

VARIETY

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JULY 1, 1911.

PRICE TEN CENTS

"THE GOLDEN CIRCLE"

By J. C. NUGENT

(Copyrighted)

To the Vaudeville of America

To that type of mind in or out of our profession who can understand no object but money, or some of its equivalents as the motive for any sentiment or action of ordinary manhood, these articles are not intended.

Any performer or fellow artist who imagines there is any element in my personal like or dislike of any other artist or performer past or present, can draw his own conclusions and express them as he may see fit.

It is only necessary for all interested to realize that an independent writer loses both his power and his independence when these limitations appear in him. That avoiding these, places him above the fear or gift of either.

He may stand where he will as an artist, as a private individual, as a social quantity in his natural politics, religion, friendships or enmities, but, as an independent writer, he stands alone with God, responsible only to that God, in ratio to the responsibilities which he dare to assume.

And lastly these articles are only for the thoughtful. The artist has seen fit to associate himself with an army of artists, who must be educated to be artists before they can be regarded as artists.

They have trusted those responsible for their entrance, and that trust cannot now be in any sense betrayed. At that point where their labor shows sufficient advancement beyond that mediocrity which alone can ever be uniformly organized, scaled or labeled, or in any sense protected by affiliation with such other commodities of brain or brawn as can be likewise uniformly unionized, scaled or labeled, their work ceases to be the labor which is merely labor, and begins to lose its right to claim such affiliated protection.

At that point alone can their labor begin to be recognized as that form of

art, which must claim its value in such ratio as it can rise individually along, above the need and independent of the protection of any thing except an equal number of values in its own exact class.

In this ratio it will first find a basis on which to regulate its demand for money payment, for such elements in its labor as now begin to be worthy of the name of art.

All great art began in just such soil. Let us not pretend or presume to imagine that there is not much of such seed in the new soil we suddenly and unpreparedly find ourselves responsible for.

The quality of art having once appeared in labor, its growth is upward toward the higher and the fewer, until in its ambition and lofty purpose at last it must pay the penalty of standing alone, perhaps living and dying alone, deserted and misunderstood and dependent upon the charity of those whom through its loyalty to that lofty aim, have had an opportunity to ever see the seed within them grow to such height, as God concealed within that seed when he first planted it in the heart of nature.

Those who have reached the dividing line in vaudeville where the acts cease to be valued by the number of people in the act less than by the merit of the people in the act, more by the number of pounds lifted less than by the ease and grace with which they are lifted, more in short by quantity than quality, must cease to demand protection from those beneath them in earning power, and must begin in such ratio to protect those beneath them by the authority of having reached that eminence and in the ratio of the eminence they have reached. Those beneath have an equal right to refuse such protection from those above them, which releases both

(Continued on page 10.)

RUSSIAN DANCERS IN COURT.

(Special Cable to VARIETY.)

London, June 28.

Daniel Mayer, impresario, has recovered a judgment of \$300 against Mordkin, the Russian dancer. Mayer booked Mordkin into the Palace. When he wanted to collect his commissions, claimed to be around \$500, Mordkin wouldn't give up, alleging a certain contract made by him with Mayer was brought about by sharp practice on the part of the impresario, also saying the contract was made out in French, and he (Mordkin) did not understand the language.

Pavlova appeared against Mordkin in the suit, testifying the contract was made with Mordkin's full knowledge of all that it contained.

Mordkin's salary was stated in the evidence as being \$400 at his first appearance, and \$800 at present.

The vaudeville people at the trial thought Mordkin was giving character impersonations. He testified in French, English and Russian.

Alfred Butt, manager of the Palace, at the trial said in other words that Mordkin was all "swelled up" over himself. Pavlova left the court room when Mordkin entered the witness stand, which means (in Russian) she is angry with him.

It is reported Oswald Stoll is after Pavlova. The report says that Mordkin will not appear with her next season, when Stoll desires the dancer to play his Coliseum in London.

From the start of their engagement at the Palace this year, Pavlova and Mordkin have had a series of quarrels, sometimes causing small riots at the hall. Pavlova is free to accept engagements for next season.

FAMOUS PRODUCERS QUARREL.

(Special Cable to VARIETY.)

London, June 28.

Granville Barker and Sir Herbert Tree, producing-acting-managers in charge of the Gala production of "Julius Caesar" at His Majesty's theatre, here, are fighting over each other's authority.

It is said the super parts in the production are played by real good actors. This, it seems, is Barker's idea, he ordering that to show his authority over Sir Herbert.

THE SELWYNS NOW MANAGERS.

Archie Selwyn, the play broker, aided and abetted by his brother, Edgar, the more famous actor and playwright, has entered into a contract for the lease of a new theatre to be erected on 46th street, opposite the Folies Bergere. Ground is to be broken immediately and the building is scheduled for completion by Dec. 1. The new house will seat 830 people, divided as follows: first floor 350, second floor 208, gallery 200, boxes 72.

Another play-broker is also negotiating for the lease of a theatre to be built for him.

MAY ARRANGE WITH CALVE.

(Special Cable to VARIETY.)

London, June 28.

Calve, and the Imperial Russian ballet, now appearing in Paris, have been offered to the Alhambra, London, for an engagement during the summer. The management does not want to take a chance with the Russian Ballet. The expense figures more than capacity business could bring in.

Calve seems more of a possibility. While the Alhambra management up to now has balked at a very large salary it is thought that terms will be reached before the summer is over.

Ethel Levey opens at the Alhambra, July 31. She may not be at the top of the bill. The management is reported to have informed Miss Levey that unless returning with a new act, another turn will be the bill's star.

RATHSKELLER ACT FAIR.

(Special Cable to VARIETY.)

London, June 28.

Stepp, Mehlinger and King, upon opening at the Finsbury Park Empire, London, (after a short tour of the provinces) did only fairly.

LOWER RATE TO COAST.

Chicago, June 28.

The Soo line announces its intention of co-operating with several of the new roads just completed in the west, for the purpose of lowering the round trip fare to the coast. If successful it will be possible for one to get to California and back for a figure \$12 lower than the present rate.

CARRILLO'S RESIGNATION ON ACCOUNT OF VARIETY

Board of Directors of White Rats Request Leo Carrillo to Resign as Member of the Board, Through Connection with Paper. Cartoonist Complies.

The resignation of Leo Carrillo, as a member of the Board of Directors of the White Rats of America, was forwarded to the Board by Mr. Carrillo this week. The resignation was requested by the Board, through Mr. Carrillo's connection with *VARIETY*, as stated in a letter sent to Mr. Carrillo.

The Board's letter and Mr. Carrillo's resignation are printed herewith. In granting permission for the publication of the letters, Mr. Carrillo made the following statement:

"I print the above to show my brother Rats that the reason for my resigning from the Board of Direc-

barrass his friends among the Rats, were an issue made.

The Board of Directors of the White Rats seems to have been tending very closely to the personal affairs of the members of the Board. Not so long ago, a Director was written to in an "official" letter (Official: i. e., commencing with "At a meeting of the Board," and ending with the signature of the "Secretary," the whole written on the letter heads of the White Rats), and asked why he had advertised in *VARIETY*.

It was reported that at a recent meeting of the White Rats, someone

New York, June 22nd, 1911.

Leo Carrillo, Esq.,
Woodcliffe, Freeport, L. I.

Dear Sir and Brother:—

At the meeting of the Board of Directors held June 18th, 1911, it was decided that in view of the position occupied by you on *Variety*, you should be asked to resign from the Board of Directors.

This decision was placed before the Lodge at the regular meeting held on the same date and it was moved and seconded that the recommendation of the Board of Directors be accepted and the Secretary be instructed to write you requesting your resignation as a member of the Board of Directors.

Faternally yours,

(Signed) W. W. WATERS,
Secretary-Treasurer.

New York City, June 26th, 1911.

Board of Directors,
White Rats of America, New York City

Gentlemen:—

In compliance with your request of June 18th, that I resign as a director of the above organization, owing to my connection with "*Variety*," I herewith tender you that resignation, at the same time calling to your attention that I was elected as a director at a general election, held by the order for that purpose. At that time I presumed my election was the will of the members at large, and yet I hasten to return my resignation to the Board of Directors, upon their request and for the reason stated, although I am not convinced by your letter that those White Rats who may have voted for me as a director have expressed their will once more in the request made by the Board. In itself, that I resign as a member of it.

Very truly,

(Signed) LEO CARRILLO.

tors, at their request, is because I am connected with *VARIETY*, and for no other reason. I have no ill feeling whatsoever against any member of the Board.

"(Signed) LEO CARRILLO."

Though advised to give no heed to the request of the Board, on the theory that he was elected a Director by a vote of 3,900 out of 4,000 cast at the annual election one year ago, Mr. Carrillo declined to listen, saying that since his connection with *VARIETY* was the cause of the request, and as he did not intend to sever the connection with this paper, he preferred to resign as a Director, rather than to em-

connected with the order publicly stated in the meeting that the entire surplus of the order (\$109,000) would be spent to discover the "leak" whereby *VARIETY* obtained information of the letter "officially" written by the Board to Harry DeVeaux, telling Mr. DeVeaux he had been trimmed out of a nomination in the present election. The speaker said five detectives had been engaged to discover who imparted this information to *VARIETY*. The detectives may have been instructed to ascertain how *VARIETY* learned that Major James Doyle had addressed a letter of complaint against Harry Mountford, to the Board of Directors.

BESSIE CLAYTON GONE AWAY.

Following a short visit to her husband, Julian Mitchell, Bessie Clayton, quietly sailed for London last week, accompanied by her father, and Bert Cooper, the dancer's manager. Mr. Mitchell was very ill when his wife hurriedly left the other side to see him. Upon his recovery, Miss Clayton returned to fulfill foreign dates.

It had been arranged that the Clayton party should remain over until this week, when they would have been joined in the sail across by Eva Tanguay. It is now probable that Miss Tanguay will leave upon any boat. She may appear in the London halls, under an old contract to Oswald Stoll, calling for a trial engagement at \$1,500 weekly (300 pounds). Miss Tanguay has never played on the other side. While the English managers are skeptical of her success, Mr. Stoll (a couple of years ago) was willing to take the risk. How he stands at the present time on the Tanguay question will not be known until Eva hits the big English town, although it is fairly certain that the Stoll people will not consent to her appearance first in any other London hall, unless Miss Tanguay can buy off the agreement she entered into.

Miss Tanguay may yet become a legitimate star. Honest! David Belasco had been watching her work for some time and has come to the conclusion that Eva possesses "temperament" and "talent" in more than sufficient quantities to create a serious dramatic role. The manager and vaudeville star have had several conferences to that end. Belasco says that with six months' hard work under his expert tutelage, he will be able to launch Miss Tanguay in a play equal in strength to "Zaza."

One serious drawback prevents the consummation of the deal, i. e., salary. Miss Tanguay commands an enormous salary in vaudeville. She naturally hesitates about sacrificing this for a prolonged period of preparation for serious work. Belasco, on the other hand, quite naturally feels that he is entitled to the lion's share of the profits in the launching of a new star. Unless a compromise is effected the scheme may be abandoned. Miss Tanguay sails Saturday on the Baltic.

HOUDINI AT HOME.

Harry Houdini is at home again, in New York. He arrived this week from the other side, where the "escape" expert has been for the past three years.

Contracts have already been entered into by Houdini to appear in the vaudeville houses of the United Booking Offices next season. It is understood his salary will be around \$1,500 weekly.

Next season, says Mr. Houdini, he will employ no handcuffs in his act, retaining from his former turn as seen over here, the "straight jacket" only. A couple of new sensational tricks have been evolved by him for his next appearance in the States, which will occur Sept. 4.

Edwin Fowler, for five years with Edwin Arden, and late stage director of Schiller's players, Richmond, died June 22, in St. Joseph's Hospital, New York.

DEFRECE WRONGLY QUOTED.

(Special Cable to *VARIETY*.)

London, June 28,

VARIETY is asked by Walter De Frece to deny a reported interview with him in a New York weekly, wherein he was made to say that American acts are not wanted over here.

Mr. De Frece is very angry over it, and says he never made the statement, having engaged more American acts for his tour than any other circuit over here.

The interview referred to appeared in a little weekly press sheet published in New York. If Mr. De Frece had not requested a denial no one over here would have known anything about it.

"PANTHER" FILM AND SKETCH.

When William Harris returned to New York recently, he brought back a vivid impression of a sketch now playing abroad, called "The Panther Film." The playlet opens with a comedy moving picture, showing a "chase" by a panther. When the animal jumps into a chimney the picture ends, and is continued on the stage by the panther coming out of a fireplace, when the action proceeds, participated in with three people.

The panther is a docile domestic pet, born in captivity, although training has made it seemingly ferocious for the role taken. The sketch has been appearing upon the Continent. It is shortly to be presented in London.

POSTPONEMENT OF OPENING.

Chicago, June 28.

Alfred Butt, general director of the new Victoria Palace, London, now in course of construction, has written Neff and Starr that, owing to the inability of the management to have the house completed in September, as expected, it will be necessary to postpone the engagement until later in the season.



COL. J. A. PATTEE

Originator and manager of "OLD SOLDIER FIDDLERS," composed of the Blue and the Gray, none of whom ever learned to read music.

Booked solid by the United Booking Offices for one year. This week (June 26), Brighton Beach Music Hall. Next Week (July 3), Henderson's, Coney Island. August 21, G. A. R. Encampment, Rochester, N. Y.

AGENCY LAW'S FINAL KICK--- IN SPECIAL SESSIONS COURT

Freeman Bernstein Discharged Upon Complaint of Conducting an Agency Business Without a License. Court Decides He Acted as Broker, Only.

The Agency law received another and final kick last Friday, when Freeman Bernstein was dismissed in the Special Session Court.

Bernstein had been charged by the Commissioner of Licenses office with evading the agency law, and booking acts without a license. At a preliminary hearing, Bernstein was held for trial at the Sessions Court. His defense was that he had acted as manager of the act which made the complaint against him of a charge of five per cent. commission.

In dismissing Bernstein, the court said that inasmuch as the booking agency through which the act found employment (on Bernstein's recommendation) had had the contract approved of by the Commissioner, and had charged the legal fee of five per cent. for placing the engagement, the Agency Law could not be brought in to cover a transaction the act might have had with a private individual (in which capacity Bernstein had acted).

This was construed by theatrical attorneys to mean that where an act is booked through a licensed agency, the third party, if there should be one to the transaction, can not be held accountable to the Commissioner of Licenses or proceeded against, unless operating under a license.

This situation, stated the attorneys, exactly fitted the present condition in the United Booking Offices, where "managers" or "representatives" are booking acts through the big agency, having cast aside their title of "agent" upon the present Agency Law going into effect.

"It does another thing" said one attorney to a VARIETY representative, "it stamps as legal all the 'overcharges' that have been made and are now being made by 'representatives' who were formerly agents. As agents, they thought they were subject to law, and following custom, did not charge over five per cent., the amount legally allowed. With coming of the new law, they surrendered their licenses as agents, and then charged as they pleased. It seems they were correct. The only thing the 'Agency Law' (about which so much fuss was made) has done is to point the way for agents to charge actors what they please, without fear."

The dismissal in the Freeman Bernstein case, with the decision of the Appellate Division, as handed down recently against Pongo and Leo, together with the ruling of the Corporation Counsel that the Commissioner of Licenses could exercise no jurisdiction over the form of contract in use, have reduced the Agency Law to the simple matter that a licensed agent can not charge over five per cent., and must submit the contract form for approval to the Commissioner. The latter has no alternative, excepting to approve it.

A person, however, who books an act directly into a theatre, and not through the medium of another agency, licensed to book, would be subject to the provisions of the law. But that is seldom found upon either the "small" or "big time." "Outside agents" always place their acts through a larger agency, or the one recognized as the booking office for the circuit or theatre the act is to play.

The new law went into effect about a year ago. No test cases were brought under it. The decisions lately handed down and which practically nullify all the important amended clauses, arose in the natural course.

Henry J. Goldsmith appeared for Mr. Bernstein, whose picture show at Shanley's old restaurant at 42d street and Broadway was doing a fair business this week. Mr. Bernstein expected to sell it Wednesday to a syndicate of tailors.

THE PLAYER ATTACHED.

Chicago, June 28.

The Player has been attached here on a claim of \$500, alleged to be due to a former employe of the paper, which is the official organ of the White Rats Actors' Union.

Adolph Marks, attorney for the creditor, caused an attachment to be served upon the Player office in this city, also upon any moneys the Western News Co. might hold for it.

\$25,000 PICTURE.

Oscar J. Lynch, just returned from abroad, announces that he has purchased the American and Canadian rights to produce "Dante's Inferno," a picture film, which he saw in Milan, Italy, paying \$25,000, and they will be offered in a New York theatre for a month's engagement, beginning July 16.

The pictures have created something of a sensation in Europe. Lynch thinks they will duplicate the impression in New York. The film, over 4,000 feet, runs one hour and twenty minutes.

NEW HOUSE IN DAYTON.

Dayton, O., June 28.

A new vaudeville theatre will be built here by Hurtig & Seamon. The firm now manages the Lyric, which plays first class vaudeville, costing about \$2,000 weekly in the season.

Ground for the new house will be broken in Aug. The theatre will seat about 1,800 people, and should be completed around Jan. 1. No disposition of the Lyric upon the new house taking its place has been decided upon.

James Leonard has returned from Europe.

REMICK BUYS SHAPIRO STORES.

Jerome H. Remick & Co. have acquired by purchase the twelve retail stores formerly controlled by the late Maurice Shapiro. This gives the Remick concern a total of over sixty stores. Ten are located in Greater New York, three in Boston, two in Atlantic City, two in Philadelphia, two in Baltimore, two in Washington, two in Cleveland, two in Pittsburg, and three in Detroit, the remainder extending from coast to coast.

A report to the effect that Mr. Remick would dispose of his publishing business to Fred. Belcher, his general manager, and Mose Gumble, the manager of his professional department, was vigorously denied by Mr. Belcher, who declared he had traced the source of the rumor to another music publishing house.

"VICTORIOUS VAUDEVILLE."

Chicago, June 28.

The Casino, a North Side "pop" vaudeville house, run by Hurtig & Seamon (and formerly known as Euson's Theatre), is hiding behind a large sign which reads: "This house will reopen in August with victorious vaudeville."

"THE JUDGE" IS ILL.

(Special Cable to VARIETY.)

London, June 28.

A touch of fever has driven Walter C. Kelly to the seaside. He is not seriously ill, but will rest there for a short while.

TWO BILLING ARGUMENTS.

Louise Dresser, booked to play the Brighton Beach Music Hall July 17, will not appear through the refusal of McIntyre and Heath to share the top of the bill with her.

Dazie is engaged to appear at Young's Pier, Atlantic City, the week of July 10, when Nat Willis is billed as head-liner. Unless Willis consents to the dancer sharing the top honors she will not appear.

NEGLECTFUL LESSEES.

Shreveport, La., June 28.

The Palace theatre is closed. The lessees neglected the little formality known as paying the rent and moved the furnishings and accessories in the cool of the evening without consulting the landlord.

The law was invoked, and the sheriff seized the goods at the railroad depot.

AUSTRALIAN REPRESENTATIVE.

San Francisco, June 28.

Bert Levey has been officially appointed booking representative for the United States for Brennan's Australian vaudeville circuit, of which James Brennan is governing director.

The circuit comprises houses in Sydney, Melbourne, Newcastle, Hobart, Brisbane, Newtown. Twenty weeks' work can be offered.

MISS HAYES, "MRS. DINGBAT."

Leffler & Bratton signed Catherine Hayes Wednesday for the role of "Mrs. Dingbat," in the piece of like name, taken from the Herriman cartoons in the "Evening Journal."

Through a shifting of his route, Sammy Watson is playing Henderson's this week, and Procter's Newark next week.

BEN HARRIS MAKING OFFERS.

(Special Cable to VARIETY.)

London, June 28.

Ben Harris proposes to enter the field of directing vaudeville acts in America once more. He has been here for several weeks, heralding broadcast the announcement that he is building in Atlantic City, at the present time a new \$100,000 theatre, incidentally making offers of American bookings to everybody from King George down.

Among those with whom he has actually opened negotiations for engagements in the United States are Adelina Pattl and Mme. Rejane. The stumbling point with Pattl is said to be her reluctance to appearing twice a day.

WM. PENN IN UNITED.

Philadelphia, June 28.

The William Penn theatre will play its vaudeville next season from the United Booking Offices. An application to the United by W. W. Miller has been accepted.

The house closes for the season this Saturday night, reopening Aug. 14. It has been booked through the Fitzpatrick agency, New York.

It is understood in New York that the William Penn will secure a first class booking "franchise" from the United.

REOPENING RAVINA PARK.

Chicago, June 28.

Ravina Park will open once again July 3, with the Thomas orchestra as its first attraction. Up to the present day there was considerable doubt existing whether the park would be thrown open this summer. After a lengthy legal wrangle the matter was adjusted and a new company formed which was incorporated for \$150,000.

The Chicago Grand Opera Orchestra and the Minneapolis Symphony Orchestra have been engaged. Grand opera in English may be a later attraction. The Ben Greet Players will offer several plays during July and August.

Baltimore, June 28.

The Hippodrome here, under the management of Carl Harig and booked by the United Booking Office, was closed June 20. The artists received a half-week's salary for the two days they worked. A "For rent" sign was tacked up. Business at the opening, June 19, predicted a flop, and the management threw up the sponge.

Cleveland, June 28.

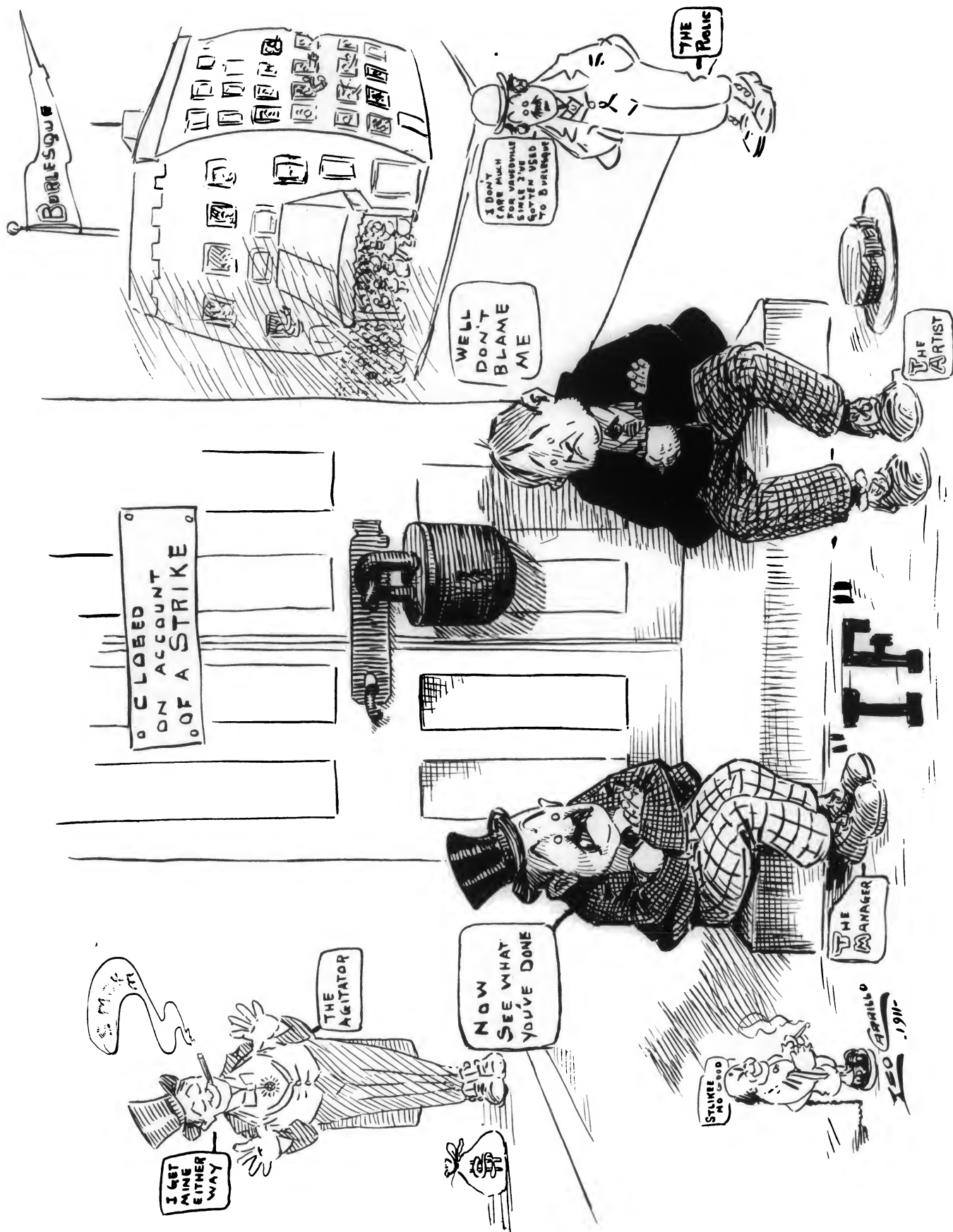
Bay Park in this city, which went into the hands of a receiver at the start of this season, will be reopened by a company recently formed.

The new company received permission from the courts to open the park.

WILLIE'S "ANNIVERSARY WEEK."

July 17, at Hammerstein's, will start an "Anniversary Week," with "22" actual acts, as a traditional attraction.

Willie Hammerstein says he doesn't know just what the Anniversary is for. It may be Abel's day.



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ADVERTISEMENTS.

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Vol. XXIII. July 1 No. 4

Harry Clay Blaney will revive "Across the Pacific" next season.

Adelaide French will be featured in one of the "Madam X" companies.

Fred Rose, formerly of Kelly and Rose, will return to vaudeville.

Raymond Hackett has signed with John Mason to play the boy in "As a Man Thinks" next season.

Nate Leipzig returned from Australia this week, and will start a tour of the Orpheum Circuit at Spokane.

Matt Keefe and Fred Warren (late Warren and Blanchard) will be together next season.

Leffler-Bratton Co. has decided to produce "Driftwood" next fall and are now engaging people.

Sophye Barnard has been engaged for the titular role of "The Red Widow" by Cohan & Harris.

Neil McKinley has been added to the list of theatrical people who will sail Saturday on the Baltic.

John and Emma Ray will open their season on the Orpheum Circuit in Omaha, Aug. 27.

Homer Lind and Co. have been booked for a tour of the Pantages Circuit opening some time in August.

Ned Nye is leaving for Paris, to fulfill the re-engagement made by him last year for a new Paris revue.

Frank O'Brien, the Wilmer & Vincent representative at the United Booking Offices, leaves tomorrow for a vacation of two weeks.

There will be two companies of "Mother" next season. William A. Brady has engaged but few of the principal people.

Grace Elliston has been engaged by Maurice Campbell for the leading female supporting role of Henrietta Crossman's company next season.

Ben Stern is getting everything in readiness for his "Polly of the Circus" company, to take to the road early in the fall.

Al Hart will be principal comedian with Marguerita Sylva in "Gypsy Love," which Al. Woods produces next season.

The Gotham City Comedy Four, abroad for three years, is back, with Jack Levy fixing up some vaudeville dates.

George Friedman, office manager of the Harry Von Tilzer Music Publishing Co., severs his connection with that concern, June 30.

The Express Trio, "skating dancers," who dance as though skating—but without skates—will probably open over here in the fall. The Marinelli agency is now arranging dates.

Tim McMahon and Edythe Chapelle left for England last week. They open at the Empire, Swansea, July 3, appearing at the Hippodrome, London, July 10.

The Rigoletto Brothers sailed Saturday on the Kaiserin Augusta Victoria for a vacation abroad, returning in September for another trip over the Orpheum Circuit.

Billie Reeves sails Saturday, on the Baltic, having deferred the date of departure through details connected with his bookings in vaudeville for next season.

Tony Pearl has a partner, touted as a pocket edition of Caruso. He bears the name of John Rogers. The two are scheduled to appear at Brighton Beach July 10.

Franklyn Batle, tenor of the Jack Wilson Trio, contracted a sore throat early in the week. The act was obliged to cancel an engagement at Brighton.

Franklyn Wallace has joined with Harry Cooper for a "two act" over the summer, until Mr. Cooper starts with the A. H. Woods production he is engaged for.

The Marvellous Millers have been booked to open at the Palace, London, for six weeks, starting sometime in February, 1912. M. S. Bentham is responsible.

George B. Reno and Co. have cancelled time in parks through the serious illness of Mrs. Reno, taken ill in Canton, O. She is in a hospital in that city.

Mrs. Jack Martene, of Baird and Martene, was successfully operated on for appendicitis at St. Vincent's Hospital, Norfolk, Monday. At present she is on the road to recovery.

Will Campbell, the juggler, who has been appearing in England under the name of "Torino," will sail from Southampton for New York, on the Olympia, July 10.

Max Ritter and Grace Foster leave England July 19, to return to this country. It is about four years since they left for the other side. Mr. Ritter's wife (Miss Foster) came over for a visit last summer.

Cohan and Harris have accepted a four act play from Henry Blossom. The piece is entitled "Brought Home" and will be produced this fall. There is no star part but a large cast will be required.

Charles Dickson's new comedy, "The Ingrate," recently produced by the Edwards Davis stock company, Louisville, has been renamed "An Average Chap," and will be seen early in September.

"A Romance of The Underworld," the Paul Armstrong piece which was seen about New York last season, has been booked for the Orpheum Circuit, and will open at the Majestic, Chicago Aug. 13.

Baker & Castle start a tour of "The Goose Girl," about Aug. 14. The roles of the Princess and the Goose Girl will be played by two blonde women who must be as alike as two peas in a pod.

Werba & Luescher have secured the American rights to the Viennese operetta "Bub oder Maedel." Harry B. and Robert B. Smith will make the American adaptation. George Marion is to stage the piece.

Frank W. Healy, formerly advance agent of Tetraxini, now ahead of "The Isle of Spice," is organizing the new San Francisco company which will present light comic operas and musical comedies.

A. H. Woods is bringing fifty mid-gets over from the other side to participate in his revival of "Little Nemo," the rights of which he has obtained from Klaw & Erlanger for next season.

Harry Lauder returns to America Oct. 9 for another tour of the country, under the direction of William Morris and Marcus Loew. The itinerary is now being laid out, extending from coast to coast.

Marcel Bronski and Domina, two of the ballerina girls with Pavlowa and Mordkin last season, have an act, with "Impersonations" of the famous Russian dancers, which they offer at Keith's, Boston, next week.

Maude Earl, formerly with Julius Steger's sketches and now in vaudeville with John Romano, the harpist, has signed a contract with Woods & Frazee to appear in "The Gypsy Love." She will continue in vaudeville until rehearsal time.

Blanche Ring has returned to New York after a Pacific Coast trip as the star of "The Yankee Girl." She will rest until October, when she will be seen in "The Wall Street Girl" under the joint management of Lew Fields and Freddie Eddie McKay.

The yearly vaudeville entertainment for the benefit of the Young Women's Hebrew Association takes place at the Arverne Pler theatre, Arverne, L. I., Sunday evening, July 16, under Julius P. Witmark's personal direction.

Adelaide Thurston has settled down for the summer at Spider Lake, Minn. She will remain there until early in September when she will resume her tour in Chicago as the star of "Miss Ananias" under the management of Cohan & Harris.

Black and Jones have rejoined, and the colored dancers have been routed on the United books for next season. Lillian Black (Mrs. Perry Black) and George Black, formerly of the Georgia Trio, will hereafter be known as the Two Blacks.

A new picture theatre, styled the Royal, is being built by the Royal Amusement Company at Smith and State streets, Perth Amboy, N. J. The house will be finished by next September. William Brown, Atlantic City, and David Snaper, Perth Amboy, will manage the Royal.

Ted Faust, of the Faust Brothers, musical act, and Julia Faust, proprietor of the Lewellen Hotel, Columbus, O., became grandparents, June 23, when a baby girl was born to their daughter, Mrs. Ruby Mendonca, formerly of the Faust Family or acrobats.

Dave Genaro and his wife, Ray Bailey, are at Atlantic City, where Mrs. Genaro is convalescing from the result of a recent operation. She is improving rapidly and expects to be ready to resume work with her husband week of July 24 at the Brighton Beach Music Hall.

Harry Beaumont, manager of the Pantages theatre at Pueblo, Colo., has been transferred to the management of the Pantages house, Denver. Harry Holmes, formerly of the Denver theatre, switches to St. Joseph. W. C. Thompson, who has been assistant manager of the Denver Pantages, will have charge of the Pueblo business of the circuit.

Sam J. Curtis and his school act closed their season, Saturday, after seventy-nine weeks of work, with the engagement at the Brighton Beach Music Hall, his week. Sam has retired for the heated term to his summer home at Brielle, N. J. Next season there will be an almost new turn shown. Charles Smith, of Smith and Campbell, is furnishing the material. As a former "blacklisted act," Mr. Curtis' tour of seventy-nine weeks does not speak so badly for himself, or agent B. A. Myers.

DEARTH OF MATERIAL BRINGS PLAY FAMINE

Show Manuscripts Scarce for Coming Season. Prohibitive Terms Set by Well Known Authors. Female Stars Hardest to Fit

Blanche Walsh has announced, officially, she will not be under the management of A. H. Woods next season. Miss Walsh desires to go on record as stating specifically that her defection from the Woods management is due entirely to the impresario's inability to secure for her a suitable vehicle.

"In leaving Mr. Woods," she says, "I do so with the kindest of feelings, but he has been unable to secure for me a vehicle which I deem in line with my capabilities, despite the fact that he visited the play centers of Europe in an endeavor to find something that would please me."

A similar condition exists in the case of several other dramatic stars. There seems to be a more than usual dearth of legitimate dramas in sight for next season. Stars and managers are in a serious quandary. Anything resembling a drama or musical comedy has been feverishly pounced upon by those in search of material and as the time approaches for making ready for the coming year, the prospects of new material grow smaller.

The European crop has shown no signs of life. Charles Frohman, who holds options on the works of almost every writer of note in Europe, was the principal sufferer from this condition last season.

Some of the details of Mr. Woods' quest for a play for Blanche Walsh for next season are worth recording. During his recent visit to Paris he called on the author of "Resurrection" and was given a detailed description of a new piece, which the manager promptly expressed a willingness to produce. The question of terms being next in order, Woods was dumbfounded to learn that the author demanded an advance payment of \$10,000, a guarantee of thirty-four weeks, and a straight royalty of ten per cent. of the gross from the first dollar, the advance payment to apply on the final royalties at the conclusion of the season.

Returning to America it occurred to Woods that a revival of "Resurrection" might not be such a bad scheme. He then opened negotiations with the representatives of Oscar Hammerstein and Wagenhals & Kemper, who control the American rights, only to be met with a similar demand of ten per cent. of the gross. Considering that there is no longer any production, that the piece requires a cast of thirty-seven people, and a new scenic investiture would total some \$3,000, this plan was abandoned.

With a good vehicle Miss Walsh is regarded as one of the most profitable road stars extant. She may take to vaudeville next season. Sketches, for that purpose, have been submitted to her.

ENGLISH FARCE IS THE GOODS.

Chicago, June 28.

"Dear Old Billy," an English farce written by W. H. Risque, opened at the Whitney, Monday evening. While the piece is decidedly English, it nevertheless scored an unquestionable hit before a packed house.

The farce is in three scenes, dealing with the troubles of a wealthy man who has, after many years of domestic suffering, been separated from his wife. He comes to a seaside resort in the guise of a bachelor, to find rest and seclusion, but instead becomes the idol of the boarding house and, to his annoyance, is constantly besieged by feminine admirers. His wife chances to visit the same place. The affair becomes more complicated through her presence.

The piece is clean throughout, and is noticeably shy of rough-house tactics usually employed in farces.

William Hawtreys as the gouty, excitable Billy, was excellent. Muriel Starr and Jane Burby lent admirable support, and were Mr. Hawtreys' chief props. From curtain to curtain the farce is genuinely funny, and with the present company, well presented.

"Dear Old Billy" should have a long, healthy and prosperous run at the Whitney, for it is the goods.

WEBER ORDERED AWAY.

Joseph Weber, the Broadway manager, has been ordered to the Catskills by his physician, and instructed to remain there until sent for. The manager left New York for White Lake Monday of this week.

NORTON'S NEW PARTNER.

Fletcher Norton and Audrey Maple have formed a partnership and will play vaudeville for a few weeks.

CAST FOR ROSS SHOW.

Chicago, June 28.

Thomas W. Ross opens his season in Owen Davis' play, "An Every Day Man" at the Cort, Aug. 24. Among those engaged for the support are Florence Nash, Maida Turner, Charles Wells, Will St. James, Sally McVicker, Mildred Beverly.

Mr. Davis has gone to his summer home in the Adirondacks to give the piece its final polishing off. This will be the first legitimate play produced by George W. Lederer in many years.

DEAGON'S CHILD DIES.

Freeport, L. I., June 28.

The year-old-child of Mr. and Mrs. Arthur Deagon died at their home, June 23, in this town.

Mr. Deagon canceled his tour of the Orpheum Circuit, to return home, arriving but a short time before the little one passed away.

OPEN AIR THEATRE FOR \$20,000.

Chicago, June 28.

Sketches and work on preliminary plans for a huge natural open air theatre in Jackson Park, were begun yesterday at the offices of Pond & Pond, the architects.

The building is to be of amphitheatre type and will have an island for a stage, while the lawn of the present golf course will be the auditorium.

The site was selected by Supt. of South Side Parks, E. B. Degroot and Thomas Wood Stevens (Chicago's father of the "safe and sane" Fourth of July).

Action upon the proposition will be taken by the South Park commissioners as soon as plans are in shape for detailed estimates and specifications.

If everything goes right, large productions will be presented each summer, for which a nominal price of admission will be charged. Should the idea prove a practical one, it will be adopted in all of Chicago's city parks, and theatrical productions will replace the usual band concerts.

The Jackson Park theatre will be ready to open next summer. It is planned to build a seating capacity for 20,000 spectators. A narrow lagoon will separate the stage from the auditorium, creating a Venetian effect.

The commissioners have assured those behind the scheme of their support and if nothing happens, construction work should be begun in a few weeks.

AMELIA'S "BEAUTY LECTURES."

Amelia Summerville denies the report that she is to retire from the stage.

On the contrary Miss Summerville is now in active negotiation for an important role in a big musical comedy production for next season.

The rumor probably originated, says Miss Summerville, through the announcement that she will give "Beauty Lectures" in the auditorium at Gimbel's, July 19, 20 and 21.

NEW CLUB HOUSE OPENING.

Monday it is expected the new clubhouse of the New York Lodge No. 1, of Elks, will be informally opened. The club house is on 43d street, between Broadway and Sixth avenue. It is a million dollar proposition.

While not completely finished, the New York Lodge wants to have the handsomest Elks home in the country ready for inspection for the visiting Elks during the national convention at Atlantic City, which will bring throngs of the Best People on Earth to New York before and after that event.

HAYMAN DIDN'T SAIL.

Alf. Hayman, some pumpkins around the Frohman sanctum, did not depart for Europe Tuesday, but expects to set sail at the first opportunity.

KITTY GORDON'S SEASON.

Kitty Gordon will return to America from England the first part of August and will play three weeks in vaudeville. August 7 the singer plays the Brighton Beach Music Hall with Hammerstein's and the Fifth Avenue. After that Miss Gordon is to commence rehearsing for a Joe Galtes production.

SAVAGE PIECE NO RIOT.

St. Louis, June 28.

"Little Boy Blue" was produced at Delmar Garden, Monday. The piece is one that Henry W. Savage is to offer en tour next season. Madison Corey, general director for Mr. Savage, was here to witness the premier.

The show has the appearance of a fair summer opera, but the indications are that it will have to be rewritten to chance a real success. Book and score lack originality and there isn't a song hit in the three acts.

The Delmar company got all there was in the roles over the footlights. The production was done rather hurriedly, nearly all the work having been accomplished during the past week while "Peggy from Paris," was being played. Edgar Temple worked hard on the production. Frank Mandeville, the Delmar director, arranged the music from the German.

"MRS. AVERY," A NEW PLAY.

Atlantic City, June 28.

Monday, at the Apollo, the Charles J. Ross Company presented a new play by Gretchen Dale and Howard Estabrook, entitled "Mrs. Avery."

The story is a rather singular one. Thyra Avery (Charlotta Neilson) born to ease and luxury, has been married for two years to a young inventor, Waldo Avery (Geo. Probert). Waldo has invented a new storage battery for use on aeroplanes. Tests at the Edison laboratory prove unsatisfactory.

It is later learned the tests were unfair. But the report from the laboratory causes Avery's financial backer to withdraw his support. With these poor prospects there intrudes a famous financier of middle age in the person of Ivan Barzias (Chas. J. Ross), a native of Russia, and a former admirer of Thyra, having asked her many times to become his wife. His infatuation has never cooled. He sends Thyra \$10,000. It becomes a great temptation to her, but she finally decides to reject the offer and stand or fall with her husband. In the end Waldo gets a position at a large salary with the Edison company.

The play held a firm interest throughout. That the cast was a notable one was proved by the unusual excellence of the acting. Miss Neilson gave a capital performance. Mr. Ross gave a very fine characterization as the financier. Mr. Probert, Brandon Hurst, Leo Stark and Rose Wincott, also did excellent work.

There was considerable enthusiasm at the opening performance.

MISS TAYLOR ACCEPTS A PLAY.

Chicago, June 28.

Laurette Taylor, who shared the stellar honors with Charles Cherry in "The Seven Sisters" until a few weeks ago, when she made way for Jean Murdoch, the Chicago girl, has accepted a new play written by Harry Ford, who collaborated with Joseph Medill Patterson on "The Fourth Estate" and "The Little Brother of the Rich." Miss Taylor will appear in the piece next season.

Jim Corbett will play vaudeville next season, having a route on the United time.

TWO LEGIT COMPANIES STRANDED ON BROADWAY

Revival of "The Country Girl" and The New Grand Opera Company Close, Without Paying Salaries. Both in Shubert Houses.

Last Saturday night Broadway witnessed a scene in theatricals usually confined to outlying districts. Two attractions, both in Shubert houses, were practically stranded, right in the heart of the greatest show center of all America.

The first blow came at Daly's theatre, where the New Grand Opera company was holding forth. Saturday was to have been the closing night of the season. The management figured on giving the full performance. The artists thought different. After the first act they demanded their monies under threat of not finishing. As the money was not forthcoming, the actors carried out their threat. Those in the theatre had the admittance fee refunded.

At the Herald Square something similar was enacted behind the scenes. A revival of the "The Country Girl" was the attraction at that house. The backers of the venture were ten Boston business men, who subscribed \$1,000 each. The principal factor was a Mr. Grey, husband of Grace Freeman.

For several weeks past the ghost has been slightly shy when it came to walking on salary day. Saturday night, after the performance, there was a general line up of those in the company, all expectantly awaiting salaries. But The Money Man failed to put in an appearance at all.

After awhile the members of the company were informed there was "nothing doing." The "show girls" were told they might have the stage gown, parasol, shoes and stockings worn in the production. The chorus were presented with their shoes and stockings. The principals were told they would have to wait, and that the run was closed.

All had from one to three weeks' salary coming. John Slavin is reported to be the biggest loser, he being "in" for \$1,700.

JACK WELCH AS AN ACTOR.

When "The Night Rider," a melodrama of Kentucky life, is produced this fall, Jack Welch, the general manager for Cohan & Harris, is to act out in the piece. The production is to be made by the Rex Amusement Co., in which Welch is interested. For the first few weeks, to be played in the vicinity of New York City, Welch will accompany the show and portray the role of the General.

"The Night Rider" is from the pen of an anonymous author, and deals with the tobacco frauds in the Burley tobacco district in the Kentuckian hills.

Paul Logan and his daughter, Edwina, have been engaged for the piece as well as Conrad Cantzen and John Davidson. Frank DuCohn will travel in advance of the show, while Pete

Rice will be back with the company. The opening is scheduled for Atlantic City Aug. 1.

STAGE GIRL ELECTED QUEEN.

Seattle, Wash., June 28.

The contest for the queen of "The Golden Potlatch '97," the local carnival to be held here July 17-22, ended last Friday, when Daphne Pollard, the comedienne, was chosen. She was the candidate put forward by the local press club.

The contest for king has not yet been decided. Several prominent citizens are candidates. Only those wearing "Potlatch" buttons are allowed to vote. The Potlatch slogan is "A hot time in a cool place."

As previously stated in VARIETY, "Potlatch" is a Siwash word, meaning "Guests assemble and are banqueted, amused and given presents."

REFUSE \$20,000 FOR WEEK.

Richard Carle, on his tour through the West next season, will open the new Klaw & Erlanger house in Seattle, which is now in course of erection. The local people have offered to buy the house for the week for \$20,000, but K. & E. declined the offer, figuring that with an enormous auction sale of seats and boxes for the first night, the receipts will run far in excess of that figure.

BOSTON CLEAN OF SHOWS.

Boston, June 28.

For the first time, as long as anyone can remember, Boston will be swept clean of legitimate shows this Saturday night, when "Dr. De Luxe" is announced to close.

With the "Dr." production out of the city, there will be only left here a vaudeville and a couple of stock companies to carry patronage over the summer.



PATRICE COLLINGWOOD
"Youth" in "Everywoman"

CIRCUS OFF AT HIP?

From the indications at present, there will be no circus entertainment at the New York Hippodrome next season. Though the season starts late in August, no bookings have been entered for variety numbers.

It is said that the Hippodrome will give attention only to the spectacles, now being prepared under the direction of Carroll Fleming, the Hip's stage manager, who replaced R. H. Burnside at the big house last spring.

The elimination of the circus portion of the Hippodrome show would reduce the weekly expense account by about \$2,000.

"PINAFORE" ON A SHIP.

Chicago, June 28.

Saturday of this week, Edward E. Rice will make a revival of "Pinafore" at Riverview Park. The performance will be given on a 100-foot ship, anchored at a convenient spot in the park lagoon. Seats will be provided for about 2,500 people.

Grace Kennicott and Sydney De Gray have been secured for the leading roles.

FAY'S IMPOSSIBLE CONDITION.

Pittsburg, June 28.

It is unlikely that Fay Templeton will return to the stage next season. To the numerous managers anxious to annex her signature to a starring contract, she has declared that she would consider a proposition for a prolonged New York engagement beginning in the fall, but that she is positively opposed to any road tour.

No manager is willing to launch a play in New York with so important a star, and then take to the road without her.

MILLER REHEARSING OLCOTT.

San Francisco, June 28.

At Monterey in this state, Henry Miller is rehearsing the new Chauncey Olcott show. That production will first be publicly shown by Mr. Olcott July 10 at Santa Barbara.

The same date Mr. Miller appears in Frisco with "The Havoc."

TY COBB A LEGIT.

Detroit, June 28.

Tyrus Cobb, the champion slugger of American baseball, has been signed by Vaughan Glaser to appear in a four-act piece, immediately following the closing of the baseball season. The play which has not as yet been secured, will tour the Stair & Havlin houses.

TWO WEEKS ONLY FOR FISHELL.

Cincinnati, June 28.

After two weeks of summer opera at the Chester Park Opera House here, the Dan S. Fishell company announced that it will withdraw from the enterprise at the end of two weeks. The notice was posted Sunday night after the first week's business.

It was expected that Sophie Brandt in "The Gay Musician" would swell the receipts sufficiently to warrant a withdrawal of the notice, but nothing happened.

"A" Quartet has been signed by Hurlitz & Semon to travel with their "Ginger Girls" next season.

TAKES BACK MOULIN ROUGE.

(Special Cable to VARIETY.)

Paris, June 28.

Jean Fabert, former manager of the Moulin Rouge, has reacquired the property at private negotiations, consummated June 15.

Mr. Fabert at once rushed forward the production of Quanault's revue, hoping to raise the necessary capital for a new company in the meanwhile.

His proposals seem to have met with opposition and obstacles from the financial side, for within a few days of the first sale it was rumored that the lease was again to be offered by the liquidator of the former French company. The hall, a good summer resort, universally known of course, has long been a white elephant. Joseph Oller, proprietor and manager of the Jardin de Paris, is the owner.

RECEPTIONS FOR ADELAIDE.

(Special Cable to VARIETY.)

Paris, June 28.

La Petite Adelaide and her dancing partner, J. J. Hughes, opened here at the Folies Marigny June 25, and scored splendidly. They have been getting a reception on each succeeding performance since the premiere.

"JIMMY" BIG SUCCESS.

(Special Cable to VARIETY.)

Paris, June 28.

"Mysterieux Jimmy," a French adaption of "Alias Jimmy Valentine" by Yves and Geroule, from the original of Paul Armstrong, was produced at the Theatre de la Renaissance Monday. It was a big success. Some radical changes have been made, but the central character of the reformed safe breaker remains the same.

ATTRACTIONS HELD OVER.

Chicago, June 28.

The engagement of "The Seven Sisters" at Power's theatre has again been extended, and will not end July 1, as expected. Following the several changes made in the cast comes the announcement that J. H. Benigno has been added, playing Col. Radvanyi.

"Little Miss Fixit" will remain at the Chicago Opera House for the rest of the summer. Patronage has increased to capacity, and the management looks for an exceptionally profitable engagement for the summer.

MUSICAL PIECE ACCEPTED.

Harold Ortlob has written a new musical piece which the Folies Bergere has accepted, and will produce some time next fall.

Ortlob is the boy who will likely turn out the next musical comedy to be produced by the Princess Amusement Co., of Chicago.

RYLEY'S SHOW WRITTEN.

The new show Tom W. Ryley is to place on the boards, and about which reports have been current for a couple of weeks, will be named "The Girl in Pawn."

Paul M. Porter, who has written "The Girl in Pawn" and "The Girl in the Tower," will produce it.

Engagements for the summer will open in the next few days.

THE GOLDEN CIRCLE.

(Continued from page 3.)

from further responsibility so long as they no further presume to interfere with each other's legitimate rights and legitimate obligations as indicated by their own free choice, within such lines of choice as have been laid down for us within the top of judgment in America, the Constitution and Supreme Court of these United States.

America's most pathetic weakness is its tendency to wave the flag for purposes of applause, and its pitiful lack of true patriotism as shown in its ignorance of the fact that those staunch old men who wrote that constitution foresaw every possible contingency that may ever arise until this system of equal rights for all shall have naturally and gradually given way through the endless and changeless laws of evolution, to such a better following system as true economic determinism shall make not the choice but the inevitable.

The anticipation of an ultimatum as remote as it is inevitable, and the failure to provide for safe and natural course to its accomplishment, should that be the system fated for our children and our children's children, is what gave the quality of dream to the cooperative ideas of Ezra Kendal, and to that patriot who must ever remain the American ideal of all that is highest and loftiest in American vaudeville, George Fuller Golden.

For the present generation and their children it is the part of patriotism to defend and not to attack the top of judgment, as Americans to defend and not attack the constitution. As loyal artists who love their profession to defend and not attack, violate, outrage or sanction the same by silence, but still defend the highest and loftiest idea of the true artist spirit which American vaudeville has ever succeeded in getting in to writing, the spirit of the White Rats ritual.

And the spirit of the White Rat's name as it was written:

The White Rats of America.

And the spirit which alone can enable the artist to still say every word of it, and sing every word of the emblem without a doubt or a blush.

And it is the duty of every vaudeville artist in America, who claims the smallest part of that spirit, within the red color of his blood to now so safeguard it with the following conditions, and such others as may appear inside of them, (but none outside of them) that never again until we meet Golden, one by one on the other side of those mysterious waters, either as one who goes to "pleasant dreams" or as "a galley slave at night scoured to his dungeon."

Safeguarded in short by these conditions which will prevent, please God, that God who is the top of judgment, the old flag and the old emblem, and the old name from ever again being left at the mercy of any one man or any one set of men.

FIRST. Be it resolved that we the undersigned, demand that the following conditions be put into invulnerable legal form, and that the first signature thereto be that of George Fuller Golden, and that the first ten thereafter be

chosen by him or those whom he chooses.

SECOND. That the first duty of those chosen shall be to agree upon legal guidance and advice above reproach, and in every sense independent of any faction concerned, and shall cause to have rewritten and revised the constitution of the White Rats for the sole purpose of eliminating from it any technical loop holes through which any violation of its real spirit can ever again become dangerous to the organization, and to incorporate it unmistakably, and with adequate provision for violation provided for, the following clean cut rules:—

No lodge meeting, or board of directors meeting shall pass a rule or measure which is expected to affect the whole order without providing for the vote and consent of the majority of the whole order.

No paid employee shall ever be allowed to be also a member of the order.

No official, employee or official publication shall ever be allowed to misrepresent the organization as its official organ.

Any newspaper advertised or sold as the official organ of the organization must bear upon its cover the name of George Fuller Golden, as founder, and also a printed statement of the policy of that paper, and also of the methods which that paper shall be allowed to use in the service of such policy. And these must include an absolute avoidance of misrepresentation, vile epithets and every resemblance of dirty journalism, and at the protest of any one hundred members in good standing must be suppressed.

And no manager or circuit, violating a contract with our organization, when such violation is legally proven, and who refuses to make just adjustment, shall ever be recognized by our organization as responsible until he makes such just adjustment.

And that no artist is to be interfered with in the making of any contract satisfactory to himself and the party of the first or second part, until it shall be otherwise generally decided by a majority of all the marketable acts, as outlined above.

My object shall be and none other, to leave two monuments upon the shores of America, thus shall the despised name of the "coast defender" become history. To leave one monument upon the shores of the Pacific, to guard forever my lady vaudeville, alike from the invasion of the germ of the Old World Anarchy, and the fertilizing of that native soil so unhealthy as to receive and nourish it. And on that name may be written "George Fuller Golden" and above it to see written the one word "Golden," and underneath may there be cut in the stone, a crest showing two hands clasped, and that monument to stand forever.

J. Chugent

"SUMURUN" ON BROADWAY.

"Sumurun" is to be seen in America after all. Following the announcement the piece was too heavy for a vaudeville presentment by the United Booking Offices, the rights to produce it in the United States were secured by James C. Duff. It will very likely be seen on Broadway next fall. It may be given at the New Theatre, now christened the Century. Not long enough to fill an entire evening, it will be given in conjunction with a dramatic piece.

"Sumurun" is a wordless play in seven tableaux from the "Arabian Nights" by Friedrich Freksa and music by Victor Hollander.

"Sumurun's" presentment in America means the bringing of Prof. Max Reinhardt ("The David Belasco of Germany"), to this country at a pretty salary, being his first trip across the salty waters.

Hollander is best remembered by the Swing Song, which was sung by Lillian Lorraine in "The Follies of 1910."

In "Sumurun" there is a hunchback and a beautiful dancer, a sheik and a young man; "a dreamy young cloth merchant" in love with the sheik's wife. The incidents concerned take place in a bazaar and a harem.

The Kinemacolor Co. has arranged to take a picture of "Sumurun," and will show it in this country some time in the fall.

The Kinemacolor will reproduce the piece in the natural colors.

NEW ORLEANS MAKES A CLAIM.

New Orleans, June 28.

Now that a siege of erotic dances has started in New York, it may be as well to place New Orleans on record as the home of "The Grizzly Bear," "Turkey Trot," "Texas Tommy," and "Todoro" dances. San Francisco has been receiving the questionable honor.

Fifteen years ago, at Customhouse and Franklin streets, in the heart of New Orleans' "Tenderloin," these dances were first given, at an old negro dance hall. The accompanying music was played by a colored band, which has never been duplicated. The band often repeated the same selection, but never played it the same way twice.

Dances popular in the lower strata of New Orleans society just now are the "Te-na-na," and "Bucktown Slow Drag." They, too, may find their way to the stage—authorities permitting.

HACKETT IN PHILLIPS STORY.

Chicago, June 28.

"The Grain of Dust" is about to be dramatized. It is expected to open at the Blackstone Sept. 18 with James K. Hackett playing the stellar role. "The Grain of Dust" ran for a long time in the Saturday Evening Post.

The story tells of a prosperous corporation lawyer who falls desperately in love with his stenographer. His association with her eventually makes a pauper of him, but after a long and strenuous courtship he succeeds in winning her hand and his luck changes.

The late David Graham Phillips wrote the story. Louis Shipman is preparing the piece for the stage.

PRINCESS LEASED TO SHUBERTS.

Mort H. Singer, the Chicago manager and producer, and his right hand bower, Samuel Thall, general manager of the Princess Amusement Co., were in New York this week, entering engagements for the various companies next season under the Singer banner.

The Princess Company has started work on its new theatre on Clark street, Chicago, opposite the City Hall, near Randolph street. Mr. Singer told a VARIETY representative the contractors had promised to turn the building over to him by Feb. 1, next. Although nothing has been settled upon, the house will likely open with a new musical piece. Mr. Singer intends producing at least one new play each season.

The Princess theatre, Chicago, now holding "The Heart Breakers," (Singer's newest piece by Hough and Adams), will have it there until the middle of August, when the theatre will close shop. "The Heart Breakers" will reorganize for a road tour. The house will open for the regular season with Shubert attractions, the Shuberts subleasing from Singer.

Olive Vail in "Miss Nobody From Starland" will be the first of Singer's attractions to open, the season starting Aug. 4 in Duluth. Some new principals are being engaged.

Harry Bulger in "The Flirting Princess" will open Aug. 22 at the old Grand, Des Moines. Helen Darling and William Kent were signed Monday, to support Bulger, through the Matt Grau agency.

Henry Woodruff will again be sent out by Singer in "A Prince of Tonight," opening Aug. 19, at the Grand, Kansas City.

RICHARDS CLAIMS DESERTION.

Boston, June 28.

George S. Richards, originator of the character of "Mink Jones" in Hoyt's "A Temperance Town," and who has been for many years in productions, told his marital troubles to Judge Dana in the Suffolk County divorce court last Friday. The case is a contested one. It is expected that Mrs. Richards (Florence Earle) also in the profession, will either appear or send her deposition.

Mr. Richards testified they were married in New York in 1901, and that his wife deserted him June 4, 1905. Mrs. Richards brought suit for divorce in New York in 1908, and he entered one in Boston the next year, but through agreement between both parties the actions were not tried. In cross-examination, attorney Carroll asked Richards if he knew a Jane Janssen. Richards answered yes. "Is it on account of her that you want to get a divorce? 'Why not at all,' he replied with a smile.

He testified that he had sent his wife a liberal allowance every week for nearly two years. Their marriage was the outcome of a stage romance. Richards is a native of Somerville. The case was continued for a later hearing.

A DECEMBER PREMIERE.

"The Greyhound," by Paul Armstrong and Wilson Mizner, will be produced by A. H. Woods in December. The premiere will occur in Chicago.

WESTERN WHEEL GOING AFTER THE EAST, IN RETALIATION

Reported Entering Three of the Smaller Towns, to Spank the Opposition for Taking on St. Paul and Montreal. New House in Albany for the West.

Chicago, June 28.

The announced opening of the Shubert, St. Paul, as an Eastern Burlesque Wheel theatre, and the granting of a franchise by that burlesque circuit for a new house to be built in Montreal, will result in the Western Wheel invading Eastern cities in retaliation, according to good authority.

The Shubert, St. Paul, will oppose the Star (Western Wheel), while in Montreal the Western Wheel plays at the Royal, but will probably take on the Francise next season, the lease of the Royal expiring with the coming spring.

The Western Wheel, it is said, will now go into Rochester, Albany and Providence, three cities having Eastern Wheel houses. In Rochester there is a choice between two theatres. What the Western will have in Providence is problematical. The Wheel left the Imperial in that city a couple of seasons ago.

Burlesque people claim that the entrance of "opposition" into St. Paul means suicide for both Wheels there. St. Paul is the worst show town on the map. The Western Wheel attractions have had a struggle getting through. The natural condition of the city has been so bad, coupled with other "inside" matters the traveling manager had to contend with in the northwestern cities, that the Empire Circuit Co. decided to appoint I. M. Herk, manager of the Empire, Chicago, its special representative, to watch out in the northwest.

It is also stated that this is the last season for the Star, St. Paul, as a Western spoke. The Schlitz Brewing Co. (in which Herman Fehr is heavily interested), has located a site for a new burlesque theatre to build between now and season of '12-'13.

The new manager at Milwaukee for the Western Wheel is a Mr. Seneca, who succeeds Mr. Trotman. Johnny Kirk will be the house director at St. Paul; Walter Greaves will have charge of the newly added Star, Chicago, and Mr. Miller will be stationed at Minneapolis.

Albany, N. Y., June 28.

It is authentically understood that the Western Burlesque Wheel will take Albany in as a week-stand upon its route next season, filling in the open time which otherwise would be left through the Western circuit losing the Columbia, Boston.

The Wheel attractions will probably appear at the Gayety, until the new house first promoted by Henry R. Jacobs is completed. The shows will then move into it. That as yet unnamed theatre will seat about 1,700, and is located in the downtown section.

It has not been settled by the Western Wheel people whether the Albany

stand will be continued, or discontinued, after the new Miner house (Empire) opens in Newark. That is now also building.

Boston, June 28.

Edward and Farren secured a further extension of a week on the Columbia here, which will expire next Saturday. If the required bond is filed the house will remain in the Western Wheel. The formal transfer to the Marcus Loew company was to have been consummated yesterday.

The firm held a lease upon a section of the theatre, untouched by the foreclosure sale, under which Loew bought in the theatre proper. They entered court proceedings. The final decree was to the effect that Farren & Edwards would have to deposit a bond of \$125,000 to cover any judgment for damages secured by Loew in a suit he threatened to bring. The time for the filing of this bond expired Saturday. The notice of consent to transfer was then given, upon default of the present tenants to deposit the bond, as required.

The Western Burlesque Wheel, foreseeing this situation, has been looking about for another house, the loss of the Columbia leaving the circuit with but one Boston theatre (Howard). The Globe was selected, but the rental demanded has been deemed too high. Negotiations are on for the Grand Opera House.

FENNESSY VERY ILL.

Cincinnati, June 28.

James E. Fennessy, the Western Burlesque Wheel manager, was again laid low Monday, with his old complaint. Mr. Fennessy's condition is reported to be quite serious.



VIOLET PEARL and

BILLY MEEHAN

Are still very much married, although they will travel in different Eastern Burlesque Wheel shows the coming season.

WHEEL PUTS BAN ON SONGS.

The Western Wheel is really going to try to clean up the shows on that circuit next season, according to a notice reported sent out during the past week.

The notice, according to the report, is regarding song numbers managers may and may not use next season. The ban has been placed on several, it is said, because of the suggestion carried in the lyrics.

ENGAGES FLORENCE MILLS.

When "The Behman Show" starts its season on the Eastern Wheel next season, Florence Mills will be the leading woman with the organization. For several seasons past she has been under the management of Max Spiegel in the "College Girls."

"The Behman Show" will be "The Girl From Rectors," Mr. Singer having obtained the rights of the Paul M. Potter piece for burlesque, from Al. H. Woods. Miss Mills will have the role assigned to Violet Dale in the original Broadway production.

BURLESQUE TEAM SPLITS.

Next season will no longer find the team of Howard and Lewis together. The boys split, after the season with Gus Hill's "Vanity Fair" company closed in the West several months ago. Howard remained in Chicago, where he is to become the manager of a moving picture house. Al. Lewis returned east and secured as a partner, Walter Pearson.

MAY DECLARE CLARK IN.

Provided W. S. ("Biff") Clark does not secure a house to manage on the Eastern Burlesque Wheel this coming season, Gus Hill has agreed to permit Mr. Clark to purchase a one-half interest in Hill's "Midnight Maidens," an attraction that will traverse that circuit.

A lawsuit was decided in Hill's favor this week. Katherine Clemons, a principal in "The Maidens" last season, sued Hill for two weeks salary. She was discharged at Rochester, N. Y., upon her failure to report for rehearsal as ordered. The court held that this was a sufficient violation of the agreement, without the customary two weeks' notice necessary.

OPENING WEEK EARLIER.

Philadelphia, June 28.

It has been decided to open the renamed Emprle (formerly Park) on the Western Burlesque Wheel, one week ahead of the regular season's official start.

No choice has been made of the first attraction. That lies between the Barney Girard, Billy Watson, Harry Dixon, Pat White and Geo. Rife's shows.

A decision is to be given July 1. It looks like Watson's "Beef Trust" for the initial attraction, due to Billy Watson's great popularity in this burg.

A DOUBLE GRANDFATHER.

A grandfather twice, and in the same place, brought the smiles to the pleasant features of James H. Curtin all week.

Uncle Jim's daughter, Mrs. J. J. Applegate, of Philadelphia, gave birth to her second child Monday last.

OPEN WEEK NOT PLACED.

The "open week" on the route of the Eastern Burlesque Wheel for next season has not yet been placed. At first it was decided to have it stand between St. Paul and Omaha. Later this was reversed, and shifted to between Schenectady and Boston, but the latter has not been settled upon.

A rumor during the week that the Princess, Montreal, would be occupied by the Eastern shows until the new house there is ready for occupancy, was denied at the offices of the Columbia Amusement Co. The Princess, Montreal, is a Shubert theatre, one of the few paying propositions they have outside the big cities.

LEW KELLY IN HOSPITAL.

At Mrs. Austin's private sanitarium at 26 West 61st street, New York, Wednesday, Lew Kelly, the comedian, was operated upon for hernia. Though not serious, Mr. Kelly will be confined at the sanitarium for about a month.

Troubled with pains in his groin, Mr. Kelly consulted a surgeon, who suggested an immediate operation, much to Mr. Kelly's surprise, he having been unaware of carrying around the complaint all his life.

Mr. Kelly, before entering the hospital Tuesday afternoon, stated that four weeks in bed would be a pretty poor vacation, and he wouldn't be angry if his friends found time to write or call upon him during the while.

PLENTY OF "BEAR" DANCES.

From the outlook, burlesque next season will be flooded with "Bear" dances, those of the "Grizzly" and "Turkey" variety.

Each burlesque manager appears to have a "bear" dancing number "under cover." What the other fellow may be producing doesn't bother him, for he knows his "bear" will be the best.

With the opening of the season, there will probably be more numbers of this description than there were "Apaches" in burlesque the first season that thing struck New York.

ENGAGES JOHNNY DOVE.

Chicago, June 28.

Johnny Dove has been engaged by Harry Askin to play a part in "Louisiana Lou," the new musical show scheduled to open at the La Salle in September. Dove was in burlesque a few seasons ago when he worked with his former wife, Minnie Lee. Of late the Scotch Minstrel has been filling vaudeville dates.

JURY DISAGREED.

The case of Kitty Ross vs. Max Spiegl in which the former asked for \$1,500.50 claiming the amount was due her on a contract for 1910-11, saying that Spiegl discharged her in November and violated the contract, came up before Judge Connelly in the City Court last week, but the jury disagreed after being out four hours.

Spiegl's defense was that the contract was mutually terminated, while Kitty claimed she was "fired." Arthur F. Driscoll, of the Denis F. O'Brien offices, appeared for the plaintiff. Thomas F. McMahon was Spiegl's legal representative.

STOCK

STOCK CLOSINGS CONTINUE.

From the announcements in stock circles this week this is certainly the summer of the stock actor's discontent. The Cecil Spooner Co., which has been playing at the Metropolis in the Bronx, will close down for the summer July 22, the members to rest until Aug. 7, when Miss Spooner's organization will start the fall season under the Blaney regime.

Vale Travers, who recently moved from the Empire to the Gayety, Hoboken, has decided not to buck the hot weather and will close his stock company next week, reopening about Aug. 7.

At the Orpheum, Jersey City, business has apparently been good from an outside point of view, but the "ghost" has not been walking with any regularity and the company has decided to close on its own account tomorrow night. Ralph Whitaker and Margaret Pitt are the principals. This is the second time this season their stock engagement has ended abruptly.

It is reported that the Orpheum will resume its old vaudeville policy with acts from the Marcus Loew agency.

The New Bedford, Mass., stock, King, leading woman, which closes for house improvements to be made, will reopen Aug. 8.

Stock business has been a complete fizzle in Syracuse. The second (and last) of the "pop" companies (at the Empire) closes there this week.

JANE COWL ON THE HIRE.

Jane Cowl, of the original "The Gamblers," who has been abroad for several weeks, joined the Hudson Theatre stock company Union Hill Monday, opening in "Mrs. Dane's Defense." Miss Cowl replaces Elsie Esmond as leading woman.

Willard Blackmore, the Union Hill leading man, left the company Saturday night. Several men may be given a chance in his position.

Marshall Farnum, stage director of the Dominion Stock Co., Ottawa, Canada, has left the company and has been replaced by Ralph Dean.

CLOSED FOR REPAIRS.

New Bedford, Mass., June 28. Despite the big business that the Lester Lonergan stock company has been doing at Hathaway's theatre here, the organization will close in order that the house may undergo certain alterations.

Hathaway's will be enlarged, remodeled and placed in fine condition for the regular season's attractions.

PARK COMPANY.

The Joseph J. Flynn stock company, organized through the Betts & Fowler agency last week, opened a summer engagement at the Kenosha Lake Park, Danbury, Mass., Monday.

The following comprise the company: Virginia Zollman and Charles Perley, leads; Edgar Lewis, stage director; William Ennis, Cecil Kirk, Anna Blakesly and Gladys Malvern.

NOTHING BUT I. O. U.'S.

Cohoes, N. Y., June 28. The stock company which has been playing for almost two weeks at the Opera House here, closed abruptly, leaving the members with nothing but "I. O. U." slips in their hands, signed by the Intervale Amusement Co., New York.

The company of fifteen people was a strong one, but the people held aloof from the house as though a smallpox flag was outside. The company landed in New York, Sunday night, going by boat with three of the members financially able to take staterooms. The others went "steerage fashion," several sleeping in chairs on the windy deck.

GLASER'S MANY VENTURES.

Vaughan Glaser closed a ten weeks' stock engagement at the Lyceum theatre, Detroit, June 24, and Monday began a fortnight's stay at Keith's Prospect theatre, Cleveland.

Glaser will open at the Temple, Rochester, for a six weeks' engagement July 10.

Next season Glaser will have out "St. Elmo," headed by Martin Alsop, "At the Mercy of Tiberius," "Salvation Nell" (with Isabelle Randolph in the principal role); "The Man Between," Glaser's starring play last season, a new play in which Fay Courtney will be featured, and a new vehicle for his own personal tour.

STOCK IN BARRISON.

Chicago, June 28. The Barrison theatre, Waukegan, will remain open during the summer, the management having made arrangements with Cairo Portello to present stock during the summer. The house will resume its policy of three-day vaudeville again in the fall.

"OPPOSISH" ENDING.

The Worcester Players, a stock organization, which has been playing "opposition" to the Poli stock company, Worcester, Mass., is announced to close within a fortnight.

A WEEK WAS ENOUGH.

Pittsfield, Mass., June 27. Everything looked lovely for the proposed two weeks' engagement here of the Whiteside Strauss stock company, but after the first performance, last week, the weather conditions were such that the company closed.

Edward Silverstein, who has managed the Berkshire Park theatre where the stock company appeared, has left the city and every indication is that he will not return, as the business at the Park has been bad this season.

Johnny Collins of the Orpheum Circuit booking office, left yesterday for his vacation. He will return July 10.

Burton King, a prominent stock actor, has resigned as leading man with the Yankee Film Company.

Phyllis Gilmore, formerly of Phillips' Lyceum, Brooklyn, has been engaged to play a few weeks with the Cora Payton company at the Grand, New York.

LYCEUM AND CONCERT

FRENCH OPERA IN BOSTON.

Boston, June 28. French operas will predominate at the Boston Opera House the coming season. "Peleas et Melisande," the new French production, will have its premiere at this house. All the scenery and costumes used at the Paris Opera Comique, will be used here.

When the season opens here next fall, the Boston Opera Company will have on its payroll five of the world's greatest baritones: Pasquale Amato and Antonio Scotti of the Metropolitan Opera Company, Maurice Renaud of the Chicago company, and George Baklanoff and Jean Riddez.

While it is probable that Mary Garden will sing Melisande at the opening performance, negotiations are being conducted with another singer, which, if brought to a successful issue, means a sensation, according to the statement by the Opera Company's directors.

Another production of French opera will be "Samson et Delilah," by Saint Saens, scheduled to inaugurate the third season at the Boston Opera House. "Habanera," which, owing to a chain of circumstances, was given but a few times at the Opera House last season, is to have another trial and the occasion will be noteworthy, not only because Mme. Gay is to sing the role of Pilar, and M. Riddez, that of Ramon, but also because Raoul Laparra, the composer, will come to this country especially for the purpose of superintending the production and probably conducting it at its first performance.

Louis Aubert's "Blue Forest," promises to surpass in musical importance, Puccini's "The Girl of the Golden West." Of more than usual interest will be the rendering in concert of Debussy's incidental music to D'Annunzio's mystery play, "Les Martyres de St. Sebastien."

PIER ORCHESTRA CONCERTS.

Arrangements have been made for the public concerts on the recreation piers for the summer, the New York Dock Department to spend \$50,000 on its summer music.

Heretofore bands have furnished the music, but this summer an orchestra of thirty-four men, with Arthur Bergh, conductor, will be heard in concert.

R. E. Johnston, the concert artist manager, has gone to Europe to speed from city to city, hearing artists with a prospect of bringing back some new "stars" to America next season. Johnston expects to return Aug. 1.

Maurice Renaud, who sang last season with the Chicago-Philadelphia company, announces his return to the operatic stage in America next season.

Henry Hadley, an American composer and orchestra conductor, appeared in concert at Queen's Hall, London, June 28, presenting his own works.

The Hahn String Orchestra will appear in concert next season under the direction of Marc Lagen.

Marion May, contralto, has signed a two-years' contract with Marc Lagen and will first be heard next fall with an oratorio quartet.

ST. LOUIS REPRESENTED.

St. Louis, June 28. The St. Louis Symphony Orchestra, under the direction of Max Zach, attended the North American Saengerfest, accompanying 14 violinists to Milwaukee to capture the next meeting of the musical organization.

The work of the local orchestra was highly praised. St. Louis had the largest representation at the meeting.

WILL STAY UNTIL 1913.

It is reported that Andreas Dippel, director of the Chicago Opera, will sever his relations with his position as American manager in 1913, and will take up the work of director of the Court Opera in a city in Germany.

Sigismund Stojowski, for six years with the New York Institute of Art, has severed his connection with that institution, and will shortly go on tour under M. H. Hanson's direction. He will appear in piano recitals.

Henri Scott, the young American basso, formerly of the Hammerstein, is now singing in Italy, has been engaged by Andreas Dippel for the Chicago Opera company. He will sing in German, French and Italian.

E. S. Brown, concert manager, has gone West in the interest of attractions and artists. Among them are the opera, "Paotelli," by Pietro Floride, August Cottlow, Gardner Lamson, Helen Waldo, Mary Crowfoot and Paul Dufault.

Lalla Miranda, the Australian soprano, who spent a season at the Manhattan, has been signed for the new opera company being organized by Thomas Quinlan to tour the British Isles and South Africa.

Anna Hull is the name of a new soprano who will be under Marc Lagen's management next season.

Arthur Van Eweyk, the Dutch-American bass-baritone, who made a few appearances in America last season, is announced by H. Godfrey Turner as an early attraction at Mendelssohn Hall next season.

Paul Dufault, the well-known tenor, has been signed up for an American tour by E. S. Brown, his first recital being given in November.

Richard Strauss' "Rosenkavalier," which will be first produced in New York in October, will begin a two-weeks' engagement Sept. 25 in London at the Covent Garden, given in English.

Carl Jörn, the Metropolitan tenor, who does not deny the report that he has again married, has gone to Europe to spend the summer.

Mary Garden, now under the management of Robert E. Johnston, closes her tour June 7 at Spokane. She will return to New York for her fall appearance in concert work.

John Eberle, the solo baritone, who has served his time in vaudeville, has enrolled on the books of the Mutual Lyceum Bureau, Chicago, and will be seen on their time next season.

The Original Chicago Ladies' Orchestra, having closed the engagement at Forest Park, go into rehearsal for their Pacific tour opening June 22. The Mutual Bureau, Chicago, will direct the booking.

Gertrude Ronnyson, now in Carlsbad, and will take part in the Beyreuth opera festival, is to appear with the Philadelphia Symphony Orchestra Dec. 1 and 2.

Geraldine Farrar has been engaged to sing at the Opera Comique, Paris, next May. After her appearance there she will go to Berlin for a brief engagement at the Royal Opera in June.

Henry P. Schmitt has been chosen as conductor of the New York Philharmonic Society, to succeed Theodore Spiering. Schmitt is a native of New York.

Betsy Meyers, the Dutch pianist, will make her first tour of America next season.

Antonio Scotti is announced to sing the principal part when Wolf-Ferrari's opera, "Le Donna Curiosa" is sung next season at the Metropolitan Opera House. It promises to be one of the novelties of the opera season.

Anne Irene Larkin, reader, and Henriette Weber, pianist, have planned a tour next season under Antonio Scotti's management and will make a specialty of representing melodramas with musical accompaniment. One of the pieces will be Tennyson's "Enoch Arden" with Richard Strauss' music.

"BLACKLIST" STARTING OUT AFTER "OPPOSITION" ACTS

United Booking Offices Cancel Next Season's Time of One Turn, For Playing the Savoy, Atlantic City Against Orders.

The rumored "blacklist" of the United Booking Offices for next season seems to have gotten its start this week when all the time laid out for Harry Tighe & Co. on the United books was taken off.

The "blacklisting" was brought about through Mr. Tighe having accepted an engagement for the week at the Savoy, Atlantic City, playing vaudeville in opposition to Young's Pier, the latter holding the United "franchise" for the town.

