bob Cunningham, \$10; Paul Dillon, \$20; Billy Link, \$5; Wilbur Held, \$5; Paul Deiss, \$5.

HAMMERSTEIN'S.

The roof garden on top of Hammerstein's theatre seems somehow to be lacking in the main essential requisite to the proper enjoyment of an evening at an aerial place of entertainment. Reference is not made to the absence of a liquor license, but to the total lack of novelty in the program. Mayhap one Wilhelm Hammerstein in an all-wise wisdom, born and nurtured on years of experience in roof garden management, prefers to withhold his novelties until the month of July, when they will be far better appreciated. The present entertainment, commencing at five minutes after eight and extending to a quarter of twelve, is about as tame and uninteresting an affair as could possibly be gathered together for such a purpose. Not the acts individually are poor, but it is the combination, with no novelties interspersed, that fails to create pleasing entertainment for an evening.

There was a big attendance notwithstanding. Perhaps Wilhelm has overcome the absence of a "feature" by changing his program weekly. That keeps the "regulars" in line, and certainly is working out to better box office results than in previous seasons, when the programs were kept almost intact for weeks at a time.

Alvin and Kenney opened the show with a comedy aerial act, entirely lost at such an early spot. Claire and West (New Acts), suffered similarly in second position. Crouch and Welch were scheduled for "No. 3," but cancelled through the illness of Miss Crouch. It is significant that through an error in billing she was heralded as "Grouch."

The only real roof garden turns on the bill followed—Mlle. Eugénie Fougere and Martinetti and Sylvester. Both were through long before nine o'clock. The Fougere now has a woman working with her, singing while the curtain in the rear is closed to enable her to make costume changes. When Fougere finally emerges for the regular turn she introduces her assistant as follows: "This is my sister. Oh, la-la!"—whatever that means. Martinetti and Sylvester were the one big "clean-up" Monday night. They can be classed as the legitimate successors to the famous Rice and Prevost. Alexander and Scott and Belle Blanche were next in order. For the roof, Miss Belle has had (in the language of Timotheus McMahon) "her telephone cut out." The remainder of the turn went very well. For a talking act Howard and Howard did remarkably well. They hesitated quite a while before accepting what they regarded as an open air engagement, but need have no fear. The Bell Family closed the first part. By the time their first selection had been rendered half the audience was on the Suffragette Farm.

The second half of the program ran as follows: Roehm's Athletic Girls (New Acts), Bernard and Weston, "Consul, the Great," Bedini and Arthur, Winsor McCay, Samson Trio. Bernard and Weston scored a hit. Dewirsky, trainer for "Consul," is with him and the act is working smoothly; Bedini and Arthur had nobody to burlesque, their stronghold for roof work. Winsor McCay did a "Brodie" and cut his act to "cases." Samson Trio (New

AMERICAN ROOF.

"Whitey" did some business atop the American theatre Tuesday night. A great evening for lemonade, and Whitey was giving orders to his assistants with the rapidity of a gatling gun. It begins to look as though the management would have to switch with "Whitey" on the proceeds if they want to come out on the big end of the receipts. Three more nights like Tuesday, and "Whitey" will be paying Ed Bloom his salary instead of Marcus Loew.

There was a good crowd assembled on the roof. The weather was ideal for roof entertainment.

A very good show was also in order and if the management can keep up to this standard, there seems to be no reason why the roof shouldn't enjoy a prosperous season at the scale of prices.

Harry Tighe is the headliner with his latest college sketch in which Harry has allowed the role of the janitor or attendant to overshadow his own. The piece opened a bit slowly, but got going as it went along, finishing in very good style. The sketch, however, did not do as well as it has in the regular houses. One of Tighe's old sketches played by a small time company before the same class of audience did much better, perhaps because of the rougher comedy involved.

Leo Beers at the piano did well, although he has no material that has not been heard many times. Vesta Victoria's "Mary Took Calfs to the Dairy Show" was his biggest winner. The English songs are becoming popular, it seems. An act just before used Lily Lena's "Have You Got Another Girl at Home Like Mary?"

Gertrude Dunlop, assisted by a man not billed, did exceedingly well. Gertrude is a decidedly clever girl, with a good idea of comedy, and gets it over beautifully. She has a couple of very good numbers also, and a voice above the usual. The girl has a knack of "getting to" her audience and she will bear watching. Real funny women are scarce in vaudeville (or anywhere else).

The Webb Trio, with little trouble, could improve their acrobatic offering greatly. The boy should be dressed in his own attire. He makes such a poor looking girl that it takes away from the general appearance. The big woman in the act looks dandy and has a smile that is worth as much to the specialty as her size and appearance.

"The Australian Wood Choppers," the same that William Morris dug up, made a very interesting closing number. The men held most of the audience in, which is saying a whole lot for a roof garden where the elevators are eagerly sought around 11 o'clock.

Foley Bros. opened the show, without starting anything until one of the brothers announced the "silver shower clog," which sent them off to good applause.

Rouble Simms, Freenan and Durham, 6 Telephone Girls and Raymond and Faust Sisters (New Acts).

Dash. (Acts) closes the entertainment to empty benches. Even the waiters had departed. Jolo.

BRIGHTON THEATRE.

It's Anniversary Week down Dave Robinson way. The theatre is all done in red, white and blue, with flags everywhere. From the start that the house got Monday night it appeared as though the Anniversary thing was going to do some business. The management thinks so well of it that next week they are calling the bill "the New Brighton Revue." Changing the billing in this way every week is figured as making every program a feature.

It took some calculating after Monday matinee to get the bill running properly. After the changes had been made, however, everything ran off smoothly, aside from a short unavoidable wait before La Belle Tiltcomb appeared.

La Belle closed the first half in her horse act which she first showed atop Hammerstein's. Things didn't go just right for the singing equestrienne. The lights were troublesome and the horse didn't seem to relish the heat. The act is a bully sight offering. La Belle is singing much better than when last seen, which aids not a little, and her appearance (through the loss of some weight) is also improved. She makes a stunning appearance on the beautiful white horse.

The program boasts of three big laughing hits, with a fourth not far away. Barnes and Crawford were the first of the big laugh getters, closing the first half. Bessie Crawford is singing very well and looking dandy, carrying about ten pounds less avoirdupois. Diero scored as strong a hit with his miniature instrument as usual.

Kate Ellmore and Sam Williams, second after intermission, were the second big laughing number. Kate had no trouble whatever. All she had to do was raise a finger, and the house howled. The foolish "Salome" bit at the finish brought them back for four or five bows with a big laugh tied to each one.

Nat Willis, down next to closing, made the third of the trio of laughing hits. Nat is now confining his talk in the main to London. It is all funny, as it is all new and original with the comedian. It isn't all material, though, with Nat. The tramp comedian has no superior in putting a story over. He gets three laughs out of a simple story that would in most cases call for but a snicker. A couple of new parodies helped along and the house was not satisfied until he told of the act that was hissed off ahead of him.

Bert Coote and Co. were the nearly act. The Englishman didn't fall much behind the others in corraling laughs. Coote is genuinely funny. The sketch is a poor vehicle for the comedian's talents.

Valerie Bergere and Co. in "Judgment," supplied the sombre side. Miss Bergere has rearranged the piece some since last seen. The character of the mother-in-law has been taken out altogether, removing the slight attempt at comedy and the act gains thereby. This leaves the piece alive from start to finish.

De Vole Trio opened the program to good effect. When the trio attain

BRIGHTON MUSIC HALL.

Down at the Brighton Music Hall where the footlights are aglow again for the summer, Manager Charles S. Breed has an act to spare. With the show starting at 8.30 and several of the acts running longer than the time card allotted, the closing number Tuesday night at 11:18, made no attempt to put on the full act.

In the switch, Hickey's Circus was placed to follow the intermission; West and Van Sclen assigned to close the show, following Eva Tanguay. The audience had been well entertained by the time Eva appeared and was ready to go home. When she quit the stage, West and Van Sclen came on for a cornet duet and then vamoosed, the curtain being run down for the end.

Eva is saying farewell to American vaudeville this week and she went the wise old owl one better when she picked out the ocean shore for her last appearance here in two years. There were a few empty seats Tuesday night and it looks as though our friend Charles would come out on the right side of the ledger in spite of the "three thou" said to be due Eva when the week is up.

The bill would give immense satisfaction without Eva. Rem Brandt opened, Dale and Boyle were "No. 2," "High Life In Jail" was on third. Harry Jolson, fifth, with Sam Curtis and Co. closing the first part. Each act scored and the audience showed hearty appreciation.

Louis Rheinhard comes in the "act" category this week, playing a violin solo, "Old Folk At Home," during the intermission. Louis got the "spot," and much applause for his efforts.

Hickey's Circus was "No. 6" and made it hard for McKay and Cantwell, who followed. Howard proved the legitimate "clean up" of the second part, with his clever ventriloquist act. This Scotch entertainer can let them all go by, then step to the plate and lace over a hit that hits 'em upstairs and down.

With the reopening of the Brighton Music Hall under Mr. Breed's management, a number of changes have been made. The front of the house and the aisles have been covered with matting. New scenery has been installed and several interior sets being added to the former equipment.

Frank A. Girard is treasurer, with James T. Dolan, his assistant. Edward Girard has charge of things back stage. Mark.

Gordon & North have engaged Marguerite Chabauty, formerly of "The Columbia Burlesquers," for their "Passing Parade," Charles Raymond, late of "Wine, Woman and Song," for the "Whirl of Pleasure," and Phyrre Ogden, for another of their shows for next season.

snap and style they will rank well as an act of their kind. "The Six Steppers" were placed nicely ("No. 2") and reeled off a substantial hit. The act, although lacking class, makes the women dancing teams look pretty foolish.

Gordon Bros. and Boxing Kangaroo closed the show. The house remained seated to see the animal in action. Dash.

HENDERSON'S.

Henderson's, last Monday night, was the scene of several riots. The show ran in fits and starts, but there were six turns of those programed that proved big winners. Between these acts the show slowed down. The running order had been switched for the night show. The result was a pleasing entertainment.

Abbott and White were the real start of the bill. The boys are native sons of the Island and the home folk turned out en masse to give a befitting send off. The boys stopped the show completely. A speech and ten bows were the total result of their work. With the next turn there was a little flop. Patty and Desperado. (New Acts).

Baily and Teare, on next, livened things up again. The man is a clever colored comedian and had them laughing all the way. Their finish on the brasses went big. The Romany Opera Company held forth in the next spot and proved a "clean-up." The personnel of the act is practically the same as in days of yore. The repertoire is nicely selected and was well received. Florence Quinn, a diminutive soprano, stands out among the principals. Her rendition of the Doll Song from "The Tales of Hoffman" was a distinct feature.

Following the operatic offering came Harvey and De Vora Trio. The number proved to the liking of the audience and the little "pick" employed in the turn was one of the bright features of the evening's program. The Brothers Martine (New Acts) next.

Then came the Bowman Brothers with another solid hit. The Harem skirt finish for "The Land of Harmony" was the means of capturing the audience wholesale. With the "Top of the World Dancers" in the closing position, the show left a pleasing impression. The tabloid musical comedy was the feature of the bill, and the various numbers received well earned applause throughout the action.

The Musical Forrests opened and Celia and Neta Reid followed in the early spot.

Fred.

ARTHUR'S FIRST PROGRAM.

Asbury Park, N. J., June 21.

The first program of "big time" vaudeville for this summer, to be presented at the Criterion next week, has been arranged by Arthur Klein, the newest manager of Walter Rosenberg's Criterion theatre.

Billed to appear are "The Bandit," Ashi Troupe, Donovan and Arnold, Bison City Four, Nancy Withrow, Williams Brothers, and Bert Melrose.

Mr. Klein is running the house on a percentage plan with Mr. Rosenberg. Vaudeville will remain there over the summer. The initial bill is a sample show, preliminary to a big Fourth of July week, with the shows growing stronger weekly.

The Criterion is a theatre of small capacity. Bookings for it will come through the United Booking Offices. Mr. Klein has obtained the United "franchise" for this city.

Inge and Farrell, a "sister" act, have separated.

FIFTH AVENUE.

You never can tell what that audience at the Fifth Avenue is going to do on a Monday night, but this week it wouldn't have taken a wise man to have coppered any old kind of a bet that it was doing a good imitation of the Egyptian mummy that hasn't enjoyed a laugh since the days the sand was dropped on the Sahara desert.

The audience was conspicuous by its absence. Even the ushers were too warm under the collar to start much applause. Both the old and the new acts suffered with the heat and from the lack of noise.

Truly Shattuck was headlined, but if Monday night's audience is any criterion, she isn't the "draw" at the Fifth Avenue she should be, after starring in "Alma" in the same neighborhood (Weber's).

Belle Onra (New Acts) opened. Brent Hayes followed and his "banjolams" were well received under the conditions. The Avon Comedy Four were on third and worked hard to puncture the deathlike silence with their songs and comedy, finally arousing them at the finish.

Mr. and Mrs. Erwin Connelly (New Acts), had an act that suited the Sphinx atmosphere, and Perry and White put the busy little bee to shame before the audience was aroused from its reverie.

Emmet Devoy and Co. between the "souse" and the "chocolate colored baby" at the finish, gave the curtain a little more exercise, with the audience exercising its hands for a minute. Miss Shattuck proved a feminine Horatius, for she stood at the footlights and almost dared them to applaud her. She was in good voice, but the house was in deep slumber.

Mabelle Fonda Troupe felt more like throwing the clubs into the audience than into each other's hands, but creditably stuck to their posts and closed the show. The orchestra was awakened by the fall of the curtain.