At the United Booking Offices it was not denied that Mr. Tighe's time had been cancelled through his Savoy theatre appearance, but a disclaimer was put in that any "blacklist" would exist. A VARIETY representative was informed that any feature acts playing against regularly "franchised" houses of the United, would be thereafter "ignored."

The action of the United agency in disbarring Tighe is looked upon by the vaudeville people as the first of a series of blacklistings which will arrive with the opening of the season. Houses not booking through the United, either in the "first class" or "family" departments, will be considered as opposition, although the "blacklisting" may be restricted to the better known acts that might play an outside house. In all of the larger cities, where there is a vaudeville theatre booked through the United, are one or more "small time" houses, some always ready to engage feature acts.

Some time ago, when the question of Harry Tighe appearing at the Savoy arose, it came about in connection with the appearance of Irene Franklin at the Colonial, New York. Louis Wesley, who is operating the Savoy, is also the manager for Miss Franklin.

Chicago, June 28.

Lyman B. Glover, general manager of the K&L & Castle interests, has caused a sign to be conspicuously displayed on the stage of the Majestic here reading as follows: "Artists playing the Majestic theatre are advised that if they accept bookings at other theatres in or near Chicago their value to the Majestic will be destroyed, and the management will not consider an other engagement."

Mr. Glover, in explaining this, said it is time that artists of any importance determine for themselves in what classification they wish to be placed, since the Majestic cannot maintain its reputation if it exchanges acts with the smaller houses.

WORKED THE OTHER WAY.

Chicago, June 28.

The Tallyho Four, who played A. Hamburger's Ellis theatre the first three days of last week, were re-engaged to play the balance of the week.

After signing the contract, the quar-

ter refused to go on. Hamburger thereupon refused to pay them the first three days' salary, claiming the amount as liquidated damages.

As the manager acted in accordance with the new form of contract now in vogue in the state of Illinois, the Tallyho Four have been unsuccessful in their attempt to recover the money.

SOUTHERN MANAGERS' MEETING.

Chicago, June 28.

The different managers booking through the C. E. Hodkin's office here, will arrive in Chicago, July 12 to hold a general meeting at the Sherman house.

BARRETT & CURTIS THROUGH.

Chicago, June 28.

The vaudeville firm known as Barrett & Curtis have thrown up the sponge. Hereafter the several split weeks constituting the B. & C. circuit will be booked through the local Sullivan-Considine office.

Since opening offices in the Crilly Building, Barrett & Curtis have been unable to secure a license and have been issuing contracts through the Bob Burns agency. Recently Burns notified the firm he would have to sever connections, because of other business which might conflict and the Michigan agents made arrangements with Tom Brantford to do the booking. The S-C people will take over the office July 10. Fred. Curtis will probably decide to manage one of the houses in which he is interested.

"SISTER" ACT'S LAST DATE.

Philadelphia, June 28.

Vaudeville is to lose the Lussier Sisters all at once. It's tough, but it's true. After trying out several new acts the sister team has finally landed one which they think ought to make good.

The Lussier Sisters are booked to fill a double engagement in Providence, R. I., July 15, at noon, in St. Mary's church. Then the "sister act" will split. "Billie" Lussier will form a life partnership with Arthur Charles Evans of Anderson and Evans. "Patsy," the other sister, will quit the stage and mate with Robert Emmett McNasby, a business man of Annapolis, Md. In private life the Lussier Sisters' name is Semper, "Billie" being short for Pearl Emma and "Patsy" standing for Louisa Emalee.

RESIGNATION IN EFFECT JULY 31.

The resignation handed in by Louis Wesley to the Low Circuit agency will not take effect until July 31. Mr. Wesley has engagements dating from Aug. 1, and will then conduct an agency of his own.

10 "SPLIT-WEEKS" MEET.

Chicago, June 28.

Last week it was announced in Chicago that a large number of managers who owned vaudeville houses in the northwest had decided to hold a general meeting in Duluth, Minn., to talk over business, new affiliations and to select a Chicago agency to supply them with next season's attractions.

Jim Matthews, Paul Goudron and Representative Pam of the Hodkins circuit quietly slipped up to Duluth to land the plum for their respective offices. Arriving there they found but five managers, representing a total of ten "split-week" houses. They also discovered a few smaller agents on the ground who had arrived over a different route.

After a long confab and a few drinks the coterie of impresarios informed the visiting agents that they had decided to think the matter over and would advise them later of their decision.

A \$1,200 BREACH.

Chicago, June 28.

The Clarkes have commenced suit against the Interstate Amusement Co., for alleged breach of contract. The amount asked is \$1,200. B. S. Muckenfuss engaged the Clarkes while booking manager of the circuit. Just before leaving that position he canceled their time.

The Inter State houses will commence to reopen about the middle of August. Nine houses are running at present and will continue during the summer.

SOME SWALLOW!

The most important item of the week in picture circles was the swallowing of the Film Index by the Moving Picture World. While the "Whale and Jonah" act was being engineered it was announced that "Jim" Hoff would still be on the job.

The Index has been the "house organ" for the Vitagraph and Pathe Bros. The World was the organ of the "Independents." While the World "was," it isn't now. Score—Ass'n. 1.—Independent. 0.

CLARA NELSON.

Of Diamond and Nelson, was last seen in vaudeville with Billy Gould. She is a statuesque beauty, and as a dresser ranks to the fore amongst the stage's classiest.

Jim Diamond is a well known Broadway comedian, having gained distinction as principal comedian with "The Rose of Algeria" and "Dick Whittington," also supplying "Up and Down Broadway," with much of its fun.

Diamond and Nelson are a new vaudeville combination, and seem to have hit the high water mark. The act is making a pronounced success this week at the Fifth Avenue theatre, New York. On the strength of their hit there they have already received contracts for a year's work over the United and Orpheum circuits. Pictures of the couple are on the front page.

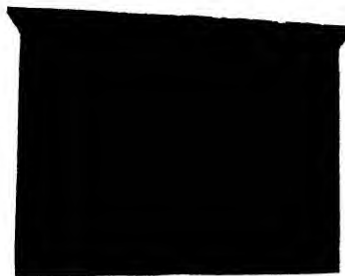
Tom Yost and Nellie Luckie were married in New York City June 21st.

OPENING A BIG EVENT.

Los Angeles, June 28.

The new Orpheum, near 6th street, opened Monday evening. It was the biggest event in the history of local theatricals.

The house has the first colored facade in Los Angeles. The handsome semi-glazed terra cotta is the first of its kind made in this state, and is most vari-colored when illuminated. The marquise, of wrought iron over the entrance, the wrought iron lamps and the bronze frames for photographs



NEW ORPHEUM, LOS ANGELES

make a most attractive lobby, the walls of which are lined with imported marble, a Caen stone vaulted ceiling, mosaic floors and box office window in carved marble. The auditorium sight lines and acoustics are excellent.

There are 2,000 comfortable seats, two balconies and thirty-nine boxes. Twenty-two exits lead to large lateral courts and street.

The building itself is a steel frame, reinforced with concrete. The dressing rooms have special heating and cooling apparatus, and two shower baths are at the disposal of the artists.

BILLING AT 5-10.

Asbury Park, June 28.

At the five and ten-cent picture house here, called the Hippodrome, there is being advertised "Coming—Raymond Hitchcock." The whole town is waiting for the star to appear, although their hopes were somewhat dampened last week, when "Grace Van Studdiford" was billed. There did appear Grace Studdiford, but without the "Van," which made all the difference, of course. It nearly resulted a couple of times in the Hippodrome being wrecked by dissatisfied audiences.

The Casino, under the management of Arthur Klein, opened Monday, with vaudeville.

SOME SUMMER TIME.

The vaudeville for Jake Wells' Ocean View Casino at Norfolk is being furnished by Rosalie Muckenfuss, of the United Booking Offices Family Department.

The Hofheimer houses in Danville and Petersburg, Va., are also being booked for over the summer by Miss Muckenfuss.

EVANGELIST CAUSES CLOSING.

Illion, N. Y., June 28.

A revival meeting caused the closing of the Grand Opera house. The evangelist proved too great an opposition for the amusement place to withstand.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, June 20.

Max Dearly opened very successfully in the revue at the Marigny, June 15. He presents a new act called the "Tennis dance," with Mlle. Hildgard Ganser. It is a long way off from his creation of the "Apache." A couple have been playing tennis. The young man is anxious to get home for dinner. But his partner would fain continue the game. This leads to a few steps which have nothing of originality. Miss Ganser is a charming toe dancer and reaps all the laurels of a somewhat insignificant turn. Dearly is infinitely better in another number, where he portrays admirably an American sailor in Paris. In this number, assisted by Misses Forsyth and Morgan, he sings in English "I'm Looking for a Sweetheart," and "Oh, Girlie, Girlie." The applause was genuine. As an American sailor he will be a drawing card for a month. The revue otherwise remains the same with Johnny Fuller as the cat, an attraction. Business has not been too good since the opening, but improved somewhat during the past week. The health of Manager Borney is causing some anxiety to his friends, and it is doubtful whether he will be again seen at the "controle," scrutinizing his fashionable habits.

The proceeds of the year's workings at the Gaite, not producing a profit, the Isola Brothers, managers, have petitioned the Municipal Council of Paris to permit them to raise the prices next season. The Gaite Theatre is the property of the city. The stalls are only \$1. The management think \$1.40 should be charged.

A play entitled "Captive" by Trarieux, the piece of which recalls the Steinheil drama, is to be produced at the Comedie-Francaise next winter. The story is a love story, however, was produced in Paris in his "Country Girl" and it is this version which will be played.

Mlle. Tamar Karsavina, interviewed before leaving for London, stated she found little difference between the Russian and French classical ballets. All are inspired by the traditions left by Auguste Vestris, the Petitpa family and Jean Noverre.

Revue will be produced next season at the Ambigu and the Bouffes Parisiens. At the latter, managed again by Cora Laparcerie-Richepin, the title will be "Revue des X," with several authors or collaborators as follows: Jacques Richepin (husband of the directress), Robert de Flers, Francis de Croisset, de Caillavet, Albert Guinon, Sacha Guitry, Max Maurey and Romain Coolus.

Jean Perler, the tenor at the Opera Comique, Paris, has been divorced by his wife, and condemned to pay her alimony of \$58 per month. Alfred Bruneau has composed the music of a ballet, entitled "Barchantes," from the piece of "Euripides," which will be mounted at the Paris Opera next season. The story gives scope for fine stage sets.

The fine weather has not interfered with the success of the Russian ballets at the Chatelet, Paris. There was a big crowd of fashionable folks for the whole series, under the management of Serge Diaghileff, who will take the troupe to London. Gabriel Astruc is acting as impresario. The novelty presented at the first show was "Narcisse," a Greek legend of a youth who fell in love with his own reflection in the water. The act is laid in a forest, with a pool (a splendid set by Bakst, the Russian scenic painter), and the ballet terminates with the Greek youth being transformed into a lily (a fine bit of stage work). Nijinsky dances the part. The program also contained "The Ghost of the Rose," danced by Mlle. Karsavina and Nijinsky. The story is of a girl, attired in the fashion of the 60's, who returning from a ball mused over a rose, until the Genius of the flower appears. The applause given to the artists, is not often heard in a French theatre. "The Blue God," a new ballet by the French composer Reynaldo Hahn, is to be the leading feature of the London engagement, at Covent Garden.

The series of performances by Chaplaine, at the Gaite, also highly successful. As Philip II., in "Don Carlos" he proved to be a great actor as well as a fine singer. He also appeared in "Bastille" in the role made famous by Edouard de Reszke.

The Odeon season has closed with the production of "Diane de Poitiers," by de Faramond, this being the eighth piece mounted by Manager Antoine this year. "Diane" is, of course, a historical drama, with a healthy plot. Mme. Sylvie was good in the role of Catherine de Medicis. The play may be revived next season.

Willis Goodhue will travel in advance of Chauncey Olcott's company next season.



FELIX AND CAIRE

At N. Webster's youthful prodigies, who have been notably successful in vaudeville.

HERE'S BILLY GOULD

By WILLIAM GOULD.

The song "Every little movement" originated in Honolulu and was known at one time, as "The Hula Hula."

Nearly all the actors in Los Angeles are working in stock for moving picture concerns. I met a film leading man and a film leading lady out there. The lady has two difficult roles, in the near future; she must go out in a row boat, on the Pacific ocean and drown, then has an appointment to be rescued from a burning building. The film comedian had had a hard day. He was run over by an auto; shot at by a band of Indians, and the next morning was to be hung by the cowboys.

I see that Charlie Knives and Harold Forks, newspaper actors, are trying to gain a literary reputation. Back to the cutlery box, kids. You are too small to notice in anyway you take yourselves.

Here is a "high brows" sign which ornaments a boot blacking store, at the Narrow Gauge Depot, Franklin and 13th street, Oakland. It is owned by a tar baby:

"Pedal Teguments brilliantly illuminated and artistically lubricated for the inestimably small compensation of 5 and 10 cts.

"The stars do shine and this is the place for you to shine."

Bill Murphy and I looked at the sign every day and then didn't care what became of us.

I heard a wise boy on the "Overland, Limited," talking about an "individual tooth brush." I became inquisitive and asked the W. B. his name. (I thought it might be Kelly, from Portland, before recollecting that I was on a first class train.)

A friend of mine, just married, spent his honeymoon travelling on Thompson's Scenic Railroad.

FEATURED WITH STAR.

To secure Neil O'Brien as a feature attraction with the Dockstader Minstrels next season, Lew Dockstader made an advantageous contract for the famous end man. Equal billing with the star of the troupe will be given Mr. O'Brien, and whenever more than one bill is pasted, O'Brien's features will decorate the second piece of paper.

Previously, in his travels with minstrel companies, Mr. O'Brien has been content to be billed in the suburbs of the cities. Not until entering vaudeville last season did he realize that while the billboards in the way places had brought their result, as far as he was personally concerned, the theatrical people who never reach the city limits had no idea of the extent of the paper devoted to him.

Vaudeville offers for next season were declined by Mr. O'Brien to accept the contract for forty weeks, offered by Mr. Dockstader, who intends having for next season the most pretentious blackface organization ever put forth.

TIN PAN ALLEY JINGLES.

BY WILLIAM JEROME.

The old tune writers were some writers.

There was never a bigger song sensation than "Down Went McGinty"—Joe Flynn wrote it.

Paul Dresser and Charlie Graham have never been replaced.

James Thornton was one of the pioneers of the old school. Jim wrote "My Sweetheart's the Man in the Moon," "It Don't Seem Like the Same Old Smile," "She May Have Seen Better Days," "The Irish Jubilee," and the never-to-be-forgotten "Sweet Sixteen." Jim made more publishers rich than anyone I know of.

Since the death of Edward Harrigan Jerry Cohan, father of the famous George M., is the oldest song writer still in harness. He wrote the first part I ever played.

Felix McGlennon, J. P. Harrington and Harry D'Arce were the three greatest song writers England ever produced.

J. Bernard Dyllyn was the first American singer to cross the pond in search of English songs—and vaudeville hasn't had a descriptive singer like him since.

No, I haven't forgotten J. P. Skelly, Jack Mitchell, George Cooper, Andrew B. Sterling or Monroe H. Rosenfeld—men who helped to make Tin Pan Alley famous.

Andrew Mack and his brother, Tom. Talk about class! "The Wedding of the Lily and the Rose," "Little Johnny Dugan," "The Man Who Stole My Luncheon." Andrew and I also wrote "My Pearl's a Bowery Girl" and "The Little Bunch of Whiskers on His Chin."

Ford and Bratton never had a failure. They will always be remembered by "The Sunshine of Paradise Alley."

Harry Kennedy, the ventriloquist, was one of the earliest great writers. Harry wrote "I Owe Ten Dollars to O'Grady," "Molly and I and the Baby" and "Say Au Revolt, but Not Goodby."

ORPHEUM REOPENINGS.

Reopenings of Orpheums, on the Orpheum Circuit in the west, will occur upon the following dates: July 23, Salt Lake City; July 30, Denver; Aug. 6, Duluth, Minneapolis; Aug. 13, St. Paul; Aug. 27, Omaha, Sioux City, Des Moines, Lincoln, Fargo.

Opening dates for the Wilmer & Vincent circuit have been set for Aug. 14 at Reading, Allentown and Altoona; Aug. 21 at Utica, Harrisburg and Norfolk. Easton not yet settled upon.

JIMMY ROBERTS DROPS DEAD.

San Francisco, June 28.

Jimmy Roberts, known as "The Georgia Sunflower," dropped dead here Monday. His body has been shipped to his home in Atlanta, Ga.

"THE SKIRT" SEES THE GAME

By THE SKIRT

I saw the game between the VARIETYS and Uniteds last Friday, because the nines wanted someone to keep the score for them, and because I wanted to find out for myself what all this noise the VARIETYS have been making was about.

The only feature of the game was the costuming, although the final score 9-8 in favor of the VARIETYS denotes an excellent game for amateurs. It was really interesting, more so, I suppose, to anyone who was interested.

The dressing was almost as picturesque as the setting. The teams played on a field at 149th street and 8th avenue. Behind center field was a squatter's shanty. Right field was hugging first base, with a high screen above the fence. "Over the fence" there was one base only. To the left on 149th street, was a row of flats, in the windows of which hung out the audience. The diamond was a very good one, and no one could complain of a bad bounding field.

Thomas J. Gray was the umpire. Mr. Gray had to settle several disputes, but I was told he was accepted as impartial, as he writes for the Mirror, and neither side was suspicious.

The prettiest suit on the field was Frank Jones', playing third base for the VARIETYS, although the Uniteds thought Mr. Jones should have been with them. He wore one of Harry Mock's old Hammerstein's suits, of white flannel, with black sailor collar, belt and stockings. Mr. Jones came out of the game as clean as he went in. Between innings a boy carefully brushed off Mr. Jones, who said he couldn't go in Hammerstein's anymore if the suit became soiled. Dash, of the VARIETYS, also wore regulation baseball togs. The rest of the two nines were in long trousers and shirts of many styles and hues. Mr. Robertson (Uniteds) was dressed as though for a ride through the park, rather than a ball game. Frank O'Brien (Uniteds) was the envy of all the girls in the grand stands (there were two). Mr. O'Brien wore a white hat, splashed in red. All the others had their working clothes on. When not kicking, they were creasing their trousers.

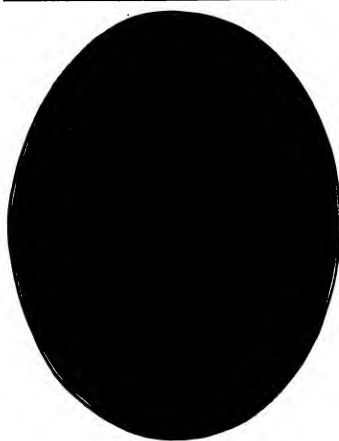
Mr. Hodgdon (Uniteds) plays a real gentlemanly game, agreeing always with the ump. But Blondell (Uniteds) showed his colors by walking out of the game in the eighth inning, when a balk was called on his pitcher. The balk was called to Mr. Gray's attention by Jess (VARIETYS). At another time, Mr. Gray reversed his decision after calling a VARIETY man safe at second.

It was Jolo's home run in the eighth that made the game worth going to see. Jimmy Plunkett (Uniteds) had three chances in left field. Mr. Plunkett handled the first two as though brought up playing baseball, but he did an awful flop with the third. That was Jolo's single, which became a home run through Mr. Plunkett letting the ball go through his hands. It was awfully funny seeing Jolo run around

the diamond. At third base, he called for assistance. A couple of the VARIETYS dragged him to the home-plate. Anyone else would have made three home runs out of the hit. In right field Mr. Jolo caught one fly, watching the others drop around him in a perfect state of complacency.

The Uniteds put up a better fielding game than the VARIETYS, and it looked for awhile as though the Uniteds would walk in. But the VARIETYS got themselves together after the fifth inning, running ahead in the sixth and keeping it in the eighth, when Mr. Jones brought two men home on a peachy hit to left.

The boys of both nines distinguished themselves. Jimmie Moran, the pitcher for the Uniteds, carried a sardonic smile all through, but nearly went up in the air a couple of times,



BLONDELL.

Catcher for the Uniteds. As he looked upon abruptly leaving the game last Friday during the eighth inning.

when the VARIETYS commenced to bang his curves. Little George, the kid pitcher for the VARIETYS, is some marvel of a ball player, playing like a veteran. Although the fielders of the VARIETY backed away out each time Mr. Robertson came to bat, George struck out the Uniteds' first baseman twice.

In the ninth inning Sime (VARIETYS) saved the game for his side by getting under and hanging onto a fly to center. (Oh! If he had missed that one). In an earlier inning, Dash and Sime worked their double steal. In getting down from second to third, Sime arrived on his stomach. It wasn't a bad little slide, but it ruined what had been a good \$2.50 silk shirt. With Dash on second from the steal, Jolo, the home-run-kid, stepped to the plate and struck out! That was terrible.

The other youngster on the VARIETYS is Harold, the catcher, about a year older than George. They make a wonderful battery to play against men.

Oh, I almost forgot. The Uniteds said that if two of their best players had not failed to show up, they would have won. But it was a good game just the same. My opinion is that if

the VARIETYS would have their nine composed only of Georgie, Harold and Skigie, they wouldn't need the rest of those almost-ballplayers.

The Score:

Variety	AB	R	1B	SH	P.O	A	E
Harold c.....	5	2	4	3	6	2	1
Jess 2b.....	5	1	2	2	2	3	1
Jones 3b.....	5	1	2	1	2	2	1
Sime cf.....	5	0	3	2	2	1	0
Dash, ss.....	5	1	3	2	2	3	1
Jolo.....	5	0	2	2	1	0	1
Drucker 1b.....	5	0	2	2	1	0	2
Georgie p.....	4	2	4	2	2	0	0
Mark lf.....	4	0	2	1	1	0	0
	43	9	26	20	27	13	7

Uniteds	AB	R	1B	SH	P.O	A	E
Schwartz rf.....	5	1	3	1	1	0	0
Robertson 1b.....	5	2	4	2	9	2	1
O'Brien 2b.....	5	3	4	4	3	1	1
Blondell c.....	5	1	3	1	2	2	0
Dempsey ss.....	5	0	1	1	2	2	0
Moran p.....	5	0	3	2	1	3	0
Plunkett lf.....	5	1	4	2	0	1	1
Hodgdon 3b.....	4	0	2	1	2	2	0
Herman cf.....	4	0	2	1	2	0	0
*Smith.....	1	0	1	1	0	0	0
	44	8	27	17	24	12	3

*Replaced Blondell in eighth inning.

Uniteds.....	1	2	3	4	5	6	7	8	9
Variety.....	1	0	0	1	0	4	1	2	x-9

SUMMARY.

Base on balls—Variety, 3; Uniteds, 1. Two-base hits—Harold (2), O'Brien, Moran. Three-base hit, Jess. Home run—Jolo (?). Double play—Dash to Jess, Schwartz to O'Brien. Herman to Hodgdon. Hit by pitched ball—Schwartz, Sime. Struck out—By Moran, 2; by Georgie, 7. Umpire—Thomas J. Gray. Scorer—The Skirt. Attendance—40024.

From London comes the news of Jack Johnson's doings. The champion opens July 3 for four weeks at the Oxford. If no contest can be arranged by Hugh McIntosh for the champ, and it doesn't seem likely (Bombadier Wells, the only possible opponent in England is not even a good second rater) Johnson will return to America, crossing later in the year to England to start a tour of the world, giving exhibitions in China, Japan, Straits Settlement, Australia, Fiji and Honolulu. Under the proposed agreement between Johnson and McIntosh, Johnson will undertake three contests if they can be arranged. Langford, McVey and Joe Jeanette are the three preferred ones who may get a chance for the belt.

Morgan's Coney Island baseball club, composed mostly of members of the profession, has been organized for summer duty. The first game with the College Inn entertainers last week was lost by a score of 19 to 11. Fred Rose, who twirled for the Morgan's warmed up by throwing base balls at one of the "negro dodgers" on the island. The Morgans lined up as follows: J. Howard, catcher; Rose, pitcher; J. Brown, first base; Paddy Hanley, second base; "Bull" Lawrence, third base; Kelly, l. f.; "Happy" Gardner, c. f.; Chas. Doll, r. f. The Morgans are willing to tackle the Variety players if the latter will cross bats with them on the Island.

Answer to N. B.:

No; libel is not a new game or sport of any kind. It is merely a legal action cropping up every now and then, just to make newspaper work interesting.

Answer to Carl:

Doc Steiner did not start in the Evening Mail Modified Marathon Race, although entered.

Odette Valerie, one of the first "Salomes" in London, is now appearing in a comedy sketch on the other side

OBITUARY

B. F. Bruce, father of Lena Bruce, of Bruce and Dagneau, died June 17, of a complication of diseases at the Bruce home, Nyack, N. Y.

Johann Severin Svendsen, the well-known Norwegian composer, died at Copenhagen, June 14. Svendsen was born in Christiania, 1840. In 1883, he was appointed as Court Musical Director at Copenhagen.

John T. Thornton, known professionally as John Thorne (Thorne and Carlton) died at his home in Marquette, Wis., May 19. Thorne and Carlton were married and have played together since 1884. Thornton was 56 years old.

Arthur H. Wonson died Sunday. He attained prominence as a conductor of musical festivals. His home was in Gloucester. He came to Boston to attend the rehearsals of the Festival orchestra. Complaining of feeling ill, he was removed to a hospital. Arthur Wonson was born in Gloucester and was 43 years old.

Margaret Kees, residing at 1145 Dayton street, was drowned in the Ohio river, opposite Coney Island. She was almost 20 years of age and known professionally as Bonnie Hampton, of the vaudeville act of Harris, Robinson and Hampton.

Frank A. Cunningham, known professionally as Frank Fowley (at one time a partner of James Francis Doolley), died at his home in Boston June 22. Fowley last worked with his brother, under the team name of Cunningham and Fowley.

Perry Yarak died at the Sault St. Marie (Mich.) hospital June 12, death resulting from hemorrhages of the lungs. The deceased was of Yarak and Lalonda, female impersonators. They had just opened a week's engagement in the town, when Yarak was seized in the theatre dressing room with a violent hemorrhage. Intermment was at Berlin Heights, near Adrian, Mich., beside his mother, who died about a year ago.

ROYAL ACT PARTED.

Chicago, June 28.

Count De Beaufort, hero of countless knuckle matches, has parted with his dog "Bob" (the principal reason for his ever entering vaudeville) and will hereafter go it alone. Frank Q. Doyle, the local agent, purchased the animal and at the same time placed the Count under a contract making him in all future contracts "The party of the third part." Doyle will offer the royal "pug" for vaudeville engagements, and will keep the dog for future use.

In the event that another blue-blooded foreigner may become notorious enough to draw the shiekels into the pop houses "Bob" with his past experience will come in handy as a coach.

Several claims are still pending against the Count for unpaid salaries which he overlooked while his vaudeville show was on tour.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around

New York

Maud Lambert, Fifth Avenue.
Gilbert Loece, Fifth Avenue.
Emil Merkel, Hammerstein's.
Carnin and Nixon, Hammerstein's.
Crawford and Seaman, Hammerstein's.
Conrad and Bradley, Hammerstein's.
Ray and Rogers, Brighton Theatre.
Peggy Monroe, Brighton Theatre.
Edith and Sig Franz, Brighton Theatre.
"The Defaulter," Brighton Beach Music Hall.
Carter and Coverdale, Henderson's.
Four Mells, Henderson's.
Kramer and Spillane, Henderson's.

Nat Fields and Co.

"The Girl Behind the Counter";
30 Mins.; Full Stage; (Special Set).
American Roof.

Nat Fields and Co. are presenting a tabloid version of "The Girl Behind the Counter," the musical comedy Lew Fields appeared in about four years ago. The offering is quite a big affair for vaudeville. For the "smaller time," it looks much too big. The largeness of the act, however, while it might startle a small time audience, would just about let it out on the larger time, where audiences are more critical. The piece, though well staged, is weak in cast. Nat Fields works hard, but his efforts would hardly bring good results in regular vaudeville. A girl who leads numbers is valuable in front of the small-timers, but she has not the right style for the newer kind of songs. In one number a young fellow helps her. He really shows class. Also there is a girl leading the chorus in an opening number, who does very well, proving herself capable of handling the "rager part open to the other girl. The stage settler (probably of the original production), is a surprise to the "small time." *Jess.*

Kit Carson.

Sharp Shooting and Wire Walking.
10 Mins.; Full Stage.
Brighton Theatre.

Kit Carson shows nothing in wire walking or sharp shooting not seen before. He does a few other things, none of much account. The main work is with the rifle, while on the wire, suspended in various positions. One of the Ioleen Sisters does all of the work with the rifle from the wire in much the same manner. Carson is a good turn for the small time. *Dash.*

Doc O'Neill.

Singing Monologist.
15 Mins.; One.

O'Neill has the type of a male "single" that suits the audience. His matter of fact air caught on and this with the aid of a most pleasing personality, put him over in good shape. It is doubtful if the same manner of turn would be acceptable in the better houses. However, when one has personality and an easy stage presence it is only a matter of time and material when the big time will be achieved. This artist has both of the former, and with the aid of coaching, will be heard from in the future. *Fred.*

Sumiko. Songs.

21 Mins.; Full Stage (Special Set).
21st Avenue.

Novelties are, and always have been scarce. It is doubtful if they were ever at a greater premium than at the present moment. This state of affairs, which is the paramount asset of Mlle. Sumiko's act, and her talent as a vocalist, enhanced by a natural grace and charm, comprises a vaudeville turn of refinement. Mlle. Sumiko is billed as "The Mary Garden of Japan." The program also explains that she is "direct from the Imperial Opera House at Tokio." That has nothing to do with the case, except to arrive at the conclusion that if Mlle. Sumiko is really the Mary Garden of her native land, then the art of singing is at a low ebb. In this country she would be described as a musical soprano with a small range, reinforced by one high note, to which she jumps jerkily without the trouble of climbing. However, an analysis or criticism of the little woman's singing, technical or otherwise, has really no bearing on the presentment for vaudeville. Not only is the act a refined and entertaining one, but it will steadily improve as the slant-eyed prima donna familiarizes herself with "the tricks of the trade." The curtain rises on a night scene in Japan. The back drop is transparent. Through it lights are reflected. The tormentors and border are of Japanese design, also carried. Mademoiselle makes her entrance in a Jinrickshaw, dragged by a man of her own people, in his native garb, of course. She remains seated in the "rickshaw," singing a very short song in Japanese, descending then to the stage and rendering in a more or less frightened and nervous manner "We Never Miss the Sunshine." Then followed another short native song, and finally the "piece de resistance,"—"Steamboat Bill," sung partly in Japanese and partly in English—the chorus in the American language, or rather a very broken dialect which made it excruciatingly funny and evoked storms of applause. So insistent was the audience that, after numerous recalls and the drop in "one" had descended, the little kimono-clad creature had to appear and render the chorus once more. Sumiko has come to stay. *Jolo.*

George Fredo.

German Comedian.
13 Mins.; One.

Fredo does several things during the course of his act but his musical selections place him in the biggest favor. Fredo, in genteel German make-up, is reeling off a monolog when not playing the saxophone or flute. His solo with the bells, installed in the gallery, pleased. The idea will receive attention in the "pop" houses. Much of the talk bears an ancient label. With fresher jokes, Fredo's act would be greatly improved. *Mark.*

J. Bernard Dyllin, when last advertising, meant to sign himself "A. Fryher," and it came out "A Tryher" instead. Mr. Dyllin has returned from the west. After a vacation, he may engage with the Dockstader Minstrels or the new production Tom W. Kyley is preparing for next season.

Adele Oswald. Singing.

12 Mins.; One.
Brighton Beach Music Hall.

Adele Oswald has been before the public ever since she was able to romp in short dresses. During her school days in Chicago, Miss Oswald was then known as a "child prodigy" in elocutionary circles, outside "the loop" district. When seventeen, she debuted in the chorus of "His Honor, the Mayor," at the Chicago Opera House, and two months later, was called upon to take Blanche Ring's part at a moment's notice. Before the season was over Miss Oswald had played the parts created by Edna Wallace Hopper and Mabel Barrison. She then became a principal in "The Three Graces" and "The Land of Nod" and other parts followed. For a time she tried vaudeville. Adele was with the "Song Birds," then withdrew from the stage, and is now back with a pleasing singing act. Miss Oswald has an engaging personality, wears her stage frocks becomingly, and has a soprano voice of good range and quality. She sang four numbers Monday night, "Twilight," "Alexander's Ragtime Band," "Come Back, My Antonio," and "I'm Lonesome when Alone," changing dresses for each song. Her biggest hit was made with the "Alexander" and "Lonesome" songs. The Italian selection didn't seem to strike the music hall regulars as belonging to her. Miss Oswald looked bewitchingly sweet in that pink outfit, for the closing number. Barring a slight nervousness and her inability to make her hats behave when bows were in order, she got along swimmingly, and was voted a capital entertainer by the audience. *Mark.*

The Ringlings. Aerialists.

12 Mins.; Full Stage.
Hammerstein's.

This is a real snappy and well-dressed aerial turn, suitable for the opening position on any big time bill. The man is an athlete of no mean ability and a showman of quality. The woman is pleasing in appearance and works with a will, displaying a lot of ginger. The opening finds the man in "gym" costume of trousers and sweater; the woman in a cute little soubret costume. After a routine of pedestal work, with the stand built three sections high, both make a change, and go into the aerial portion of the act. Here the girl does some very clever twisting. The feature is a teeth-hold by the man. He holds a trapeze while the girls sit on it, singing the verse and chorus of a popular song. The act received intermittent applause throughout, and did big at the finish. *Fred.*

"Ten Merry Youngsters." Comedy Singing.

31 Mins.; Full (Special).

The "Ten Merry Youngsters" are a "school act." The act at present needs the aid of a stage manager badly. There is too much slap-stick comedy, and the turn is fully ten minutes too long. The turn was probably built for the "small time." *Fred.*

Little Lord Roberts. Songs.

16 Mins.; Full Stage; Close One.
Brighton Theatre.

Little Lord Roberts comes in the midget class. He is probably a trifle smaller than any of the others vaudeville has seen. The program gives his height as 22 inches, nearer correct than program announcements usually are. His Lordship will have to stand comparison with Little Billie. It will be merely a matter of opinion who proves the winner. Billie is the superior of Roberts in dancing while Roberts has the advantage of an act. The real value of the little fellows is their height, however, and there is little to choose between them. Ad. Newberger has given Roberts something a little better in the matter of an opening than the others. A darkened nursery with a baby crying in its crib brings on a nurse who takes the "Kid" out. Roberts sings his first song sitting on the nurse's knee. Wee Georgie Wood, an English "kid," utilizes a similar opening, also introducing a nurse, but it hardly seemed likely that this was taken from Wood's idea, as it is a most natural manner for presenting the tiny ones. With the aid of the nurse, Little Lord makes his changes on the stage. He has three or four numbers, principally amusing because of his size. The abbreviated one gets his voice over, but it is not easy, and in the back of the house, is hard to understand. Something stronger is needed for an encore. The big cigar is funny, and the talk with the orchestra leader is a good idea, but needs carrying out. Little Lord Roberts will amuse and entertain although twelve minutes would be all the time necessary to do it in. The New Brighton audience favored him. He would have been a big hit with three or four minutes cut out of the turn. *Dash.*

Blossom Seelye. Songs.

13 Mins.; One.
Brighton Theatre.

Blossom Seelye did remarkably well Monday night, considering that she was suffering from a severe cold that not only interfered with her singing, but affected her dancing as well. To anyone who had seen Miss Seelye put over the "Todolo" in "The Henpecks," it was apparent in a moment that she was not herself. Miss Seelye sang but three songs, repeating the "Todolo" dance for an encore. Under ordinary circumstances, she could easily do five songs. Miss Seelye has nothing to worry about just at present. There is a wild craze on in New York for the "rag" style of singing and dancing, at which no one has yet shown who can handle this better than she. When right, Blossom Seelye will make the music-publisher-made-rag-singer appear to be standing still. When Blossom starts those hands agog, and begins to toddle, you just have to hold tight for fear of getting up and toddling right along with her. *Dash.*

Ida Vernon with a record of fifty-six years on the stage to her credit and who at one time was leading woman for Edwin Booth, has been re-engaged by the Leblers for the William Hodge company next season.

Una Abell Brinker and Co.; (2).
"The Plaything"; (Dramatic).
22 Mins.; Four (Interior).

Imagine at this hour a sporty young bachelor inside his comfy apartments calmly telling his prospective wife all about his former infatuation for a Spanish dancer, whom he brought to this country and secured a place in one of the Broadway theatres, permitting her to enter and leave his rooms at will. Picture her departing in a contented frame of mind over the explanation. Then imagine what happens when the darkhaired, darkskinned terpsichorean artist enters breathlessly in stage clothes to demand the truth about the other woman, whose engagement to him is announced in the paper. She upbraids him, then entreats and implores him to remain the same loving boy, then attempts suicide only to be frustrated by the man whom she stabs in the back in a moment of jealous frenzy. Meanwhile Dick McLean (the murdered man) had been expecting the arrival of his twin brother, Ned, whom the butler, Hobson had gone to meet. Hobson returns without Ned. The latter shows up, to be informed of the dancer's deed by Hobson. The murderess would make quick exit but Hobson plans to keep her until the police arrive. From behind the screen where Ned is by Dick's body, the former steps forth. The dancer mistakes him for her lover. She calls for a glass of water, snatches the poison that had not been thrown away and swallows it. The curtain falls as she declares her true love for Dick, who had used her as a plaything. Miss Brinker first appears as Mildred Carter, Dick's fiancée, and then enacts the role of Mlle. Morelli, the dancer. She does them both creditably, although the part of the dancer seems a trifle out of her range. Miss Brinker works hard but has been seen to better advantage in other roles. Her support is good, barring flashes of "staginess" on the part of Dick. The piece starts slowly, gains speed later, only to slow down until the second death scene. At the Union Square, the regulars gave Miss Brinker several curtain calls. There is at least seven minutes of too much dialog.

Mark.

James Diamond and Clara Nelson.
Songs, Talk and Dancing.
23 Mins.; One.
Fifth Avenue.

Mr. Diamond and Miss Nelson are a pair well nigh impossible to properly classify. Probably the easiest way to sum it up would be to say that they "knocked 'em off the seats" at the Fifth Avenue Monday night. The woman is pretty, of the statuesque type, sings well, enunciates distinctly and dresses richly but in good taste. The man is a low comedian of the travesty kind, with the additional asset of marked ability as an eccentric acrobatic dancer. Their songs are well chosen and well "put over." The cross-fire conversation is light and breezy. Their personalities are magnetic and the combination is a happy one. The loose dancing of the man at the finish is certain of big applause anywhere.

Jolo.

"Dick"
"Writing" Dog.
12 Mins.; Four.
Hammerstein's.

"Dick" is a white French poodle. His master is a foreigner, judging by his accent, so broad it is very hard to understand his speeches of explanation. The dog is a very cleverly trained animal. There is a question whether it is the animal or the quick wittedness of the trainer that puts the act over. The first few minutes after the opening are devoted to the selection of cards, bearing numbers from one to nine. This is followed by several sums in addition, with the figures marked on a blackboard and the dog apparently adding the columns, taking the figures for the total out of the cards. For the finish, comes the writing. A brush is fastened to one of the paws of the animal. With the aid of the trainer, he proceeds to draw a series of object figures, a triangle, square and circle, on the board. The trainer directs the movements of the inky paw with the aid of the small stick. The dog then writes his own name, but for the final trick he is permitted to work alone. The trainer asks the canine wonder to draw a portrait. The dog pictures a donkey, which closes the turn with a laugh.

Fred.

Edna and Albert.
Songs and Contortions.
19 Mins.; One; Full Stage; One.

Edna and Albert in songs and contortions have a peculiar combination for a vaudeville specialty. The girl figures in the songs and also supplies a single contortion act that is well worth while. Edna is a small girl with a happy manner of working. Albert has a good voice, but is inclined to acting. His singing of "When Broadway Was a Pasture" takes on the color of a dramatic recitation. A nice little turn for the small time, Edna and Albert have not much chance of getting beyond it.

Dash.

Five Armstrongs.
Scotch Dancers.
12 Mins.; Full Stage.

It's all dancing, with the Highlands featured. Three men and two women comprise the act with one doing a good job with the bagpipes. For the opening, two of the men and the women execute a lively Scottish dance. The men follow with the Highland sword dance. The women make a change for a neat waltz clog, with a quartet in an Irish dancing "bit" at the close. A good dancing act for the "pop" houses.

Mark.

The Levolas.
Slack Wire.
9 Mins.; Full.

A clever routine for "small time" is presented on the slack wire. The man does the major portion of the work, while the woman, a corking looker of the healthy type, assists. The best trick is a running jump to the wire by the man. For the close he pedals a tireless bicycle at a fast rate of speed without moving along the wire. The act is a first-class "dumb" number for either end of a small time show.

Fred.

Jack Donahue and Alice M. Stewart.
Songs and Dances.
7 Mins.; One.
Henderson's.

This team have a comedy dancing number that should fit nicely in the order of things on the bigger "small time." The act seems to smack familiarly of the turn of Melville and Higgins. The dancing at the finish put it over to the liking of those in front. The male member is a crack loose dancer, and there is a chance that with a frame up slightly more original, the team might advance.

Fred.

Brown, Adams and Hayner.
"Bill's Sister" (Comedy).
15 Mins.; Four (Interior).

Two Bills mistake a young woman to be the other's sister. The boys fall in love with the girl at first sight. One makes better headway with his attentions than the other. The curtain falls with the "sister" embracing a young man who rushes in just in time for the "hug." During the act several songs are introduced with one of the boys doing "When Broadway Was a Pasture." The girl has a voice of low range which she uses to good advantage. More singing would help. The comedy is of light construction, but is pleasing the "pop" house patrons.

Mark.

UNION SQUARE.

There are more ways than one of keeping cool. At the Union Square theatre, Tuesday night, Manager Buck had some of the "ways" working overtime. Outside the theatre is a sign telling the passersby how many degrees cooler it is inside. Electric fans of two sizes are continually buzzing. One of the pictures had a snow scene. That helped some, but the audience knew beyond all doubt that it was below zero when the Durand trio walked out in heavy overcoats.

It's too bad that Manager Buck didn't have a lecture on the Alps during a blizzard. But he had 'em guessing Monday night. And to tell the almon-pure truth those thick cushioned opera chairs almost spoiled all the cooling effects. But the show was a good one for a "pop" bill, and the people didn't seem to mind the heat.

Deodata pleased with his magic and finished strong with Old Glory waving around the footlights. They're a patriotic bunch down on 14th street and always on speaking terms with the American flag. Mae Busch did well with her songs, receiving the most attention with "Alexander's Ragtime Band."

Hale Norcross and Co. squeezed out some laughs with their absurd sketch and the Carmen Sisters scored with their music. Of the pictures the Essanay film of the Blingville Swatter training down, and the scenes at the Chicago ball grounds, was enjoyed the most.

The Paul Durand Trio rung up a big hit with operatic selections. Una Abell Brinker and Co. (New Acts).

Mark.

Henry E. Dixey will headline the Majestic, Chicago, program, July 10.

HENDERSON'S.

The bill at Henderson's at the "Island" this week is more or less of a half and half affair—half big time and half small time material, with the whole poorly arranged as to running order. At the opening two acts in "one" follow each other, and later on in the program, two full stage turns run into each other, causing a wait of five minutes. The house was about three-quarters filled Tuesday night and the audience was in the mood to enjoy all that was offered.

The opening position was assigned to Jack Donahue and Alice Marion Stewart (New Acts), followed by Anthony and Andrew Visocchi, with whistling and organetto specialty. The act seemed to drag through the routine falling to be split up. A whistling solo earlier in the turn to break the monotony of the accordion playing would improve the turn. The whistler does effective work, but should cut "Some of These Days," as he cannot reach some of the notes to give them their full value.

Shields and Rodgers in their acrobatic lasso throwing held the third position and drew hearty applause. The act is rather showy and seemed exactly suited for this spot on a Henderson program. The next position was given over to Those Three Mitchells. The act seems rather loosely constructed, lacking a grand hurrah finish. However, the comedian managed to pull a good laugh with his closing dance.

With the next act the real big time part of the entertainment started. Sammy Watson's Farmyard was responsible for giving the show its first appearance of class. The turn was greatly to the liking of the Coney Islanders and received sufficient applause at the close to warrant four curtains.

Harry and White were the "clean up" hit of the bill. The woman's method of working seemed to fit into the Coney Island atmosphere. The team could have held the stage for as long again as the time allotted them. Tom Linton and his "Jungle Girls" followed and scored a nice little hit. The girls are great workers and are practically the act. Linton has a "Hitchcock" joke, long since passe. The "Stokes gag" redeemed him, however.

O'Brien, Havel and Kyle in their greenroom offerings "Monday," were a laughing success, although some of the "fly stuff" went skyward. In the position next to closing, the Temple Quartet did twelve minutes to the entire satisfaction of those in front. The bass might tone down a little, and allow the audience to occasionally hear the voices of his three comrades.

The Great Lutz and Company in the closing position proved interesting.

Fred.

A group of four men and two women Tyrolean singers have been booked for a summer engagement of ten weeks at Glen Island, where they will be heard in daily "recitals." Their act is said to differ materially from the regulation "yodel" presentation with which American audiences are familiar.

AMERICAN ACTS



TWO
BOBS



BRICE
AND
KING



EMERSON & BALDWIN



W.C. FIELDS



R. G.
KNOWLES

AT THE CORONATION



HELEN
TRIX



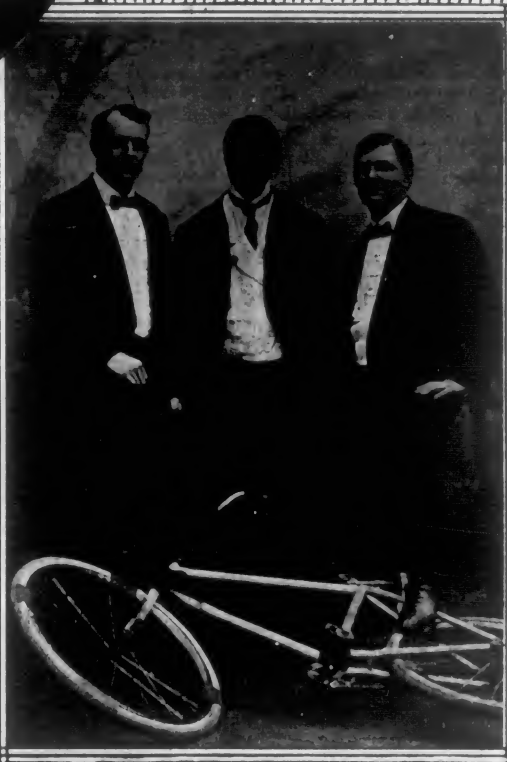
HARRY
HOUDINI



RINALDO



FRIEND
AND
DOWNING



MOSHER
HAYS
AND
MOSHER

FOLLIES OF 1911

For a road show, "The Follies of 1911" as presented at the New York Roof, Monday evening, will be voted a bully piece. But for New York, it was a slow performance, often draggy, with little life in the action, and containing but two big applause moments. One of these combined laughter with it. That was when Bert Williams and Leon Erroll had comedy in a scene representing the topmost girder in the New York Central's new station structure. The other applause winner was a number led by Bessie McCoy, a living skit on Tad's Daffydills. But there's no doubt of "The Follies" doing the usual business on the Roof. It is New York's big summer show.

Here and there during the performance individual applause was given, but not in great quantities, and few encores were taken. Miss McCoy received a vociferous reception, when first appearing, singing "Take Care, Little Girl," with her graceful dancing to follow that. The Dolly Sisters danced also, and were applauded, but the Dolly Sisters danced so much, always the same, or nearly so. They were generally surrounding George White, another dancer, with no great variation of style. And then there was Vera Maxwell, who danced now and then. And the chorus girls danced; in fact it is a dancing show, without gaining anything for so much stepping. Some of it had to be inserted to cover up what would otherwise have been "waits," though still remaining "dancing" to the audience.

The biggest individual hit among the dancers was Tom Dingle. In a pretty setting, Mr. Dingle tore off his loose eccentric stepping and it scored. Another individual success was Mr. Williams, who immediately after the Grand Central Station scene in the second part, let fly three new songs, ending with his pantomimic poker hand, the genuine success of his specialty, for other than the "Harmony" song, neither of the other two is worth while for a singer of Bert Williams' origination of method.

The show is in three acts and thirteen scenes. It is a little beyond the usual "Follies" entertainment, seeming to be reaching for something that wasn't there. New Yorkers just look to "The Follies" for a lively evening. This production has all the girls necessary for that. They are a gingery crowd, but with little vent for their spirits. The opening of the performance dragged along, with nothing noticeable excepting Dingle's dance, until it reached "Everywife," a forty-five minute rewritten "Everywoman." This had several scenes, and was written in a serious vein, relieved only by Bert Williams, who "announced" between scenes. Had it been a travesty or a burlesque, there would have been some fun to hold up a pace. But "Everywife" is a morality play all on its own account. The author was so serious that the actors are too. Although the piece was excellently produced and played, it doesn't fit in "The Follies" for New York, but will make the natives believe it, if reaching

any towns before "Everywoman" gets there.

Shortly after this came the finale of the first part, with Lillian Lorraine, as usual, spolling through her singing voice what had been a carefully prepared bit of staging. Miss Lorraine did a little something in a speaking part in "Everywife," but let down the finale woefully. At the other end of the intermission, opening the second act, a fifteen-minute travestied "Pinafore" kept up the wearisome work. The only travesty in the "Pinafore" skit was in the lyrics. Even though lyrics on the roof could be followed by all of the audience, fifteen minutes were too many—by about thirteen.

The show brightened up with the "Daffydills," and the Williams-Erroll bit on top of that, but took a flop again in a "Pink Lady" burlesque, which closed Act. 2. It allowed Mr. Erroll and Stella Chatelaine to do their duet dance.

Closing came what had been press agented as a "Cabaret Show," running about eighteen minutes. It was the last scene of the regular performance, with a ten-minute intermission to make the "Cabaret" billing good. Called "New Year's Eve on the Barbary Coast," the "Cabaret" was a "rag" jubilee, with little doing. About the best was Fred Brown singing "Whip-Poor-Will," with difficulty, the Roof being too large. The size of the upstairs theatre affected considerable in the performance, especially the singers. Fanny Brice seemed to be hit the hardest, or else she has given up "coon shouting." Both her songs needed that style of singing, particularly "Ephraim." Neither got over very well. "That Chilly Man," Miss Brice's first number, had little to recommend it. Fanny's best was a "Yiddish" speaking part in "Pinafore."

Walter Percival did nicely at all times, what he had to do. W. J. Kelly played excellently "Nobody" in the "morality play." Messrs. Erroll, Williams and Harry Watson were the comedians. Mr. Watson had been handed too much dialog and too little action, a fault of the comedy throughout the show.

Mr. Erroll played last season in "The Jersey Lilies." His "sonse" did quite well, not near as well as he will do when the nervousness wears off. Erroll had plenty to attend to during the evening. Allowing for that same nervousness, he did it all with credit.

The staging of two or three numbers was admirable. Of two or three others, "conventional" would be a flattering description. Some songs were interpolated, and also some music, as for instance the dance music accompanying Miss McCoy in "The Pink Lady" bit. That was imported from Paris, and first employed over here by Mlle. Simone de Beryl in her posing turn at the Folies Bergere. The production, including wardrobe, is as gorgeous as F. Ziegfeld, Jr., generally makes it for his "Follies."

George V. Hobart wrote the words and lyrics, Maurice Levi and Raymond Hubell, the music. Julian Mitchell

THE RED ROSE

To be a big summer attraction, "The Red Rose" needed stronger and better comedy than the piece held when first presented in New York, at the Globe theatre, June 15.

In other respects the show has all the essentials, barring an exception or so in the cast. And after all, "The Red Rose" holds Valeska Suratt as the star. Miss Suratt is some drawing card for a show house. The tarnish given her drawing powers by the "Whooping Cough" girl, will be polished off with "The Red Rose," as pretty and as clean a production as the flower it is named after.

Those critics professing to prefer Miss Suratt's "clothes" to her acting, should have madly raved over the star of the present piece. Not only her clothes, either. The gowning of the women, from star to chorus girls, is superb. The dressing takes the lead of all the features. It is ranked only by the numbers. Of these, they were aplenty, all neatly staged, with one a hummer, and another, unnecessary. The superfluous one was "The Brass Band," in the third (and last) act. It was worth while at no point.

The big number was "The Student's Glide," a "Grizzly Bear," dance effect, with only the chorus girls concerned. While Miss Suratt was in this, she did not assist it any, even spoiling the harmony of the exquisite coloring in the dressing scheme, by obtruding herself in the center of the single long line, with a black gown on. Otherwise Miss Suratt excelled throughout the performance anything she has previously attempted. At the finale of the second act, there is a period when Miss Suratt is called upon to do some weepy work. While the "pathos" jangled against everything in view and in the show, Valeska got through it with credit.

The second act setting is a sort of rose-bower. The costuming for all the women, at the opening, is nothing less than beautiful. The chorus girls make many changes during the show. At this interval, a few made a very quick change, so rapid that perhaps many in the audience did not realize the girls returned in different gowns. If there has ever been a prettier picture on the stage than in the early section of Act Two, it is not recalled.

Lee Harrison brought "The Red Rose" into New York. Many of the flippantly worded retorts and remarks in the dialog allotted to the comedians sounded suspiciously like Mr. Harrison's handiwork. They sounded, also, like late interpolations. Harry B.

staged the show, with Gus Sobike and Jack Mason taking care of the dance numbers.

"The Follies of 1911" would be a much better New York summer show if "Everywife" were held over for the run, and reinserted for the road tour. "Pinafore" might go with it for the hot weather, then the "Cabaret" could become part of the regular performance, the show would be over about eleven, and not as many would walk out on 'em as did Monday evening, before the performance finally closed at 11:45.

Sime.

and Robert B. Smith, however, wrote the book and lyrics. Robert Hood Bowers supplied the music. The music was peaceful, none of the melodies causing any riots, although "Come Along, Ma Cherie," had a narrow escape from becoming a real song hit. The applause bestowed upon the remainder was given for the production work. R. H. Burnside staged the show; Jack Mason attended to the dances. Many "friendly encores" dragged the opening night performance until 11:30.

The story is about a model in the artists' district of Paris. A student, son of an American millionaire, wants to wed her. But the son should marry the daughter of another American millionaire. The daughter loves an Englishman. The marrying talk permitted Miss Suratt to appear in a bridal costume that made you forget that one she wore in vaudeville. And so it seems "The Red Rose" is doomed to recall its "clothes" whenever mention is made. Even in "Men, Men, Men," the second best number of the evening, led by Miss Suratt, with the eight male principals (later joined by the eight male choristers) the dressing of the men, carrying Miss Suratt in the center "went over" through appearance.

The skin fitting tights worn by the "Six English Rosebuds" also helped their specialty bit. It is "an act" in itself, drawn together for this show, composed of several acrobatic dancers, high kickers and contortionists, with various attractions last season. They did very well in the third act, leading up to a grand march scene. Adapted upon the idea Mr. Mason put into use at the Vaudeville Comedy Club's ball last winter, the reproduction of it in the show evoked as warm applause.

Besides Miss Suratt, Flavia Arcaro, among the women, came in for the most attention. She has a role fitted to play opposite a German comedian. John E. Hazzard essayed this part, perhaps unconsciously giving a very poor imitation of Sam Bernard in it. Mr. Hazzard seemed to be miscast entirely. John Daly Murphy, one of the American millionaires, considerably overlapped Alexander Clark, the other. Ernest Lambert, an Englishman in an Englishman's part, was about the only man to bring a laugh. The dull comedy surroundings did not help Mr. Lambert much, either. His "My Error! My Error!" as a catch line, was nicely worked in often, and never failed.

Wallace McCutcheon was the lover—and rich man's son. It's just as tough to be a lover in the summer as in the winter. Mr. McCutcheon probably did as well as anyone. Henry Bergman had a couple of eccentric roles, and Craig Campbell looked like an artist, though he sang like a regular fellow. Lillian Graham was the daughter, with a "Russian Dance" as a solo. Neither counted.

"The Red Rose" should be good for substantial business during the summer. The more quickly the comedy is improved, the more certain that looked for end will be attained.

Sime.

HAMMERSTEIN'S ROOF.

Although Willie Hammerstein seems to have found the secret of pulling the crowd to the roof, it seems rather a shame that he should hand them so much show that they tire before the three or four acts, nearest closing, appear. Fifteen acts Monday night was by far too much vaudeville. However, the advertising of that number of turns is the medium that draws, but judging from the crowd on "The Farm" during the intermission the "Suffering Cats" are doing their share toward drawing business.

The house was in early, rather surprising, and the show went smoothly from the start. The Ringlings (New Acts) opened, followed by Ryan and Tucker, who had the stragglers walking in on them. The boys have a clever routine of single and double hard shoe dancing and were well received. "Dick, the Hand Writing Dog" (New Acts) held the third spot and received a full share of the applause at the end. "The Athletic Girls," (held over) with their wrestling, boxing, bag-punching and fencing, came next. The turn-over in great shape.

Then came Trixie Friganza. Trixie is a charm of personality, and looks as ever, but she has gone to "imitations." In all, she delivered three numbers. Her first was a dainty little song that just passed. The second informed us that life was not all roses, and then Trixie threw off an outer wrap, and exposed a "Harem" skirt, and went in for the review stuff. "Maggle Cline," "Gertrude Hoffman," and others were burlesqued. In all, Miss Friganza did not fare as well as might have been expected.

"No. 6" was given over to Joe Jackson, a comedy cyclist of the tramp order. Jackson is genuinely funny and gains his laughs with a quiet method of pantomime work. He has a dilapidated looking "bike," which, during the course of the act, just falls to pieces naturally. The turn went big and received some four or five curtains at the close. He was followed in the spot next to closing intermission by Trovato, who held them for seventeen minutes in a gratifying manner.

"The Arvi Mystery," billed as "The Grecian Temple of Mystery" was the closer of the first part. The act still remains quite the same as when first seen in the "opposition" houses. The audience on the roof cared not for the introductory speech and clamored for the pictures. Arvi has added a full view in the nude of one of the girls. This was much to the liking of the Hammerstein set who applauded loud and long. The turn did not seem to hold the audience away from "The Farm" for the crowd on the upper deck was constantly growing with those from the reserved seats.

The worst position on the bill was given to Ellis and McKenna, ex-members of "The Quartette." The boys have a corking singing turn, framed up with a legitimate excuse for it, but the first half of their act was spoiled by the house walking in on them. The Ernest Panzer troupe in the next spot had to work hard to get the audience but succeeded in the end. McKay and Cantwell in "Below the Dead Line" followed and were greatly liked despite

BRIGHTON MUSIC HALL.

There is plenty of variety in this week's bill at "Doc" Breed's "salt water opary house." The audience is crying one minute and laughing the next. This was demonstrated Monday night, when a sweet faced little woman in the second row, became hysterical as the curtain came down at the close of Frank Keenan's gripping little playlet of human life, presented just before the intermission. As to the "laffing thing," a fat man in the first row almost collapsed when Haines of Haines and Vidocq put over his rapid-fire quizzes and answers.

The gamut of human emotions is certainly run at the Music Hall. Not only does pathos and humor run neck and neck, but one's patriotism gets the better of him with the Old Soldiers fiddlin' the tunes of real war times. Then the musical senses are kept in active state by the Cuttys, while James J. Corbett stirred the "sporting blood" with the old stories of his championship travels.

Delmore and Onelda opened with Japanese perch work. Crouch and Welch followed, their dancing going big at the finish. The blue and gray fiddlers had things their own way in the third position, while Adele Oswald (New Acts) came in on the patriotic waves and smiled sweetly when a pretty bunch of posies were handed over the footlights.

Mr. Keenan held rapt attention with his superb acting in "Man to Man" and in a little speech thanked the audience for its deep silence during the act.

During intermission, Harry Berken, of Louis Rheinhard's musicians, put a feather in his cap with a pleasing cornet solo.

Max Witt's "Melody Lane Girls" offered their singing numbers after the intermission, and the audience showed appreciation. Jim Corbett, notwithstanding that he was programed for his "Reno monolog," proved wise by not referring to that ring affair at all, but did his old story telling with excellent results. When it comes to looks, Jim is among the typical monologists of the times.

The Musical Cuttys scored all the way. Haines and Vidocq registered their usual hit. It was late when Martinetti and Sylvester showed, but they held them in without any trouble.

Mark.

that some one seemed to have purposely stationed an auto with a fog horn on the corner and continued signaling throughout their entire turn. Then the Princess Rajah, just returned from abroad, took the stage. The "Cleopatra" and "Arabian Chair Dance" earned hearty applause.

The Surprise of the bill was Anna Chandler. The "rag" singer had hard work holding them, for here and there came a break in the audience at the late hour, but nevertheless Anna managed to "stick," and in the end, developed into the applause hit of the evening.

Bedini and Arthur next to closing, did thirteen minutes which included a burlesque of Rajah. The usual happened. The finisher was Harry Tsuda, the equilibrist, with the pictures on at 11.45.

Fred.

FIFTH AVENUE.

Perhaps there is something in managing a local playhouse after all. The much joked about man who stands in front, arrayed in "soup and fish" on opening nights and writes passes for "the boys" may, after all, really be possessed of human intelligence. He may also, when all is said and done, be more than a "janitor."

These wise observations are apropos of the debut in vaudeville at the Fifth Avenue theatre Monday of Mile. Sumiko, a Japanese prima donna. Ordinarily a "turn" of this kind would be permitted to come and go without even a ripple. A few summers ago a Chinese tenor played an engagement at a metropolitan roof garden. He was assigned to opening position and scarcely a mention of anything unusual leaked into the daily papers. Not so with Manager Irwin of the Fifth Avenue. No other names appeared on the electric signboard outside the theatre, every native of the "flowery kingdom" within a large radius was apprised of the event in devious and mysterious ways, and large parties of them came and purchased orchestra and box seats for the opening. The house was decorated with the little white flowers of Japan, the water boys were replaced by "Gelsa girls" clad in gaudy kimonas, who served iced tea to a palpitant and perspiring audience.

And now comes the crowning achievement. Mile. Sumiko speaks no English. An entire singing turn in the native foreign tongue would surely prove monotonous, or at best, not very interesting. So the Japanese songs were cut to "cases," a straight ballad in English used for a second number, and for the finish of the act a rendering of "Steamboat Bill" with a few wiggles. Pretty fine work for a "janitor." If there exists any doubt in your mind go to the Fifth Avenue this week and find the house completely filled and a likelihood that Sumiko (New Acts) will be retained for a second week—in which event she will give an original conception of "Casey Jones."

For further "atmosphere" the overture consisted of a selection from "The Mikado," still further instilling atmosphere by the first act which consisted of Asaki and Brother, Japanese jugglers and skatorial performers. It was refreshing and novel. Number 2 was Weston, Fields and Carroll. These boys grow on you and had the extreme good sense not to remain too long. They got away with flying colors. A marked thing was the excellent time in which they sang. Bert Coote and company gave the comedian an opportunity to display his conception of a role built along the lines of the late Stuart Robson's creation of Bertie in "The Henrietta."

Suzanne Rocamora, a pretty little woman with an irritating tremolo mezzo-soprano voice, sang four songs and peeled off a gown after each one. For a final encore, there being no more gowns underneath, she appeared in polka dot "panties." "Susie" doesn't

NEW BRIGHTON.

It is "Revue Week" at the New Brighton Theatre. From the performance Monday night, that means bad throats and musical directors. Everybody who didn't carry a musical director had a bad throat, and a couple a little more stuck up than the rest, just went ahead and had both. The beach is not exactly the spot that a grand opera singer would pick out to do summer practicing, even when the weather is fair and when it is damp and foggy it is a bad place for a singing acrobat to cut loose.

Blossom Seeley (New Acts) was the most unfortunate in the matter of voice. Blossom just managed to keep her voice going through three songs. Billie Watkins and Williams Sisters were the next in importance in the matter of suffering. It was bad luck for Watkins, as the act is getting its first real showing around New York. On No. 2 the trio looked very good amongst the two-a-days. The girls have an entirely new wardrobe, a great improvement. A couple of new songs also brace the specialty, the lively number at the close bringing the trio a couple of bows before the house had really become settled. The specialty is a bright, breezy, clean entertainment that will be able to hold a similar position on the fast company.

Ed. Gallagher and Al Shean ripped out a laughing hit that was a scorcher. It is a well mated team, Gallagher's straight, than which there is none better, fits Shean's funny "Dutchman" like a glove and every blow tells. There is a vast amount of good lines and bright business in the frame up. The fault is the running time, 26 minutes—too long, although it does not drag. The cut could come in the opening. Sawed to twenty minutes, there would be but few bigger laughing acts in vaudeville than Gallagher and Shean in "The Battle of Bay Rum."

Don't blame the Bell Family for playing the patriotic tunes. Anyone who can set a house crazy with this sort of thing the way these Mexican Bell Ringers did at the Brighton Monday night have a license to take our little flag and do what they like with it. Conroy and Le Maire followed the Family, which may account for the quietness with which the black face comedians were received.

Cliff Gordon next to closing hit the boards at 11.15, and it was rough going. Many stayed in to hear the German Senator and they were amply repaid for Cliff has some new up-to-the-minute chatter that can't miss.

Stone and Kalisz followed "too much show" also, and didn't get over as usual. The house liked the couple but were not over demonstrative. The Dorlans closed the performance.

Kit Carson, Little Lord Robert and Blossom Seeley (New Acts). Dash.

characterize sufficiently and the rendition of four numbers in pretty much the same way grows a trifle monotonous.

Dolan and Lenharr in "Some Mind Reader" occupied the spot usually allotted to dramatic acts in the regular season. Diamond and Nelson (New Acts). La Toy Brothers, with pantomimic comedy tumbling, made a pleasing closing number.

Jelo.

CIRCUS NEWS

CLOWN DIES SUDDENLY.

Sunday night, at his home in Hoboken, George Holland, the clown, died suddenly. Shortly before he had engaged with James J. Armstrong to command the clowns at "Luna" Park, Coney Island.

Last season Mr. Holland was with the "Barnum Show"; before that at the New York Hippodrome.

Mr. Holland was forty-five years of age at death. He was an Elk and Mason.

A CHICAGO CARNIVAL.

Chicago, June 28.

The Thirty-first Street Business Men's Carnival will be held July 17-23, inclusive. The carnival, the first of its kind to be held on the South Side, will take place on 31st street, between Michigan boulevard and Cottage Grove avenue. Eleven free vaudeville acts will be on hand, besides several shows for which admission will be charged.

AS FAR EAST AS DETROIT.

Denver, June 28.

In making up the eastern route for his Sells-Floto Circus this summer, H. H. Tammen has placed Detroit as the farthestmost eastern point. There is a bare chance that Pittsburg will be tacked on.

The show will come out of Canada about July 28, after playing Winnipeg. It will then make St. Paul and Minneapolis for four days.

RECORD WALKING COWBOY.

Boston, June 28.

William Henry Chapman (Broncho Bill), the 62-year-old cowpuncher, of Horse Creek, Wyo., arrived Friday at Boston's City Hall in his walk from Denver, finishing nearly a month ahead of the time allotted him, and winning \$2,500 offered by the Western Stock Association of Denver in the endurance walking contest.

Chapman beat Weston's record from Denver to New York City Hall, by 5 1/2 days. He gained 23 pounds on the trip.

"101" ON A FILM.

Erie, Pa., June 28.

The "101 Ranch" is going on a film, complete, from the moment it strikes a town until leaving it, including the arena performance. That will use up 4,000 feet of picture film. The moving result will be thrown upon the sheet about Oct. 1.

While in Erie, Joe Miller, who is directing the pictorial work, saw some natural scenery he liked, and several hundred feet were reeled off around here.

"POMANDER" IN LONDON.

"Pomander Walk" was produced in London last night (Thursday) at The Playhouse by Cyril Maude. Mr. Maude played the part of the admiral, Winifred Emery and Margery Maude have the leading female roles, and Norman Forbes the role of Baron Oxford.

CIRCUS SETTLES FOR \$25.

South Bend, Ind., June 28.

Saturday night there was a hearing in the case of the County Commissioner vs. the Gentry Brothers show before Justice Hildebrand. The dispute was over the matter of a license fee. The county usually taxes shows of this nature \$25 daily. The Commissioners brought suit for \$200, but a compromise was effected by the payment of an eighth of that amount. The show had played two days in St. Joseph County.

GIRL SWIMMERS SCARCE.

Sometimes a press agent is more to be pitied than censured thinks Sydney Wire, who handles the publicity for J. Frank Hatch's Water Circus and Allied Shows. This season the show is featuring the "disappearing ballet." A lack of water nymphs caused the management to send Wire out on a still hunt for swimming talent.

For three weeks Sydney has haunted the beaches of Long Island day and night. From his search he has found one who came up to requirements for the "disappearing ballet." She is Cecylia Froese, a Coney Island swimming instructor, who has been christened "Dolphine, the Water Queen."

Wire is in the throes of despair. If male swimmers were needed, he could get a million, but the woman thing has him "buffaloed." Wire has asked nearly every woman along the Coney Island, Manhattan, Brighton and Revere sands if she can swim. That "disappearing ballet" may mean just what the term implies, unless Wire lands some more female water artists.

CANCELLED FOR THE JURY.

Chicago, June 28.

Phil Schwartz, a piano player, formerly of the Laemelle Music Co. staff and now in vaudeville, was subpoenaed to appear for jury duty here last week while filling an engagement on the Frank Doyle time. Schwartz had to cancel two weeks (something hard to get in summer) to obey the order.



FLORENCE MILLS

Will head Jack Singer's "Behman Show" over the Eastern Wheel next season.

BILLS NEXT WEEK

NEW YORK.

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Beale Wynn
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Avon Comedy Four
Fields & Lewis
Klein Bros & Brennan
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"Swat Milligan"

FIFTH AVE.

Maud Lambert
6 American Dancer
Frank Tinney
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Gilbert Losee
Maximus
Fanny Fondeller
Marie & Billy Hart

HAMMERSTEIN'S

Daxie
Blossom Seeley
Lyons & Yosco
"Samba Girls"
"Grecian Temple"
Mystery
Musical Avolos
Pedersen Bros
5 Brown Bros
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Walter C. Kelly
(American)
Cressy & Dayne
(American)
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"The Melastings"
Doan & Lenharr
Bernard & Dorothy
Granville

NEW YORK.

"BAXTER'S PARTNER"—Bijou (2d week).

ENGLISH OPERA—Terrace Garden (2d week).

"EXCUSE ME"—Gaiety (21st week).

FOLIES BERGERE (11th week).

"FOLLIES OF 1911"—New York (2d week).

"GET RICH QUICK WALLINGFORD"—Cohan (18th week).

GRAND ITALIAN OPERA—Irving Place (4th week).

"LA SAISON RUSSE"—Winter Garden (4th week).

"PINAPORE"—Casino (6th week).

SOTHERN AND MARLOWE—Broadway (1st week).

STOCK—Academy.

STOCK (Corse Payton)—Grand O. H. (9th week).

SPOONER STOCK—Metropolis (19th week).

"THE MERRY WHIRL"—Columbia (4th week).

"THE PINK LADY"—New Amsterdam (17th week).

"THE RED ROSE" (Valeska Suratt)—Globe (3d week).

CHICAGO.

"DEAR OLD BILLY" (Wm. Hawtrey)—Whitney (2d week).

"LITTLE MISS FIX-IT"—Chicago O. H. (7th week).

"GET RICH QUICK WALLINGFORD"—Olympic (32d week).

"SEVEN SISTERS" (Charles Cherry)—Powert (12th week).

"THE HEART BREAKERS"—Princess (5th week).

HOWE'S LECTURES—Garrick.

SAN FRANCISCO.

"MRS. BUMSTEAD-LEIGH" (Mrs. Fluke)—Columbia.

"OLD HEIDELBERG" (Roberts, Bergen, Roberts)—Alcazar.

"WIFE HUNTERS" OCT. 4.

Low Fields will open the New York engagement of "The Wife Hunters" at the Herald Square theatre Oct. 4. In all likelihood, Stella Mayhew will be seen in the stellar female role.

ROOF NEWS

"Whitey" is the star lemonade seller on the American Roof. Last week "Whitey" turned in \$61 from lemonade at ten cents per. His commission was ten per cent. (no split), leaving for the bar \$54.90, of which the net profit amounted to \$54.75 (but the wind storm did \$300 worth of damage to the awnings). \$300, also, is the weekly salary Ed. Bloom draws from the Loew company, under his old Morris Circuit contract. (P. 8.—Anxious Inquirer: Yes, Mr. Bloom and Marcus Loew still speak to each other.)

The Farmer Girls on Hammerstein's Roof nearly "went out" on strike, Tuesday. The Suffragette Ladies complained to Harry Mock that their overalls needed washing, and their stockings should be mended. Poor Harry, he was just that complexed. Being a man, he never thought the girls might need two sets of overalls, or wear their stockings out. But Harry was there. He asked Elizabeth, the sheep shearer, what she did last week to her overalls. "Well, Mr. Mock," answered Liz, "You know it rained last week, so we girls just turned over and cleaned up that way." "Is that so?" replied Mr. Mock. "Now, Lizzie, you and the rest of the girls just hang onto your panties until it rains again." When the young women insisted about the stockings, Harry answered if they needed darning, instead of wasting time, to turn them inside out for the next week.

One of the usher-waitresses got \$1.50 in tips last week on the American Roof. The other girls didn't believe it and offered to go her 50-50, if she would divulge the system for getting ahead of the house.

There's another girl on the Bridge at Hammerstein's Farm. Her name is Margie Demorest. She says, "Keep to the right" so often that the other evening, when her fiancé kissed her good night, as he was leaving at her Bronx home, she repeated the injunction. The young man, also in a haze, heeding instructions, walked into the Harlem River, with his best clothes on.

Bess, the King-Pin of the Farm House, is having more fun out of the job than the people who flock there, to watch him wash the washing while his two "wives" read the papers at the table. Doc Steiner says Bess could make good in vaudeville, and offered to book him. (No Intemperance drinks are now sold on the Roof—so Doc knew what he was talking about.) Bess says he is going to stick to his little old waiting job at the Cadillac, and the boss says if he becomes well enough known through being up in the air every evening, next fall Bess can be a headwaiter. "But, oh, pshaw," said Bess the other evening, "Do you know, boys, there's not the money in headwaiting that there is in just waiting, and goodness gracious, I do like the money end, don't you, too?" Some kid, that Bess, and he says himself that nobody's got anything on him.

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

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MAJESTIC (Lyman B. Glover, mgr.; agent, pheum Circuit).—The most noticeable and unusual incident that occurred to the Majestic bill of this week is the fact that its adliner almost, if not entirely, lived up to expectations. Rose Coghlan and her company, presenting "Between Matinee and ght, hold the honored position, and slipped the winning post with a margin to spare. hile the theme of the playlet is ancient in igin, with the conventional estrangement, las Coghlan has strayed away from the aten path in the construction, the usual conciliation being absent. Lynn Pratt, who says the part of father to Miss Coghlan's ughter, might appear a little more fatherly id not quite as much as if he were in a ance. Rosalind Coghlan is both attractive id clever. The finish is uncertain until the rain drops. Clarice Vance is again in our idst, this time with some new songs. "Sa-me Go Home" has about done its duty, ough, and might be given the gate. The uthern singer made one of the evening's big ts. Murphy and Nichols were a laugh from rtain to curtain, although the act is show-g the signs of old age. It appeared familiar a great many of the audience. Haviland id Thornton, with a corking good routine rapid fire talk, occupied an early spot on ie program, and because of this, robbed the ter half of the bill of a good number. The slah has been seen before in these parts with ither team, but Haviland and Thornton ver an edge on anyone else in getting it er. Browning and Lewis, working in "one" irected a few laughs through the efforts of is comedian who manipulates the German aracter somewhat differently than the oth- s who attempt it. Two good voices and a irlly good line of talk brought the boys id deserved applause. J. Francis Dooley id Corinne Sayles appeared next to closing, nd for awhile entertained the house nicely. ut J. Francis evidently became over-con- dent and decided to stick around long enough coral what laughs were left, the result be- g a very quiet finish. Dooley might reg- uite the time a little better and secure good suits, for his "Pavement Patter" is full f the right stuff. One of the treats of the how was the closing act, Millett's "Models," re-enting living reproductions of several

famous paintings. The light effects were given special attention. The best one can say of the models is that no one was noticed walking out while the act was on. The Pan-dur Troupe opened, and started the show off nicely with a few laughs. WYNN.

Herbert Lindholm, a stock actor, recovered \$175 and costs from the Revere House for two trunks said to have been mislaid by the hotel while Lindholm was a guest.

Harry O. Murray has been granted a divorce from Helen Murray.

The Diamond Music Pub. Co. have sold its catalog to Will Rossliter.

The Temple, Grand Rapids; Majestic, St. Paul and Miles, Minneapolis, will reopen early in August. The Crystal, Milwaukee, and Miles, Detroit, will remain open as long as the weather permits.

Dave and Percy Martin have started east to present their new act, "The Sixth Day," by Charles Horwitz. The Martins will play several weeks on the Gus Sun time before arriving in New York.

The Greek managers booking out of Chicago will hold a meeting at the Royal theatre here sometime in August.