Mark.

NEW YORK.

About half a house at the New York Tuesday night witnessed a "small time" vaudeville bill, remarkable for its lack of features and class. The one turn on the bill approaching anything near a solid hit was Milo, who has been seen under another name.

The opening turn was two colored entertainers, Gaines and Jones. They have a turn that would remind one in a way of Williams and Walker many moons ago. The straight is a dandy "coon" who gets his points over very well. The comedy man is a little shy at present, but should manage to loosen up a bit, and the turn would improve to a great extent. The second spot was assigned to Lucille Langdon, who delivered three numbers with pleasing result. The trouble with the act presented by this little Miss is that two of the songs she offers are practically the same. She should retain her closing number by all means and look for a new opening song. She was received excellently for the early position.

The Semon Duo followed after a reel and managed fairly well. The Italian number used to close with is not as strong as it might be. Then came Milo, who kept the house guessing for ten of the seventeen minutes that he held the stage.

Cohan and Young, with "Cohen from Bridgeport," pulled some laughter. They are a new combination, and the men do not work with sufficient snap at present to get as much out of the duolog as their predecessors (Harrison and Barney Bernard) did on the big time.

A musical turn by the Banta Brothers was one of the hits of the night. The singing of the four was particularly to the liking of the audience. Josephine Le Roy (New Acts) was in the next to closing spot, with the finish left to Nat Leffingwell and Co. Leffingwell is a great "small time" comedy artist, and his work kept the audience laughing to the end.

Fred.

THE LIGHTS O' LONDON

Cecil Spooner, this old English melodrama and ice-cream cones, were the main attractions at the Metropolis theatre in the Bronx, Monday evening. As an idol in the Bronx, Miss Spooner has Christy Matthewson backed off the boards. The play made no difference. As the characters appeared they were cheered for what they had done.

The ice cream cones came in quite handy while the stage hands were shifting London about at great speed. The big advantage in the play seemed to be the showing of snow. It was hot and then some, Monday evening, but the players shivered with cold, and you have to hand it to them for being actors when they could extract sympathy from a perspiring crowd. And that hero did look cold. The little fellow went through three hours of drama without a bit of cheer until the last two minutes of the piece. That goes for the heroine as well. And the villain had to wear a fur-lined overcoat.

"The Lights O' London" has a plot that could really be played in twenty minutes or under, and in many cases, bigger plots are shown in the London halls at present. While at times the crowd groaned at the villain, they did not hiss him—for at one time or other in his Bronx past, he must have been a hero.

The melodrama travesty of the present day must have been taken from this play. Harold Armatage is certainly a travesty name. Harold was the hero. Clifford Armatage was the hero's cousin and villain at the same time. Bess Marks was the heroine and Hetty Preena was a foolish girl who wanted fine clothes and also wanted to be a lady. Seth Preena was Hetty's father and he did the villain's dirty work, because he wanted his daughter to get what she wanted. Joseph Jarvis was a kind actor, and Eliza Jarvis was his wife. There are other characters such as the hero's father, but he gets his in the first act.

Harold, the hero, played by a dark fellow who combs his hair like an actor, was certainly the champion grouch of the world throughout this play. But then he worked as though he was playing a regular part, and as long as he is handed the leads will get along. Rowden Hall was his real name. The villain was played by Hal Clarendon. Outside of forgetting his lines a few times, Hal gave satisfaction. He staged the piece as well. Richard Purdon perhaps did the only piece of real acting during the evening. The others played their parts in order to give the idea of the story, but Purdon is a character man of some note and certainly saves that company this week from a shut-out, as far as acting is concerned.

Miss Spooner has the part of Bess Marks, but there is nothing to it that gives the stock leader any chance. While it is a hard thing for a stranger to the Bronx to rave about the Spooner stock at one sitting, it is worth the price of admission to go up, just to hear the villain say in the last act, "Hetty has betrayed me, curse her."

Jess.

MUCKENFUSS COMING.

Chicago, June 21.

B. S. Muckenfuss, the former Inter States Circuit's booking manager, will leave for New York next week, taking his entire family along. Mr. Muckenfuss has been in the agency business here on a ten per cent. basis since retiring from the Inter State. There is a possibility that he will locate in New York and open an agency there. His daughter, Rosalie, is in the United Booking Offices, looking after "small time" in the South.

OFFERS FOR TINNEY.

Two offers from the different sides of the legitimate fence for Frank Tinney, are being looked over by his representative, Max Hart.

The Shuberts would like to engage Mr. Tinney to take the part in the first Winter Garden show which was played by Al Jolson at the Winter Garden, New York. The other proposition arrived from a Klaw & Erlanger manager.

OVERLAND AUTO TRIP.

Portland, Ore., June 21.

Angela May, the prima donna, who is traveling the west coast in her own motor car, has left for a visit of the summer resorts of this state, Washington and British Columbia.

The singer has been making a professional tour in her auto, starting after an engagement at the Orpheum, Boise, April 9, of last year. She has been en tour for one year and three months, during that time traveling some 4,000 miles.

ACCIDENT COSTS 20 WEEKS.

Chicago, June 21.

The comedian of the Williams, Thompson and Copeland Co., accidentally cut his right hand this week on a glass. The injured member became worse and the comedian visited a physician who advised him not to work until it healed. The accident made it necessary for the trio to cancel twenty weeks' work recently contracted for.

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CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

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35 SOUTH DEARBORN STREET
Phone 4401 Central

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The Majestic has offered some exceptionally prominent headliners in the past several weeks, but evidently there is a little "Jinx" around the house, for without an exception, they have fallen far below expectations. This week it was expected that Louise Dresser would break the spell. After her opening number, it looked as though she would, but the headliner kept on singing number after number until it began to look as though she intended giving the evening's entertainment all by herself and toward the finish the audience refused to applaud. Miss Dresser works in "two," accompanied by a pianist. With two or three songs eliminated from her routine and working in "one" without the pianist, there is every reason to believe she would do much better. Edwards Davis presented his own playlet, "All Rivers Meet at the Sea." Mary Hampton, who impersonates a scrub woman, seems promising, but there isn't a chance for Earl Mitchell or Alice Learn, the other two members of the cast. However, the setting was above the average, which helps, although one can't find much enjoyment looking at a pretentious stage picture for twenty minutes, especially on a warm night. Harry Fox and the Millership Sisters followed Davis and Co. They alone gave the audience their money's worth. Fox is in a class by himself when it comes to light comedy. Slieckman, Krantzman and White were also present, with Terry Sherman replacing Earl Taylor. Some new material has been added with good results. Sherman, if given a little more opportunity to clown, might help the comedy considerably. The three boys are already working smoothly, and in a few weeks should have an offering fifty per cent better than their former one. Will Rogers, whom the management thought worthy of a two weeks' engagement, went better than he did last week. Rogers is a relief from the conventional comedy single. His talk is made doubly valuable through his peculiar delivery, and it never fails to bring the desired laugh. The droll cowboy shared the honors with Harry Fox. The Four Huntings went rather slow Monday evening, and didn't seem to start until the dancing finish. This is no reflection on the quartet's work, however, for they have an excellent comedy act, but Monday's house refused to become

interested. Corinne Francis in an early spot went through safely, with some good numbers well rendered. The Narrow Brothers opened the performance with a comedy bicycle act. The contortionists kept the house in good humor through his falls, and brought the team solid applause at the close. The Three Escardos closed. WYNN.

Willie Siegle, a juvenile Hebrew comedian, and until lately one of the Telegraph Four, is losing his eyesight. No one can find the cause of his present trouble.

Joe Allman is back in America after three years' absence in Australia.

Harry Lyons, a former Mort Singer principal, has left Chicago for New York, after a few disastrous weeks in vaudeville. Lyons will attempt to connect with a musical comedy while in the east.

Terry Sherman has replaced Earl Taylor in the White City Trio. Sherman is a Chicagoan and has written several popular song hits. Taylor has found another trio in San Francisco.

The Interstate office has arranged to supply attractions for Gresson's theatre, Tampa, and the Victoria, at Charleston, S. C.

Riverview Park at Hutchinson has decided not to alternate between vaudeville and musical comedy this summer, and instead, will play solid vaudeville bills throughout, booked by J. C. Matthews.

Kerry Meagher, who will start a five weeks' vacation next month, has decided to take another look at New York instead of hiking to the mountains for fishing purposes. This will be Kerry's second visit to the big city in thirty-five years. Twenty-four years ago he got as far east as Hoboken, but balked at the Hudson River and turned back Chicagoward. Last summer Kerry mustered up enough nerve to go the limit and took his first good look at Broadway. This summer his intentions are to go away up to Harlem and look at the Bronx from the viaduct. He may. Who can tell?

Will Roehm's BIG HIT

Athletic Girls

Hammerstein's Roof NOW!

Mayme Childress of Robish and Childress, attempting to save her nephew's life, when he had set fire to his clothing, had her hands terribly burned. Despite her efforts the child died in a hospital a few hours later. Mrs. Childress is recovering at her home here.

Harry LeVan has been engaged to play the principal part in Dixon and Hansen's "Happy School Kids." Lee Krause closed the concert.

Sandy McGregor, the Scotch comedian has been signed by Mort Singer to hold down a part with "The Prince of To-Night" in which now Henry Woodruff will star.

The Policemen's Benevolent Association has elected Harry Askin's "The Girl I Love" for its annual benefit to be held at the Auditorium here week of Sept. 24.

Calvo Portello has opened a producing department in the American Theatrical Agency, its first effort being "The Portello Eight," which opens here early in the fall.

Lenox Pawle, a member of "Marriage a la Mode," will produce for vaudeville next season, a one-act playlet called "The Devil's World." Pawle has been engaged for "Pomander Walk," which opens here early in the fall.

"The Goose Girl," from Harold McGrath's novel will go into rehearsal early next month for production some time next season.

Sheppard Camp, a former burlesque man, will replace Frank McIntyre in "The Traveling Salesman" next season, when McIntyre goes with "Snobs," the new George Bronson Howard comedy.

Avery Hopwood has completed his next season's effort, which is entitled "Somewhere Else." Preparations are being made to launch the piece early in the fall.

McVICKER'S (Geo. Warren, mgr.; K. & E.)—Aborn Opera Co.

COLUMBIA (M. Woods, mgr.; Columbia Am. Co.)—"The Bowery Burlesques" will close the engagement at the Columbia next week. House will be dark for remainder of the summer.

CHICAGO OPERA HOUSE (George Kingsbury, mgr.; K. & E.)—"Little Miss Fix-It" still drawing big audiences despite hot weather. It will probably last over the summer.

OLYMPIC (Sam Lederer, mgr.; K. & E.)—"Get Rich Quick Wallingford," figured as the best show in town.

POWERS (Harry Powers, mgr.; K. & E.)—"The Seven Sisters," eleventh week commencing Monday. A few changes in the cast have been made, but otherwise the show remains the same and present business looks promising for a good summer engagement.

PRINCESS (Mort. H. Singer, mgr.; Shuberts).—The management evidently seems satisfied with the showing made by the new piece since they have announced no plans for anything to succeed "The Heartbreakers" before next season. Business is picking up every day.

GARRICK (W. W. Freeman, mgr.; Shuberts).—Howe's Travel Lectures.

RIVerview EXPOSITION.—Arthur Pryor and his band for another week.

WHITE CITY.—Liberati's Grand Opera Co. and band, feature attraction. Torcat seems to be the headline sensation, and is playing to several large audiences nightly.

SAN SOUL.—Free vaudeville with Sophie Tucker heading.

FOREST PARK.—Johnny Hand and his band.

CHICAGO MUSEUM (Harry E. Thurston, mgr.).—Big Otto's Trained Animal Show, Burlesque and Curio Hall. Freaks: Ella Ewing, J. W. Coffee, Young Sandow and Ki Ki.

WILLARD (Jones, Linick & Schaefer, mgr.; agent, Frank Q. Doyle).—Alice Raymond & Co.; Calne & Odum; John E. Brennan & Co.; Davis & Cooper; Alpha Troupe.

WILSON AV. (Jones, Linick & Schaefer, mgr.; agent, Frank Q. Doyle).—Stella Bidwell & Co.; Andy Rice; Raymond & Burton Co.; Earl Flynn; Morle & Seomle.

VIRGINIA (W. B. Heaugh, mgr.; agent, Frank Q. Doyle).—Muzz & Zumm; King & Davis; Shirley Lane; Kelley Bros.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Le Grande Trio; Ben Turpins; Willis & Willis; Jimmy Ikeno; Du Boise & Young; Sidney Dillon & Co.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Anglo-Russian Trio; Owsley Bros.; O'Rourke & O'Rourke; Ethel Reynolds; Chas. Weiss; Maybelle Milton; Knight & Benson; Harry Klein.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Orrin & McKenzie; Helmer Sisters; Figaro; Marie Ward; Melville & Whitney; Scott & Crosby.

WHITE CITY VAUDEVILLE THEATRE (Luwig Linick, mgr.; agent, Frank Q. Doyle).—The Millers; Edna Ruppert; Kramer & Elliott.

IOIA (George E. Powell, mgr.; agent, Frank Q. Doyle).—Frankie La Marche; Dalbenle; Polak Stock Co.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—May & May; Lizzie Hart; The Hillmans; Klein & Doyle.

SAN FRANCISCO

By J. E. McCLELLAN.

VARIETY'S San Francisco Office.