Lee Tung Foo has returned to Oakland to spend the rest of the summer. Foo has just completed a tour of the W. V. M. A. houses and will be seen on the United time next season.

Sadie Jacobs, who, when working, is Eddie Shayne's stenographer in the W. V. M. A., has left on her vacation. Before leaving, Sadie left a sign on the desk reading "Closed temporarily for repairs."

The Orpheum, South Bend, closed this week and will remain dark for the remainder of the summer, reopening early in September. Moose Gumble is spending the week in Chicago. Mrs. Gumble (Clarice Vance) is playing the Majestic.

The summer parks are playing in the worst of luck this summer. Most every Saturday and Sunday since the park season opened, has been ushered in with rain storms. The baseball parks are also considerably behind last season's mark.

Josephine Chouteau of Bradley, Jarvis and La Marian, is filling in her vacation weeks as a pianist in the professional department of the Ted Snyder Music Publishing Co.

Arthur Pryor's Band had their salary attached last week at Riverview Park by the Ackerman-Quigley Lithograph Co., who claim \$250.47 due on work done for the band some time ago.

William Weston, for a long time the Denver representative of the Pantages circuit, and until recently manager of Pantages' St. Joe house, will arrive in Chicago shortly. Weston is at present in Hot Springs. He may open an agency in Chicago.

CHICAGO OPERA HOUSE (George Kingsbury, mgr.; K. & E.).—Capacity matinee performances on the hottest summer days speaks well for the popularity of Nora Bayes and Jack Norworth in "Little Miss Fix-It."

GARRICK (W. W. Freeman, mgr.; Shuberts).—Interest in Lyman Howe's illustrated travel lectures continues to draw.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Get-Rich-Quick Wallingford" on its seventh month. No apparent abatement of interest.

POWERS (Harry Powers, mgr.; K. & E.).—Charles Cherry and "The Seven Sisters," one of the biggest hits of the season in Chicago. Daniel Frohman's recent edict to reduce the balcony and gallery seats to popular prices, has made a material increase in the daily attendance.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—The usual opening defects have been successfully remedied in "The Heart Breakers" and Chicagoans are beginning to realize that the new Singer show is more than ordinarily meritorious. This play will be continued here until late in August, when it will be sent on the road.

WHITNEY (K. & E. booking).—First week of William Hawtry in "Dear Old Billy." It is an A. G. Delamater production of much promise.

FOREST PARK (M. A. Bredel, mgr.).—Hand and his band, and summer vaudeville. **RIVIERVIEW EXPOSITION**.—Band concerts by Kyril's Band and open air vaudeville. Ed. E. Rice's production of "Pinafore" on the lagoon.

WHITE CITY.—Band concerts and grand opera by the Liberatti Opera Co.; summer vaudeville. Torcat's Roosters, etc.

SANS SOUCI.—Last week of free vaudeville; band concerts next week.

PALACE (agent, W. V. M. A.).—Alice Van; Mable Valentine Moore; World's Comedy Four; Three Pondeliers; Carol Drew; Leora Venetti; Wolf & Zedella.

KEDZIE (Mr. Malcolm, mgr.; agent, W. V. M. A.).—Manhattan Trio; Guerrero and Carmen; Grand Opera Quintet; Eddie Ross. **STAR AND GARTER** (agent, W. V. M. A.).—Virginia Rankin; Surazai & Razail. **SAN SOUCI PARK** (agent, W. V. M. A.).—Arlington-Four; Azuma Japs; Flo Adler & Boy; Five Musical Byrons; Montambo & Bartelli. **ASHLAND** (agent, W. V. M. A.).—The Holdsworths; Beeson & Harris; Guerrero & Carmen Casmus & LaMar.

SAN FRANCISCO

By J. E. McLELLAN.

VARIETY'S San Francisco Office.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Homer Mason, Marguerite Keeler and Co., big laughing hit of the program. Rousby's Scenic Revue closing the show, did well for the spot; light effects beautiful. Melville Ellis did not get over, very disappointing. Lydell and Butterworth, very well. Edward Ables and Charlotte Landers, even better than last week. Raymond and Caverly helped the laughing department considerably. Albert Hoo went through nicely. Belleclair Bros. opening the show in their hoildover week, gave the program a rattling start.

The American theatre goes into 10-cent vaudeville 2, under the management of D. J. Graumann. It is planned to play cheap vaudeville until about September, when the management will bring a grand opera company to San Francisco for a season.

Chas. Newman, formerly treasurer of the Savoy, has left for Seattle on a vacation. He will be gone about two months. On his return to San Francisco, Mr. Newman will be treasurer at the new Cort theatre.

Geo. McManus and Deas Fowler were married at the Continental Hotel June 17. They will go south to join the Chas. Edler dramatic company at Santa Barbara.

Messrs. Parrish and Grokk, two managers from Bakersfield, were in town last week looking over conditions in vaudeville. They run opposition houses in Bakersfield, but are very friendly. Each says they are doing good business, which speaks well for their business ability.

A family reunion of note took place here June 21, when the Rosner Brothers met after a long separation. One of the brothers, E. M. Rosner, is leader at the San Francisco Orpheum, another opened June 25, Rousby's scenic review, "London by Day and Night," and a third Rosner, not in the show business.

Ybur, known as the Handcuff Queen, had a peculiar as well as a painful accident at San Mateo the other night. It seems that

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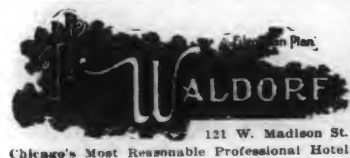
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while on the stage and during her performance a large glass tank filled with about 3,000 gallons of water broke. As Miss Ybur stood in front of the tank, she was washed into the footlights, and painfully, but not seriously, cut about the body with the broken glass. Chas. Hart, the manager and musical director of the Hart's theatre, where the accident took place, was treated to an involuntary bath.

The Moving Picture and Projecting Machine Operators of San Francisco gave a banquet at the Take Point Grill on O'Farrell near Fillmore street, last week. It was the seventh anniversary of the operators. The committee in charge of the banquet is as follows: W. Osterfeldt, S. Gordon, C. Sweeney, H. Olson and D. Lattimer.

The Garrick theatre, Stockton, is to have two weeks of vaudeville booked by the Bert Levey Circuit, after which it will have the Raymond Teal Musical Comedy company, in a repertoire of musical comedies.

The Myra Kowalski Musical Comedy company, playing an engagement at the Bakersfield Air dome, stranded at that town last week. Some of the stranded people got back to Frisco. They are Ethel Ferris, Alice Young and Jack Burdette, the last named having been the producer. A benefit performance was given at which enough money was taken in to give each member of the company eleven dollars.

J. T. Magoon, has been appointed general manager of the Honolulu Amusement Co. in place of J. T. Scully, resigned. At the Bijou theatre, Honolulu, this week are the following: Melotte, Trains and Clay Smith, Marjorie Lynbrook, The Skatella, Ryan and Ryan. At the Empire, Honolulu, Green, McHenry and Dean, Alfreda Van Ness; Gilson and Tolan. Business is especially good at this house. The Great Jansen show completed a successful two weeks at Honolulu and sailed for Yokohama June 14. They played to packed houses nightly. Aldine and Casady sailed on the Sierra June 16, for Honolulu. After finishing the engagement there, they expect to go to Australia. Barnes and Robinson sail on the Honolulu June 29, the Boardman sisters and mother sail on the Sierra July 1, and the Rees Trio on the Wilhelmnia July 5. The Trivette sailed from Vancouver for Honolulu and Australia June 16.

There is some talk of the Jack Golden company, which closed at the American theatre here, going to Honolulu for Bob Hughes.

Thurston Hall has at last appeared in vaudeville. Thurston hid himself away to the wilds of Petaluma and produced for the first time a sketch called "The Man and the Woman." This week he is at the Empire, San Francisco. Hall should prove a box office winner here, through the notoriety he received by divorce proceedings, started recently by his wife.

Tripp and Fall went to Eureka to play a date for Bert Levey. Half an hour after arriving there, they wired Bert: "Send return tickets, manager of this house is in jail."

Manager Lebovitz has resigned from the National theatre and will cast about for some new field to exploit his ideas of 5-10 vaudeville.

The Wigwam is advertising "five hundred acts at ten cents." This house had been

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playing Pantages acts until this week, when it is rumored the policy will be changed to 5-10 vaudeville.

M. M. King, for a long time manager of the Orpheum, Elsbree, Ariz., is going to take a half interest with Raymond Teal and will direct a "No. 2" company bearing Teal's name.

Bert Levey has a sign up in his office that reads "Any actor playing five-act vaudeville theatres in this city not wanted in this office." The five-act picture houses that play one and two vaudeville acts are cutting into the straight vaudeville houses.

PORTOLA LOUVRE (Herbert Heyerfeldt, mgr.; Lester Fountain, amusement mgr.)—La Maja, Spanish dancer; Seymour Duo; Elsie Ward; Louise Bright.

The "Apache" act is making very good at the Portola Louvre. Another turn worthy of mention is Louise Bright, billed as "The Summer Girl." She has a remarkable voice.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. M. O.).—With the exception of one act, the Sig American Dancers, there is a laugh in every turn on the bill this week. It's a regular summer show, getting to be first-rate stuff with the Van Der Koors in the opening position. T. J. Van Der Koors have a capital piece of comedy property, the burlesque magic, bringing excellent results, and the "duck" is a corking good finish. Frank Tinney (second week) is just as big a laugh. He and Charlie Shrader rehearsed the gag about the goat which lost its nose. They didn't get through with it, but Tinney worked it up to a point which brought a whirl of laughs. Billy Montgomery and Florence Moore had the house going right off the reel and never lost them. The American Dancers have not changed their routine to any extent since their last visit, but it is a real classy offering of the stepping variety and the pretty dancing and mountings make it a very pleasing act. The second position did not give the Clark Sisters and Billy Farnum any the best of it, but the opening song got the trio going nicely, and they gathered speed at every step. Farnum did well with his "Broadway" number, but the big hit was "Alexander's Band" with its dandy swing. They are still finishing with the "Going Away" song, and it makes a corking good closing number. The girls are a classy pair and have improved considerably, the act scoring solidly. Howard, the ventriloquist, proved a big winner. The Scotchman is a clever worker, dragging the comedian bit out a trifle and putting it over by clever handling of the material. Julia Frary won her share of the honors, which was a liberal portion. Miss Frary might have worked a bit hard Monday night, with Eliza Murray watching from one of the boxes. Her two "rag" numbers put her in right. She got a lot out of the "Mississippi" number and pulled a little bit of "kidding," which added atmosphere. She was very well liked. There wasn't much laughing line, but when the Four Rianos appeared for the closing number, the "In Africa" sketch has

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been built up considerably since last seen, and the mounting helps a lot. The snappy acrobatics won their usual favor, the act moving through at a slick pace from start to finish.
VICTORIA (Jay Mastbaum, mgr.; agent, H. Hart McHugh).—With Herzog's Stallions as the chief feature, the bill this week was up to the usual average without any act but the headliner standing out for particular notice. Warner and Goodwin drew down a liberal amount of favor with their parodies. Renzetta and Lyman did nicely with their comedy acrobatics, the girl taking things very easy. Zella Russell put over a well-liked pianola with a snapper on the end for a finish in the shape of a "play story," well built up and delivered. (Miss Russell) is a dandy piano player and her solo number brought a big reward. John, Jennie and Co., a dancing trio, pleased. The act is shaped up much better than when seen as an added number in a bigger field. The doing away with the eccentric dancing stuff helps considerably and makes this a useful number for the small time. Pearl Ward offered a straight singing turn. The girl has a pleasing voice, but needs a lot of coaching in how to present her songs. With her voice and a little style of animation, she will get along nicely. Nicholas and York were well received in their comedy musical turn.

PALACE (L. B. Block, mgr.; agent, H. Hart McHugh).—There was a shift in the management this week. Mr. Block, general manager of the Moving Picture Company's houses, assuming charge, with Al Haine as assistant. Despite the warm weather, there was just as much coolness as usual in the house Monday, none of the acts getting away with very much applause. The average was about normal. Jack Strouse, from the burlesque ranks, offered his character songs, and secured good results. The burlesque season must have been a hard one for Strouse, for his voice showed wear. He knows how to send his songs over, however, and can hold his end up with most of the single singers. Saunders and Cameron did nicely with their comedy juggling turn. The man is a capital singer, with a routine of showy tricks, and the girl a breezy assistant. A duet at the climax of Stuart and Hall's act just pulled them through. The talk needs a lot of improvement and the comedy by the woman is not strong enough to hold the act up. Barron's circus made a showy number to feature. The animals cannot be expected to show much indoors in hot weather, but this troupe put over a pleasing number and won the share of the house. (George Naeff and Co.) The inter-reduced to one woman assistant since last seen, did nicely with the "character" act.

There seems to have been a lot of it cut out without helping it any. Rogers and Bumstead were well liked in their singing act, and Kimball and Donovan, banjoists, did well.
NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Omega Trio: Warthenberg Bros.; Beach & Maye; Ergott's Lilliputians; Tom Mahoney.
PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—29-1, Cole, Russell & Davis; Raymond L. Davis; Baby Sobelson; Siddons & Earle; Thomas Eckert & Co.

WILLIAM PENN (Geo. Metzel, mgr.; agent, Fitzpatrick Agency).—Six Harvards; Willard & Bond; Kennedy Bros. & Dr. Mills; Mabelle Fonda Troupe; Maud Tiffany; Lapo & Benjamin; Budd & Nellie; pictures.
LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Four American Singers; Great Maiani; Ann Belmont; Dr. Louis & Co.; in "The Lion and the Lamb"; Gilbert & Kay; Mabel Moore & Co.; "The Worm Turned"; pictures.
GRAND (O. H. W. Dayton Wakefield, mgr.; booked direct).—Franklin Ardell & Co.; in "The Suffragette"; Harry Shunk; Kip & Kippy; Niblo & Rellie; The Bambinos; pictures & ill. songs.
FORBESPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Swan's Alligators; Ted Judge Family; Lester & Kelley; Cameron & Kennedy; Bland Baird; Murray Simon.

GILHARD (Kaufman & Mills, mgrs.; agents, Taylor & Kaufman).—29-July 1, Lawrence & Thompson; Joe Denning & Co.; Fritz Houston; Lillian Ward; pictures.
DIXIE (D. Labell, mgr.; agent, Taylor & Kaufman).—29-July 1, Pietro; Blou Comedy Trio; Lord & Payne; The Alabama Mammy; pictures.
GERMANTOWN (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—29-July 1, John Realy; Caroline Franklin & Co.; The Great French; Goss & Boudien; Aerial LaSalle.

MODEL (Mr. Lord, mgr.; agent, Chas. J. Kraus).—29-July 1, Wilson & Aubrey; Augusta Phelps; Uroson; Aeroplane Girl; Geo. Moore.
LIG (M. J. Welch, mgr.; agent, Chas. J. Kraus).—29-July 1, Morton; Theaters, Larry Kelly & Williams; Chas. Woodford's Animals; Zello.

PLAZA (Charles Oelschlaeger, mgr.; agent, H. Hart McHugh).—Six Hardiers; Law Hoffman; Sally Perkins; Lewis & Hutchins; Four Howards.
LINCOLN (Harry Under, mgr.; agent, H. Hart McHugh).—29-1, Law Ward & Co.; Richard & George; The Bedford.
GLOBE (Ben Level, mgr.; agent, H. Hart McHugh).—29-1, Weikand & Brennan; Errol Nash; Coll & Leary; Simmons & Howers.
GREAT NORTHERN (M. Greenwood, mgr.; agent, H. Hart McHugh).—29-1, Lorette; Joe McCormick; Emily & Laidi; Lillikawa; Japs.
AUDITORIUM (W. H. Hart, mgr.; agent, H. Hart McHugh).—29-1, Elmer & Grace; Krotzer; Green & Green.
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MAJESTIC (Win. Feltz, mgr.; agents, Stein & Leonard, Inc.)—Maud Prior; Glass & Jones; Merry Bros; Gilbert & Leigh; Hunter Twins & Sister.

BOSTON

By J. GOOLTZ.

80 Summer Street.

KEITHS (Harry E. Gustin, mgr.; agent, U. B. O.)—"The Melstersingers" (second week), change of program, duplicated first week's success. Stay is indefinite. Pollard, opened, good; Lillian Ashley, interested; The Langdons, pleased; Johnny Johnston, good; Mr. & Mrs. Hugh J. Emmett, fine work; Cook & Lorenz, scored; Four Regals, closed with fine act and good work; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Plunkett & Burns; Basil Brady; Rose Slaters; Eddie Clark; Melrose Comedy Four; Anderson & Burt; Burt & Emma Spears; Randall & Dalton Bros.; La Velle & Day; Golden & Meade; Louis Brunelle; Robert & Robert; Merkle; J. Hanley & Co.; Joe Flynn; Flying Wernitz; pictures.

WALNUT (J. J. Mack, mgr.; agent, Fred Mardo).—Bostwick & Randolph; The Vaudeville Trio; Althea; Allen, Carter & Aleta; Carleton Slaters; Bowman Deaves; pictures.
WALNUT, Woburn (John Finn, mgr.; agent, Fred Mardo).—DeVos Slaters; Langdon & Walker; Elsie Ford; Marida Raymond; Delancy; pictures.

ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Langdon & Walker; Marida Raymond; John Philbrick; DeVos Slaters; pictures.

NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Jack Barrett & Co.; Cole & Hastings; Juggling DeLisle; Marks & Young; pictures.

WINCHENDON (A. La Houd, mgr.; agent, Fred Mardo).—Elsie Ford; Wanna Lea Co.; pictures.

PARAGON (William H. Hill, mgr.; agents, Gorman & Mardo).—Harry LaMarr; Lightning Weston; Shorty DeWitt & Lillian Stuart; McVeigh Slaters; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Crown Musical Duo; Brown & Farladesau; Burke's Dogs; Allison & Wentworth; McDonald & Johnson; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Hinds; Al. Raynard; Frank Murphy; Hayes & Lee; pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—Brown & Sheftall; Bernie; Two English Dots; Malumby & Musette; Jack Edwards; Joe Le Barron; Charlotte Kimball; Joe Sanders; pictures.

WASHINGTON (agent, National).—St. John & McCracken; Ceylon; Mae Belmont; Haynes & Brennan; Franklyn & Hyatt; Willard Watson; Adolph Adams; Johnson Bros. & Johnson; pictures.

OLD SOUTH (agent, National).—Mae Nash; Burns & Faustina; Bob Hyde; Emile Cheville; Dan Ahearn; Leavitt & Dunsmore; Valarie Slaters; Wolberg & Osterle; pictures.

SUPREME, Jamaica Plain (C. Levey, mgr.; agent, National).—George Donaldson; Sid Vincent; Scanlon & Keaton; Sam Edwards; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—Chief Wolf Wanda; Lillian Barent; Savatras & Co.; Alice Connors; pictures.

NORFOLK HALL (agent, National).—Little Ennis; Mae Craney; Jack Hargraves; Harry Thornton; pictures.

SCENIC TEMPLE (M. F. O'Brien, mgr.).—Three Altus Bros.; Anna McMann; Hearn & Rutter; Jack Simonda; pictures.

NORTHMEGA PARK (Carl Alberti, mgr.; agents, Gorman-Mardo).—Three Bremmens; Quigg & Nickerson; George B. Sinclair and the Percy Girls; Morse & Morse; The Two Lows; pictures.

MEDFORD BOULEVARD (J. W. Gorman, mgr.; agent, Gorman).—Dinehart & Heritage; Nettle Knise; Adair & Dahn; The Three Leightons; The Vanillas; Frank Gordon; Rose Kink; pictures.

GLOBE (R. Janette, mgr.; agents, Davis, Steady & Flynn).—Moonlight Maids; Freeman Bros.; McNaughton; La Foye & Touhey; Chahane & O'Donnell; pictures.

The subscription department of the Boston Opera House is kept very busy attending to the advance orders for seats. The coming season opens Nov. 27. Fred E. Pond and his staff are on deck.

A liberal percentage of the gross receipts on certain days are given to worthy charities by John Craig, manager of the Castle Square theatre.

John Peltret, a former press agent for the Majestic and Shubert theatres and lately with Ruth St. Denis, is camping out at North Wilbraham.

It looks like no more street parades in the downtown section of the city. The City Council committee on ordinances voted to recommend the passage of an ordinance which will provide that parades with 500 persons or over and having two or more bands, shall not pass through the principal business streets without having a permit issued by the commissioner of public works and approved by the Mayor, to close the streets in question. It sounds like a move in a "hick" village.

At the Dreamland theatre, Beverly, over \$1,000 was realized for the widow and six children of Patrolman Daniel M. McLean, who was electrocuted while attempting to readjust an electric light on the street.

Frank Kneisel, of the Kneisel Quartet, was given the degree of Mus. D., at Yale.

Work on the new St. James theatre will begin tomorrow in the Back Bay. M. H. Guilian is building the playhouse, which is to be ready in the fall.

Mrs. Hibbard, wife of the late Mayor Hibbard and the former postmaster, who accepted a position with the Majestic theatre stock company, has received a contract to play for the rest of the season.

Maurice Renaud, the French baritone, will sing with the Boston Opera company this fall.

C. Wesley Frazer, head of the U. B. O. Family department, in this town, is recovering from a serious operation performed on his nose.

Nat Burgess, manager of the Washington and Old South theatres, has resigned. He is going to lay off for the rest of the summer.

Mrs. Elizabeth M. Lynch (Lizette Kelleher), on the small time, appeared in the Suffolk divorce court, and told the judge that her husband, Michael M. Lynch, had choked her on the bridge at midnight, but she failed to tell the court the location of the bridge. She also testified that he gave her only \$2 in three months.

ST. LOUIS
 By FRANK E. ANFINGER.
HIGHLANDS (D. E. Russell, mgr.).—Harry W. Fields & Co.; Will Rogers; Fentelle & Vallorie; Arcadia; Mile. Martha & Co.; Cavallo's band.
DELMAR (Dan S. Fishell, mgr.).—"Little Boy Blue" first time on any stage, for the adaptation from the German. A. E. Thomas, author of "Her Husband's Wife," Americanized the musical show for Henry W. Savage, who has the American rights and who is trying out the show at Delmar with a view to a touring company next winter.
RUBENBANK (Brothers Oppenheimer, mgrs.).—Amelia Bingham for her farewell week appeared with the stock company in "The Nigger."
HEIGHTS (Harry Wallace, mgr.).—William Jossay and the stock company, in "The Man on the Box."
MANNIONS (Mannion Bros, mgrs.).—Samson & Douglas; Dallas Romans; J. Wendell Davis; William Tyler; Delmar & Delmar.
 Marguerite Clark will be the next star at Suburban.
 Jefferson D'Angelo comes to Delmar next for two weeks in "A Royal Rogue" and "The Little Trooper."
 Joseph O'Meara, stage manager at Suburban Garden, will open a dramatic school at the garden to develop local talent. An eight weeks' course will begin July 3, it is announced.
 The Highlands for unique advertising is using readers in the newspapers telling the attendance. One used Saturday, June 24, made: "Forest Park Highlands entertained 3,560, yesterday. Theatrical vaudeville, 10 cents. Matinee daily."

CINCINNATI
 By HARRY HESS.
ZOOLOGICAL GARDENS (W. W. Draper, Secy.).—Additional musicians and soloists have been added to the orchestra, and splendid results are obtained. A new overture by Lillian Tyler Proglstedt, "The Isle of Hoo-Loe," was warmly received.

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LAGOON (M. A. Neff, mgr.).—Derrill Trio, featured; Henry Georgeon; May Howard; Milson & Ross.
CONEY ISLAND.—J. D. Powers, ventriloquist; Lizzie Wilson; Jimmy Logue; Smith Bros.; Barr & Evans; Gillmor Troupe, featured.

The Circuit Court handed down an opinion in the case of Gov. John F. Robinson against G. L. Fish and Louella Forepaugh Fish, giving Robinson judgment for \$5,000 against both defendants for violating their lease of Robinson's Opera House by subletting it to Walter Canfield without the sanction of Mr. Robinson. Fish made the defense that there was no subletting, but that defendants and Canfield were partners, and that by an acceptance of rentals the plaintiff had waived his right to recover the forfeit. The court held there was no partnership existing between Fish and Canfield, as there was no provision in the contract whereby Fish was to bear his share of the losses. If any occurred, and also held there was no waiver by the acceptance of the rent.

NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Karl; Rainbow Sisters; Espe & Roth; Fuente's Band.

WEST END PARK (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Pointe & Christopher; Laura Davis; Yaito Duo; Del-A-Phone; Tasso's Band.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Castello & La Croix; Fred Harrison; Austin & Smith; Hearem & Giggle.

MAJESTIC (L. E. Sawyer, mgr.).—Lyric Musical Comedy Co.

A cooling apparatus has been installed at the Greenwall.

M. Hulbert, at the French opera house last season, has been engaged by Henry Russell for his Boston Opera Co.

Mr. Woods, of Woods and Ralton, complained to the police that he was robbed (of twenty dollars) while dining in a local restaurant. Many others have experienced the same mishap, but Mr. Woods has been the first to advise the authorities.

When Joshua Pearce's new picture theatre opens, it will have a six-piece orchestra.

The three-part managerial combination, which formerly obtained at the Greenwall, has dissolved itself into a duo. Henry Greenwall and Arthur B. Leopold having taken over the interest of M. Feitel.

The "News" expired the other day. Although its demise was not unexpected, the news of its elimination from the local journalistic field will be received with sorrow by many advance men. It represented the other extreme in newspaperdom in seeming never to have enough matter to fill its pages. Press agents were requested to "pad" their stories, and no cut was too large. The decision to suspend publication was arrived at when ten subscribers moved away from this city in a body.

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BALTIMORE

By ARTHUR L. ROBB.

FORD'S (C. E. Ford, mgr.; K. & E.).—Abern English Grand Opera Co. Good business.

NEW (G. E. Whitehurst, pres.; J. E. Beerhower; mgr.; booking direct; rehearsal Monday 10).—DeWare's Circus, alt; Harry Butcher, pleased; Rogers & Bunstead, fair; Doc Holland, liked; Dow & Dow, laughs; Alferetta, clever. Business excellent.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Herbert Cyril, well liked; Siddons & Earle, pleased; Records & Cooper, fair; Hall & Macy, passed; Thomas Eckert & Co., clever. Good business.

SUBURBAN (Fred Halstead, mgr.).—Leonard Maloney; Clous & Hoffman; Rosalie Blatter; Ella Cain. Good patronage.

GWYNN OAK PARK (John Farson, mgr.).—Cycling Herberts; Golden & Collins; Jennie Cullen. Big crowds.

FLOOD'S PARK (Wm. H. Trueheart, mgr.; Tanner & Co., agents).—Stock burlesque. Business averages well.

GREATER HOLLYWOOD PARK (Jos. Goeller, mgr.).—Musical Comedy Stock; good business.

ELECTRIC PARK (P. J. O'Brien, mgr.).—Lula's Orchestra; Wallace, cyclist, outdoor feature. Fair attendance.

BAYSHORE PARK (James Pratt, Director).—Bostonia Ladies' Orchestra. Average business.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Nina Morris & Co., excellent dramatic playlet; Victoria Four, hit; Walsh, Lynch & Co., very big; Valentine & Bell, excellent; Ray & Rodgers, very big; Hermans's Cats & Dogs, very good novelty; Beulah Dallas, fine; Grenier & La Fosse, clever.

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Harry Tighe & Colleagues, very well liked; Jack Loren, hit; Banta Bros., liked; Morrisini's Horses & Dogs, went big; Deane & Sibley, very clever; Stewart & Marshall, big; Richards & Montrose, good; Cardieux, clever; Six Telephone Girls.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson, direct.).—d. Carlyle's Dogs & Ponies; Bryant & Seville; Al. Yoder; Billy Adams; Smith Bros.; California Boy Scouts; pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures; Pavilion of Fun.

CRITERION (J. Child & C. Daly, mgrs.).—Pictures.

STEEL PIER (J. Bothwell, mgr.).—Pictures; Murphy's American Minstrelia.

COMET (Anson & Levy, mgrs.).—Open air pictures.

EXPOSITION (Purchase & Tait, mgrs.).—Pictures.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Mrs. Avery; with Charlotte Nelson and Chas. J. Ross.

A law passed by the local council Monday evening granted the giving of moving pictures and theatrical shows in frame buildings until October, 1912. There was a law calling for the prohibition of shows in wooden buildings after Oct. 1, 1911, but the new law for some

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THIS WEEK--NEW BRIGHTON THEATRE THE ORIGINAL TODOLO DANCER OTHERS ARE PIRATES

BLOSSOM SEELEY "The Frisco Girl"

THE ONE BIG DECIDED "HIT" OF THE BILL—WITH WILL ROSSITER'S MARCH SONG "HIT"

"I'LL BE WITH YOU HONEY IN HONEYSUCKLE TIME"

reason extended the time limit. After October of next year, all shows must be given in fireproof structures. And until that time no new shows shall be established in wooden buildings.

Beginning July 1, the New Berkeley Cafe will have for its entertainers four men well known in the theatrical world. They will be Tom Kelley at the piano, and the singers are Harry Henry, formerly of Ten Brooke and Henry, Pete Murray, the graphophone singer, and Charlie Nugent. This quartet will sure deliver the goods.

The House of Laemmle will shortly open a music store on the Boardwalk. It will be located opposite the Million Dollar Pier. Thomas Quigley will be in charge. Alfred Solman will be on the job week-ends.

It was said that the Shapiro Co. has ordered work ahead for the opening of its store in former seasons located near the Steel Pier.

Paul LeCroix and his wife have taken a cottage here for the summer, having leased a place on New Hampshire avenue for three months.

Al. Pinard of Pinard & Manny is to be the trombone soloist with B. A. Roife and his band, which opens on Young's Pier on Saturday.

Al. Hill, formerly in charge of the box office at Young's Pier, and who left to take a position in a bank here a short time ago, has returned to the Pier. He now has charge of the books.

July 1 Lambiase and his military band, consisting of thirty-five pieces, come to the Million Dollar Pier for the season. The band is under the direction of Joe De Vito.

May Shirk is convalescing from an operation for appendicitis.

Messrs. Dempsey and Schmid are in charge of Remick's professional department here.

The children's carnivals on Young's Pier are really more than the name implies and might be likened to "revues." The carnivals are under the direction of Prof. James Hanley, who has conducted them for the past seven years. Many of the girls who came under his teaching have graduated into the theatrical field, and quite a few have become well known. Of these, Marguerite Haney is the best example. The latter's little sister, Rose Haney, is the star of the present carnival. This little miss of twelve is a wonderful ice dancer for one so young. She possesses an excellent voice and gives capital imitations. There are five or six other little girls who are very clever dancers and singers. They work sometimes alone, sometimes as a sextet and in pairs. All appear in costume, several changes being made. One of the very amusing features is the appearance of two little tots not over four years, who do the sailor's hornpipe. The carnivals on the Million Dollar Pier are under the direction of Joe Dawson, the feature being "Dawson's Dancing Dolls."

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going in wrong
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JUST CONCLUDED ORPHEUM CIRCUIT

THE FIVE

B-A-N-J-O-P-H-I-E-N-D-S

SINGERS, DANCERS AND EXPERTS ON THE BANJOS

Season 1911-12, Geo. Evans Minstrels. Next Week (July 3), Montmorency Park, Quebec, Ca.
Management **GENE HUGHES.** **CHAS. CROSSMAN, Mgr.****AUSTRALIA**

By MARTIN C. BRENNAN.

11 Park St., Sydney, May 22.

TIVOLI.—Columbia Comedy Trio, headliners, very clever; Mme. Blanche Chamero, pianologist; Seven Persecutions, big hit; Reichen's Dogs, good; Kavanagh Boys, excellent; Black & White; Ted Kaiman; Brown & Robinson; Cudwell & Verne and several other acts make up particularly strong bill.

NATIONAL.—Jimmy Valdare has framed a new act in which he introduces a clever youth and miniature young woman. The former is a real gem, and with a little more experience will make a great comedy end to the turn. The little girl gives promise of being a dandy. The act is a hit; also are Hassan, National Duo, Chas. Pope and others.

STANDARD.—A new company has initiated a two-houses-a-night policy, and though almost anyone would have ridiculed the idea of its success, there is much surprise occasioned by the optimistic box office returns. The company is a good "small time" one.

MELBOURNE OPERA HOUSE.—R. A. Roberts, the star, with strong bill in support.

GAIETY (Melbourne).—Harry Brennan will probably vacate the managership in favor of Tom Brennan, a brother. The latter is very popular. At this house a troupe of monkeys is star attraction.

RICKARD'S TIVOLI (Adelaide).—Featuring the Potter-Hartwell Trio, leased from the Brennan house. It will subsequently play the National time again, with a probability of New Zealand to follow.

Alf Holt, the Chicago mimic, has finished the Brennan time and is booked with Rickard's, opening at the Adelaide Tivoli June 5.

Here's a chance for good minstrel men: Joe St. Clair, the National general manager, told me that he is prepared to negotiate with any "first-part" end men (minstrel) who can sing, dance and "gag" well from the corner. Australians will and must have their minstrel first part, but it has died out a lot lately through lack of talent. There are some fine interlocutors here, but good end men are few and far between.

AKRON, OHIO.

LAKEVIEW CASINO (Harry Hawn, mgr.; agent, direct; rehearsal Monday 10.30).—The "Toll" great; Clarice-Keller-Grogan Trio, entertaining; Church & Russell, clever; Ellsabeth Otto, clever; Capt. Tebor's Seals and Sea Lions, extraordinary.
—**STORNE'S AIRDOME** (E. M. Stanley, mgr.).
—**STOCK.**

TOM HARRIS.

CLEVELAND, O.

GRAND (J. H. Michels, mgr.; rehearsal Monday 10).—M. Mamee, fair; Dean & Price, pleased; Juliet Wood, good; Robbie Gordon, headlines; Siegel & Mathews, favor; Chas. Herra, clever.

OPERA HOUSE.—Robert Fulgore, headlines; Tweed & Roberts, good; Mable Carew, well received; Poole & Lane, clever; Sam Goldman, hit; Pepino, clever.

LUNA PARK.—"The Racing Romance," free attraction, many thrills; Royal Neapolitan Band; Alex Thomas, clever.

WELCOME

TROVATO

THE ORIGINAL AND ONLY

Once more pleased to be back with his first love, the American audiences, who have become his patrons and friends so dear.
HE BROUGHT BACK THOSE EYES AND HIS DEAR VIOLIN
("As devilish as ever")

HAMMERSTEIN'S THIS WEEK (June 26)**FRANK SPISSSELL AND CO.**

SAME BIG ACT AS EVER

Just finished a successful tour on the
Orpheum Circuit

Direction, **EDW. S. KELLER**

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Billie Watkins and "A Melange of Musical Oddities" Williams Sisters

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PREMIER MUSICAL TRIO

ANDERSON, McNEIL AND SAUCEDO
A NEW WESTERN ACT NOW PLAYING ORPHEUM TIME
Would like to hear from a good Agent,
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STAR (Drew & Campbell, mgrs.).—"Sporty Willows," very pleasing.
COLONIAL.—Sheehan Grand Opera Co.
KEITH'S PROSPECT (H. A. Daniels, mgr.)
Stock.
WALTER D. HOLCOMB.

COLUMBUS, O.
KEITH'S (W. W. Prosser, mgr.; agent, U. H. O.; rehearsal Monday 11).—Leona Lamar, good; Will Davis, pleased; Turpin & Behrens, liked; Tuxedo Comedy Four, applause; Hill, cherry & Hill, clever.
COLUMBUS (Thompson Bros., mgrs.; agent, direct; rehearsal Monday 10.30).—Gustav Muder, fair; May Kohler, neat; Max Owen, laughs; Leona, Alfreda, ordinary.
GERMAN VILLAGE (L. Quillin, mgr.; agent, direct; rehearsal Sunday 1).—Leslie & Anita; Rodway & Workman; Eleanor Kinsell; Darling & Williams.
COLLINS' GARDEN (P. Calvert, mgr.; agent, Gus Sun; rehearsal Monday 2.30).—Andy Rankin; Bot & Dot; Bennett & Sterling; Claudia Calvert.
INDIANOLA PARK (C. E. Miles, mgr.).—Cicillio's Band, Theatre: Stock.
OLENTANGY PARK (J. W. Dusenberry, mgr.).—Power's Band. Free attraction: Great Carver Shows, Theatre: Stock.
"LITTLE CHARLEY."

DES MOINES, IA.
MAJESTIC (Elbert & Getchell, mgrs.; S-C.).—18-20, Hall Bros., good; Sterling & West, good; Jack Irwin, entertaining; Barney Williams, pleased; Anna Buckley Troupe, good 22-24, Juggling Kartellon, clever; Karl & Emma Gath, pleased; Rand & Byron, good; Chris Lane, pleased; Gardner-Vincent & Co., good.
INGERSOLL PARK (Geo. MacCartney, mgr.; S & C).—Week 18 Baque Quartet, pleased; La Grecia & Nor. 19th, good; Wood Phil, fair; Phil & Nettie Peters, pleased; Arizona Joe & Co., good. JOE

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; agent, U. H. O.; rehearsal Monday 10).—Lillian Her-

lein, very good; Sydney Jarvis, scored; Hall & Macy, familiar sketch; Motoring, laughs; Black Bros., good; Howard & Laurence, good; Sansone & Delliah, clever; Julian & Dyer, funny.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Murray & Mack; De Michele Bros.; Bernhard's Living Marionettes; Personi-Halliday Co.; American Newsboys Quartet; Holmew Bros.
FAMILY (Dave Markowitz, mgr.; agent, Morganstern).—Clara Sonora & Co.; Davis Family; Cycling McNutts; Ned Woodley; The Elliotts; Nellie Daly Moran; The Roys; Three Saxons.

WAYNE GARDENS (James W. Hayes, mgr.).—Wright, Lloyd & Clayton; Abbott & Clayne; Arthur Hahn; Albert's Russian Dancers.

RIVERVIEW PARK (Gus Sun, agent).—Giles Button; Leonora Love; Hank Adams; Roberts & Downey; Virginia Arthur.

ELMIRA, N. Y.
MOZART (G. H. Ven Denark, mgr.; agent, U. H. O.; rehearsal Monday 12.30).—26-28, Handers & Millas, excellent; Dorothy Stone, good. 29-1, Kennedy & Williams; Arnold, Weber & Co.
RORICKS (George Lyding, mgr.).—26-1, Manhattan Opera Co.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—26-1, pictures; good business. J. M. BEERS

ERIE, PA.
FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hahn).—Meredita, good; Van & Davis, well received; Blanch Mead & Dog, clever; Keller Mack, big; Adelaide Herriman, clever.

WALDAMEER PARK (E. H. Suerken, mgr.; agents, U. H. O.).—Huegel & Taylor, good; Hylands, well received; Catherine Chailoner & Co., excellent; J. F. Clark, big laugh; Elbridge & Co., clever.

Branch 101, Miller Bros. & Arlington, June 22, fine show, big business. M. H. MIZENER.

BESSIE WYNN

IN VAUDEVILLE



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FEATURE ACT at the OLD LOUVRE MUSIC HALL
WILL BE AT LIBERTY IN FOUR WEEKS.
Would like to hear from Eastern Agents.
Address, care VARIETY, San Francisco

FALL RIVER, MASS.
BIJOU (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—26-28, Conrad & Welding, excellent; Louise Brunell, very good; J. Henley & Co., good. 29-1, Plunkett & Burns; Rose Sisters; Anderson & Burke.
PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—26-28, Lavella & Day, very good; Golden & Meade, good. 29-1, Peiphen Bros.; Eddie Clarke.
EDW. F. RAFFERTY.

GOLDSBORO, N. C.
REVILLO PARK CASINO (Oliver Bros., mgrs.; agent, Independent).—19-21, Empire Musical Comedy Co.; Rex Van Allen, applause; Herman Lewis, good; Nellie De Grosseart, hit; big business.
ACME (H. R. Mason, mgr.).—Pictures, special music, business increasing.
W. S. ROYALL.

JAMESTOWN, N. Y.
CELEBRON (James J. Waters, mgr.). Stock opera to good business.
Ringling Brothers' circus July 12.
LAWRENCE T. BERLINER

LOS ANGELES, CAL.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 19, splendid program "Little Stranger," headliner, entertaining; Howers, Walters & Crooker, big; Hal Forde, snappy; Five Armanis, excellent; Hold-overs; Hickman & Barriscale; Tom Waters, Rob-dillo, Stock-bridge & Bussert.

EMPIRE (E. J. Donnellan, mgr.; agent, S-C.; rehearsal Monday 11).—Week 19, Al-bert Bears, headliner, entertaining; Mmc. Aub Hill, good; Patrice & Co., funny; Barbara-Lancaster Co., good; Mueller & McBer; Posing; Musical Bonbons, artists.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 19, George Primrose, went big; Tollman, interesting;

Dumont Duo, fair; Griff, good; Schrode & Chappelle, took well; Burns Sisters, clever.
EDWIN F. O'MALLEY.

LOUISVILLE, KY.
FONTAINE FERRY (H. Bilger, mgr.; agent, Orpheum Circuit).—Nana, very good; World & Kingston, heartily received; Belle Ashlyn, fine; Marco Twins, good; Satsuda Japa, very good; Sophie Brandt, fine.
HOPKINS (Simona, mgr.; agent, S-C.).—Miller & Mack, good; Ida Barr, went well;



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BILLY MEEHAN AND VIOLET PEARL

STILL TOGETHER AND ALWAYS WILL BE

BILLY MEEHAN with Gordon & North's "THE MERRY WHIRL" at the Columbia NOW.
What VARIETY said: 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 herabouts.

A few things VARIETY has said of Miss Pearl: "Had it not been for her charming Violet Pearl the show would have been a good affair." "Violet Pearl, among the best of her kind, a leader in her class." "Violet Pearl and Billy Meehan open the first singing and talking act that went big."

KIGH ASAKI

Assisted by **HANA**

Original Novelty Juggling and Sensational Water Swinging on Roller Skates
F 5TH AVE. THIS WEEK
Direction, **PAT CASEY**

Three Alex's, good; Weston & Lynch, good; very clever; Cy. Rienhart.
RIVERVIEW (L. Simons, mgrs.).—Stock.
J. M. OPPENHEIMER.

MERIDEN, CONN.

HANOVER PARK (R. P. Lee, mgr.; H. Meyerhoff, agent).—Mile. Lols, fair; Milano Duo, very good; Billy Barlow, very good; Gail and Billy, fine.
POLIS (Tom Kirby, mgr.; K. & E.).—Stock; business big.

MILFORD, MASS.

LAKE NIMPHIC PARK (Dan J. Sprague, mgr.; agent, Fred Marlow).—Grimm & Satchell, excellent; Cole & Hastings, hit; Jugglings De-Lisle, clever; John Harrett & Co., excellent; Saldie Rogers, hit; Daylight Pictures, good.
CHAS. E. LACKEY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Ben Cox, pleased; Reilly & Bryon, clever; Evelyn Ware, good; Naivern Troupe, hit.

GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. Stewart, mgr.; agent, F. B. O.; rehearsal Monday 9.).—Bond & Benton, hit; Fields & Lewis, laughing success; Mabelle Adams-C. H. O'Donnell & Co., charmed; Will H. Fox, clever; The De Dions, circus, good "The Girl From Tennessee," did well; Tyson & Brown, good; Keeler & Don, good.

COURT (Harold Jacoby, mgr.; agent, Loew).—26-28, Elkhorn, Kennedy & Co., capable; Harry Sylvester, good; "That Girl Quartet," pleased; Luba Meroff, hit; McCormack & Irving, laughs, hit; Dally & Jap, novel. 29-1, Soraghan-Lennox & Co.; Edna Farlowe; The McGarrys, Sherry Edwards; Earle Jerome; Ten Merry Youngsters.

NEWARK—Stock. Turn away business.
ARCADE (L. O. Mumford, mgr.).—Harry Landers Minstrel Co. big business.

OLYMPIC PARK (James Beldon, mgr.).—Aborn Opera Co. record crowds. On open stage: Franklin & De Oro, good; May Clinton, clever; Alex Brian, marvel; Les Valadons, on wire; Olive Swan & Mules.

HILLSIDE PARK (W. E. Thall, mgr.).—Tom Moore with Ballon; Fred Owens, dirigible; Denor's Wild West Show; Bartels Circus, Good business.

ELECTRIC PARK (C. A. Dunlap, mgr.).—The Codys; Calvo; others.

Jack Martin & Fred Lorraine have reopened the Broad St. theatre with vaudeville and pictures.
JOE O'BRYAN.

PITTSBURG.

PITTSBURG HIPPODROME (Harry Davis & John P. Harris, mgrs.).—Lucille Mulhall, Wild West; Karl Emma's Pet: Bounding Gordons; Grohvinia; Paul Azard Trio; Eight Herd; Madcap; "The Girl From Tennessee," hit; Harthold's Cockatoos; Roscoe Midgates; Juggling Jewels.

FAMILY (John P. Harris, mgr.; agent, Morganstein).—Lizette B. Raymond, featured; Arthur Leo, good; Blanche & Thornton, enjoyed; Murney & Graham, many encores; Samuels & Chester, applause; Umholtz Bros. won favor; Miller & Atwood, well received; Bond & Bell, took well.
M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbette, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10.).—22-24, Jack Dredner, pleased; Houston & Ostrand, good; The Newmans, very good. 26-28, Haight & Dean, good; Armada, clever; Retta Murri, went big.
FRANKLIN.

PORTLAND, ME.

CAPE (E. V. Phelan, mgr.).—Stock opera; big opening; excellent company.
CASCO.—Forest City Trio, good; pictures.
GEM, Peak's Island (Mr. Brown, mgr.).—Green Bird, hit, successful opening; strong company.

KEITH'S—Stock.

BIG NICKLE (Gray & McDonough, props.).—Gertrude Hesse, drawing card; beat heard here.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—26-28, Five McGregors, featured; Mac-Alvey Bros., clever; Lee Boggs & Co., applause; The Sylvesters, tremendous; 29-1, Mahoney Bros. & Daisy; Joe Burke; Clarke & Parker.

RIVINGTON PARK (Smith, mgr.; agent, J. W. Gorman).—"Aero Girl," very good. Train-orchestra is furnishing music.

The Congress, the Quigley house, has closed. Competition with the Portland and Big Nickle was the direct cause.

July 12, Downie-Wheeler's Circus at Westbrook.

Scenic, Westbrook, has eliminated vaudeville for the summer and is running straight pictures.

Emil H. Gerstle, manager of the Congress for the past two years, has accepted a position with the Bradstreet Scenic Circus and theatre. He will remain in Portland for the present and assume the management of one of the Bradstreet theatres later in the season.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11.).—Week 19, Boston Pantages musical treat; Anna Jordan & Co., excellent; Phil & Herman, fine; Will Hart, scream; Frank McKee & Co., clever.

ORPHEUM (Frank Collier, mgr.; rehearsal Monday 11.).—Week 19, "The Photo Shop," good; Gene Greene, excellent; General Edward Lavine, success; Mable Hoxon, clever; Harry Sullivan & Co., good; Marcel & Boris Trio, clever; Miller & Lytle, scream.

BAKER (Geo. L. Baker, mgr.; agent, G. L. Baker).—Week 18, Phroso; Grimm & Bregard;

Manhattan Trio; Tracy & Carter; Will Loch-rane; Tuxedo Duo.

GRAND (Chas. Ryan, mgr.).—Low Hawkins, Paul Chase & Co.; The Wilsons; Bliss & Ross; Pearl Young; Berna's Manikin.
W. R. BREED.

READING, PA.

PALACE (W. K. Goldenberg, mgr.; agent, Morris-Lowe).—Rehearsal Monday and Thursday 10.30.—King Sisters, pleased; Norton & Ayer, good; Elmer & Grace, good; Lewis & Ward & Co., well received; Samuel Phillips & Co., liked.

LYRIC (Frank D. Hill, mgr.).—Pictures.
GRAND (C. G. Keeney, mgr.).—Pictures.
CARSONIA PARK.—Pictures and usual attractions.
G. R. H.

ROANOKE, VA.

JEFFERSON (Isadore Schwartz, mgr.; agent, Norman Jefferies; rehearsal Monday and Thursday 2.30).—26-28, Mack & Hastings, good; "That Kid" well received; Metropolitan Minstrel, liked immensely; 29-1, Frederick & Veneta; Mary Manning; Metropolitan Minstrel.

MOUNTAIN PARK (J. W. Hancock, mgr.; agent, Frank McVillar; rehearsal Monday 11.).—26-1, Willis Music Company.
T. B.

ROCKAWAY BEACH, N. Y.

MORRISON'S (P. H. Morrison, mgr.).—Four performances Saturday and Sunday. Good bill. Orchestra led by Fred Brooks; credit to the house.

SAN DIEGO, CAL.

PRINCESS (Fred Ballen, mgr.; agent, Bert Levy; rehearsal Monday 10.).—Week 19, Four performances Saturday and Sunday. Well received; Billie Courtwright, applauded.
GRAND (E. J. Louis, mgr.; agent, direct).—Stock.
EMPIRE (Roy Gill, mgr.).—Pictures.

A new moving picture theatre called the "Atlantic," and catering to the Tent City colony, composed of 900 tents and a population of 2,000, has started, to poor business, but will undoubtedly pay in the future as the colony increases.
EDWARD F. MAYBAUM.

SAVANNAH, GA.

BIJOU (Charles W. Rex, mgr.; agent, Well's Circuit; rehearsal Monday and Thursday 2.).—22-24, Great Zola, versatile; McNally & Stewart, hit; Ray R. Kora, immense; The Lewises, clever; Baby Lewis, excellent mention. 26-28, Madame Kora & Co., mystifying; Reynolds & Lewis, scored; Comedy Mason, good; Joseph Barnard & Co., big. 29-1, Mile. Jeannette; Blair & Crystal; George L. Kure, and Lamb & Lamb.

NOTE: Coronado Tent City, J. H. Hammond, mgr., opened their 11th season, June 17, with Ohlemeyer's Band and Blanche Lyons, soprano.
L. T. DALEY.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11.).—Week 19, The Dalgos, mild applause; Powell & Rose, poor comedy; Sonoria, hit, good; Four Juggling Johnsons, clever; Sam Hood, recalled; Allen Duane Co., headlined, scored through his own efforts.

MOORE (Carl Reed, mgr.; direction Curt).—Week 19, Nance O'Neil, in "The Lily," good house. 25, John Drew.

Wm. Russell, of Russell and Drew, who claimed that "Open Door" practically bankrupted their firm, has turned the Alhambra theatre into a large picture house. The house opened 19 and is doing fairly well, despite the fact that its location is now central.

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The Keating-Flood Musical Co., which opened at the Lolo for a summer run on the 12, closed their engagement abruptly last Monday when business did not warrant a continuance. The company left for a tour of eastern Washington.

Justina Wayne, a Seattle actress, left for Vancouver, B. C., where she will lead the Andrew Mack Stock Co.

Sells-Floto turned them away 20.

SHREVEPORT, LA.

MAJESTIC (Ehrlich & Coleman, mgrs.; agent, H. H. Hinkle; rehearsal Sunday 1.30).—Week 18, Gladys Husher, good; Elsie Graham & Co., very good; Hurton & Darrow, hit; The Hammonds, good. Business very good.
HOWARD T. DIMICK.

SOUTH BEND, IND.

MAJESTIC (T. M. Moss, mgr.; agent, Frank Doyle; rehearsal Monday and Thursday 12.30).—21-28, Karbel & Mantell Sisters; Maybelle Milton. 29-1, Kelley & Kelly; Dorothy LaVerne.

INDIANA (J. W. Himebaugh, mgr.; agent, Keith).—Opens 29, vaudeville and pictures.
SPRINGBROOK PARK.—Minzappa Shows.

A capacity house greeted the benefit performance given Monday, 26, by South Bend Lodge, No. 120, Theatrical Mechanical Association at the Orpheum theatre.

Last week William Richardson, electrician at the Auditorium, was married to Miss Mayne Stevens, pianist, at the American.
H. S. COHEN.

ST. JOHN, N. B.
NICKEL (Jeff Callan, mgr.).—Week 19, Dole Sisters; Marie Hogan; pictures. Good show and business.

Jeff Callan of New York is relieving Manager Golding of the Nickel theatre.

H. L. Watkins, general manager of the Keith & Albee picture houses was in the city this week on a tour of inspection.
S. G. MCINTYRE.

TORONTO, ONT.

MAJESTIC (Peter F. Griffin, mgr.).—D. Jones; The Bedouins; Green & Otto; Hall Sisters; Marie Laurons.

SCARBORO BEACH PARK (Geo. H. W. Moran, mgr. attraction).—American Band of Providence, R. I.; Four Londons; Eugene Trio; Roder & Lestare.

ROYAL ALEXANDRA (L. Solman, mgr.).—Stock.

PRINCESS (O. B. Sheppard, mgr.).—Stock. STAIR (Dan F. Pierce, mgr.).—Stock.
HARTLEY.

WASHINGTON, D. C.

NATIONAL (W. H. Rapley, mgr.).—Aborn Opera company.

BELASCO (W. S. Taylor, mgr.).—Stock.
COLUMBIA (E. Berger, mgr.).—Stock; excellent houses.

COSMOS (A. J. Brylawski, mgr.; agent, Jefferies; rehearsal Monday 10.).—Miss Whiting & Pepper Twine, applause; Jean Irwin, decided hit; Armand & Armand, pleased; Turner & De Arno, clever; Duffy Bros., encores.
WM. K. BOWMAN.

WILMINGTON, DEL.

GRAND (Harris Amusement Co., mgrs.).—Edgar Aiken; pictures.
SIBELPOT PARK (James Henry, mgr.).—Marion & Dean; Raymond Knox; Abini & Le Blanc; Joseph Gilbride; Unique Comedy Co.

BRANDYWINE SPRINGS.—Stock opera.
HOWARD W. BURTON.

YONKSTOWN, O.

IDORA PARK (Ray Platt, mgr.; agent, Frank Melville).—Mayme Remington and "Picks"; Patching Bros.; Rockless Rocklaw & Co.; Marjorie Barret.

Miller Bros. 101 Ranch did well, despite rain June 29.
Ringling Bros. Circus July 15.
C. A. LEEDY.

VARIETY ARTISTS' ROUTES FOR WEEK JULY 3 WHEN NOT OTHERWISE INDICATED.

The routes are given from JULY 3 to JULY 9 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."

Ables Edward Orpheum Oakland
Adair Belle Orpheum Oakland
Adair Art 3143 Van Buren Chicago
Adams Billy 39 Milford Boston
Adams & Lewis 106 W. Baker Atlanta
Admont Minstrel 3285 Broadway N Y
Aitken Jas & Edna 967 Park av N Y
Allen Bros 344 Bedford Fall River
Altkens Great 3219 Gravier New Orleans
Alburts & Miller 247 Waterville Can
Aldines The 3923 Cottage Grove Chicago
All Sidi 909 Spring Pittsburg
Allen Leon & Bertie 118 Central av Oakshoh
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I. Irwin Flo	J. James Byron (C) Jepson	Scott Lottie (C) Selby Art (C) Senzell J Will (C) Shoenfeldt Joe Shipman Grant (P) Singer Jack Smith Bruce (C) Snook Great (S F) Squires John (S F) Stafford Frank (P) Stedman Al Steeley & Edwards	Z. Zimmerman Willy

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ED. F. REYNARD
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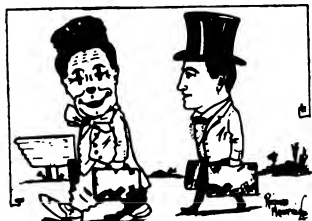
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And don't know where to find it.
So now she prays she'll land 3 days
With Sunday on behind it.
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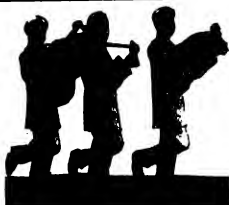
It isn't the name
that makes the
act—

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.



Opened at the Palace, Blackpool, immensely. Oh, you cool breezes; how we do enjoy you.
Well, it wasn't such a bad trip, after all. Stayed in London over Sunday and got acquainted with some of the old bunch. Talk about your crowds! this village is jammed, all waiting to see the Coronation. Will tell you all about it in our next.
Leicester Sq. looks like America a La Petite.

Some of the old Yanks that have been over here some time wanted to buy our clothes. Nothing doing from the trio.
Now for a quiet summer's rest.

Restingly yours,

VARDON, PERRY and WILBER
"THOSE THREE BOYS."

Marshall P. Wilder
ATLANTIC CITY, N. J.

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The original Scotch lad with a somewhat different monologue, singing his own songs.
First time in this country.
A big hit in San Francisco.
Keep Yer Eye on Johnnie.

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Agent, PAT CASEY

THE ORIGINAL **WILL LACEY**
CYCLING COMEDIAN

"LISTEN TO ME"

If every move we made
was done with an entirely
clear conscience, there
would be very few nervous
moments in our lives.

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Sings on One Wheel



Originator of the combined
novelty song and bicycle
act. Unicycle in spot light
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successful weeks for Mr. Chris
O. Brown—from coast to coast
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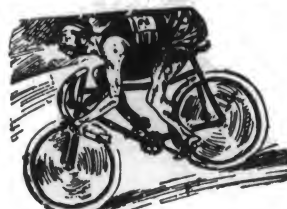
BARRY and WOLFORD

Owing to numerous requests of Managers
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tire. Coming Season, New Act. Opening Or-
pheum, Brooklyn, Aug. 28.
JAMES E. PLUNKETT, Smart, Mgr.
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In the original "SCHOOL ACT."
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PAT CASEY, Agent

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WALTER H. CATE, World's Greatest Saxo-
phone Soloist

FRED O. CATE, Soloist on the MAMMOTH
DOUBLE ED CONTRA BASS SAXAPHONE

WORLD'S CHAMPION SAXOPHONE TEAM

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WORLD'S GREATEST XYLOPHONE BAND

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VARIETY

Vol. XXIII. No. 5.

JULY 8, 1911.

PRICE TEN CENTS

VAUDEVILLE ROAD SHOWS MAY BE THE THING NEXT

Ed. Blondell Starting One Off. Others Reported to Have a Similar Idea. Some Play the Popular Price Legitimate Time

Ed. Blondell, that famous spend-thrift whose liberality is only rivaled by Harry Lauder, spent the greater part of the week in town looking for likely material for an Edward Blondell Road Show, which he is to finance next season.

It is the idea of "The Lost Boy" to present a troupe that will be able to qualify for the bigger New York houses, with but the addition of a feature act. The main stay will be "Through the Earth," which the comic appeared in some years ago. It is to be utilized as an afterpiece, running about 40 minutes.

In addition to this there will be the Blondell "Lost Boy," or a new act, a big "girl" number, and several other turns. The girls in the big act will double in the feature piece. This will be also true of the members of the smaller turns.

Early in the week it was reported that the Blondell Road Show had been routed for the Poll houses, to open shortly after the summer stock season had closed. There will be about thirty-six people in all in the aggregation. Twenty show girls will be carried.

Besides Mr. Blondell, several are reported to have the road show idea in mind, each gathering a complete company and playing it over the vaudeville circuits.

Vaudeville road shows may also find their way to the popular price legitimate time next season. Lack of attractions there will make a vaudeville show very acceptable, according to stories of too many theatres on the market for the coming fall. It is not expected, however, that any road shows for the combination houses will be attempted, or submitted to the legitimate circuit managers, before the routing books of the big vaudeville agencies have been well filled up.

Martin Beck has propelled a travel-

ling vaudeville troupe under his own name, along the Orpheum Circuit for several seasons. Sometimes it has travelled together; at other times the acts composing it have been changed about to suit a booking convenience.

JONES AND HITE AGAIN.

With Mike Donlin wearing a New York Giants' uniform now and then Mabel Hite will return to vaudeville for a few weeks this summer, but not with her Mike. Instead, the former stage partner of Miss Hite, Walter Jones, will substitute for the acting baseball player.

Jones and Hite will likely first reappear at the Majestic, Chicago, July 24.

CORT LEASES SAVOY.

San Francisco, July 5.

John Cort has leased the Savoy theatre to a Mr. Mulvin, who hails from somewhere around Portland, Ore. Mulvin takes immediate possession of the house.

The American theatre is announced to open on Saturday as a five-cent picture house, under the direction of Sid. Graumann.

HOBOS WITHOUT BEARDS.

Hap Ward, with his musical comedy, "The Troublemakers," will again appear in the place this season, opening at Taunton, Mass., about August 25 and then going to Boston for a two weeks' engagement at the Globe.

After a few dates in the east Hap will fly Westward. Fifty-four people, including his old side-kick, Harry Vokes, and Lucy Daly, will be with "The Troublemakers."

Ward and Vokes, for the first time in their old tramp creation will do the hobo without bearded makeup.

"SPEC" ACTS DISAPPOINTED.

(Special Cable to VARIETY.)

London, July 5.

London is crowded with American acts that have traveled the ocean in the hopes of securing an opening when reaching this side.

A great many are doomed to disappointment. With hardly an exception the houses are all booked up, which makes it impossible to put anything in.

JOHNSON DRAWS BIG BUSINESS.

(Special Cable to VARIETY.)

London, July 5.

Jack Johnson, the colored champion heavyweight pugilist of the world, opened at the Oxford Monday, a day previous to the first anniversary of his defeat of Jim Jeffries. Business was great for the first performances. The audience voted the colored fighter interesting. The picture shows were rather tedious and may be cut. The "champ" manages to get over through his genial personality.

BIG PANTO AT XMAN.

(Special Cable to VARIETY.)

London, July 5.

Charles B. Cochran, who, several years ago, promised to do many things toward revolutionizing "show business" in the United States, and who recently wrote a series of articles "exposing" booking methods prevailing here, has arranged to bring Rheinhart's huge spectacle to the Olympia. It is all pantomime and employs the services of two thousand supernumeraries.

The enormous spectacular pantomime will be done around the holidays. The action is laid in the Thirteenth Century. It is proposed to transform the interior of the Olympia into a Roman theatre, the stage to represent the inside of a mediaeval cathedral.

Negotiations are now on for the American rights to the spectacle.

PAULINE HOOKED IN ENGLAND.

(Special Cable to VARIETY.)

London, July 5.

Dr. Pauline, the hypnotist, has been booked for a tour of the Butt-De Free circuit. The opening date is at present set for Liverpool, Aug. 14.

BILLIE BURKE'S FRENCH PLAY.

(Special Cable to VARIETY.)

Paris, July 5.

The new play by the French authors, Callavet and De Flers (who invariably collaborate) will be written at the suggestion of Charles Frohman with a view to its performance in English by Miss Billie Burke.

AMERICAN ACTS APPEAR.

(Special Cable to VARIETY.)

London, July 5.

Marshall Montgomery, the American ventriloquist, made his English debut at the Alhambra Music Hall Monday night and did well considering the hall.

Fred. Duprez, the American monologist, appeared before nine o'clock, at the Tivoli, which made it impossible to score any great hit. He managed, however, to secure some laughs and may be regarded as a moderate success.

Les Marbas, French pantomime tumbling and whirlwind dancing, are at the Tivoli, scoring a big hit.

ROW OVER BILLING.

(Special Cable to VARIETY.)

London, July 5.

Little Tich is out of the bill at the Tivoli, because of a billing row with the management. The comic will remain off the program for two weeks. Tich disputed the division of the top of the bill with Wilkie Bard. Tich's name is now off all billing.

REJANE PACKING 'EM IN.

(Special Cable to VARIETY.)

London, July 5.

Mme. Rejane is attracting large business at the Hippodrome. During the first performance it was discovered that the pieces offered by the noted French actress were too long and a quantity of cutting was done.

ELECTRIC FAN DID IT.

Maude Lambert is not headlining at the Fifth Avenue this week, as advertised. She endeavored to keep cool by standing too close to an electric fan and her throat went out of commission.

Sophie Tucker was called into the breach.

REYNARD'S RECORD DIVORCE AFTER SIX MONTHS WEDDED

Granted a Chicago Decree From His Wife, Bianca Froelich, in 2 Hrs. 49 Mins. Max Hirsch, Former Metropolitan Director, Named as Corespondent.

Chicago, July 5.

Besides holding a decree of divorce separating him from his recent life's side partner, Ed. F. Reynard is also holding what is claimed to be the world's record time in securing the final parting paper.

June 15 a complaint in an action for divorce brought through S. L. & Fred Lowenthal by Mr. Reynard against Bianca Froelich, was served upon Mme. Froelich in this city. Two hours and forty-nine minutes after the service the Chicago theatrical attorneys handed their client the document he wanted, with the seal of the Cook County Circuit Court attached.

The papers on file charge Mme. Froelich with having violated her marriage vows at Los Angeles, the Sherman House, Chicago, and other places. Max Hirsch, at one time director of the Metropolitan Opera House, New York, was mentioned as corespondent. Mme. Froelich was represented by counsel at the trial or the action, but no defense was interposed.

Mr. Reynard and Mme. Froelich surprised their friends last December, when suddenly and without announcement, they married at Providence, R. I. Almost immediately after husband and wife started on their separate paths, to fulfill vaudeville engagements. Mr. Reynard appeared in the east and middle west last season. His wife commenced a tour of the Orpheum Circuit.

In Mr. Reynard's ventriloquial sketch, one of the characters is assumed by a "dummy," programed as "Seth Dewberry, the Town Con-stable." Shortly after the married couple had started upon their respective tours, Seth put his ears to the ground and heard rumors. Later these were reinforced by reliable reports, secured by the Con-stable in those mysterious ways the old sleuths have.

Verification of the stories was secured, and the direct evidence, when presented to Mme. Froelich in the offices of the Messrs. Lowenthal, is said to have unutterably surprised her, to such an extent that Mme. Froelich is reported to have admitted that the reports of her movements in and out of the theatres along the line of the Orpheum Circuit were correct.

Immediately after the divorce was granted Mme. Froelich left Chicago for New York, where she intended taking steamer for Europe.

Mme. Froelich is said to have known Mr. Hirsch since the time both were at the Metropolitan, the woman in the capacity of premiere ballerina there.

Last season Mr. Hirsch piloted Mary Garden over the country, going as far as the Coast.

"BUSY IZZY," FOURTH EDITION.

Chicago, July 5.

George Sydney, in the fourth edition of "Busy Izzy," which Sydney and Hap Ward are rewriting for next season, with Carrie Weber as his principal feminine support and fifty-four people, will open sometime in August at the Globe Theatre.

Billy Van and the Beaumont Sisters, under the Stair & Havlin management, will open in their show at the Grand Opera House, Philadelphia, about August 25.

OBTAINS STELLA MAYHEW.

Chicago, July 5.

The Majestic has obtained Stella Mayhew as a headliner for a week in vaudeville, opening here July 17. Billie Taylor will accompany his wife in their former turn.

Miss Mayhew and Mr. Taylor will receive \$1,000 for the Majestic engagement.

A GUARANTEE THAT WASN'T.

New Orleans, July 5.

R. L. Bristow, who answers "Present" when the word "manager" is mentioned, and who is the Abou Ben Adhem in the theatrical circles of Hammond, La., put one over on the wise Thespians composing the Griffith Musical Comedy Company last week.

This Bristow fellow induced the artists to come to Hammond by offering them a guarantee, and a guarantee, as everybody knows, is something that is, when it is.

But Bristow's guarantee, although a work of literary art, minus anything that resembled hyperbole, redundancy or other rhetorical misdemeanors, was just a dreadful hoax. This was forcibly impressed on the artists when they applied for their pay Saturday night.

All week audiences had been conspicuous by their absence, the nearest thing to a spectator being Hammond's Chief of Police, who entered the theatre Friday, after receiving the information that "lights were burning in the opera house."

NEW LEADING WOMAN.

Chicago, July 5.

Helen Harvest will be the leading woman with William Hodge in "The Man From Home." Miss Harvest will play the part taken here by Olive Wyndham.

LEIBLERS GET "REBELLION."

Leibler & Co. will produce "Rebellion" next season. It is a dramatized version of Joseph Medill Patterson's novel of the same name. The piece will be used as a starring vehicle for Gertrude Elliott.

MEL'S FOREIGN FURNISHINGS.

S. Harmon & Co. of London, have secured a judgment from Judge O'Dwyer in the City Court against Melville Ellis for \$500. Melville secured some silk hosiery, several spun silk sleeping suits, studs, supporters and other incidentals demanded to the successful attiring of one so fastidious as the only Melville.

This was about a year ago. The entire bill was in the neighborhood of \$400. Melville came back to America but forgot to pay the bill which the English furnishers had presented. Then the matter was turned over to A. L. Fullman, the attorney in this country for the London furnishers, and he secured the judgment, which with interest, totals \$500.

DRESSLER FOR ENGLAND.

During the week it was definitely settled that Marie Dressler would spend ten weeks of the coming theatrical season abroad on the Stoll tour. The contracts were signed in the office of the American legal representative of circuit in this city by Miss Dressler. They call for her appearance in London, at the Coliseum early in September.

The original of these contracts was entered into between the Stoll people and the hefty comedienne three years ago, while she had the Waldorf theatre in the English capital on her hands. The management of this venture proved rather costly to the actress, who returned to this country to rehabilitate her fortunes, after passing through the English bankruptcy courts.

The contracts were re-signed for September, 1910. Then Miss Dressler achieved success here in "Tillie's Nightmare" and the dates with the English circuit were again postponed. Her recent misunderstanding with her managers on this side decided her to agree to fill her English time this coming season.

When Miss Dressler returned from abroad after her disastrous experience in the managerial game on the other side she gave out an interview expressing her views on the English and all things British that traveled the world over and caused much discussion.

OPERA CO. ATTACHED FOR \$48.

Cincinnati, July 5.

The receipts of Friday night's opera performance at Chester Park were attached by Constable Ivey of Squire Dumont's court. The attachment was against the Fishell Amusement Co. (which closed its season Saturday night), and issued under a claim of the Cincinnati Bill Posting Co., for \$48.

COAST COMPOSERS CONVENT.

San Francisco, July 5.

A convention of California composers, to last three days, began here this morning.

All matters pertaining to the improvement of the art will be taken up, but the most definite scheme in view is the planning of a huge musical temple in this city. Representative musicians from all over the State are gathered, and many things are looked for.

PRINCIPALS FOR F. & L. CO.'S.

Frazee & Lederer are fast forming their various companies for next season, and most of the principals have been engaged. While some of the original members of the Richard Carle and "Madame Sherry" companies have been retained, there will be many new names on the F. & L. books.

Carle and his "Jumping Jupiter" Company open July 31 at Atlantic City, and will travel toward the Pacific Coast. The following will be in Carle's support: Quentin Tod, Mr. Goldsworthy, "Doc" Wright, Murray Darcy, Edna Wallace Hopper, Isabel Winlock, Albertine Benson and Helen Raymond.

The "Sherry" companies are being filled as follows: No. 1—Lina Abarbanel, Elizabeth Murray, Annabelle Whitford, Mae Phelps and Dallas Welford; No. 2—Flo Irwin, Cherediah Simpson, Lillian Tucker and Oscar Figman; No. 3—Maurice Naughton, Ben Grinnell, Franklin Farnum, H. O. Stephens, Lillian Seville and Ada Meade; No. 4—Anna Boyd, Wilmer Bentley, Marie Flynn and Hallan Mostyn; No. 5—Joseph Smith Marba, Frank Johnson, Ada Sanchez and Tessa Kosta.

For Jefferson De Angelis' support are under contract Frank Rushworth, Morgan Williams, Charles Prince, Hubert Wilke, Anna Laughlin, Florence Martin and Texas Guinan.

Thomas W. Ross will open about September 1 in "An Everyday Man," and the following will be in his company: Mildred Beverly, Mabel Turner, Florence Nash, Elizabeth Nelson, Maggie Fielding, Sallie McVicker, O. F. Keane, Anna Bradley and Charles Wells.

\$5,000 ACT FOR ANNA.

Chicago, July 5.

A \$5,000 vaudeville act is contemplated by Anna Fitzhugh. That amount will be spent on the production.

Miss Fitzhugh has wired Eastern agents to let her know the prospects for herself and production next season.

A DIP FOR LUCY.

A little vaudeville dip between seasons will be taken by Lucy Weston. She is going to appear at the Brighton Beach Music Hall for the week of July 17.

FRED. WHITNEY HERE.

Fred. C. Whitney, in town on a hasty visit, returns at once to London to superintend his numerous productions in preparation there. Said he:

"I will have six 'Chocolate Soldier' companies in Great Britain and America; 'Baron Trenck' will be produced here at the Casino next October; 'The Spring Maid' will be presented in London in September; 'The Cavalier of the Rose,' written by Strauss, is to be presented at Covent Garden, London, Sept. 23, for two weeks, and then comes to America.

"Other productions contemplated but not yet definitely arranged for are Franz Lehar's opera, 'At Last Alone,' 'Venus in Grunen,' 'Mein Junger Herr' and 'Meline Kleine Freunde.'"

SHOW FIRM, AFTER 34 YEARS, REPORTED ABOUT TO DISSOLVE

**Richard Hyde Rumored as Purchasing the Interest of
the Behman Estate in Hyde & Behman Firm's
Properties Estimated Worth \$2,500,000.**

The papers have been or are about to be signed which will transfer the interest of the Henry Behman Estate in the Hyde & Behman theatrical properties to Richard Hyde, the surviving partner of the firm.

The Hyde & Behman theatres are Star, Galety, Folly, Grand Opera House, Hyde & Behman's (Court Street, Brooklyn); Gayety, Pittsburg; Star and Garter, Chicago, besides the Bijou, Brooklyn, controlled by the firm under lease. The others are owned by Hyde & Behman. Their value has been placed by report at between \$2,000,000 and \$2,500,000.

Hyde & Behman is one of the oldest firms in the show business. About eight or nine years ago Henry Behman died. The Star (Galety, Brooklyn), Gayety, Pittsburg, and Star and Garter, Chicago, play Eastern Burlesque Wheel attractions. The Hyde & Behman's Court Street is under lease to A. H. Woods. Klaw & Erlanger have the Grand Opera House, returned from its "Advanced Vaudeville" days through the dissolution of the U. S. Amusement Co. It is sub-leased for "pop" vaudeville. Corse Payton is sub-lessee of the Bijou.

Despite a most circumstantial report to the effect that a deal is contemplated, as above set forth, Archie Ellis, general manager for the Hyde & Behman interests, professes to know nothing about it.

NEW CHARTER CHANGES.

The new charter, framed by Mayor Gaynor, for New York City, will bring many surprising changes in the conduct of the affairs of the city. The one bearing on the theatrical folk the most will be the centralization of all of the branches of licensing under one head. The Bureau of Licenses will have control of all permits, from that of the push cart pedler to all show performances.

There will be a large office in Manhattan and each of the sister boroughs will have branches. At present it would seem as though the Mayor will put the entire affairs of the bureau under the direction of Herman Robinson, the present commissioner of employment agency licenses. Mr. Robinson has proven his worth in the conduct of his present office.

MONEY WILL HOLD DANCERS.

Despite the many reports from abroad of the squabbles between Pavlowa and Mordkin, the men who have them booked for an American tour are going ahead with the arrangements for their three days' appearance at the Madison Square Garden beginning Oct. 16 next.

While it is well known that the

dancers have had some pretty spats the big sum of money they will receive for their coming here will likely keep them together until after this tour, anyway.

RUSSELL BROTHERS BOOKED.

John and Jimmy Russell have accepted vaudeville engagements for next season, opening at the Fifth Avenue September 25.

John Russell informed the Casey Agency, which placed the turn, that Jimmy, of late not feeling overwell, was in good physical condition once more.

"SPONGING" AND "PRESSING."

Now that "small time" vaudeville is a few years old, the "small time" managers have brought back their own expressions to meet the requirements of the conditions in the lower grade houses.

Acts that have often been repeated in the "small timers" or those asking what is thought to be too much salary, are now told by some "small time" managers to "Sponge your act and press out your salary."

INTERSTATE'S BIG ACTS.

Chicago, July 5.

With several big acts booked for her circuit, Cella Bloom, the booker for the Interstate Chain, returned here Monday from New York, where she had been for a few days. Of the fifteen houses to be booked by the Interstate next season the theatres at Houston, Fort Worth and Dallas (Texas) will play big feature turns, taking them off the Orpheum circuit from New Orleans, the point at which most of the Acts close that tour.

While in New York Miss Bloom booked through the Pat Casey Agency, the Charles Ahearn Troupe, Willard Simms & Co., Cadets de Gascoyne, Odiva and Charles F. Seamon, among others. These acts were given "play or pay" contracts for the three weeks, with the "two weeks" clause scratched out.

An offer was made to the Casey Agency for Genee or any other of its biggest acts, to follow on the three weeks of Interstate time after leaving the Orpheum tour.

The remainder of the circuit will follow the usual custom in shows, playing three performances daily. Acts will hereafter start out on the tour from the Plaza, Chicago, which opens as an Interstate spoke August 28.

A. E. Meyers, the Chicago agent, also in New York last week consulting with Pat Casey, returned to Chicago Sunday.

Harry Wardell, for two years a member of the New York Hippodrome company, will go with Dockstader's Minstrels next season.

NO BASEBALL BULLETINS.

The scheme to place electric baseball bulletin boards in the "small time" theatres of New York, as an extra added attraction, between 4 and 6 each afternoon, has fallen through.

The project looked good to everyone until the promoter of it discovered the Western Union would not furnish the reports of the various games the two New York teams play almost daily while one of the teams appeared upon the home grounds. This put the finish upon it, as either the Giants or Yankees are in New York continually.