908 Market St.
ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Edward Abeles, supported by Charlotte Landers, has a cleverly constructed comedy sketch, "He Tried to Be Nice." It found favor immediately. Raymond and Gaverly went very well. Albert Hule, the boy soprano, interested and entertained. Belclair Bros., in the closing spot, held everyone in with their excellent acrobatic specialty. "A Night in a Turkish Bath" did not lose anything through playing the second week, and gathered in the big hit. Farrell-Taylor Trio (holding over) also put over a solid success. Belle Adair passed nicely. James H. Cullen once again proved equal to the occasion.

Mrs. Weston is booking the Richmond theatre, out in the Richmond district. This

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is the house managed by Archie Levey, former booking agent.

Dolliver and Rogers, those dancing soubrettes, who have just closed a long engagement at the Odeon Cafe, have been booked for indefinitely at the New Port Cafe, Seattle. They open in Seattle 25.

The Premium theatre on Filmore street has had a checkered career since opening a few months ago. The management has tried everything from Yiddish vaudeville to moving pictures. Now comes the report that they are going to have musical comedy. The house has been renamed the Gayety.

Jack Kieley leaves for the east to attend the convention of the Stage Mechanics, as representative of the Oakland local. Mr. Kieley has been electrician at the Oakland Orpheum since the opening of that house a couple of years ago.

Bruce and Calvert leave for the east 25. They are to join one of Gus Hill's shows for next season. They are a clever team and have been doing their act on the coast this past season, billed as the German Professor and the Girl. Mr. Bruce says he will stop off at Milwaukee to refresh his dialect.

The Rees Trio sail for Honolulu 25 for six weeks, after which they will go to Australia.

One of the saddest happenings in the west, was the sudden death of clever little Nellie Montgomery, who was Mrs. Charles Albert Fischer. She has been confined in the Sisters' Hospital. An operation was performed, which proved unsuccessful, although the life of Mrs. Fischer's new-born babe was saved, and is doing nicely. The loss of Nellie Montgomery will be keenly felt by her host of friends both in and out of the profession. She sang and danced her way into the hearts of the San Francisco and Los Angeles audiences, where she appeared in musical stock with the Fischer Musical Comedy Company.

The New Port Cafe at Seattle is in the hands of a receiver. Mr. Rosenthal, the former manager, has left for Alaska. Sam Hickey, husband of May Taylor, has been appointed amusement manager. In conjunction with Mr. Stanton, he will look after the affairs of the Cafe for the creditors. The liabilities reach \$18,000.

Alex Pantalone is exclusive booking agent for Pasadena and Ocean Park, two towns outside of Los Angeles.

Bert Levey has appointed M. R. Sheely as his New York representative, and hereafter will bring six acts direct from New York. The first relay of acts sent by Sheely arrived in L. A. The quality of the acts are far above the average of those sent out here hitherto. Mr. Levey seems pleased, and states that if Sheely continues to send the same material each week will be satisfied.

Willie Brooks, who at present is comedian and producer with the Lewis and Lake Company at the Grand theatre, Vancouver, B. C., will close with that company and make his way to their parts. Mr. Brooks has a record of long engagements to his credit.

With the opening of last week's show at the Los Angeles theatre, the house became known as The Empress.

The Armstrong Musical Comedy Company is making very good at Stockton, and standard room has been the rule every night with his regular company. They open at the Pavilion (formerly Orpheum) at Los Angeles, Jan. 2. Clara Howard, the clever comber of the Armstrong company, was married recently to J. Joseph of Los Angeles, but later of San Francisco where he has made a host of friends, and where he states he will later make his residence.

George Peterson, the minstrel man, is in town, with a singing boy, at the Wisconsin. He is a great friend of note, as Mr. Prim-

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TONY LUBULSKI, Amusement
Manager

The Place Where the White Rats Dine

rose states that he was one of the "black-balled acts" that had signed contracts with Pantalone before the blacklist was raised, and that he is out here fulfilling his obligations. The act goes to Los Angeles next week and from there to Denver. Primrose states that this will probably be his last season on the stage, and that he expects to settle in the west.

Sonnie Lehman has signed to go with Don Philip's Band as soprano soloist. She joins the band 25.

The Portola-Louvre Cafe have brought back Elsa Ward, and she is filling her engagement

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AMERICAN PLAN
Single, \$12.00 per week up.
Two in a room, \$20.00 per week up.

Dad's Theatrical Hotel PHILADELPHIA

there now. She received quite a reception on her opening here this time. This is the second engagement played by Miss Ward at the Portola.

Anderson, McNeil and Sandoz opened on the Orpheum time last week and certainly made good. This act is purely a western and one of the kind that, when they get east, we hear from again out here as top acters.

The advent of "The Perfect Girl" into vaudeville, piloted by that careful manager, George Ebey, of the Oakland Orpheum, is an

engagement of note. She was discovered by Mr. Ebey and her success is due to his unfailing effort on her behalf. During his two weeks' engagement at the Oakland Orpheum, crowds were turned away at every performance. Mr. Sonnenberg (treasurer of the Oakland house) states that never in his experience in the show business has he seen an attraction that offers greater possibilities. "The Perfect Girl" will go on over the Orpheum Circuit accompanied by her mother, Berkeley. Berkeley is Miss Edwards' native town.

Jerome H. Remick has opened professional rooms for the professional people when they are in and around San Francisco. The office is in charge of Bert C. Marquart, a clever planner. The office has been quite a success, as the number of professionals coming in every day denotes. The rooms are situated in the Douglas building, 208 Market street.

Tom Kelley, the popular San Francisco singer, has been held over indefinitely at the Odeon Cafe.

Mr. Timiney, associated with the Pantages office here, and who has been in the show business since Columbus discovered us, has lately been appointed judge over in Marin County, where he has been located for some time. Mr. Timiney has been a success as a showman, and in his official position, it is Good morning, Judge.

At La Rose, who had the Garden theatre at San Jose last night. He lost about \$500. He has decided that he will go back into the show business as a performer and play vaudeville dates. No doubt La Rose has found out that it is better to be a performer and get his every day, than to be a manager and face a weekly deficit.

There are five musical comedies companies in Los Angeles: Joe Howard Co., at the Majestic; Percival Hartman Co., at the Grand; Armstrong Co., at the Lyceum; and the Olympic and the Princess, respectively. All shows are reported doing business.

PORTOLA-LOUVRE (Herbert Meyerfeld, mgr.; Lester J. Fountain, amusement mgr.): La Maja, Spanish dancer; King & Starr; Hampton & Stunt; Elsa Ward; La Ansellita, "Apache Dancer."

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.). It's a long time since Frank Timney played around Philadelphia as "Baby Frank Timney" from Mike Fenton's school, and sang "I'm a Neat Irish Swell." Timney hasn't been seen in his native burg for some time, either, but his home-coming this week is worth talking about. Frank is here for two weeks. He got a great start for the opener. There hasn't been an act just like Timney's seen in the Keith house here, and there is no way to describe it accurately. It was just on the plot of a long-remembered Monday night. The outcome there was a cartload of Peard designs hoisted over the footlights, and Timney is credited with receiving more flowers than any act that ever played the house, which is some record. The two weeks' start with their own good acrobatic act, the boys showing one uncommonly clever floor tumbling to 8. Both are clean workers in a single. Double J. Warren Kane scored nothing as he has already got up a great act in which he is assisted by Grace White, formerly one of Caroline Nichols' Faddies. Miss White adds color to the act, being a attractive looking girl who can handle the piano as well as she did the bare viol. Kane is pretty well in advance of many of the big male handers, his manipulation of the cards bringing liberal reward. The Five Sullys put over a live comedy sketch, "His Wedding Day." It is a mistaken identity story, well handled and boosted strongly by the dancing

When answering advertisements kindly mention VARIETY.

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Just completed successful tour of the Orpheum Circuit. **NEXT WEEK** (June 26) **HAMMERSTEIN'S ROOF** Initial Appearance in New York
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stock burlesque company, and with extra boxing bouts Wednesday and Friday evenings, the house is doing very good business for the summer.

BOSTON
By J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—For the inauguration of the summer season, "old Sol" put in his best legs. "The Bill" is good. Delmore & Onelda, pleased; Lester, Lurie & Quinn, good dancers; "The Great Richards," fooled many, got the credit; Thurber & Madison, excellent; Snyder & Buckley, good; "The Melsteringers," (New Acts); Hains & Vidoq, scored; The Persepolis, closed with fine juggling act; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew's).—McGarry & McGarry; Claude & Marion (Cleveland); Juliet Wood; Grisset & Grisset; Farber Sisters; Louis & Harry; Gardner; Three

AN OPEN LETTER TO THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION By GRIFF.

GENTLEMEN: Why not stop this squabbling and get together and try to plan out a nice little tour for me, with short jumps, pay or play contracts, SYRACUSE BARRED. My address is care of PAUL TAUSIG, 104 E. 14th St., New York City. Hoping to hear from you in the near future, I beg to remain,
Sincerely yours, **GRIFF.**

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National Comiques; Reeves & Bradcomb; Mondane Phillips; Errac; George Beane & Co.; Thomas Potter Dunno; Le Roy Sisters; Tremont Four; Marengo & Delton Bros; pictures.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"Dr. De Luxe," with Ralph Herz. Only summer show in town. Now playing the fifth week and doing well.

CASTLE SQUARE (John Craig, mgr.; agent, direct)—Stock, "The Lottery Man."
MAJESTIC (Lindsay Morison, mgr.; agent, direct)—Stock, "The Man Who Owns Broadway."

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Callonetti; Helen Primrose; Haraley & Nicolas; George Brown; Cole & Hastings; Harry LeMarr; The Comedy Trio; Pixley & Malateria; pictures.
STIMUL PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Williams & Rose; Dan & Levan; The Georgia Trio; Lightning Weston; pictures.

WALNUT. Woburn (John Flinn, mgr.; agent, Fred Mardo).—Hilton; Marks & Young; Al Albert; Lewis & Grant; pictures.
ORPHEUM. Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Ray Williams; Shorty Dewitt & Stuart; George Mack; Sadie Fisher; Lewis & Grant; pictures.

PARAGON PARK (William H. Hill, mgr.; agent, Fred Mardo).—The Alabamas; LaFoy & Touhey; Billy Elliott; Chas. Toy; pictures.
WINCHENDON (A. La. Bond, mgr.; agent, Fred Mardo).—Eddie Lavadeau; Bennie Pierce; Hilton; Bertha Rich; pictures.
GLOBE (R. Janette, mgr.; agent, Davis, Shedy & Flynn).—Wolfe and His Dancing Girls; Grimm & Satchell; Malvin & Thatcher; Norman; pictures.

SCENIC, Revere (Bud Rafferty, mgr.; agent, Davis, Shedy & Flynn).—Blamph & Hehr; Hart & Riley; John Philbrick; Delaney & Wohlman; Honan & Helm; Ned Dandy; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agent, Davis, Shedy & Flynn).—Casey & McGill; Ned Dandy; Chas & Eschelle; other to fill; pictures.

POTTER HALL (H. E. Jones, mgr.; agent, Davis, Shedy & Flynn).—Lester Bros.; end of vaudeville this week for the summer.

NORUMBEGA PARK (Carl Albert, mgr.; agents, Gorman & Mardo; Mills, Ceele & Co.; Dixon & Dixon; Marathon Quartet; Carberry Bros.; pictures).

BEVERLY BOULEVARD (J. W. Gorman, mgr.; agent, direct)—"The Village Choir"; Harrah La Salle Troupe; Hilton & Louis; Visconti Bros.; The Hemmings; Brown & Taylor; pictures.

SCENIC, Cambridge (M. F. O'Brien, mgr.).—Anna McManis; Quinn Trio; Austin Walsh; Bob Don Trio; pictures.

SCENIC (M. F. O'Brien, mgr.).—Billy Ray; Regal Trio; Kilm & West; pictures.

BOWDOIN SQUARE (J. E. Comerford, mgr.; agent, National).—Dan Ahearn; Shel-



RETURN TO HAMMERSTEIN'S THIS WEEK JUST TO SING WILL ROSSITER'S "HITS"

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"SOME OF THESE DAYS" AND THE "NEW ONE" "THAT CAROLINA RAG"

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SOME CLASS

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NEXT WEEK, (June 26th), NEW BRIGHTON THEATRE, - - Brighton Beach
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don Bros.; Charles & Sadie McDonald; Ocean Four; Leavitt & Dunamore; Nealon & Clayton; pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—West & Morton Sisters; Kelley & Davis; Haynes & Lee; H. Lorieberg; The Woekeners; Jimmy Turner; Sid Vincent; Jack Sullivan; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Gypsinia; Sandy Russell; Dolly White; The Geers; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—St. John & McCracken; Ceylon; May Belmont; Willard & Watson; Harry & Lucille Gardner; Adler & Arline; Hayney & Brennan; Franklyn & Hyatt; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Douglas & Douglas; Ted & Clara Steele; Jolly Lukens; Edmunds, Barry & Laville; Burns & Clark; Harry Jones; Lucille Maher; Harry Barabau; pictures.

NORFOLK HALL (agent, National).—Bob Alexander; Chief Wolf Wann; Grace Tucker; pictures.

SUPREME, Jamaica Plain (J. Levey, mgr.; agent, National).—Lee J. Klein; Harry Rose Hinda; Savastis & Co.; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—Harry Rose; James Marron; Jackson & Lennon; Ethel O'Neil; pictures.

ST. LOUIS

By FRANK E. ANFENGER.

FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—Hallen & Fuller head this week's bill. Ashley & Lee; Maxima Models; Five Saturdays; Star Operatic Trio; Cavallo's Band (in the pavilion).