Last year, when the Compton Score Board was in the Madison Square Garden, it drew a crowd of 4,000 or more each day. This affected the attendance at the ball grounds in New York to such an extent the agreement with the telegraph company was made.

As a substitute for the unavailable wire service, Ed. L. Bloom has installed in the American (Loew's), New York, a home-made score board, hung by lines in "one," and which is dropped down between acts, showing the standing by innings of all teams then playing. The board is neat, with large painted figures in white, the battery for each team being underlined. It is proving somewhat of an attraction. The race in the National League, with New York at or around the top, is keeping the interest at fever heat in New York. Thousands brave the blistering sun to watch the newspaper score boards. The indoor record is expected to draw from these fans. The American takes its reports from the ticker.

The board will likely be installed as a "supper show" feature at the other Loew houses. The "supper show" sometimes plays to as many as one hundred people. It is the middle performance of the three daily given by the "small timers." What patronage the bulletin board may attract will be "found money."

PROCTOR'S TURNS TO STOCK.

Newark, July 5.

July 17, a stock company, headed by Una Abell Brinker, will take possession of Proctor's Theatre, supplanting for the remainder of the summer vaudeville, now there.

The house will probably re-commence playing vaudeville around Labor Day.

A LONDON SUCCESS.

(Special Cable to Variety.)

London, July 5

Ferry, the frogman, opened at the Palace here, and although on in the first half of the program, scored successfully.

RATS SCAMPER IN LONDON.

(Special Cable to Variety.)

London, July 5

The White Rats Fourth of July Scamper was held at the German Club last night. The performers present had a very enjoyable time. There was no reference to anything suggesting a strike.

The Four Banta Brothers have been engaged for the Old Time Minstrel's "quers" next season.



FRANK TINNEY'S HOMECOMING

This picture will give one an idea of the lobby decorations and floral tributes at KEITH'S, PHILADELPHIA, where FRANK TINNEY was held over two weeks. It was Frank's first appearance in his home town, and the "DARK SPOT OF JOCK" got a great reception.

FOUR ARTISTS' ASSOCIATIONS AT INTERNATIONAL CONFERENCE

Five Days' Meet Starts July 17, Near Paris. Germany, France, England and America Represented.

(Special Cable to Variety.)

Paris, July 5.

The international conference of variety artists' representatives will be held at the Taverne du Negre, Rue Faubourg, Saint Denis (France) for five days, commencing July 17.

The orders represented will be the International Artisten Loge of Germany, Variety Artists Federation of England, White Rats Actors' Union of America and the Union Syndicate des Artistes Lyriques of France.

Delegates are Clemart, Bartram, McConnell (V. A. F.); Konorah, Herzberg, Adelmann (I. A. L.); McCree, Mountford (W. R. A. U.); Anthonus, Charland, Dartagan, Vavart, Rosien (U. S. L. A.). The American society will have a third delegate, selected from among the members on this side.

A general discussion on affiliation, and international assistance to one another, will be gone over during the conference, first proposed some months ago by Bartram of the V. A. F.

BUSINESS FALLING OFF.

The charges against Comstock & Gest and Gertrude Hoffman, of conducting a "lewd and indecent" performance at the Winter Garden, New York, with their presentment of "La Saison Russe," was dismissed last week. Despite the publicity given to the accusations and the appearance of David Belasco as a witness for the defense, business did not pick up.

Unless there is a vast improvement in the business now being done at the Winter Garden, the Gertrude Hoffman ballet season will be brought to a close within the next fortnight.

It is understood that Miss Hoffman herself is a heavy investor in the enterprise, the cost of production having been set at a figure in the neighborhood of \$70,000.

The show will be sent on tour next season with a number of changes. In its new form it will not be a pantomimic dancing performance in its entirety.

By Monday of this week the newspapers throughout the country were flooded with a manifesto printed on a half-sheet in two colors and headed: "Our enemies routed again." One of the sub-heads reads as follows: "Art triumphs over malice and stands vindicated." The main object of the "manifesto" was to place before the theatre managers and editors everywhere the fact that the charges against Miss Hoffman and her managers had been dismissed.

OUT OF TOWN OPENINGS.

A few of the out-of-town openings for the coming season are as follows: "The Quaker Girl" will make its American premier at Atlantic City

Oct. 2. After a few weeks on the road, the show comes to the Majestic theatre, New York.

Edgar Selwyn's "The Arab" begins its season at the Walnut Street theatre, Philadelphia, Sept. 4.

Elsie Ferguson in "Dolly Madison," starts in October and is scheduled for New York, during November.

"The Traveling Salesman" opens in Pittsburgh, Aug. 28.

"The Country Boy," begins Aug. 28 in Des Moines, Ia. Another company in the same play opens in Brooklyn (Montauk), Sept. 4.

"The Commuters," Nixon, Pittsburgh, Sept. 4.

"The Price," with Helen Ware, will have its initial presentment at the Hollis Street, Boston, Sept. 4.

"The Cave Man," with Robert Edson, Sept. 18, in one-night stands for two weeks, coming thence to the Walnut, Philadelphia, Oct. 2.

"The Single Man," John Drew, at the Empire, New York, Labor Day.

"Two Women," with Mrs. Leslie Carter, Asbury Park, New Savoy theatre, Sept. 4.

Gus Hill's four "Mutt and Jeff" companies, as follows: Atlantic City, Aug. 21; Chicago, Sept. 5; Richmond, Va., Sept. 18, Boston, Oct. 2.

Chauncey Olcott, Columbia, San Francisco, July 9.

"The Red Widow" with Raymond Hitchcock, Boston, Labor Day.

"Seven Days," out of town for a few days prior to its return to the Astor, New York, Aug. 31.

"The Pet of the Petticoats," Eddie Foy, Olympic, Chicago, Sept. 4.

Harry Woodruff, Kansas City, Aug. 19.

"The Girl in the Taxi," San Francisco, Aug. 12.

"Fascinating Widow," Julian Eltinge, Apollo, Atlantic City, Aug. 8.

"The Rebel," Dustin and William Farnum, Chicago Opera House, September 2.

"MR. MESCHUGE," DIRECTOR.

Berlin, June 29.

At the Neuve Winter Steuben, an all night resort, is appearing "Mr. Meschuge," as the musical director of the orchestra there. "Meschuge" in German, is equivalent to "crazy" in English.

Several offers have been made for "Mr. Meschuge" to tour America. Americans, who have seen him, say they prefer "Meschuge" to Glaesneck, "The Crazy Leader," who created much talk here some time ago. H. B. Marinelli is acting as representative for "Mr. Meschuge" in all negotiations.

MACK ON ORPHEUM TIME.

Andrew Mack opens on the Orpheum circuit, in San Francisco, Sept. 10.

TOO HOT FOR SHAKESPEARE.

After the Monday night performance, the fortnight's engagement of E. H. Sothern and Julia Marlowe at the Broadway theatre came to an abrupt termination. These artists had just returned from a very successful tour of the country, and at the request of the Shuberts, essayed a couple of weeks of Shakespearean repertoire at popular prices on the eve of the Fourth of July when nearly all the theatregoers are out of town and those remaining would not care to sit through anything "heavy" at mid-summer.

Monday night, with the thermometer about as high as it is possible to go without bursting, and human beings and animals dropping in the streets overcome by the terrific heat, Mr. Sothern and Miss Marlowe arrayed themselves in the costumes designed for the respective roles of Macbeth and Lady Macbeth. They went through the ordeal manfully. After the performance it was announced that Miss Marlowe had succumbed to the terrific heat. There was \$138 in the box office for the evening's work.

BARGAIN OPERA QUILTS.

The Van den Berg opera company, which started off last week at Terrace Garden and announced a performance, dinner and taxicab ride home all for \$2, ended its inglorious run after Monday night, exactly as predicted by the wise folk along Broadway. The official excuse given was the extreme heat, and the performers are now seeking salaries due them.

Jose Van den Berg, promoter of the enterprise, was considered for many years the finest oboe player in the world. His services were always in demand. He came to America originally with Adelina Patti and was a member of the Metropolitan Opera House orchestra for many years. But Jose has of later seasons developed an insatiable desire to pose as a summer impresario, and almost invariably his ventures have proven as disastrous as the Terrace Garden fiasco.

Will J. Block, of New York and Chicago fame, was also interested in the management of the enterprise.

READY FOR THE ELKS.

Atlantic City, July 5.

The town is in gala attire for the coming hosts of the Elks, their vanguard already arriving. The grand reunion of the B. P. O. E. takes place July 10-17. Atlantic City is itself a strong Elk town and needless to say enthusiasm is at high pitch.

The reunion comes at a time when there is generally a lull in the season—between the Fourth and 15th of July.

NEW ORLEANS LINE-UP.

New Orleans, July 5.

The New Orleans line-up for next season will be Tulane—"Syndicate" attractions: Dauphine—Shubert; Crescent—Stair & Havlin; Orpheum—Vaudeville; Greenwall—Vaudeville; Lyric—Stock; Majestic—Extravaganza; Shubert—Pictures; Winter Garden—Pictures.

OPERA HOUSE PROPERTY SOLD.

Chicago, July 5.

It was announced last week that the Marshall Field Estate had closed the purchase of the Chicago Opera House property, on Washington and Clark streets, as well as the White estate, adjoining on the west, at 128 Washington street. The price paid for the opera house building was said to be in the neighborhood of two million dollars.

Ordinarily this deal should not arouse more than passing interest in the theatrical field, since the Kohl & Castle people have a binding lease which still holds good for three years, expiring in 1914, and for which the yearly rental is but \$15,000, but it became known early this week that the Field estate operators were desirous of taking the property over immediately in order to rebuild, and are offering a large amount of cash to Kohl & Castle people for a release.

Lyman B. Glover, who is directing the business affairs of the Kohl & Castle firm, denied that he had been approached on behalf of the Marshall Field Estate, adding his people would release providing the right amount was offered. "In the meantime," said Mr. Glover, "we will continue as before and arrange for our usual attractions to be played at that theatre."

The publication of the figures mentioned in the sale gave the public a small idea of the business sagacity of the late C. E. Kohl. The lease for the closing five years calls for an annual rental of \$15,000. Considering the \$40,000 yearly rental for the American Music Hall and the \$50,000 paid for the use of the Majestic, this is a low price for the Chicago Opera House, which is now and has for the past several seasons been playing \$1.50 shows.

LOST ONE PERFORMANCE.

Chicago, July 5.

Owing to illness, Nora Bayes did not appear at the Chicago Opera House, Monday night. Her part was played by an understudy. Miss Bayes recovered sufficiently enough to allow her to rejoin the show for the holiday performances.

THOMPSON LEASES GLOBE.

Chicago, July 5.

The Globe Theatre, in the American Music Hall neighborhood, passed into the hands of Colonel Thompson today, a two years' lease being signed. The Globe Theatre Co., headed by the Colonel, opens the house Sept. 5, with a comic opera company.

GENEE COMING OVER SURE.

(Special Cable to VARIETY.)

London, July 5.

Adelaide Genée, the dancer, who is to tour the Orpheum Circuit next season, has been booked for the Coliseum here on her return. The contracts pass through the A. Wolheim agency.

Pat Casey booked the Danish queen of terpsichore with Martin Beck, before the latter sailed. The dancer will return to this country and in all probability play several weeks in the east before going over the Orpheum time.

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Reed Albee is spending a fortnight in Saratoga, taking a well-earned vacation.

Billy L. Geller has left the Albert Von Tilzer forces and is now connected with Leo Feist.

The United Booking Offices declared a holiday from noon Monday until Wednesday morning.

Brice and King return from the other side next week, and will open at Hammerstein's July 17.

Ada Overton Walker will play the Fifth Avenue July 17, backed by a company of twelve colored people.

Marguerite Clark and Blanche Ring have declined vaudeville engagements for this summer around New York.

Jessie Keller ("Venus on Wheels") and Thomas Weil, a professional, were married in Chicago June 6.

Rehearsals for "The Never Homes," Lew Field's new production, will start at the Broadway theatre July 25.

"Everywoman," which closed Saturday night at the Lyric reopens at that playhouse about the middle of August.

William Fox, of Los Angeles, Cal., and Lillian May Bode, both vaudevillians, were married in Cincinnati last week.

Frank Evans is back from a ten-days' trip to the West, whither he went in search of new material for eastern bookings.

Gilbert Losee, extensively billed for the Fifth Avenue this week, canceled, claiming illness, and was replaced by Luciana Luca.

Marshall P. Wilder returned from abroad last Saturday. The humorist appeared at thirty-two private entertainments in London.

Frank Vincent will return to the Orpheum offices July 15 from his vacation in Europe. Martin Beck is due to return about Aug. 15.

Jean Salisbury, last season in burlesque, has been signed as prima donna for one of A. H. Woods' numerous musical attractions.

Lem B. Parker, the playwright, is very ill at his home in Jersey City. Nervous prostration has forced him to give up all his writing at present.

Amelia Gardner has been re-engaged by the Authors Producing Co. for next season, to play the part she created in "As a Man Thinks."

Charles J. Fitzpatrick, special booking representative for the Feiber & Shea Circuit, is taking a three-weeks' vacation at Waterwitch, N. J.

George Searcey and Helen Hofer, the latter a native of Cincinnati, were married in that city last week. Bride and groom are in the profession.

Last spring's Winter Garden show is now scheduled to take to the road early in September, minus the stars who appeared in it in New York.

Frank Jones, of the Percy Williams booking staff, is on his fortnight's vacation, which is being spent in cruising in and out of town on his boat.

Polly Bartholdi, daughter of the proprietress of the Bartholdi Inn, a theatrical hotel in New York, was married June 21 to Arthur J. Pickens, a vaudeville actor.

Henry E. Dixey has been placed for thirty weeks in vaudeville for next season, says William L. Lykens, the booking gentleman who claims he did it. Mr. Dixey will be supported by his wife, Marie Nordstrom.

Baker & Castle have signed for their "Goose Girl" Company: Virginia Ackerman, Brian Darley, Joseph J. Clancey; for their "Graustark" Company: Joseph Gonyea, Thomas J. Hynes, Timothy Finnegan and Alenne Durano.

WILL. H. FOX, "Nature's Little Nobleman," bids adieu to America for two years Saturday, when he sails for the other side on the Philadelphia. "Little Billy" is booked up in Europe until September, 1913.

Leo Feist is rapidly recovering from a serious operation he underwent a fortnight ago at Dr. Bull's sanitarium. Feist is convalescing at his home in Polham and will not be at his place of business until next week.

Anna Miller, playing recently with "The Pianophlenda," is recovering from a severe illness. She took a huge dose of bichloride of mercury, mistaking it for a headache powder.

Jerome H. Remick and family are spending the heated months at their summer home at Block Rocks, Mass., which is near enough for the publisher to make frequent trips into the city to look after his business.

Wilfred Clarke will play his new sketch, "The Dear Departed" at the Brighton Theatre next week. There will be a company of five to interpret it, with special scenery and handsome gowns.

Henry Blaese, superintendent of the production department for Charles K. Harris, is seriously ill at his home. Monday last he suffered a stroke of paralysis and his recovery is doubtful.

E. K. Nadel, who "put over" Marvelous Griffith, the lightning calculator, has accepted the management of several other acts, and is also arranging to open what he styles as a "vaudeville foundry."

Ben Cohen, one of the Chicago Examiner staff artists, was in the metropolis the past ten days interesting theatrical people in a new and economical method of making drawings and cuts for newspaper work.

The H. B. Marinelli agency has booked Ernest Pantzer and Co. for ten months on the other side, opening at the Wintergarten, Berlin, Aug. 16. Mr. Pantzer plays at Brighton Beach next week, sailing the Tuesday or Wednesday following.

John McCloskey, the tenor of "Alma, Where Do You Live?" fame, who will likely be seen with a Broadway show next season, is flirting with vaudeville and it is understood that an offer of \$400 a week for ten weeks has been tendered him.

Max Bendix, musical director for Christie MacDonald in "The Spring Maid," has been engaged as general musical producer for the firm next season. His brother, Theodore Bendix, will direct one at "The Spring Maid" companies next season.

The Four Musical Cates open a season abroad, in Sheffield, Eng., for the Varieties Controlling Co., Feb. 15, with eight weeks to follow. Clemmons and Dean booked to open at the Alhambra, Glasgow, Jan. 8. Stanley Wathon placed both acts.

James J. Corbett may not play vaudeville next season, after all, as he is considering an offer from a Mr. Pearson to star in "Arsene Lupin." Pearson handled Corbett when he played in "The Burglar and the Lady." Everything looks good to James J. but the one-night stands.

Jules Delmar leaves this week for a vacation, the first he has taken in

thirteen years. Peak's Island, Me., is the place. Last year Jules started on a little restful jaunt, but he met a doctor, who charged him \$650 for services rendered, enough for the Doc to have the vacation, while Jules returned to work.

Willard Coxe has been engaged by Werba & Luescher as manager for the forthcoming trip of Louis Mann in "Elevating a Husband." The firm has also secured Charles Marks to business manage the "Little Miss Fix-It" company. George R. McFarland will relieve George W. Sammis as manager of the Bayes-Norworth show. Mr. Sammis is going on a vacation.

Belle Ashlyn, who has been signed by A. H. Woods for the support of Eddie Foy in "The Pet of the Petticoats," has been in town this week trying to obtain a release from the manager of her contract so that she may continue her vaudeville tour next season. Miss Ashlyn has been successful in the west and quite a few weeks of western time are at her disposal if Mr. Woods will turn her loose.

Cartmell and Harris returned to New York this week, after a successful engagement in England, which have netted them return dates over there, for from twenty to thirty weeks a season for the next three years. Their first return will be the coming winter, for a run of six weeks at the Palace, London, followed by a tour in and out of the big town. Hugo Morris is arranging the act's American dates.

Jenie Jacobs had herself announced as an act last Sunday at the Fifth Avenue. A singing quintet under the management of Miss Jacobs appeared at the house to "show." Not knowing the billing, the house management had a card upon which was printed "Jenie Jacobs." One was placed on either end of the stage. Then the five men walked out. Had the card read "Pat Casey" as describing five men, that would not have been so far off. Anyway, it was pretty warm last Sunday; so hot that the seventeen customers the Fifth Avenue drew didn't care what was going on.

Edwin Arden, playing in stock at the Euclid Avenue Theatre, Cleveland, told Archie Bell, of the Cleveland Plain Dealer, the other day what he thought of vaudeville. Mr. Bell printed it. Mr. Arden was very rough on vaudeville and those engaged in it. What Mr. Arden said was as unnecessary as it was untrue. Edwin seemed to be piqued because the last sketch he played in vaudeville ("Captain Velvet"), probably written by himself, received a general panning all along the line. Mr. Bell, in the interview, comments on "Captain Velvet" as "a foolish thing, acted in a slovenly fashion by a man who knows how to act well." So, why Mr. Bell wrote the story for what it was worth. Archie knows something which a lot of people in the best and vaudeville have long since learned upon

"THE GOLDEN CIRCLE"

By J. C. NUGENT

(COPYRIGHTED)

TO THE AMERICAN VAUDEVILLE ARTISTS

The highest compact we can make with our fellow-men, let there be truth between us two forevermore. It is sublime to feel and say to another I need never meet or speak or write to him. We need not remember ourselves or send tokens of remembrance. I rely on him as on myself. If he did not thus or so I knew it was right.
Ralph Waldo Emerson.

To be independent does not mean to disregard one's obligations. It means a deeper, higher, regard for them than can ever be held by an interested partisan, however fair, if his part is an interest which can be construed to be of more value than his independence. To be a writer who is read is to be intrusted with "The drop of ink which may make thousands think."

To cause thought which will have any, or ought but posthumous result, it may take in the circle of the universe but must be capable of narrowing in true focus to the matters of the minute.

To give to matters of the minute more than momentary importance, it must show their relation to larger circles of time and territory—and such must indeed be important if they can be found to reflect seriously and truly a danger to—let us say modestly—the civilized world.

And such I claim is the stage, and such I claim is that miniature map of all the stage contains, or may contain, called vaudeville.

Aye, and it has its relation to that universe which is nature.

Shakespeare having bridged the gap between God and Man, brings man to the stage in his command.

"Hold, as there the mirror up to nature."

And the truth of this reflection is the measure of the stage.

There is nothing particularly original in noticing what is already being noticed, and will be promptly neutralized and eradicated by the specific of truth in every other walk of life. It is enough to point out that red rash labeled with the sacrifice of George Fuller Golden's name, on the cover above the legend "official organ" broken out all over the fair face and form of

"Mi Lady Vaudeville."

Shall I tell you what it is, this poison that is sapping at our vitals while we sleep?

The Poison of the Old World Anarchy. Each healthy body has natural and necessary poisons, naturally secreted and expelled. When not naturally expelled, they protest variously as diseases of retention. Among these may be anarchy, but, if so, the native doctors can be trusted to handle it.

But that class of disease coming under the head of invasion, is the growth of an unhealthy germ which multiplies insidiously—horribly.

If neglected—

But here—through that kindly light from Shakespeare which spans between us and God, "mercy must needs breathe within the lips"—Aye—and the justice which it tempers best.

"You have presumed to comprehend the universe." It says "And all have their place even when it invades, the invasion may be sincere—innocent. Give unto Caesar, Caesar's."

Very well, let us hope the intent was innocent, in any case. He must judge who is the Top of Judgment, nor should the invaders be censured in defeat; they are what they are, the growth of older, more infested bodies, schooled in the spirit of older, more hopeless conditions, trying to correct those conditions, in the only way they know, which is only their own way, and which aptly shows how illy it understands the spirit of a country—"Of the people—for the people, by the people."

And always remember, ye who evade, the everwatching eye of God, that while transplanted anarchy is a deadly germ, it can only live in such unhealthy soil as may receive it, its quick inoculation is doubly poisonous in the dirty smartness of The Tenderloin.

But both vaudeville and America are fortified, and Broadway is also the battle ground of brains. America's constitution, written by staunch men who bulled wiser than they knew, can take care of both Invasion and Retention, which perhaps puts the Oil Trust in a gallery of faces which in future years will never be painted in their particular grade of oil.

And vaudeville—I deem it proper to say, has been safeguarded by the spirit of one man on each side, whose original ideas as writer and if adhered to, would have kept—and still may keep, "Mi Lady Vaudeville" equally free from diseases of Invasion and Retention alike.

Others have followed with better—perhaps greater ideas, inside the lines layed down by these two men. The harm has been wrought when either side ventured outside these lines.

One was a manager, I shall presume to speak of him in my next. Then the last word which I can say within the circle has been said.

The other was George Fuller Golden.

He was my friend, yes, and I have tried to return it, yes, but that makes it all the harder to fight this battle, a battle so much bigger than that of personal friendship and enmity that I could now almost wish he were my enemy. Indeed, we often quarreled, as men—who know each other—may, frankly and sincerely, bridging each small division of opinion only with the quick hand clasp across a small chasm, which, despite the hand clasp, still remained an honestly unsettled argument. Yes, we are friends—what of it? This is an issue so big that I would not pause now, nor be tricked into delay by quarreling, even with my enemies, even with those the flesh of whose hands I could not now touch in the clasp of fraternity, until

some new light is shown me from the "Top of Judgment."

George Fuller Golden wrote the title and the emblem of the White Rats of America, and this is written for those who cannot still sing it without a blush, either at each meeting or alone with God, for those in whom the manhood is now struggling to manfully declare that they are either hypocritical or have been deluded, or may have been innocently mistaken. And such a declaration of independence would be but the voice of a Man. The voice of a man who knows the difference between **disorganizing** and **reorganizing** his fellow artist.

I believed that emblem when I first heard it. I sang it as an "apple faced boy." I shall never cease to sing it. I have taught it to my boy, and together we may go some day to Los Angeles by the western sea, and if Golden is not there, my boy shall sing it to Golden's boy.

Those who proudly chose to think, must smile patiently at the fickleness of many, whether at their enmity or friendship, but in the solution of those austere peaks of thought one sometimes finds a friend—who smiling from a peak above—who ere he dies alone-alone, because he chooses the penalty which must be paid by those who truly rise—almost forgotten—except by charity from those of his own but far beneath—suffering, hoping but never doubting—still whispers to you, down to your own lone, lower peak—"be humble always, for your former picture remains with each lower peak as you climb"—but don't look back, look ahead; **Climb, Boy!**

I will look back a second, however, to hand this picture back to the young performers, who have not learned to trust Golden, and trust youth will pardon these words, "Climb, Boy," but a heart full of hate is a hard load to carry upward.

And this is what Golden wrote and what I shall forget last, I shall welcome all beneath it, who are there by right, but I think that name should cover them all.

WHITE RATS OF AMERICA.

White.

God sees clear to the heart, let us go on.

Rats.

An animal which never attacks, but which when attacked, and all else fails, fights until it is dead.

Of America.

Not necessarily native born or naturalized, but conforming to the American constitution while in America.

Have you been able to read thus far and still believe it means you? Well then, try and sing,

THE EMBLEM.

Have you passed that word slave? Well, then, think back "history." Who was it said ten years ago standing on his own two feet, facing your multitude as he does again and must always, when he can not sing the emblem through without choking "God help this order when a member is afraid to speak his mind."

KNAVE.

What is a man who waits until he sees which is the safe side, who allows printed sentiment to go forth—with which he can not agree—or even by methods which he can not agree, threats of being hounded in his own business (to which he gave his life) by "fellow artists" who try to reach him with a printed card on which are printed no such years of work and sacrifice to make him either equal or master. Oh, if ye be men and followers of a man, speak out though all the Tomlinsons from heaven to hell were affiliated, and let not your indecision bar you from a proud place in one or the other.

And the price for defending that is "Advertisement or a few weeks work! eh?"

Poor, blind, boys forever, whom Golden could never cease to love, despite their follies and lack of trust. No, here is their reward, the privilege of being one of the van, who can still sing across the spaces, the desert spaces, to him ere he dies, the rest of the emblem.

"And when the fight is over, boys,

Be proud of your scars,

For the Rats who live in Ratland
Are the real White Stars."

Don't go for a minute, Golden, hold on even if "all is gone"

Except the will which says to you hold on, I think the boys are coming back. There is a lot of new boys with them, who perhaps don't know your name, but they may as well learn it. Some of the old boys who have taken them to raise will teach it to them, and if they don't know you some day, they'll probably know that curly headed boy of yours with the strong jaw, for there must be always boys climbing, peak by peak, toward that last high peak, where we will catch that last glimpse of you, and I want to share the honor with a few of the bunch at least, of asking for your signature, to some conditions which will safeguard the old flag, when you can't hear it any more, for down in our hearts we all want to climb as high as you before we cross in response to that one clear call, so that we can finish the lighter refrain and have some fun on the other side altogether.

J. C. Nugent.

U. S. Citizen, A. A. of I. and S. W. through initiation.

White Rat of America (with paid-up card until name was changed),

White Rat who does not care what the name is, if it means what it meant when it was White Rats of America.

Vaudeville performer, who writes his own sketches, author of Henry E. Dixey's "A Passing Parent," author of Robert Downing's "An Indiana Romance," author of *Variety* and *Mirror* essays on "The Use of Union," "Artists' Protection," the "traitor speech" in 1900, which said, "If in any emergency, any shall betray the obligation and ritual spoken here." We turn Rats forward into stars, not stars backward into rats, **WHAT-EVER CHANGES MAY COME, IF ONLY ONE MAN STANDS ALONE.** There will always be **THE WHITE RATS OF AMERICA. THERE WILL ALWAYS BE THE NAME OF GOLDEN.**

"THE GOLDEN CIRCLE"

BY J. C. NUGENT

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TO THE AMERICAN VAUDEVILLE MANAGERS

"What would you be
If that which is the top of judgment
Should judge you as you are. Oh, think of that
And let mercy therefore breathe within your lips
Like man, new made."

Shakespeare.

"I hear it charged against me that I sought to destroy institutions; but, really, I am neither for nor against institutions. (What, indeed, have I in common with them? or what with the destruction of them?) Only I will establish in the Manhattan and in every city of these states, inland and seaboard, And in the fields and woods, and above every knot that dents the water. Without edifices or rules or trustees or any arguments, The institution of the dear love of comrades."

WALT WHITMAN.

There seems to be some confusion as to the meaning of the above caption. Some think it means George Fuller Golden. Some think it's a pill. Some think it's legitimate opposition to a gentleman who announces a series of lectures or something on Oriental mysticism or something. Maybe some think it is a signal.

I just think it's a short cut back through a lot of useless talk to a point where we once got into writing, with the aid of just about this much noise and counter noise (Copyrighted) and with the aid of everyone else concerned, an agreement between two representative signatures, that would have prevented the strike of 1900.

Of course, I have all the data in proper hands covering all of that period and all of this period, and, of course, I did not save all these things purposely, but as they grew valuable with time, I finally added them to other data, which shall eventually be the basis of a few copyrighted precedents in the history of U. S. Labor organization, Dramatic organization and Vaudeville organization, which perhaps may be useful to that golden circle of the independent thinkers of the world, who may care to work out the details.

To the cartoonists, it will give a very fine little scope, when reproduced in that which proves by parallels or other games of squares and circles.

It may disclose to all that the will of the people is only to be thwarted by the will of the people. But if you also believe that, as well and as truly as you believe the other things in which you have agreed with me, it will be of great help in causing others to agree with me, and thus in time all can agree with you.

So far I have tried to draw all into circles and prove with straight lines. I don't want to prove anything new. I want someone to disprove what was always true, and then to prove how they expect to remedy it.

I want some one to prove that two and two are not four. I agree that some think it is four, but think it ought to be five or three.

Through circles or checkers or sense or nonsense, each may run these articles parallel or side by side or each by each. When the bluff and shock

and smile and snarl of it and the yelp grows weaker and fainter and men crowd into the game, the place of all who venture into the outside circle will be written by themselves. So far we have located the "I knew him when," which denotes some progress for some one, and at last none need apologize for grammar as excuse for notice.

I have said, however, that each should stay on his axle.

The manager, having quoted part of my views, has so far compromised me. I may so far compromise him. I am glad he agreed with me. He must know how far I agree with him.

Starting with God for the law of God, let us leave intentions and motives and protestations and apologies to God.

Starting with natural law, not a convention amongst men, let us leave other countries to meet their own conditions in their countries.

Starting with our country, let us recognize its best principle, that the best right of government is in the consent of the government.

Starting with this as Citizens, let us finish it as Citizens, before we take it up as showmen. I will admit that the Supreme Court Declaration of Independence and U. S. Constitution may not altogether suit me. But I don't believe I could fix them to suit me any better. Equally, I don't think you could. Nor do I think The White Rats of America Actors' Union, affiliated with the Federation of Labor, could. If they would say they did not expect to try to, until it was done with the vote and consent to all other U. S. citizens, I could not see how you could refuse to say the same thing.

If they rewrite their constitution so that they can never say again as a threat that such a course had been proven once, and you could do the same, I don't think it would be any part of my business or their business just how you rearranged your internal affairs, so that you could prove precedent for precedent with them. As long as their only proven precedent in defiance of the law we have to at present accept, yours can only be the same, to meet an unjust argument with the unjust argument. Trickery of different grades is still trickery, but if two can play it, three can play it and the center of power has only to keep his balance. I have seen performers tear up contracts because they said the manager's contract was no good. That is a precedent of ten years ago. I want to see a manager tear up some contracts of his own which he says are no good. Then I will try and demonstrate to him how well he agreed with me when I said a

contract is only as good as the people who make it.

I think there might have been some sense to paper tearing as a single specialty ten years ago. I think there still is, if the other fellow tears up his own pretensions to fairness. When I saw it done, there had been an agreement which no one but me, (it now seems) understood. I have it in writing, but I couldn't keep anyone still long enough to get signed. It was not for five per cent., it was not one per cent. If you concede five, why not four or six. I quite agree that neither you nor I, Mr. Player, agree, but you both agree to something if it is only that there once was a strike that should or should not have been, and that there once was a Vaudeville Business, and that what has been can be, but as a White Rat Actors' Unionite, I can not speak.

I can only speak as a White Rat. I have paid up the last dues sent for under that name. The answer was a sard saying that I was affiliated with myself as a member of the Federation of Labor. So I started back with The Sons of Vulcan, Philadelphia, 1875, with Joseph Bishop and my father down to the base of earning power beneath them, who are over half of our labor, and who are not organized at all, because no one but God has anything they want, and still they have something He wants. So they cut their line straight from the outermost circle of labor to the top of judgment. So I took a straight line through the tops of judgment in labor history, and found its line straight. I learned it once as a laborer, but this new interpreter of my early college was and still is, apparently, so sincere, that I reviewed. I find it straight from Joseph Bishop to Joseph Bishop, 1875-1911, that is until now. (STATE BOARD ARBITRATION, COLUMBUS, OHIO).

I find it straight through the Coal Diggers' Union as Secretary Williams. Pittsburgh, through Lewis and JOHN MITCHEL. I find it straight through the Knights of Labor to Samuel Gompers, Washington. I know it never presumed to defy the United States Government. That it always severely censured the misuse of its name or authority, by any threat of conspiracy and blackmail or blackmail. So I know there is a good use of it for those who make good use of it and a bad use of it for those who desert or betray or try to desert or betray, for the sake of ANYTHING, its position of power and dignity within the United States. I have not affiliated—I have taken its obligation, and thousands know it in every city and state.

But before losing that power, however gained, I want you to see its use and not its abuse. I know how possible is both and for that reason I have always resisted its introduction. According to and when Bessemer steel beat the "holling" process, I started to learn something a machine could not beat, hence my art versus labor ideas.

Now that you have my idea of the use of parallel of straight line or circle, please play the game precedent for precedent, until some two are willing to take some two signatures for something and let the ones below

divide departments and routine principle of operation, until, for once, the whole business can be organized once for all.

I follow with some more words to that center of sanity, which must now control by judgment and some precedent of experience of each, the independent mind which now finds itself between two incorporated business bodies and which must support both as well as themselves, under a government which controls that independent center until one or the other of these bodies shall break, not only the balance but the Scales of Justice.

J. C. Nugent.

RECEIVER MAY BE APPOINTED.

Portland, Me., July 5.

The next hearing in the matter of the Keith-Proctor corporation receivership will be held in a few days or so, when probably the appointment of a permanent receiver for the firm will be made by the court. A disinterested party will likely be named. No names have been mentioned.

The legal points involve center around the lease of the Fifth Avenue, New York. It is a possibility that either side (Keith or Proctor) may appeal from whatever decision is rendered.

F. F. Proctor is confident that the courts will uphold his tenancy of the Fifth Avenue theatre. If decided against, Mr. Proctor will appeal from the decision. He has no idea of changing the present policy of the Twenty-third Street from "pop" to first-class vaudeville, although B. F. Keith is given the right to lease the Fifth Avenue property.

Following the dissolution, with the return of the former Keith and Proctor theatres to their respective owners, the mode of entertainment at the Proctor theatres of the division will remain the same for next season, continuing the "small time" vaudeville.

Albany, N. Y., July 5.

All rumors and reports of the disposition of the now building Clinton theatre, promoted by H. R. Jacobs, may be set at rest through the statement that F. F. Proctor has a lease upon that house. Unless some legal complications which have arisen over the building combine to interfere, Mr. Proctor will open the Clinton, when completed, as his first-class vaudeville theatre for Albany, playing bookings under his United Booking Offices franchise for this city.

Though most of the "franchises" issued by the United contain a clause requiring a certain number of vaudeville weeks during the year, it is understood that this provision is not in the Proctor-United agreement.

Proctor's theatre, Albany, formerly playing high grade acts, is now a "pop" vaudeville house.

W. V. M. A'S "BLANKETS."

Chicago, July.

It is understood that the Western Vaudeville Managers Association, issuing "Blanket" contracts for next season to the larger theatres, call for "blanket" with an option.

GUSSY SUES THE SHUBERTS.

A suit has been started by that famous German comedienne Gussy Holl, through her attorney, Arthur L. Fullman, to recover nine weeks salary from the Shuberts, amounting to \$3,150.

Gussy was discovered by Melville Ellis in Berlin a little over a year ago. She was brought to this country on a contract calling for ten weeks at \$350 per. Gussy was shipped to Boston in June, 1910, as a member of the "Up and Down Broadway" organization. One performance in the city of beans and then little Gussy was returned to New York and handed over to William Morris.

Gussy did not get any money for her one performance with the Eddie Foy show and one week under the Morris banner proved to the latter manager that Gussy was not for vaudeville. She was "let out."

Gussy says the Shuberts are the ones really responsible for her little trip across the Atlantic and that it is up to them to settle.

YOKEL APPOINTED MANAGER.

Alex. Yokel, formerly in the Hearst newspaper service, has been selected as manager of "An Every Day Man," the new vehicle for Thomas Ross. Although the show does not open until Aug. 21, at Chicago, Mr. Yokel has already taken up the preparatory work in the office of George Lederer, who, with H. H. Frazee, is doing the producing.

WORDS AND MUSIC DELAYED.

Silvio Hein, composer, will shortly begin work on the score of a musical comedy, the book for which is being written by Leo Deltrichsteln.

Hein is announced as the composer of the music for "Senorita," scheduled to open Joe Weber's theatre in August. The book was to have been delivered long ago by George V. Hobart, but the abrupt withdrawal of Harry B. Smith from the writing of the "Follies" show for Florenz Ziegfeld, and the calling in of Hobart resulted in the sidetracking of "Senorita." Although Hein's contract calls for his delivery of the score by Aug. 12, he has not yet written a musical note for the good reason that he has never received the book. All of which indicates a possible postponement of the opening date for "Senorita."

RICHIE LING'S ACCIDENT.

Chicago, July 5.

Richie Ling is out of the cast of "Dear Old Billy," at the Whitney. Ling injured one of his legs last week, and will not be able to resume work for several weeks.

Frank Shannon, who plays the tailor in the farce, substituted for Ling; Sidney Stone replaced Shannon.

VAUDEVILLE "DIVORCONS."

Max Freeman, who first attained fame through his creation of the waiter in the original production of "Divorcons" in America, has taken that character and written a sketch around it, to be produced in vaudeville shortly, under the direction of Pat Casey.

MISS SKINNER'S NEW PLAY.

Chicago, July 5.

Constance Skinner, formerly a dramatic reviewer on the Chicago Examiner, is the author of a new play recently produced in Crawfordville, Ind. The reports on the opening performance were very favorable. Miss Skinner also wrote "The Lady of the Gray Gables."

FLORENCE NASH IN THE LEAD.

Chicago, July 5.

Florence Nash has been engaged as leading woman for "An Everyday Man," the new Frazee-Lederer production scheduled to open at the Cort some time in the fall. Miss Nash was the hisping girl in "Miss Hook of Holland" and the manicure maid in "When Sweet Sixteen."

ANOTHER AMENDMENT.

Thomas A. Wise, the pulchritudinous comedian, takes exception to the much-abused saying "Nobody loves a fat man" and desires to make an addenda to the phrase, to-wit: "Unless he is funny." He goes further and says: "Nobody loves a fat man's play unless it's funny." This he discovered on the presentation of his recent piece "An Old New Yorker."

So Mr. Wise has returned to "The Gentleman from Mississippi," in which he will continue all next season.

MINSTRELS OPEN AUGUST 1.

Low Dockstader and his minstrels are scheduled to open the season at Asbury Park August 1.

In addition to Nell O'Brien, Dockstader has re-engaged "Happy" Nauty to hold down one of the ends.

O. F. Hodge will manage the organization.

ONCE MORE FOR DORIS.

John B. Doris, erstwhile circus proprietor and museum manager, and of late years a theatrical producer, will present next season "a play with music," with a famous grand opera star in the leading role.

SHOW FOR ONE-NIGHTERS.

Chicago, July 5.

Arthur Gillespie, a well-known songsmith and one of the makers of "Lower Berth 13," the comedy which had a short run at the Whitney last season, is organizing a company to present "A Question of the Hour" around the one-nighters. Gillespie is the author.

S. & H. HAVE "WHITE SISTER."

Stair & Havlin have secured the "The White Sister," as a starring vehicle for Catherine Countiss, for that artist's second season under their management.

The original stage production used for Viola Allen's appearance in the piece several years ago, has been secured from Leibler & Co. The season will open at the Majestic, Jersey City, Labor Day.

BIG ADVERTISING BOARD.

Chicago, July 5.

When workmen started to raze the buildings on Clark street, where the new Singer theatre will be built, the Princess Amusement Co. took advantage of the opportunity to flash the largest theatrical advertisement seen in the Chicago loop in years.

A huge fence, 120 feet long and six feet high, has been covered with paper, booming the Singer attraction at the Princess.

Billy Broad sails for London Aug. 19, to open at the Empire Sept. 4.

ACADEMY, CHICAGO, SHUT.

Chicago, July 5.

The Academy, a Kohl & Castle house, closed last week. Manager Tom Carmody will assist around the Majestic during the summer. This is the second of the Kohl & Castle theatres to close this season, the Haymarket stopping a few weeks back. The Chicago Opera House, with "Little Miss Fix-it," and the Olympic, with "Get Rich Quick Wallingford," will remain open for some time yet. The Majestic will, as usual, keep open throughout the summer.

"PIONEER DAYS" IN FIREWORKS.

St. Louis, July 5.

"Pioneer Days," depicting the settlement and development of St. Louis, will be Paine's annual fireworks spectacle here.

Manager McLain is in St. Louis, making arrangements for the engagement, which will begin about July 15, at St. Louis University Campus.

Indians and other western features will be introduced, according to plans already announced.

FIVE NEW PRODUCTIONS.

There will be no less than five new productions made by Wagenhals & Kempner next season. These will be sent on tour in addition to a company each of "Paid in Full" and "Seven Days." The latter is scheduled to open at the Astor in August for a limited run.

The company of "Paid in Full" that will take to the road will only visit the principal cities.

Of the new productions to be made the first scheduled is "What The Doctor Ordered" by A. E. Thomas. According to the present plans, it will follow "Seven Days" into the Astor. The producers have accepted plays from Frederick Truesdale, Avery Hopwood and Porter Emerson Brown.

GAITES TAKES AN OPTION.

Lillian Russell is still on the market for next season. This is not due to any desire on the part of managers to secure her services, but to the inability of producers to get hold of a vehicle suitable to her.

At least half a dozen have made her satisfactory financial propositions and have promised to have a play written. The first one to "show her" a piece will get her signature to a contract.

Jos. M. Gaite is the latest manager to open negotiations. He has an option on the operatic star's services for a short time on his promise to submit a suitable piece.

"GOOD ROADS SHOW" STARTING.

Chicago, July 5.

Onetta has been engaged to lead the Good Roads Show entitled "The Festival Days of the World," which will leave Chicago in a few days for a tour around the country.

The show will be given in six acts, showing scenes from America, Japan, Holland, Asia and Germany. It will play a few preliminary weeks preparatory to their Boston opening about Aug. 1.

George C. Tyler is to return to New York late this month.



FRANK MILTON and DE LONG SISTERS

Now abroad, and very successful in England, where the trio have been appearing in the halls as a feature turn during the Coronation festivities.

FEWER MATINEES WEEKLY FOR IMPROVED BURLESQUE

**Within a Season or So, Two or Three Matinees Weekly,
Only, Will Be the Rule. New Member of
Eastern's Censor Committee.**

When an official of the Columbia Amusement Co. was asked this week if there would be any cutting down of the matinees for "The Merry Whirl" (at the Columbia, New York), during the hot spell, the reply was he did not think so, but added that the conditions in burlesque at present would oblige fewer matinees within a season or so.

"Perhaps two, and not over three matinees, a week will soon have to be the rule," he said. It won't come next season, but I look for it the season after.

"With the higher grade people we are engaging for burlesque, some steps will have to be taken to retain them. Few will work twelve shows weekly (and fourteen in the West). They are not accustomed to it."

Charles Waldron, the Boston manager, will be the new member of the Eastern Burlesque Wheel's Censor Committee for next season, replacing L. Lawrence Weber. Sam A. Scribner and J. Herbert Mack, the former companions of Mr. Weber on the committee, will remain.

THE EDRUSHES DIVORCE.

The divorce of the Edrushes and the internal affairs of the Columbia Amusement Company reached the dailies in New York last week, when several printed extracts from the affidavits submitted in the application for a permanent injunction, made by Ed F. Rush to restrain his wife, Maude, from disposing of the property at 614 West 138th street, also \$10,000 Ed Rush claims to have given her before precipitately departing for Europe a few months ago.

Mrs. Rush alleges that Ed fled with one Agnes Desmar, and that he was listed upon the passenger sheet as John Davis. Now, Mrs. Rush claims, her Ed wants to duck away again, and join Agnes in California, and to that end is selling out his interests around New York.

Ed says 'tain't so, but Gus Hill says 'tis. Gus made affidavit to the material facts, also other allegations concerning the old firm of Weber & Rush. These allegations related to the recent internal dissensions among the stockholders and directors of the Columbia Amusement Company, led by Mr. Hill, who at one time thought he had Rush with him, but later found out that he did not. One thing Gus Hill is credited with—a good memory. He hasn't forgotten Rush, nor have some of the others concerned in that factional difference forgotten Hill not all on the other side, either.

The court granted Mr. Rush the injunction pending the trial of the action that Rush has instituted against his wife to recover the property.

At the time of the transfer the

"inside story" of it in burlesque circles was that the house at 614 West 138th street was worth \$15,000 and mortgaged for \$11,000. Just before determining upon the sale to Europe Mr. Rush is reported to have placed another mortgage of \$2,500 upon the home, paying a bonus of \$625 to secure it, realizing \$1,875 net. Then Mr. Rush was reported at about that time to have magnanimously informed his wife that he intended to make her a present of the old home, and duly transferred to Mrs. Rush the \$15,000-mortgaged-for-\$13,500 homestead.

Some time after Mrs. Rush, who had heard stories of Mr. Rush's automobile being stored in 122d street (although supposing it had been sold) and that the machine was at the disposal of a blonde young woman in that neighborhood, consulted an attorney upon the divorce laws. A few weeks ago the action was started and papers served on Rush shortly after he returned to New York.

PRIMA DONNA WANTS A CHANCE.

Eleanor Kent, at present the prima donna with "The Country Girl" is soon to be offered to vaudeville managers for next season, in a classy operatic piece.

GOLDENBERG WAITING.

There have been no new developments in the little spat that Jake Goldenberg and Gus Hill are having over what was Fred Irwin's property. Mr. Goldenberg bought thirty-four shares of the Columbia Amusement Co. (and its subsidiary companies) stock from Irwin, also the lease for Irwin's "Majestics."

Hill claims that Goldenberg should resell the stock, but Goldenberg cannot see it. It is reported that Hill is threatening legal trouble next week. Goldenberg is waiting.

In connection with the entire transaction are a few details of high finance, such as well-known burlesque managers charging others \$1,000 apiece for an endorsement on a note, with stock of more than the amount of the loan deposited as collateral, the notes having been discounted by a Broadway bank. In connection with "high finance" in burlesque, it is also related that once upon a time, when a manager placed considerable stock with other managers for collateral, the stock holding managers borrowed money upon the stock, and thereafter, when the party of the first part asked for a loan of money, he obtained it for a bonus of \$500, practically paying the bonus to borrow his own cash.

WHAT EVERYBODY LOOKS FOR.

Chicago, July 5.

Arrangements have been made to reopen the La Salle theatre with a new play early in the fall, Harry Askin planning to have a show which he thinks will be good for one of the celebrated La Salle runs.

WESTERN FIXES ON ALBANY.

Boston, July 5.

Marcus Loew took possession of the Columbia Theatre last Saturday, the keys being turned over to his representative. This ends the long controversy and wrangle in the courts over possession of the house. The Columbia was one of the Western Burlesque Wheel houses.

With the loss of the Columbia, routed for next season by the Western Wheel, the men at the helm decided this week to take the bookings scheduled for that house and play them at the Empire, Albany, arrangements being made with Oliver Stacey, who is part owner and manager of the house.

The bookings at the old Howard, Boston, stand as they are, the Western companies jumping from Jersey City to Albany and thence to Boston, etc. It is reported that when the new burlesque theatre at Newark opens it will get the Albany bookings. Stacey will surrender seventy-five per cent of the receipts to the traveling managers.

The Empire Co. is still figuring on the new theatre in Albany, and efforts will continue toward landing it for the Western Wheel shows.

ROBIE OPENS IN NEW YORK.

Robie's "Knickerbockers" open two weeks previous to the regular Eastern Wheel season, at the Olympic, New York, August 12. The opening burlesque will be "The Love Kiss," and the closing part, "Hot Stuff." The music is written by Oscar Lubermann, Ed. A. Myer and Louis Doll. Lubermann will accompany the show as leader.

The principals are James J. Lake, Charles Blake, Oscar Lewis, Sam Breen, Val Newman, Joe Kip, Carol Schrader, Zella DeMar, Lottie Newman, Klitty Gebhardt, May Muller and a chorus of sixteen girls.

Charles Bragg will act as agent, and Louis Robie will personally manage the show.

TOO HOT FOR "WHIRL."

While the weather has been too humid for "The Merry Whirl" at the Columbia, New York, during the past two weeks, the Gordon & North burlesque production has made a very good showing.

Last week the receipts reached nearly the \$5,000 mark. That gave the firm a profit, and the show could hang up a loss for a few weeks before the margin on the right side from the engagement thus far would be wiped out.

"The Bowery Burlesquers," lately closing at the Columbia, Chicago, would have fared likewise, it is said, had not that show opened in Windy Town right upon the top of the hottest heat wave Chicago had known in years. The "Whirl" got its start in the centre of a cool spell, not equalled in New York, say old showmen, for the past twenty years. It brought good business to all indoor houses, but now Old Sol is getting hunk.

COMES BACK WITH A BLAST.

Ben Harris is back. He arrived last week in an English cloth suit that sounded like an ex-actor's last



THE GREAT DEIRO

Playing the Novel Italian Instrument. THE PIANO ACCORDION
A BIG HIT at the Majestic, Chicago. This Week, July 5.
BOOKED SOLID ON ORPHEUM CIRCUIT
Direction, MAX HART

GOING BACK TO "10."

July 24 Hammerstein's will slip back to the old "10" acts, that made up the regular vaudeville programs at the house before William Morris threw up the sponge at the other end of the 42d street block.

Ruth St. Denis will headline the show July 24. Willie Hammerstein has probably been waiting for a feature, to cut down from the "17" to "10." The programs since the Roof opened have been long, but couldn't draw an audience before 8.30, nor hold one after eleven.

The only departure from last season's routine on the Garden that is left, besides the Suffragette Farm, is the nailing down of the side windows. After a few more patrons of Hammerstein's have roasted the Roof because they thought they were roasting through the windows being down, the nail puller may remove this last kick.

AN ALL-CATES CHALLENGE.

B. J. Cate, manager of the Four Musical Cates, is grieved to note that the Five Brown Brothers call themselves "the world's greatest saxophone players." In his opinion, there can be but "one greatest team," and whereas he feels that the Musical Cates are, by virtue of their talent in this direction, worthy of said aforementioned designation, now therefore, for and in consideration of the honor of being so legitimately entitled to wear the laurel wreath of "the world's greatest," they, the said Cates, have challenged the Five Brown Brothers to a "prize saxophone contest," the contest to be held at a music house selected by said Cates, the judges selected by said Cates, and for a "sweepstakes of \$2,000," half to be subscribed by each, this amount also designated by said Cates.

STERNAD NOT IN CAFE DEPT.

Chicago, July 5.

Although rumored that Jake Sternad will return to the W. V. M. A. to assume charge of the cafe department, Chas. E. Bray, general manager of the association has stated that no arrangements had been made with him. Until he so decided, the staff of the W. V. M. A. would remain unchanged, Mr. Bray remarked.

ACROBATS DO MODERATELY.

(Special Cable to VARIETY.)

Sydney, Australia, July 5.

Spissel Brothers and Mack, the American acrobatic clowns, opened here Monday night and did moderately well. Their pantomimic comedy failed to rouse the audience to any bursts of enthusiasm, but their "straight" acrobatic work was appreciated at its full worth.

INJUNCTION GRANTED HOWARD.

Justice Cohalan of the Supreme Court last week granted an injunction to James Foster Milliken, attorney for The Great Howard, restraining Joe Meyers, the booking agent, from bringing suit or attaching the Scotch ventriloquist.

The injunction was granted on a plea of Howard's attorney, pending an action for the abrogation of two contracts that were entered into between Meyers and The Great Howard.

TO TRY RED-NOSED COMICS.

Ben Nathan, the London agent, at present in New York, is offering Tom Leamore, an English comedian of the red-nosed variety, to American managers. If he secures any time for the Englishman and the comic singer makes good, Mr. Nathan believes he could open a new field in this country for English acts. None of this kind has been tried out here in a good many years.

Mr. Nathan has booked Weston, Fields and Carrol to open in London during October at one of Syndicate halls.

"OLD TIMERS" IN PHILLY.

Philadelphia, July 5.

Next week (July 10) will be "Old Timers Week" at Keith's, this city. Manager Jordan has arranged many novelties to celebrate the event. Old time handbills have been printed and will be distributed, instead of the usual house programs.

The bill includes Annie Yeamans, Tom Nawn, Hughey Dougherty, Maggie Cline, Gus Williams, Lottie Gilson, Fox and Ward, Mr. and Mrs. Harry Thorne and Allen and Clark. Frank Dumont, the veteran minstrel, has been engaged to act as stage director. There will be an old after-piece staged under his direction.

VARIETY'S "WISE" CRITIC.

A couple of weeks ago one of the critics on VARIETY, saw an "act" (single) at the American theatre, ostensibly appearing to advertise a paper. This the single did by carrying the paper as a portion of the mail necessary for the character assumed at the opening of the "act"—a postman.

Not appreciating how any act advertising a paper could have merit, VARIETY's critic slipped over some information about the "act" that didn't please the paper advertised.

That paper said the "act" wore the postman's clothes twenty-five years ago. The critic doesn't deny it; perhaps it was longer, but, anyway, it was before the advertised paper came into existence. If acts are particular about "notices" they should look for their fine points to be printed about in the papers advertised.

THE BELT TEST.

The Belt Test is the latest in reduction of avoidupoise for stout men. Women who wear tailor made are eligible.

Fred Brant, weighing about 240 on the hoof, is father of the scheme. Securing a conductor's hand punch, Mr. Brant passed through the Long Acre Building Wednesday, asking "How's your belt? Can you stand another hole in it?"

Three new openings in Pat Casey's belt proved what baseball has done for him this summer, so far. Mr. Brant observed as Casey drew in the slack that it would look like a new belt, boy's size, by Aug. 1. Mike McNulty stood for two punches in his trousers holder, and Mr. Brant himself chortled with glee when discovering he could stand a couple in his own ribbon.

KNEW HIS RIGHTS.

New Orleans, July 5.

None other than J. F. Brennan has taken over the Southern Vaudeville Exchange, which has its locale in the Audubon building.

The representative of a local savings bank called on Brennan the other day, soliciting a deposit at the rate of three and one-half per cent., compounded semi-annually. Brennan told the solicitor that he was a regular agent, and if the bank wishes to do business with him it would have to give five per cent. The bank is still holding out.

\$20,000 PARK FIRE.

Chicago, July 5.

Part of Riverview Park, Chicago's largest outdoor amusement place, was destroyed by fire last Saturday, resulting in a property loss estimated at \$20,000. The fire is believed to have been started by an incendiary.

Quick action by the fire department saved several of the larger buildings, but before the flames were under control several concessions were demolished. Among them were "The Passion Play," "Over Land and Sea," "Glide the Glide," "Penny Arcade," "The Lobster," "Tours of the World" and one of the rides. The fire started in a building outside the grounds, but soon reached the exposition buildings. No one was injured.

LANDMARKS TORN DOWN.

Chicago, July 5.

Two of Chicago's oldest theatrical landmarks, the Continental and Hunt's hotels, have passed through the hands of the local housewreckers to make way for modern office buildings. The Continental, on Wabash avenue, has housed many old timers in the past thirty years, while Hunt's up to its demolition, was a favorite stopping place for a large number of variety performers of past and present days.

ADELE OSWALD.

An excellent likeness of Adele Oswald, the clever young singing comedienne, who last week made her debut in a new vaudeville act at the Brighton Beach Music Hall and is this week featured at Henderson's, adorns the front page of VARIETY.

Miss Oswald's rise in the theatrical world has been marked. She has been before the public since a child. A few years ago Miss Oswald was the prima donna of "The Land of Nod," which had a long run in Chicago, where Miss Adele became a big favorite. She was at that time the youngest prima donna in the country and gained the honor of playing three stellar roles during her first season on the stage.

In "His Honor the Mayor," Miss Oswald was given Blanche Ring's part and later played the roles of Mabel Barrison and Edna Wallace Hopper in the same production. After her "Mayor" engagement, she was given an important part in "The Three Graces" and her future was established.

Miss Oswald is a charming entertainer, possesses a beautiful soprano voice and in her present act wears some pretty stage clothes. She is now a fixture in vaudeville.

FOR CHARLES MORELAND'S AID.

Charles Moreland, one of the best-known performers in the country, who is no longer able to play vaudeville, owing to his physical condition, is having a hard time to make both ends meet at his rooming place in Chicago. Moreland wrote several of the old-time song hits, but has been in bad shape for several years, and unless financial aid comes soon he will be forced to seek shelter in the Cook County Almshouse.

Moreland was one of the active members of the old White Rats, and numbers many acquaintances among the managers. Money has been contributed from time to time by performers, but a recent hospital experience ate what money he had on hand. Moreland needs help, and needs it badly.

Anyone wishing to aid him can send money to his present address, 634 N. State street (top flat), Chicago, Ill.

A DOUBLE SWITCH.

Chicago, July 5.

Owing to a switch in bookings, Fentell and Valerie did not appear at the Majestic this week, Donovan and Arnold substituting. Due to illness, Rena Arnold did not appear. Another Miss Arnold (no relation) worked with Donovan.

KESSLERS' WEDDING PARTY.

Eva Puck became Mrs. Aaron Kessler last week. Mr. Kessler is the chief sub-mainspring of Hammerstein's.

After the newlyweds had checked off their wedding presents they started on the honeymoon, continued with the sailing of the Baltic last Saturday. William Hammerstein gave the young couple the trip over and back as his gift. Paul Tausig secured the best stateroom on board at "the minimum rate" for his share of the thousands of gifts. On the same boat were Gene Howard and wife, Billie Reeves, Eva Tanguay, Louis Pincus, Martin Sampter, and other pinochle players of local repute.

RUSH OF PIANOLOGISTS.

San Francisco, July 5.

There is a rush of pianologists on the Coast, at present. Melville Ellis is closing a run of two lonesome weeks for him at the Orpheum in his home town (San Francisco).

As the Coast people have failed to enthuse over Mr. Ellis at any time during his stay here, the appearance next Monday at the same house of Willa Holt Wakefield is anticipated to awaken interest in songs at the piano.

While following Mr. Ellis closely in San Francisco, Miss Wakefield is understood to have a more difficult proposition at Los Angeles, where Clifford Walker, an English pianologist, is routed on the same program with her, and will probably appear first during the performance.

CLARA LIPMAN'S OWN PIECE.

Chicago, June 28.

Word reaches here of the effect that Clara Lipman will open in this city with "It Depends on a Woman," written by herself.

The play will be produced and managed by the Werba-Luescher Co.

50-CENT SCALE INEVITABLE FOR PRESENT "SMALL TIME"

75 Cents May be Reached Next Season as Top Price in Lower Vaudeville Grade. Loew Circuit Reported Considering Raise. Possible "Opposition" Line-Up.

It is now said that the 50-cent scale for the larger of the "small time" vaudeville houses is inevitable for next season. It will be the adoption of the Poll Circuit plan, according to report. While the 50-cent top price will not be made prominent, it will be tested out by backing up in the front of the orchestra at that figure, to first assure the promoters that the public will stand for the raise, if a program commensurate with the increase be presented.

It is even said that some of the Loew houses might try out a 75-cent scale, although Marcus Loew is reported adverse to this plan, in the belief that his "small time" business may run away from him if that is attempted. To go to the 50-75 rates, a bill costing between \$2,000 and \$2,500 weekly will have to be played. This would remove the theatre from the "small time" classification. The elevation would carry with it "novelties," "features," "drawing cards" and such, requiring expert showmen to handle the proposition. In addition it would mean "opposition" to the present "big time" houses.

One of Loew's objections is said to be based upon the theory that should he advance his prices to 50 or 75 cents, he would leave the 10-15-25 field in New York to William Fox, all alone. This Loew does not want to do. Fox and Loew are competitors, somewhat bitter. Loew has been advised, according to report, that he could overcome this possible opening for Fox by keeping the rear of the orchestra and the upper portions of the houses at the present current box office prices, which are the same as Fox's.

The success of the American Roof show, at 25-50-75, directly over the theatre in which Loew offers nearly the same performance for 10-15-25, has had much to do with Loew's change of opinion regarding sticking too closely to the policy his "small time" was made with. Last week the American Roof is said to have drawn between \$4,500 and \$5,000. It had favorable weather, but the takings were proof to Loew of the possibilities.

The Loew Circuit has four New York houses capable of handling the advanced policy. They are the American, National, Lincoln Square and Seventh Avenue. Also the Orpheum at Boston. Loew's biggest money-maker last season, might stand for the increase, although that may be placed in the Columbia, Loew's second Boston house.

The National has also disclosed to Loew that the better the bill nowadays the more business drawn. With the National, however, and the freaky way in which the publicity for that

theatre has been handled, the showmen say there is no true line to be obtained. Wednesday night at Loew's Bronx house (National) is "try-out" time. A great hullabaloo is raised about it. Each week some extraordinary feature is striven for. The consequence has been that the National does capacity Wednesday night, but nothing all the remainder of the week. The funny way of advertising the theatre is claimed by the "small time" men to hold the crowd back for any time but Wednesday evening, when they expect a big bargain.

It has been rumored that William Morris might be playing a "brer rabbit" game, expecting that Loew will eventually take up the "big time" proposition, when Morris could go out for enough of the big houses adaptable for vaudeville, tacking them on to the present Loew Circuit, which might be figured as also including the American, Chicago.

It is also rumored that Mr. Morris might have the Loew theatres in mind in connection with any other plans he may be working upon, looking toward his ascendancy again in "big time" vaudeville.

While the Shuberts are holding a great many theatres they have no use for next season, the great majority of these are as undesirable for vaudeville as they are undesirable for the Shubert attractions. Neither are the Shuberts and Loew as closely intimate in their business relations as they were before George B. Cox purchased all the stock the Shuberts held in the Loew Circuit.

There seems to be a feeling among "small time" managers that with the opening of next season there will be a movement all along the line toward bigger and better shows. That movement is expected to quickly bring about the survival of the fittest through a weeding out, which is to define the "small time" field quite distinctly, and perhaps place more "straight" picture houses upon the market.

MUSICIANS ASKING MORE.

Chicago, July 4.

The Chicago Federation of Musicians is out for an increase in wages. The boost is to be asked according to the class of theatres, where orchestras are engaged.

The legitimate theatres will not come under the ruling, but the recent vaudeville houses will have to stand at least a two-dollar raise for each musician.

Leaders in first class vaudeville houses will ask a jump of \$20, making their minimum salary \$60 weekly.

The Union also demands the right to regulate the size of the orchestra. The legitimate houses will be asked to increase the personnel of their orchestras, also.

MORTON COHN IN CHICAGO.

Chicago, July 5.

It became known to-day that S. Morton Cohn, the Seattle millionaire, had been in Chicago for the past several days, quietly looking over the vaudeville field, with a view to purchasing several of the three-a-day houses, and starting next season off with another Middle-Western circuit.

Cohn has already practically closed for the purchase of the President theatre, on the South Side, and is in negotiation for the Oak and Julian theatres. For the President, Cohn is trading some California property; I. A. Levinson, the present owner of the house, is now in that State looking over the Cohn holdings. If everything looks right to Levinson, the President will probably change hands sometime this week.

Mr. Cohn has had several meetings with the proprietor of the Oak, and is endeavoring to take over that house before next Monday, when he will leave for New York. For the Julian, Cohn made a flat cash offer, but J. G. Conderman is holding out for a higher figure. Provided Cohn secures enough theatres to offer an act any kind of a route, he will probably open his own agency here.

Several months ago Cohn called several California managers together and proposed that each one put up \$20,000 cash to start a third circuit on the Coast. When the time came to show the money, Cohn was the only one present. He then decided to try the East. While here, Cohn purchased a new automobile, and will motor to New York with his wife.

HEAT, NOT "STRIKE."

With the thermometer hitting around the 100 mark Sunday and Monday, the cancellations in the New York "small time" agencies commenced to rain in so early Monday morning that it looked like a "walk-out."

For a few moments some of the smaller agents thought a strike was at hand, until 'phone calls to the theatres told that the remainder of the acts were there for rehearsal.

One day last summer, when the heat was almost beyond endurance, nineteen acts canceled in one day on the K-P time.

ALL GIRL BOOKING FIRM.

A new small time booking firm sprung into existence during the past week. The principals are Ethel Jacobs and Rose Mulaney, both graduates of the Joe Wood office. The girls have decided that their years of experience have qualified them for the conduct of their own booking agency.

COMBINATION TOO MUCH.

Chicago, July 5.

After several weeks of summer vaudeville, the Star and Garter closed down for the season this week. Hot weather and poor business made the move necessary.

PATHE "CORONATION."

The first black and white pictures of the Coronation "specials" were publicly shown in Broadway "pop" houses last week, the film, 1,000 feet long, being the work of the Pathe Co. While the camera has done splendid work, the film from an American standpoint is disappointing. Perhaps the mad rush of the picture makers to shoot the "special" across the ocean forced the Pathe Co. to feature only one thing in the reel, that being the procession of royal carriages, foreign guests, Life Guards, Colonial troops, etc., to Westminster Abbey.

The Pathe captions just before different lines of closed carriages are shown, remind one of the circus parade with the closed wagons. The spectators must draw their own conclusions as to what their contents are. For instance, the words are flashed of the coming of the coaches of John Hays Hammond, the American Ambassador, and some of the notables present, etc., and passing the camera their conveyances all look alike. The coach bearing the King is recognizable because of its flowery decorations, bodyguard and the eight horses drawing it. There are no close views of any of the notables, only street scenes being shown. The picture to Americans is all guesswork.

Some more of the Urban-Smith colored reels of Coronation pictures were received by the Kinnemacolor Co. last week. One was the procession, about as taken by Pathe, but at closer range, and showing all the noted personages in their colored robes, and so on.

Another beautiful picture the Urban people snapped was the investiture of the Prince of Wales with the Order of the Garter. The young prince is plainly shown on the film. The procession to and from the Cathedral is imposing. A striking subject also shown in the rooms was "Bathing at Ostend."

It is understood the Kinnemacolor is undecided whether to release the Coronation series for general exhibition, or first present the pictures as a feature act in the vaudeville houses, possibly opening a number of the present closed theatres for that purpose. About seventy per cent. of the state rights has been disposed of for the Coronation film, but the contracts are reported to have contained a clause permitting the Kinnemacolor Co. to also handle the series in such theatres as might be secured.

Several of the Shubert theatres will be utilized by the Kinnemacolor Co. to show the Coronation series in. The houses will be played on percentage. Among them will be the Herald Square, Majestic and West End, New York; Garrick, Chicago; Belasco, Washington; Auditorium, Baltimore; Alvin, Pittsburgh; Weitting Opera House, Syracuse; Shubert, Rochester; Shubert, Kansas City; Garrick, St. Louis.

The Pacific Coast rights were to be disposed of this week. Other sales of state rights may reduce the number of Shubert houses.

The colored Coronation series may be first shown around the 1st of this week.

STOCK

CORSE OUT OF GRAND.

General Humidity led his hot weather forces upon the summer stock citadel of Corse Payton at the Grand Opera House this week and while the "ten, twenty and thirty" manager capitulated, the surrender was conditional, as Corse expects to reopen the Grand to finish out his lease some time in August.

The Grand Company closes to-morrow night, this week's bill being "Three Weeks." With this production Corse was able to do some business, but a second showing of the piece failed to beat the weather.

MADE LIFE MISERABLE.

Terre Haute, Ind., July 5.

When Joseph King, manager of the Allen stock company at Young's theatre, suddenly left town, Florence Stone, a member of the company, attached his baggage, which had been left behind at the hotel. Miss Stone says \$30 salary is due her. In a note to the leading man, E. S. Ross, King said that members of the company has been making life miserable for him.

Sam Young, theatre manager, saw that the salaries were paid the company playing on its engagement.

LOVES HIS TABLE D'HOTE.

Marcelline, the clown of the Hippodrome, has finally left town for a vacation. Heretofore the French pantomimic comedian has spent his leisure hours in a boarding house in the heart of the city, not from any desire to economize but because he cannot procure the foreign edibles of which he is so fond.

Marcelline is still in the enviable position of drawing salary fifty-two weeks a year, whether he works or not. Such was his original contract with Thompson & Dundey when the Hippodrome first opened. Although this has long since expired, the Shuberts elect to continue to pay him his salary all through the summer, not from any charitable motives but to keep him from posing for moving picture manufacturers, who have made the facile Frenchman some alluring propositions. He is now at Atlantic City for a few days, in close proximity to a French table d'hôte.

GETTING IT OVER.

A. Bennett, one of the advance agents for the Sells-Floto circus, is doing some mighty fine press work for the show in the west. In several cities he succeeded in having himself interviewed on the subject of an offer alleged to have been made by H. H. Tammen and F. G. Bonfils, owners of the circus, of \$1,000 a day to Caruso to sing in the "concert after the show," guaranteeing to the tenor forty weeks' work of this kind. The gross \$280,000 staggered the western newspaper boys. After hearing Bennett mention those figures they stood for anything.

MUST BE A CHANGE.

Paterson, N. J., July 5.

Unless there is a decided change in the business of the Robert Glecker Players at the Lyceum here, the stock company will close to-morrow night. Glecker has a strong organization, but seems unable to get the crowds away from the other house, which has been running for some time. The heat has made great inroads on both houses.

STARRING IN STOCK.

San Francisco, July 5.

Nance O'Neill will play a stock engagement shortly at the Alcazar. Her stay will be a special starring run, and the plays in which she appears have been specially selected with a view to having Miss O'Neill shine in parts for which she has been praised in the East for the past few years.

A WEEK AT THE PARK.

The Bijou Amusement Co., of New York, will install a summer stock company at Ocean View Park, Norfolk, Va., week July 10. Ed. Schiller has gone to that city to arrange for the opening.

SYRACUSE COMPANY KEEPS ON.

Syracuse, July 5.

Despite reports to the contrary, the Empire Stock Company, at the Empire, has not closed, but will continue until the middle of August, according to D. M. Cauffman, manager, who says business has been at a high point during the five weeks' engagement.

Several members of the company receiving "notice" led to the report the Empire Company was due to close.

BENEFIT BY COBURN PLAYERS.

Chicago, July 5.

The Coburn Players opened today for a four days' run at Scammon Gardens, where they will present classic revivals for the benefit of the University of Chicago Settlement. Shakespeare's "Much Ado About Nothing," "Canterbury Pilgrims," by Percy MacKaye; "Electra" and "Macbeth" will be the attractions for the evening performances. Saturday afternoon "As You Like It" will be presented.

BANKRUPTCY TO STOP SALE.

Cincinnati, July 5.

James H. Gibson, president and manager of the Gibson Amusement Enterprise, became the recipient of an action for involuntary bankruptcy Saturday. The action was taken by Louis, Magdalena and John Schwaegerle, who reside at 1612 Queen City avenue here.

The Gibson Amusement Enterprise is putting on a street fair at Wilmington, Ohio, which was announced for sale. The bankruptcy proceedings were instituted to prevent the sale.

LYCEUM AND CONCERT

NORDICA TO REMAIN HERE.

Madam Lillian Nordica who arrived in New York last week, has decided she will not return to Paris to sing the Wagnerian Ring in the French capital.

Mons. Mottl, who was to conduct the orchestra in Paris for the prima donna, died last week. Mme. Nordica cabled the management she would rather cancel than sing with the orchestra under the direction of another.

Nordica will proceed to her cottage at Deal Beach, and rest until opening her season in Boston next November.

MONUMENT TO CHOPIN.

Paris, June 26.

A rich Polish woman is taking steps to have a monument erected to the memory of Chopin at the Valdemosa Chartreuse, near Palma, where the musician resided in 1838, when slowly dying.

He lived for a time in one of the cells of the monastery, and there composed his famous "Nocturnes." George Sand joined him and wrote her book "Spiridon" at the same place. The site is therefore appropriate, but a bit out of the way.

David Blapham produced Oscar Wilde's one-act play, "A Florentine Tragedy," July 3 on the estate of E. C. Benedict, Bridgeport, Ct., assuming the leading role himself.

Pearl Benedict-Jones will sing under her own management next season, first with the Troy Vocal Society and later singing for Handel & Hayden in their Boston presentation of "Messiah," Dec. 17 next.

Arthur Middleton, basso, has been engaged as soloist when the New York Oratorio Society produces "Messiah," Dec. 27-28.

The North American Saengerbund has decided to hold its next saengerfest in Louisville in 1914. Charles G. Schmidt was re-elected president at the Milwaukee meeting.

E. S. Brown has booked fifty-nine performances of the opera, "Paolella," book by Paul Jones and music by Florentino, and he expects, that at least 250 will be given, with a double cast of artists.

Arthur Phillips, American baritone, has been engaged by Oscar Hammerstein to sing at his London opera season. Phillips returns to America the latter part of this month.

Ernestine Schumann-Heink sailed last week for Europe, where she is announced to take part in the Wagnerian festival.

The music for the William Shakespeare ball, a part of the Coronation festivities, was arranged in large part by Emerson Whitborne, an American composer and writer.

Felix Mottl, the famous conductor, died July 2, following an attack of heart failure. Mottl was born Aug. 29, 1855, in St. Veit, near Vienna. Mottl's connections with Wagner, the Bayreuth Festival, Conradi, and the Metropolitan Opera House and his efforts for Sunday high class concerts, gave him an international reputation. He was married twice his second wedding occurred at his death.

Kathleen Parlow, violinist, who is summering in England, returns to America early in the fall, opening with the Toronto Symphony Orchestra Oct. 18. She has been engaged for the entire season to travel with the Boston Symphony Orchestra.

Lilla Snelling, contralto of the Metropolitan Opera Co., who recently closed a tour with Victor Herbert's orchestra and has gone to Manchester, Mass., to spend the summer, returns to the Metropolitan in September.

Jenka Swarz, of the Boston Opera House, has been specially engaged to sing Hansel in "Hansel and Gretel" at the Metropolitan Opera House next season.

COST OF OPERA IN PARIS.

Paris, June 27.

Some interesting figures were exposed in the French budget for Fine Arts, submitted to the Senate in Paris.

It was shown that the average cost of each performance at the Opera was \$3,400, the greater part being devoted to salaries. The artists and staff employed at the Paris Opera number close on 3,000. The lighting cost \$200 per night, there being 7,000 electric lamps. The salary for sweepers reached \$30 daily.

The most costly production of the year was "Hippolyte et Aricie," which reached \$23,000. "Crepuscule des Dieux" came next, \$17,000. The largest receipts were obtained with Richard Strauss's "Salome," \$186,000 for twenty performances.

The cost of the chorus at the Opera Comique is shown to have doubled during the past year, the salaries paid now reaching \$48,000 annually, while the principal singers are more exacting. The orchestra and ballet are also more expensive, the insurance of artists, under the workers' accident compensation law, is a big item of expense.

The outcome is that the Opera and the Opera Comique in Paris show deficits. On the other hand of the other two State theatres, the Comedie Francaise is extremely prosperous, while the Odeon has shown better results than for years past.

The Senate proposed that a season devoted to Shakespeare should be given next year at the Comedie Francaise.

NEW LEADING WOMAN.

Mollie Campeon opened in the Poli stock company at Worcester last Monday as leading lady. Miss Campeon is well known in stock circles, and was placed through the James Clancey office.

Ernesto Consolo, first gaining recognition in the United States through his work at Gustav Mahler's last concert devoted to Italian symphony, will appear next season under Antonia Sawyer's management.

Carl Burrian, the Wagnerian tenor, will sing for four years more at the Metropolitan Opera House, per a newly signed agreement.

Margaret Preuss-Matzenauer has been signed to sing with the Metropolitan Company next season.

Either the Thomas Orchestra or the Minneapolis Symphony Orchestra will be the big card at the opening of Ravinia Park, Chicago, about July 3 or 4. Walter Damrosch and a New York orchestra and the Chicago Grand Opera Orchestra will very likely be engaged for the park. Ravinia Park went into the hands of a receiver, but prompt work by influential parties in raising all but \$2,800 of the purchase price of \$75,000 placed it at the disposal of the music lovers.

The Manhattan Ladies' Quartet will make an extended tour next season under Walter R. Anderson's management.

Halien Beaufort, a Canadian baritone, who has been singing in Paris, is en route to New York, to stay until January, making a concert and recital tour.

Rudolph Zwintzer's famous song cycle, "Italy," which Paul Petri, American baritone, and Sidney Jeffrey, Petri, pianist, brought from Europe, were heard for the first time in Newark June 30. It will be repeated at the Buffalo Convention of the New York State Music Teachers' Association.

London, June 29.

The music hall situation on this side has assumed a very serious aspect. No one who knows anything will deny that within a few months, there will be a great cleaning up and a complete reorganization of all the elements which go to make up the vaudeville scheme. This hot weather has shown them just how much they are overbuilt and overstocked. The failure of the United Counties Syndicate; the transference of the majority, if not all, of the Gibbons Halls to Mr. Stoll; the arrangements by which the Varieties Theatres Controlling Company and Moss-Empires, Ltd., will join forces, and the general cry of "bad business" show just how the land lies.

Mr. Stoll and Mr. Gibbons were together a few days ago. Whilst no official statement has been given out with regard to a deal between them, it was accepted for granted that an arrangement had been reached. It is certain that negotiations have been going on for some time, and that Mr. Gibbons had for his object the transference of the responsibilities of his halls to some other Control possessing better financial status. I happen to know that there has been signed a document providing for the amalgamation of Moss-Empires, The Varieties Theatres Controlling Company and Walter Gibbons. The fact that Walter Gibbons' name is on this document rather confuses matters, for it is held that without the consent of the Varieties Theatres Controlling Company and Moss-Empires, Gibbons cannot enter into any arrangement with Mr. Stoll.

Mr. Stoll may, or may not have any knowledge of this document, but it is certain that a man of his diplomatic and business ability would not even negotiate in connection with a big business transference unless he were convinced that the ground was clear of obstacles.

Although it is contended all along the line by the manipulators of this scheme that it is not intended to bring about any reduction in the salaries of artists, the artists cannot be brought to believe it. They see in it an endeavor to bring about a breakdown of competition by which they reckon they will suffer. As a matter of fact no reduction of salaries can take place for a considerable period owing to the fact that the majority of music hall bookings on this side are made for years ahead. It is no uncommon thing to find a prominent or rising comedian, booked pretty nearly solid for five and six years ahead on a rising salary. If this latest move does happen to aim at any reduction in salaries it is the newcomer who will feel it.

Frank Milton and the De Long Sisters made their English debut at the Coliseum last Monday. Despite they were working in the disadvantage of not being quite understood, they registered an undoubted hit. The opening in which the two girls engage in some American slang did not happen to "go" for this simple reason that the audience, with the exception of the American element, did not get

LONDON NOTES

VARIETY'S LONDON OFFICE
5 GREEN ST., LEICESTER SQUARE
W. BUCHANAN TAYLOR, Representative
("BAYARD")

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

it. It was when Milton arrived on the scene that the folks began to take interest. He had not been on the stage more than a couple of minutes when success was assured. They laughed at everything he did, although one or two things that he said did not get over. His business was strong enough anyway to overcome the idiomatic difficulties, and by the time the three had joined in their saxophone effort the audience were using their hands freely. When Milton has freshened up the dialog so that it may be understood by the bulk of the people here, he will possess a genuine laughing success. He can go to any part of the country without fear of falling down.

I predict that before many moons have passed some of the pantomime proprietors will have helped themselves to the chief ideas contained in "Twenty Minutes Layover at Alfalfa Junction." Milton's trip over here is to be of short duration, as I understand he returns to America by the Mauretania July 22.

The newest arrival in London is Ram Murti, a big Hindoo, who engages in feats of strength. His chief effort is to allow a three ton elephant to step on him. He bears the entire load of the hefty pachyderm and appears to enjoy the experience.

One of the most remarkable men on the English stage to-day is Arthur Roberts. He is somewhere in the region of 60 years but still looks as fresh as paint. He has just completed a memorable fortnight, for in that time he worked no fewer than fifty turns, covering twenty-three miles each evening in the course of his work and performing two distinct sketches. This should appeal to some of the actors who complain about the hardships of one-night stands.

Two new Russian acts made their appearance at the London Hippodrome June 20. One was a company of musicians with the name of Margovsky. They use the balalaika instruments and incidentally dance, sing and make an attempt at comedy. The comedy is not uproarious. Their dancing will pass muster. The other is Mme. Viriasova Sobinoff who performs a series of national dances, to the joint accompaniment of the native and the house orchestras. Apart from being good looking and extremely pleasant, she does not create any disturbance.

One of the weakest things ever given a prominent place on the bill of a first-class house is an entertainment called "Going to Ascot." When it was put on a couple of weeks ago at the New Cross Empire it was entitled "Going to the Derby." A coach and

four are brought onto the stage and whilst several people try to make out with songs, the oslers up stage try to keep the horses from bolting. It would be a good idea to dope the animals beforehand so there would be no danger. Such a precaution is unnecessary in the case of the audience. It was in the bill at the Palladium last week.

The jury at the Lafayette fire inquiry came to the conclusion that the outbreak was due to the fusing of some of Lafayette's wires. They recommended that in future there ought to be more frequent examinations of the electric lights and the water hydrants in theatres.

Alfred Lester who has been two years with Robert Courtneidge at the Shaftesbury Theatre in "The Arcadians" returned to the halls last week, at the Coliseum. He played his old sketch "A Restaurant Episode." The laughter did not cease all the time he was on the stage. July 24 he will produce his new excuse "The Amateur Hairdresser," at the Tivoli.

There has been quite a commotion wherever Jack Johnson has gone in London. He walked into a box at the Oxford one night. A girl was in the middle of her act. All attention was at once transferred to the prize-fighter. The poor girl on the stage had to quit. Johnson claims he was not responsible for making his appearance at that moment. Later in the evening a girl, working with a partner, made some pointed references to Johnson, such as "It's all right, we know you are there." "My word, don't he look nice," and "The little dear."

An offer has been made to (Miss) Tittel Brune to play in vaudeville in London. She is now considering the proposition. It is generally admitted that she has few equals on the London stage, but there is such a prejudice against the introduction of new stars in the majority of West End theatres that it is conceded that she has not been given the further opportunities which her ability merits. In the majority of the instances in which man and wife play together here, the woman rules. There are several women, acting chief roles at present, who ought to be in permanent retirement.

Sir George Alexander, the new theatrical knight revived Oscar Wilde's play "The Importance of Being Earnest" at the St. James's theatre the 26th.

Herbert Trench will put on an adaptation from the French of Sardou at the Haymarket June 28. It is called "In the Balance." Such tried artists

HERE'S BILLY GOULD

By WILLIAM GOULD.

Harry Bulger has signed to play Bridge all summer.

The Valeska Suratt Co. opens in London next April.

I had a peculiar dream the other night. I dreamed that there was a Vaudeville Baseball Game, held at the Polo Grounds, between the Conservatives and the Radicals. The Conservatives won. Score: 9 to 0.

The peculiar thing was: Mountford was pitching for the Radicals. There were three men on bases. Nat Willis was at the bat, and the coacher kept shouting, "Don't strike. He can't put it over."

Brown and Blyler have a tough spot in the Follies, but put it over, just the same.

Ethel Levy is coming back to America after her Alhambra engagement. She will star in a musical comedy.

Lee Harrison says: "Managing is so easy. I'm sorry that I did not quit acting years ago."

These are the good old days.

The U. B. O. moved to the Polo Grounds during the last week.

Furs are now out of season. Knocking, however, is still in season, although it is considered bad form.

I heard a man sing a dozen Ned Harrigan songs the other evening. I think any single that would grab a few of these would make a big hit. Try this tip, somebody.

I wonder how George the Fourth liked July the Fourth.

There were only ten people in New York City July 4th—myself and—I've forgotten the other party's name.

Met George M. Cohan in Rector's the other evening. I never saw him looking so well, I'm very happy to tell you.

Even Jack's Restaurant is deserted these "tepld" days.

Now for a nice ice-cold bath—if I can get some hot water.

as James Hearn, Charles V. France, Alexandra Carlisle and Ellen O'Malley are in the cast.

"The Girl of the Golden West" is to be produced at Bournemouth on the South coast by Lawrence Irving in September. The play is attributed to Roy Horniman.

Keble Howard's play "The Girl Who Couldn't Lie" which did very well at Glasgow in the repertory season, will be played in London, July 1, at the Criterion, by Sir Charles Wyndham and Mary Moore.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, June 28.

It is expected that the Olympia will be reopened under the management of Jacques Charles, August 23. Whether Leo Pouget, appointed musical conductor, will take up that post remains to be seen. Since the change at the Marigny, and his possible appointment as manager, Pouget has resigned his position at the Olympia, but this resignation has not yet been accepted, there being a clause in the contract providing for the payment of a forfeiture of \$600 in event of non-fulfilment. In view of the fact that the Olympia people, were relying on Pouget to attend to all the musical arrangements, they consider they have been left somewhat in the lurch, and will require damages. Moreover it is whispered that the group about to take over the Olympia instructed Pouget to negotiate for a controlling interest in the Marigny for them but the musician worked in the interest of others, so that the capitalist Bonheur secured 600 shares. This came as a surprise to all—even the most intimate friends of Borney, who sold his 300 shares, of \$100 each, for \$200, unbeknown to his associates. No change has been made at the Marigny so far, since Bonheur secured control. Max Dearly and Adelaide and Hughes are the only additions in the program. Mile. Mealy will probably be the leading lady next season.

George Edwards' company from the Adelphi, London, opened successfully at the Chatelet, in "The Quaker Girl," June 20. Gabriel Astruc is the impresario, as he was for the Russian season at this theatre. Although the production does not meet with the taste of the average French playgoer, who does not quite appreciate English musical comedy, the enterprise has drawn large audiences. Messrs. Edwards and Astruc may be tempted to bring something else to Paris. The public here were more amused at the English manner of kissing as shown on the stage (for the French do not kiss on the lips), and also the customary little dance at the termination of each song. Misses Clara Evelyn, Phyllis Dare, Caumont, Mabel Sealby, Messrs. J. Coyne, Basil Foster, Carvey, W. Lugg and Geo. Gregory were much applauded and met with genuine success by a critical public. Several popular songs were interpolated, which made the story drag, but Phyllis Dare's rendering of the "Miller's Daughter" partly in French, relieved the inappropriate length of the play. Coyne, as Tony, the Naval attaché at the American Embassy in Paris, went splendidly with his clever dancing and funny side situations. The same company will visit Berlin in August.

The Scala music hall will become an operette house next season. Manager Furay will first mount a new work by C. A. Carpentier, after which he will produce a French version of "Princess Dollar," followed by a revue

signed Michel Carre and Andre Barde, and a new version of "Travaux d'Hercole." The summer show is still running and business is fair.

S. H. Dahan, an agent here, has taken the Kursaal for a summer season of two months, commencing June 23. He proposes to give a "Spanish season," making a specialty of trial shows for performers who desire to show their acts to managers in town.

The Etoile Palace is giving a series of old operettes, which are attracting in spite of the warm weather. The taste for such productions is again on the increase in France.

Manager Combes has mounted the "Cloches de Corneville." There is a change of program each week. Georges Pasquier, the house agent of the Etoile Palace leaves July 2 for a six weeks' tour through Russia, Germany and England, in the interest of his agency business.

A case of great interest to music hall performers was tried in Paris this week. Alphonse Frey "bearer" was in partnership with Julien Lepreux "flyer" in an acrobatic act under the pseudonyme of The Freydo. The principal trick of the couple consisted in Lepreux jumping from a platform and alighting hand-to-hand on to his partner. In the course of this act Lepreux was seriously hurt one day which prevented him from working for some time, but Frey took another partner and continued under the name of Freydo. As soon as Lepreux was fit he also took another "bearer" and secured contracts likewise under the name of Freydo, whereupon Frey brought action for damage caused by the appropriation of his stage title. It was to decide who had the best right to the name of "Freydo," first used by the couple together, that the French courts were called upon to judge. Solomon-like, the courts finally decided, after taking a week for reflection, that both had equal right to the name.

There was an amusing incident at the Alhambra June 16, when the new program was presented by the summer tenants. Little Pich refused to go on, affirming that a couple of English comics were "copying" a part of his act. This consisted of reaching over, stiff-backed, and picking up a hat direct by the head. Little Tich (I mean Little Pich) does this in his big boots; the English couple do it by slipping a foot into a loop on the table. It was certainly similar in effect, and hence the alleged "copy." The program continued that evening without the appearance of Pich, but there was no riot in the hall.

Mme. P. Maeterlinck, mother of the Franco-Belgian poet, Maurice Maeterlinck, author of "The Blue Bird," died at Grand, Belgium, last week.

SHOWS NEXT WEEK.

(For July.)

PARIS.
"LE VIEU XMARCHEUR" (comedy), Porte St. Martin.
"MERRY WIDOW" (operetta)—Apollo.
"AMER DES PERMES" (farce)—Paris Royal.
"MARRIAGE DE M. LE BEULEMANS" (Belgian comedy)—Bouffes Parisiens (500th performance).
"MYSTÉRIEUX JIMMY" (French version of "Alias Jimmy Valentine")—Renaissance.
"PAPA" (comedy)—Gymnase.
"UN FIL A LA PATTE" (comedy-revival)—Antoine.
"LES BLEUS DE L'AMOUR" (comedy-revival)—Athènes.
"COUARRIER DE LYON" (drama-revival)—Ambigo.
"LE COUP DE PISTON" (farce)—Folies Dramatique (last performance).
(Other Paris theatres closed for summer).

SAN FRANCISCO.

"MACUSHLA" (Chauncey Olcott)—Columbia.
STOCK (Roberts, Bergen & Roberts)—Alcazar.

NEW YORK.

ENGLISH OPERA—Terrace Garden (3d week).
FOLLIES BERGERE (12th week).
FOLLIES OF 1911—New York (3d week).
"GET RICH QUICK WALLINGFORD"—Cohan's (46th week).
GRAND ITALIAN OPERA—Irving Place (5th week).
"LA SAISON RUSSE"—Winter Garden (5th week).
STOCK—Academy.
SPOONER STOCK—Metropolis (20th week).
"THE MERRY WHIRL"—Columbia (5th week).
"THE PINK LADY"—New Amsterdam (18th week).
"THE RED ROSE" (Valeka Suratt)—Globe (4th week).
CHICAGO.
"DEAR OLD BILLY" (Wm. Hawtrey)—Whitney (3d week).
"LITTLE MISS FIX-IT"—Chicago O. H. (8th week).
"GET RICH QUICK WALLINGFORD"—Olympic (33d week).
"SEVEN SISTERS" (Charles Cherry)—Powell (4th week).
"TINAFOR"—Riverview Park (2d week).
"LARBORARD WATCH"—(Ort July 8).
"THE HEART BREAKERS"—Princess (5th week).
HOOVER LECTURES—Garrick.

BILLS NEXT WEEK

NEW YORK.

HAMMERSTEIN'S
Ethel Levey
"Motoring"
Berlin Madcaps
Arvis Mystery
Pedersen Bros.
Bedini & Arthur
Six Steppers
Ferrari & Co.
Stadium Trio.
Kohler & Roberts
Keller & Don
Laurence Family
Colby & Deane
Lambert Trio
Nelson & Crossin
BRIGHTON BEACH
MUSIC HALL
Grace Van Studdiford
Yorke & Adams
Doan & Lenbarr.
Will Dillon
Hilda Thomas
Lou Hall
"School Boys & Girls"
The Great?
Rice, Sully & Scott
BRIGHTON
THEATRE
Montgomery & Moore

SAN FRANCISCO.

ORPHEUM
Al Joison
Emma Dunn & Co.
Willie Holt Wakefield
Chas. Ahearn Troupe
"The Photo Shop"
Gene Green
"Room 44"
Marcel & Boris Trio

BOSTON.

KEITH'S
"The Meistersingers"
Bert Fitzgibbon
Edwin & Co.
Ethel MacDonald
Patty & Desparado
Majestic Musical
Four
Field Bros.
Ben Brandt
Pictures

PHILADELPHIA.

KEITH'S
Annie Yeamans
Tom Brown & Co.
Hughes Dougherty
Maggie Cline
Gus Williams
Lottie Gilson
Fox & Ward
Mr. & Mrs. Harry Thorne
Allen & Clark
Frank Dumont

John Huftle has changed his mind again and has resumed his summer dates with his New United Shows, which opened July 3 up New York state. This tented outfit will play a number of carnival dates along the Atlantic Coast.

A LIST OF TRIMMERS.

The music publishers, or those of them who can be prevailed upon to speak to each other, have established a list for private distribution of performers who extract money from the publishers in advance for singing songs, and then fail to live up to the agreement.

At the head of the list is a female singer of "coon" songs, who has gone down the line and "trimmed" nearly all of them. Her latest was to put the melody to a song by a fairly well-known lyric writer and when the publisher refused to "come across," the lyricist personally advanced her \$50, the same to be deducted from the royalties accruing on the sale of the ditty. To the young man's dismay, she now refuses to sing the song, claiming to be under salary to another publishing house.

PENN FRANCHISE NOT SIGNED.

The franchise of the United Booking Offices, drawn up for the William Penn theatre, Philadelphia, has not been signed up to date.

The franchise is pending, awaiting the revision of a couple of clauses. If issued, it will restrict the William Penn to about the same grade of vaudeville bill the house has been presenting. B. F. Keith holds the only first grade "franchise" for Philadelphia. The United is not likely to issue another for an all high class show over there.

The Young Buffalo "wild west" show, which played Niagara Falls Saturday, is now making a tour of Canada.

OBITUARY

Mrs. A. L. Mack, aged 32 years, wife of a theatrical man, committed suicide at Poughkeepsie, N. Y., July 1 by taking poison. The Poughkeepsie police attribute her deed to despondency over the failure of L. J. Riegler, an acrobat, to meet her on her arrival there. Riegler was formerly employed by her husband.

New Orleans, July 5.

Thomas J. Nolan, for many years a dramatic reviewer on the "Picayune," died at Jackson, La., June 30. He was fifty years old.

New Orleans, July 5.

George Sisson, an old time performer, died here July 1, in destitute circumstances.

Franklin Fyles, for twenty-five years dramatic editor of the New York Sun, author of half a dozen successful dramas, and for the past three years special writer on theatrical topics for a syndicate of western newspapers, died July 4 at the home of his daughter, at 104 West Seventieth street. He had been in poor health for some time. The end was not altogether unexpected.

Mrs. D. E. Margeson (known professionally as Hattie Hoyt), mother of the Margesons, died in Sacramento, Cal., June 23. Mrs. Margeson was born in Rochester, N. Y.

ROOF NEWS

Marcus Loew has a lot of credit coming for the transformation of the 8th avenue extension of the American Roof from a brickfloored top, with a few tables, into one of the prettiest gardens open to the public around New York. The process was simple, but effective enough to make the result compare favorably (all things considered) with the Astor Hotel Roof. It seems the "small time" managers are getting the real showman's idea, after all; give the crowd something to draw 'em, and then hold 'em when they come. That must have been in Mr. Loew's mind when he placed the potted plants and running vine all over the Roof top, to make it inviting to the lemonade seekers during intermission. A bamboo arbor in one corner looks neatly pretty and restful. Another intermission feature has been invoked from the Eighth avenue parapet, formerly of such a height that few could look over the top to see the Hudson River and Jersey. A wooden deck arrangement has been built up the entire length of the Eighth avenue front, and seems to be of as much interest to the patrons of the Roof as the climb up the Statue of Liberty stairs to view the bay. The indications are that the American Roof has "gone over" for keeps, even at its policy of 25-50-75—for the "small time" show of downstairs, with a couple of extra acts. Whether it be the show or the Roof itself that has proven the stronger draw, probably no one knows, but certainly the pretty rear extension, as Mr. Loew has transformed it, is an added attraction that the American never before enjoyed.

Vera Maxwell has been given the role of "Happiness" in the "Every-wife" sketch in "The Follies of 1911." Miss Maxwell replaces Billie Couvier, who was a chorus girl in "The Spring Maid," but rapidly advanced by the role assigned to her in the Roof production.

The audience at the Hammerstein's Roof Monday evening looked like an invited group to see a dress rehearsal.

Harry Mock has introduced a fire drill among the "Suffragette Farmers" on Hammerstein's Roof. He fired one of the girls during the intermission the other evening for neglecting to have her overalls properly buttoned.

"Whitely," the champion lemonade seller of the world, now appearing nightly on the American Roof, sold \$13.20 worth of the 10-cent drinks the other evening, all during the fifteen-minute intermission. The Loew circuit has discovered there is so much money in lemonade that it thinks of petitioning Congress for the sole right to dispose of the thirst quencher in Florida. (Loew says it's hot the year round down there.)

Two of the young women ushers on the American, barmen on the Roof, pulled down \$1.80 and \$1.60 in tips last Saturday night. The \$1.80 win-

ner sold \$2 worth of lemonade, and the other girl disposed of twenty-two glasses (\$2.20). Asked how their tips ranged so near the gross for the bar, they replied that there was more money in smiles than soft drinks.

Eddie Holt, chief usher and general first assistant to all the other chiefs of the American Music Hall, has had added to his duties that of chief barmen during intermission. He also counts up with the boys and girls who peddle the soft drinks. Eddie claims that with a few more lessons he will mix the best sarsaparilla cocktail ever manufactured. (Eddie likes the job much better than "plugging" "Don't Sing the Chorus" for Vesta Victoria—there's something in this polish.)

Willie Hammerstein notified the American theatre manager that the new searchlight on the American Roof was ruining the act of the Arvis Mystery, an illusion, requiring a dark stage. Somehow the light man on the American always threw his glim on Hammerstein's stage as this act appeared. It has been arranged satisfactory to both sides. Willie now pays half of the cost of the light nightly, and received in return a season pass for the American, entitling him to one seltzer-lemonade for himself; the pass is good for Willie "and party."

A couple of detective agencies are figuring on a special rate to watch out for any system to beat the house that the soft drink sellers on the American may have. One agency quoted \$250 and guaranteed to report that there is a system in operation, the guarantee to carry an expose of it. Loew replied to submit another estimate, much cheaper, even if they didn't find out.

The New York theatre is keeping open during the summer in the hope it will catch the overflow from "The Follies of 1911." It is understood William Fox wanted Klaw & Erlanger to let him shift the "small time" show in the New York to the Criterion, on the other side of the lobby, claiming that the exodus from "The Follies" every night passed out on the Criterion side. Any purchaser of a \$2 seat on the Roof will shortly be given permission to visit the theatre downstairs between the acts, it is said, through a special arrangement between Fox and K. & E. (Fox's arrangement includes a deduction from the rent for each "Follies" caller. Ziegfeld says it is waste of money.)

The chorus girls of "The Follies" prefer open barouches this summer, after the performance. They say automobiles are now too common.

"The Follies" is doing the biggest business in town. Marcus Loew thinks it is hurting his American Roof.

Ellott Schenck, who is running orchestral concerts these evenings on the Century (New Theatre) Roof, is sending out enough press stuff to herald a circus.

SPORTS

With everybody plugging for a \$30 gate, the best the Colored Actors Benevolent Association-Variety Baseball game could drag in was \$13.75. Under ordinary circumstances this amount would cover expenses. At the 135th St. grounds it is different. In order not to lose a ball everytime a foul goes over the fence, boys are placed three feet apart on the outside to see that no one does a getaway with the cork centered spheres. Each boy is paid 50 cents for his services, it takes 206 boys to surround the field, consequently, the cost is \$103, but it is really worth the money, for of the three balls that were used, only two were lost. The game itself went along evenly for four innings, when the VARIETY infield lead by Capt. Dash, went up in the air. The flight was also lead by Capt Dash, who played a remarkably clean game throughout at short. Of the fifteen chances that came his way all went through his legs without touching his hands. The VARIETY outfield not to be out-done tried a little aviating and when the nine came down the score was 16-6. The hopes which the three defeats of the U. B. O. had built in the breasts of the VARIETY team were cruelly shattered. The Association played a good consistent game throughout. A good pitcher was all they needed—and they had one.

NOTES OF THE GAME.

Jolo, the home-run-king, struck out three times running and quit the game in disgust. In fairness, however, it must be said that someone broke his pet bat just before the game started. It was a real blow to the heavy hitting outfielder, who had become attached to the bit of hickory, that he took it home with him and kept it in a specially prepared box, lined with purple velvet.

Have you noticed that there is no two-column head on the story of this game?

A regular umpire presided at the game. He was there with "The batter-ten for to-day's game are—"

Since still remains far in the lead of the VARIETY team as an accolade. He did a double, trying to hold a ground ball.

Joe had the same idea as Ty Cobb regarding base running. The only difference is that Joe lacks Cobb's speed.

Mark took care that everybody's clothes were safe. He is beyond a question of doubt the best "tie-and-collar" first baseman in the world.

San Francisco, July 5.

Rev. Franklin Baker, pastor of the First Unitarian Church, spoke to a large congregation last Sunday. The subject of his discourse was a defense of Sunday baseball. He prefaced his sermon by reciting "Casey at the Bat." The preacher declared that the \$15,000,000 spent for baseball last season was far better expended than the same sum in foreign missions. He described the game as "America's mental shower bath."

Jolo may not be the greatest batter in the world, but this baseball playing is giving him a wing that he can boast of. During the hot mornings in the early part of the week, a porter in the hotel where the almost-

ballplayer resides, made a practice of sweeping up the hall at seven a. m. To ease up the atmosphere on an even keel, Jolo left his room door open during the night. Thinking this was an invitation to clean up, the porter extended his operations from the hall to the room. Jolo sleepily told the porter to skidoo a few times, but the man on the job wouldn't believe it. The last time he returned, the porter took pains to run the sweeper over the wood work. Then Jolo got up out from his couch, looked around and saw a muskmelon. It was slapstick stuff, of course, but he got it over by landing that mushy melon plumb along side the porter's ivory top. The porter complained to the clerk, and the clerk asked Jolo how and why he did it. Upon being fully informed, the clerk presented Jolo with the best fire-axe the hotel had, notifying him if he didn't use the axe the next time that porter happened, the hotel would be obliged to ask for his room. Jolo, who is quite innocent, is now going around saying his aim is so good, he would like to find an open crap game to throw dice in.

Friend and Downing returned home Sunday for a short vacation. The boys go back to England to take up another year's bookings next month. On the boat coming over Al Friend played a mistaken identity sketch that almost ended disastrously for the comedian. When boarding the boat at Southampton, Friend noticed that a couple of Scotchmen eyed him curiously. They kept it up for the first day out. Finally the Scots approached Al and addressed him as Harry. The comedian answered to the name and the Scots were delighted. "See!" exclaimed one. "I knew him the minute I saw him. He's Harry (Young) Josephs, champion welter weight of England." They soon noised the news around that Josephs was on board. Al was sought on all sides. He made it stronger by wearing a big sweater, and running around the deck as though training. Al enjoyed being the center of attraction. The inevitable concert had to come, however, and Al was asked to box a few exhibition rounds with one of the sailors. Now Al has seen a great many moving pictures of fights which gave him the idea that he knew all about the manly art of self defense, so he agreed to box the smallest sailor three friendly rounds. Al had the advantage of Joseph's name when he entered the ring, and he took a couple of liberties with the seaman. It was fine, until he clipped the seaman on the nose, then the sailor forgot all about Young Josephs and Al forgot all he had learned from the pictures. If Sam Downing had not jumped into the ring and started singing an Irish ballad, late that night, the crew would have quietly dropped a Hebrew comedian, with weights attached, over the side of the boat. If that had happened, there would have been a celebration at the Dutch Club, London, amongst the American Hebrew comedians whose love for each other is unbounded.

COMMON SENSE

Inaugurated by the Chief Agitator, who has been, all along the spokesman of and for himself rather than of and for the Organization.

June 15th has come and gone. That day sounded so big and full of meaning a few months ago—even a few weeks ago. It was a day for artists to conjure with, but it will ever remain conspicuous for the things that did not happen. Ninety days before the 15th of June the White Rats Actors' Union—we think it would be more correct to say the faction of that organization known as "the union crowd" and its agitator, as opposed to the artists, the real White Rats, in the organization—set forth in no uncertain language that something momentous would occur on that day; that on June 15 their demands would be made known to us and a new policy would be inaugurated by the chief agitator, who has been all along the spokesman of and for himself rather than of and for the organization. It is unnecessary now to repeat the terms of that policy. For ninety days it was harped upon, explained, and the injury and damage, in fact, annihilation, of the managers, was plainly threatened and forecast. Every Friday for ninety days just prior to June 15th we were all, managers and artists alike, threatened and accused and again threatened in an attempt to coerce us into submitting to the then new (now antiquated) policy.

"Dr. Agitator" insisted that this ninety-day remedy was a panacea for all evils, a cure-all, not only for artists, but managers and agents as well, and he went so far as to guarantee a cure if taken before June 15th. Since then, the doctor himself has forsaken and abandoned his own remedy, but before doing so he did succeed in luring a great many frightened patients into taking it.

Who are they who listened to the ninety-day call, and also to that famous "Last Call"? The answer to this question is best found by looking at the list of applicants for membership who were admitted during the ninety days before that memorable June 15th, without regard to race, creed or color, or previous condition of servitude. Then look at the list of membership of the A. A. A., which, according to the ninety-day pronouncement means any actress admitted and you have a complete answer to the question. How many of them have you ever heard of in vaudeville? How many of them can you point to with pride and say, "I know him, he is a brother artist, a member of my lodge."

How much does the vaudeville business and the operation of vaudeville theatres depend upon the ninety-day influx? Yet they, together with those who were in the organization, constitute ninety per cent. of the vaudeville artists in the United States and Canada—So we are told. That number "ninety" must be a favorite.

Well, at the end of ninety days, with ninety per cent. of the vaudeville artists in the United States and Canada in the ranks, something great and startling had to be done. The supply of hot air was not yet exhausted. With the ranks and strong box full, a brand new policy was proclaimed to the world, and the policy and prom-

ises of a little over ninety days ago were completely forgotten and abandoned.

The first big action was the raising of the initiation fee of the ladies, who could, after that date, be induced or coerced or frightened into the A. A. A. They had to pay \$5 more than the ninety-day recruits. The men, who have a vote some times and on some things, could come in for the same figures as during the ninety-day period, but a concession was granted to the early recruits. They could blackball any new applicant for membership. The shouters, however, found that this did not mean enough to the rank and file, who were promised the scalp of the managers and the blood of the agents, as well as of the independent artists who refused to be frightened into joining the organization, so another declaration of policy had to be made, more satisfying to this element and more terrifying to the managers, so the agitator-in-chief declares, a la Roosevelt, "my policy" in his press sheet.

The thing of chief interest in the new policy which was apparently expected to startle the world, was the threat to close the New York theatres on Sunday. It is the feature that is printed in the largest type, and they say: "We mean to stop all Sunday performances"!!!! It hasn't been made thoroughly clear to us yet who or what the word "we" stands for, or has stood for in these various threats and hot air talks, designed to scare the manager out of his boots.

Evidently somebody, or some few bodies, think they are above the law, the police and all the authorities. And it sounds so good to read the words, "The Law of God and the Law of Man." As Eddie Foy would say, " 'Tis a pretty thing."

But what the artist and the manager are more especially interested in just now is the practical, matter-of-fact business proposition connected with this whole situation—not this continual release of hot air.

And this brand new policy proves two things, which always go with hot air—cowardice and ignorance.

Take it in your every day experience. Have you noticed that the big bully and bluff is always a brainless fellow with a big yellow streak in him? Did you ever hear the smart, brainy fellow who knows how to do things and has the courage to do them, bluff or threaten? You know you have not, and neither have we.

The man with the courage and brains does not tell you what a wonder he is, how much greater than everybody else he is, nor does he tell you ninety days or even nine hours in advance what he intends doing.

The whole White Rats campaign shows a yellow streak and ignorance of practical vaudeville conditions as wide as the heavens. If there were any doubt about it the "new policy" conclusively proves it.

The weakness exhibited by the founders of the new policy is shown by picking out the easiest thing in the world to do—Interfering

with the Sunday show. Why, anybody can do that! The law to-day sets forth quite explicitly what is lawful and what is not lawful on Sunday.

Any nerveless coward can complain of a Sunday show and bring about an investigation and the suppression of anything illegal in a show, so to drop from the heights of the greatest ambition of every agitator—a strike—to the weak, pusillanimous effort to compel the rigid enforcement of the blue laws, is the greatest flop and exhibition of weakness we have ever witnessed.

Ignorance of vaudeville conditions is exemplified in the fact that the present average of high salaries of artists—an average greater than ever before in the history of the entire stage—is bound to drop at least 33½ per cent as soon as the new policy becomes effective.

The fact is that with the increase fixed charges such as rent, taxes, insurance, and a great many other burdens a manager has to bear, which keep increasing from year to year, the manager in New York will not be willing to pay artists the present average of salaries, if confined to a six-day show, and it is a well-known fact that salaries are always fixed from the New York standpoint and on a seven-day basis, and six-day towns have not been in the habit of cutting under the New York standard.

The artist who has any brains is as much interested in the receipts of the box office as the manager. That box office is a wonderful institution. It keeps us all. The artist who has jollied himself into the belief or permits others to lead him into the idea that he can close up Sunday shows in New York and continue to draw down a seven-day salary is deceiving himself.

The great logician will tell you the artist has been drawing a seven-day salary in Pittsburg, Buffalo and other six-day cities. Granted; but that is because the salary has been fixed on the New York seven-day basis. Cut out Sunday shows in New York and all salaries will be fixed on a six-day basis.

Strange as it may seem to the unthinking and those ignorant of these conditions, if New York were reduced to a six-day show town, theatres in cities where Sunday shows have not been the custom could better afford to pay the present average of salaries than those in New York.

The new policy is a move by the artist against the artist. The new policy is an internal evil which the artist will be the first one to feel and fight against. The new policy stamps the artist as his own worst enemy. So far as the manager is concerned, he has had the inconvenience of the Sunday law in numerous cities for many years, and up to the present time has always been able to cope with the situation. The courts have defined what is and is not lawful on Sundays, and there is no reason why the courts and the police cannot be depended upon to do the right thing in the future as in the past. Greater and mightier men than the agitators in the White Rats have fought for the rigid and arbitrary enforcement of the Sunday laws in New York and other cities, but after all we have courts to construe our laws.

The purpose of this article, like the others,

versus HOT AIR

is to set vaudeville conditions at rest. We have endeavored to show that all the artist has had for the past year or so, especially the last ninety days, has been agitation and talk, and all that he may expect to get in the next ninety days or ninety years under the present misrule is more agitation and talk.

Your agitator has demonstrated his weakness and his ignorance of vaudeville conditions. He has demonstrated what, as an agitator, he would do for you. If you think he has been a great success as an agitator, we agree with you. A man to be a success, however, in any business, must know something about that business; especially is this true of the theatrical business. Your agitator has been a success not on his own merits as a business man, but entirely upon his undisputed ability to inflame, to mis-state, abuse, and to run things with a high hand. Such a man never possessed the qualities of real leadership in any kind of business. The history of the world proves that such a man never succeeded in any business or in any undertaking.

When your agitator is exhibiting his oratorical powers he ought to promise you a few things like this, which are in keeping with his general liberality, in the way of keeping promises: "If we strike or if we close the theatres on Sunday in New York City, and the managers are compelled to shut their houses, we will open the houses and we will employ all the actors in our organization." Or one like this: "If any manager cancels or refuses to play a union act because he struck, we will pay his salary as long as he remains out of work, or as long as the manager refuses to employ him."

That sort of talk would have the heroic, philanthropic ring to it. But who will pay the bills? How long do you suppose it would take for the White Rats' funds to melt to nothing, and when it did melt, whose money would you have received? Who would manage these places? Would the artists be satisfied with their salaries or would they work on the common-wealth plan? You know what the common-wealth plan means, and you know, too, how much real money there would be on Saturday night under that plan of operating a theatre.

Let us not accept all this hot air talk that is being handed out so liberally. Let us sit down and calmly think things out for ourselves. What can any agitator do with such a gigantic business as vaudeville, which is on an established basis and paying performers the highest salaries of any known profession in the world? You surely don't think that the managers are receiving all profits. If some of last year's deficits could be printed the statement would bring from the actor the remark, "I thought there was nothing but money in the business, on the managers' end." Just take the managers' end for one season and you'll sit up a few nights figuring out how to meet your obligations. If you had \$10,000 or \$15,000, or even as high as \$20,000 a year tacked on to your rental at the expiration of your present lease, if you were playing bills costing from \$3,000 to \$5,000 weekly, and paying your other obligations besides, with no higher charge for seats, you would find that a little harder task than going out on

the stage for twenty minutes in the afternoon and twenty minutes at night and receiving a big salary for it on Saturday night.

Your agitator has stated that he would build new vaudeville theatres in opposition to those of the managers in case of trouble or even if there is to be no trouble. He hasn't developed one house yet, but what would happen if he did is a foregone conclusion. Let us take another practical look at the situation. Suppose your disturber succeeded so well that he forced the managers to arbitrarily close their houses. Would he supply all the artists with work? Why, he couldn't supply one-quarter of those he claims to have for membership in his organization if he had all the vaudeville houses in the United States.

What would become of the rest of the White Rats who are unionized? They couldn't work for the present managers, because they would be working against the rules of the union, which your union leader disturber wouldn't and couldn't tolerate.

The only trouble with the vaudeville business now is that it is too prosperous, and the artists are getting seven-eighths of the prosperity. If there be a great number of artists out of work the fault is not ours. We are certainly employing artists to the full capacity of our bills. There is a limit to the number of theatres and the number of acts which can be employed on any bill, and when that limit is reached we have done all in our power to give employment to the artist. The profession seems to be growing in numbers far in excess of the demand. As we have often before advised, let the artist spend his time in improving his act. If an artist has been unsuccessful and has frequently been turned down, let him change or improve his act and make it acceptable to the managers. Time spent in doing this is time well spent, and will mean more to the artist individually and as a whole than all the hot air and agitation of the impractical disturbers.

It needs a good hard setback to wake the artist up to a realization of the fact that he is reaping to-day a golden harvest. You know what would happen to you if you were obliged to go to the White Rats' office to ask for work. You know they wouldn't and couldn't pay you the salaries that vaudeville managers are paying you to-day. You know there would be a constant contention as to who would run this or who would run that, and the cry would be frequent, "Why do you put this man or this woman to work? Why wasn't I put to work?"

Now you have your liberty. You dictate your own salary. You dictate all the terms of your engagement worth dictating. Just stop and think a few minutes, for, if the business as it is run at present should be upset, it will be many a day before you will get it back into its present fine condition.

Your paper states that the managers are afraid; that they are on the run. For the sake of argument, let us admit that we are afraid, are on the run and scared almost to death. That

ought to please even your agitator. What then? Isn't our advice sound and practical—are we giving you any hot air or just plain common sense? When you wake up you will find that the managers are not afraid; that they are not on the run, but that they are giving good sound advice for the benefit of the business which provides a living for both the managers and the actors; and don't forget another thing—that managers can't act, and actors can't run theatres, and furthermore, agitators can't do either.

Let the manager run his business and his organization, let the real actor run his profession and his organization, and success is bound to greet both efforts. The manager is as essential to the actor as the actor is to the manager, and harmony is essential to both. The agitator and disturber is not essential, in fact, not even helpful to either. Eliminate the agitator and disturber and you will have harmony.

The managers have worked for the past twenty-five years to make this business what it is. The old timers who have been playing New York during the past few months can tell you what it was when they first worked for the managers, and in those days one was as well off as the other. The manager had no more than the actor, and both were glad to get a living. Talk to the old timers, take their advice. They know. You never can appreciate the sweets of life till you've tasted some of its bitters.

What is to be gained by all this agitation? You surely cannot be given more work unless there are more houses. What is this terrible cry which is being set up by one man against the entire vaudeville management, and why is it essential at this time after twenty-five years of honorable labor? The business and profession has certainly not deteriorated. It is on a higher plane than ever. Thousands of artists are given work now where formerly only hundreds were given work, and hundreds of dollars are paid to-day for services where only single dollars were paid in former days.

What is it all about? We will tell you what it is all about. The ambition of one man, who disrupted the business in Europe, who is trying to disrupt it here for his own selfish ends and nothing else. We don't want him to disrupt the business, since he cannot run it himself; neither can the actors run it.

We are trying to be frank in our talk direct to you, the people whom we employ and pay. If trouble comes, that will be the time when the managers will show you how much interest they have in the vaudeville business. They will show you that no one man can disrupt it; and when it is all over the weakness of your disturber will be all apparent in his quick exit to some other port for a new business to disrupt, and new fertile fields in which to stir up strife.

In closing what may be the last of our plain talks to you for some time, don't let any one throw sand in your eyes by mentioning the names of any one, two or three individuals. No one, two or three individuals run this organization. This is not a one-man organization, nor is it under one-man rule.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

NEW ACTS NEXT WEEK

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

Ethel Levey, Hammerstein's.
Kohler and Roberts, Hammerstein's.
Keeler and Don, Hammerstein's.
Laurence Family, Hammerstein's.
Lambert Trio, Hammerstein's.
Nelson and Crossin, Hammerstein's.
McDevitt, Kelly and Lucey, Fifth Avenue.

Grace Van Studdiford, Brighton Beach Music Hall.

Hilda Thomas and Lou Hall, Brighton Beach Music Hall.

The Great?, Brighton Beach Music Hall.

Willard Clarke and Co., Brighton Theatre.

Clover Trio, Henderson's.

Gladish and Cranston, Henderson's.

Beatrice Ingram and Co.; (4).

"Contentment."

17 Mins.; Four (Special).
New Brighton.

"Contentment" is billed as a one-act allegory by Edgar Allen Woolf. The piece gives Miss Ingram ample opportunity to show versatility, but it is hard for the ordinary vaudeville audience to gather what it is all about until the final moment. The little playlet is fashioned along the lines of "Everywoman." There is a moral. The moral is "Be satisfied with what you have got." The value of the lesson that the author intends to convey is rather doubtful, for were we all content to sit down and watch the world and time roll on there would be naught accomplished. Credit nowadays goes to the man or woman who "does things." The act actually consumed seventeen minutes of time but in reality the playlet seemed much longer. At the finish the audience seemed to take the affair as a dream incident. As a matter of fact, that is all that it is. Miss Ingram is a clever actress and her support is adequate, but the act is not one that will achieve the heights of success. The audience at the Brighton liked it well enough to grant three curtains at the finish. *Fred.*

Charles Meils Troupe (4).

Ring Gymnasts.

9 Mins.; Full Stage.

Henderson's.

By adding another man to the act to do comedy, the Three Marvelous Meils are now programed as the Charles Meils troupe. As far as the man's comedy is concerned it doesn't help. It is very much passe. He works a few tricks on the flying rings, his twists being well done. The man is acrobatic enough to interpolate some good comedy falls. The three Meils working "straight" go through their routine in about the same manner as of old, lacking the speed and finish where it would do the most good. This, coupled with the inability of the comedian to put his monkey-shines across, holds the act back. The men still retain the old style of running to the footlights for applause. Their work suffered with a previous "strong arm" act on at the opening. *Mark.*

Sheridan Block.

"The Defaulter"; (Dramatic).

13 Mins.; Three (Special Setting).

Brighton Beach.

From the rise of the curtain to the incidental musical accompaniment of "Traumerel" right through to the end of the sketch, there is a tensiety that is very gripping. But two characters are shown, both played by Mr. Block. The story in brief is that of a defaulting cashier seated in his office at midnight poring over his ledger in a vain effort to conceal his theft. With the certainty of exposure he pens a note to his wife, enters the vault and kills himself. A few moments later a burglar is seen at the window sawing the bars. He effects an entrance, finds out what has occurred and in doing so discovers that the dead cashier's wife is the woman he loved. He destroys all evidences of the speculations of the dead man and gives things the unmistakable semblance of a burglary—for the sake of the woman. Then he steps to the window to make his escape, is seen by the police and shot. He dies, consoled by the fact that the wife will never know that her husband was anything but an honest man. Mr. Block plays these two characters with a full realization of their dramatic value, and succeeds in enlisting the sympathies of the audience for both the defaulter and the cashier. On the stage alone throughout the act, the playing of the dual role resolves itself into a question of dramatic reading. Block's apprenticeship of seven years as leading man for the late Richard Mansfield gives him the advantage of experience in such matters. The sketch was shown for a few weeks sometime ago, but not with Mr. Block in it. *Jolo.*

John T. Ray and Wm. F. Rogers.

Singing and Dancing Comedians.

18 Mins.; One.

New Brighton.

A little less than a year ago John Ray and Bert Howard presented "The Ganzy Twins" at this same house. Now Mr. Ray returns with a new partner in the person of Rogers, with what is practically a new offering, they having retained only the dancing finish of the old act. Heretofore both members of the team worked in "comedy" make-up; at present Rogers is doing "straight," while Ray is "the big boob." There is a lot of good rapid-fire comedy talk between the two, and Rogers is a mighty clever soft shoe dancer. Ray furnishes the eccentric stuff in sufficient quantity to make the turn a desirable one where comedy is wanted. *Fred.*

Emil Merkle.

Impersonations.

10 Mins.; Three.

Hammerstein's.

Merkle has an act much the same as many who have appeared here off and on during the past five years. Though none has been seen lately, the posing act showing likenesses of great men past and present is practically through here now. Merkle has nothing different but a female assistant who wears tights. His act is identical to one now being done by Harry Allister. *Jess.*

Morny Cash.

Character Songs.

18 Mins.; One.

Majestic, Chicago.

Morny Cash made his initial American appearance under an extremely severe handicap. His Monday evening audience was undoubtedly the smallest the Majestic has ever held. To make matters more difficult, the thermometer registered around ninety-six. Cash offered four numbers, making the serious mistake of playing his trump card first. His opening song, "Father's Got a Job," has a nifty set of lyrics and an agreeable swing. It gave him a bully good start, but he found it impossible to keep up the pace, and commencing with his second number began to slide backwards. Cash works a great deal like Chevalier. His facial expressions are a study in themselves. For the "Father" song Cash dresses very similar to Harry Lauder in the "silly kid" character, everything being present but the slate and the dirty face. Of the other three numbers, "I Was Married a Year To-day" is easily the best. In this Cash appears in a brown corduroy cutaway coat and plaid trousers. "Have a Banana" and "Beautiful, Beautiful Bed" make up the remainder. The two latter songs will hardly do for this country. Something similar to the opening number would be more appropriate. Cash is clever in his own English way, and were he provided with a better routine, there is no doubt he could start something. At present his offering is but half good. Unless "The Lancashire Lad" intends to introduce a few new numbers, he might switch his songs around so that his present opening song comes last. *Wynn.*

Green and Parker.

Songs and Talk.

15 Mins.; One.

American Roof.

Green and Parker, man and woman, offer a singing and talking act of the conventional type. The couple do very little cross fire talk. Most of the dialog is handled by the man. It is little more than a monolog. He is a good dialectician. With the proper material, he should be able to get along nicely. His present chatter is too raw to get him anything. No one ever made the "big time" through blue material, and not a few have fallen from it because they couldn't get along without the off-color stories. The girl is pretty with a light voice and figures only incidentally. *Dash.*

Lawrence and Thompson.

Singing and Talking.

15 Mins.; One.

Henderson's.

Lawrence and Thompson are out of burlesque. One works "straight" while the other does a Hebrew. After an opening song that didn't promise much, the comedian works up a dance that put the team in better favor. Their "sidewalk patter" could be improved. The "straight" has a solo that brings little returns. The comedian drew some laughter and applause with his parodies. Their work is of the ordinary brand that one sees on almost every "small time" bill. *Mark.*

Elizabeth Murray.

Character Songs.

16 Mins.; One.

Majestic, Chicago.

After an absence of sixteen months, Elizabeth Murray returns to vaudeville, for one week only, and Chicago was fortunate enough to draw the lucky straw. Garbed in a peach colored gown, trimmed with black span-gles, the creator of "Madam Sherry" looked stunning, and was as welcome as a Lake Michigan breeze. Despite that Miss Murray has been wrapped up in one character for more than a year, the Monday evening audience were convinced that she still retained her old ability, when offering five numbers, in three dialects. Opening with a "coon" song, "He's Coming Back," Miss Murray continued with "Music What's Music Should Come from Berlin," "Mr. Johnson, Good Night," "The Dublin Rag" and "Put Your Arms Around Me, Honey." The three first mentioned were the big applause winners, although "The Dublin Rag" went sufficiently well enough to warrant an encore. The German song brought the most applause. Of the legitimate stars who crash into vaudeville for some easy summer money, Miss Murray is in a class all by herself. It's too bad vaudeville can't see more of her. The prominence gained through Miss Murray's connection with "Madam Sherry," coupled with her vaudeville experience, place her with the select few headliners who deserve the position. To-day Elizabeth Murray is one of the best attractions in vaudeville. She is scoring the hit of the bill at the Majestic this week, and comparing her reception with the features at the house during the year, she has scored the hit of the season. *Wynn.*

Three Leightons.

"One Night Stand in Minstrelsy"
(Comedy).

9 Mins.; One.

Henderson's.

The Three Leightons, Joe, Bert and Frank, are putting on a new act at Henderson's this week, more or less a sequel to their old hotel sketch. It was rough sledding at Henderson's for the dialog, with only a half-audience present and bedlam over in the cafe part of the theatre, but when the boys sang and danced, they had things their own way. It was not the fault of the dialog, as it is bound to reach home when the city houses are played next fall. There is good stuff in the comedy and the brothers work it up capably. As to their two songs and closing medley in which Joe scores with his dancing, they touch the right spot. Bert works "straight" with Frank in blackface, shooting over the comedy. Joe appears in eccentric makeup. The dialog hinges on the hotel porter's (Frank) anxiety to make good with the minstrel show and the introduction of Joe as the manager, secretary and superintendent of the troupe in the same costume. The boys had to do their old "base ball game in ragtime" for an encore. The new act, with several minutes' judiciously pruned, will be right. *Mark.*

Keno and Green.
Songs, Talk and Dances.
16 Mins.; Full Stage; Close in One.
American Roof.

Keno and Green are a brand new vaudeville team. The couple, after a few weeks out of town, are getting their initiation to New York at the American. Joe Keno was last season with "The Hen-Pecks" and has been seen in vaudeville with different partners at various times. Rosie Green is better known in musical comedy, having gained distinction in the dancing line with several Broadway shows. It appears as though the couple might find a berth in the two-a-day, but it will require some changing about of the present routine. Keno, aside from his extremely good acrobatic dancing, is developing into a comedian with an easy pleasant manner of handling lines and a good comedy style. Joe also has voice enough to sing a ditty up to the vaudeville requirements. This is Rosie's shortcoming. The dancer has no voice whatever, and has burdened herself unnecessarily with three or four numbers. In the duets where talking will do, Rosie gets the lines over, but when a note is really needed, she falters. The lack of voice could be overcome were Miss Green to "kid" her own singing at all times, as she did unintentionally in the closing song when she went after a high note and missed. Just at present she sings as though she knew she was wrong, but is trying to con herself out of it. Rosie's dancing needs no description. She is there with that fast, snappy stuff, and that is the value of the act. It is quick, sharp and lively. The finish, a "Turkey Trot" affair, was disappointing. It seemed to have been but lightly rehearsed. For two people who dance as well as Keno and Green it was not at all well done. The pair should find a welcome in the varieties after finishing up and further rehearsing.

Dash.

Kramer and Spillane.
Acrobats.
8 Mins.; Full Stage.
Henderson's.

In these days of athletic feats and exhibitions of muscular control one should not overlook Kramer and Spillane, at Henderson's this week. That understander is some giant. The way the knots stand out in his powerful arms makes one wonder why he isn't exploited as the "white man's hope." The men have a nice, clean act with some corking good arm lifts. There is some similarity with the work of the Belleairs, but they get away with their routine in splendid shape. More ginger would enhance the value. They feature what is programed as "a twenty-foot dive across the stage to a high hand-to-hand stand," the smaller of the men mounting a high pedestal, jumping to a lower platform and then going headforemost toward his partner who bends backward with hands outstretched and catches the "flyer's" hands, bringing him to an uplifted stand. It looked very much like a Belleair trick. The act will fit on any bill.

Mark.

Peggy Monroe.
Singing Comedienne.
13 Mins.; One.
New Brighton.

Peggy Monroe hails from the west, according to report, and is a character comedienne. (The latter is not according to report, but the billing says so.) But Peggy with her present material did not live up to her billing at the New Brighton. That the little Miss possesses talent is not doubted, but her present repertoire is far from suited to her. The numbers are poorly selected and the little singer needs stage coaching to a great extent. Her first two numbers should be dropped entirely. The title of the first was "Don't Blame Me." The second bore the title of "Where Am I Going?" Both were singularly appropriate. The last number in which Miss Peggy does a "boy" is rather clever. Not so much the number as the manner of presenting. With new material that will fit the artiste, there is no doubt that she will climb.

Fred.

Grace Edmonds.
Songs.
13 Mins.; One.
American Roof.

Grace Edmonds will have to start right at the beginning of her specialty, and change it all about, if she expects to play big time hereabouts. Grace is a classy looking girl, with a peculiar attractive voice and manner, but her present turn is not for vaudeville. The one number that might remain is the English Folk Song. The other two and the Kipling recitation will never do. Miss Edmonds received some applause for Grace Edmonds. She is capable and with proper material arranged by someone who knows should be able to land properly.

Dash.

Diers and Prevost.
Acrobatics.
14 Mins.; Full Stage.
American Roof.

Diers and Prevost is a new combination, with Howard Prevost at the straight end and a new "Jimmy Rice." The pair are doing practically the old Rice and Prevost specialty, with a new trick or two installed. The noticeable addition is the Melrose fall from the top of the tables, not nearly as well worked up nor as effective as done by Melrose. Diers is a fair clown, who might be rated a good one had Jimmy Rice never been seen. Prevost is the same good ground tumbler and capital straight as of yore.

Dash.

May Carson.
Pianist.
10 Mins.; One.

With an act that is more suited for parlor entertainment, May Carson is appearing in the "pop" houses. She is clever enough tickling the ivories, but her voice lacks strength. Miss Carson can only be heard a few rows away from the stage. She opens by sitting down with her back to the piano, playing a popular song. For the closing number she renders a classical selection. May will not get very far with her present arrangement.

Mark.

OUT OF TOWN

Burns and Fulton.

Dances.
12 Mins.; Full Stage (Special Set).
Young's Pier, Atlantic City.

Here is an act that is going to be heard of. Burns and Fulton are well known in the west, having played the Orpheum, and also appeared abroad. They have never played extensively in the east. Sammy Burns and Alice Fulton do an act of clever dances that puts them in the class of the best. Their setting consists of brown velvet hangings which gives a simple, though rich effect. They showed class dancing together and in their specialties. Burns won favor giving an idea of how an Englishman sang and danced to a coon song, while Miss Fulton gave an excellent eccentric dance. For a finish the two do a corking acrobatic dance that took them off to big applause. As a dancing duo Burns and Fulton may be placed on any bill.

I. B. Pulaski.

JAILING THE "SPECS."

The sidewalk men who, in spite of the recently passed measure prohibiting their trafficking in theatre tickets in front of Broadway playhouses, could not resist the call of the golden shekels which Zeigfeld's "Follies" brought to their pockets, and who have been plying their trade in front of the New York for several weeks, were handed several severe jolts by Police Magistrate Corrigan in the Night Court during the past week.

Several of the clan were arrested about ten days ago. The magistrate on discharging them stated that the next offender that was brought before him would receive a sentence on "the Island." True to his word, he sent two men to prison a few days later for three days each, with a promise to increase the time limit as each new culprit was brought before him until the sentences reach six months.

With the actual carrying out of the threat to "jail the specs" the sidewalk peddlers have decided to lay low until there was a new magistrate on the bench in the Yorkville district at night. Magistrate Corrigan's tour of duty ended there on last Wednesday night.

The speculators have in the meantime taken quarters in the lobbies of the various nearby hotels and cafes. Louis Cohen has made the cafe of Rector's his stamping ground since his "side partner," Blau, was sent over the river.

"THE LADY" NOT AT COURT.

Chicago, June 28.

"The Lady from Oklahoma" will not open at the Cort, as expected. Manager Herrman states that while several attractions are being considered for the reopening of the Dearborn street house, as yet nothing has been definitely settled and until he receives word from New York it will remain a mystery what place the Cort will offer on its reopening.

"The Lady from Oklahoma" is announced to open its season at Power's during the latter part of August, but even this is uncertain since "The Seven Sisters" is expected to hold the boards there for some time to come.

AMERICAN ROOF.

It was hot Monday night (that is one line in a criticism never disputed), but the American Roof held a very good sized audience and had the fact become known that there was a million-dollar breeze coming through the windows from the river, the place would have been packed to the walls.

Whitely (held over) again tops the bill, and easily scored the hit of the evening. There were shouts for Whitely from all parts of the roof, and the lemonade juggler answered every call without a miss, although a slight mistake in making change will have to be overlooked. (The money was pretty slippery because of the heat.) Ed. Bloom, under cover, gave out the information that Whitely was retained this week at a fifty cent advance in salary.

The show! But why talk about the show? The audience just sat there and watched the stage through force of habit. They didn't applaud nor did they laugh, and they didn't even become annoyed at a stage wait of five minutes just before intermission, which ended with the interval sign being flashed. Another wait after intermission of nearly the same duration also passed without protest.

They seemed to be there because they had no other place to go and when, during the latter part of the evening, the lemonade was becoming very weak, they still stuck.

Lawton, juggler, opened the program. It was a bad night for exertion. Throwing cannon balls about did not have a tendency to make one feel cool. Lawton, however, does a very neat varied specialty, showing one or two new ideas in the way of juggling.

Green and Parker (New Acts) were cooler looking, while Dies and Prevost (New Acts) made one feel the heat again with their acrobatics.

Niblo and Reilly managed to wake them up for a minute or two with the very good eccentric dancing of Niblo. The couple should dig up an entirely new set of songs for the specialty. If necessary a new set of songs every month should be used, for the style of numbers Niblo and Reilly employ are being brought out by the carload.

Nellie Brewster Four, a male quartet with Nellie Brewster at the head, with a sketch structure and scenic effects, got some applause through the singing. Nellie is a nice looking little girl with a sweet voice, but there is too much act for her. Every other minute it is "Well, Jack, what are you thinking of?" and Jack says in subdued tones "Daisy," (music cue for close harmony). The turn lacks life and while it may do very well for the "pop" houses can never go further in its present form.

Rae, Brosche and Co. showed a good "small time" comedy sketch. Gray and Peters did very well with their comedy bicycle offering. Keno and Green (New Acts).

Dash.

Alf Holt will return home after looking over China and India. Mr. Holt is at present playing in Australia. He has been away five years, touring the world.

HAMMERSTEIN'S ROOF.

Monday night, on the Roof, Margie, the girl, who shouts from the bridge on the Suffragette Farm, "Keep moving and keep to the right," worked overtime, appearing with Bedini and Arthur in their burlesque on Dazie. Margie had a tough time convincing herself that she was working in a no-talk act and once or twice she almost let go her "Keep moving" speech, but won out in the finish, as some real live pantomimist. Outside of the Suffragettes, Harry Mock and a few gin flizzes, things were altogether quiet on the top of the Victoria this eve of the Fourth, the much advertised heat wave keeping folks pretty close to electric fans and shower-baths.

The most remarkable performance of the evening was Blossom Seeley's. After being a riot downstairs in the afternoon the "Bear Toddler" wisely cut a song or two out, and second from closing on the warm evening, just had a shade on Dazie for the applause honors of the bill. In the afternoon there were a couple of the alleged up-to-date singers of the "bear" music in front. They should be able now to get a regular act over after watching the champion do that "Sodolo Toddle." Miss Seeley puts up a record for girl singles on the Roof.

Dazie easily proved her worth as a vaudeville attraction, by getting away splendidly in a late position. The artist sketch remains the same with one more lively dance inserted. Dazie never looked or danced better than she is doing this week.

Bedini and Arthur have the same burlesque on Dazie they did last year at the New Brighton. While not many people stayed in, the act going on next to closing, those who did had a very big laugh.

The Five Brown Brothers are a great Roof act. Their handling of the rag melodies on the saxophones brought heaps of applause. The act could easily make good if they were to just do their specialty on the saxophones in "One" throughout.

Among the acts that could have done better, if given better positions, were the Pedersen Brothers and the Courtney Sisters. The sisters "No. 5," had no chance, as the crowd was coming in, but not much of a crowd at that. The Wartenburg Brothers also had a tough spot in closing the show and they could have made good a mile if there were more than ten people to watch them.

Edgar Conner appears at the head of a troupe of colored girls, who easily surpass any seen in this line. Conner is pretty much on the affected order. He should try to lose some of this. As it turned out the girls smothered him with their singing and dancing efforts. Blanche Deas, who got special mention on the program, deserved it. The act is billed as J. Rosamond Johnson's "Sambo Girls."

Among the hold-overs are the Arvis Mystery and the Athletic Girls. Both acts have turned out to be good "up in the air" attractions. The mystery gets away fine after the boss of the act stops talking. His accent doesn't

HENDERSON'S.

Monday was a good night for the beaches. The people went down to the Island in droves but they made a beeline for the water's side. It is a matter of extreme doubt whether the greatest vaudeville bill on earth would have pulled any of that bunch away from the ocean breezes. Anyway, this week's show at Henderson's will never wake up many of the thousands that infect the beach points at this season of the year. Still there were some of the "down for the day" contingent that percolated through the doors, and that part of the house rewarded the actors from time to time.

The bigger share of the audience was in the beanery, but any demonstration over there was drowned by the rattle of the dishes. On a busy night a Fourth of July celebration would look tame in comparison with the noise in the Henderson restaurant.

The bill was speedy in spots and as slow as a freight in others. Kramer and Spillane (New Acts) were on the first, but their work merited a better spot. Lawrence and Thompson (New Acts) were second. DeWitt Young and Sister made a nice showing in "No. 3," and were followed by the Sisters DeFaye, who did their best work with the banjos. The girls should omit the dancing, without the instruments. It doesn't fit and is decidedly amateurish the way they execute it.

Billy Farnum and the Clark Sisters rung up a genuine hit. The Henderson bunch seemed to enjoy the way Billy walked through the audience and kidded the sisters. Three Leightons (New Acts) battled with the dishes during the early half, but pulled up strong with the dancing.

Adele Oswald, in her second week on the Island, got a "hand" and each of her numbers was well received. Adele's closing suffers with the attention her "Ragtime Band" number receives. She has the best spot on the bill. Her dresses caught the eyes of the woman in the cookery, as there was a noticeable stillness over there for a time.

The Old Soldiers tuned up their fiddies and cut up their usual oldtime didoes with the same excellent results. And with Independence Day near at hand that patriotic finish amid the clang of the dishes turned loose some enthusiasm.

McKay and Cantwell entertained hugely and were one of the bright spots. The Mellis troupe (New Acts) closed.

Mark.

Ethel Jennings replaces Edith Barker in the original company of "The Gamblers," opening in Boston in October.

sound much like the North of England.

George Lyons and Bob Yosco are welcome returns to Hammerstein's and are pretty popular there. There is a lot of good music in this act.

Fox and Evans opened the show. The Musical Avolos appeared No. 4, and Emil Merkle (New Acts).

Jess.

BRIGHTON THEATRE.

Practically all of Manhattan thronged to the beach on the eve of the Fourth. The face of Dave Robinson wore an expansive smile as he stood by. The show was a corking one, practically from the start to the finish, and the audience, almost capacity, was most appreciative.

Sig and Edythe Franz were in the opening spot. The two have a clever routine on the bi and unicycles, but the frame up is not as fast at the finish as it ought to be. One minute is wasted in preparation for the closing trick, which really amounts to nothing. The girl is a good looker and could easily qualify in the "union suit" stakes. Peggy Monroe (New Acts) followed. With the audience coming in on them, both turns did fairly well. The show received its real start with the advent of Haydn, Borden and Haydn. These boys have a three-act, the frame up of which is distinctively different and it ranks in the first grade as an applause getter.

The laughter from the preceding turn had hardly died away when Charles and Fanny Van took up the task of amusing those in front, and again mirth filled the house with merriment. "A Case of Emergency" is the offering. It was gratefully received and receipted for by the audience. Closing the first part were Beatrice Ingram and Co. in "Contentment" (New Acts).

The second part of the performance was one that held exceptional value. The Grazers in a novelty dancing offering were the openers. The act is one that contains a surprise, and when the proper frame up is arrived at it won't be long before it is holding down feature honors. The man is a wonderful toe dancer, and if the two would work as a straight "sister" team it might help. Conroy and Le Maire have "The King of Blackwells," truthfully dubbed a laughing absurdity. John T. Ray and Wm. F. Rogers (New Acts) were on in the next spot and continued the laugh provoking work.

Then came a real headliner in the star spot of the bill, Irene Franklin, who, with Bert Green, became the real hit of the performance. There is one thing certain and that is when the time arrives when America shall bestow upon her home talent the homage she does to foreign acts, then Miss Franklin only will receive her just due. With one number alone, "I'm Bringing up the Family," the little singing comedienne proves without doubt that to her should go the title of the female Harry Lauder. The number is a classic, as great as the Scotchman's "Safest O' the Family."

Miss Franklin did five numbers. The audience clamored for more. Her first encore was "I Want To Be a Janitor's Child," the plea of the pampered kid. It is a clever bit of character work and after three extra choruses "Red Head" was demanded. Forty minutes was the time consumed by the act.

Wentworth, Vesta and Teddy were in the closing spot and held a major portion of the audience in their seats. The show closed with pictures at 11.30.

Fred.

BRIGHTON MUSIC HALL.

"Louis Reinhard's Renowned Rhythmists" (sometimes called the orchestra) at the Brighton Beach Music Hall, began hostilities at 8.30 Monday evening, to a peripatetic and perspiring crowd that, whenever there was the slightest provocation, applauded with a gusto worthy of a better cause on an evening so humid as to be literally melting.

The regular performance commenced with the Ioleen Sisters, tightwire and sharpshooter experts, who came in for quite some appreciation. Tyson and Brown, next, had only the male member of the dancing team, the woman having succumbed to the torridity. The man made a "speech," showed three kinds of buck and wing dancing, in about three minutes, and retired without molestation. "Swat Milligan" gave the show its first lift. This little slang baseball skit was light and breezy enough to restore one to an almost human frame of mind. The Klein Brothers and Sibyl Brennan sang and cavorted in front of the olio drop. Were it not for the refinement and "class" of Miss Brennan, it is doubtful if the act could make any extended journeys over the larger circuits.

Sheridan Block in "The Defaulter" (New Acts), closed the first part, after a vain endeavor to secure a semblance of consistency in the working of his light effects.

Then the audience repaired en masse to the rear of the house and fought like wild animals for an opportunity to purchase huge glasses of orangeade. Having once more fortified themselves they returned to their seats for the second session of entertainment. This began with Meyers, Warren and Lyons. The "straight" woman in the act sings well, phrasing her vocalizations effectively and with feeling. The little soubrette still persists in directing attention to herself during the ensemble work, effectually spoiling the team work. From her own viewpoint it may be all right, but gives the effect of working for individual honors regardless of the general good of the act. If the others did likewise, there would be no act.

Bessie Wynn is a prime favorite at the seaside music hall. She received a big reception and all her efforts to entertain were amply rewarded.

The "clean-up" of the bill was Fields and Lewis. The "sugar feeler" and "hop peeper" material never went better. Al. Fields never had a better feeder in his entire vaudeville career than Jack Lewis.

Victor Moore closed the show with his old "Change Your Act" absurdity. For an annual dip of a few weeks into vaudeville, the skit may continue to prove acceptable for an indefinite number of years, but it is extremely unlikely that it would again serve as a vehicle for an entire tour of the big two-a-day circuits. It is old and subsists on the stellar reputation of its star.

Jolo.

Jean Havez and Leo Donnelly have contracted to supply the lyrics for George Sidney's new show next season.

To All Artists Desiring American Engagements

The undersigned comprises the managers of the leading vaudeville, burlesque and circus interests in America. Among the interests represented by this association are the Keith Circuit, Orpheum Circuit, Sullivan & Conditine Circuit, P. G. Williams Circuit, the Columbia, or Eastern Burlesque Wheel, Empire, or Western Burlesque Wheel, Ringling Brothers Circus, Marcus Loew & William Morris Circuit, William Fox Circuit and Pantages Circuit.

This association, representing the strength of the combined vaudeville, burlesque and circus owners and managers of the United States and Canada, came into existence about three months ago for the primary purpose of maintaining and building up the vaudeville profession as a profession in the mutual recognition of the interests of the artist and the manager. If you have followed the course of events in vaudeville in this country during the last year, particularly the last few months, you must know that only a very short time ago, the White Rats, formerly an organization of leading artists in America, lost its individuality and standing as an organization of artists or professional men, and became a labor union.

The better element, the artists,—the men who had brought the White Rats organization up to the high position it occupied just before it fell into the ranks of a trade or labor organization—immediately lost interest in and resigned from the organization, which is now controlled and owned body and soul by one man, a paid employee, who has not performed in America since he came here about three years ago (with the exception of a single week or two, when he first came to this country and endeavored to procure employment and trial performance given by him proved an utter failure). His supporters in the organization are men who, like himself, have not performed for years, and whose acts are not desirable or wanted by the public, or the managers at any price. In fact, some of them have never appeared or performed in either a first-class or second-class theatre in the United States.

Naturally, such men as these have and always will have imaginary grievances, for which they never will be or can be a remedy. To them and to us (so far as they are concerned) it is quite immaterial whether they call themselves artists, bricklayers or anarchists; but so far as you and the true artist and the manager in America are concerned, it makes a great difference whether the real artist and the manager shall run vaudeville in America, or whether an agitator and his unemployed followers shall run it into chaos and ruin, to the great and lasting injury of both the artist who works and the manager who is willing to employ him. Agitation and schemes similar to those which have been pressed upon the vaudeville profession during the last few months, were the causes of the great strike of artists in England a few years ago, of which traces of its injurious effect in England may still be found.

The true artists in America have within the last few months very noticeably shown their contempt and disgust for paid agitators and demagogues. The great number of artists in Europe, to inform you at this time, just as we have within the last few months been informing the American artists, that we are opposed to the unioning of artists, and that we will not employ union actors only, or those only who carry union cards, but, on the contrary, will employ artists solely and wholly upon the merit and value of their acts. Carrying such a card or affiliation with such a body will do European artists more harm than good.

You may be told that before you will be permitted to work in any theatre in this country, it will be necessary for you to carry a union card issued by the White Rats Union. We tell you now that any such statement made to you is a statement of similar import, is absolutely false and misleading.

The managers in this Association wish to emphasize the fact that they will insist in the future, if they have in the past, upon employing such artists as they deem of sufficient merit to warrant employment, regardless of the affiliations of such artists. If those in control of the White Rats are sincere in their threats to insist upon the managers employing only union artists, it simply means that upon the manager refusing to comply (and we have already repeatedly informed the American artists and the White Rats that we will not comply), a strike will be declared, and already what is left of the White Rats organization has threatened such a strike, and it is very plain to be seen that they count upon your support and will make every effort to procure it when such strike is called.

The questions for you artists to ask yourselves when you or your organizations are asked to support or affiliate with the unioned organization of the White Rats, are "Shall I go to America to work or to strike?" Am I going to America in peace to fill my engagements and return with the good will of the managers with a hope of a re-engagement in America, or am I going over for the purpose of helping in a warfare in which I have no concern, and which may bar me from ever after playing an engagement in America? The answer to these questions is up to you and your organizations.

We simply give you a brief outline of the true conditions, and ask you to do your own thinking. You artists who have played in America before and have earned your living, and who still hold the friendship of American managers, think for yourselves now as you have thought for yourselves before. The White Rats never did procure you employment, and certainly now in its demoralized condition can do you no good.

When any agitator or agitators tell you what he or they are going to do or can do, find out for yourselves what they have done to warrant your confidence in them at this time.

The salaries of vaudeville artists were never greater in the history of a profession or the theatre than they are today. The theatres were never more perfect in their conveniences, not only for the public, but for the artist, than they are today. A tour in America over any one of the circuits represented in this association is a tour through paradise compared to what it was fifteen or twenty years ago.

Any man who has agitated before, caused a strike and then ran away, can not be expected to do differently now.

And when any one man or set of men holds out a promise to you, make sure you find out what he or they are promising, and whether his or their record under existing conditions warrants you in believing that he or they can make good the promise.

This talk to you is not to benefit any one man, or set of men, but only for the fact that you will be told that we would not go to the trouble of making this statement, if it were not to serve a selfish interest.

We make this statement direct to you for the benefit of the business upon which both you and we depend. If, in a measure, the protection of that business is a protection to us, we are willing to be called selfish, but no reasonable man can view the situation without concluding that the present peaceful relations between the European artist and the American manager, is one to be left undisturbed, not only for the interest of the American manager but for the interests of the European artist. In conclusion, if you desire confirmation of the facts herein stated, there are plenty of your fellow artists now touring America who can give you this confirmation and tell you of the deep rooted feeling of protest against the present anarchistic attempt to upset vaudeville conditions.

New York, July 1, 1911.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

(Copy of Announcement sent to Europe)

DECISION FOR ANIMAL ACTS.

Some weeks ago the decision of the Treasury Department of the United States to charge duty on the re-entry of animals from Canada was given wide circulation in newspapers, theatrical and otherwise. The result was that several animal acts have refused bookings on the various Canadian circuits.

Clark Brown, general manager of the Canadian Theatres, Limited, took the matter up with Washington and succeeded in enlisting the interest of James F. Curtis, assistant secretary of the Treasury, with the following decision handed down:

You will, however, continue to

admit free of duty upon return to the United States animals exported for temporary use or exhibition at any public exposition, fair, or conference held in a foreign country and wild and other animals of foreign origin taken abroad temporarily for exhibition in connection with any circus or menagerie in accordance with the provisions of the act of May 18, 1896, as amended by the act of March 3, 1899, (T. D. 20819, Mar. 10, 1899), and also animals entitled to free entry under paragraph 492 of the tariff act of 1909.

James F. Curtis,
Asst. Secretary.

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).—Elizabeth Murray's return to vaudeville (for one week only) is the consequence of a successful holiday in Chicago. The legitimate star has undertaken a tremendous task in attempting to draw the curious public into a theatre with the mercury playing around the century mark, and Lake Michigan only a few blocks away. Nevertheless, she did quite well Monday evening, for by the time the creator of "Madame Sherry" appeared, the house was comfortably filled. And to show their interest in visiting the house at all, the majority hiked for open air immediately after she bowed off. Another new act, and one receiving its first American showing, was Morny Cash, an English character singer (New Act). When the curtain rose on Alburus and Miller at 7.45, the audience present could have been comfortably seated in a stage box. A few more arrived by the time Donovan and Arnold appeared. This made it doubly difficult for both acts. Donovan had a new partner, Hena Arnold being ill. Working before the baker's dozen present, Donovan succeeded in pulling a hit and was rewarded by applause. The pair really deserved a better position. The Grand Hall Musical, with the program "Timely and Enticing" started the show off. They were fortunate enough to have several more in front than the preceding acts. The playlet has enough comedy to satisfy and finished nicely. And, as his peculiar shaped accordion seemed to strike the overheated audience just right. They insisted on his complete program. The Californian played both "rag" and classical excellently, and finished the big hit of the evening, "Chrysomel Days" was another feature fully appreciated while "The Woman Who Knew" by the late Victor Smalley, kept the audience keyed up to the finale and then landed a big hit. Elizabeth Murray came on, Crutcher Brothers, with a rather weakly arranged balancing turn.

WYNN.

Harry Bryan, well-known advance agent, and last season's pilot for the Singer show, "The Flirting Princess" is publicity director at Forest Park this summer. Bryan will probably go in advance of the same show next season.

Wichold & Co. is building a new vaudeville house on North Ashland avenue, which will open sometime in November. The house will play vaudeville shows at 10-29-39. It will have a capacity of 1,500.

Otto's Circus, part of which is being exhibited at the Chicago Museum, has signed a two-year contract with the Selig Moving Picture Company, giving the latter a percentage of one hundred and thirty animals will be employed in the Selig transaction. In the meantime, several vaudeville acts are being rehearsed in the museum building, which will contain three seven-month-old lion cubs.

Walter Towick, Chicago representative of the Orpheum Circuit, has announced his engagement to Verdell Victoria Mariens, a professional of this city. The ceremony is booked to take place in January.

Harry E. Bonnell has been engaged to go in advance now to Gold Beach, Ore., to be shortly produced by the H. L. Brown Festival Co., Inc. Bonnell will travel two weeks ahead of the organization and will have full charge of advance billing and publicity work.

Ethel Alton & Co., who toured through the middle west last season with her "Birds of a Feather," may not be seen in vaudeville next season. Miss Alton has received an offer from one of the Chicago legitimate producers and is thinking seriously of accepting it.

"Louisiana Lou" the new Akin show being made ready for the La Salle Opera House for a season, will open in Milwaukee, Wis., on August 1. Fred Donaghy and Ben Jerome are responsible for the piece, "The Girl I Love" another

Akin piece, will open two days later and will spend two weeks on the road before coming into the Auditorium, where it will be the attraction for a few weeks on behalf of the Policemen's Benevolent Association.

The Olympic is undergoing a thorough cleaning this week. The work is not interfering with the performances of "Get Rich Quick Wallingford."

George Castle of Kohl & Castle is spending a few days a week in his office at the Majestic Theatre building. The balance of his time is spent in Monroe, Mich., where Mr. Castle is driving some thoroughbred trotters. The Castle horses are in training at Aurora and have brought home several blue ribbons from the Monroe meet.

Jake Velder will have "The Two Merry Tramps" on the road next season. Wm. Worman has arranged to send out his "The Pumpkin Hunter" and "The Wizard of Wizardland," to go through the west and south. All three will open in September.

Andy Rice, who headlined the bill at the Wilson Avenue last week, refused to appear during the last half, because his name ran second to someone else. Rice had been engaged to play the full week and claimed to get a contract. Upon his refusal to play, Manager Birch claimed his salary as liquidated damages, and Rice is trying to find a way to recover his coin.

Billy Jamezon, one of the clowns with the Sells-Floto show, has successfully undergone a serious operation and will be able to join the circus in Spokane. Jamezon has been in a Portland hospital for the past three weeks. His wife, Lola, is still with the show.

Petram's Circus have received contracts for the tour of the Moss-Stoll time in England, opening in London, Aug. 5.