DELMAR GARDEN (Dan S. Fishell, mgr.).—Georgia Caine and the opera company in "Peggy from Paris."

SUBURBAN GARDEN (Oppenheimer Bros., mgrs.).—Amelia Bingham and the Suburban Stock in "One of Our Girls."

WEST END HEIGHTS (Harry Wallace, mgr.).—Jossie Stock Company, in "Mrs. Warren's Profession."

MANNION'S (Mannion Bros., mgrs.).—Cal Stewart; Grace Wilson; Lynn & Hazzard; Melvin Bros.; Betty & Eddie Play Burns.

Amelia Bingham and the Suburban stock are rehearsing "The Nigger."

Hattie Williams engagement at Suburban starts July 23. It will be for three weeks instead of two. She will do "The Girl From Maxima," "Decorating Clementine" and either "The Impostor" or "Father Jerome."

The annual police benefit is at Delmar Garden, the first time it ever was held anywhere except the Highlands. The second theatre was opened and vaudeville will be given during the two benefit weeks. The first bill announced is Three Alex. John T. and Jessie Powers, Toney and Norman, Jessie Keller, Harry Von Fossan and the Six Momo Arabs, and Ishikawa Japs.

The Coburn Players appeared at Glen Echo in "Much Ado About Nothing" and "The Taming of the Shrew."

The A-G-O-S Club, composed of employees of the American, Century, Garrick, Olympic and Schubert theatres will give a picnic at Lemp's Park, July 15. The arrangements are

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AT THE AMERICAN THEATRE, SAN FRANCISCO, INDEFINITE
Beautiful Costumes—Clean Comedy

JUST JEAN IRWIN

In the hands of Charles Nall, Edward Tegner, Con Hecker, John Laughlin, George Hedger, Albert Tauber and Charles Murphy.

The season subscription sale of the third annual season of the Metropolitan-Philadelphia-Chicago opera companies to appear at the Odion Feb. 2-3-5, 1912, was opened Monday by the St. Louis Opera Committee.

CINCINNATI

By HARRY HENR.

CONY ISLAND.—Nick & Lida Russell, featured; Don Fay Blo; Barney Gallagher; Sterling Bros; DeVern & Hynd; Girard's Diving Heroes, free attraction.

LAGOON (M. A. Neff, mgr.).—Gertrude Arnold; Dick Lee; Bell Sisters; Sensational Leggers.

ZOOLOGICAL GARDENS (Walter Draper, secy.).—The work of the Cincinnati Summer Orchestra shows wonderful improvement, due to the concentration of the volume of sound by the new shell, which is open from the front only.

The Cincinnati Aeroplane Co. was incorporated by R. K. Hyndker and others. They will manufacture aeroplanes invented by Louis Mueller.

Joseph Henegan and his brother, John, have purchased the interest of their associates in the Lulu theatre here.

NEW ORLEANS.

By O. M. SAMUEL.

GREENWALL (Arthur Leopold, mgr., agent, R. J. Williams).—Klein & Erlanger, old novelty; Norwood & Norwood, well received; Kate Barton, graceful; Boscara Trio, distinctly successful.

WEST END PARK (Julius F. Boscara, mgr., agent, W. V. M. A.).—Rehearsal Sunday 25. Minz & Palmer, evidently recruits from comic opera; clever artists; new material should land these people on the "big belt." Mankin, contorts gracefully; Yallo Deo, Karl.

SPANISH FORT (Julius F. Boscara, mgr., agent, W. V. M. A.).—Rehearsal Sunday 25. This new Lake Pontchartrain resort is getting the bulk of local summer patronage.

Current program contains Rainbow Sisters, 2014 phone; Espo & Zoth; de la Fuente's Band.

MAJESTIC (L. E. Sawyer, mgr.).—Lyric Musical Comedy Co.

Joshua Pearce has leased the Canal street store, formerly occupied by A. Schwartz & Sons, and will convert it into a moving picture emporium. The yearly rental is \$12,000, a record price for a store show in the south.

Audiences, although in great demand, have been very scarce in this vicinity of late.

Jack Brand has sold his theatrical interests at Biloxi, Miss., to S. T. Stevens. They included a Duke's theatre and the Biloxi Air-Comes.

The L. ric closed Saturday. Heat.

A new airplane appears at Canal and Tchoblaye streets. It, too, gives out rain checks, and redeems them if three acts have not been played.

Just because the manager of the Victor did not pay his rent, the landlord ejected him.

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).—About English Grand Opera Co.; good business.

NEW THEATRE (Charles E. Whitehurst, mgr.; J. F. Beebever, agent, mgr.; agents, Fisher & Shea).—Rehearsal Monday 10. Average business. Murphy & McGuire, laughter; Venetian Street Singers, good; Ceilia Weston, liked; Wally Tice, passed; Armon & Armon, clever; Neodimus & York, pleased.

VICTORIA (Charles E. Lewis, mgr.; agent, Nixon Nordlinger).—Rehearsal Monday and Wednesday 10; 10-21, Electric Comedy Four, second; Tuckham, Biscite Troupe, thrilled.

Jesse Glanville, hit. Two Wheelers, amused; Three Transcendents, liked. 22-24, Mrs. Foster Mahr, Fox & Morrison, Omaha Trio, Mr. Rhoad, pictures. Business continues very good.

SUBURBAN PARK (Fred Heston, mgr.; Harry Taylor, Elmore, L. Van, Topock & Manning, Low, Hart & McNeil, Lang & May, good business.



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"LOVE DREAMS AND DESTINY"

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JUST CONCLUDED ORPHEUM CIRCUIT

ELECTRIC PARK (W. O'Brien, mgr.).—Lula's Orchestra and miscellaneous attractions; fair business.

GWYN OAK PARK (James Pratt, director).—Ozarks; May Van Lear; Billy Baird. Excellent business.

HIPPODROME (Maryland Amusement Co.; Tom Harig, mgr.; agent, U. B. O.).—Coonville Pickaninny Band; Tojetti; Great Kenny; Loro & Payne; McCleary. Fair business.

FLOOD'S PARK (W. H. Trueheart, mgr.; agents, Tanner & Co.).—Stock, burlesque. Good business.

GREATER HOLLYWOOD PARK (Jos. Goeller, mgr.).—Musical Comedy stock. Business pretty good.

RIVER VIEW PARK (W. J. Gahan, mgr.).—Royal Artillery Band; miscellaneous attractions; crowded.

BAYSHORE PARK (James Pratt, director).—Bostonia Ladies' Orchestra. Good business.

ATLANTIC CITY

By **I. B. PULASKI.**

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Jack Wilson Trio, laughing hit; Old Soldier Fiddlers, hit; Weston, Fields & Carroll, hit; Chas. L. Gill & Players, went big; Clarence Oliver (New Act), scored; Sensational Bolser, went big; Lillian Ashley, well liked; Dare Bros., excellent.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Six Kirkamith Sisters, big hit; Franklin Ardel & Co., very funny; Geo. Bonhair Troupe, wonders; Alva York, very well liked; Anderson & Evans, very good; Alf Ripon, clever; Peerless Macks, scored; Conners & Jarvis, went big; Klipp & Kippy, good.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson, direct).—Prof. Charles Carlos, Dogs & Ponies; Lew Welch & Co.; Four Clevelly Girls; Wilson & Aubrey; Arthur Turelly; California Boy Scouts; pictures.

STEPPLECHASE PIER (H. Morgan & W. H. Fennan, mgrs.).—Pictures; Pavilion of Fun.

CRITERION (J. Child & C. Daly, mgr.).—Pictures.

COMET (Lovy & Anson, mgrs.).—Pictures; open air.

EXPOSITION (Purchase & Tait, mgrs.).—Pictures.

STEEL PIER (J. Bothwell, mgr.).—Pictures; Murphy's American Minstrels.

APOLLO (Fred E. Moore, mgr.; K. & E.).—"Follies of 1911."

Ever since the "Follies" shows began to give their premiers in Atlantic City, that organization has been growing in its power of attracting great numbers of people. This year the play seems to be an enormous magnet, drawing not only over-capacity numbers of lovers of first performances, but a host of professional folk. Many persons well known in the big theatrical circles came down at the week end and stayed over for the first night. Ever present "Diamond Jim" Brady was on hand 'way ahead of time. He witnessed Sarah Bernhardt in "Camille," and though he made various excursions out of the theatre, he never failed to come back.

Prominent among those at the first night show of the "Follies" were Pat Casey, A. L. Erlanger, A. H. Woods, Julian Eltinge, Walter Moore, Frank McKee, S. F. Nixon, Jean Schwartz, Irving Berlin, John C. Fisher, also Blutch Cooper as a representative of the burlesque field, came down to look his pal, Leon Erroll, over.

Jennie Jacobs and party were down for the week end. This was Miss Jacobs's first visit to our fair city, so it rained Sunday.

Billy Torpey, who managed Mlle. Genée during her vaudeville tour, intends spending the summer here with his wife and son. Billy's son's full name is Edwin Erlanger Torpey. When the youngster was christened the dominie who performed the ceremony, asked Bill who Erlanger was. Billy saved the minister's life by counting ten before answering.

B. A. Rolfe and his band come to Young's Ocean Pier July 1. The organization will consist of forty musicians, including three singers. There is in building in the big auditorium of the pier a band shell which they will use, and which promises to be very pretty. Mr. Rolfe has some new and original ideas which he will incorporate into his concerts that look mighty good.

The "Creation of the World" opens Saturday. It will, as last year, be under the management of Fred E. Moore, manager of the Apollo theatre.

A special vaudeville show was brought here Saturday last for the entertainment of the members of the Master Car Builders and Master Mechanics, in joint convention here. The show came from the U. B. O., and was under the direction of Frances R. King.

The amusement features at the Windsor cafe are new and unusual for Atlantic City, and are worthy of notice. There are half a dozen singers, two of whom are girls. The singers work in doubles, quartets and alone. The best and funniest is George Offerman.

Billy Miller, the manager of the William Penn theatre and the Girard in Philadelphia has taken a cottage here for the summer. He comes down regularly every Friday night and spends the week end with his family.

BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Anna Mellor; Fred Caskey; pictures. Capacity business.

GRAPHIC (Burns & Grant, mgrs.).—Pictures.

RIVERSIDE PARK (Steven Boggett, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—19-24, Merry MacGregors, featured; The Three Romans, clever; Clark & Parker, very good; Gourley & Keenan, scored. HOWARD.

CLEVELAND, O.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Venetian Four, headline; Fred Wyckoff, hit; Great Haines clever; Aithen, features; Pay St. Clair, pleasing; Kennedy & Kennedy, good.

OPERA HOUSE.—Frank Hurley, novelty; Orville & Frank, clever; Skinner & Wood, fa-

vor; Marie Dreams, good; Hobson & Deland, sketch; Waring, headliner.

EUCALID GARDEN (Max Fastkenheuer, mgr.).—Adelaide Norwood & Charles Le Seuer, feature, in version "Cavaleria Rusticana," well liked. "Why Smith Left Home," roar the last half.

COLONIAL (R. A. Mitchell, mgr.).—Sheeha Opera Co., "Il Trovatore."

STAR (Drew & Campbell, mgr.).—"High Flyers."

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Pollard, fine opener; Lizzie B. Raymond, pleased; Keiso & Leighton, clever; The Hylands, hit; Wm. Raynor & Co., good. "LITTLE CHARLEY."

DES MOINES, IA.

INGERSOL PARK (Geo. W. McCartney, mgr.; S. & C.).—Week 13, Arvis Mysterie, scored; Knight Bros. & Sawtells, pleased; Harry Van Fossom, liked; Jessie Keller, good; Rose & Ellis, good.

MAJESTIC (Elbert & Getchell, mgrs.; S. & C.).—13-14, Braggart Bros., fair; Frank Milano, good; Cook & Myers, pleased; Manning & Ford, clever; Hlnode Troupe, good. 15-17, Welser & Welser, good; Root & White, unique; Swartz & Co., good; Dixie Christy, clever; Jupiter Bros., good. JOE.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Maud Hall Macy & Players, headliners; The Granvilles, big hit; Hanlon Bros., good; Fiddler & Shelton, good; Welch, Mealy & Montrose, scored; Sidney Shields & Co., good; Stella Karl, fair; Koners Bros., clever.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Master David Schooler, exceptional; Klawatha, Indian tenor; Eleanor Otis & Co., good; Borisni Troupe, excellent; McCauley & Cornwell, scored; The Westons, hit.

LYCEUM (Charles Warner, mgr.).—Last week of stock.

DETROIT (Harry Parent, mgr.).—William Hawtrej, in "Dear Old Billy." Business fair.

DALE AND BOYLE

"THE BELLE AND THE BEAU"

Back from a Successful Tour of the Orpheum Circuit
Brighton Beach Music Hall, This Week (June 19)Direction, **ALF. T. WILTON**

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A NEW WESTERN ACT NOW PLAYING ORPHEUM TIME
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AVENUE (Frank Drew, mgr.).—Parisian
Belle Co. Business fair.
WAYNE GARDENS (James W. Hayes,
mgr.).—Albany Four; Kelecy Sisters; Claire
Maynard; Shubert Musical Trio.
FAMILY (Dave Markowitz, mgr.; agent,
Morganstern).—Juggling Jewella; Laf Razers;
Zell & Rodgers; The Malones; Bingham &
Thornton; Mysterious Straubs; Will Dever-
cauz; Wheeler Comedy Four.

ELMIRA, N. Y.
MAJESTIC (G. H. Van Demark, mgr.;
agent, U. B. O.).—rehearsal Monday 12.30.—
19-22, Spencer & Williams, good; Osaka Ja-
panese Troupe, well received. 22-24, L'Aiglon;
Morrissy & Powers.
RORICK'S (George Lyding, mgr.).—Manhat-
tan Opera Co. large houses.
MOZART (G. W. Middleton, mgr.; agent,
Edward Mozart).—19-24, pictures; excellent
business. J. M. BEERS.

ERIE, PA.
WALDAMER (E. H. Sherken, mgr.; agent,
U. B. O.).—Five Musical Smith, clever; Mar-
do & Hunter, good; Creighton Bros., big;
Pauline Walsh, good; Holden & Le Clair,
entertaining.
FOUR MILE CREEK PARK (H. T. Foster,
mgr.; agent, direct).—Adams & Gohl Mus-
ical Comedy Co., hit.

HAPPY HOUR (D. H. Connelly, mgr.).—
Vaudeville and pictures. M. H. MIZENER.

HARTFORD, CONN.
HARTFORD (Fred P. Dean, mgr.; agent,
Janice Clancy; rehearsal Monday and Thurs-
day 11).—19-21, Sanders' Russian Troupe,
scored; Will Adams, good; Annette De Les-
tare, exceedingly good; Lawrence & Wright,
scored; Barbee & Barron, laughs. 22-24, Law-
ton; Armada; Morton & Temple; Morris &
Kramer; Human Trio.
PARSONS' (H. C. Parsons, mgr.).—Stock;
big business.
POLIS (O. C. Edwards, mgr.).—Stock; ca-
pacit ybusiness. R. W. OLMSTED.

HOPESTON, ILL.
VIRGINIAN (Max M. Nathan, mgr.; agent,
W. V. M. A.).—15-17, "The Merry Widows,"
good; 19-21, Jimmie Leonard.
Week 19, Aiken Amusement Co. under can-
vas.
27, "The Girl and the Stampede," under
canvas.

KNOXVILLE, TENN.
GRAND (Frank Rogers, mgr.; agent, Inter-
State; rehearsal Monday 10).—Week 12, Fred
RIGGS.

BESSIE WYNN

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Zobedie, big hit; Force & Williams, good;
Wilson & Wilson, excellent; Laurence John-
ston, well liked.

WALTER N. BLAUFELD

LOS ANGELES, CAL.
ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Monday 10).—Week 12, ex-
cellent program. Hickman & Barriacale, went
big; Robledillo, daring; Tom Walters, capital,
stockbridge & Bullasser, well received. The
holdovers: Golden Troubadours; Jones &
Deely; Dooley & Sayles; Murphy, Nichols &
Co.

EMPRESS (E. J. Donnellan, mgr.; S. & C.
rehearsal Monday 11).—Week 12, Eight Vas-
sar Girls, big; Fantona, fine; Harry Le Clair,
excellent; Carita Day, pleasing; Mr. & Mrs.
McCann, funny; Knox & Alvin, entertaining.
PANTAGES (Carl Walker, mgr.; agent, di-
rect; rehearsal Monday 11).—Week 12, Ella's
Musical Hawaiians, very good; Charles Kenna,
amusing; Mr. & Mrs. William Morris, humor-
ous; Salvaggi Sisters, charming; Sampson &
Really, meritorious.
MASON (W. T. Wyatt, mgr.; Shuberts)
Week 5, fair houses. John Drew.
E. M. O'MALLEY

MEDFORD, MASS.
BOULEVARD SUMMER THEATRE (J. W.
Gorman, mgr.; rehearsal Monday 11).—Open-
ing week. Harrak La Salle Trio, good; Hil-

ton & Lewis, favorites; Vlasochi Bros., good;
Village Choir, liberally applauded; Brown &
Taylor; The Hennings.
SCENE'S TEMPLE (W. D. Bradstreet, mgr.)
Chicago Stock Co., second week. Overflow
houses. T. C. KENNEY.

MILFORD, MASS.
LAKE NIEMUC PARK (Dan J. Sprague,
mgr.; agent, Fred Mardo).—Georgia Trio,
hit; Lightning Weston, clever; Dow & LeVan,
fair; Williams & Rose, excellent; Saldee Rog-
ers, excellent; Daylight Pictures, very good
CHAS. E. LACKEY

MUNCIE, IND.
STAR (Ray Andrews, mgr.).—Billy Falk,
went big; Dunbar & Turner, very clever;
Andy Rankin, good; Four Casting Campbell,
hit. GEO. FIFELT

ONEONTA, N. Y.
ONEONTA (Fred Follett, mgr.; agent, Pru-
dential; rehearsal Monday and Thursday 11-
12.15).—Mason & Pearce, well liked; Jack
Dumpey, applauded. 19-21, Bijou Comedy
Trio, several curtain calls. Marion & Clare,
good applause. 22-24, The Stantons, Wells &
DeVaux, big business.
Aug. N. Burnum & Bailey's circus
18, Young Buffalo Wild West played to
good business despite a very rainy day.
DeLONG

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Sing ALFRED SOLMAN'S March Baliad

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PITTSBURGH.

GRAND (Harry Davis, mgr.).—Stock, FAMILY (John P. Harris, mgr.; agent, Morrauer).—Prof. Harry's Dogs, featured; Fox & Merry, very good; Radcliffe & Hall, applause; Bert & Irene Vaughn, encores; Henley & Henley, fun favor.

NIXON (Thos. E. Kirk, mgr.).—Lyman Howe's Pictures, well received.

HIPPOTRONE (direction of Harry Davis and John P. Harris).—Zeno, Jordan & Zeno, thrilling and comic lights on the high bars; Mic Omega, thrilling; Six Must Sisters and Brothers, good; McNamee & Grant, funny; Corine Trio, juggling comiques; Two Kinsmen; Three Saxillians; Cycling Brunettes; Four Musical Aviators; Hassan, Ben, Ali's Arabs; Flying Machine; Warming; Doss & Monkeys; Alaska's Educated Cats; Mareena, Nevaro & Mareena; Juggling Burkas; Rex's Comedy Circus; Conita's Fireworks. M. S. KAUL.

PITTSBURGH, MASS.

COLONIAL (Jas. Sullivan, mgr.; agent, K. & E.).—14, Sarah Bernhardt; business very good.

EMPIRE (J. H. Hebbette, mgr.; agent, U. R. O.).—rehearsal Monday and Thursday 10.12, Rogers, Fontaine & Moore, good; Chas. Loeder & Co., very good. 19-21, Alever & Barrington, good; Four Hawaiians, very good.

BERKSHIRE PARK THEATRE (Theodore Goodman, mgr.).—Opened June 19. White-side-Strauss, attraction for two weeks. FRANKLIN.

PORTLAND, ME.

CAPE (E. V. Pheasant, mgr.).—June 24, "The Girl Question."

CARCO.—Moving pictures. Edison Co. held reception on stage Friday night.

GEM (Peak's Island) June 24, "The Green Bird." Ladies' Orchestra.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. R. O.).—rehearsal Monday and Thursday 10.30. "The Langdon, featuring: Price, O. M. Cabs, clever; Marie Belmont & Co., well received; Goodhue & Burgess, novelty.

RIVINGTON PARK.—Week 26. Aero Girl. For this entire week, on the city lot at Westbrook, Camtara's Circus Co. is giving a benefit in behalf of the Valentine Hose Co.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct, rehearsal Monday 11).—Week 12. The Kratons, novel; Garden City Trio, excellent; Fitch Cooper, fine; Billy Eldid Trio, clever; Thos. P. Hoier & Co., laughing success; Lynden & Dorman, good.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 11).—Week 12. Mason & Keeler, excellent; Ronsby's Scenic Review, novel; Three Vagrants, musical treat; Fred Hamil & Kida, excellent; Lydell & Butler, novel; clever; Lotta Gladstone, good; Mlle. Emeric, clever.

GRAND (Chas. Ryan, mgr.).—Week 12, Joe Welch & Co.; Sprague & McNeice; Blaise & Scott; Lullaby; Lucas & Co.; Gretchen Spencer Mitchell; Wells & Lewis.

OAKS PARK (J. Cordray, mgr.).—Phillip Peitz Band; Grand Opera Quartet; Oaks Musical Comedy Co.; Ostreich Firm.

READING, PA.

PALACE (W. K. Goldenberg, mgr.; agent, Morris-Low; rehearsal Monday and Thursday 10.30).—Marvelous. Hassan, M. Jones & Goodwin, well received; Zella Russell, liked; Collins & Cole, good; Lawrence & Mackie, pleased.

CIRCUS MAXIMUS.—Lyric Minstrels.

LYRIC (Frank D. Hill, mgr.; agent, W. R. H.).—MELBA GARDEN.—Burnette & Hull, favorites.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, W. J. P. Conner).—19-21, Fenton (crystal, good; Shultz & Damon, very good.

W. M. E. ALBRIGHT.

ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jefferson; rehearsal Monday and Thursday 2.30).—19-21, Roscoe & Sims, pleased; May & Hall, appreciated; Felton, did well. 22-24, Rother & Kelgard; Lorraine; De Verne & Van.

MOUNTAIN PARK (J. W. Hancock, mgr.; agent, Frank Melville; rehearsal Monday 11).—Week 2, Mack Comedy Co., but owing to the poor performance given by the company, the cancellation of the show after the first night and the house remained dark the rest of the week. Jim Weston & Co. were booked for week of 19, but did not open.

T. H.

ROCKAWAY BEACH, N. Y.

Morrison's theatre played to capacity houses Saturday and Sunday evening. Matinees very well attended.

In spite of the fire at this resort, all picture shows and privileges anticipate a prosperous season based on the showing of Saturday and Sunday's business.

EDWARD F. MAYBAUM.

SAVANNAH, GA.

LIBERTY (Frank & Hubert Bandy, mgrs.).—Stock, to excellent attendance.

ORPHEUM (Thos. W. Rex, mgr.; agent, Wells' Circuit; rehearsal Monday and Thursday 21).—Attendance holding up. 15-17, Lillian DeLue, very good; Rogers & Dorman, hit; Turpin & Behrens, entertaining; Murphy & Thomas & Webb, good; Letitia Filler, scored; Raymond's Midgits, hit. 22-24, Great Zoos; McNally & Stewart; Ray Harris, Lewises.

NOTE.—Starkey Players close their engagement at the Liberty. Saturday, reopening again on Labor Day for an indefinite run.

Casino at Thunderbolt and Barbe's Park and Isle of Hope are both doing a tremendous

business. Van Osten's Band is the feature attraction at the Casino, with Miss Alice Hirschen as soloist.

R. MAURICE ARTHUR.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 12, Rostow, corking opener; Sweeney & Rooney, received; Cliff Dean & Co., scored; Rappo Sisters, pleased; Four Cook Sisters, splendid; Willie Zimmermann, hit; pictures.

GRAND (Eugene Levy, lessee and mgr.).—Thomas & Ward; Kesterson Bros.; Conchita (crystal); pictures.

MOORE (G. Reed, mgr.; direction Cort).—Albert Chevalier, immense house. Week 18, "The Lily."

SEATTLE (Ed. Drew, mgr.).—Stock, good business.

LOIS (D. Inverarity, mgr.).—Musical comedy, fair business.

NOTES: L. Morrison, who has held every position at the Lois theatre from head usher to cashier, left Saturday for the East, where he will be advance man for the Juvenile Hostianians.

ARCHIMEDES.

Eva Jansen, a 17-year-old girl, with aspirations for the stage, was arrested on a complaint of her married sister in Auburn, a small town near Seattle, who alleged she ran away to enter vaudeville. When arrested, Eva was with Moore's "Merrymakers" at Carbonado. Her case will come up before the juvenile court.

A pretty romance which had its beginning on one of the Sound boats running between Victoria and Seattle, culminated Saturday in the marriage of Walter Keller, the vessel's wireless operator, to Cecil Whitmore of Vancouver, Ia., who recently appeared at the Majestic in a sketch entitled "Just From College."

SHREVEPORT, LA.

MAJESTIC (Ehrlich & Coleman Co.).—Lew. Lecher, ordinary; Ray, good; H. G. Pierce, ordinary; Austin & Carlin, big hit; Haliday & Chatters Sisters, big hit.

PALACE (C. L. Montville).—Unsatisfactory business.

GLADSTONE PARK (Nelson & Tomlin).—

The Whitakers, in sensational open-air act, to good business.

SARK (Nelson & Tomlin).—Dark.

DREAMLAND (Joe Brown).—Poor business.

HOWARD T. DIMICK.

SOUTH BEND, IND.

ORPHEUM (C. J. Allard, mgr.; agent, W. V. M. A.).—rehearsal Monday and Thursday 12.30. 19-21, Delmar & Delmar, very good; Alex. Christensen, hit; Print George & Co., very good; Van Dyke & Fern, excellent; Mor. H. Knack, knockout. 22-25, LeRoy & Paul; Carrie McNamee; Fairman, Furman & Fairman; Ross & Oaks; Five Musical Noses.

MAJESTIC (T. M. Moss, mgr.; agent, Frank Dorman; rehearsal Monday 12.30).—Kraft & Myrtle, fair; Orlando, very good.

SPRINGBROOK PARK CASINO.—Week 26, Maestras Shows.

NOTE: Guss Lardon, stage manager at the Majestic, was married to Miss Margaret Paro last week.

17, Barnum & Bailey Circus. Business good.

H. S. COHEN.

TORONTO, ONT.

MAJESTIC (Peter F. Griffin, mgr.).—Sanford & Marlow; Samuels & Cheater; H. Hoffman; Prof. Tarkenton; Dante.