Noble & Brooks have left for Mr. Clemens, to spend a few weeks preparatory to resuming their time on the Orpheum Circuit.

Kerry Meagher of the Association may not see Broadway this season after all. Meagher intended to leave Chicago for the east this week, but the sudden illness of his mother-in-law made it impossible.

Emerson Jones has learned "Stubborn Lindella" and "The Goddess of Liberty" from Mort Singer and will pilot both shows through the middle west this season. "Merry Mary" has also changed hands. Chas. Baker will be behind this aggregation next season, instead of Walter D. Lindley.

Ed. Marsh will revive "Muldoo's Plence" next season, having made arrangements to send the show over the Stair & Havill route. Genevieve Victoria (Mrs. Marsh) will hold down the leading part.

Frank Alberts, formerly publicity promoter of White City and other Chicago outdoor amusements, has become a full-fledged manager having opened an athletic seating 1,500 at 654 street and Ellis last Monday.

Chas. E. Kohl, Jr. is back at his desk after two weeks' confinement at his summer home in Oconomowoc, Wis. with a serious attack of scarlet fever. Mrs. Kohl has also entirely recovered from the same illness. Oconomowoc is a town of 2,000, reports the cause of the fever, with two deaths.

Jack Kohl has entered his new motor boat in the Duluth motor boat race which is to run next month. Kohl's new boat is a 20-foot motor launch, built by a local firm.

Petram & DeMan will not open in Chicago next week as expected, but will be opening in St. Paul, Minn., next week.

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acts were notified of the movement and were forced to lose the Alton week.

"Keeping Up With Lizzie" is being turned into a play by Irving Bacheller and William H. Briggs. Bacheller wrote the novel.

McKistick and Shadney, a colored act playing around Chicago, will leave for New York in a few weeks, having made arrangements to show their offering there with a view to obtaining some big time.

Harry Elmer retires from the cast of "The Heart Breakers" this week and will be succeeded by Joseph Herbert, Jr., formerly of "The Golden Girl" and "Marriage à la Carte."

ASHLAND (Al Wedner, mgr.; agent, W. V. M. A.): Hufford & Chain; Inness & Ryan; Anita; Cal Stewart; Surazyl & Razal; Casmus & LaMar.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.): Minstrel Four; Five Juggling Jewels; Paul Florus; Jones & Deeley.

CONGRESS CAFE (George Seoley, mgr.; agent, W. V. M. A.): Beale Taylor; Billy Johnson; Van & Madock; Gertrude David; Beale Bennett.

PALACE (agent, W. V. M. A.): Levine & Inman; Harry Fields; Heber & Heber; Frank Palmer; Little Mae Rose; O'Brien, Sherry & Co.; Billy More; Raposo Trio.

FOREST PARK (M. A. Bredel, mgr.; agent, Jim Matthews): Charles Hay; Ruby LaPearl; La Pearl & Burke; Musical Reeses; Arthur Bernard; Musical Carnes; Alice Sparks; Ben Clark; Gilten & Behan.

RIVERVIEW PARK (Col. Thompson, mgr.; agent, Jim Matthews): Stillwell & Van Brocklin; Ethel Lee; Weil & Foster Bradley; Jarvis & Marston.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle): Sadie Helf; The LaVallie; Lois Milton & Co.; Four American Gypsy Girls; Zeno & Mandell; Murray & Mack.

WILSON AV. (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle): Three Alex. Calne & Odum; John Zouboulakis; Black Bros.; Linney, Griffin & Emmert.

VIRGINIA (W. B. Heaney, mgr.; agent, Frank Q. Doyle): The Two Ricks; Mile Hengleur's Russian Poodles; Alfred Anderson; James W. Howell.

BIDOU DREAM (Sigmund Falter, mgr.; agent, Frank Q. Doyle): La Duke's Art Models; Paul Bauwens; Lillian Leon; Davis Imperial Duo; Lueretia Knox; Southern Comedy Trio; Michael Heltry.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle): The Dandy Girls; Kinky & Walker; Clifton R. Woodbridge; Lottie Wilson; Eddie Roy.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle): Musical Cupes; Beth La Mar; Moore & Browning; Orlando, Patrick & Jackson; Richard Lewis; Alton & Straight; Nadja.

WHITE CITY VAUDEVILLE THEATRE (Ludwig Linick, mgr.; agent, Frank Q. Doyle): Wellington Bros.; Henry Swan; Two Fays; IOLA (George E. Powell, mgr.; agent, Frank Q. Doyle): Myrtle Nelson; Beitzobub; Polak Stock Company.

MCNORRAN (M. Klein, mgr.; agent, Frank Q. Doyle): Rudy Kerasanda & Co.; Burt Murphy; Sims & Thompson; Ora Chiswell.

CALL!

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SAN FRANCISCO

By J. E. McLELLAN.
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ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit): "The Photo Shop," closing the show, passed very nicely, holding the audience intact. Gene Greene deserves special mention, scoring an unqualified hit. The Hergere Players in "Room 11" were placed immediately following the overture, and did not do well. Marcel and Boris Trio all right. Homer B. Mason, Marguerite Koeler and Co. took down the laughing hit. Rousby's scenic Revue held attention. Melville Ellis, on No. 2, failed utterly. Lyell and Butterworth have a nicely framed up specialty which they put over in capital style.

The Bravo Trio of instrumentalists and singers opened at the Odeon Cafe last week. This is a new act that Bravo has just put together and is quite a novelty of its kind. Previously the Bravo Trio had a singing act and had worked the Odeon Cafe for ten weeks, quite a record for San Francisco. The new act is entirely different.

Toney Lubelski, proprietor and manager of the American Circuit of Theatres and Cafes, has added Santa Rosa to his chain. Two more towns were added 25.

Mr. and Mrs. Frank Morton, after a season of seventy-eight weeks in and around Los Angeles, have come to San Francisco to rest and take in the town. Sept. 1 the Mortons will return to Los Angeles to join their company, and will produce another season of music and comedy in that city.

One of the old-time familiar figures, who has been absent from the San Francisco

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riello for a long time was seen recently, in the person of Walter Furst, familiarly known as "Pop" Furst. Mr. Furst is the father of ten-cent vaudeville on the Coast. He opened the first ten-center in San Francisco some ten or fifteen years ago, and named it the "Cineograph." Though past seventy years of age, he still is aggressive and speaks of going in the business again.

The Central theatre, corner of Eighth and Market streets opened (again) as a five-cent vaudeville house 25. It is running under the management of Ernest Howell, also a booking agent. Business seems good.

An engagement of interest to the theatre goers of San Francisco and vicinity is that of Al Jolson, the black face comedian. This part of the country is Al's home. He came from here and he got his first start here. Al says he is glad to get back and we are glad to have him. He opens at the San Francisco Orpheum 9 for two weeks.

Sydney Ayers, matinee idol of Oakland, and San Francisco, has taken a new departure. Sydney is now a moving picture actor, and is with the Selig studio at Los Angeles, where he has his picture taken every day in every way imaginable. He has accepted an indefinite engagement, and no doubt he will stay in the southern city until he opens here in San Francisco Thanksgiving day, at the Alcazar, for Belasco.

James Youngdeer, manager of the coast studio of the Pathe company, was called away to New York on business. Mr. Youngdeer is expected to be away for about two weeks. During his absence the company will get up and take a vacation preparatory to a busy season.

The grand old man of the Selig studio, known to everybody as "Daddy" Richardson, has been very ill for several weeks. He is reported as having improved, but is still in a very weak condition.

Martin Lehman, manager of the Orpheum, Kansas City, was in Los Angeles for the opening of the new Orpheum.

Billy Dodson, the man milliner of Los Angeles, formerly known professionally as "The Billy Dodson," and who at one time was a well-known impersonator of female characters, underwent an operation at Los Angeles a couple of weeks ago. Mr. Dodson has been removed to his home and is getting along nicely, though he was in a very serious condition for days.

Madge Mulhund comes back to the Portola Lounge for a return engagement, opening 3, indefinitely.

The Ed Hale and Dan Kelley Musical Comedy company, that left San Francisco two weeks ago with flying colors, bound for Coalinga, "The town of the Burning Sun," is reported as having returned. Dan Kelley closed with the company 1, after playing two weeks.

Charlie Grook, the funny Bakerfield manager, it is rumored, will take the Fresno theatre, Fresno, and play Bert Levey's vaudeville.

Art Hickman, manager of the Garrick, San Francisco, had a slight operation performed last week and has gone to Hollywood for rest and recuperation. He will be gone for about a month.

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There is trouble in sight for the Old Louvre Music Hall. Maurice Risché, engaged as amusement manager, has received notice that his services will no longer be required. Business was not up to expectations, and it looks as though the vaudeville part may be discontinued. The proprietors spent a good deal of money in remodeling, and business started off big.

Landers Stevens and Georgia Cooper, two very popular stock stars, playing around Oakland and San Francisco with their own company, and who have just finished a season of stock melodrama up Seattle way, will open at the McDonough theatre, Oakland, for a season of dramatic stock. Mrs. Stevens (Georgia Cooper) is the daughter of Fred Cooper, of the old song and dance team of Goglan and Cooper, vaudeville headliners years ago.

Isabelle Fletcher will open at the Ye Liberty theatre, Oakland, for an indefinite engagement. Miss Fletcher was quite a favorite with the Ye Liberty theatre goers.

The Jone theatre, San Jose, closed its doors last week after a hard struggle. The house started out to play dramatic stock, but after a few weeks of bad business, changed to vaudeville. That drew better for a time, but business became especially bad, and after playing the acts for a couple of nights, the manager dished out a few dollars to each of the performers, saying that was all he could give, and the house would close. The Jone theatre was booked by the Western States Vaudeville Association. This office has been very unfortunate in the last month. This is the second house that closed this way. It looks as though the agents should get together and make the managers put up a cash bond to assure performers that when they get through with their week's engagement, there will be cash on hand to pay them for their services.

Mrs. Richard Cummings, wife of "Dick" Cummings, the musical comedy producer of Los Angeles, was seriously and painfully injured in a street car accident at Los Angeles last week and is at her home in a very weak condition.

Arthur Don, the Los Angeles booking agent, was in town looking after the business interests of his house down that way. Don reports that last week he and a friend, who in the theatrical business in Los Angeles, went out for a ride in the automobile he was looking to the friend. Arthur had to run the machine, as the friend obligingly let him sit at the wheel. Off they went with "Five Per Cent." Don at the wheel. Everything went all right until a hook horse in sight. Arthur, in trying to steer out of the way of the hook, ran into it and the car jerked out from under him and the auto respectively. All knocked around but Arthur, the only booking agent. Even when the pole came and demanded to know what was the matter, he had to admit to Don that he thought he should run an auto and that it must have been the old lady's fault. Don still believes he can run an auto.

Arthur is to be brought against Ernest Howell, booking agent and theatre manager, by the district attorney on a complaint registered by the labor commissioner on account of dumping refuse in the lower where there were no theatres, and where the refuse was put there.

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PHILADELPHIA
By GEORGE M. YOUNG.

KEITH'S (H. E. Jordan, mgr., agent, U. S. B. Co.)—Just a few stragglers wandered into the big Chestnut Street house Monday night, probably to escape the heat outside. It was asking too much for them to endure or applaud over anything. There was not an act on the bill that could lay claim to scoring very strongly. The heat may have been responsible for the way some of the acts appeared to work, but up until Edwin Holt and Company's combined thing with "The Mayor and the Mountain," the bill hit a very slow pace. The Holt sketch was presented here once by Eugene Dixon and scored a high mark of credit. It is still a sappy bit of comedy, but some capital situations and witty dialogue of Mr. Holt and his company present it in a sly manner. Olivia, the diva of the scene, was featured. Ethel McManis was on the bill, but not in a singing voice. The newest of the former drummer of the Philadelphia band struck up a song with a bathing scene and suit attached, but it did not get her a very much. Her voice went back on her Monday night and she did little more than whisper her final song, finishing with some drumming. A harmon skirt



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attire and the bathing and drummer-boy costumes look well on Ethel, who has some figure, but it would look better in a diving dress and might help her more. Another girl who caught the attention of the house on appearance was Maria Hanks, who does the under-the-water work for her brother. They had the opening spot (as good as any other Monday night) and their well-handled hand-to-hand work drew them liberal reward. Maud Bonard and Joe Wood followed with a lightly made up singing and talking sketch in a scene representing a beach-front, adding to the atmospheric surroundings of the evening. The team have a nice little singing turn, which can hold its place in an early spot on the big bill. The girl dresses attractively. Tom Waters was the real big applause winner of the show, his pianing being just about what the ice-cream dodgers in front wanted. Wrote's annual dancing offering from his school pleased as a "local." Several of the acts did nicely and won individual honors, but the group numbers were not quite up to the standard. A little too billowy as "Cute McGee," Edna Weiss, a pretty little girl who did some clever toe-dancing, and Billie Clark, stood out for individual work. The boy's best number was partly spoiled by him forcing his voice to reach the key, which was entirely too high. "A Vision of Art" was a novel number, though not well done. The children, however, did all that could have been expected on such a warm night.

VICTORIA (Jay Muntheum, mgr.; agent, H. Hart McHugh)—Carmelo's Models; Three O'Connor Sisters; Evans & Lawrence; Fritz Houston; Kimberly & Hodgkins; Billy Evans; Cameron & Kennedy; pictures.
PALACE (H. E. Bock, mgr.; agent, H. Hart McHugh)—Royal Miranda Troupe; Torgon; Zella; McLaughlin & Stewart; George Morton; The Marshalls; Booth & Cunningham; Ham Sisters; pictures.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman; Willard & Bond Co.; Litham Ward; Laypo & Benjamin; Kimball & Donovan; Al Hermann; Swan's Alkators; Columbia pictures).

FOREPATRICH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman; Picco, Joe Bonning & Co.; Newell & Gibson; Friendly & Jordan; Keith & Kernan; Lew Hoffman; pictures).

GILVARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman)—6-8, Todd-Judge Fam-

ily; Le Fèvre & St. John; Electric Comedy Four; Murray Simon; pictures.
DIXIE (D. Labell, mgr.; agents, Taylor & Kaufman)—6-8, Long & West; Owens & Hoffman; Adler & Ariene; Mozart; pictures.
SIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency)—Dave Vanfield; Ursula; Thomas Eckert & Co.; Warren & Goodwin; Ishakawa Japs; Ryan Trio; pictures.

REJOICE (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger)—6-8, W. McGrath; Ward & Mack; Loraine; Gertrude Ralston; Cross & Denio; pictures.

COLISEUM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger)—6-8, Harry Flinerty; Farley & Morrison; The Bramsons; pictures. F. G. Nixon-Nirdlinger has just leased this house, which was opened only a short time ago. It was formerly booked by Stein & Leonard.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Hart McHugh)—6-8, Nelson; King Sisters; Kretore; Whirl's Four Harmonists.

LYNDOLN (D. Butler, mgr.; agent, H. Hart McHugh)—6-8, Haslam; Ersola Nash; Horan Bros.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Hart McHugh)—6-8, Emilie Egan; Brobst-Nurtha Trio; Willie Harrison.

GEIMANTOWN (Walter Stuemgen, mgr.; agent, Chas. J. Kraus)—6-8, Gertie Falla; Vida & Hawley; Hamilton & Massey; The Sully Family; Zello.

MARCEL (Mr. Margolin, mgr.; agent, Chas. J. Kraus)—6-8, Montgomery Musical Duo; Phil Bennett; Mermaid.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus)—6-8, John Healy; Hart & Neal; Beatty & Mahoney; Goldrick & O'Brien.

CRYSTAL PALACE (S. Morris, mgr.; agent, Stein & Leonard, Inc.)—Florence Woodford; Miss Loretta.

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.)—Rice & Lyons; Chalie & Mason.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.)—Sam Renn; Collins & Bryant; Will & Mable Casper.

MARSTIC (Wm. Foltz, mgr.; agents, Stein & Leonard, Inc.)—Larkin & Phillips; Tony Murphy; Francis & Demar; LaZell Bros.; Reese & Dayton; Minnie Brown.

CRYSTAL PALACE (E. G. Johnson, mgr.; agents, Stein & Leonard, Inc.)—Ken Mark Co.; Ross Steinman; Needham & Woods; Electric Three; Atell Sisters; Williams & Brown; Julius Louis.

AUDITORIUM (J. T. Gibson, mgr.; agents, Stein & Leonard, Inc.)—The Lockharts; Crosby & Martin; Pankey & Cook; Musical Vesta.

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BOSTON

By J. GOOLTZ.

80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, J. B. O.).—Monday night, when all records for heat were broken, there were not enough people in the house to pay for the ice water that was passed out. "The Melstersingers," got some applause; Marcus & Garteile, opened fair; J. Warren Keane & Grace White, neat magic; Barthold's Birds, good; Van Brothers, pleased; Mlle. Domina Marini & Marcel Bronski, Russian dancers, good; Dolan & Lenharr, scored; Cunningham & Marlon, good; Mabelle Ponda Troupe, closed, neat club swingers; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—3-5, Old Timers' Week. J. K. Emmett; Rice Bros.; Leone & Dale; McNamee; Rooney & Harding; Buckley Martin & Co.; Harry Thompson; Hickey & Nelson. 6-8, Press Eldredge; May Ellmore; Irene La Tour; Smith & O'Brien; Delphino & Delmora; Walsh & Redden; Will Cressy's Players; Swan & Hambard; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—DeVeggs Sisters; Miller & Russell; Outhank & Blanchette; Alex Wilson; Johnson & Watts; Mahimby & Musette; Yager & Kemp; pictures.

NEMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Pearce & Roslyn; Cooper & Robinson; Elia Ford; Callionetti; pictures.

PARAGON PARK (William H. Hill, mgr.; agent, Fred Mardo).—Ben Pierce; Turner Bros.; Mark & Young; Elsie Lavadeau; pictures.

WALNUT, Woburn (John Finn, mgr.; agent, Fred Mardo).—Chan Toy; Neal Johnson; Wanda Lea; Lewis Bros.; Frank & Chester; pictures.

ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Weston; Driscoll & Perry; Chan Toy; Lebaron; Kennette & Queen; Neal Johnson; pictures.

WINCHENDON (A. Lahoud, mgr.; agent, Fred Mardo).—Harry LaMarr; Bowman Deaves; pictures.

GLOBE (R. Janette, mgr.; agent, Shedy, Davis & Flynn).—Lillian Doon; Delaney & Wohlman; Sheld & Galle; Bel Canto Trio; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agent, Shedy, Davis & Flynn).—Cunningham & Barry; George Mack; La Foy & Touhey; Mae Edwards; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Stirk & London; The Seven Russells; Millie Savoy; Le Roy; pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—Jack Edwards; Archie Collins; Charles McNaughton; Cheville; Lyndon & Morini; Brown & Farlardeau; Piano & Bingham; Madison & Burke; pictures.

OLD SOUTH (agent, National).—Bob Alexander; Ruby Mack; Sam Edwards; Brown & Sheftal; Haynes & Lee; The Romany Four; Mae Reed; pictures.

WASHINGTON (agent, National).—Bob Hyde; Dan Ahearn; May Nash; Julia Tracy; Valerie Sisters; Burns & Faustina; Wolberg & Osterlu; Edith Roberts; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Bert Durand; Mac; Deighan; Kennedy & Vincent; pictures.

SUPREME, Jamaica Plain (J. Levey, mgr.; agent, National).—May McGowan; Freeman & Watson; Bernard Bros.; William Dunamore; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent, National).—Scanlon & Keaton; Harry Crowden; Prof. Wood; Jennie Thacher; pictures.

LEXINGTON PARK (J. T. Benson, mgr.; agent, Gorman-Mardo).—The Relco Trio; Green & Weather; Harland the Great; Marie Green; Reid's Bull Dogs.

I. H. Mosher, who has been connected with the Palace, as manager, has severed his connection with the house. Mr. Burke, the former assistant manager is now handling the reins. This house recently eliminated the small time acts and is using pictures only.

There is a persistent rumor afloat that many of the small time managers are flirting with agents other than their own. Many of the booking agents are wearing a furrowed brow and are wondering when the lightning will strike.

Abraham Rosenthal, promoter of many "Yiddish" plays, was elected president of the congregation of Aushir Woll, despite the opposition of many members of the congregation, who claimed that he was not the man to fill the position of president on account of his affiliation with stage matters. The majority of the members decided that the stage and the pulpit of an orthodox congregation were not antagonistic.

Helen Ware will open the new season at the Hollis Street theatre, Labor Day, with "The Price," the new play by George Broadhurst.

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Sail for Europe, August 1, opening at Olympia, Paris, August 15, remaining the entire month of September. October, Apollo Theatre, Nuremberg, Germany. November, Wintergarten, Berlin. Hanover, Magdeburg, Nibelfeld and Apollo Theatre, Vienna, to follow.

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Raymond Hitchcock will open here in the "Ited Widow." It is most likely that the Tremont theatre will have this attraction.

Zelda Sears will open the season at the Park Sept. 2, in "The Nest Egg."

Lindsay Morlan's stock company at the Majestic will present "Boys of 'Co. B" next week and will follow with the first stock production of "Mrs. Wiggs of the Cabbage Patch."

The Shubert theatre season will open rather early, here, with William A. Brady's production of "Over Night," July 31, is the date.

Donald Meek is back at the Castle Square to play the title role in the stock production of "Mary Jane's Pa" next week.

William H. Barry, a brother of Jimmie Barry, was married to Annie J. Shea, at St. Vincent's church, South Boston, June 28.

Louis Bopp of New York and others, have put \$10,000 into the building of a new roller coaster at the Revere Beach boulevard. Hattie L. Higgins and Ellen M. Simmons of Astoria, L. I., own a cottage in the vicinity of the coaster location. They appeared before Judge Pierce, asking for an injunction against the erection of the coaster, and claimed that the maintenance of the coaster would be attended with great noise, jar, smoke and dust, which would be extremely offensive. In refusing the injunction, Judge Pierce said: "If I stop the erection of the coaster a great wrong may be done. If it is really a nuisance in operation, complainants may come into court for relief at any time after it is running."

ST. LOUIS

By FRANK E. ANFENGER.

HIGHLANDS (D. E. Russell, mgr.).—Five Armistis & Carolin A. Ahman; Knox Wilson Elsie Faye with Miller & Weston; The Clockers Esther Delaur, soloist with Cavallo's Band.

DELMAR (Dan S. Fishell, mgr.).—Jefferson De Angeles began his two weeks' engagement in "The Little Trooper."

SUBURBAN (Oppenheimer Bros., mgrs.).—Marguerite Clark, in annual garden engagement in "Little Lord Fauntleroy."

HEIGHTS (Harry Wallace, mgr.).—Jossey stock in "Three Weeks."

MANNION'S (Mannion Bros., mgrs.).—Seymour & Dupree; Gus Cohen; Newhoff & Phelps; Ryan & Bell; Aldeo & Mitchell.

The first week of the opera sale for the season next February is reported to have exceeded \$20,000.

Thomas T. Ralley, whose "Baxter's Partner" was produced in New York, is a former St. Louis writer.

The annual police benefit closed Saturday night after two weeks' run. Attendance records are said to have been broken.

CINCINNATI

By HARRY HENN.

LAGOON (M. A. Neff, mgr.).—Red Cloud, featured; Freedman's Goats; Emmet Martin; Wlona Fefebre; Lottie McCreek; Miss Patay Bush.

COKEY ISLAND.—Dudack's Bears; Polley & Co.; Levine & Levine; Frank Walsh; Military Trio; Great Militair.

NEW ORLEANS.

By O. M. SAMUEL.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Charles De Fur and Girls; Rivers & Rochester; Two Mascots; Abdallah & Abdallah.

WEST END PARK (Julia F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Ballou; Rogers & Evans; Ponte & Christopher; L. Davis.

SPANISH FORT (Julia Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Yera Berliuer; Lester & Moore; Francis & Murphy.

MAJESTIC (J. E. Sawyer, mgr.).—Lyric Musical Comedy Co.

Low Rome is flickering for the lease of the Lyric.

We Make Variety's Cuts

Write for prices.

THE STANDARD ENGRAVING CO., 560-562 7th Ave., N. Y.

WORKING 52 WEEKS A YEAR---AND COMING "EAST" SOON!

THEATRIAL COMEDY FOUR

Featuring Will Rossiter's "Hits" "SOME OF THESE DAYS." "THAT CAROLINA RAG"
"I'LL BE WITH YOU HONEY IN HONEYSUCKLE TIME" These "Boys" deliver the goods---
NOT BUNK---Will Rossiter.

A NEW AND CLEVER STAR---"THE LITTLE PINK LADY"

ADELE OSWOLD

FEATURING WILL ROSSITER'S
BEAUTIFUL BALLAD

"TWILIGHT" With Several Others in Preparation

The approaches to the French Opera House, for more than half a century the means of entrance to the parquette, will shortly have passed into history. In their place will be installed a more expensive staircase, leading straight up into the foyer of the theatre from the sidewalk. It will be of stone, and will be fashioned after the pretentious style of the old Grand Opera House staircase, which, in its time, was considered one of the most beautiful theatre entrances in America. The new entrance will be prettily balustraded.

The Louisiana law, applicable to hypnotism, has been declared unconstitutional by the district judge of Lafayette.

Judge Wilson fined the manager of the Idle Hour theatre for not complying with the Child Labor law.

ATLANTIC CITY

By I. B. PULASKI

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—"Consul," wonderful; Howard, hit; Six Steppers, hit; Burns & Fulton (New Acts); Barnes & King, very funny; Franklin, Wilson & Co., well liked; Roach & McCurdy, funny; F. A. Clement, very clever.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson, dir.).—Carlyle Ponies, favorite; Al. Yoder, very good; Smith Bros., very clever; Beech Minstrels, big; Billy Adams; Bryant & Saville; California Boy Scouts; pictures.

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.

COMET (Anson & Levy, mgrs.).—Pictures.

EXPOSITION (Tait & Purchase, mgrs.).—Pictures.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Ralph Herz, in "Doctor De Luxe"; plays here for two weeks.

With the Fourth coming on Tuesday and making a four-day holiday, with the usual Saturday lay-off, there came to Atlantic City an unprecedented crowd of recreation seekers. The terrific heat in the cities was also probably responsible for the great influx. The surf was black with bathers. The ocean has not been so warm at this time of the season.

HAVE US MAKE
YOUR CUTS

Write for prices.

THE STANDARD ENGRAVING CO.

560-562 7th Ave. New York

ROLFE AND HIS BAND

Young's Ocean Pier, Atlantic City

MILLIE DAZIE

THIS WEEK (July 3) HAMMERSTEIN'S, NEW YORK

For many years, the temperature being around 72. Formerly it only reached this warmth at the latter end of August and the early part of September. Veteran fishermen said that there was a particularly warm current of water about twenty miles out last month and venture the explanation that the Gulf Stream may have been responsible.

The "Doctor De Luxe" show, which came to the Apollo for a two-weeks stay Monday last, did not begin its performance on the opening night until 10 p. m. The show came here from Boston, not arriving until six o'clock; and it takes about eight hours to "hang" the show.

The past week has been a record breaker for the number of theatrical folk in town. Among them is a big percentage of artists well known in the burlesque field. There are also an unprecedented number of vaudevilleans working here at present, not counting acts in the theatres. B. A. Rolfe and his band contain many well-known artists. At the Dunlop Cafe there are working Armstrong and Clark, Weston, Fields and Carroll, May Shirk, Thomas Potter Dunn, and Jane Allen. All are making a hit. John Nestor joins them next week. At the New Berkeley Cafe are Tom Kelley, Harry Henry, Pete Murray and Charlie Nugent. The using of regular acts in the cafes is a new thing here. Bob Delany was the first boniface to introduce the feature, and with the excellent orchestra, has made the Dunlop a wonderful success.

That dandy duo, Wilbur Mack and Nella Walker, spent a very pleasant week here. They are touring in Mr. Mack's motor car of racing class. They have been through eastern

Pennsylvania, stopping at Miss Walker's home in York for a while. They will tour through New Jersey, New York and then "down East."

There are a big bunch of song-boosters in town. Best known among them are Irving Berlin, Max Winslow, Albert Gumble and Ted MacCormack.

Walter Gumble of VARIETY'S business staff is here for a vacation. He says this is "some town." (Walter is growing to like it even better than Harlem.)

Mrs. Dave L. Robinson and her two children are here for the summer. Charles Samuels, her brother, is also down for the season. Charlie comes as regularly as the seasons roll 'round.

Gennaro and Bailey are here for a rest. Miss Bailey is recovering from a recent operation.

Lillian Russell and her daughter Dorothy have taken a cottage in Ventnor for the summer.

Billy (Single) Clifford reports a very successful season with his show. He cleaned up the neat little sum of \$31,000. His theatre in Ohio also returned to him a dandy profit.

Carrie DeMar and Joe Hart motored down and remained over the Fourth. With them were Flourette De Mar and Clayton White.

The train from Philadelphia Monday due here at eleven a. m., met in collision with a local about fifteen miles outside of Camden. On the train were the Six Steppers and F. A.

MAUDE HALL MACY

Direction, EDW. S. KELLER

Lactic Acid is the arch enemy of the teeth. Under the microscope have been discovered *twenty-two kinds of bacteria in the mouth*; these feeding upon the particles of food carelessly allowed to remain in the teeth produce lactic acid. This acid seeks out the *weak spots in the enamel* and there decay immediately begins.

You can successfully contend against the depredations of lactic acid by the constant use of

SOZODONT

This world-renowned dentifrice being alkaline, produces a normal condition by neutralizing the mouth acids.

SOZODONT is a marvelous antiseptic and unexcelled deodorizer, yet it is so fragrant and delicious to the taste that every child who has used it loves it—an advantage to the mother who is teaching her children to clean their teeth.

SOZODONT TOOTH POWDER has a lasting fragrance. It is free from grit and acid, and gives the teeth a pearly lustre.

SOZODONT TOOTH PASTE is similar to Sozodont Tooth Powder but in the form of a paste to accommodate those who prefer it that way.

Sold all over the World

MORRIS CASH

THE LANCASHIRE LAD

OPENED SUCCESSFULLY AT MAJESTIC, CHICAGO, THIS WEEK (July 3)

JULY 17, ORPHEUM, SPOKANE

PEGGY MONROE

CHARACTER
COMEDIENNE

This week (July 3), New Brighton Theatre

Will appear shortly at Fifth Avenue, New York

WARNING ! SAM DODY AND SAM LEWIS

With Forrester & Strong's "Belles of the Boulevard" Co., Season '11-'12 Featuring
"I KISS YOU, HOOLA LA"

This song is copyrighted, and is the personal property of Mr. Dody's. Any person infringing upon or using the same will be prosecuted under the new Copyright Law.

K. HENRY ROSENBERG, Esq.
ATTORNEY FOR DODY & LEWIS
WORLD BUILDING, NEW YORK



Clement, who worked on the Young's Pier bill this week, and six of the acts working at the Savoy. None of the artists was injured. Miss Ellen and Emma Denno of the "Step-pers," were however, unnerved at the grew-some sight of the wreck victims, and it was with difficulty that they went through the Monday afternoon performance.

John E. Henshaw is here for a stay.

Harry N. Atwood, the daring young aviator, who hails from Boston, and who made the nifty flight over the city of New York last week, flew into town early, 4. Much to the surprise of thousands of bathers and Board-walk strollers, he landed on the beach between Young's Pier, and the Million Dollar Pier with the ease of a big bird. He made this the first stage on his journey from New York to Washington. A high wind prevented his departure Tuesday. He was scheduled to leave on Wednesday arising from a deck on the Million Dollar Pier.

Saturday last B. A. Rolfe and his band, consisting of thirty-two musicians (including six instrumental and three singing soloists), opened at Young's Ocean Pier to remain until Labor day. The band plays in a beautiful "shell" finely decorated in rainbow colors, enhanced at night by delicately tinted concealed lights. At night, three spot lights, situated high up at various points, flood the "shell" with varied colors, the auditorium at times being in theatre-like darkness. These lights are used to great effect. This is the first time in America that tone color has actually been given to music and the audience took it with positive enthusiasm. Mr. Rolfe stands facing the audience, getting away from the customary method of facing the men. He works in spot light at all times, as do the soloists. A flattering reception was accorded him on the opening night, the hall being crowded. There are many novelties in the program given and popular numbers are evenly divided with the classical. A new feature is the using of a pipe organ throughout all the numbers. This takes the place of a number of other instruments. Rolfe and his band are the hit of the town. In the band are a number of well known artists. These include Lottie McLaughlin of the

PREMIER MUSICAL TRIO

ANDERSON, McNEIL AND SAUCEDO
A NEW WESTERN ACT NOW PLAYING ORPHEUM TIME
Would like to hear from a good Agent,
Address Care VARIETY, 908 Market St., San Francisco

BESSIE WYNN

IN VAUDEVILLE



SIG. LEONARDI.

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Operatic Trio of Singers.
Under the exclusive Direction of SIG. LEONARDI.
FEATURE ACT at the OLD LOUVRE MUSIC HALL.
WILL BE AT LIBERTY IN FOUR WEEKS.
Would like to hear from Eastern Agents.
Address, care VARIETY, San Francisco.

Holifonians; The Moratti Opera Trio; Charles Edwards, of the Colonial Septet; Albert Pin-nard, Charles Lowe, known as "Musical Lowe"; Zamborano, of the Lovett Opera Festival; and Paul Brown, of the Holifonians. C. B. Maddock is the band's manager.

AUSTRALIA

By MARTIN C. BRENNAN.
11 Park St., Sydney, June 5.

Though the Tivoli has a particularly strong bill, the attendance has not been so considerable during the last few weeks. This house generally has a big headline act as the fea-

ture. Since R. A. Roberts left there is no name on the bill strong enough to draw. And yet for all-round excellence it would be hard to beat the present program. The Juggling Persecutors and the Columbia Comedy Trio are two big hits, whilst the Kavanagh Boys, in a racket-spinning act, are a revelation. On here are Vaude & Verne, Ted Kall-man, Madame Charmery (French pianolog-ist), Eunice & Zena and the McLanns.

The National reports excellent business. Hesse, comedy juggler, opened last week and just suited. Enough new business is intro-duced to make the act a novelty. The jug-ler went big. The Musical Gardiners have

Original and Genuine.

4 LONDONS

Ernest A. London, Manager.
Established, 1902. Direction, Jo Palgo Smith.
Next Week (July 9), Orpheum, Spokane.

CUTS for the Performer
Write for prices.
THE STANDARD ENGRAVING CO.
560-562 7th Avenue New York

framed up a new act with four people. It is a most pretentious offering. The usual com-plement complete.

The Standard is still working on the two-houses-a-night system and doing nicely.

Harry Clay, with his touring bunch, is play-ing the Northern Queensland towns. Record business is being done.

R. A. Roberts is still headlining at Mel-bourne Opera House, ably supported by the Zanfellas, Fred Bluet and others.

Melbourne Gaiety has Anita Daisy monkeys as the star attraction. They are doing well.

Alf Holt is playing the Rickards time. In all probability he will play the three centres and should this be so, he will be the first headline act, booked by the opposition, to do this. Holt's act is a winner.

The big tug-of-war commences in Brisbane next week, when the Brennan people open in strenuous opposition to the Holland-St. John combine. The latter show is in the recently erected Empire, whilst the Brennan people have reconstructed the Royal, just vacated by the H.-St. J. bunch. Rickards is no doubt interested in the latter, for during the past several months nearly all feature acts have come from the variety king's circuit. The Brennan people will open with a fine program.

Sousa's Band has created much talk here. Business has been very fine, though skeptics have it that an organization such as the present one must establish box office records to cover expenses. A report is current that the tour is financed by Sol Green and Leven, Australian bookmakers. Sousa's band-men are conspicuous by their gentlemanly appearance a decided contrast to one or two foreign organizations recently here.

Harney and Haines left for America today, via Honolulu, where they will play en route.

BILLY MEEHAN AND VIOLET PEARL

BILLY MEEHAN with Gordon & North's "THE MERRY WHIRL" at the Columbia NOW.
What VARIETY said: 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.

A few things VARIETY has said of Miss Pearl: "Had it not been for Katherine and Violet Pearl the show would have been a sad affair." "Violet Pearl enjoys the reputation of being a leader in her class." "Violet Pearl and Billy Meehan opened the olio with a first class singing and talking act that went big."

STILL TOGETHER AND
ALWAYS WILL BE

FRED HAYDN, EDDIE BORDEN and TOMMY HAYDN

BITS OF VAUDEVILLE

New Brighton This Week (July 3)

Management, MAX HART

Harney is negotiating with a prominent manager here for a new departure in vaudeville. He has experimented with shorty, so far, outside of the chosen few, the matter has not been divulged.

The Sunday picture agitation is very pronounced. All the various shows are doing their right to charge for admission, though a collection may be taken during the performance. The feeling here is very acute and developments are expected daily, of which more anon.

BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Anna Danckirt; Ted Caskey; pictures. Capacity business.

GRAPHIC (Burns & Grant, mgrs.).—Pictures.

RIVERSIDE PARK (Steven Boggett, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Musical Lovelands, featured; Three Tokiyos, clever; Marie Belmont & Co. pleased; Vassar & Arken, very good. HOWARD.

DES MOINES, IA.

INGERSOLL PARK (Geo. F. McCartney, mgr.).—Week 25, Arthur La Vine & Co. good; Schaar-Wheeler Trio, pleased; Zeno & Mandell, original; H. J. MacConnell, liked; De Mora & Gracia, good.

MAJESTIC (Miller & Getchell, mgrs.).—Week 26, Revel & Derry, clever; Namon & Mignon, good; Dalton & Travele, good; Hawley & Wells, pleased; Harry Boutin & Co. good; 29, Hannan Trio, good; Dones Halsted, pleased; Clifford & Co. good; Thompson & Carter, fair; Musical Geraldine, good; 29, Hagenbeck-Wallace circus, good business.

Marion Ruckert is to be leading woman for the Princess stock company, season 1911-12. JOE.

ERIE, PA.

WALDAMER PARK (E. H. Suerken, mgr.; agent, U. B. O.).—Week 25, Mar. clever; Dr. Will Davis, went big; Kola & Lighton, very good; Weston & Young, big hit; Armlint & Burke, excellent.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, U. B. O.).—Week 25, Mar. clever; Russell & Church, hit; Estelle Worlette & Co. good; Norman Merrill, excellent; Rice & Cady, funny. M. H. MIZENER.

FALL RIVER, MASS.

BIJOU (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—3-5, Creasy Players, very good; Ed. Latell, good; Swan & Bombard, good; 5-8, J. K. Emmett & Co.; McNamara & Harry Thompson.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—3-5, Irene La Tour & Dog, very good; Walsh & Redden, excellent; 5-8, Leone & Dale; Rice Bros.

PALACE (Geo. Grahn, mgr.).—Musical stock. EDW. F. RAFFERTY.

GOLDSBORO, N. C.

REVILO PARK CASINO (Oliver Brom, mgr.; agent, U. B. O.).—Week 25, The Trolley, clever; McIlwain & Manning, applause; good business. ACME (H. R. Mason, mgr.).—Pictures, drawing crowded houses. W. S. ROYALL.

KNOXVILLE, TENN.

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10).—Week 26, Woods-Ralston & Co., hit; Texas Quartet, excellent; Minnie & Palmer; Harry Harville, well received; pictures. WALTER N. BLAUFELD.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 26, opening night of new theatre; excellent program; capacity house. George Moore & Isabelle D'Armed, capital, and went big; Henry Clive, very funny; "Muskatier," pleasing; Macart & Bradford, laugh provoking; Ed. Wynn & P. O'Malley Jennings, took well; Holdovers: Hal Forde; "The Little Stranger"; Bowers, Waiters & Crocker.

EMPRESS (E. J. Donnellan, mgr.; rehearsal, Monday 11).—"Night in English Music Hall," headliner, excellent; Charles D. Weber, dexterous; The Lazwella, breezy; Lohavie & Stirling, original; Sadie Sherman, big favorite; Jack Goldie, fair.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Oberita Slaters, graceful; Four Black Diamonds, entertaining; Cameron & Gaylord, good; Neumanns, bizarre; Neary & Miller, fair; Evans Lloyd & Gracelyn Whitehouse, pleasing. MAJESTIC.—Dark.

MASON (T. W. Wyatt, mgr.; Shubert).—Minnie Madden, fair; for the night and one matinee, opened to a packed house. EDWIN F. O'MALLEY.

MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; rehearsal Monday 10). Stock. Capacity houses. House closes this week. T. C. KENNEY.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.; rehearsal Monday 11; agent, Gorman).—"The Girl and the Pirate," hit; big business. T. C. KENNEY.

MILFORD, MASS.

LAKE NIPMUC PARK (Geo. J. Sprague, mgr.; agent, Fred Mardo).—Klint & West, clever; Cullinane, excellent; Elsie Ford, clever; Pierce & Royley, hit; Salade Rogers, hit. CHAS. E. LACKY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—agent, Gus Sun, rehearsal Monday 10.30).—Agnes Edwards, pleased; Hays Bros., hit; Ramsey & Kline, took well; Edith Harkack, hit. GEO. FIFER.

ONEONTA, N. Y.

ONEONTA (Fred Follett, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—29-1, Barton & Martin; Braddock & Leighton. 3-5, Two Merry Singing Girls; Wilson & Rich; 6-8, Van Lear & Rome; Victor. Big business.

SHERMAN LAKE (Dan Sherman, mgr.).—4, Arthur Young & Co.; James & Lott; The Willies; Vyrle Young; Geo. Aisley; Joe Kelter; "A Jay Circus."

NOTE:—Fred Gillen, former manager of the Oneontas, was recently married to Miss Roberta Wright of this city. DeLONG.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.).—Stock. FAMILY (John P. Harris, mgr.).—Five Onria, encores; Harry C. Rego, very good; Fred & Burton, well received; Joe T. Kelly, applique; Malone & Malone, won favor; Little & Allen, good; Irene Edwards, took well; Smith & Graham, pleased.

HIPPODROME (management Harry Davis & John P. Harris; Three Yocarsys; Mlle. Martha & Co.; Doney D. Troupe; Donegan Sisters; Montclair; Dore Bros.; Sanders; Miramba Band; Smallwood; Barlow's Ponies; Adams. M. S. KAUL.

PORTLAND, ORE.

PANTAGES (J. A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week 26, Rush Ling Toy and Six Ashmeads divide feature honors. The Malcommis, sensational; Barrett & Earle, excellent; Coe & Boyd, treat; Guyer & Valle Sisters, scream.

ORPHEUM (Frank Coffinberry, mgr.; agent, direct; rehearsal Monday 11).—Week 26, Emma Dunn & Co., good feature; Willie Holt Wakefield, excellent; Ben Welch, scream; Guyer & Valle Sisters, very good; McCarmack & Wallace, entertaining; Al. Carleton, good; Anderson, McNeil & Sancedo, fine.

BAKER (Geo. L. Baker, mgr.).—Week 26, Prof. Corrigan's Gals; Elvador Sisters; Sergeant Meers; James Riley; Frank Burke & Co.; La Rose Bros. EMPRESS (Chas. Ryan, mgr.).—Edmund Stanley & Co.; Four Dancing Bugs; Caron; Guyer & Valle Sisters, good; Somers & Storke; Four Londons.

OAKS PARK (J. Cordray, mgr.).—Phillip Pelts Band; Grand Opera Quartet; Dare-Devil Hennessy; Ostreich Farm. W. R. BREED.

ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; agent, Norman Jeffries; rehearsal Monday and Thursday 2.30).—The Howards, fair; Wygant & Brennan, clever; Mack & Burgess, excellent; H. Robinson Sisters; Marvelous Berto; Wilson & Frankford. T. B.

SAVANNAH, GA.

BIJOU (Charles Rex, mgr.; agent, Well's Circuit; rehearsal Monday and Thursday 2).—Attendance big. 29-1, Mlle. Jeanneate very good; Blair & Crystal, passable; Lamb & Lamb, hit. 3-5, Hawley & Perker, excellent; Lewis, entertaining; Lep Meyer, immense; Devine Sisters, clever. 6-8, Miller's Animals; Smith & Rose; Amelia Barr; Roy & Wilson.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 26, Tossie Austin, lively starters; Morton & Lee, usual; Keough & Nelson, hit; Hovey & Lee, stopped show; Josselyn, closed well.

GRAND Eugene Levy, mgr. and lessee).—Lendora Novelty; Waldo, Bailey & Edwards. MOORE (Carl Reed, mgr.; direction Cort).—26-29, John Drew, audience. 30-2, May Robson, crowded houses; 3-5, Billie Burke.

NOTE:—The Western Washington Fair Co., which holds a fair in Seattle every year, was dissolved by the court, owing to mismanagement. ARCHIMEDES.

SOUTH BEND, IND.

MAJESTIC (T. M. Moss, mgr.; agent, Frank Doyle; rehearsal Monday and Thursday 12.30).—3-5, Charles & Emma Mueser, fair; Nat Wharton, good. 6-9, Fay & Tennon; Joe S. Allmon.

NOTES: After showing 5-10 vaudeville for four days, the Indiana was obliged to close on account of poor business.

TORONTO, ONT.

MAJESTIC (Peter F. Griffin, mgr.).—H. F. Newmarker; R. B. Pell; Ford & Laird; Edith Hunt; The Shaw. SCARBORO (Beach (Geo. H. W. Moran, attraction mgr.).—Powers' Elephants; Bianche Sloan; Willis & Hassan; Bands; fine bill. PRINCES (O. B. Sheppard, mgr.).—Stock. ROYAL ALEXANDRA (L. Solman, mgr.).—Stock.

STAR (Dan F. Peirce, mgr.).—Stock. DUFFERIN PARK—Young Buffalo Wild West 5-6.

WASHINGTON, D. C.

BEAUSOLE (W. S. Taylor, mgr.).—Stock. COLUMBIA (E. Berger, mgr.).—Stock. COSMOS (A. T. Brylawski, mgr.; agent, Jeffries; rehearsal Monday 10).—The Vynos, clever; Mark Davis & Co., encores; Addie & Coulter, hit; Henry Holken, pleased; Canton & Goldie, second honors.

It is reported that Geo. W. Rife has purchased the Casino, a pop vaudeville house. WM. K. HOWMAN.

WILMINGTON, DEL.

SHELLPOT PARK (James Henry, mgr.).—Tomlinson & Horse; Crocco & Fox; Warwick; Troy Comedy Co.; Ella Cain. BRANDYWINE SPRINGS—Stock. HOWARD W. HURTON.

VARIETY ARTISTS' ROUTES

FOR WEEK JULY 10

WHEN NOT OTHERWISE INDICATED.

The routes are given from JULY 9 to JULY 16 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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Adams & Lewis 104 W Baker Atlanta
Admont Mital 3345 Broadway N Y
Allen Jas & Edna 367 Park W N Y
Althen Bros 334 Bedford Fall River
Altkens Great 3313 Gravier New Orleans
Altkens & Millar Waterville Can
Aldines The 3333 Cottage Grove Chicago
Allen Leon & Bertie 113 Central av Oakbrook
Allinel Joseph 433 Bloomfield Hoboken N J
Alpine Troupe Forepaugh & Sells O R
Alquist & Clayton 445 Bergen Brooklyn
Alton Alvin, Zouler, very good; McCarmack & Wallace, entertaining; Al. Carleton, good; Anderson, McNeil & Sancedo, fine.
Altus Bros 133 Cottage Auburn N Y
Alvarados Goats 1335 N Main Decatur Ill
American Newsboys 1335 N 11 Phila
Anderson & Anderson 333 Dearborn Chicago
Andrews & Abbott Co 3333 Morgan St Louis
Antrim Harry 1 Glenwood av Wynote Pa
Apollon 104 W 40 N Y
Araki Troupe San Bros C R
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Australian Four 333 W 43 N Y

Bader La Valle Trio 330 N Christiansa Chie
Baehen & Desmond 1347 N 11 Philadelphia
Baker Mlie 1314 Newport av Chicago
Baker Harry 3345 Renow W Philadelphia
Baldwins Players Star Memphis Indef
Ball Jack S R
Baraban Troupe 1304 Fifth av N Y
Barber & Palmer Los Angeles Indef
Barron Geo 3005 Fifth av N Y
Barry & Black 1333 Fairmount av Phila
Bartlett Galt 3333 E 13 Cleveland
Bartlett Harmon & Brngit 333 W 33 N Y
Barto & Clark 3331 E Cumberland Phila
Bates & Neville 37 Gregory New Haven
Baum Will H 37 Wolcott New Haven
Beebe & Hamilton 33 Howard av New Haven
Baxter Sidney & Co 1333 43 av Melrose Cal
Beaman Fred J Hudson Heights N J
Be Ano Duo 3423 Charlton Chicago
Beardsley Sisters 3333 Belmont Chicago
Bees T. Lyle Bryan av N Y
Behren Musical 33 Springfield av Newark N J
Bell Arthur H 433 13 av Newark N Y
Bell Boy Trio Washington Spokane
Bell Italia 3333 33 Brookfield Ill
Belmont Joe 70 Brook London
Belzac Irving 333 W 113 N Y
Benn & Leon 333 W 33 N Y
Bennett & Marcello 303 W 37 New York
Bentley Musical 133 Clifton San Francisco
Benton & McGowan 30 Western av Muskegon
Beverly Sisters 3333 Springfield av Phila
Beyer Ben & Bro 1433 Bryant av N Y
Blaknell & Gibney 141 Marston Oak Park Ill
Blimes 312 Love Appleton Wis
Blrch John Sayville L I Indef
Blaset & Shady 343 W 37 N Y
Black & Leslie 3723 Eberly av Chicago
Blamphin & Hehr 333 E Brookfield Mass
Blomquist & Co 3333 Howard av Minneapolis
Booth Trio 343 Lincoln Johnston Pa
Borella Arthur 334 Stanton Breunburg Pa
Bourschein John F 3430 Sangamon Chicago
Boudine & Quinn 313 W 43 N Y
Bowers T. Lyle Bryan av N Y
Bouton Harry & Co 1333 E 33 Chicago
Bowers Waiters & Crocker Catalina Ind Def
Bowman Fred 14 Webster Medford Mass
Boyd & Allen 3333 33 Brookfield Ill
Bradley Lord Barnum & Bailey C R
Bradleys The 1314 Rush Birmingham
Brady John B Pleasant Ridge O Indef
Brand Laura M 337 Main Buffalo
Brennan Musical 3333 Tulip Phila
Breton Ted & Corlane 114 W 44 N Y
Brettonne May & Co 143 W 45 N Y
Brinkleys The 434 W 33 N Y
Britton Nellie 140 Morris Philadelphia
Bristol & Bristol 103 Lexington Brooklyn
Brook & Maxim 1340 Wabash av Chicago
Brookes & Carlisle 33 Glenwood av Buffalo
Brooks & Jennings 33 West Bronx N Y
Browder & Browder 3333 E Minneapolis
Brown Bros 333 W 113 N Y
Brown Harris & Brown Riverside R I
Brown & Wilmet 71 Glen Menden Mass
Bruno Max C 140 Baldwin Elmira N Y
Brydon & Hanson 33 Cottage Newark

Bunce Jack 3313 Philadelphia
Burbank & Danforth Berlin N H
Burgess Harvey J 337 Trenton av Pittsburgh
Burke Joe 344 W 14 N Y
Burke Burlew 3333 Harrison Chicago
Burnell Lillian 3333 N Y Chicago
Burns Jack 337 Balaubridge Brooklyn
Burns Sisters Pantages Los Angeles
Burrows Lillian 3334 North av Chicago
Burton Wm F & Daughter 133 W 45 N Y
Burton Sydney 133 E 3 N Y
Butlers Musical 433 S 3 Phila
Butterworth Charley 330 Treat San Francisco
Byers & Hermann Orpheum Jacksonville
Byrne Edie Mae Glee Co
Byron Glets 107 Blue Hill av Roxbury Mass

C.

Cahill Wm 305-7 Brooklyn
Campbell A 3333 Broadway N Y
Canaway Fred R 3433 Woodlawn av Chicago
Cardowale Sisters 433 N Liberty Alliance O
Carey & Stamps 334 43 Brooklyn
Carle Irving 4303 N 41 Chicago
Carmen Beatrice 73 Cedar Bklyn
Carmen Beatrice 73 Cedar Bklyn
Carroll Nettle Troupe Barnum & Bailey C R
Carrollton & Van 4333 MontVista Los Angeles
Carson & Devereaux Lyric Shenandoah Ia
Cass The 3333
Casand Irvin & Casand Darlington Wis
Casand & De Vere 313 Valley Dayton O
Casburn & Murphy Wichita Kan
Case Paul 313 Clark Chicago
Casey & Smith 134 Franklin Allston Mass
Casmas & La Mar Box 347 Montgomery Ala
Cauffman & Driver Normandie Hotel N Y
Colest 14 Grove Rd Clapham Pl London
Chamovsky 1443 41 Brooklyn
Chantrel & Solburie 313 Prospect av Bklyn
Chapman Sisters 1333 Milburn Indianapolis
Chase Dave 30 Birch Lynn Mass
Chase Carma 3313 So Halsted Chicago
Chatham Harman 3333 N Y Chicago
Chas & Jones 313 W 33 N Y
Chubb Ray 107 Spruce Soranton Pa
Church City Four 1333 Decatur Brooklyn
Clairmont Josephine & Co 133 W 131 N Y
Clark & Williams 3333
Clark Florida 10 Lambert Boston
Clark & Dunoon 1131 Prospect Indianapolis
Clark & Ferguson 131 Phelps Englewood
Claton Sisters 3334 S av Nashville Tenn
Claus Radcliffe & Claus 333 Dayton av St Paul
Clayton Anderson & Drew Buckeye Lake O
Clear Chas 433 W 133 N Y
Clemento & Brown 30 W 33 New York
Clever Trio 3133 Arch Philadelphia
Cline & Cline 4103 Arden Chicago
Clito & Sylvester 333 Winter Philadelphia
Closs Bros 41 Howard Boston
Collie Billy 13-4 av Bklyn
Collins Edith & Reed Jersey City N J
Combs & Plim 3333 33 Minneapolis
Comrades Four 334 Trinity av New York
Conn Richard 301 W 103 N Y
Connolly Bros 1306 N 34 Philadelphia
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Coote & Robert Casino Santiago
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Curran & Burrell 3333 33 Dayton
Curson Sisters 317 Adel av Jackson Miss
Cycling Brunettes 331 Cross Lowell Mass

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Dalton Harry 333 17 Irving av Brooklyn
Darmody Park Brooklyn Mass
Daugherty Peggy 333 30 Portland Ore
Davidson Dett 1303 Michigan av Niagara Falls
Davis Hazel M 3333 La Salle Chicago
De & Cooper 1333 Dayton Chicago
Dawson Eil & Gilette Sisters 343 E 33 N Y
De Cialville 331 1313 Douglas Omaha
De Costa Duo 333 N Randolph Phila
De Franklin Sylvia Saratoga Nt Chicago
De Frater Manuel Malente Tacoma
De Grace & Gordon 333 Liberty Brooklyn
De Lo John B 713 Jackson Milwaukee
De Mar Rose 307 W 37 Pl Chicago
De Marie Hanna Hamburg Ger
De Milt Gertie 333 33 33 Brooklyn
De Oech Mile M 333 E 10 Saginaw
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De Vere & Roth 343 Belden av Chicago
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De Witt Hugo 848 W 48 N Y
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 De Young Mabel 566 E 181 New York
 Dean Low 454 E Niagara Falls
 Dean & Sibley 468 Columbus av Boston
 Deery Frank 804 West End av New York
 Delmar & Delmar Aldrome Alton Ill
 Deiton Bros 861 W 88 New York
 Diels The 188 E 5 Mansfield O
 Demacos Stoll Circuit England
 Demonio & Belle Englewood N J
 Denton G Francis 481 W 44 New York
 Deveau Hubert 864 Prospect pl Bklyn
 Diols The 188 E 5 Mansfield O
 Diston Madeline 888 Kelly Bronx
 Dixon & Hanson 4408 Prairie av Chicago
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 Doherty & Harlowe 488 Union Brooklyn
 Dolans & Lenhart 8409 7 av New York
 Dolce Sisters 848 W 14 N Y
 Donaghy G Francis 819 55 Brooklyn
 Donald & Carson 818 W 108 New York
 Donner Doris 864 Lincoln Johnston Pa
 Doolays Three 9981 Charles Chicago
 Doss Billy 108 High Columbus Tenn
 Dow & Lavan 888 Cauldwell av New York
 Downey Leslie T Majestic Cedar Rapids
 Doyle & Fields 6848 W Taylor Chicago
 Drew Dorothy 817 E 8 New York
 Drew Lowell B Stratford N J
 Drew Virginia 888 Michigan av Chicago
 Dube Leo 888 Stowe av Troy
 Du Bois Great & Co 80 N Wash av Bridgeport
 Duncan & O 848 E 9 Brooklyn
 Dunn Arthur F 817 E 1400 Pittsburg
 Dupres Fred 588 Quinby Bklyn
 Dwyer Lottie Trio 59 No Wash Wilkes-Barre

Fitzsimmons & Cameron 8408 S Green Chicago
 Fletcher Ted 470 Warren Brooklyn
 Fletcheres 88 Rondell Pl San Francisco
 Florence G W 13 Dennett Buffalo
 Flynn Frank D 65 W 111 N Y
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Ford & Co 800 Ponton Flint Mich
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 Formby Geo Waltheus House Wigan Eng
 Foster Harry & Sallie 1888 E 18 Philadelphia
 Foster Billy 8818 Centre Pittsburg
 Fowler Kate 884 W 98 N Y
 Fox & Summers 817 10 Saginaw Mich
 Fox Florence 178 Filmore Rochester
 Foyer Eddie 8860 Pierpont Cleveland
 Frances & Coleman 2147 N Broad Phila
 Francis Willard 87 W 188 New York
 Francisco 848 N Clark Chicago
 Freed Jack 86 W 116 N Y
 French Henri Gerard Hotel New York
 French & Williams 181 W Elaine Seattle
 Frobel & Ruge 614 W 68 New York
 Fulton Thurstone Chicago

Gaffney Sisters 1407 Madison Chicago
 Gaffney Al 898 Vernon Brooklyn N Y
 Gage Chas 178 White Springfield Mass
 Gale Ernie 168 Eastern av Toronto
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 Gath Karl & Emma 808 Cass Chicago
 Gaylor Chas 188 17 Detroit
 Geiger & Walters Empress Duluth
 Germans Anna T 65 Arnold Revere Mass
 Geyer Bert Palace Hotel Chicago
 Gilden Sisters 318 Schuykill av Pottsville Pa
 Girard Marie 41 Howard Boston
 Gladstone & Talmage 145 W 45 N Y
 Gleason Violet 439 Lexington Waltham Mass
 Glover Edna 666 Emporia av Wichita
 Godfrey & Henderson 1800 E 14 Kansas City
 Gorth & Doyle 881 Halsey Brooklyn
 Golden Claude O H Lockport N Y
 Golden Max 5 Alden Boston
 Goodall & Craig 146 W 86 N Y
 Goodman Joe 1068 N 4 Philadelphia
 Gordon El 885 W 42 New York
 Gordon Ed M 6116 Drexel av Chicago
 Gordon Paul L 814 W 58 Los Angeles
 Gordon Dan 1777 Atlantic av Brooklyn
 Gordon & Barber 66 So Locust Hagerstown Md
 Goss John 86 Sawyer Haverhill Mass
 Gossane Bobby 400 So 6 Columbus O
 Gottlob Amy 600 N Clark Chicago
 Gould & Rice 328 Smith Providence R I
 Gort Trio 864 Wilton Akron O
 Grace Lew 844 Penn av Baltimore
 Grannon Ila Melrose Park
 Grant Burt & Martha 8886 Dearborn Chicago

Gray Trio 1408 Woodlawn av Indianapolis
 Gray & Graham Vaudeville Club London
 Gray & Gray 1888 Birch Joplin Mo
 Gremmer & Melton 1487 E 6 Louisville
 Grievess John & Co Columbia Boston Indef
 Griffith Myrtle E 886 Kirkwood av Pittsburg
 Griffith Marvonus Wkhart Ind
 Griffs & Hoot 1888 Cambria Philadelphia
 Grimes Tom & Co Williamstown N J
 Grimm & Satchell 358 Ridgewood av Bklyn
 Groom Sisters 808 E 188 Trenton N J
 Grossman Al 888 North Rochester
 Gruber & Kew 408 Av E Flint Mich
 Guilloyle & Charlton 808 Harrison Detroit

Halkings Ackers Halifax N S
 Hall & Clayton Elmhurst Pa
 Hall & Pray 80 Columbia Swampscott Mass
 Hall & Briscoe 88 Orchard Norwich Conn
 Hallie Dogs 111 Walnut Revere Mass
 Halpern Nan 1461 E 17 av Denver
 Halsen Boys 41 E 98 N Y
 Hallett Willard 1141 Tyrtania New Orleans
 Hamilton & Bellis 668 E 1 Phila
 Hamilton H L Chigdale Park Ashland Ky
 Hamlin The 51 Soval Pl Detroit
 Hampton & Bassett Blinn Green Bay Wis
 Hanes G Scott 818 Rittner Phila
 Haney Edith 688 Harrison Kansas City
 Hannon Billy 1832 No Hamlin av Chicago
 Hanson & Co 1037 Tremont Boston
 Hanvey Lou 588 Lenox av New York
 Harney Ben National Sydney Australia
 Harris & Houdell Spring Lake Mich
 Hart Bros Barnum & Bailey C R
 Hart Marie & Billy Youngs Atlantic City
 Hart Stanley Ward 6445 Pine St Louis
 Hart Maurice 188 Lenox av New York
 Hartman Gretchen 681 W 168 N Y
 Harvey & Welch 7 E 119 N Y
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 Henella & Howard 848 N Clark Chicago
 Henry Dick 407 Palmett St Brooklyn
 Henry Girls 2286 So 17 Philadelphia
 Henrys 426 E 166 N Y
 Herbert Barnum & Bailey C R
 Herberts The 47 Washington Lynn Mass
 Herman & Rice 332 W 26 N Y
 Herr Noadie Bro 66 Witter Pa
 Hers Geo 822 Stone av Scranton
 Heesle National Sydney Australia Indef
 Hounn Trio Park Chicago Me
 Heverley Grace 301 Diamond Sayre Pa
 Hill Cherry & Hill Park Erie Pa
 Hill Edmunds Trio 662 Nelson New Brunswick
 Hillman & Roberts 818 S 11 Saginaw Mich
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 Hoffman Dave 2241 E Clearfield Phila
 Holman Bros 614 Lake Cadillac Mich
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 Holt Alf Sydney Australia
 Honan & Helm 166 Lockwood Buffalo

Hood Sam 781 Florence Mobile Ala
 Hoover Lillian 488 W 84 New York
 Hopp Fred 888 Littleton av Newark N J
 Horter Kathryn 881 Halsey Bklyn
 Horton & La Triska Hip Southampton Eng
 Hotelling Edwards 867 S Division Grand Rap
 House Carl C 198 Glover Detroit
 Hoyt Edward 818 W 47 N Y
 Howard Emily 844 N Clark Chicago
 Howard Comedy Four 888 S av Brooklyn
 Howard Harry & Mae 888 S Peoria Chicago
 Howard Bernice 808 Calumet av Chicago
 Hoyt Edward 818 W 47 N Y
 Hoyt & Sparks 14 Bancroft pl Bklyn
 Huagel & Quinn 588 Rush Chicago
 Hubert & De Long 418 Madison Chicago
 Hunter Ethel 4888 Troost Kansas City
 Hunter & Rose 888 So Senate av Indianapolis
 Hurley F J 158 Magnolia av Elizabeth N J
 Hutchinson Al 810 E 14 New York
 Hyatt & Le Nore 1818 W Lanvale Baltimore
 Hylands Ed Chery Danbury Conn
 Hynde Essie 818 Pearl Buffalo

Inge Clara 800 W 48 N Y
 Ingle & Reading 1466 Bower Jersey City
 Ingrama Tom 1604 Story Boone Ia
 Ioleen Sisters 5 av N Y
 Irving Pearl Indian Lane Canton Mass
 Irwin Flo 487 W 48 New York
 Irwin Ferdinand 48 Horton Fall River

Jackson Fry & Kate 806 Buena Vista Yonkers
 Jackson Alfred 80 E Tupper Buffalo
 Jeffries Tom 888 Bridge Bklyn
 Jennings Jewell & Barlowe 8888 Arlitt'n St L
 Jones & Doll 1808 N 8 St Louis
 Jewell Mildred 5 Alden Boston
 Johnson Great 887 W 87 N Y
 Johnson Honey 89 Tremont Cameridge Mass
 Johnson Kid Sequin Tour South America
 Johnson Bros & Johnson 8848 Callowhill Phila
 Johnstone Chester E 48 Lexington av N Y
 Johnstona Musical Tower Blackpool Eng
 Jones & Rogers 1881 Park av New York
 Jones Maud 50 W 188 N Y
 Jones & Gaines 418 W 188 N Y
 Jones & Moore 89 Kendall Boston
 Jones & Moore 89 Kendall Boston
 Jones & Whitehead 68 Boyden Newark N J
 Juno & Wells 511 E 78 New York

Kartell Bros Patterson N J
 Kaufmans 240 E 38 Chicago
 Keating & Murray Blakers Wildwood N J Ind
 Keaton & Barry 74 Boylston Boston
 Kealey & Parks 361 W 180 N Y
 Keely Bros Gibbons London
 Kelso Zena 110 W 44 N Y
 Kell Jack 1168 16 Milwaukee
 Kane & Wentworth 1814 E 84 St Joe Mo
 Kelsey Sisters 4888 Christians av Chicago
 Keltner 188 Colonial Pl Dallas
 Kendall Chas & Maudie 188 Alfred Detroit
 Kenna Chas Pentages St Joe Mo
 Kennedy Joe 1818 E 18 Knoxville
 Kenton Dorothy Whaltonburg N Y
 Keough Edwin Continental Hotel San Fran
 Kessner Rose 488 W 164 New York
 Kidders Bert & Dorothy 1874 Clay San Fran
 King Ed 611 4 av Schenectady
 King Violet Winter Garden Blackpool Eng Ind
 Kiralfi Bros 1710 S av Evanville Ind
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 Lane Goodwin & Lane 2713 Locust Phila
 Lane & Ardell 332 Genesee Rochester
 Lane Eddie 806 E 72 New York
 Lang Karl 273 Bickford av Memphis
 Langdon 1824 Av B General Btta Ia
 Langdon Joe 102 S 51 Philadelphia
 Lanear Ward E 232 Schaefer Brooklyn
 Leo Auto Girl 188 Alfred Detroit
 Le Blanche Mr & Mrs Jack 3318 E Baltimore

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 Blon Arthur 188 E 149 N Y
 Blon Jane 164 W 118 N Y
 Blwood Perry & Downing 984 Mariem av Balto
 Emelle Troupe 604 E Taylor Bloomington Ill
 Emerald Connie 41 Holland Rd Brixton Lond
 Emerald & Dupres Grand Portland
 Emerson & Le Clear 88 Beach Grand Rapids
 Empire State Quartet 164 E 187 N Y
 Englebreth G W 8818 Highland av Cincinnati
 Emmann H T 1884 Putnam av Brooklyn
 Espe & Roth 1711 Wells Chicago
 Evans Beanie 8701 Cottage Grove av Chicago
 Evans Emma & Evans 8446 7 av N Y
 Evans & Lloyd 988 E 18 Brooklyn
 Evers Geo 810 Locust San Antonio
 Ewing Charlie 814 W Coonce Fitzgerald Ga

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ED. F. REYNARD
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WIGGIN'S FARM
Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.



CORNALLA and WILBUR



Tom, Tom, the piper's son,
Hooked a week, and away he run;
Not a hand! Tom was canned;
Now he's back at the same old stand.
WE DO BUMPS, TOO, THOMAS!

ALBEE, WEBER & EVANS, Presents
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HAVILAND ALICE AND THORNTON

ORPHEUM CIRCUIT.

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The only Original CHINESE BARITONE ENTERTAINER.
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Willa Holt Wakefield

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that makes the
act—

It's the act that
makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN

AND
RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King K. C.



Just want to mention that there were 11 Artists aboard the Philadelphia; so you can see by that we pulled off some Concert.
Jack and Violet Kelly did their Whip Manipulating and there was some tall "tracking" going on around the ship.
The Sidney Baxter Duo wheeled some on the tight wire.
Dave Montgomery and Richard Carle did a double for the first time on any stage, and they could easily clean up any bill.
As for us we have nothing to say but leave that to you.

Englishly yours,

VARDON, PERRY and WILBER
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ATLANTIC CITY, N. J.

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The original Scotch lad with a somewhat different monologue, singing his own songs.
First time in this country.
A big hit in San Francisco.
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THE ORIGINAL **WILL LACEY**
CYCLING COMEDIAN

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If I were a newspaper reporter (man) looking for criticisms on the latest worldly events of the day, I would make a daily call at all of the barber shops in town.

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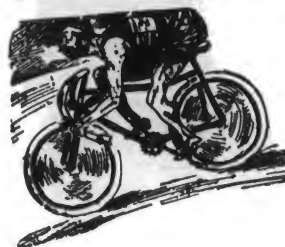
Owing to numerous requests of Managers for Barry & Wolford, Mrs. Barry will not retire. Coming Season, New Act. Opening Orpheum, Brooklyn, Aug. 31.

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Melody and Mirth.
In the original "SCHOOL ACT."
All music arranged by Geo. Botsford.
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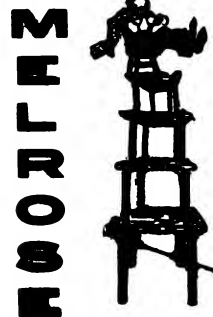
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WORLD'S CHAMPION SAXOPHONE TEAM
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VARIETY

Vol. XXIII. No. 6.

JULY 15, 1911.

PRICE TEN CENTS

\$500 FOR EACH PERFORMANCE PAID FOR WINTER GARDEN STAR

**Gaby Deslys Engaged by Lee Shubert at \$4,000 a Week.
Opens in New York Sept. 25. Sam Bernard
and Louise Dresser Will Also Appear There.**

(Special Cable to VARIETY.)

London, July 12.

Lee Shubert, while here, engaged Gaby Deslys to appear at the New York Winter Garden for twelve weeks, opening Sept. 25, at a salary of \$4,000 weekly. The salary figure is calculated upon the basis of \$500 for each performance. Mr. Shubert attempted to hold Gaby to \$3,500, but the French girl boosted it.

She is at present appearing at the Alhambra. Her engagement there has been prolonged, which caused the return engagement of Ethel Levey to be postponed from July 31 to Aug. 14.

Gaby denies her marriage to Manuel, the King that was dumped mainly through her. Gaby admits he visits her frequently, however. Perhaps Mr. Shubert has arranged with Gaby to have a revival of the King, up to her American appearance.

The announcement from the Shubert office of the proposed tour of Sam Bernard to the coast, in "He Came from Milwaukee," beginning in August, may not be made after all. There appears to be a hitch in the monetary arrangements with the star.

But though Mr. Bernard does make the trans-continental trip, he will return to New York in time to open as the star of the Winter Garden about the first of next year.

This arrangement has been definitely concluded, together with the selection of the leading lady there, in the person of Louise Dresser. The official announcements, when made, will mention Mr. Bernard and Miss Dresser as joint stars.

The Winter Garden will likely reopen late in August for the season, with a short return run of

the Gertrude Hoffmann ballets. Miss Hoffmann closed her show, and the place, last Saturday.

It is said that the Winter Garden had a net loss last season (its first) of a considerable amount. Due to the belief that the converted horse exchange must have an individual drawing card, Lee Shubert arranged for Gaby Deslys while abroad. Several managers have negotiated for the French beauty who compromised a King, but none could come to terms with her.

Mr. Shubert may return to New York some time next week.

GOLDIN WITH 25 PEOPLE.

If all goes well Horace Goldin, the illusionist, will again be seen in this country in October, with an act carrying twenty-five people. The magician has been away from America for three years. The Casey Agency is placing the act.

DIVORCE CASE DISMISSED.

(Special Cable to VARIETY.)

London, July 12.

The action for divorce started by Alec Hurlley against Marie Lloyd was called for trial this week, and dismissed. Neither of the parties to the suit answered.

DEBUTANTE, SHOW'S HIT.

Chicago, July 12.

Miriam Pruzan, a Chicago girl, made her professional debut Saturday night at the Cort, where she held a leading part in "Larboard Watch," a new production, with slim chances. Miss Pruzan acted rather nervous during the first few minutes of work, but soon settled down and carried her part through successfully, incidentally carrying off the singing hits of the show.

MORDKIN AND KARSAVINA.

(Special Cable to VARIETY.)

London, July 12.

The rupture between Pavlowa and Mordkin appears to have developed into an understanding for a permanent separation. Karsavina, Pavlowa's only rival among the Russian dancers, will dance with Mordkin next season.

PAULINE CHASE CAPITULATES.

(Special Cable to VARIETY.)

London, July 12.

Pauline Chase, the American girl, and original "Pajama" young woman, who has had much publicity of late through various channels, has finally succumbed to the vaudeville bug and will open at the Coliseum July 17.

NAT TO TRY IT AGAIN.

No, not marriage, but a tour of the western country in repertoire. However there is no telling what may be the result of the tour through the Pacific states with so noted a matronist as the distinguished Nat.

Several weeks ago he completed a literary effort entitled "Wives I Have Had" or something of that sort. As the press throughout the country have commented on it liberally, it is believed that the blonde comedian will be able to beguile not a few dollars into the box office.

At present the arrangement calls for the opening of the tour in Los Angeles, the latter part of August. After the entire coast has been visited, it is planned to go south.

Margaret Moreland, a rather stunning blonde, who was Goodwin's leading woman in his vaudeville offering of "Lend Me Five Shillings," will be seen in a like capacity with the road company.

LAMBS' ANNUAL "WASH."

The Lambs club will have its annual "Wash" Aug. 5. This year it is to be held at Huckleberry Island, just off Larchmont.

Two baseball nines have been organized and a game scheduled. One is captained by De Wolf Hopper; the other by Willie Collier.

STOLL-GIBBONS AGAIN.

(Special Cable to VARIETY.)

London, July 12.

The Stoll-Gibbons negotiations are on again. The deal whereby Oswald Stoll is to take in the Gibbons circuit may be consummated before the week is out.

A rumor is about that Sir Edward Moss may resign as the director of the Moss Empires, and Mr. Stoll once more return to the head of the joined Moss-Stoll Tour.

HIGH BROW MATINEES LIKED.

(Special Cable to VARIETY.)

London, July 12.

The high brow matinees at the Lyceum, with Martin Harvey and Mrs. Pat Campbell in "Peleas et Melisande" are going very big.

OLD "BELLE" FOR PARIS.

(Special Cable to VARIETY.)

Paris, July 12.

"The Belle of New York" will be produced at the Moulin Rouge, July 30. M. Bannel is reported interested in the Moulin production.

CORT GETS THE LEASE.

San Francisco, July 12.

John Cort has secured a lease of the new theatre to be built on the site of the old Tivoli, corner of Eddy and Mason streets. Two or three others are said to be interested in the venture, among them Pincus of the Columbian and probably Gottlob & Marx.

This is the proposition originally fathered by S. H. Friedlander, but he seems to have lost out. Work is to be begun immediately. The edifice will be ready for occupancy early in the fall.

DIXEY, "GREYHOUND" STAR.

Chicago, July 12.

Henry E. Dixey will be the star of the "Greyhound" melodrama Wilson Mizner and Paul Armstrong have written for A. H. Woods. It will be presented here early next season.

Mr. Dixey is the headliner at the Majestic (vaudeville) this week. He was supposed to have accepted a route of thirty weeks over the variety circuits for next season.

MUSICIANS' INCREASED PAY WILL COST TWO ORCHESTRAS

The B. F. Keith Houses at Indianapolis and Cincinnati Start Next Season With Piano and Drums. Majestic, Chicago, Refuse 40% Increased Salary Demand.

Two of B. F. Keith theatres, Grand Opera House, Indianapolis, and Columbia, Cincinnati, are to start the coming season, with no regular orchestra in the pit. A piano player and drums will be substituted.

The demands of the musicians, including an increase in salaries, have decided the Keith management that their vaudeville bills will be minus the orchestral music. The leaders of the orchestras at the two houses resigned last week.

What effect the absence of an orchestra will have upon the entertaining qualities of the programs seems to be a matter of opinion. VARIETY's informant professed to believe that the show could get through with the substitute, without any great loss to the audience or actors.

Chicago, July 12.

The demands made by the Musicians' Union of this city, asking a forty per cent. raise in salary and the privilege of grading the orchestras to suit themselves, have been rejected by several of the local managers.

The union asked that all first-class vaudeville houses pay the leaders a minimum wage of \$60 weekly, and carry not less than eleven men in the orchestra. The Majestic, the only house in Chicago coming under that classification, considered the demand rather unreasonable. Manager Glover replied to the union that considering the fact last season was one of the most unprofitable in the history of the Majestic, he could not see his way clear to grant the raise. The union replied that inasmuch as they agreed with Glover, they would have to have a raise of twenty-five per cent. This will probably be allowed. The Majestic orchestra carries fourteen musicians and is open the year round.

The T. M. A. council of this city has asked the local managers association for a conference July 18. The stagehands desire to improve the present working conditions, and if possible secure a salary raise also. The conference has been set for the above date.

ANOTHER COASTWARD.

Mrs. Leslie Carter's tour in "Two Women" begins at Asbury Park, Sept. 24, thence going south and west to the coast. Thirty-one weeks have already been laid out and the itinerary may be extended for a considerably further period.

George Wotherspoon has been engaged by John Cort to travel in advance of the organization.

DILLINGHAM RETURNING.

Charles B. Dillingham is expected to return next week from Carlsbad. Upon arriving in New York some im-

portant announcements will be issued by his office management.

Montgomery and Stone, again under the Dillingham banner, will resume their season in "The Old Town" at Syracuse, Labor Day.

Elsie Janis, now abroad with her mother, will open in "The Slim Princess" at Poughkeepsie, N. Y. Labor Day. Joseph Cawthorn and practically the entire former company have been reengaged.

Both the Montgomery and Stone and Janis shows will travel westward.

MITTENTHAL'S "MARIETTA."

The Mitten Brothers' production of "Naughty Marietta," to which they have secured the rights, is scheduled to open its season in New Haven, Sept. 21.

Eddie Redway may be secured for the role which Harry Cooper played last season. The production itself will be an exact duplicate of the original. A special orchestra will also be carried.

HAS ROBERTS FOR "SADIE."

Theodore Roberts has been cast for the character part in the new Rupert Hughes' play, "Sadie," to be produced by John Cort next season.

AGAIN IN "BRIGHT EYES."

Chicago, July 12.

Cecil Lean and Florence Holbrook will commence their third season in "Bright Eyes" at Asbury Park early next month. "Bright Eyes" will then travel westward to the coast, closing its season somewhere in the middle west.

RENAMING THE GLOBE.

Chicago, July 12.

Col. Thompson, who acquired the Globe theatre last week to produce comic opera next season, will open the house Sept. 2, with "Wang."

Thompson will rename the theatre the Angeles Opera House. The Colonel is negotiating with a St. Louis stock company to open there on that date.

LEASES THE HOWARD SHOW.

Chicago, July 12.

Bill Cullen has leased "Love and Politics," the Joe Howard piece, for the one-night stands through the middle-west. The name may probably be changed for the tour.

FRIARS TO BUILD.

The Friars have commissioned Harry Allan Jacobs to draw the plans for a new modern clubhouse to be known as the Monastery.

The site is on West 46th street but at present all detail regarding the structure and its exact location when completed are withheld.

SHUBERTS REENGAGE HUFFMAN.

J. C. Huffman has signed a new contract with the Shuberts, by the terms of which he is to receive a salary of \$1,000 a week throughout the summer period at least, for staging all the Shubert productions.

Huffman last season quit the Shubert employ after a stormy scene and accepted an engagement as stage director for the Authors Producing Co. and William A. Brady, both Shubert allies.

NO SHUBERT HOUSE OPEN.

For the first time in several years—in fact since the Shuberts attained any prominence at all as metropolitan managers, all of their theatres in New York—and in Chicago as well—are closed for the summer.

Heretofore it has been their custom to run one or more attractions throughout the summer in both cities, but this season they have been unable to find any of their attractions strong enough to withstand the fierce onslaught of heat, which is playing havoc with all indoor amusements, even the genuine hits.

FOY'S SON AN ACTOR.

Atlantic City, July 12.

Eddie Foy's nine-year-old boy is acting this week in his father's travesty on "Hamlet" at the Savoy.

Mr. Foy is the headliner, replacing Ross and Fenton, who abruptly ended last week the negotiations for their appearance at the "opposition" to Young's Pler.

The man cast to play the grave-digger in "Hamlet" sent word late Sunday to Mr. Foy that he could not appear. Telling his folks at home that the act was temporarily embarrassed, the youthful Foy piped: "Hey, pop, I can play it."

Mr. Foy says that no one understands what the gravedigger says anyhow, but it's not a bad idea to keep that "Hamlet" bit altogether in the family. Eddie remarks that the other little Foy's, who made New Rochelle a city, are mighty sore to think the nine-year-old copped all the chances at one lick.

ED. RICE'S NEW ONE.

Chicago, July 12.

"The Girl From London," a new musical comedy, will soon begin rehearsals in this city, where it is expected to open for a short run before going on the road, headed eastward.

The new show is being launched by E. E. Rice, who attempted to revive "Pinafore" at Riverview Park a few weeks ago. Owing to the inability of the audience to hear anything in the open, "Pinafore" was discontinued.

Sidney deGray is the only one selected for the new show as yet.

ONLY TWENTY OUT OF PLENTY.

Chicago, July 12.

Alan Foster will leave Chicago early in August to stage the new Hap Ward show. Foster is looking for twenty English girls to work in a big novelty pantomime act. The producer specifies that the girls must all be English and must have attended some of the English schools of acting.

"PINK LADY" FOR LONDON.

(Special Cable to VARIETY.)

London, July 12.

"The Pink Lady," the Viennese operetta, produced in America by Klaw & Erlanger, is scheduled for London about January next. The arrangements were entered into by Marc Klaw before his return to America.

The company, now appearing in the show at the New Amsterdam, New York, is slated to remain at that playhouse into next season. The original production or a "No. 2" "Pink Lady" (formed over here), will go to England.

If the "No. 2" "Pink Lady" show is organized, Tom Waters may take the comedy role created by Frank Lalar.

St. Louis, July 12.

"The Pink Lady" is billed over town, as now playing at the Amsterdam, New York. The paper informs the natives not to miss it when in the big town.

GOLDEN'S LIFE DRAMA.

Los Angeles, July 12.

George Fuller Golden, who has been working for many months on the creation of a legitimate drama, has about completed his task, and proposes to have it tried out in stock here, where he can be present to personally superintend its production and witness the premiere.

The story of the drama is said to be, in greater part, a narration of the monologist's own life.

CO-STARRING TOUR NOT SETTLED.

Although the news has been scattered broadcast about the co-starring tour of DeWolf Hopper and Marie Cahill in revivals, there has been no definite arrangement completed as yet.

The details of the tour are still under discussion. If this duo of stars can be brought together, the Pacific coast will be first invaded.

The revivals under consideration are "Pinafore" and "Wang."

"Pinafore" naturally would be cheaper as the production is already in hand, but for "Wang" the entire show would have to be built.

COLORED MANAGER DIES.

Chicago, July 12.

Bob Mott, proprietor of the Pekin theatre, the only theatre in the world managed and operated exclusively by negroes, died Tuesday at his home in this city. Mott was well known politically, as well as theatrically, and was one of the wealthiest colored men in the country. The deceased was fifty years of age.

Several years ago Mott sought a license to maintain a backroom amusement place, in connection with his saloon. The authorities advised him that he would have to build a theatre to obtain the license. Shortly afterward the Pekin theatre came into existence and has been operated by Mott since then.

The remains will be interred at Washington, Ia., his birthplace.

WORST THEATRICAL SUMMER FOR OVER TWENTY YEARS

Theatres in All the Big Cities Closed by the Heat. Few Remain Open. Roof Gardens and Out-of-Door Resorts Affected. Stock Companies Topple Over in Flocks.

Not in the memory of the present generation of theatre-goers has there been such a wholesale closing down in summer of theatres in New York and other of the larger cities of the United States. Little if anything in the way of indoor amusements has been able to withstand the persistent high temperature, compelling nearly every theatre to succumb.

There are now but five theatres and two roof gardens, all told, open in the metropolis at the present time. They are the New Amsterdam, with "The Pink Lady"; the Globe with Valeska Suratt in "The Red Rose"; the Geo. M. Cohan with "Get Rich Quick Wallingford"; the Columbia with burlesque; the Fifth Avenue with vaudeville, and the Victoria and New York roof gardens.

"Wallingford" is the only legitimate play to withstand the torrid onslaught, leaving but two other pieces of any kind as indoor forms of amusement—"The Pink Lady" and "Red Rose." The burlesque at the Columbia ("The Merry Whirl") will be withdrawn this Saturday night and, if the heat continues, the Fifth Avenue will also close its doors. "The Pink Lady" and "The Red Rose" are doing ghastly business and are holding on in the hope that each day will bring relief. Hammerstein's (Victoria) Roof is doing only a moderate business, but the New York Roof, in spite of the fact that it is much hotter than any of the regular playhouses, is doing nearly capacity nightly.

Following the withdrawal of the run of Shakespearean repertoire by Sothern and Marlowe after one performance at the Broadway theatre, four others succumbed Saturday night the Grand Opera House with stock, the Casino with "Pinafore," the Winter Garden with Gertrude Hoffman and the Russian ballet, and the Folies Bergere. "Pinafore" is again promised at the Casino in four or five weeks, Miss Hoffman returns to the Winter Garden in September—or sooner—and the Folies Bergere reopens July 31, weather permitting, with practically the same ballet and burlesque.

In Chicago a similar condition exists, both with regard to the heat and the number of playhouses doing business. The only show that is keeping up any semblance of prosperity is William Hawtree in a farce called "Dear Old Billy" at the Whitney. "Larboard Watch" opened at the Cort Saturday night and, according to report, will have a hard battle to pull through the appalling weather handicap. "Wallingford" at the Olympic, and "The Heart Breakers," at the Princess, are fighting manfully, while Nora Bayes has been compelled to close the Chicago Opera House for several performances the past week,

with every likelihood of a sudden close down at any moment.

Boston, for the first summer in many years, hasn't a single musical comedy or light opera—nothing but a couple of stock companies and Keith vaudeville.

Philadelphia is on a par with Boston. The smaller towns between New York and Chicago can offer nothing at this time in the way of entertainment, except in one or two instances a stock dramatic or operatic organization—the latter usually in some park outside the city limits.

The weather has even proven too much for the beach resorts. "Luna" park, Coney Island, without "Dreamland" as opposition, has felt the heat wave. People reaching the hundreds of thousands have flocked to the seaside, but remain near the water. During several of the hot evenings, Luna has presented a comparatively deserted appearance.

At Atlantic City, during the hottest days inland, the temperature was quite low, but there have been very few exceptions to the general heat panic.

Anniston, Ala., July 12.

The Lumley Stock Co. ended its year abruptly here upon failure of Manager Edward Lumley to reimburse the players for their services. Learning that Lumley was going to leave town, Clifford Russell, an actor, attempted to have Lumley's goods and chattels attached and followed it up in a futile effort to arrest him for having helped himself to Russell's evening clothes.

Boston, July 12.

New theatrical history was made here when Lindsay Morrison, manager of the Majestic theatre, closed that playhouse on account of the heat. "Zaza" was the production and had played Monday and Tuesday performances. That was the limit. No audience or member of the cast could stand it for another performance.

FIVE PLAYS BY ED.

A. E. Thomas, dramatic editor of The Sun and author of "Her Husband's Wife," produced by Henry Miller at the Garrick theatre last Winter, has placed five new plays for next season.

The first, "The Divorce Fund," will be put on by Henry W. Savage in October. Two others have been accepted by Charles Frohman, and one each by Henry Miller and Wagenhals & Kemper.

A LOT OF MONEY FOR S. I.

A new theatre is promised for Port Richmond, Staten Island, to be located at Richmond Terrace and Ferry streets. It will cost nearly \$100,000.

"GABY" BEFORE "HELL."

The Folies Bergere closed down Saturday for three weeks. The combination theatre and restaurant will reopen July 31. The same program will be presented, excepting there will be several changes in the Cabaret portion of the entertainment.

Grace La Rue, who replaced Ethel Levey in the production of "Gaby," will remain a member of the company when the house reopens. James J. Morton will again be the feature of the Cabaret show as "the chairman."

The order of the program of the first portion of the entertainment may be slightly altered however. It is possible that the new schedule will find the Ballet the opening feature. This will be followed by "Gaby," and "Hell" will be used as the closer. The management of the establishment tried out this routine on the last two performances of last week. It was found to work satisfactorily. Miss Levey is at Hammerstein's this week. Next week she appears at the Brighton Theatre, and will sail for London about July 26, to appear at the Alhambra in that city Aug. 14. The London engagement for the American singer-dancer, was put forward two weeks, to permit Miss Levey to pull out another \$1,500 from vaudeville, before leaving for the foreign shores.

Dave Robinson, manager of the Brighton, will pay the fifteen, although Dave thought Miss Levey would shade a trifle over her Hammerstein salary. To place her in the shaving mood, Dave hired a machine, taking Miss Levey to the seashore twice. He then purchased dinner for his star at the Brighton Casino. Of course, one can't be sure whether the latter is an expense account for David, as his house adjoins the restaurant, but for the autos, Mr. Robinson invested genuine green leaves. But Miss Levey will still draw down the fifteen for the week, and Mr. Robinson has another reason for his perpetual summer grouch.

DEBUT OF "FATHER JEROME."

St. Louis, July 12.

Gustave Frohman is in St. Louis directing rehearsals of "Father Jerome" in which Orrin Johnson will begin his engagement at Suburban Garden, Sunday night. Louis de Coucy, the author, is assisting Frohman and Stage Director Joseph O'Meara, of the Suburban staff.

NO CONTRACT NEEDED.

Chicago, July 12.

Elizabeth Murray who opens with "Madam Sherry" in New York early in September, will receive a hundred dollar raise in salary over that paid her for the same services last season.

Miss Murray, when offered a contract by the Woods, Frazee & Lederer firm, showing the salary raise refused to accept it, declaring she had enough confidence in the trio of managers to take their word.

Miss Murray has refused several more weeks in vaudeville, although it is possible the creator of "Madam Sherry" may be seen at one of the beach houses before the reopening of her regular season.

MISS BARRYMORE COMING EAST.

San Francisco, July 12.

After a trip to the Pacific Coast, which started at the close of her engagement at the Empire theatre, New York, last March, Ethel Barrymore is due to close her season in California to-morrow night, cutting off several cities that had been booked.

Miss Barrymore is expected to return direct to New York, her family affairs having taken a turn which demands her immediate presence in New York. In addition to her proposed suit for separation from her husband, Russell Griswold Colt, her baby boy is in New York.

Thomas J. and Gregory F. Kelly, sons of Mrs. A. J. Kelly, the New York dramatic agent, who are with the Barrymore's company, will return east next week. Thomas has signed with John Drew, rehearsals to begin in August, the Drew show opening early in September. Gregory Kelly, formerly with Mrs. Fiske, will likely return to her company.

The Barrymore trip west has been a most successful one. Two plays were presented, "Alice-Sit-By-the-Fire" and "Mid-Channel."

FAMOUS ORCHESTRA TO TRAVEL.

(Special Cable to VARIETY.)

London, July 11.

The famous "Orchestra of Vienna" may be heard in London in the near future. It is reported the Moss Tour is after the orchestra for the London Hippodrome. Offers have been made to the players by some London concert managers.

The report also states the musicians are in negotiation with American managers.

CABARET SINGER AT HIP.

(Special Cable to VARIETY.)

London, July 12.

Mella Mars, the greatest of the French Cabaret singers gave a private performance here this week, and was immediately engaged to open at the Hippodrome next Monday.

THE CAST FOR KOLKER.

Henry W. Savage's office has completed the cast to support Henry Kolker in "The Great Name" for its New York engagement, commencing in October. It includes Lizzie Hudson Collier, Ruth Chatterton, Sam Edwards, Louise Woods, Russ Whytal.

BADET MAY COME HERE.

Regina Badet, the premiere danseuse of the Paris Opera, is being sought for engagements in America, by the Marinell office in Paris.

The dancer will come to New York in December, if the money question is agreed upon.

VIOLA ALLEN'S LEADING MAN.

Henry Stanford, one of the leading men of the New Theatre last season and some years ago leading man for the late Henry Irving, has been engaged by Liebler & Co. as leading man for Viola Allen next season.

Another Liebler & Co. engagement this week is Edmund Elton for the role of Bill Avery in "Alias Jimmy Valentine."

ALLIANCE REPORTS UNFOUNDED.

Several wee reports spreading about of a forthcoming alliance with the factions in the legitimate have been unfounded, as far as all traces into the source of the stories could bring out.

The stories seemed to have emanated from the Shubert side, connected somehow with J. L. Rhinock, who is in the city. One tale went so far as to say Mr. Rhinock and a Klaw & Erlanger representative had been in conference. There was nothing to this on its face. It is generally understood that A. L. Erlanger will attend to any conferring, if there should be any.

Another report was that Lee Shubert went to Europe to give his southwestern partners a chance to get at Erlanger. Up to Wednesday, Geo. B. Cox, the other southwesterner, had not showed in New York.

A somewhat more reliable rumor is that Messrs. Cox and Rhinock, who have invested between \$750,000 and \$1,000,000 in Shubert enterprises, are insisting that all of the Shubert theatrical properties be placed under one controlling corporation.

This move is asked for by the investors, it is said, through the book account of the New York Hippodrome last season. The Shuberts put in about \$200,000 on the Hippodrome productions.

The amount was not recovered, and the big playhouse had a loss account on top of that.

BETTER GRADE ATTRACTIONS.

Few of the producing managers made any money with their popular-priced attractions last season. As a result they will devote more attention to the better class of pieces and a better scale of prices this coming season. According to several of the extreme western houses will receive the highest class of shows next season. There will be fewer cheaper productions sent out over the various big circuits.

James Wingfield, in New York the first of the week, booking up attractions for the middle-west, said the houses in that territory will get the best grade. His connection with the Western Theatrical Association brings him closely into touch with the class of attractions in the "pop" circuits. In his opinion, the failure of the producing managers to "clean up" last season, will keep many from doing the same thing over, and cause others to invest in more substantial goods.

For the first time in years California will have a great list of attractions. Montgomery and Stone in "The Old Town," Sam Bernard in "He Came From Milwaukee," (perhaps), Nat C. Goodwin, Richard Carle, "Get-Rich-Quick Wallingford," and a host of others are announced for the Pacific Coast. "The Follies of 1911" is also reported for a California trip next year. "The Follies of 1910" made money out there in the early summer.

The colored pictures of the Coronation will probably be shown publicly for the first time about July 18.

REHEARSALS THIS MONTH.

Lew Fields is booked to sail for home July 9, on the Lusitania. Meantime rehearsals of "The Hen Pecks" begin next week, reopening at the Broadway theatre about the middle of August, dependent on the weather. "The Never Homes" will start rehearsals July 23. The chorus for "The Wife Hunters" has been called for Aug. 4, with the principals for Aug. 10.

Belle Gold did not like the part assigned to her for "The Never Homes." She has withdrawn from the cast with the consent of the management.

Edgar Allan Woolf, librettist, David Kempner, lyricist, Anatol Friedland and Malvin Franklin, composers, and Louis Simon, principal comedian of "The Wife Hunters," are at Sea Gate, Coney Island, completing their work on the production.

Fields has cabled to Jos. W. Stern to hold the American rights of "The Forbidden Kiss," an opera, until he returns. This is the foreign written operetta submitted to Werba & Luescher for the Alice Lloyd show next season.

ELK'S HOME OPEN.

The new million dollar home of the New York Lodge No. 1 of the Elks was thrown open Wednesday afternoon.



ESTELLE RICHMOND
Follies Bergere.

CHANGE FOR DUMONTS.

Philadelphia, June 12.

A change has been made in the plans for the new home of Dumont's Minstrels, and another new site has been secured. When everything looked fine and dandy for the first place to be landed, it was found that it couldn't be gotten ready in time for the fall opening. A long lease has been taken on William Welsh's big "pop" theatre, Kensington and Allegheny avenues.

Dumont's Minstrels expect to open there Sept. 2. The house seats 1,800.

BLAISDELL'S OPERA CO.

The William Blaisdell opera company begins a season of light opera at the Coliseum, Newark, next Monday. The first piece will be "Pinafore."

A number of the cast of the ill-fated Terrace Garden organization will be utilized.

"INSURGENTS" JOIN FRIARS.

There will be no wholesale defections from the membership of the Green Room Club, after all. The "Insurgents" have decided to stick to the ship until the finish, or, in the event of the club pulling out of its financial difficulties, as long as George M. Cohan continues in the post as presiding officer.

That the club is in anything but a prosperous financial condition is conceded. This is attributed to many causes, principally the lack of enthusiasm of the entertainment committee in devising ways and means to provide sufficient amusement to bring the members to the clubhouse.

The Green Room clubhouse is leased from the Actors Order of Friendship. Although holding only a five years' lease, over \$15,000 was expended in improvements. When the lease expired last year, it was renewed for but one year at an increased rental. Then there are 132 charter members who pay no dues, thus contributing nothing toward the maintenance of the organization.

Mr. Cohan, the newly elected presiding officer of the Green Room Club, was waited upon by the "Insurgents" and asked if he would feel personally aggrieved if they joined the Friars. Cohan declared that he couldn't consistently compel anyone to stick, whereupon they decided to seek entrance to the Friars, at the same time continuing their membership in the Green Room organization as long as Cohan remains in the chair. If there should be a "blow-off," they decided to stand ready to pay their pro rata share of any deficit for which they would be liable.

As a result, the names of seventy-two Green Room "insurgents" are posted on the bulletin board of the Friars for affiliation, the latter organization having voted to take them in without the payment of an initiation fee. The list includes the following names:

James Lackaye	Wm. H. Clifford
Harry Bulger	Louis Pincus
Al H. Wilson	Joe Myers
William Bonelli	H. H. Winslow
Howard Thurston	A. W. Bachelier
Billy Gaston	Sidney Wilmer
John E. Henshaw	Hugh A. Grady
Sidney Grant	R. W. Alexander
George McFarlane	F. B. Arnold
Eddie Garvie	Howard C. Sloat
George Majeroni	Ivan Rudisill
Irving Brooks	Gus Hill
Robert Tabor	Charles Barton
Alan Dick	William Travers
Herbert Haywood	E. J. Young
Augustus McHugh	A. N. Coluber
Spencer Chartres	H. H. Elliott
M. J. MacQuarrie	John Boas
Wedgwood Nowell	George Stegner
Chester DeVonde	Gene Koneke
Herbert Denton	George Bauman
Ed. Nelson	Sam Berger
F. A. Lyon	Macaulay Smith
George D. MacQuarrie	I. F. Cass
Benedict MacQuarrie	Jack Pierre
Lee Harrison	Hax Hart
B. J. McOwen	John Peebles
Louis Morrell	S. A. Joseph
Robert Cain	Frank Stephens
George Tucker	Carl Huxo Ennell
D. J. Hamilton	Walter Vincent

SOLD OLD PROPERTY.

Boston, July 12.

Christine Nilsson, (Countess De Casa Miranda) the prima donna, has just sold a piece of property in Boston that she has held since 1871. It is assessed for \$137,000. Baron and Nathan Rothschild of London were her selling agents. The countess is now living in Paris.

Al Von Tilzer is away for two weeks' vacation in the Maine woods.

NEW THEATRES OPENING.

Marinette, Wis., June 12.

Richard Carle and "Jumping Jupiter" have been booked as the opening attraction for the new D. & L. theatre Aug. 8. The theatre is located on the site of the old Scott Opera House. The initials of the men who built it are used for its name.

Wichita, Kan., June 12.

The new theatre here opens with a "Big City" attraction about Oct. 1.

Fort Smith, Ark., June 12.

Fort Smith's new playhouse, now under construction, opens with a big legitimate show the first week in October.

Madison, Wis., June 12.

A new vaudeville house is being built here, under the direction of Marcus Hyman, former treasurer of the Garrick, Chicago. It will open early in the season as one of the F. & H. Circuit.

Salamanca, N. Y., July 12.

The new theatre being built here, will open about Nov. 15 with a legitimate attraction. Max Andrews, the proprietor, is also the manager of a theatre at Perry, N. Y.



JESS BELL
"The Girl on the World."

"MERRY MARY" REOPENING.

Charles M. Baker, of the Baker Amusement Co. of Chicago, was in New York the first of the week making arrangements for the opening of his burlesque and legitimate attractions.

Baker closed a deal last week whereby he secures the exclusive producing rights to "Merry Mary" next season, the piece opening at the Haymarket, Chicago, Aug. 27.

Bertha Gibson, who assumed the late Lottie Faust's role in Lew Fields' show, has been engaged to play Mary. Ruth Rathburne will be the prima donna.

TOO MUCH WEATHER.

Chicago, July 5.

The excessive heat of this week has decided Charles Cherry and "The Seven Sisters" to close this Saturday night, after a run of 112 performances at Power's.

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The statement made on behalf of the White Rats that, unless certain demands were acceded to by the managers, there would be a stop put to Sunday performances, was on a par with the child, who, angry, because sent to bed early, said he wouldn't eat breakfast in the morning.

This Sunday closing thing has been gone over before. It's old stuff. Were the vaudeville theatres closed Sundays, present salaries would take a big drop for New York—and the New York price rules throughout the country. Theatres now existing through Sunday bringing in an even break or a profit on the week's business would have to give up the vaudeville policy. The artist may think he is entitled to a day of rest during the week, just like other people. We believe he is. But the condition has been made, and Sunday is the big day of the week for the box office. If the cut were pro rata, that might be agreeable, but the cut won't be pro rata. The seventh day out would leave a \$500 salary at about \$300, not over \$350; \$600 at \$400; \$200 at \$150, and so on.

Are the actors ever going to appreciate that what is needed most by them as a leader in their organization is firstly, a sound business man, and secondly, some qualities of a showman combined with that. Or if necessary, two men in command, when the mixture of good business sense and showmanship will place the actors' organization where it should have been two years ago.

Does any actor believe the actor needs anything more, just at the present moment, than opposition? The actor in burlesque is being favored with opposition. Without it, he would have a different view of the situation. Many of the burlesque actors are talking and reasoning about something they know nothing of, excepting upon hearsay, for all this present strife

concerns vaudeville. And vaudeville has no opposition on its "big time."

Before William Morris had to dispose of his theatres to his best interests, which he did by taking in the Loew Circuit, we warned the White Rats to take steps to maintain an opposition. We even asked why the surplus fund of the Rats could not be employed to help the opposition, if it needed help (which everyone excepting the leader of the White Rats appeared to have had knowledge of).

For our pains in giving a warning in good faith, that foresaw the results of one-sided vaudeville, we were laughed at, and told to "go to," which we did cheerfully.

The greatest difficulty that an "opposition" would have to experience, were one to open hostilities, would be the material for its show. What could an opposition offer the public that has not been given it? William Morris did the best he could or that could be done by an "opposition." When he commenced to "repeat" the acts over and over, his business fell down. The Morris acts repeated their old material. They had to. Why should they get up a new act for a week here and there, and even then indefinite? "Opposition" of a certain kind would merely flood the vaudeville market with vaudeville that could not attract.

The "opposition" that comes along with vaudeville—something different—that can give a show worth \$1.50 or \$2, and get that price at the box office, will have a real future. That \$1.50 or \$2 vaudeville will leave room for 50 and 75-cent vaudeville, but the present vaudeville demands nothing so much as new matter, not in names nor in faces (that is the managers' fallacy) but in material. We like the funny man always, if his fun is not always the same. And the vaudeville artist who can hold a position upon the "big time" should not forget that there is a season to be played in the east, and another season in the west. If he plays in each every other season, the people won't grow tired. But if he has "twenty-two weeks" in New York in one season with the same act, while that may be evidence of a temporary popularity, it is certain to ruin his value as a Metropolitan entertainer. For of those twenty-two weeks, the act must repeat at least three or four times.

A big organization of vaudeville artists should be careful in its statements and expressions. If the Board of Directors is sanctioning some of those lately made, it is merely offering proof positive that actors on the "small time," in burlesque and from anywhere excepting the "big time," can not think for the "big time" artists. The thinking for the "big time," it seems, must be done by the "big time."

Let it be added that there is a whole lot of thinking yet to be done by both the "small time" and the "big time," by those who play on the stages in both divisions, and by those who oper-

ate the theatres that have the stages to play on.

The actor didn't want advice; he was being advised by one paid to do it. So the opposition in vaudeville passed away. Here it is, in the middle of the vacation season, and an opposition wouldn't be so bad, now, would it? There was the opposition, all ready to be continued. It has gone. Who will put up another opposition? Where will the money come from? A \$100,000 would have held the Morris Circuit in line. That \$100,000 would have made over \$1,000,000 in salaries for the actors next season. With an established opposition, there would or could not have been the thousand and one questions and objections that will surely arise against the next venture to erect a competing vaudeville circuit. Our suggestion must have been made in good faith, for the after events have proven it was sane and sound.

With no "opposition" in sight, and the actor feeling the full force of that situation, the manager is informed on the actor's behalf that he will not be permitted to give a Sunday show. This leaves it to the manager whether he shall book now at the full price for next season, with the possibility of his Sunday performances being discontinued, or wait until later when, if certain he can give no Sunday performances, to then book at a lower figure.

It seems to us the actors are being led into a pretty mess. Right when they should be conferring with the managers over an understanding for "new material," they are fighting the managers, and to us, fighting to the actor's disadvantage.

With the subject of "new material" comes the whole vaudeville situation. A "strike" is not necessarily alarming the "big time" managers. They say it would be a good investment for them, and let it go at that. Perhaps it would or perhaps it wouldn't. What the "big time" manager is thinking of for next season is his show.

The perplexing point in vaudeville is whether a "headline" can draw more than a good evenly balanced bill, and if the latter, how long a period must be gone through before the public is re-educated to a "good show," without a \$3,000 Nat Goodwin, who does a flop.

If a good show will draw the most money, can it be composed of old acts week in and week out, or old names with new acts, or new acts, or a mixture of both, with two or three features in the program? These are serious queries just now.

The manager should be in a position to say to the actor: "Look here. There is no opposition, but we must have shows. Our patrons are wise. They know more than we do. Keep your act new and fresh and we will pay you a good price, but don't look to us for more money merely upon the reputation you have made, for if you do that, we shall ask you to play

on percentage to prove what you can draw into our theatres." And the actor would reply, "Assure us that we will be given an opportunity to show the act, that it will be booked without all the stalling you now go through, that we will receive the price it is worth, and we will give you the new material, every season, if you want it."

That should be the condition in vaudeville, for vaudeville must have its new material, and vaudeville must get its new material from the vaudeville artist. The others, "names," "freaks" "legits" and all else, will come and go. Those who remain become "vaudeville artists," because they get the vaudeville idea.

It would be the same on the "small time." "Big time" acts that lag behind will go back to the "small time." They will crowd out the non-progressive "small time" acts, which will drop a peg lower, pushing out those underneath that can not uphold their position there, finally weeding out the entire present vaudeville field of actors, until only the pure artist is left. The struggle to hold their position in vaudeville will keep artists on the alert, on their toes, as it were. They will receive and feel the benefit, as will the managers.

To confuse the artists or the managers by useless threats that can amount to nothing in the end, is the very worst thing that could be happening, as it now is. If there can be no opposition, there may be new acts, and new acts will keep vaudeville alive.

In this grand scheme of protection for the vaudeville artist, where is the small actor now standing? As the Agency Law has been broken apart in many places, leaving less than what the old law contained, the "big time" actor knows where he is at—where he was before—perhaps worse off—through paying his agent a larger percentage for securing bookings, unless he has been one of those who procured an increase of salary with the extra demands made upon him by his agent, after the passage of the amended Agency Law, which amended the original law so thoroughly that now the agent may do as he pleases—so long as he doesn't call himself an agent.

But about the artist on the "small time," the one who can ill afford to pay even five per cent., though he does work the time contracted for, and is paid the salary as agreed at the expiration of it; how about him? There is the vaudeville actor who should be looked after, now as much as we said he should have been when this Agency Law was drafted. How is the small actor to be protected—as against the agent or the manager?

By a strike? Such a strike as closed up Schindler's, and kept five acts weekly at least out of work. Will the "small time" artist secure the protection he should have if all the "small time" houses close to vaudeville? Schindler closed an act at the Monday rehearsal, be-

cause it conflicted with another he had booked. The other acts on the bill for that week went on strike. They walked out!" Schindler closed his "small time theatre in Chicago to "small time" vaudeville and played pictures! Revenge! Taught him a lesson! Faugh! The acts were without work and salary for the week. The acts booked at Schindler's for the following week could not keep the engagement — because Schindler's was playing pictures. Fine! What did that teach the actor?

Schindler would have settled in a hurry, if sued. He had no defense.

A "small time" manager in New York the other day, coming from an inland town, said he was here to make up a stock company for his house; that he couldn't afford to take a chance on actors walking out on him. No actors had threatened to walk out of his theatre. But he thought there might be trouble coming from the vaudeville artists playing his house, so as well first as last change the policy. Fine! Another "small timer" with places for six acts weekly closed. Or if this manager played a "split week," twelve acts would have to look elsewhere.

There is a big hole somewhere in a system that tends to destroy a business. Closing vaudeville theatres will destroy vaudeville. What's the use of striking if the only result it brings is the loss of work through the closing of theatres, one at a time?

To strike or not to strike. Is that the question? We've asked it before. What might be before the vaudeville artists at the present moment is how they may best use the strength of their organization. An organization, to have real strength, must be certain its members are in accord. "Strike talk" hasn't united the vaudeville actors. If there were a general strike tomorrow, how many actors would walk out, whether members of an organization or not? So few that no one has dared, or will dare to call a general strike. A Sowerguy here and there may be picked off, frightened, and give in, expecting to "get back" at some future time, but where will the actors come from who will strike, with contracts that are satisfactory to them (if not to those who can not work.) The contracts may be for several weeks or a full season. What have they to strike for?—and that will be the answer put to anyone who may ask the playing actor to walk out, because someone is displeased over something.

In a recent issue of the Real Estate Record and Guide appeared this news item, which hits off the present vaudeville situation rather well:

UNION HAS TO PAY FOR A STRIKE.

Some time ago there was a strike in the granite quarry of Wells Bros., at Hopkinton, Mass., which forced the foreman out of his job. He retaliated with a suit against the Milford branch of the Granite Cutters' International Association. The Supreme Court of Massachusetts has just decided, the full bench concurring, that the strike was unjustifiable. The court orders the officers and committee of the union to pay the foreman \$500 in damages and \$207 costs.

Strike or no strike, where does the small actor come in? What

representation has he in the organization? Is the unionized association of actors doing as much for the small timer as the Actors' Union did before it moved uptown?

If the small time actor is to be looked after by the organization, why was Harry De Veaux denied the right to become a candidate for the Board of Directors? Mr. De Veaux is the logical representative of the small time actor in the organization.

Why should an artists' organization give so much concern to the "big time," when the "small time" needs double the attention? A society as strong in numbers as the White Rats Actors' Union claims to be, ought to find the means to govern "small time" managers and agents the most simple imaginable. Not by "strike talk," but by strength. The White Rats — amended — organization has placed itself in the middle of the road. It doesn't know which way to turn because the organization is divided within itself through "strike talk," policy and methods.

We can't believe that Mr. De Veaux does not realize this, and that other "small time" men appreciate the condition the "small time" artist has been placed in. He is a negligible quantity in the plans of those who believe they can only attain and retain prominence by bucking the big timers.

To be protected, the small actor needs but the strength to tell the agent or the manager that he can't put a show together unless the salaries are guaranteed, by bond, cash or in a satisfactory manner. The "small time" actor doesn't have to "strike" to gain his rights or protection. The agent or manager who is on the level, and any way responsible, can bond himself for a week's payroll. If he can't, he has no business running an agency or opening a theatre. Had the Agency Law been amended as we suggested at the time, to oblige the agent to file a bond guaranteeing the salaries of acts booked through his office, there would have been no "representatives" or "managers" now, but regular agents, who would have protected themselves against the wildcatting manager, and the bond would have stopped all of these latter day office boys from booking acts, as they are now doing, without license, bond or anything else.

The small vaudeville artists have a hundred complaints to every one the bigger time actor can set up. We don't see how it helps the smaller act to call B. F. Keith or E. F. Albee names. It may sound more important than talking about John Jinks of Mudtown, but what does it mean to the small actor? And how does it help him?

It is admitted by all "big time" acts that there is nothing serious enough happening in the larger houses or in bookings for them that would make it worth while to strike. The only things the big act wants (when wanting anything he isn't getting)

is an equitable contract, and to stop the United Booking Offices from "splitting" the agent's commission, or second five per cent. That's what the actor on the "big time" has told us he wanted. We know and the big acts know, that if they have a good act, and are signed to play, they will be played. A great many never see a contract. What we think they should ask for is a route that, once given, will be played, with an agreement by the managers to refund any amount over \$5 per person spent in transportation for any jump or shift in routing. And if they had a proper organization, properly directed, the big time actor would have found out long ago whether the managers had the legal right to charge five per cent. commission to book an act in their own houses. There may be other complaints, trivial to those not directly concerned. The managers might also ask for a few remedies, the most important of which is that an act take the position assigned to it on the program, unless a specific position is mentioned in the contract.

However, there are no complaints on the "big time" to-day, whether against the manager or actor, which could not have been easily adjusted, mutually satisfactorily, between committees representing both sides, if the actors' organization had been conducted for the best good of the actor.

The "small time" actor will never get a square deal from either agent or manager on the "small time" (with very few exceptions) until he obliges that a square deal be given him. To say that "unionism" will eventually bring this about is all bosh. An organization run on the same lines which could officially meet and talk over vaudeville affairs with the larger managers, would have been strong enough, through the very concessions secured from the "big time," to raise its own protection against the small timers. Bawling, yelling and threatening will get nothing from either the big or the little managers.

The letter written by George Fuller Golden to J. C. Nugent should be the means of bringing reason out of all this chaos. Mr. Golden in his "Not" paragraph, endorses what every one opposed to the present policy and the methods of the White Rats has been saying. But as Mr. Golden stated he felt it his duty to answer Mr. Nugent, while Mr. Mountford took good care not to, it is reasonable to suppose that the actor is at last convinced that men like Golden and Nugent speak honestly, both from a sense of duty, and both speak for the welfare of the artist and the artist's organization.

At this time, with the artist tranquil, perhaps thinking, why should not approaches be made to the managers for a meeting or conference. We don't think the managers will object to meeting a committee of genuine artists. There are a few complaints to arbitrate or talk over. The actors have theirs and the managers theirs.

When thinkers of the Golden and Nugent stamp agree that the methods

followed by the Rats organization for the past two years have not been for the best good of the society, it's time for the unthinking to take heed. An attempt has been made to lead the actor to believe that Mr. Nugent has wanted to organize another society of artists. That is not at all our understanding of his articles. What Mr. Nugent has been driving at has been a reorganized White Rats, with the authority and power properly placed where it would do the most good, not for one actor, but for all the actors.

Why is a society insistent for "equity" and an equitable contract so much in fear of another society? There should be no alarm over any other artists' organization. If the White Rats have their house in order, who would want to leave it? That worry is the exposition of the difference in driving in members and drawing them in. By drawing, they are held; when driven, they are forced. If the actor were in sympathy with the policy of the Rats, he would insist upon becoming a member, and insist upon remaining loyal. The Rats, we are quite sure, do not want to create the impression that they can accomplish by force; force actors to join, force actors to strike, force actors not to connect with any other society — for if they can force all these things, can not the White Rats force an actor out of the business?

We believe with Mr. Nugent that the constitution of the Rats should be rewritten. The holes that have appeared should be closed up, and the Rats organization reframed so that for ever, the Rats would be safely and sanely guided. It is the summer time. Few artists are playing. Some might take a seashore jaunt for a week, or longer, if necessary, and threaten matters out. Certainly there must be some who will say that these things must be righted; that the White Rats must be what it should be.

Harry Fern, the comedian at one time of Orth and Fern has been signed for the production of "Sweet Sixteen" which opens in September.

The Bucklen theatre, Elkhart, Ind., will be rebuilt at a cost of \$30,000. H. G. Sommers will again lease the house.

Jack N. Freeman, known to the profession as the manager of Jack's Shoe Shop was married July 2 to Rose Weisberger.

"The Only Son" a drama by Winchell Smith has been accepted by Cohan & Harris for production next season.

Adella Block has cast her fortunes with those of Frank and Della Williams and will be seen in vaudeville next season in a sketch.

Elsie Leslie, famous some years ago as a child actress, will play the heroine in Louis N. Parker's "Disraeli," when the piece has its premiere at Wallack's in September.

PROCTOR DISMISSES KEITH EMPLOYEE IN K-P CORPORATION

U. G. Blackford Gets His Walking Papers From the Vice-President Without Previous Notice to Himself or B. F. Keith.

F. F. Proctor tossed a belated July 4th bomb into the B. F. Keith division last Monday morning, when, as vice-president of the Keith-Proctor corporation, Mr. Proctor summarily dismissed U. Grant Blackford from all connection with the concern.

Neither Mr. Blackford nor Mr. Keith had received previous notification of the dismissal. F. F. Proctor, Jr. will assume, it is said, those duties that have been performed for the firm by Blackford, who was looked upon as a sort of general superintendent.

Mr. Proctor's reason for the discharge is reported to have been through the fact that Mr. Blackford is an attorney, and more a lawyer than showman. He has been overseeing the "small time" Keith-Proctor "pop" vaudeville theatres.

The feeling between Messrs. Proctor and Keith is at the high tension. A legal suit is now pending to dissolve the corporation. The action brought by Mr. Proctor for the appointment of a receiver caused some comment as to Mr. Proctor "going up against Keith." He was cited as a single example, of those who have had close business relations with the Bostonian.

PLEBIAN TRAVEL DANGERS.

Chicago, July 12.

Ethel Robinson who, when not breaking speed records with her 40-H. P. Overland is the fair representative of the W. V. M. A. fair department, is nursing a fourteen-karat grouch these warm days. Ethel generally motors from home to office. One day last week she decided to try a Northwestern elevated train for a change. Ethel paid her gitney fare and nailed a seat close to the door. Unconsciously she placed her handbag behind her. As the train pulled out of the Halsted Street station some long-fingered gent who took a fancy to Ethel's traveling companion reached in the window and nailed the purse.

Ethel promptly fainted as any lady would do, and when revived, realized that she hadn't gotten a glimpse of the crook. Although it is reported there was nothing in the purse but some small change and a few keys, Ethel wishes it announced that the total loss amounted to \$1,470.

Miss Robinson slipped something over on the United Fair Association this week. When the excitement had passed over Miss Robinson held contracts for the fairs to be held in Marion, Olgonia and Osage, Ia., which had been promised the Carruthers office.

When the fair secretaries called on Carruthers, they asked that agent to supply them with certain acts or pass the contracts to another agent. Miss Robinson issued "blanket" contracts

to the acts mentioned, and then advised the fair people that no one could offer the attractions but the W. V. M. A. When Carruthers went after the acts he was advised that they could not work for him, having been bonded to the association.

KNOWLES' THEATRE OFF.

R. G. Knowles has abandoned his scheme for the erection of a new vaudeville theatre in the Bronx. Matters had progressed to the extent of the building operations having extended to the framework going up to the first story, when for some unaccountable reason all work suddenly ceased. The site of the proposed new playhouse was 163d street, near Prospect avenue, and its opening was confidently looked for in the early part of September.

The property is now held by Henry Morgenthau, the wealthy real estate operator, who also owns the Prospect theatre (just around the corner), which is leased to Friedenrich-Gersten-Baer, Inc., with Frank Gersten, manager. With the collapse of the Knowles enterprise, several other small time managers sought to secure possession of the site, among them Albert E. Lowe, who intended to complete the structure and advertise "Lowe's Bronx Theatre."

Gersten met Lowe looking over the property recently and informed him that he (Gersten) held the United "small time" franchise for the Bronx and that it would be impossible to secure acts as he (Lowe) would be in direct competition not only with the Prospect, but Marcus Loew. Lowe continued his negotiations until he caught up with the information that the ground was controlled by the owner of the Prospect and that Mr. Morgenthau, not being desirous of building against himself, proposes to transform the semi-completed auditorium into a market-place for the sale of vegetables.

Mr. Morgenthau is thus enabled to reap a harvest both ways. Should the shows at the Prospect next season prove unacceptable to the residents of the Bronx, they naturally would wish to purchase a quantity of vegetables. Should, however, the shows be all right why—well anyhow.

TOO STRENUOUS FOR JOSH.

William Josh Daly is no longer one of the associate managers of the Prudential Vaudeville Exchange. He quietly pulled his stakes from the old Cleveland agency in the Knickerbocker Building last Monday and is again back at his old desk in the Gaiety Building.

Josh has divers reasons for resigning, the strenuousity and long hours particularly being too much for him.

SUN'S MUSICAL SHOWS.

Detroit, July 12.

Gus Sun, the "small time" manager and agent, who books and directs many houses of the different grades of "small time" in the middle-west, has been in Detroit, interviewing B. C. Whitney, to secure the rights to stage some of the Whitney musical shows.

It is reported that Mr. Sun wants to place these shows in several of his larger houses.

Whether this means that the Sun Circuit will give up "pop" vaudeville to try out musical stock could not be learned, Mr. Sun having left the city before the purpose of his visit became known.

FOX HANGING ON.

There has been much speculation lately among those who are in a position to know just what the business has been in the New York theatre, where the vaudeville brand supplied by William Fox is holding forth.

The house is under the management of the "small time" manager under a 50-50 arrangement with Klaw & Erlanger. It is said that the season so far of "pop" vaudeville figures at a loss of between \$50,000 and \$60,000. There is a question however whether this is an actual cash deficiency, or whether or not the syndicate heads have figured in the amount that they would have received from the theatre in actual rental, had it been rented on a cash proposition.

The wiseones state that Fox is simply holding on downstairs in the hope that he will secure the Roof during the winter months (after "The Follies" leave), for his brand of combination pictures and vaude. The upstairs portion turned a neat profit for Walter Rosenberg several seasons ago when he posed as the film impressario of that house.

BOOKING DEAL ALL OFF.

The booking deal intended for the Loew and Sullivan-Considine circuits is all off now, according to report. In the Loew agency offices, the room formerly reserved by a general clearing out for the Sullivan-S.-C. department, has been refilled. William Morris, after moving downstairs to make room for the incoming bookers, has removed to his old office once again—the one he occupied when directing the "big time" of William Morris, Inc.

While the indications are that the Loew and Sullivan-Considine people are trying to forget that they ever thought of getting together, it is said that one or the other did not agree that the other knew as much about acts as the other did. Which one was the other isn't stated definitely enough for publication, but that there has been reared up an hiatus (whatever that is—some "small time" lingo) in the proposed booking affiliation remains no longer a surmise.

TAKES LYRIC, READING.

Reading, Pa., July 12.

B. R. Zlotz, formerly controlling the Palace, Philadelphia, has taken a long lease on the Lyric here. He will rename the house and open about September 4 with "pop" vaudeville.

COHN LEASES OAK.

Chicago, July 12.

S. Morton Cohn secured a five-year lease on the Oak theatre here last week. He will reopen the house some time in September, with vaudeville and pictures.

Cohn is at present negotiating with several other Chicago theatrical men. Next season he will undoubtedly become a strong factor in Chicago theatrics.

The Seattle man is now awaiting the return of I. A. Levinson of the President theatre, who left here recently for California to look over some property there which Cohn desired to exchange for the President. If the deal is closed this week Cohn will motor to New York, and spend a few days there, before going to Atlantic City for the balance of the summer.

Cohn stated that he would be in Chicago again early in September and would endeavor to close up several deals now pending.

THEATRE FOR HUDSON.

Hudson, N. Y., July 12.

Hudson is to have a theatre with a seating capacity of 1,300, according to the contract which has been secured by Thomas T. Hopper, a New York builder. The building is to be one story high of stone and steel and is to occupy a site on Warren street. The cost of construction is set at \$50,000. The Syndicate Base Ball League of Hudson is furnishing the capital.



CECILA RHODA

LUBIN IN CAMDEN.

Camden, N. J.

The Broadway theatre will reopen for the season of 1911-12, Aug. 27. Vaudeville will be the policy. W. B. MacCallum will again manage.

The new Colonial on Market street, opened Saturday night. It is in the Lubin chain. The seating capacity is 600.

LA PORT'S NEW THEATRE.

La Port, Ind., July 12.

Joseph Lavine and Samuel Steinberg, of this city, and J. H. Gordon, of Chicago, have incorporated a company to build a new theatre here, opening about January. Seating capacity about 1,000.

"THE GOLDEN CIRCLE"

By GEORGE FULLER GOLDEN

(Replying to Mr. Nugent)

4253 Halldale Ave., Los Angeles.

Mr. J. C. Nugent,

New York, N. Y.

Dear Pal Jack:

Your letter arrived weeks ago, and I have been trying to get my nerves into a sufficiently reposeful condition to reply to it. I also read your letter to *VARIETY*. I suppose it created quite some talk in the profession, but, of course, I am too far away from headquarters to know. However, I shall herein try to reply to both your letter to *VARIETY*, and your personal one to me at the same time; though I confess I am most reluctant to do so, as I disagree with you in so many particulars, while on the other hand, your unflinching loyalty to me and the kindness you have always tried to show me, especially during my recent illness, weighs so heavily in the balance as to make me rather sorry you have been led into this controversy. In short, I think so much of you that I am sorry to see you place yourself in a position that is sure to beget criticism. In view of which I sincerely wish that all those who read your letter knew you as I know you, for then, though they might disagree with your opinions, as I do, they could not possibly impute ulterior motives. Briefly, what I say of you in my book, I still stand for. I believe you have the best interests of the profession at heart, and no one could know you as I do without holding you in affection and esteem, both as an artist and a man. It is for these reasons, and not because you have said things appreciative of myself, that I wish some one else had written your letter, in which case I would not be compelled to such gentle phraseology as I shall attempt to use in this letter.

But as no one has answered your letter to Billy Gould, it certainly becomes my duty, as Founder and first President of the White Rats to set forth the position of our fraternity (I don't think it needs defence) and also make my attitude and aims, which should still be the aims of the society clear, once for all. If the propositions stated in your letter were true, our house would indeed be built on quicksand, and the easiest work of many men, for many years, would be as futile as fool's wisdom.

For instance, in answering Billy Gould's letter, you start off by saying: "There has been no material advancement made during the past eleven years." If this were so, Jack, our profession would, indeed, be hopeless, for surely the bare fact that ten thousand people all following one profession, call themselves brothers now, who did not do so eleven years ago, is to my mind, material advancement of a very pronounced kind. To admit the reverse is equivalent to calling chaos better than cosmos, darkness better than light, or to admit that des-

potism is preferable to justice. Surely the fact that all these thousands of people now have legal protection all over the world, and many of them fraternal feelings for each other that did not exist before, is certainly advancement of a material nature, else civilization itself is a failure. Briefly, it is my opinion that every bond of interest, which tends to bring men closer to each other, regardless of their profession, or their respective talents, is an obvious, practical, and material advancement in the progress of humanity toward that desired goal of "Peace on Earth, Good Will Toward Men."

And when an organization has this goal in view and has stood the test of eleven years; whatever reforms are necessary should be carried on or brought about inside of the organization, with a view to its ultimate perfection and not by starting some new order that may have to encounter the same old mistakes all over again. I am sure that I for one could never be persuaded to make one of a party organized for the purpose of disrupting something that I had worked hard to build up. Furthermore, I believe that, regardless of all error, our society would not have lasted this long unless we were on the right road, and I am certain that it would not have grown to such proportions.

In your letter to Gould you say that to form a successful organization, we must take honesty as a basis. Question: Do you know of any one of the basic principles of the White Rats of America, which is not honest, good and true?

You also stated that it has taken vaudeville ten years to recover from its strikes and walkouts of ten years ago. How recover? Wherefor recover? Vaudeville has flourished ever since that time, and you and everyone else who remained in vaudeville are receiving more money for your services now, than you were then receiving, and every other condition in vaudeville has been bettered, with the exception of the commission performers, who now pay for being booked. I understand they now pay ten and fifteen per cent. and sometimes more, while in those days the fact that they paid five per cent. commission on their salaries for being booked by their employers, seemed such a crying shame that it brought about the strike or epidemic and, while at the risk of disrupting the society, it prevented a greater risk of its dissolution.

Now, it is a fact that our organization won even that five per cent. commission for the actor. It remained with him as an individual to keep that which he had helped to win collectively, but they gave it back through fear! Through fear of what? Through fear of each other. It is on file in every newspaper in New York City of that date, that the White Rats

won that five per cent. commission and it only remained for the actor to be loyal and keep it, and insist on a contract without the commission clause inserted in it, but that which they fought so hard for collectively, they gave back as individuals, fearing that they would not get their engagements unless they did, and rightly suspecting that other members of the society would do so, and that those who did not would be left out in the cold. Then, out of pure shame, they resigned from the organization that had striven so hard for them. Then ten years later with an enhanced membership of many thousands, it cost us many thousands of dollars to try to reduce an exorbitant commission back to its original five per cent. through legislation, and now they say that this has proven fruitless; but if the actor is to blame for this, it is as an individual that he is to blame, and not as one of an organized body. An organization can educate and legislate, but it cannot put a new heart into a man. However, outside of this one great shame, our profession has advanced in every way. Do you know of anyone who is not receiving more for his services than he did then? For every artist that you show me, who is not receiving more salary, a bigger salary now than he received then, I will show you many who do receive much larger salaries than they received in those days. You also say there is a coming crisis, during which the leaders will escape, but others will suffer. This was not true of the last struggle. Then, it was the leaders who were made the goats.

I agree with you when you say that the order should be a servant of its members and not its master. But when people join an organization, they should work to bring about this condition and remain in the order, not run away from it on account of one individual or any one set or clique of individuals. If it has taken eleven years to organize something that our people are dissatisfied with, God knows how long it will take to organize something that they will be more dissatisfied with. We must try and have a little faith in each other.

As regards the remedy you suggest to me in your personal letter I do not think it would be a good idea. Of course, I am not on the scene of action, and I only know what you and others write to me. I am in receipt of letters from all over the country saying: "I am a Golden White Rat. I am one of the old White Rats of America. I am a real White Rat. I am a real Golden White Rat, etc., etc." To these and all others who wish to know my position I will say this: "IF YOU ARE A GOLDEN WHITE RAT, YOU WILL REMAIN IN YOUR ORGANIZATION, YOU WILL NOT KNOCK IT, BUT WILL WORK FOR ITS PROGRESSION, FOR ITS BETTERMENT. IF ANYTHING IS WRONG WITH IT, AND IF YOU DISLIKE ANY OF ITS PRINCIPLES OR ANY OF ITS ACTIONS, YOU WILL STILL REMAIN IN YOUR ORDER AS IT IS NOW, AND WORK TO RECTIFY WHATEVER YOU THINK IS WRONG. IF YOU ARE GOLDEN WHITE RATS, YOU ARE MEMBERS

OF THE 'WHITE RATS ACTORS' UNION OF AMERICA.'"

However, besides the advancement which I think we have made in so many other ways, which would be tedious to enumerate, how about such little things as the equitable contract that is being signed by managers and circuits? How about the protection of the honor of our women of the stage? How about the many little suits for salaries that our order has won for its members? Of course, we have grown so great in numbers, the class of our membership has necessarily changed, and it is now composed chiefly of those who need it most; and though, perhaps, the time may not have yet been ripe for our affiliation with the Federation of Labor without risking internecine dissension, (and it certainly should have been put to a vote of the whole society, whereas I understand many of the directors were not even informed of the important move, until it had been consummated), still, this affiliation was inevitable some day, and it is a matter of personal opinion whether the time was ripe for it or not. And, although you and many other members do not seem to care for it, I know it is not because you think yourselves made of finer or more artistic clay, but because you know that it is the nature of all power to abuse itself. And if we desire to be fair to artist and manager alike, we should exercise the utmost discretion and conservatism otherwise, we can easily become a force for harm and thwart those very aims for freedom and enlightenment for which we were founded. When a nation is fighting for its liberty, it is a thrilling spectacle, but when that same nation becomes so powerful as to subjugate weaker nations it becomes a menace to mankind, and, as with nations, so it is with vast organized capital, or large bodies of men whose work is their capital. I am aware that you in common with all thinkers know this to be a natural law, but I am stating it here for others. The very purpose for which great power is accumulated can be thwarted if this same power is placed in the hands of extreme or selfish persons. Because its very nature is subversive to the ends of justice. All is ebb and flow.

You say that cooperation was the dream that misled the late Ezra Kendall and myself. Why, my dear Jack, I thought you knew that in all this world there can be no effort whatsoever made by man towards progress, that does not make for cooperation between man and man. If such a thing could be possible, that this day, manager, playgoer and actor were to start cooperating with each other, all this talk would be unnecessary. Only in that proportion as men agree to cooperate with each other, as contrasted with opposition and conflict, will our affairs on this earth become peaceful and happy. True, when my fellows and myself started to organize, our object was a cooperative fraternity, founded on Brotherly Love, as expressed in our ritual. That first strike was merely an incident, and though it nearly disrupted our order, it disorganized the power that at that

(Continued on page 23.)

"THE GOLDEN CIRCLE"

By J. C. NUGENT

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- Number 1. "Organizations."
- Number 2. "Open Letter to the White Rats of America."
- Number 3. "Mr. Nugent wants to know."
- Number 4. (First use of "The Golden Circle") Title, "To the Artist."
Second.—"To the Artist."
Third.—"To the Artist."
Fourth.—"The American Manager."
Fifth.—"To whom it may concern."

For files and conditions, see VARIETY's announcement.

Object of series "A hastening of a just adjustment in present vaudeville conditions."

RESULTS TO DATE:

Fairer attitude in trade papers.

A general tendency to discount personal controversy, and a more respectful consideration of the practical points at issue.

A better idea of the sanctity of obligations.

A more general realization that legislation tending toward the changing of the present form of government is the duty of the citizens of that government, should they conceive such to be their duty, before it can properly become the duty of any or all labor organizations which exist under that government.

That it can only in such ratio, if ever, become the part of the entertainers of the workers, legislators and educators of the world when they individually assume their rights as citizens.

That entertainers whose business is to amuse, should at least have other than an entertainer's idea of the treatment of subjects more serious than entertainment.

REPLY TO GEO. FULLER GOLDEN

Replying to the Player's reproduction of a letter from George Fuller Golden and its introduction to same, will say that the letter giving me my first opportunity to write Article No. 1 of this series was a printed form received, at my mailed request, from Mr. Gould, which form outlined the policy of the proposed new order, and a pencilled line asking me to communicate with William H. Thompson, New York City.

The "Organization's" letter was dictated by me to Mr. Gould in duplicate. One copy was sent to Mr. Gould, somewhere on the coast, and, never so far as I know, even reached its destination. The duplicate was sent to Mr. Thompson and returned to me in New York, a couple of weeks later, read by me to every one I met when leisure allowed, and finally read to the editor of VARIETY, who was finally found in his office after several futile visits.

It was written to prevent the formation of a new society and to prevent the destruction of the old society.

Mr. Golden has sent me his letter and I publish my answer this week in VARIETY:

Mr. George Fuller Golden,
4253 Halldale Ave., Los Angeles.
My Dear Pal George:

It took me eighteen months to become sufficiently reposeful to write the letter you read in VARIETY. I suppose it created some talk in the profession, but I was home for three weeks thereafter, and did not know until I went through New York on my way to Boston that it had been even read. However, I have written several since that cover most of your letter.

I was not led into any controversy—I led into the controversy. I regret equally with you that such gentle language as has been necessary to

both of us has also necessitated such a waste of good time in establishing for others the friendship between us which is quite sufficient to me, and I firmly believe to you, which may quite dispose, I trust I may say, of your first paragraph.

The intrusion of personal friend-

of all men toward all of their profession of all sexes, whether those men be saints or sinners, you have amply proven by not attempting to annul what honesty of purpose lies therein, by pointing out a shameless insult in the same official organ which dragged in the name of one who should be as dear to any other patriot for the cause as to either of us.

"There has been no material advancement made during the past eleven years."

The bare fact that ten thousand people, all following one profession, call themselves brothers, is a pronounced advance in numbers regardless of what they call themselves or each other; that their feeling toward each other is better, since it shows that more people recognize the need of advancement, but it does not prove that despotism is better than more despotism. The fact that these thousands of people should have legal protection all over the world is not proven by such legality as advertises officially that it collects fines from non-members, who hesitate at the repudiation of signatures at the official order of members.

Civilization is a failure when it resorts to uncivilized methods. Advancement not gained legitimately is not gained at all.

Organization which comprehends the universe simply reduces them to the level of the unorganized. Cooperation equally general simply dissolves all organization. Special organization is strong according to the strength and value of its specialty. General affiliation is limited only by the desire of those affiliating to con-

ciple of the White Rats of America. (See second article.)

Why should we leave honest basic principles, through fear of anything? It has taken vaudeville ten years to recover the commercial confidence which ten years ago made it attractive to the investment of talent and money, based upon the integrity of signature in contractual work. Contractual work is not necessarily day work, tips, charity or professional fees. Neither is it wages by the day or by the job, unless such job is covered by contractual signature.

A strike can only be regarded as legal when notice has been given by each side which allows the properties at the mercy of contractual security to temporarily close up their business, extinguish the fires in their furnaces, etc., as covered in Article 2 of these series.

Contractual work, dealing with the products of labor and estimated upon the cost of materials subject to weights and measures or other necessity of material existence, or labor measured by quantity, may be unionized. It could, with difficulty, regulate the uniform value of that revelation of some unusual merit or value of individual art which may give to a painter's reproduction of a sunset that imitation of the reality, which is God's promise to the dying, a smile of joy to childhood, despair to the mourner over a lone grave, and to every sane man with mind rightly poised, the frank promise of a bright new day. It might make the painter carry a painter's card, but, if he had to, he would not feel like painting his real feelings, for politeness sake—and out of consideration to fellow painters.

The artist's first obligation is to his public. To admit the justice of any thing which interferes with their duty is to admit that he is not a legitimate institution in a civilized country. To allow such an admission to disqualify him in his profession is to recognize that his profession exists by toleration and needs either an apology or defense. The law does not discriminate for or against the actor. (See first article.)

That I have in any way presumed upon your friendship in acting without your authority, would be to admit that I recognize your authority or the need of your permission to defend you against yourself; that I acquainted you with my intention concurrent with mailing the whole series complete to the copyright office in Washington and to VARIETY, June 27, was due from a well man to a sick man, whose bewilderment might aggravate his illness. To give his family the benefit of this assurance, and to await their judgment until a printed page announced the father as an advertised object of charity to the members of his own profession, is the only hesitation in my course with which I reproach myself.

Vaudeville has flourished because everything has flourished. Salaries are higher because everything is higher. Acts get more money and are worth more money. The fact that the world would advance so long as people work without any rules or any

(Continued on page 12)

GOLDEN'S WIRE TO NUGENT

(Reproduction of the telegram sent by George Fuller Golden to J. C. Nugent, after Mr. Nugent had received Mr. Golden's letter, which is printed in this issue.)

Los Angeles, Cal., July 5, 1911.

J. C. Nugent:

Shine's telegram vouching for your sincerity of purpose received, but wholly unnecessary, as my belief in your sincerity of purpose, honesty and goodness is now the same as it always has been, absolutely and unquestioned and unwavering. It would pain me beyond words if you thought I doubted you. I tried to make this clear in my letter, therefore I am unable to understand why you should think it possible for me to doubt you. Please accept love from all here to you and yours and my whole heart full of brotherly love for you. This from your true friend who appreciates your greatness of soul as ever and forever,

(Signed) George Fuller Golden.

ships has been amply covered by us both and the elimination of personal bitterness from the consideration of much more important results, has been sufficiently shown in that neither of us took up for each other the question of that noble use of the official organ of the basic principle of the White Rats of America when, in its honesty, goodness and truth, it held you up to the last and, perhaps, first view of the present generation, as you were pictured by some enemy of ten years ago, or as it pictured the seemingly only friend of your child, the Order of the White Rats, when that child was lingering much nearer the door of death than its father.

That I have never questioned the honest sentiment of that natural duty

centrate upward or dissolve downward. When an organization keeps its goal in view, it needs no reforms. When its official organ goes outside of the organization, it must be followed and overtaken; that it may not compel the starting of a new order to encounter the same old mistakes all over again, I am sure that you and I for two can never be persuaded to make one party organized for the purpose of disrupting something we both had worked hard to build. Furthermore, I believe that regardless of all error our society would not have lasted this long unless you and I were on, and remained on, the right road. I am certain that its error will never grow to such proportions again. I believe we must take honesty as a basis. I know that is the basic prin-

COMPLAINING MANAGERS WILL MAKE BLACKLIST

Theatres and Acts to be Placed on "Opposition Sheet" of United Office as Local Managers Enter Complaints

The plan of the United Booking Offices, to establish a "blacklist" will go into effect with the coming season. It includes the raising of another "blacklist" upon complaints entered by local managers of houses holding a United "franchise."

The manager who notifies the United that a theatre or act is playing in opposition to the United-booked house will cause that theatre or act to go upon a blacklist.

At the United offices this week, a VARIETY representative was informed that any complaint preferred by a manager would be instantly recorded, and that the "blacklisting" of an act in one town would ban that turn in all United theatres.

Late last season a couple of instances of this sort occurred, but were overlooked after a few weeks. It was too late to give them serious attention then, said the United official.

The "blacklist" will take in all "small time" houses or acts playing in them that are complained against, although only the better class of "small timers" will probably be noticed.

The "blacklist" is thought necessary to protect the smaller big-time United manager, who has found that the "small time" vaudeville theatre in his town gives a show at prices he can not compete with. Very often the "opposition" plays acts that are booked by the United offices.

Managers in the big cities will likely take advantage of it.

REPORTED—AND WORKED!

The Four Konez Brothers were booked to play Henderson's this week, and received notice of cancellation last Wednesday. They refused to accept the cancellation and reported for duty, whereupon they were told to go to work—and they are working.

MRS. CLAUDE HUMPHREYS ILL.

Chicago, July 12.

Mrs. C. S. Humphreys, wife of the general manager for W. S. Butterfield, is critically ill at her home. She underwent an operation recently and contracted pneumonia as a result of the etherizing.

TOO WARM FOR BOOKINGS.

This is holiday week for the United Booking Offices and the Orpheum Circuit. Monday a sign was hung up in the elevators of the Putnam Building, reading that the "sixth floor" would close at 2:30. It did, all excepting the United. Most of the United's staff left. A few checker-players hung around the "big room."

The most pathetic case was that of L. J. Goldie, recently married, sitting in Phil Nash's office until six p. m., making up Patsy Morrison's show for the 24th. That was honest labor, but

the next morning Patsy came around, and tore the sheet off the pad.

Phil Nash placed his signature to the closing order. He was out of the building before the twelve o'clock whistle blew. Everybody in the world with a grouse against the original "I-will-take-it-up man" is getting hunk this summer, with the assistance of the sun.

OPERAS AFTER BANDS.

Chicago, July 12.

The management of "White City" park is negotiating with several producers with a view of presenting several of the lighter comic operas in the band shell, when the various bands booked for the park have fulfilled their engagements. This will be sometime in August.

If arrangements now pending successfully materialize, "Pinafore," will open with several others following.

BERLIN TO TRY.

Next season will find Irving Berlin in vaudeville. He will endeavor to conquer the varieties, without the aid of a piano and accompanist. In other words, Berlin is a song writer, bent on going it alone.

Berlin is one of the most successful of the writers of popular "rag" ditties of the day and also one of the best put-em-overs around. His vaudeville bookings will be arranged through Pat Casey. Helen Lehman will direct the tour.

ABE ATTELL'S PARTNER.

"Man, if they ebber get me bac' to that 'small time,' bust me right in de head, shuah as youse born. Oh, glory to glory, I'se got a job with a regular actor. Lordy, Lordy, watch us get the big time."

Thus spake Goff Phillips, the renowned impersonator of Jim McIntyre, and the versatile single, who has played everything from burlesque to the Loew circuit, inclusive of one trip over the Orpheum time. Mr. Phillips, known as "Chicken" through having been a follower of the beef and route for some years while understudying to be an actor, apologized for having spoken in dialect without cork on his face, then confirmed the momemous news that he and Abe Attell were to double up.

They will appear in a sketch first written for McIntyre and Heath. The finish is a three-round boxing bout. Mr. Attell will scintillate in this, but will act right out before reaching it. Goff says confidentially that he is some little scrapper himself, and will go right to the mat with Able any time the other fellow forgets himself.

Messrs. Phillips and Attell start rehearsals this month.

V. C. O.'S ALL-STAR BILL.

Atlantic City, July 12.

The Vaudeville Comedy Club's big show, to be given at Young's Pier, week of July 24, is practically completed.

J. H. McCarron will be stage manager. The all-star cast will include George M. Cohan, William Collier, Jas. J. Morton, Lew Dockstader, Sophie Tucker, Ernest Ball, Harry Tighe, Willie Howard, John Neater, Richard Barry and Co., Tom Waters, Bert Leslie, Eddie Foy, Irving Berlin, Conroy and Le Maire, Cliff Gordon, Harry Fox and Millership Sisters, Harry Keane and Agnes Scott, Maybelle Adams, West and Van Siclen, Matt' Keefe.

BEN HARRIS SAYS.

Asbury Park, N. J., July 12.

Ben Harris is here for a week or two. If Atlantic City hears that he is separating himself from \$5 a day in hotel bills in a rival seaside resort, there will be a movement to boycott him for failure to foster home industry.

Harris has been here since last Sunday. He has yet to announce that he will build a theatre in Asbury Park. He is the first theatrical manager who has stopped off here for lunch without giving the town a new playhouse.

Harris got back from Europe last week. He says he signed Adelina Patti for next year, at \$5,000 a week.

"THE VAUDEVILLE BROKER."

Ren Shields has turned out the Mas. for "The Vaudeville Broker." Mr. Shields and Mike Simon will produce it for next season. There will be seven people in the cast.

The producing firm's act, "High Life in Jail" opens at the Fifth Avenue, Aug. 21.

"LITTLE HIP II."

"Little Hip, 2nd," is due to arrive in this country to-day from India. The elephant is a midget. It has been bought by Paul Durand and Tony Wilson.

They have secured Prof. Anderson, the trainer of the original "Little Hip," destroyed in the "Dreamland" fire, to look after the new arrival.

BURNS AND FULTON.

Alice Fulton of Burns and Fulton is a foreigner, whose dancing ability has made her a big favorite on this side. Miss Fulton is acknowledged the leading female acrobatic dancer in the varieties.

Sammy Burns needs no introduction to vaudeville audiences. He is well known in all parts of the country.

Burns and Fulton have worked themselves into a class all their own by exceptional dancing ability, and meet with unbounded success wherever appearing.

Last week they scored their usual success at Young's Pier, Atlantic City. This week they are appearing at Henderson's, Coney Island.

A picture of Miss Fulton is on the front cover this week.

James Moran has written a new act for Maud Hall Macy entitled "Do You Take Boarders?"

LAST DAVENPORT DIES.

Ira Erastus Davenport, the last of the famous Davenport Brothers, died July 8 at Mayaville, N. Y. He was born in Buffalo, N. Y., Sept. 17, 1839. The other brother, William Henry Harris Davenport, died July 1, 1877, at the age of 36. William M. Fay, their old manager, is still living at Armandale, near Sydney, Australia.

Harry Houdini, an authority upon stage spiritualism, and who mentioned the Davenport Brothers in his recent book, says the Davenport Brothers were unquestionably the creators of the "Cabinet" for spiritualistic effects. The last appearance of the Davenport Brothers was 1894 in America, when Mr. Fay made up the duo. Fay performed "The Dark Seances." The Davenports and Fay earned during their exhibition careers over \$1,000,000.

Harry Kellar, the magician (lately retired) was their advance man in 1871, during an American tour. Mr. Kellar never appeared publicly with the brothers, as far as known, although an unfounded report is to the contrary.

Ira Davenport is survived by a widow and three children. One daughter, Zellie Davenport, has been successful on the legitimate stage. Ira



IRA ERASTUS DAVENPORT

married during a tour of France, he and his wife having three weeks of courtship, without either understanding the other.

The widow of William H. H. Davenport is alive, living in retirement over here. She became a widow three months after marrying Mr. Davenport.

Mr. H. H.'s first wife was Ada Isaacs Menken, the original "Mazeppa," and the greatest actress America ever sent abroad. At one time she was the wife of John C. Heenan, the American champion pugilist. During the Civil War, she was placed under guard in Baltimore, through being too explosive with Southern ardor. Charles Dickens edited a book of poetry written by her. The book has been translated into many languages. Davenport left her, after seeing a photo of his wife and the Elder Dumas in an endearing position. She died in Paris, rich and famous, but broken down in health.

BET SHE'S GOOD.

Blanche Morgerie, "Chanteuse Legere" of the Theatre de la Monnaie, Brussels, is looking for vaudeville dates, either in London or Paris.

BRAIN THIEVES AND CHOOSERS MAIN TOPIC OF CONFERENCE

Principal Purpose of International Artist's Associations' Meeting at Paris Next Week, the Elimination of the "Copy Act." Agents and Agencies to Come Up For Discussion.

(Special Cable to VARIETY.)

London, July 12.

It is no secret that the chief business of the international vaudeville conference at Paris next week, will be to deal with "brain thieves" and "choosers."

As far as the English representatives are concerned, there is an agreement on the proposition to deal drastically with the most flagrant offenders, and to grapple with the smaller fry later as occasion demands.

The elimination of "copy acts" by a measure from artists themselves would be the most monumental piece of vaudeville legislation yet accomplished.

Other matters to come up are the question of suppressing agents, suggested by some of the French delegates, and the regulation of agencies, as preferred by the English and German representatives.

ISABELLE'S STARRING CONTRACT

Isabelle D'Armond, the sprightly light opera comedienne, has signed a contract with Albee, Weber & Evans under which she is to become the star of various vaudeville attractions which that firm are to produce for the next five years.

The managers have already secured the vehicle in which Miss D'Armond is to be seen next season. The music is by Lester W. Keith, who furnished the score for the Julian Eltinge piece "The Fascinating Widow" and the book of the tabloid musical comedy is by J. Butler Haviland, of Haviland and Thornton. An effort will be made to secure the services of Ned Wayburn in the staging of the piece.

Miss D'Armond is at present playing the Orpheum Circuit but will return to this city late this month. Her first appearance in the new offering will be at the Fifth Avenue in September.

HAMMERSTEIN SURPRISES.

Good cheer for the "bunch" at "The Corner." Willie Hammerstein is planning a list of season-by-season surprises for the "deadheads." The first will be to celebrate the homecoming of Aaron Kessler. It is new orchestra chairs for the Theatre of Varieties, when the regular season opens there!

Mr. Hammerstein has planned his improvements far ahead.

For the season of '12-'13, there is a faint possibility that the interior of the theatre may receive new wall decorations, including some fresh kalsomine, and for '13-'14, it has almost been decided upon by Willie that the front of the house will be painted.

If all goes well, the year after that, '14-'15, new carpet will be laid on the ground floor. The schedule of

improvements for the succeeding seasons are:

'15-'16—New carpet in balcony.

'16-'17—Gallery swept.

'17-'18—New flooring for stage.

SEASHORE BENEFIT.

Sunday night at the Pier theatre, Arverne, Long Island, a benefit performance for the Young Women's Hebrew Association, of New York, will be given.

Julius P. Witmark is directing the charitable entertainment. He has secured as volunteers Sam Bernard, John Hyams and Lella McIntyre, Ralph Herz, Bobby North, Maud Raymond, Bert Fitzgibbon, Victoria Four, Ernest Ball.

LILY LANGTRY NOT WANTED.

Lily Langtry will not play in vaudeville here at least during next season. The actress has been offered to all of the vaudeville managers who pay regular salaries. All refused to sign her.

THE DONEGANS DIVORCED.

Chicago, July 12.

The Jimmydonegans have been divorced, Mrs. Donegan securing the decree this week. She is a member of the Flying Banvards. The couple eloped a couple of years ago.

MISS JOY'S NAME ALLURING.

Erie, Pa., July 12.

When Josephine Joy appeared here in vaudeville last winter, William B. Sterling, a prominent local business man thought the name some pumpkins. Afterwards he met Miss Joy, with no reason to change his opinion.

When the vaudeville actress left here, Mr. Sterling became a member of the "John" fraternity, following her to Buffalo. At the Statler hotel, Buffalo, early in the morning of Dec. 21, last, Miss Joy afterwards informed her husband, that Sterling forcibly made entry into her room and assaulted her. The police removed him.

The outcome is an action for \$25,000 damages, brought by Miss Joy's husband, Almer V. Sturtevant, against Sterling. Sturtevant alleges that during the jump from Erie to Buffalo, the Erie man alienated his wife's affections away from the home fireside in Boston. The suit was filed in Pittsburgh.

Murray Fell, since attending to the dictation of the letters in the Marlinelli agency (during Leo Maase's absence), has obliged the stenographers to purchase two new dictionaries. The girls say they can't understand where Mr. Fell gets all the big stuff from. But Murray is there in many different ways. Last week-end, he spent on the Albany boat.

FOUR NEW DANCES.

Paris, June 29.

The International Dancing Academy, at its last meeting, decided to classify present dancing, and in future the choregraphic art is to be divided into five classes, viz:

(1) theatrical dancing "of which the Opera is the temple" (sic).

(2) drawing room dances, such as the Boston, minuet and two-step;

(3) family dancing, including the valse, polka, schottische and quadrilles; (4) music hall dancing, in which category the Academy classes the Matchiche, Craquette, Apache dance, etc.; (5) the free-and-easy hop at the public ball rooms.

The same "Academy" has been pleased to place its seal of approval on four new dances, the "Sleeping Love" dance, "Pas des Aviateurs," "Pas d'Espagne," and the "Moscow Troika."

"The Moscow Troika" may be, though distantly, related to "The Texas Tommy."



DAVE KRAUS' BABY.

TRYING OUT THE OTHER SEX.

Billy Gaston has another new partner. No girls, it's not another lady—just a man. His name is George Reed, late of "The Dollar Princess" company and he will do the straight for Gaston's eccentric comedy.

Gaston raves over his new acquisition and claims that he has been hunting for years for just such an alliance. They will break in their new act at Asbury Park are breaking.

BANKING ON CHAMPS.