SCARBORO BEACH PARK (Geo. H. W. Moran, attraction, mgr.).—The Sensational Horses, attracted Sixty-Fifth Band of Buffalo, scored; Winkler Kress Trio, good; Dennis Bros., clever; attendance, great.

HANLON'S POINT (L. Solman, mgr.).—J. W. Norman's High Diving Horses, novelty.

PRINCESS (O. B. Sheppard, mgr.).—Stock.

ROYAL ALEXANDRA (L. Solman, mgr.).—Stock.

STAR (Dan F. Pierce, mgr.).—Stock; burlesque.

HARTLEY.

YOUNGSTOWN, O.

IDORA PARK (R. E. Platt, mgr.; agent, Frank Melville).—Keno, Welsh & Melrose, hit; Harrington, good; Clarice, Grogan & Keel, pleasing; Conlin & Lawrence, good; Earl Lindsey, entertaining.

GRAND (Jos. Schagrin, mgr.).—Mitchell, Hunt & Miller, good; Leah B. Stanley, good; Two Johns, funny.

Kraus' Greater Shows, carnival, opened week's engagement to fair business.

Miller Bros. 101 Ranch 24.

C. A. LEEDY.

VARIETY ARTISTS' ROUTES

FOR WEEK JUNE 26

WHEN NOT OTHERWISE INDICATED.

The routes are given from JUNE 25 to JULY 2, 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."

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Adair Belli Orpheum Oakland
Adair Art 1143 Van Buren Chicago
Adams Edward B Temple Detroit
Adams Billy 39 Milford Boston
Adams & Lewis 106 W Baker Atlanta
Admont Mitzel 2185 Broadway N Y
Aiken Jas & Edna 957 Park N Y
Aitken Bros 224 Bedford Fall River
Aitken Bros 3219 Gravier New Orleans
Alburtus & Millar 700 W 11th Chicago
Aldiner Thos 222 Cottage Grove Chicago
All Bidi 909 Spring Pittsburgh
Allen Leon & Bertie 113 Central av Oshkosh
Alline Joseph 421 Bloomfield Hoboken N J
Alpine Troupe Foropah & Sells C R
Alquist Clayton 548 Bergen Brooklyn
Alrona Zoeller Troupe 369 Hemlock Brooklyn
Altus Bros 128 Cottage Auburn N Y
Alvarado Goats 1285 N Main Detroit III
American Newboys 2536 N 31 Phila
Anderson & Anderson 321 Dearborn Chicago
Andrews & Abbott Co 3923 Morgan St Louis
Antrim Harry I Glenwood av Wynote Pa
Apollas Circus Family Lafayette Ind
Apollas 104 W 40 N Y
Araki Troupe Sun Bros C R
Arberg & Wagner 611 E 73 N Y
Ardell Bros Hip Lexington Ky
Ardelle & Leul 1000 Chester
Arden & Matrons Verno Royal Wellington N Z
Arthur Mae 15 Unity Pl Boston
Asphall Nan J Falls City Neb
Atkinson Harry 31 E 30 N Y
Atlanta & Flek 1211 1st Builings Mont
Atwood Warren 111 W 31 N Y
Atwood Vera 17 W 55 N Y
Austin & Klummer 3110 E Phila
Australian Four 223 W 42 N Y

B.

Bader La Valle Trio 320 N Christiansa Chic
Baechen & Desmond 1347 N 11 Philadelphia
Baker Elsie 1914 Newport av Chicago
Baker Harry 3942 Renow W Philadelphia
Baldwins Players Star Memphis Indef
Ball Jack O H Indianapolis
Baraban Troupe 1204 Fifth av N Y
Barber & Palmer Los Angeles Indef
Barron Geo 2003 Fifth av N Y
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Bartell & Garfield 1499 E 23 Cleveland
Bartlett Harmon & Krniff 353 W 64 N Y
Barto & Clark 2221 E Cumberland Phila
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Gilden Sisters 318 Schuykill av Pottsville Pa
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Gleason Victor 489 Lexington Waltham Mass
Glover Edna 463 Emporia av Wichita
Godfrey & Henderson 3100 E 14 Kansas City
Goforth & Doyle 351 Halsey Brooklyn

Great Golden Troupe

NOW on the ORPHEUM CIRCUIT.

Golden Aida Majestic Elmira N Y
Golden Max 450 Boston
Goodall W & Crum 1500 N Y
Goodman Joe 3032 N 3 Philadelphia
Gordo El 365 W 43 New York
Gordon Ed M 6116 Drexel av Chicago
Gordon Paul L 314 W 59 Los Angeles
Gordon D. L 1777 Atlantic av Brooklyn
Gordon & Barber 36 So Locust Hagerstown Md
Goss John 23 Sawyer Haverhill Mass
Gossans Bobby 400 So Columbus O
Gottlieb Amy 600 N Clark Chicago
Gould & Richards 1000 E 13th Kansas R I
Goyt Trio 356 Willow Akron O
Grace Lew 3844 Penn av Baltimore
Grannon Hs Melrose Park Pa
Grant Bert & Martha 3555 Dearborn Chicago
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1933 Birch Cypin Mo

Gremmer & Melton 1437 S 6 Louisville
Griffith John & Co Columbia Boston Indef
Griffin Myrtle 5366 Kirkwood av Pittsburgh
Griffin Marvella Wilkard Ind
Griffe & Hoot 1233 Cambria Philadelphia
Grimes Tom & Co Majestic Kalamazoo
Grimm & Satchell Bates Attleboro Mass
Groom Sisters 503 S Hermitage Trenton N J
Groomman Al 535 North Rochester
Gruber & Kew 403 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall E Clayton Elmhurst Pa
Hall & Pray 50 Columbia Swampscott Mass
Hall & Ericace 65 Orchard Norwich Conn
Halls Dogs 111 Walnut Revere Mass
Halpern Nan 1621 E 17 av Denver
Hanson Boys 21 E 93 N Y
Hasted William 1141 Tyrtania New Orleans
Hamilton 2236 W 31 Phila
Hamilton H L Cliffside Park Ashland Ky
Hamline The 51 Scovel Pl Detroit
Hampton & Basset 4323 Winthrop av Chicago
Hanes G Scott 313 Ritzer Phila
Haney William 213 Harrison Kansas City
Hannon Billy 1532 No Hamlin av Chicago
Hansone & Co 1037 Tremont Boston
Harvey Lou 553 Lenox av New York
Harvey Ben National Sydney Australia
Hart Bros 323 Broadway Chgo
Hart Stanley Ward 3445 Pine St Louis
Hart Maurice 166 Lenox av New York
Hartman Gretchen 521 W 125 N Y
Harvey & Welch 7 E 119 N Y
Harvey 507 Webster Mountville W Va
Hatches 47 E 133 New York

E. F. HAWLEY AND CO.

"THE BANDIT"
This Week (June 19), Young's Pier, Atlantic

EDW. S. KELLER, Rep.

Hayden Jack Orpheum Oakland
Hayden Virginia Alcazar Denver Indef
Hayman & Franklin Oxford London
Heelom Chas & Marie 306 Donaldson Columbus
Held & La Rue 1233 Vine Philadelphia
Hendershot & Thomas 327 W 40 New York
Henella & Howard 443 N Clark Chicago
Henry Dick 307 Palmetto Brooklyn
Henry Girls 3236 So 17 Philadelphia
Henry 422 E 163 N Y
Herbert Barum & Bailey C R
Herberts The 47 Washington Lynn Mass
Herlin Lillian Temple Detroit
Herman & Rice 332 W 36 N Y
Herr Noadde Box 65 Witter Pa
Hess Geo 323 Stone av Scranton
Hessie National Sydney Australia Indef
Heuman Trio Auditorium Norwich Conn
Heverley Grace 301 Desmond Sayre Pa
Hill Mlle Garrick San Diego Cal
Hill Edmund 213 W 33 New York
Hillman & Roberts 516 B 11 Saginaw Mich
Hillman Geo Casino Greenville N C
Hilyere 123 Bay 35 Bensonhurst N Y
Hines & Fulton 151 W 42 New York
Hoffman Ed 324 E 13 Cleveland Phila
Holman Bros 614 Lake Cadillac Mich
Holman Harry 23 N Y
Holmes Ben 114 W Montana Atlanta Neb
Holmes Willie & Finlay Blyow Bay City
Holt Alf Sutherland 355 Hwy Bklyn
Homan & Helm 123 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 423 W 34 New York
Hooper Fred 336 Elletson av Newark N J
Hutter Kathryn 355 Hwy Bklyn
Horton & La Triska Hip Devenport Eng
Kotaling Edwards 557 S Division Grand Rap
House Carl C 193 Gower Detroit
Howard Bros 323 W 33 N Y
Howard Emily 444 N Clark Chicago
Howard Comedy Four 933 3 av Brooklyn
Howard Harry & Mae 323 S Peoria Chicago
Howard Bernice 3003 Calumet av Chicago
Hoyt Edward 123 W 17 N Y
Hoyt & Starks 14 Hancock pl Bklyn
Huegel & Quinn 526 Rush Chicago
Huiber & De Long 4416 Madison Chicago
Hunter Ethel 4039 Troost Kansas City
Hunt Rose 133 So Senate av Indianapolis
Hurley F J 153 Magnolia av Elizabeth N J
Hutchinson Al 310 E 14 New York
Hyatt & Le Nore 1613 W Lanvale Baltimore
Hylands 33 Cherry Danbury Conn
Hynde Beale 516 Pearl Buffalo

I.

Inge Clara 300 W 49 N Y
Ingle & Reading 192a Bower Jersey City
Ingrame Two 1504 Story Boone Ia
Innes & Ryan Park Dubuque Ia
Irving Pearl Indian Lane Canton Mass
Irwin Flo 327 W 45 New York
Jackson H'ry & Kate 306 Buena Vista Yonkers
Jackson Alfred 80 E Tupper Buffalo
Jeffries Tom 589 Bridge Bklyn
Jennings Jewell & Estelle 3523 Arl'g't'n St L
Jesa & Dell 1303 N 5 St Louis
Jewell Mildred 5 Alden Boston
Johnson Fred 357 W 37 N Y
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequa Tour South America
Johnson Bros & Johnson 3345 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Empire Glasgow Scotland
Jones & Rogers 1351 Park av New York
Jones Maud 59 W 135 N Y
Jones & Gaines 413 W 55 N Y
Jones & Moore 99 Kendal Boston
Jones & Whitehead 32 Boyden Newark N J
Juno & Wells 511 E 78 New York

K.

Karno Co Los Angeles
Kartelle Bros Paterson N J
Kauffman 25 E 35 Union av Indianapolis
Keating & Murray Blakers Wildwood N J Ind
Keaton & Barry 74 Boylston Boston
Keeley & Parks 281 W 150 N Y
Keeley Bros Coliseum London
Kelle 1000 W 116 N Y
Kell Jack 1162 16 Milwaukee
Kelly & Wentworth 1914 S 24 St Joe Mo

Kelsey Sisters 4233 Christiana av Chicago
Keltner 123 Colonial Pl Dallas
Kendall Chas & Maudie 123 Alfred Detroit
Kenna Chas Pantages Public
Kennedy Joe 1131 N 3 Knoxville
Kenton Dorothy Whallonsburg N Y
Keough Edwin Continental Hotel San Fran
Kessner Ross 423 W 164 New York
Kidders Bert & Dorothy 1374 Clara San Fran
King Bros 311 4 av Schenectady
King Violet Winter Garden Blackpool Eng Ind
Kirafo Bros 1710 3 av Evansville Ind
Klein Ott & Nicholson Victoria Charleston N C
Koebler Grace 5050 Calumet Chicago
Kohers Three 63 13 Wheeling W Va
Konerz Bros Shes Buffalo

L.

Lacey Will 1516 Capital Washington
Lafayette Two 135 Graham Oskosh
Lamont Harry & Flo 20 Clinton Johnstown NY
Lancaster & Miller 446 Jones Oakland
Lane Goodwin & Lane 713 Locust Phila
Lane & Adell 323 Genesee Rochester
Lane Eddie 105 E 73 New York
Lang Karl 373 Bickford av Memphis
Langdon Keith Boston
Langley Joe 128 E 51 Philadelphia
Lanser Ward E 333 Schaefer Brooklyn
La Auto Girl 123 Alfred Detroit
La Blanche Mr & Mrs Jack 3216 E Baltimore
La Centre & La 108 E 81 av New York
La Clair & West 158 So Isle City N J
La Grange & Gordon 3603 Lucas av St Louis

La Maze Trio

Wintergarten, Berlin, 10 weeks, until July 31.

La Moines Musical 323 S Baraboo Wis
La Nolle Ed & Helen 1707 N 16 Philadelphia
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 31 Lillie Newark
La Tour Irene & Lane 713 Locust Phila
Toy Bros 5 Av N Y
La Vettes 1703 W 31 Kansas City
La Vine Edward Orpheum Spokane
Larose 326 Bloeker Brooklyn
Larver & Lee 123 Broadway Montreal
Lasho Great 1611 Kater Philadelphia
Laurant Marie 114 W 45 N Y
Laurens Bert 307 W 27 N Y
Laverdes Lillian 1309 Union Hackensack N J
Lavine & Inman 2201 E 31 Cleveland
Lawrence & Edwards 1440 Westm't Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 352 E Indiana St Charles Ill
Le Dent Frank Shea Toronto
Le Ferrer & St John Emmer St Paul
Le Grange & Gordon 3603 Lucas av St Louis
Le Hirt 760 Clifford av Rochester
Le Pages 130 French Buffalo
Le Pearle & Bogart 401 Solome Springfield Ill
Le Roy Geo 36 W 115 N Y
Le Roy Vic 323 Everett Kansas City Kan
Le Roy Chas 1506 N 3 Baltimore
Le Roy & Adams 1613 Locust av Erie Pa
Leahy Bros 353 East av Pawtucket R I
Lee Joe Kinney Kan
Lee Rose 1040 Broadway Brooklyn
Lefingwell Nat & Co 365 W 150 New York
Lenna 1514 Newport av Chicago
Leonard & Drake 1099 Park Pl Brooklyn

LE ROY AND PAUL

Comic Bar Performers
Next Week (June 26), Lake Cliff Park, Dallas.
ORPHEUM TOUR. JO PAIGE SMITH, Rep.

Leslie Geo W O H Alexandria Va
Leslie Gene 351 Tremont Boston
Leslie Frank 124 W 139 New York
Leater & Kellet 318 Fairmount av Jersey City
Leater Nina Majestic Florence N C
Levino & Lee 123 Prospect W Haven Conn
Levi Falls Park Lexington Mass
Levy Family 47 W 139 New York
Lewis & Lake 3411 Norton av Kansas City
Lewis Phil J 116 W 131 New York
Lewins & Elms 427 W 43rd Brooklyn Mass
Lewinmann 705 N 5 Philadelphia
Livingston Murry 330 E 163 N Y
Lloyd & Castano 104 E 61 New York
Lockhart & Webb 232 W 38 N Y
Lockwoods Musical 132 Cannon Poughkeepsie
Lof & Lov 3914 S Brooklyn
London & Riker 32 W 98 New York
Londons Four 201 N 3 Reading Pa
Lorch Family Orpheum Seattle

The Longworths
Next Week (June 26), Chattanooga, Tenn.

Low Musical 37 Ridge av Rutherford N J
Luce & Luce 326 N Broad Philadelphia
Lucker & Elms 427 W 43rd Brooklyn
Luttringer Lucie Co Empress San Francisco
Lynch Hazel 355 Norwood av Grand Rapids
Lynch Jack 33 Houston Newark
Lynn Roy Box 62 Jefferson City Tenn
Lyon & Atwood Dunes Cafe San Fran Indef

M.

Mack & Co Lee 666 N State Chicago
Mack Floyd 5934 Ohio Chicago
Macy Maud Hall 212 E 26 Shephard Bay
Mae Florence 43 Jefferson Bradford Pa
Maine Ida Dunes Cafe San Francisco Indef
Makarenko Duo Washington Spokane
Malloy Dannie 11 Glen Morris Toronto
Malvern Troupe Upper Michigan Ind
Mannink Fred 355 Bedford av Brooklyn
Manning Trio 154 N Wanamaker Phila
Mantella Marionette Hamilton St Louis
Marceus 819 Laflin Chicago
Mardo & Hunt 100 E Liverpool O
Mardo Comedy Trio 187 Hopkins Brooklyn
Marion Cliff Grant Hotel Chicago
Marion & Lillian Freeport L I

Mario Aldo Trio 204 W 34 N Y
Marsh & Middleton 19 Dyer av Everett Mass
Marsh Chas 301 14 Milwaukee
Martha Mlle 42 W 31 New York
Martine Carl & Rudolph 457 W 57 New York
Matthews Mabel 3931 Burling Chicago
Matthewson Walter 343 W Ohio Chicago
Maxine Maudie Majestic Chicago
Mayne Elizabeth H 144 E 43 New York
McConn Geraldine & Co 706 Park Johnnhan Pa
McCarthy & Barth 2301 Missouri av St Louis
McConnell Sisters 1347 Madison Chicago
McCormick & Irving 1310 Gravesend av Bklyn

MCCORMICK AND WALLACE

Orpheum Tour.
Next Week (June 26), Orpheum, Portland.
Direction, ALBEE, WEBER & EVANA.

McCune & Grant 636 Benton Pittsburg
McDowell John & Alice 437 E Detroit
McGarry & Harris 31 Palmer Toledo
McGuire Sutz 69 High Detroit
McLain Sisters 38 Miller av Providence
MacMillan Victor Majestic Denver
McNally Four 289 W 32 New York
McNamee 41 Smith Poughkeepsie
MacNichol Jas Charlottetown Canada
McWaters & Tyson 471 60 Brooklyn
Mendelsohn Jack 143 W 63 New York
Menetkel 104 E 15 New York
Meredit Sisters 39 W 45 New York
Merritt Raymond 173 Tremont Pasadena Cal
Methen Sisters 13 Culton Springfield Mass
Meyer David 1534 Centre av Cincinnati
Michael & Michael 330 W 53 New York
Miliam & DuBois 124 W 52 N Y
Military Trio 679 E 34 Paterson
Miller & Mack 3641 Federal Phila
Miller & Princeton 63 Olney Providence
Miller Theresa 115 W 130 av Oklahoma
Millman Trio Stoll Circuit England
Mills & Moulton 33 Rose Buffalo
Milton & De Long Sisters Coliseum London
Mints & Palmer 1305 N 7 Philadelphia
Minkel Hunt & Miller 68 14 Cincinnati
Mitchell & Cain Empire Johnsbury
Moller Harry 34 Blymer Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Montgomery Harry 154 E 134 New York
Montgomery & McNeil American Cincinnati
Moore Geo W 3164 Cedar Phila
Morgan Bros 3525 E Madison Philadelphia
Morgan King & Thompson Sis 603 B 41 Chic
Morgan Meyers & Mlle 1236 W 36 Phila
Morgan & Weston 135 N New Allentown Pa
Morris & Kramer 1308 St John Pl Bklyn
Morris Mildred & Co 350 W 65 New York
Morton & Keenan 574 11 Brooklyn
Mosher Hays & Mosher Alhambra London
Motogori 368 W 117 N Y
Mowatt Hip London Indef
Mozarts Hoka Minn
Mueller & Mueller Vaudeville Pasadena Cal

CARL— —LILLIAN

TWO MULLERS

Originators Electrical and Aeroplane Hoops.

Muller Maud 601 W 151 N Y
Murray & Alvin Grand Abilene Co
Muskrat Bill & Maudie 135 Angles
My Fanny 13 Adams Strand London
Myers & MacBryde 162 4 av Troy N Y
Myrie & Orth Muscoda Wis

N.

Nasario Nat & Co 3191 Tracy av Kansas City
Nary Bliss & Rose 459 E Main Bridgeport
Nary & Miller Pantages Los Angeles
Nelson Bert A 1042 N Humboldt Chicago
Nelson Oswald & Borer 156 E 126 N Y
Newhart & Phelps 137 W 117 N Y
Nonette 417 Flatbush av Brooklyn
Norton C Porter 6343 Kinkard 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 & Moore 1155 Monroe Chicago
O'Donnell J R 133 E 124 N Y
Ogden Gertrude H 3335 N Mozart Chicago
Oliver Jack Barnum & Bailey C
Omar 253 W 36 N Y
Omar & Rogers 393 Warren Bridgeport
O'Rourke & Atkinson 1843 E 65 Cleveland
Or Chas F 131 W 41 N Y
Orren & McKenzie 606 East Spring Ohio
Ott Phil 178A Tremont Boston
Owens Dorothy Mae 309 99 Chicago
Oxave The 43 Kinsel av Kenmore N Y

P.

Padua Vincent 539 Park av Bklyn
Palme Esther Mlle 131 E 46 Chicago
Parker & Morris 155 Hopkins Phila
Pavlov Geo W 353 N 3 Philadelphia
Patterson Sam 29 W 133 N Y
Paulinotto & Piquo 4324 Wain Frankford Pa
Paul & Ryholde 359 County New Bedford

Pearl Marty 32 Marcy av Bklyn
Pederason Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster av Atlantic City
Perry Twin London
Perry Frank L & B. Buchanan Minneapolis
Peter The Great 422 Elmfield av Hoboken N J
Phillips Mundane Calvert Hotel N Y
Phillips Samuel 316 Clason av Brooklyn
Pierola Mike & Box 23 Chicago N Y
Piano & Hingham 50 "Charlie" Governorsville
Piano Yen 15 Charles Lynn Mass
Potts & Harris 6339 Wayne av Chicago

Full Mail Depositing & Forwarding Co.,
Carlton & Regent Sts, London, Eng

PAULINE

Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest av N Y
Price Harry M 2321 Kelly Bronx N Y
Price Jolly 1549 Arch Philadelphia
Prior The Tullula Wash
Proctor Sisters 1112 Halsey Brooklyn
Prosser Trio Ringling Bros C R

Q.

Quartette A 752 Home N Y
Quintan Josie 644 N Clark Chicago

R.

Racford Roy Columbia Ashland Ky
Radford Jim 27 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Rapl John 173 Cole av Dallas
Rawls & Von Kaufman 3 Cherry Muskegon
Ray Eugene 600 Prairie av Chicago
Ray & Burns 227 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Milan Italy
Raymore & Co 147 W 95 N Y
Redmond Trio 251 Halsey Bklyn
Redner Thomas Co 975 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 226 E 62 Los Angeles
Reeves Geo H Park Jamestown N Y
Reffkin Joe 143 Durand Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 46 Broad Elizabeth N J
Reilly & Bryan Star Music Ind
Reinfield's Minstrels Star Memphis
Reiny & Roper 1283 N Alden St Chicago
Renaldi The 2044 Sutter San Francisco
Reno Geo B Park Memphis
Rensette & La Rue 2231 So Hicks Phila
Reese Len 1021 Cherry Phila

THE REXOS

This Week (June 19), Orpheum, Portland.
Direction, PAT CASHY.

Rhoads Marionettes Steeplechase Coney Island
Rice Frank & Truman 2035 Sheffield av Chic
Rich & Howard 214 E 15 N Y
Rich & Rich 1242 Milwaukee av Chicago
Richard Bros 116 E 2 New York
Richards Great Morrisons Rockaway
Riley & Ahearn 325 Plant Dayton O
Rio Al C 220 W 146 N Y
Ripon Alf 541 E 15 New York
Ritter & Bovey 49 Billerica Boston
Roberts C E 1551 Sherman av Denver
Roberts & Downey 86 Lafayette Detroit
Robinson Wm C 2 Granville London
Robinsons Trio 1291 Vineyard av Indianapolis
Roe & Rol 1810 Indiana av Chicago
Roeder & Lester 214 Broadway Buffalo
Rogers & Mackintosh Jeffers Saginaw Mich
Rolande Geo 8 Box 229 Cumberland Md
Rolo 413 E 20 Chicago
Rose Lane & Kellogg 125 W 43 N Y
Rose-Clarina 6025 27 Brooklyn

THEATRE J.

RYAN-RICHFIELD CO.

75 W. Ridgewood Ave., Ridgewood, N. Y.

Ross & Lewis South London Eng
Rose Sisters 62 Cumerford Providence
Rosels Musical Novelty 212 W 42 N Y
Russell & Davis 1214 High Springfield O
Rutledge Frank Springs Lake Minn Indef
Rye Geo W 114 E 4 Pl Smith Ark
Kyno & Emerson 161 W 174 N Y

S.

Sabel Josephine Orpheum Vancouver
Sanders & La Mar 1227 5 av N Y
Sanford & Darlington 2237 So Warnock Phila
Savoy & Savoy Leavitt Sanford Me
Scahill Wm 1291 Vineyard Detroit
Scarlet & Scarlet 918 Longwood av N Y
Scherer & Newkirk 18 Goodell Buffalo
Schilling Wm 1000 E Lanvale Baltimore
Schmitt 1288 Lyell av Rochester
Scott Geo 217 E 15 New York
Scott & Yost 40 Morningside av N Y
Scully Will P 2 Webster pl Brooklyn
Selby Hui M 204 Schiller Bldg Chicago
Sensell Jean Alldome Homestead Pa
Savanna 516 E 15 New York
Sexton Chas B 2849 Johnston Chicago
Seymour Nellie 111 Manhattan N Y
Shea Thos E 2444 Pine Grove av Chicago
Shack & Darville 8023 N Clark Chicago
Shedmans Dogs Dumont N Y
Sheperley Sisters 350 Dovecourt Toronto
Sherlock Frank 514 W 125 N Y
Sherlock & Holmes 2508 Ridge Philadelphia
Shermans Two 255 St Emanuel Mobile
Sherry Joe W 324 E 15 New York
Shields The 207 City Hall New Orleans
Siddons & Earle 2544 So S Philadelphia
Sidelio Tom & Co 4213 Westworth av Chicago
Siegel & Matthews 284 Dearborn Chicago
Simmons & Carmontelle 283 Clinton Bklyn
Simms Al 18 E 105 N Y
Simms Willard 6435 Ellis av Chicago
Slater & Finch 10 21 Vincennes Ind
Small Johnnie 2181 24th Lenox av N Y
Smir & Kemmer 125 W 144 N Y
Smith Allen 1212 Jefferson av Brooklyn
Smith & Adams 408 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Somers & Stork Grand Portland
Soule Park Louisville
Sparks The 67 Clinton Everett Mass
Spencer & Austin 2110 E Philadelphia
Sprinker & Church 3 Esther Terrace Pittsfield
Stadium Trio 1291 Vineyard Detroit
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 244 Bremen E Boston
Starr & Sachs 343 N Clark Chicago
Stearns Al 212 E 15 New York
Steller Thomas Trio 531 Lenox av N Y
Steppe A H 33 Barclay Newark
Stepping Trio 3905 N 5 Phila
Stevens E J 491 Marion Bklyn
Stevens Paul 222 W 28 New York
Stewart & Earl 125 Euclid Woodbury N J
Stokes & Ryan 2106 Bayard Wilmington Del

St James & Daore 163 W 24 N Y
St John & McCracken 6151 Chestnut Phila
Storchheim E 2232 Atlantic Brooklyn
Stubbitt & Trio 2143 Maple av St Louis
Sullivan Danl J & Co 1917 W 61 Cleveland
Sully & Phelps 2310 Bolton Philadelphia
Susana Princess O H Hanford Cal
Sutton & Sutton 2911 W 3 Duluth
Sweeney & Mooney 1289 Wabash av Detroit
Swisher & Evans 1147 W Huron Chicago
Sylvesters Plymouth Hotel Hoboken N J
Symonds Alfaretta 146 So 11 Philadelphia
Systs & Nys 140 Morris Philadelphia

T.

Tambo & Tambo Hip Camden Eng
Tangley Pearl 67 E Clark Chicago
Taylor Mae 2203 S 12 Phila
Taylor & Brown Star San Antonio Tex
Taylor & Tenny 2540 Ridge av Chicago
Temple & O'Brien 429 E 3 Fargo N D
Terrill Frank & Fred 227 N Orkney Phila
Thomas & Hamilton 667 Dearborn av Chicago
Thomas & Wright 522 N Clark Chicago
Thompson Fred & Co 1214 Tattall Wilmington
Thorne Mr & Mrs Harry 275 W 141 N Y
Thornes Juggling 32 Rose Buffalo
Thornton Geo A 295 Broome N Y
Thurston Leslie 1221 12 Washington
Tidmarsh Fred & Co 1214 Tattall Wilmington
Tinney Frank Kelta Phila
Tivoli Quartette Griswold Cafe Detroit Indef
Tope Topey & Tope 2442 W School Chicago
Torcat & Fior D Aliza White City Chicago
Tracy Julia Raymond Bartholdi Inn N Y
Travers Bell 207 W 23 N Y
Travers Phil & E 115 N Y
Travers Roland 221 W 42 N Y
Tremaine Muf's 226 Caldwell Jacksonville Ill
Trevett Quartet Hotel Chicago
Trilliers Buffalo Bklyn C R
Trobabours Three 126 W 55 N Y
Troxell & Winchel 202 N Seattle
Tumbling Toms 2789 Fulton Bklyn

HARRY TSUDA

Booked Solid. James B. Plunkett, Mgr.

U.

Uline Arthur M 1729 W Lake Chicago
Unique Comedy Trio 1927 Nicholas Phila

V.

Valadons Les 24 Brewer Newport R I
Valdare Beale 106 W 97 N Y
Valentine & Bell 1421 W 102 Chicago
Valletta & Lamson 1219 St Clark Cleveland
Van Dille Sisters 214 W 125 N Y
Van Epps 15 W 64 N Y
Van Horn Bobby 129 Best Dayton O
Vardelles Lowell Mich
Vardon Perry & Wilber 15 Green London
Variety Comedy Trio 1518 Barth Indianapolis
Vass Victor V 22 Haslink Providence
Vassar & Arken 234 Christopher Bklyn
Vedmar Reed 222 Broadway N Y
Venetian Serenaders 223 Blackhawk Chicago
Vernon & Parker 127 Hopkins Brooklyn
Village Comedy Four 1913 Ringgold Phila
Vincent & Slager 220 Olive Indianapolis
Vioia Otto Emporium London
Violetta Jolly 41 Leipziger Berlin Ger
Voelker Mr & Mrs 225 W 161 N Y

W.

Walker Musical 1224 Brookside Indianapolis
Walker & Sturm Majestic Colorado Springs
Walters & West 6427 Vernon Chicago
Walton Fred 4114 Clarendon av Chicago
Ward Billy 192 Myrtle av Bklyn
Wards Mack 200 W 28 New York
Warren & Dale 1310 S Carlisle Phila
Washburn Dot 1920 Mohawk Chicago
Washer Bros Oakland Ky

WALSH, LYNCH & CO.

Presenting "HUCKLEBERRY FINN"
Direction PAT CASHY.

Weaver Frank & Co 1704 N 5 Baltimore
Weber Chas D Vaudeville Pasadena Cal
Weil John 5 Krusmidt Rotterdam
Welch Jas A 211 E 14 New York
West Al 608 E Ohio Pittsburg
West Sisters 1412 Jefferson av Brooklyn N Y
Weston 122 W 25th St Cedar Kalamazoo
Western Union Trio 2341 E Clearfield Phila
Weston Edgar 246 W 44 N Y
Weston Dan E 141 W 116 N Y
Westons Models 204 W 126 N Y
Wetherill 22 W 2 Chester Pa
Wheeler Sisters 1441 7 Philadelphia
Wheeler Al E Ohio Chicago
White Harry 1009 Ashland av Baltimore
White Kane & Sons 252 Vermont Bklyn
Whitfield Ethel 255 W 57 N Y
Whiting & Bohne 262 W 29 N Y
Whitman Frank 122 Greenwald Reading Pa

ETHEL WHITESIDE

And those "Piccaninies"
"FOLLIES OF COONTOWN."

Whitney Tillie 26 Kane Buffalo
Wichert Grace 1032 Michigan av Chicago
Wilber Marshall Atlantic City N J
Wilkins & Wilkins 262 Willis av N Y
Williams Clara 2450 Tremont Cleveland
Williams Cowley 4715 Upland Philadelphia
Williams Charles 1626 Rutgers St Louis
Williams Ed & Florence 24 W 103 N Y
Williams & De Croate 1 Ashton av Lynn Mass
Williams & Gilbert 1010 Marshall av Chic
Williams & Stevens 2516 Calumet Chicago
Williams & Williams 1214 E 15 New York
Wilson Lottie 2208 Clifton av Chicago
Wilson Al and May Dorp Schenectady Indef
Wilson Lizzie 175 Franklin Buffalo
Wilson Patter Tom 2556 7 Av N Y
Wilson & Aubrey Germantown Phila
Wilson & Cumby 2227 7 Av N Y
Wilson & Pinkney 207 W 15 Kansas City

Winchester Ed Alldome Flint Mich
Winfield & Shannon 277 E Milwaukee av Detroit
Winkler Kress Trio 213 W 22 N Y
Wise & Milton Brennan Circuit New Zealand
Wolf & Lee 234 Woodlawn av Toledo
Wolferth Jewel Empire London
Wood Ollie 200 W 144 New York
Woodall Billy 430 First av Nashville
Woods Ralton 20 Grand Knoxville
Work & Over Empire London Indef

X.

Xaviers Four 2144 W 20 Chicago

Y.

Yackley & Bunnell Lancaster Pa
Yeoman Geo 426 Gibson av St Louis
Young Ollie & April Palace London Indef
Young & Phelps 1012 Baker Evansville Ind
Young Sisters 2742 Henry Coney Island

Z.

Zandels 24 Cliff av E Portchester N Y
Zanfrelis 121 Brighton London
Zeda Harry L 1222 Cambria Philadelphia
Zeiser & Thorne Willards Temple of Music
Zell & Rodgers 47 So Clark Chicago

CIRCUS ROUTES

Barnum & Bailey 22 La Crosse Wis July 6
Watertown S D 10 Lincoln Neb 11 Omaha
14 Boone Ia 15 Marshalltown
Hagenbeck Wallace 22 De Kalb Ill 24 Clinton
26 Cedar Rapids Ia 27 Waterloo 28 Mar-
shalltown 29 Des Moines 30 Perry July 1
Tama
Miller Bros 101 Ranch 22 Ashtabula O 24
Youngstown
Nat Roma 25 Kearney Kan July 3 North
Platte Neb
Ringling Bros 26 Springfield Mass
Sangers 23 North Manchester Ind 24 Milford
26 Miles Mich
Sells Floto 22 Cie Elum Wash 26 North Ya-
kima 27 Walla Walla 28 Dayton 29 Moscow
Ida July 1 Wallace 6 Coeur d'Alene 7 Sand
Point 8 Missoula Mont 10 Hamilton 11
Stuart
Yankel Robinson 23 Bessemer Mich 24 Bi-
bon Wis July 3 Lemmon S D 4 Bowman N
D 5 Miles City Mont 6 Forsyth 7 Roundup
8 Harlowton 10 Lewiston 11 Three Forks
12 Boseman

LETTERS

Where C follows name, letter is in Chi-
cago.

Where S F follows, letter is at San
Francisco.

Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.

P following name indicates postal, ad-
vertised once only.

A.
Challenger & Brent
(C)
Chase Billy (S F)
Chouteau Josephine
(C)
Christy Lew
Christy Wayne (C)
Clarence Sisters (C)
Clark Florette
Clarke H L
Clive Henry
Coburn Nettie (C)
Coleman Johnnie
(S F)
Corrigan Emmett
Cousins Ida (C)
Covert Dorothy
Cessey Wm
Cummings Ralph (C)
Cummings Dick (C)
Curzon J W
D.
Dallas Beaulah
Darrell Emily
Daub Jack
Davis Marion
Defrell Gordon
Delaro Hattie
Delaro Hattie (C)
Dell Bert
Delton Henry
Denman Louise
Dietrich Roy (C)
Dillon Wm A
Donita (C)
Doria Opera Trio (C)
Dotson & Lucas (S F)
Draco Joel
Dunswoth & Valder
Duncan Ray (C)
Dunlop Dagman (C)

Elliott Geo K
Emmons Clara (C)
Errotti & Lilliputians
Evans Raymond (C)
Evans Pearl
Everell Emma Carus
F.
Fairfield Frances
Fairfield Virginia
Fay Anna Eva
Ferguson Dave
Flaher Wm E
Fitzgerald M E
Florence Genevieve
Frank Maurice
Franklin W
Fuhrer Beale
G.
Gassette Eugene (C)
Gibson J V
Gordon Frank
Gordon Tom & Ste-
phen
Graham Clara (C)
Griff Eleanor
Griff Jennie (C)
H.
Hagan John P
Hacker Edith
Harvey & Donnelly
Harris Chas (C)
Hayes Geo E
Holscomb & Berwick
Holt Edwin
Hopper Lightning (C)
Hughes Madge
Hurst Billie
Hymer John B
I.
Ibsons The
Irwin Flo
J.
James Byron (C)
Jarvis & Harris (C)
Johnson & Wells
(S F)
Jolly & Wild
K.
Karlton Avery
Kaufer Carrie (C)
Keefe John
Kennall Chas
Kennedy Vic
Kerr Miss (P)
Kingston & Thomas
(C)
Kline Sam (C)
L.
La Genie Mile (C)
La Four Babe
La Vine Gene (C)
Lee Irene
Leipz Nat
Le Mont L A
Lerner Dave
LeRoy Hilda
Lentile Ethel (S F)
Lewin Harry W
Lewis Walter
London Ernest A
M.
Mack & Orth
Mack Wilbur
Manchi K
Marling Job
May Ida
May Jeanne (C)
McCarte Billy
McClough Carl
McDonald John (C)
McGloin Josephine
Merritt Hal
Middleton Karl
Miller Belle
Minotose Max
Moore Alma (C)
Moren Con
Morrell Sidney
Morris Mike
Muller W E
Mumford & Thompson
(C)
Mykoff B
N.
Neff & Starr (C)
Noble Ruby (C)
Norton Ruby (P)
O.
Oberman B C (C)
O'Hearn Will (C)
P.
Palmer Minnie
Perival M
Phasma
Piquo Philip (C)
Q.
Quirk Billy
R.
Ramey Marie
Rattray Ann (S F)
Redford & Winchester
Redwood & Gordon
(C)
Reece Arthur
Reichardt Frieda
Reilla Josephine
Rice Jas A
Rinaldo
Roberts Ignace (C)
Robinson & Burdett
(C)
Rosetta
Royal Jack
Russo D W
S.
Schiman E F (C)
Schuler Henry (C)
Senzel J Will (C)
Shoenfeld Jos
Shoholm Grace (C)
Sutton Dor
Simons Willard & Co
(C)
Sinker Jack
Snook Great (S F)
Squires John (S F)
St. Albyn Edmond G
St. Cass C (C)
Stedman Al
Steeley Edwards
Stephens Leona
Stewart Cal (C)
Stone Sydney (C)
Strong Nellie
Sturm Geo (S F)
Sutton Dor
Sylvester Joe
T.
Thornburn Samuel
Thurber Philip (C)
Tice Herbert
Twist Star (C)
Tuxedo Comedy Four
U.
Van Cleave
Vining D M (C)
Vivian & Corrigan
W.
Walker Harry
Walker Jack (S F)
Walker Spencer
Wall Lawrence
Webby Jake (C)
Weston Lucy
Westony Vilmos (S F)
Wheeler Bert L (C)
Whitford Anabelle
(C)
Williams Amy
Williams Crystal
Williams & Warner
Wilson Dali
Wolf Moore & Young
(S F)
Wrothe Ed Lee
Wurmelic & Nelson
(C)
Wyckoff Fred
Wynn Bessie
Y.
Young Oscar (C)
Yulr Mae
Z.
Zimmerman Willy
Zulo (C)

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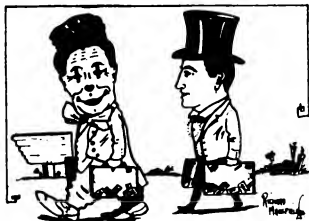
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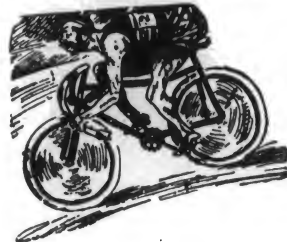
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