Jack Robinson has signed contracts with three of the pitchers of the Philadelphia Athletics, calling for their services in vaudeville next season. The three are "Big Chief" Bender, Jack Coombs and Cy Morgan.

Robinson is positive that the Athletics will again be the World's Champions next season and figures that he has a most valuable piece of property in the contracts with the trio. Kathryn Pearl (Mrs. Robinson) will be seen in the act, when it is ready. Alf. Wilton will be the man to look after the dates.

COPYRIGHT QUESTION.

(Special Cable to VARIETY.)

London, July 12.

The Schwartz Brothers, who were to open in London in a few weeks, have discovered that an act, similar to theirs, has been recently put out and copyrighted according to the laws of England.

To copyright a sketch or piece in England, a public performance must be given before a paying audience at a theatre with a theatrical license. One paid admission is sufficient. In this way an act can be copyrighted but it remains with the court to decide if the copyright will stand in a piracy circumstance.

The brothers do a pantomimic specialty. It is thought that the case will have to be decided in the courts.

DONALD AND CARSON GET OVER.

(Special Cable to VARIETY.)

London, July 12.

Donald and Carson, the American Scotch act, opened at the Coliseum Monday. Their success was pronounced, and they have been engaged for the Provinces.

A COUPLE OF HITS.

(Special Cable to VARIETY.)

London, July 12.

A hit was registered Monday at the Palace by the Four Readings, American acrobats. "Happy Maypole" also scored that day, at the Empress Brixton.

KEENAN PRODUCING.

Frank Keenan is to go in to the producing end of vaudeville rather extensively next season. The former dramatic star is to be seen in a new sketch shortly after the season opens. He will at first however play several weeks in "Man to Man."

Albee, Weber & Evans will continue as heretofore to look after the booking interests of Mr. Keenan's productions.

WANTS TO CARRY A SPEAR.

Last week Gene Hughes advertised he was desirous of obtaining the services of several chorus girls for an act that he was putting out. Among the applicants was a female impersonator.

The impersonator wished for the opportunity of a personal interview, but Gene turned the wish down.

WEEK-END FOR BIG ACTS.

The management of "Little Germany," a "Dutch" resort that is one of the attractions at Glen Island, is going in for big time vaudeville features for the week ends.

At present there are concerts given by Tyrolean singers. These will be continued, but a big feature act will be offered in addition. Maggie Cline is said to be one of the likely candidates for the first week.

The Old Timers, who played at the Percy G. Williams houses, and received oceans of press notices through the activity of Nellie Revell, acknowledged their appreciation to the press representative by forwarding an engraved letter, also an easy chair, to her apartments.

DRESSLER FARM FOR SALE.

The story in last week's VARIETY, to the effect that Marie Dressler would not continue to play under the management of Lew Fields next season, but would play an engagement in the English music halls, came as a surprise to Broadway, and even to the employees of the Fields office.

At the Broadway theatre building, those in charge of Mr. Fields' affairs during his absence, declared that they knew nothing of any such plans on the part of Miss Dressler. It was stated that they held a contract with the comedienne which runs to June, 1912, and were ready to continue the starring arrangement as per agreement. They did not, however, consider the report of Miss Dressler's change of plans, of sufficient moment to warrant cabling Mr. Fields, deciding to await his return before making any move—if any move will be made.

In last Sunday's papers there appeared an advertisement offering for sale Miss Dressler's huge farm at Windsor, Vt. The advertisement specifically stated that the farm was the exclusive property of Miss Dressler. The local county records fail to show deeds for any property in Miss Dressler's name, though there is a record of a large tract of land in the name of the Dressler-Dalton Farm, Inc.

Much interest is being manifested in the methods Miss Dressler will adopt to dispose of the indebtedness in which she became involved on her starring venture in London, which came to an untimely end just prior to her abrupt return to America. Throughout her tour of the country last season, she gave interviews to the newspapers in which she "knocked" England and its people, and stated specifically that there still remained there claims against her aggregating some \$40,000.

ACTOR IN TRAIN WRECK.

Edward Durand, a member of the "Alma" company last season and who is to be seen with "The Girl of My Dreams" for a time next season, had a narrow escape from death in a derailment which occurred on the N. Y., N. H. and H. R. R. Saturday.

Durand was on his way to Litchville, Mass., for the week-end, after having signed for the Hauerbach piece. He was in the last car of the train. This car jumped the rails. With the breaking of the coupling it rolled over an embankment, landing upside down. Of the eighteen passengers, Durand was the only one injured. A settlement was effected with the railroad company Tuesday.

CLAIM AGAINST LOTTA.

Boston, July 12.

An attachment of \$8,000 was placed on the property of Lotta Crabtree, Saturday. An action of contract was brought against her by William A. Delano and Chester H. Aldrich, two New York architects. They claim that amount is due them for work done on New York property belonging to Miss Crabtree. She is one of Boston's largest taxpayers. Three pieces of her property in the down town section of Boston, are assessed for \$1,338,000.

"OLD TIME" MINSTRELS.

An old timer himself, having swung clubs many years ago, Gus Hill announces that he will send out next season a real "Old Time Minstrel Show."

Minstrel shows nowadays are only spectacular musical comedies in black-face, says Mr. Hill, who wants to show the children what their daddies used to see.

Hill neglected to mention the route. That may be over the Stair & Havlin route, or in a list of towns selected by the promoter.

Boston, July 12.

If a management were repaid according to the efforts to please, Keith's in Boston should have the S.R.O. sign out all summer. First came "The Meistersingers," a hit for four weeks.

Now "The Meistersinger All Star Minstrels" are on for the coming week.

In addition to the twelve Meistersingers, George Thatcher came on from Cincinnati. Lew Benedict is here from Syracuse, and Hughie Dougherty and John Healy will arrive from Philadelphia. Harry M. Morse, interlocutor with Dockstader's Minstrels, will act in the same capacity in this act. More than fifty people are in the cast, including the orchestra on the stage, and a chorus of twenty.

JOSEPHINE COHAN RECOVERED.

The recovery from her illness has been so complete that Josephine Cohan (Mrs. Fred Niblo) will make her reappearance upon the stage next season, in support of her husband, playing "Betty Graham" (the druggist's daughter) in "The Fortune Hunter."

Two years ago Miss Cohan retired from the stage to recuperate. While her family and friends were confident she would regain her health, it had not been anticipated that the popular Josephine would again reach the stage at this early date.

As evidence of the esteem in which Miss Cohan is held by the public, when the Cohan & Harris press department sent out the announcement in the middle of the week, all the New York dailies gave it especial attention in their dramatic departments.

NOBODY LIKES TURNIPS.

This is a funny town, thinks Jean Bedini, the comedy juggler, senior partner in the vaudeville firm of Bedini and Arthur. Says Jean, no one in New York likes turnips.

Mr. Bedini, besides patenting a device for an American to call a waiter, without first asking what his nationality is, has hit upon a new turnip mashing scheme. Jean believes that the housewives over here waste too much energy in pounding a turnip into a pulp. His plan is to throw it from the top of the Metropolitan Life Building. He will stand beneath in the street, and upon falling to catch the turnip upon the end of a fork held in his mouth, Mr. Bedini guarantees that the turnip upon striking the ground will be a complete and successful mash.

The Metropolitan Life people aver they don't care so much for turnip advertising. Jean told them that 75,000 people would be around to see the turnip drop 300 feet. He has thought of the Singer Building, but Broadway isn't wide enough down there. The New York Times Building is fine, admits Jean, but if he catches the turnip from the top of that edifice, none of the other papers will take notice.

So there you are. Jean says that he will catch the turnip, and anybody can throw it, but where is the building? In Los Angeles about six weeks ago Jean did the trick.

NATHAN GOING BACK.

Ben Nathan, English vaudeville agent and dabbler in the affairs of motion pictures, is going to return to England on the Minnetonka Saturday. Ben expects to be gone for a month or more.

The most important contract Ben is taking back with him is the right to dispose of the Lew Fields latest, "The Wife Hunters" for England. Nathan says that he has already practically arranged for the production of the piece in London.

In addition to this he will arrange to book American vaudeville acts.

Mark Luescher returned today on the Lusitania.

DULL AT ASBURY.

Asbury Park, N. J., July 12.

If Asbury Park doesn't awaken very shortly, and drop in more often at the Criterion to see the vaudeville show Arthur Klein is putting up for the entertainment of this place, Mr. Klein will draw a red line across the city's name.

This is the third week that Mr. Klein has taken upon himself the responsibility of giving a good show at cheap prices in the small Criterion. It is with a 60-40 arrangement. Walter Rosenberg is on the 40-end. Mr. Rosenberg has the Criterion. Not knowing what to do with it during July, he leased the house to Mr. Klein on those terms.

Klein probably thought that Rosenberg was giving away something. Walter has never been accused before of doing anything like that. The first week's receipts were about \$600. Last week the box office took in around \$900. If Mr. Klein doesn't tire before August, he will get his losses back, but it's hard for a young struggling impressario to watch it going out.

For a partner in misery, Mr. Klein is reported to have the redoubtable Pat Casey. Mr. Casey wasn't cured last season, when taking on the Brighton Beach Music Hall for a couple of weeks, at an expense to himself of something like \$3,000. The Criterion can't lose as much as that. Casey is only paying half the losses anyway.

The only happy party is Rosenberg. Out of the \$600 gross the first week, Mr. Rosenberg landed \$240 for himself. He pays \$2,000 for the Criterion by the year. If Messrs. Klein and Casey stick around awhile, Mr. Rosenberg will have his rent. If they quit, he will put in the show himself next month. That is the time the house will get some money.

AFTER AMERICAN SHOWS.

Several noted German managers have during the past few weeks been attempting to obtain the rights for several American successes of this and other seasons for production in Germany.

At present they are keen after "Get Rich Quick Wallingford." Negotiations have been started with George M. Cohan, the author, but it is believed that the Continental rights for the piece were disposed of by Marc Klaw on his recent trip abroad.

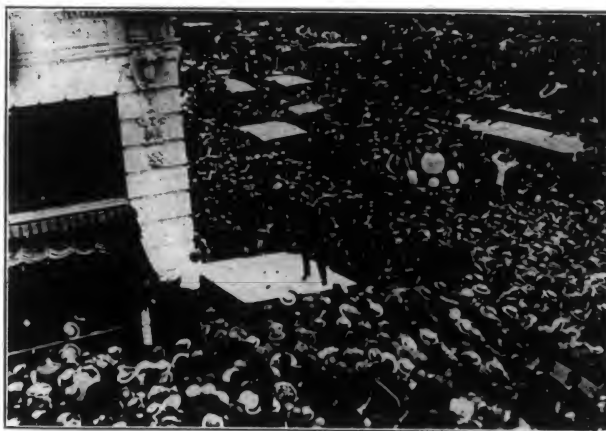
Two other pieces the Germans are anxious to produce are Charles Dickson's "Three Twins" and "Bright Eyes." The Witmarks have been approached as to the rights of these offerings for the Continent. It is understood that if they are obtained, the translations will be made immediately and the shows put on this coming season.

SUCCESSFUL BANKRUPTCY.

Chicago, July 12.

Dave Lewis will reopen the Crown with "Don't Lie to Your Wife." The piece is scheduled to play eight weeks in Chicago and then tour the Stair & Havlin circuit.

Lewis successfully passed through the stages of bankruptcy this week.



JEAN BEDINI AT LOS ANGELES.

Showing the stand upon which Mr. Bedini stood, while attempting to catch a turnip thrown from a height of 130 feet. 25,000 people witnessed the feat. Mr. Bedini succeeded in catching the vegetable upon a fork held in his mouth, at the seventh throw. The third turnip struck the actor on the side of the face, causing a swelling, which took up almost the entire front page of the Los Angeles Record to reproduce.

London, July 5.

Emerson and Baldwin are back at the Empire, Leicester Square, making one of the hits of the programme.

A striking commentary of the grooviness of comic sketch writers and producers is to be had in London just now. There are four ultra-farical sketches dealing with the woes of policemen and three of them are at one hall, the Holborn Empire. "The New Slavey," which belongs to Fred Karno, is in three scenes, and it deals with the everlasting domestic subjects with the added burlesque of the guardian of the peace. "The Fool of the Force" is George Carney's property, and here again we have the policeman figuring in a series of inane and ridiculous situations. Finally there is "The Bloomsbury Burglars," exploited by Lew Lake. In this the police are roughly handled, and the sympathies are directed toward the burglars. How any three such sketches could get on to one bill in an important London music-hall is one of the mysteries which I personally cannot even attempt to solve. At the Oxford there is Chas. Austin's "Parker's Progress." The original idea brought out in "Parker P. C.," of the discharged officer starting a police-station in opposition, was good enough; but the sequel is commonplace and unsatisfying. Austin makes a personal success, but his material is poor to a degree. Many people would be glad if the long suffering "COP" was given a rest.

Wilkie Bard put on a new song at the Tivoli Monday last, dressed in a Crinoline, poke-bonnet and curls. It is to the tune of a well-known minuet, and the comedian gives promise throughout of performing that beautiful old dance; but the orchestra interferes on every occasion, and the dance never occurs.

Helen Trix was in Birmingham during the Coronation week and was deputed by the management to sing the British national anthem at the opening of each show. Helen is nothing if not patriotic, and she sang "God Save Your Gracious King." (Miss Trix tells me she is engaged at the same hall for the next Coronation.)

Nina Gordon, an entertainer at the piano has made a big success in the Provinces, doing a mixture of imitations of Melba, Harry Lauder and others. She has a splendid voice, and a very convincing personality. Hitherto she has been an entertainer in the swell drawing rooms of London, and carries the hall mark of Queen Mary's approval. Margaret Cooper will have to look out!

"The Giant Hands," is a new act put on for the first time at Chelsea Palace by Doctor Wilmar, who is responsible for "Selbits Spirit Paintings" and other mysteries. It is an extraordinary invention by means of which objects placed upon a table are reflected on a huge screen in their natural colors. It seems to be an idea which can be developed indefinitely.

LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE

W. BUCHANAN TAYLOR, Representative

("BAYARD")

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

One of the forthcoming novelties at the Coliseum, London, is Giglio, Neapolitan singer, with a great range and a curious sense of comedy. He combines the classic with the eccentric, and is stated to be one of the greatest artists in Italy. This will be his first appearance in England.

Ferry, the Frogman, saved the first portion of the Palace program this week. He admits having done this act for twenty years, but says he changed it slightly for London, by putting a new coat of varnish on the headpiece.

Foy and Clarke are here, and will open in "The Spring of Youth" at the Newcastle Empire next week.

The cabled news that Eva Tanguay is on her way to England at last has caused some talk here. In view of the reports which reached here some time ago concerning the distressing incident in New York, there seems to be considerable doubt as to whether she will make good or not. However, she will be given every opportunity, and the novelty of her work will be everything in her favor.

Brice and King obtained a big bunch of contracts before they left, and are due to return to England next year. They were re-booked by the Syndicate Halls, and Paul Murray secured them for the Variety Theatres Controlling Syndicate.

As cabled it appears that Little Tich had trouble with the Syndicate halls. He was billed equally with Wilkie Bard, and although his name remained on the bills for one week he did not appear. He is now taking a holiday, and his name has been removed. Both sides claim that they were in the right. Tich alleges that it was clearly understood that he was to top the bill singly.

Mabel McCane, whose opening as reported by cable was not quite up to expectation, has made some changes in her routine and is now doing very well. She remains for six weeks at the Tivoli, and maintains her spot on the bill, which seems to argue that at any rate the management is satisfied. Miss McCane states that she will come to England again next year, but as yet has not signed any contracts. Before she left home for England her mother died, and when opening in London, she was suffering under the handicap of intense nervous strain, and for a fortnight afterwards was in the hands of a medical man.

Nan C. Hearn, who has been principal "boy" in pantomime for several years put on a real novelty at the Hippodrome, Hulme, Manchester. It is called "Expressions" and is a song scene in black and white. The setting is black velvet and the house is in complete darkness. Miss Hearn's face alone is seen in the first number, though there is a piano accompaniment somewhere in the mystic darkness. In the next number you see the keyboard of the piano illuminated and a mysterious pianist, whose body is in silhouette and face unseen. Miss Hearn's face is now in a red glow, with no part of the body showing. At the end of each verse the lights go out and at the beginning of the next the face appears in another part of the stage. It is particularly effective when the face appears down near the orchestra. Her songs are good and her own. One, a talking and expressive song, with piquant finishing lines, is called "Those Terrible Dreams." She finishes in one, totally white and attired in black. She works "Stop, Stop, Stop," in a spotlight and when the curtain falls, she takes a call in complete white dress. It is novel and will be well booked.

Jack and Violet Kelly have been endeavoring to get Fred Lindsay and other whip manipulators to take up their challenges, but at the moment there is nothing doing. Kelly says he will issue the challenge and deposit the money with the sporting papers here. The Kellys are to open at the Theatre Royal, Edinburgh.

Bombardier "Billy" Wells, who has been described in several English papers as the "hope of the white race," broke out as a vaudeville performer at the Hackney Empire, simultaneously with the appearance of Jack Johnson, at Hammersmith. Wells appeared in a sketch called "Wanted—A Man," which sets out the representation of an episode dated 1810. It is the old, old story of the young lord, who through fondness for drink, and other things, loses all his possessions. The villain of the piece, is a country squire and in a mix-up the young lord is struck down. A search is then made throughout the land for someone who can thrash the bold, bad squire. The assistance of a retired ex-champion prize fighter is obtained, and he unearths a gantesque young fellow called Jack Bandon, who also has a bone to pick with the squire, on account of an affair with his sister. A fight is arranged between the two, and, of course, the prize fighter puts "Paid" to the account of the squire. There was no betting on the bout, for various reasons. The squire started at a thousand to one, and Bombardier Billy Wells, in the part of Jack Bandon, proved nothing towards maintaining the title that he is the "hope of the white man." As a sketch for the introducing of a boxing bout it was not

really bad. Annie Purcell, who was a favorite singer in the halls for some time, plays the part of the wayward young lord's sister.

Martin Harvey, who has had a good season in "The Only Way" at the Lyceum, has arranged to play three special performances of Maeterlinck's "Pelleas and Melisande" at the Lyceum on the afternoons of July 11, 12 and 13. Mrs. Patrick Campbell will be the leading lady. This is Harvey's pet play, although he has his mind set upon the production of the "Oedipus" of Euripides. A few weeks before Lafayette died he had arranged to finance a big production of the Greek play with Martin Harvey in it.

Ernest Smythe, the London black and white artist, who distinguished himself during the Boer War by his realistic drawings, is going into vaudeville. He works on life size figures and draws with both hands at the same time. His opening was fixed for the Croydon Hippodrome this week.

The Lafayette survivors disbanded after a few weeks unsuccessful try out. The whole Lafayette band idea is being handed over to Lalla Selbini, who it is said, will endeavor to reproduce on the stage the whole of Lafayette's conducting stunt. Mr. Neuberger, Lafayette's brother, still in London, is retaining several members of Lafayette's personal staff, and he has granted to Miss Selbini the permission to use Lafayette's show. The prospects of the "Bathing Beauty" act being successful with this production, are distinctly good. People do not seem to realize yet that there was not so much in Lafayette's show, as there was in Lafayette himself, but in the case of Lalla, there is promise. In rehearsal she showed remarkable aptitude and was booked by the Variety Theatre Controlling Co. (Paul Murray in charge) at once.

Lee Shubert and Lew Fields are in London with plans which they are keeping very much to themselves. I saw them at the Garrick one night putting the rule over "Kismet," which they had been told was very like "Sumurun." Lee Shubert is evidently gone on "Sumurun" from descriptions given to him, and stories of its great success over here. He has tripped over to Paris with the object of getting a view of Reinhardt's masterpiece. Incidentally he may bring off a big coup.

George Edwardes and his friends have played a very good card in the affair with Frank Jay Gould, he having been appointed for a further term of five years as managing director of the Gaiety company. Mr. Edwardes slyly invites Mr. Gould to go ahead with his promised effort at usurpation. Nothing has been heard of Gould for some weeks. Whether he has given up the fight, or is simply lying low with a counterplot does not seem to be quite certain. Those who pretend to know Gould's intentions tell me that he has made a vow, and that he will spare no pains or money to bring it to fulfillment.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, July 15. Madame Sarah Bernhardt will not appear at her Paris theatre until the autumn, when she revives Rostand's "Princesse Lointaine" followed by Victor Hugo's "Lucrece Borgia," in November. She had wished to mount Maurice Maeterlinck's "Beatrice," which had not yet been given here, but the story is being adapted to music and will be produced at the Opera.

Andre Messager is writing the music of a three act opera, entitled "Soeur Beatrice" from the book of Charles Nodier, which will probably be created at the Municipal Casino, Nice, next season, by Mme. Kousnezoff.

The Alhambra will remain open July under the same private enterprise as in June. The business has been gratifying, and the present outlook from a climatic point of view warrants the young group in retaining their option for this month. There is a complete change of program with the exception of Norman Telma a German contortionist, one of the finest acts of its kind I have witnessed.

"Madame Favert" is the title of a piece by J. Marselo and A. de Lorde, from Funck-Brentano's book "La Bastille des comedians," to be produced at the theatre de l'Athenee, next season. The play was originally in four acts but has been cut down to three. The period is the XVIII century. Duquesne is booked for the leading role. Francis de Crolset is also writing a play for the Athenae, for which Andre Brule will return to this house.

An open air theatre is to be installed in the park at Maison Lafitte (20 miles from Paris) famous for its racing stables.—The al fresco "play house" at the Pre Catalan, Bois de Boulogne, opened June 28, but the weather is not propitious for out-door amusements this week.—Mlle. Suzanne Lazar has obtained a ten years' concession from the municipal council of Lillebonne to use the old Roman theatre there for theatricals.—M. and Mme. Silvain, of the Comedie-Francaise, are to give a series of performances of "Hecube" and "Polyeucte" in the old Roman arena at Arles.

A new operette entitled "Marquise de Chicago," book by Maurice Ordonneau, music by Edy Toulmouche, will be tried at the Casino, Enghien (near Paris) about July 15. Mme. Tariol-Bauge, Messrs. Poudrier, Larry and Grillieres are listed for the principal roles.

According to the Italian press the Duse is about to retire from the stage. The great actress has purchased a villa near Ravenna, where she can live in obscurity, after twenty-five years of triumph. It is stated that some curiosity is manifested by Ravenna by

an elderly lady driving about the country in a motor car, accompanied by a young woman in male attire, as soie companion. The lady in question is the famous Duse.

Gabriel Dupont's new work with the curious title of "La Farce du Cuvier" (libretto by Lena, author of "Jongleur de Notre Dame") will be produced at the Theatre de la Monnaie, Brussels, next season, and not in Paris.

END OF A FAMOUS THEATRE.

Paris, July 5. VARIETY stated some months ago, the Theatre des Nouveautes, Paris, is to be given over to the house breakers, July 15, to make way for the new Rue des Italiens, which joins the boulevards at this point. The building was formerly the mansion of the Brancas, belonging to the Marquis of Herford's family, and was left to his son, Sir Richard Wallace, the founder of the Wallace collection of pictures. Many portions of the old house have retained their antiquity, and in the yard leading to the stage door there still exists a hay loft, with the pulley used for hoisting goods.

In 1867 it was the offices of Oller's agency, a large bookmaker who invented the present system of the Paris-mutuel (of mutual betting now compulsory on all race tracks in France). M. Oller is still living and is the owner of the Jardin de Paris and Moulin Rouge, and first tenant of the Olympia.

After the Franco-Prussian war the building was opened as a music hall, under the name of the Fantasies Oller, and for a time was a rival of the Folies Bergere. It did not prosper with vaudeville (in the American meaning) and in 1878 Dumont, the Palais Royal actor, controlled it as a vaudeville theatre (in the French meaning of the word) and presented farces, re-christening the house as the Theatre des Nouveautes—the third playhouse by that title during the nineteenth century.

Brasseur afterwards became manager, until he died in 1891, when the present director, Micheau, took charge. (Brasseur's sons are still connected with the stage, one being a well known actor, and the second, secretary of that famous theatre which has existed over a century, and is to-day in the same condition as when it was built).

Henri Micheau gave a supper last week to all the playwrights living who had pieces played at the Nouveautes. Among those present were Pierre Decourcelle, Hennequin, Pierre Veber, Robert de Flers, Alfred Capus, Georges Feydeau, and J. Lemaire.

Mr. Micheau, when asked about his future plans, stated he had not had a holiday for 20 years, and he intended to take 12 months' rest, after which he may take another theatre which will probably be named the Nouveautes (Novelties).

BILLS NEXT WEEK

NEW YORK.

FIFTH AVENUE
Aida Overton Walker & Co.
Arlington Four
Cunningham & Marlon
Melville & Higgins
Romano & Earle
Richardson's Dogs
Edna Fox
(Others to fill.)

HENDERSON'S
Simon & Gardner
Conkey, Hanvey & Dunleavy
Samaroff & Sonla
Carson & Willard
Elsie Durand
Murphy & Thomas
Lewis Stone
Gilbert & Kay
Ashal Troupe

BRIGHTON BEACH MUSIC HALL
McIntyre & Heath
Lucy Weston
Bert Leslie & Co.
Howard & Weston
"Sweethearts"
Pedersen Bros.
Mabel Fonda Troupe
Stewart & Donohue

BRIGHTON THEATRE
Ethel Levey
Helena Fredericks & Co.

Gene O'Rourke & Co.
Ashley & Lee
Jewel's Manikins
Geo. B. Reno & Co.
Bert Fitzgibbons
Three Escardos
Sharp & Wilkes
Assakal Bros.

MORRISON'S, ROCKAWAY
Rajah
"School Boys & Girls"
Harry Jolson
Geo. Felix & Barry
Girls
Chas. & Fanny Van
Fred St. Oage
Troupe
(One to fill.)

HAMMERSTEIN'S
Sophie Tucker
Ben Walden
Brice & King
Fox & Millerships
Martinetti & Sylvester
Jarow
Ben All Arabs
Cook & Lorenz
Great Richards
Bedini & Arthur
Arvis Master
Romano & De Lano
Volgaist - Moran
Fight Pictures

DETROIT.

TEMPLE
Taylor Holmes
Harry H. Richards
Wynn & Jennings
Havel & Kyle

Williams & Warner
Dale & Bono
Five Staudas
De Velde & Zaida

SAN FRANCISCO.
Gerald Griffin & Co.
Slaters
Three Vagrants
Chas. Ahearn Troupe

BOSTON.
Farnum & Clark
Slaters
The Grazers
Clemons & Dean
(Others to fill.)

CHICAGO.

MAJESTIC
Stella Mayhew & Billie Taylor
Macart & Bradford
Metzelti Troupe
Roy L. Royce

Walsh, Lynch & Co.
Kent & Walker
Henders & Milliss
Five Armanians
The Glocksers

LONDON.

PALACE
(Week July 24)
Pavlova & Mordkin
Cressy & Dayne
(American)
Walter C. Kelly
(American)
Four Readings
(American)
Redford & Winches-
ter (American)
Comedy Melsters
Ferry (American)
George Melvin
Venis Clements

PALACE
(Week July 31)
Pavlova & Mordkin
Walter C. Kelly
(American)
Mela
Barclay Gammon
Four Readings
(American)
Redford & Winches-
ter (American)
Schichtl's Marion-
ettes
Comedy Melsters
Vrodie & Brodie
Venis Clements

PARIS.

MARIGNY (REVUE)
Adelaide & Hughes
(American)
Max D'Early, Hilda
Gansse
Johnny Fuller
Mlle. Flory
Marr Brothers
Aerial Smiths
(American)
Caludius
Frey
Zalque
P. Clerc

ALHAMBRA
Marguerite Duval & Paul Franck
Hammamusa Japs
Norma Talm
Zingari Troupe
Robert & Renee de
Monych
Mars Trio
Los Croillitos
Les Nicolettos
Rinoni Van Damm
Rajuona
Les Guerreros

MOULIN ROUGE
(Revue)
Montel
Leprince
Clara Faurens
Miss Lawler
Douglas
Bert Angere

AMBASSADEURS
(Revue)
Miles Delmares
Harold
Kitty Lord
Y. Yma
Misses Campton
Lyons
Messrs. Girier
Paul Ardout
Chof
Sartheil

ALCAZAR D'ETE
Juno Sabin
Bowden & Stol
Revue, with Messrs.
Dranem, Chevallier,
Brouet, Strack
Miles Guerra, Wil-
liams, Y. Prin-
temps, Meg Vil-
lars, Mary Max,
N. Turner, Brown,
Wilson.

JARDIN DE PARIS
Kennedy
Melanches
Flora & Dogs
Countess de Guinel
La Fracasia
The Blessings
8 Ryner Girls
Jean & Maud
Lola La Flamenco
& Falco
De Gerlor & Mlle.
Daurial

OBITUARY

Harry "Scamp" Montgomery, brother of Dave Montgomery, died July 9 in Roosevelt Hospital, New York City, after an illness lasting four days. Scamp was a member of George M. Cohan's company presenting "Get Rich Wallingford." Although suffering severely he continued playing his role of the town hackman in that place until Wednesday night of last week. Montgomery collapsed in the theatre after the performance. A doctor was called and he was removed to the hospital, suffering from an attack of dropsy. "Scamp" Montgomery was universally known in the profession as a good fellow. He first came into prominence after his brother had achieved the heights of stardom in "The Wizard of Oz." After Montgomery and Stone were drafted for another production, "Scamp" with a partner were starred in the show. Later he was in "George Washington, Jr." doing a black face bit. He was a high success in this part. His real chance did not present itself until he was given the role of the hackman to create in the "Wallingford" piece. At the time of his death he was forty-four years of age.

Montgomery's role in the Cohan show was assumed at a minute's notice by Spencer Charters, who also plays the detective in the piece. Scamp's successor will not be engaged at present Charters doubling both parts for the rest of the summer.

Dave Montgomery, when apprised by cable of his brother's death, directed that the body be kept in a receiving vault at Greenwood cemetery, pending his return, when the remains would be given a formal funeral at the home of the Montgomerys, St. Joe, Mo.

John E. Hathaway (Hathaway and Siegel) died July 4, at Cincinnati. He is survived by a widow.

Thomas F. Hayden, an old-time legitimate actor, known of later years as "the blind actor," died at his home 86 Greene avenue, Brooklyn, July 7, of pneumonia. Hayden was fifty years old and a Past Exalted Ruler of the Elks. Fifteen years ago Hayden lost his sight and a benefit was given for him at the Brooklyn Academy of Music, which netted over \$8,000, with which he started a saloon and restaurant at Fulton and Rockwell place. Hayden recited "Thanatopsis" over the body of every brother Elk buried from the Brooklyn lodge, among them being Tony Pastor, Peter F. Dalley and William J. Buttlng.

The mother of Herbert Frank (Walters and Frank) died at her home in New York, July 6, age 56.

Mrs. Erving Winslow (Kate Reigolds), died at her home in Concord, N. H., July 11, at the age of 75. Her demise was directly traceable to heart prostration. Mrs. Winslow was prominent in the early sixties as leading lady for the famous Boston Museum stock company.

C. W. Boyer, manager of the Academy of Music, Hagerstown, Md., and the Central Opera House, Martinsburg, W. Va., has leased the Colonial, Annapolis, Md.

ANOTHER FRANCHISE ISSUED.

The Columbia Amusement Co. has issued one more franchise to operate a show on the Eastern Burlesque Wheel. The franchise steps along with the newly acquired Shubert, St. Paul, which added another stand to the Wheel for next season.

Under the franchise Al Rich will produce "The Honeymoon Girls." The show will open at the Casino, Boston, Sept. 4.

Mr. Rich was formerly of Bennett & Rich. He has also been a manager for A. H. Woods, and directed the tour of Otto Brothers in the Rogers Bros.' piece, "In Panama." It is reported that Adams and Guhl and a version of "In Panama" will be in "The Honeymoon Girls."

A report, spread early in the week, that the owner of the Shubert, St. Paul, was objecting to the lease of the theatre for burlesque, was disproved, upon investigation. The rumor was started by some unthinking Eastern Wheel managers.

INDEPENDENT SHOW.

John Cromwell will put out his independent burlesque attraction, "The High Flyers," again this fall, opening early in August.

"BIFF" CLARK BUYS IN.

"The Midnight Maidens" will be jointly operated by Gus Hill and W. S. ("Biff") Clark. Mr. Clark has purchased a fifty per cent interest in the show from Mr. Hill. He will manage it on the tour over the Eastern Burlesque Wheel next season.

The agreement between Hill and Clark is for a term of years.

GAYETY'S NEW MANAGER.

St. Louis, July 12.

It may be announced that Charles L. Walters will be the manager next season at the Eastern Burlesque Wheel's Gayety theatre, here.

RINGING IN ON BARNEY.

Liberty, N. Y., July 12.

Near the shores of Revonah Lake in this section, Barney Gerard has a summer cottage. Chickens, vegetables and other good things are the property of Mr. Gerard. To complete the list, he stocked the lake with trout. Barney gave the trout a chance to grow familiar with the water, before commencing yesterday to angle for them. Then Barney commenced to reel in catfish.

Mr. Gerard says it's a mean trick, and he will give the Empire Circuit Co. \$1,000 to find out who put the ringers in the lake.

Mr. Gerard will open his "Follies of the Day" at Miner's Bowery, New York, Aug. 19. Barney will advertise that production this season, as "The Greatest Show in Burlesque."

The new Gerard show, "High Life on Broadway," will be attended to after "The Follies" is produced.

ENGAGED FOR THREE YEARS.

Gordon & North signed contracts, Tuesday, whereby they will have the call on the services of Harry Marks Stewart for the next three years.

Stewart will be with the firm's "World of Pleasure" show next season.

BOBBY HARRIS, MANAGER.

Robert Harris, assistant manager of the Broadway theatre for several seasons, has been assigned the dates on the Western Wheel schedule formerly held by D. S. Walker's show, and will put out "The Jolly Bachelors" with William F. Nugent as principal comedian. A chorus of sixteen girls and four men will be carried.

Harris, who heads the Harris Amusement Co., of which Fields is reported to be a silent factor, will personally manage the show, to open Aug. 28 in Pittsburg.

Walker, one of the prime movers in the Canadian firm which controls Pat White's "Gaiety Girls," was announced to put out a new show, but arrangements were effected for Harris to take over his franchise.

EMERSON IS RELEASED.

Joe Emerson has been released from his three years' contract with Jacobs, Lowrie & Butler. The tearing up of the contracts was effected Monday.

Emerson stated the reason that he will not be with the Western Wheel managers next season is because he would not work the opening three weeks at a fifty per cent. cut in salary.

"MAIDENS" START IN CHICAGO.

"The Merry Maidens" (Western Burlesque Wheel), which Butler, Jacobs, Lowrie & Moynihan will have out again next season, with E. A. Shafer, manager, opens Aug. 5 at the Empire, Chicago.

The roster includes Chooceeta, Anna Meek, Lilla Brennan, Mike J. Kelly, Murray Simons and Alf. Bonner. A new burlesque with new music will be staged by Dan Dody. Eighteen girls will be carried.

THE DINKINS SHOWS.

One of T. W. Dinkins' summer stock burlesque companies has closed. The chances are that the others will be in another week or so.

The Star Burlesquers at the Star, Cleveland, quit July 1. The hot weather also worked against the companies at the Avenue, Detroit, and the Star, Toronto.

Dinkins has about completed his Western Wheel show plans for next season. The "Jolly Girls" show has been renamed the "High School Girls." The shows will have the following principals, each carrying sixteen chorus girls: "Tiger Lilies"—D. R. Williamson, manager; Matt Kennedy, Mark Lee, Charles Barrett, Charles Sherman, Ed. Curry, Lena La Couvier, Leffler and Clayton, Lola Matthews. "Yankee Doodle Girls"—Sol. Myers, manager; Harry Seyon, Lew Reynolds, Collins and Hawley, Joe Dixon, Stewart Brothers, Jennie Gladstone, May Jenkins, Jeanette Lewis. "High School Girls"—D. R. Williamson, manager; Carl Henry, Stewart and Stevenson, Reese and Mitchell, Joseph B. Mills, Tom Mack, Nellie Francis, Dainty Marie, Helen Lawton.

Price, formerly of Hon and Price, has a new partner. The act is now known as Price and McCabe.

THE HEAT AND "THE WHIRL."

Unless the unforeseen happens, which means that the weather becomes seasonable for indoor attractions by Saturday, the Columbia will close for the summer. "The Merry Whirl," which opened so well a few weeks ago under favorable weather conditions, does not want to continue against the oppressive heat as opposition, any more.

Although Gordon & North wouldn't mind returning "The Whirl" to the Columbia for a pro-season engagement of two weeks, J. Herbert Mack, the Columbia's manager, will have the house renovated, and keep it closed until Chas. Waldron's "Trocadero" open there Aug. 12, a week ahead of the Eastern Burlesque Wheel's regular season.

Billy Meehan, an important principal of "The Merry Whirl" show, will not rejoin the organization. Mr. Meehan, and his wife, Violet Pearl, have engaged to head the "Summer Days" production, placed in vaudeville by Gus Sohlke.



KANDELA

A foreign dancer, who may come over to America next season.

T. M. A. CONVENTION.

James H. Curtin is in Wheeling, where he is being boomed for president of the T. M. A. which is holding its national convention there. The nominations were made Wednesday night.

MABEL HITE ALONE?

The proposal that Mabel Hite and Walter Jones appear in vaudeville this summer, as a team (while Miss Hite's husband, Mike Donlin, is killing time at baseball as a New York Giant) seems to have fallen through.

Enough weeks to play in during the hot term could not be secured to make it worth while for Miss Hite and Mr. Jones to rehearse their old act. But one week loomed in sight. The Majestic, Chicago, would have liked the couple as a feature turn.

Miss Hite is listening to the persuasions of her agent, M. S. Bentham, that she appear as a "single."

Miss Hite declined an opportunity to open around New York July 21. She does not care to play before August. For vaudeville the comedienne can secure \$1,000 weekly by herself.

A. E. Johnston will join the Martinelli London office.

SAM DESSAUER "A MAGOT."

Everybody on the Burlesque Boulevard this week spoke in bated breath of the narrow escape Sam Dessauer had had from becoming an Eastern Burlesque Wheel franchise holder.

It was a tense tale, starting with the day they renamed Longacre, calling it Dessauer Square. Sam's private office was forthwith located in the center.

The managers all know where to find Mr. Dessauer. One tipped off George Armstrong, the comedian. Mr. Armstrong had accumulated \$55. When he met Sam, the latter was hanging onto \$2.45.

Mr. Armstrong proposed that Mr. Dessauer and himself shake some dice in a cafe nearby. Producing the dice, Mr. Armstrong made a motion that his first proposition be amended by shaking the dice for some regular coin.

Mr. Dessauer, with his own copyrighted Chesterfieldian bow, acquiesced. Waving his left hand magnanimously while holding on to a two-dollar bill, he gently intimated that Mr. Armstrong might go as far as he liked on the currency question, as associated with that Seventh avenue national pastime, craps.

Mr. Armstrong thought it would be safe to risk his \$55 roll against a man who could talk like that, for Dessauer's conversation listened like no less than three hundred. Removing his coat, taking off his hat, and with the air of an expert, Mr. Dessauer threw the two-dollar bill on the bar, saying careless like, "Shoot yer fer two," just like that.

The porter of the place afterwards remarked that in his experience of freight car inspector, traveling from coast to coast, and seeing all kinds of dice, as well as crap games, he never did witness before such luck as that man with the gentle voice had. Mr. Dessauer did not stop "passing" until he had \$50 of Mr. Armstrong's coin. Then George made a fatal mis-step. Says he to Sam: "I'll shoot you for my last five."

Clause 8, Section 2, in the Constitution of the Crap Shooters' Union, reads: "Never let a piker get to your roll."

Recalling the commands of his organization, and placing his left hand upon his union card, Mr. Dessauer recalled having just received a wireless, mentioning the serious illness of all his family. Then he ducked.

Passing through the Columbia Building, Sam settled with nearly all his creditors, one hundred cents on the dollar, paying all the ten-cent ones first.

With the balance remaining (\$34.15) and his credit once more established Mr. Dessauer rushed down to the Columbia Amusement Co. office to purchase a franchise.

"Lucky at cards, unlucky in love." So ever it was. Not knowing that the man who loved them so well was cleaning up for the summer, the officials of the company had gone home, thoughtfully locking the office door.

Though Mr. Dessauer acknowledges he lost a great chance to get in the magot class, there is still hope of that franchise, says Sam.

Liberati's Band, will play at the Kansas State Fair, Topeka, in the fall.

Eddie Lovett is the father of a daughter, born July 6.

Ballard Macdonald has severed his connection with Jos. W. Stern & Co.

Reed Albee has returned from Saratoga, fully rested.

Joe Spissell is offering a new acrobatic act which will have three people.

Charles Wilshin became the father of a boy July 7.

The Comedy Club may remove to its new clubhouse this week.

Bill Pinkerton is coming in on the Celtic.

Pearl Proctor will shortly blossom forth as a single singing comedienne.

Toots Paka has bought a home in Honolulu. There are seven acres of ground around it.

Hal Godfrey, who took to ranching, is going to return to London in August to fulfill English contracts.

Irving Berlin has composed a new song for Emma Carus, entitled "It Was An Awful Night."

The Hudson, Union Hill, N. J., will open Labor Day, for its vaudeville season.

Victor Sutherland, Sydney Mason and Charles Perley have been signed for "The Goose Girl" next season.

George Archer, lately chief usher at Hammerstein's, is now conducting a tailor shop in London.

Phil Dwyer and R. K. Spooner, the animal impersonators, have become vaudeville partners.

"Countess" Leontina has been promised the prima donna role in Billy Clifford's company next season.

Amelia Caire, of Felix and Caire, has been successfully operated upon for appendicitis.

Amelia Summerville will appear at the Brighton Beach Music Hall, July 24.

Truly Shattuck is summering in Michigan and will remain there, until time to rejoin the "Alma" company in New York.

James Devlin (Devlin and Elwood) has retired from the stage and opened a producing agency.

E. H. Sothern sails today (Saturday) for England for a brief vacation. Miss Marlowe has gone to her summer home in the Adirondacks.

Leonora von Ottinger has been engaged by Liebler & Co. to play Countess Helene in support of William Hodge in "The Man From Home."

NOTES

The *Lusitania* this week brought back H. H. Frazee, who went abroad a few weeks ago for a short vacation.

Ernest Pantzer sails shortly for Europe and will take along a new motor car he has purchased.

The William Penn theatre, Philadelphia, is now a regularly United booked house. Its "franchise" runs for a year.

Vincent Bryan has completed the lyrics for the musical comedy "Jingaboo," to be produced by John Cort in October.

Carrie De Mar will commence her vaudeville season by appearing at Young's Pier, Atlantic City, for a run of two weeks, commencing Aug. 14.

Baxter and Southwick are on the Moss time in England. Jack and Violet Kelly will probably be routed on the Variety Controlling Co. time.

Carter De Haven will headline the Majestic, Chicago, show July 31. Nat Willis has the same position on the program for the week of July 24.

Charles Frohman is suffering with rheumatism. His illness caused general manager Alf. Hayman to indefinitely postpone his summer trip abroad.

Joe Weber, brother of Lawrence (and not the Joe of the Music Hall) who was ordered away by his physician, returned to New York for a couple of days this week.

Frank Deschon has been signed to star in Jefferson DeAngelis' old part in "The Beauty Spot." The show, under Abe Levy's direction, opens Aug. 26, Long Branch, N. J.

John De Loris got back to Broadway Monday. He hadn't seen it in almost two years. The sharpshooter has been enjoying being featured in the west.

James B. Donovan, of Donovan and Arnold and Charles McDonald, a former legitimate comedian, are planning to form an Irish team that will work next fall in vaudeville.

John Moran, lately returned to New York after piloting the Ashla Troupe (Japs) all over the country, is also the manager of Charlotte Sherman's Gypsy Girls, a western vaudeville turn.

Harry Weber, the agent, bought a Chalmers-Detroit this week. If there were as many agents as actors, there would be as many agents as actors owning autos. Times must be bad.

Franklyn Ardell, who is summering near New York, is reported to have given up drinking tea, coffee, or anything, in fact, excepting cocoa, favoring a well advertised brand.

Fred Bierbower of the Jo Paige Smith office leaves Saturday for a short vacation in his home town, Utica. Fred admitted it without flinching.

The Four Musical Cates sail July 29, on the "Finland" for Amsterdam. They are booked to open there at the Circus Oscar Carre, Aug. 12. Charles Bornhaupt arranged the contracts.

Edouard Durdand has been engaged by Jos. M. Gaites for the role of the Frenchman in "The Girl of My Dreams," which opens its New York season at the Criterion, Aug. 17.

Havez and Donnelly are preparing a monolog for Robert Emmett Keane for vaudeville next season. Keane was formerly a member of Fred. Thompson's "Via Wireless" company.

Sabrey Dorsell, with the Aborn Opera Company, Baltimore, married, in that city last week, John R. Nugent, Jr., 52 years of age and a resident of New York.

Estelle Colbert, who has been identified with the "Three Twins" (Eastern Co.), two seasons, has been engaged by F. A. Wade to play the Yama Yama Girl with his western company this season.

The Rosenthal Amusement Co. is organizing a company to present "The Train Robbers" on the road next season. The piece will have a Bowery presentation at the Thalia theatre about the middle of August.

Katherine Kay has agreed to go with Max Spiegl's "College Girls" next season. Harry Prescott, with Stair & Havlin's "School Days" last season, will also go with the Spiegl show.

Villa Nova College has conferred a degree of Master of Arts on William B. MacCallum, manager of the Broadway theatre, Camden, N. J., and one of Doctor of Music upon Victor Herbert, the composer.

The Odania Troupe, booked by the Casey agency, to play the Orpheum parks this summer, had to postpone sailing for this country, through one of the girls in the act having been operated upon for appendicitis.

"Hank" Brown of Brown, Harris and Brown, is mourning the loss of a pretty cottage which he owned at Easton, which was destroyed by fire last week. The loss was about \$1,400, and 125 chickens.

Orey and Robert Smith have been placed by Mrs. A. J. Kelly to play children's parts with Marguerita Sylva next season. Mrs. Kelly has also signed Mrs. F. Wilson, Edwin Wilson and Paul Kelly, for one of the "Mother" shows.

Jean Newcombe has been engaged by Cohan & Harris for the role of Mrs. Hannibal Butts in the Hitchcock starring vehicle "The Red Widow" next season.

Leffler and Bratton have signed Al. Holbrook to stage "Let George Do It." Holbrook has just returned from London, where he supervised the putting on of "Baron Trenck."

William Cutty, of the Musical Cuttys, sailed Saturday for Europe, where he will join his wife, who is studying music abroad. Mr. Cutty will return the latter part of August. The act starts its season about that time.

Jos. F. Vion, impresario of the New Canaan opera house where he has been presenting moving pictures on Saturdays and Sundays for the past few months, has disposed of his lease of the establishment and taken over Lockwood's Hall, Norwalk, Ct.

James S. Devlin, of Devlin and Elwood, has retired from the stage and will devote himself to the production of vaudeville acts the coming season. Miss Elwood will be seen in a new character creation and be billed as Mae Elwood and Co.

Muriel Stone (Mrs. Frank Coombs) is seriously ill at her home on Ocean avenue, Bay Shore, L. I. She has been under the constant care of a trained nurse and doctor for nearly four weeks, and at present, is slightly improved, though still very ill.

Mr. and Mrs. Aaron Kessler are due to sail for home next week. Mr. Kessler will take up his former residence in the lobby of Hammerstein's and his newly wedded wife will sit calmly by the fireside, awaiting hubby's daily visit, somewhere between midnight and next day.

Among the road attractions that will bear the banner of A. H. Woods next season will be "The Widow Wise," adapted from a series of pictures that have been shown in the colored supplement of the New York Herald, with accompanying verses by Paul West. The piece is scheduled for Chicago in November.

Emmett Corrigan will resume the role of Laylock in "The Deep Purple" with the company that will go to Chicago for a second run in that city. Another company is being organized to present the piece in the west. Walter Edwardes, late leading man for Olga Nethersole, will play Laylock in that organization.

Gertrude Vanderbilt returned to New York on the *Lusitania* to-day, after six weeks in London and Paris. Gertie will return to London next summer to open at the Palace, for an engagement of two months after which she will appear in a musical show which will keep her in the English capital at least a year. Returning on the same boat with Miss Vanderbilt was Elizabeth Drew, who will start rehearsing immediately for "Get Rich Quick Wallingford."

STOCK

OH! THE HEAT.

Worcester, Mass., July 12.

After one week's work as leading woman, Jessaline Rogers resigned. Mollie Camplon replaced her with the Poli stock company Monday night. Miss Rogers, who had been accustomed to playing two matinees weekly, found the daily matinee and the hot weather too much for her.

Boston, July 12.

Owing to the excessive heat, the Majestic theatre closed last week. The company will reopen after a short lay-off.

It is so hot here the actors accepted the enforced vacation without salaries, and the owners of the Majestic theatre waived rental.

Port Chester, N. Y., July 12.

Hot weather has proved too much opposition and the stock company playing here closes to-morrow night.

Paterson, N. J., July 12.

Business has taken a decided slump with the resumption of the torrid weather. The indications are that unless there is a change for the better the Paterson Opera House Company will close down for a few weeks. The company has been doing big business.

Providence, July 12.

The Empire Stock Co., headed by Eugenia Blair and John Preston, was unable to buck the hot weather and closed Saturday night. Most of the members returned to New York to seek fall engagements.

The Cecil Spooner Co., which has been playing at the Metropolis under Charles E. Blaney's management, closes to-morrow night, the theatre to be dark until Aug. 5, when the Spooner organization will resume its fall engagement in the Bronx.

The hot weather has been playing havoc with the stock companies. Only a few are left, of the hundred or more that started the season.

The Richmond theatre stock company, Stapleton, S. I., will close shop next Saturday night with the expectation of reopening sometime in August, for a winter season.

Fleider and Al. Brown, who continued stock in Stamford, after Gus Forbes departed for the west, found two weeks' running all they wanted. They close Saturday evening.

MISS BRINKER'S SUPPORT.

Miss Una Abell Brinker's supporting company for the Proctor's, Newark, engagement, comprises the following: Jack Schagnon, leading man; John Gray, juvenile; Frank Darien, comedian; Jack Ellis, characters; Dorothy Dalton, ingenue; Doris Hardy, second woman; Helen Valiely, Juanita Owen, Gladys Fairbanks, May Greville, Salome Parke.

The next bill will be "Salomy Jane," The Robinson children, Constance and Bianca, have been specially engaged.

HAINES THROUGH WITH STOCK.

Robert T. Haines is anxious for a little vaudeville after his recent stock experience. Vaudeville is a much more certain quantity.

Mr. Haines played out his eight weeks' contract for stock at the West End theatre, losing considerable money, the amount being estimated at various figures. All bills were paid and Mr. Haines and his company repaired to Asbury for a run of five weeks, closing, however, last Saturday night after but six days.

Hence the beckoning call of vaudeville. Mr. Haines offers a sketch by George H. Broadhurst, which is in itself an asset of no mean importance.

Asbury Park, July 13.

Walter Rosenberg's brand new Savoy theatre here is still dark, since the Robert Haines fiasco. It will remain dark until July 28, when 1911-1912 attractions will take up the time.

The Haines company was booked in for six weeks, taking over the house for that time. Will Davis was the "angel." He withdrew after less than a week of poor patronage. The members of the stock company thereupon picked up the engagement of dramatic repertoire and carried it on two nights under the commonwealth plan. Then they gave it up likewise and the enterprise blew up, leaving salaries, advertising bills and other obligations amounting to \$2,500.

Rosenberg was not concerned in the enterprise, having sold the use of the house for the engagement.

CORSE CLOSSES ANOTHER.

Corse Payton has been doing one grand saalam to his royal nibs, Hot Weather, of late. His latest kowtow will be made to-morrow, when he closes the doors of the Shubert, Brooklyn, where he has been playing stock for five or six weeks.

There is no kick on business when the weather is right, but with the thermometer at fever heat the Long Island beaches draw the people. Corse expects to be heard from when summer begins to wane, as he will have some show playing to do to recoup his losses of the present summer.

NEW PLAYS IN STOCK.

Duluth, July 12.

Gus Forbes, at the Lyceum with his own stock company, will produce several new plays during the summer. The company opened June 27 in "Wildfire" and followed it with "Arizona."

The company comprises: Edwin Brandt, of the Viola Allen Co.; Westropp Saunders of the Blanche Bates Co.; Frederick Van Rensselaer, Roy Phillips, Perry Golden, Florence Coventry, Nesta de Becker, Jane Stuart; Joseph T. Belmont, stage director.

Alice Fleming, leading woman, Dominion Players, Ottawa, will leave the company July 22. Her successor has not been announced.

LYCEUM AND CONCERT

TENOR TANGLED UP.

Berlin, July 5.

Herr Carl Burrian, a grand opera tenor, well known throughout the world, is being sued for breach of contract at Prague by no less a distinguished personage than the King of Saxony. The whys and wherefores are about as follows:

Herr Burrian was engaged to sing at the Royal Opera, Dresden, for forty performances, for the gross sum of \$5,000. As one's personal comforts are absolutely essential to all great artists, so in August of 1909 the tenor took unto himself a housekeeper and secretary in the person of one Mme. Dinges, who told him that she was divorcing her husband, and that, pending the action of the case, she was entitled to live apart from him.

"Friend husband," however, soon put in an appearance, shadowing the tenor and threatening him with a revolver. Herr Burrian came to America for a concert tour, but it is not stated whether Mme. Dinges accompanied him. One thing is certain: on his return he found Herr Dinges waiting for him, still accompanied by his trusty revolver.

Whenever Herr Burrian sang, Dinges and his revolver were in the audience. The tenor could only sing under police protection, with the most disturbing results to his vocal chords and general health. Mme. Dinges' divorce action was dismissed, and the husband's petition, naming the tenor as co-respondent, was granted. During all this, Herr Burrian was in America, and refused to return to Dresden to fulfill his royal theatre engagement.

Finally, returning to Europe, the luckless tenor finds that Herr Dinges has started criminal proceedings against him; the King of Saxony is suing him for breach of contract, and the German Stage Association has blacklisted him as a contract breaker. But he still has his "housekeeper and secretary"—and that will help some.

COMPANY WOULDN'T PLAY.

Paterson, N. J., July 12.

As forecasted in VARIETY last week, the Robert Glecker Players at the Lyceum gave up the ship, through lack of patronage. Glecker and the business manager, David Hennessey, closed shop when the company refused to perform without being paid.

Glecker and Hennessey lost money on the stock venture, the theatre management is looking for house rental and the company is awaiting the footsteps of the "ghost."

Louison Chariton and David Montagnon have severed relations with the St. Louis Symphony Orchestra, but will retain their musical bureau in that city. The latter was the resident manager of the orchestra.

Vladimir de Bachmann, the pianist, has arrived in New York for his farewell tour of the United States.

William O. Haley, the bandmaster with the United States Marine Band at one time, died June 29 at his home in Washington.

Maximilian Pilzer has been engaged by Elliott Schenck as concert master for the season of summer night "pop" concerts atop the Century (formerly New) theatre.

COMPOSER COMING OVER.

Paris, July 3, 1911.

Gatti-Casazza, manager of the New York Metropolitan Opera, is now in Paris and has announced he has engaged Luisa Tetrazzini, the coloratura soprano, for the Metropolitan for the coming season. The singer was only heard on the concert platform during her last visit to America.

Signor Ermano Wolf-Ferrari, composer of the opera "Le Donne Curiose," which will be given at the Metropolitan for the first time next season, has arranged to go to New York to superintend the American production of the work, considered to be the composer's best. Signor Giuseppe Sturani, a popular Italian musician, has been added to the list of the Metropolitan orchestra conductors. He has already wielded the baton at the Turin, Colon of Buenos Ayres and Philadelphia operas.

WANT HAMLIN FOR "NATOMA."

George Hamlin, the tenor, is getting things shaped up for his operatic appearances next fall. Hamlin heretofore has always preferred the concert stage, but a flattering offer to play John McCormick's role with Mary Garden in "Natomia" has caused a change of mind.

BONSTELLE CO. MOVES.

Detroit, July 12.

The Jessie Bonstelle Stock company will open its second annual engagement in this city, beginning July 17, coming here from Buffalo.

Miss Bonstelle will associate the following players with her: Charles Balsar, leading man; Winifred Kingston, V. L. Granville, William H. Sams, Olive Harper, Alice Donovan, Eleanor Carey, William H. Pringle, Carey Livingston and Cyril Raymond.

For the opening bill "Love Watches" is the selection.

NEW PROSPECT STOCK.

Frank Gersten is organizing a brand new stock company through Jay Packard's agency to open at the Prospect theatre, Bronx, Aug. 25, following the closing of the present company.

There were signed this week Cecil Owen, Harmon McGregor, Irene Timmons, John R. Summer, Elizabeth Ross, Laura Rogers, Louis Dunbar and Sue Fowler.

Mary Garden is the choice of Andreu Diplo to create the role of "Indraida" in America, when Massenet's opera is first presented here next season by the Chicago-Philadelphia Opera Co.

Leon Slezak, tenor, is announced to spend a part of next season in Russia, but expects to return to New York in time for the first half of the operatic season of 1912-13.

Louis Easton, formerly a violinist with the Boston Opera House orchestra, has accepted the position of musical director at the Park theatre, Boston.

Arrangements are being made to give another Wagner Festival in Madison Square Garden in New York, the recent eight days' engagement of the Russian Symphony Orchestra under Modest Altschuler's direction proving most successful, despite terrible heat, merely the wife of Albert G. Thorne of New York, is to wed Dr. Franz Wiede, a Berlin chemist.

Max Madeline Schiller, Boston, the pianist, died in New York July 3.

SPORTS

Harry Davis, the captain of the Philadelphia Athletics, and one of the greatest first basemen in either league, is scheduled to become a big league manager next season. This is a little inside "dope" which carries a lot of truth. Davis has been trying for several years to shape some one to succeed him, and seems to have finally won out when he captured McInnis. The latter is shaping better every day under Davis' able management and in return for this service, the powers that be in Philly will try to land a club for the veteran player next year.

They came back, after the crushing defeat administered by the Colored Actors Society last week. That VARIETY team just went right out and copped a close 10-9 game from a combination of the Gordon & North offices and their "Merry Whirl" company. The game was played in the morning at McNulty's field. This may be the reason that the actor-manager combination was defeated. A squad of actors out on a red hot diamond at 9:30 a. m. It looked like a dead end and shut for the Gordon-North forces. So confident were they of success that they carried their own audience with them in the person of Maudie Heath, who added a smart air of gaiety to the proceedings in a nifty outfit of white. Maudie occupied a seat of honor in the stand, and the whole show worked to her. Everytime anyone made a good catch, or hit one where the fielders weren't, they looked up to Maudie for a sign of approval. Maudie was always there. When Maudie was not encouraging she was custodian of the soda pop and saw to it that none of the overheated actors or critics drank too much of the cooling beverage. The game was hard fought from the getaway. One umpire was relegated to the woods, and the succeeding official had his troubles. There was a kick a minute, both sides fighting hard. It was all in good fun however and the finish was friendly, although no one was noticed kissing an opponent after the game. George (VARIETY) pitched his usual steady game. It looked pretty bad for him in the fifth, when Moore hit one on the nose that was good for the circuit, and was followed by Eppe, who whacked a clean single, backed up by another home run smash by Smith. The VARIETY kid then collected himself and retired the side without further damage. Bennie Piermont pitched a good game for the "Whirls," aside from a little wildness, and under ordinary circumstances would have taken home the bacon. Kelly (who caught and afterward shifted to second base for the Gordon-Norths) was the real pick of the two teams. Kell is some little ball player, handling himself like a real leaguer? Billy Montgomery played right field for the losers, and messed up a fly ball some, but he came back in the ninth and hit a clean single when it was needed most. Capt. Dash of VARIETY was

ungentlemanly enough in this period not to allow Billy a runner, decided to be exceedingly rude by Maudie, who was excited at this time with the Epplies only one run away. Sime again distinguished himself in center as an acrobatic fielder, when he did a couple of flip flops under Billy Montgomery's machine trying to recover a ball. He also copped a couple of peachy flies that would have meant disaster had they gotten away from him. The losers had suggested that the team securing the least runs should pay for field, but still they accepted their defeat philosophically.

NOTES OF THE GAME.

Jolo once more leads in strike outs. Jo had four to his credit, and couldn't even think of an excuse to cover them this trip.

Cliff Gordon, interviewed after the game, declared he was in no way connected with the firm of Gordon & North, and had no interest in "The Merry Whirl" whatever, outside the box office.

Eppe wore a big white glove on first base, labeled Scranton, Pa. Any one connected with the Eastern Wheel and Scranton couldn't expect to return a winner.

Mike Bernard played one inning for Variety. The umpire called a third strike on Mike and then the rager struck at it. "I'd let no guy call me out without my taking a swing at it," said Michael.

To-day Variety takes on their pudding, the U. B. O., at Glen Island. It's a picnic, two ways, and it looks so good guess we'll play for the dinners, as a side bet.

In "The Merry Whirl" one of the biggest laughs comes when Mildred Elaine says to Frank Moore: "Do you think it's a sin to play baseball on Sunday?" Frank usually answers it's a sin for Boston to play any day. Now he says, "It's a sin for 'The Merry Whirl' to play any time."

The seventh annual swimming match of crossing Paris in the River Seine, took place July 2 under favorable conditions in presence of large crowds. Twenty-two competitors entered the water. Bougain (who won this event in 1906) was the only absentee. D. Billington, the English swimmer, was severely handicapped, but arrived first, doing the seven miles in 2 hours 15 minutes, although the current was the slowest in which this race has ever been swum. The winner was frantically cheered.

Skigie, VARIETY Baseball team's ex-captain, created a new play during a game played at Barnard Camp up Vermont way one day this week. It was a tough game from the getaway and each side was out for blood, it being a purely camp affair. Skigie was captain of one side and in the last inning his team needed but one to win. Skigie hit a long one to left field that would have been good for a home run, but the umpire ruled it a foul. This is where Skigie used great head work. He made a strong kick, which did no good, so he sat right down on the home plate and cried. The umpire, of course, could do nothing at this sad spectacle but change the decision, and so Capt. Skigie won the game. It was a great play, and Capt. Doyle of the Giants may pull it in the near future.

Louise Melrose (Mrs. A. J. Hotchkiss), the leading lady with the Louise Melrose Stock Company, died, following an operation at Los Angeles, recently.

ROOF NEWS

Jean Bedini is teaching the "Suffragettes" on Hammerstein's Roof to be regular actors. Margie Demarest, the girl on the bridge, has been under Jean's training for a couple of weeks, appearing in the Bedini & Arthur's pantomimic travesties. Margie says there are no speaking lines for her in the skits, but she has done so well that Gus Hill has made her an \$18 weekly offer as a chorus girl in one of the "Mutt and Jeff" shows. The star actor on the Roof, though, is "Bessie," the male maid of the Farm House. Before Harry Mock discovered Bess, he was a waiter at the Cadillac, and kept on waiting, not being sure of either job after landing among the Suffragette Farmeresses. The main squeeze at the Cadillac gave "Bess" two weeks off, because it's dull along Broadway now. Bessie, to improve himself, accepted the acting position Jean offered him. Bess says he is some little actor, and that he made Willie Hammerstein laugh. "I hear Mr. Hammerstein is the toughest guy in the world to make laugh," said Bess the other night. Bess is thinking of vaudeville for next season. Doc Steiner will fix it for him—good.

There is a new hoe girl on "the Farm." She is wearing a diamond studded pin to hold on her straw hat.

"Whitey" is still open to anyone's challenge as the champion lemonade seller of the world. He is now at the American. Business went on the bum Saturday night, according to "Whitey," who says he only sold \$10.70 worth that evening. The Fourth of July night is Whitey's record. He turned back \$14.20.

Marcus Loew would like to know whether VARIETY is panning or kidding his American Roof.

No one around the New York theatre would be so very much surprised if a new face shortly appeared among the feminine principals, supplanting one New Yorkers have grown quite used to during the past few summers. Which recalls that the "horse number," formerly led by Lillian Lorraine as the finale of the first act, is "out!" The "Barbary Coast" scene now concludes this portion of the entertainment.

There is no "Cabaret" running in New York now. The Folies Bergere has closed, and "The Follies of 1911" would like you to forget all about the "Cabaret" it attempted.

Willie Hammerstein has secured the Wolgast-Moran fight pictures and will display them on the Victoria Roof July 17.

BELASCO CO. STOP.

Washington, July 12.

The Belasco Stock company closed Saturday night. The organization put up a game fight against the Columbia stock, but the latter's hold on the public could not be broken.

HERE'S BILLY GOULD

By WILLIAM GOULD.

My new partner's name is Ada Christy, late of Ziegfeld's "Follies" Co.

Going up in the Catskills for a month. Palenville, Green County. Come on up the air is fine. (Farmer number.)

Regards to Editor Loney Haskell.

Isn't Leo Donnelly the busy little author these days?

Jean Havez, ditto. (No charge, lads.)

Valeska Suratt has a great show and surprised every one—including me.

I hear that Battling Fanny Brice and One-round Lillie Lorraine had a meeting a short while ago. Bud Fisher and Goldberg called it—a draw.

Cigarettes, George and Al B White are positive lady killers. (All three of them.)

Oscar Lorraine is going to take lessons on the violin. (Jake Wolf, instructor.)

Lee Harrison is an ex-actor and an ex-newspaper scribe and Lee will get many X's as a manager. (Deep, but cute.)

I'm stuck on the Folies Bergere idea. Classy and clean. He who laughs last laughs Lasky.

Did you get "Mr. Bessie," on the Hammerstein Roof? He acts there at night and makes an honest living in the daytime as a waiter in the Cadillac.

TIN PAN ALLEY JINGLES

By WILLIAM JEROME.

The fellow with the big head generally wears the smallest hat.

My old pal, Will H. Fox, the man who paved the way for all the latter day piano comics, was famous as a song writer in '79-80, "A Violet From Mother's Grave," "Twelve Months Ago To-night," "Regret" and "The Broken Home" were sensational hits and came from the pen of Paddy-whiski.

Kendis & Paley did it the first time over the jumps. All you can hear at the seashore is "Billy."

Junie McCree was famous as a song writer and parodist when most of the present writers were mofing around in go-carts.

George Fuller Golden has a couple of great songs at Remick's. Any singer who would ask money for singing them, should be taken out and shot at sunrise.

New York is hotter than the Barbary Coast.

BILLPOSTERS DISCRIMINATING AGAINST THE RINGLINGS

Other Circuses Getting Paper Posted "Because Their Agents Are Friendly and Know Us Well" Says President McAliney. Convention at Asbury Park.

Asbury Park, N. J., July 12.

Now it comes out. Pretty much all over the country this summer "Pro Bono Publico" and "Old Subscriber" have been writing to their home papers demanding to know if the circuses have stopped using lithographs, as they did when "Pro Bono" and "Old Subscriber" were boys.

The answer is the big circuses, especially if they belong to the Ringling Brothers, are not posting as many lithos as before, for the very good reason that the billposters have flatly refused to do business with them. There is a decided movement to let the Ringling shows do their out-door advertising by means of house walls, "snipes" and the other varieties of pick-ups. This condition came about during the annual convention of the Associated Billposters.

When the Ringling Brothers approached the question of signing up the usual yearly circus contracts with the billposters association, they let it be known that they owned what they thought to be the three niftiest circuses in these United States of America. Why should not the billposters shade the prices a little in their favor.

No one knows the inside details of the Ringling-billposters dicker, but this much is history, the dictum went forth from association headquarters, "There ain't going to be no circus contract." And there wasn't. Whereas in former years the circus men tied themselves up to post their paper only on the boards of association members and the association engaged to see that its members took care of the circuses under pain of a fine, this year the matter of contracting for circus display was left "to the individual judgment" of the local billposter. Get that "individual judgment." It is illuminating in the light of developments.

When the circus man came into town and made his billing arrangement, the local billposter could handle his work or not just as he pleased. There was no string to it in the shape of a forfeit clause in the circus agreement of the association. This was not possible under the agreement between association and circus men which has been in operation for many years.

During the winter the circus men met in Chicago, and formed a protective association. It was given out at the time that the circus association had agreed that it would not submit to the demands of the billers, but spread its own paper, securing such boards and space as might be independent.

Now see how it worked out. There was no paper display in Chicago for the Ringling show. The local plant managers explained that there was no profit in circus paper, anyhow. It was

a rush order and it interfered seriously with their commercial contracts. Beside it was too much emergency work, and the circus billers usurped the use of the plant's equipment at the expense of the plant's steady, all-year-round business. The same thing happened in Minneapolis, St. Louis, St. Paul, Cleveland and Columbus. The billposter wouldn't take the business because circus business didn't show a reasonable profit. At least that seems to have been the case, when the Ringlings were bidding for space.

The logic of the argument begins to leak when one hears that Chicago was billed to the top of its facilities for the stand of the Buffalo Bill outfit. The same has been the case in the Bill tour from the opening of the season.

"Is there discrimination against the Ringlings?" a VARIETY representative asked President McAliney at the Coleman house this week.

"Certainly not," he replied.

"Then how does it happen that —" persisted the questioner.

"The association this year is bound by no agreement, as an association. Each member takes the circus business, or does not take it as seems most convenient to him. In the case of the Buffalo Bill show, the arrangements are made by Louis E. Cooke. Mr. Cooke, the Buffalo Bill general agent, is an immensely popular man. He knows every man in the billposting business and the plants are handling the 'Bill' work out of friendship for the general agent. At least they have done so thus far and I believe that Mr. Cooke has been assured that he will get everything he wants to the end of the season."

It developed in scattered conversation around the hotel corridors where the billing men were gathered that the same condition obtained with regard to the Ben Wallace show (the Wallace-Hagenbeck Circus). In the case of the Peru outfit the circus business was being handled in tip-top shape, not for the profit, but out of friendship for R. M. Harvey, the general agent, who, as one member said, "has been in the business for a score of years and knows us all."

So have the Ringlings, but the rule seems to work only one way.

Chicago, July 12.

In the "Wild West" scrap now centering around these diglins, the Two Bills had the better of it in the billing display. The Bill show used Association boards. "101 Ranch" had to put their paper up with their own billposting force, and also selected the locations.

Asbury Park, N. J., July 12.

Six hundred delegates, representing the membership of the Billposters' Association of the United States and Can-

ada, are in their annual convention here. The session opened Monday at the headquarters in the Coleman House and will adjourn Thursday. Voting for the election of new officers for the coming year is now going on. The result will be announced tonight or tomorrow.

Monday's session was a preliminary meeting of the executive board. They were in conference behind closed doors and nothing of the proceedings was announced.

The body of delegates assembled at 2 o'clock Tuesday in the ballroom of the Coleman House. Routine business occupied the afternoon. President P. J. McAliney, of St. Louis, who is a candidate for re-election, made the opening address. He went over the history of the year just past, touching upon the increase of membership in the association, which had advanced from a roster of 3,000 to 3,800.

A good deal of interest was manifested in the report of the new censorship committee. For the first time the members heard of the movement to bar suggestive show paper. A week or two ago a special committee was appointed for this purpose. The move was made at this time in order to catch the printers before they have turned out the 1911-1912 orders of theatrical lithos.

For some years the association has steadily refused to handle commercial business of an objectionable sort, the prejudice being directed mostly against medical advertisements. Now the move is against the show managers who seek to attract business by risque or worse billboard display.

After the executive meeting Monday, there was a rumor around the Coleman house corridors that plans had been discussed looking toward favorable legislation by the billers, but President McAliney denied that any such action had been taken.

The members were made acquainted with the establishment of a central purchasing bureau to do all the buying for the association. It is the purpose of this institution to make all the purchases of supplies for the whole association. In this way large amounts of money will be disbursed and the supplies purchased in bulk at reduced prices. The goods so purchased will, of course, be resold to the individual billposters at a price considerably lower than they could be bought in small lots.

At the Tuesday afternoon session the details of a movement to do away with the free lance solicitor came out. The plan advanced is that the association designate its own solicitors, who shall pay a license fee of \$1,000 a year, and that the solicitorships now outstanding be canceled. Another phase of the solicitorship question is the conflict of local soliciting concerns who do soliciting for national business, seeking to draw special contracts for billboard space in their individual territories. It is proposed to do away with this bidding by classification of business as "local" and "general" or "national." A good deal of opposition developed over the adoption of this report. The matter was laid over until that committee had examined credentials and seated the delegates.

The Canadian contingent held the floor for half an hour while they argued for a change in the by-laws of the association which designated the billposters of Canada as a separate unit, embraced within the association, but distinct and subsidiary. Their demands were successful and the convention directed the appointment of a committee so to change the by-laws as to include the Canadians in the Association on equal standing with the members in the United States.

FIRST SHOW IN CANADA.

The "Young Buffalo" Wild West is playing through Canada. It is the only American show that has ventured into the Dominion this year, and from the accounts which leak into the States, is doing a first rate business.

COLE & RICE SHOW THROUGH.

Geneva, O., July 12.

The Cole & Rice circus, which started from here in the spring under local management, has closed its season. It seems from all reports that the show did well, but was too small for the big cities and too good for the small stands.

It is reported that Walter L. Main and the Cole & Rice shows will be combined next season.

GOT IN A TORNADO.

Portland, Me., July 12.

California Frank's "Wild West" was delayed on its way here July 9, by the tornado at Bangor, which blew down their tents, the outfit arriving at 10 o'clock, causing the parade to be held at 1.30 p. m. The afternoon show started at 4.30, with about 200 people present.

CLOWN REPORTED DEAD.

San Francisco, July 12.

It is reported that J. B. Alger, better known as "Toney Parker," reputed to be one of the oldest clowns in the United States, died July 3, at his home in Winfield, Kan. He became a clown at the age of ten years.

POSSIBLE MANAGERS.

St. Louis, July 12.

The successor of the late Pat Short as manager of the Century and Olympic theatre, is still undecided, according to William D. Cave, treasurer of the Century, who just has returned from New York.

Soon after the death of Mr. Short, Charles Spaulding came to St. Louis, with James J. Brady of the Colonial, Chicago. It was announced from New York Mr. Brady had been appointed. Brady, it is said, did not care for the position.

Cave states he believes that there will be a manager at each house, and they will be kept distinct, since Spaulding leased the theatres to Klaw & Erlanger and associates. He had not heard anything definite while in New York, said Mr. Cave, who may be made manager of the Century. Bud Mantz, treasurer of the Olympic, may become manager of the Broadway house.

"THE GOLDEN CIRCLE."

(Continued from page 11.)

coined money, simply proves that it would advance in spite of this lack and not because of this lack.

You say the organization saved the commissions and cannot be blamed if it cannot put in new heart into individuals.

Since these words of mine may be among the last of our greetings to each, often so uncertain is that life which must end for all of us, I am glad that I may presume to take up some time with this question, which had been the keynote of so much trouble to us all, and you above all, dear old friend, who turned so sincerely to God, when each principle of mathematical law evades the sense of those who blindly accept with some sort of necessary sacrifice, every contact with the equally divine law of mathematics, why do you not leave to God the punishment of those who will always exist under any system, either of the selection of that which they think shall please the public, or the system of the payment of the goods delivered to that public, that, whatever it cost, must pay the gross amount. A successful grafter is only a successful grafter; that is his hell, he cannot outlive it, and he knows that, in ratio to his wealth.

Only small business men are grafters. Big business men have no time for that which is not a legitimate business proposition. Any party to a stock company legitimately organized or reorganized can keep its books open under a magnifying glass to those concerned in its membership. Its standard of business integrity can only amalgamate with business concerns of equal precedent, and its legitimate commercial history is based on that faith, credit and confidence as such terms are used.

This base also underlies the proper responsibility of licenses, the use of which imports into and deports from communities, the strangers whom such communities may, by the virtue of such license, find itself so responsible for.

Since God seems the accepted party of the first part with the original equitable contract issued to each human soul, it may be fairly conceded that it is a soul which is the immortal part of man. The brain or mind is the soul's guardian for the heart and stomach, therefore, if you admit that God makes each soul responsible for that physical body depending upon a material brain, heart and stomach, you must concede upon maturer reflection that the commission is not an affair of the heart, but being a mathematical proposition must be made an affair of the head, to prevent it being made an affair of the stomach. Its quickest elimination is no commission. If you concede any why not all? The commission is a part of the contract. It is the cost of handling the goods. You may, by law, eliminate the name of commission, but no law can eliminate the commission, so why make liars out of those to whom we preach truth? The commission has to do with the separate problem of distribution, which stands eternal between the extremes of supply and demand.

Those "true stars in heaven's blue are true to their courses," through that law of mathematics, divine as the God head by which all heavenly bodies are held in space through their own attraction to their own center of gravity. Nothing is so exactly honest as the law of mathematics. Every law to defeat the payment of the cost of selecting and distributing the goods has been defeated in every legislative attempt by the failure to realize that to attempt to thwart natural laws has simply placed a premium upon graft. Once for all this commission question must be threshed out in the open. While you, and others equally as worthy as you, have suffered the shame of charity, thousands of dollars have been wasted in Albany, and elsewhere in ineffectual legislation to enact a law which can never be more than a statute. Some statutes operate, all laws must operate.

The word "crook" seems to be the plainest word which conveys to the greatest number that type of mind which is willing to avoid the payment of just money under any pretext of fair or legitimate dealing. What is a man who of his own free will, importunes an agent to represent him and save his time and save himself much inconvenience if not much of the humiliation which every artist feels who must personally offer his art for sale, and who then accepts a term of work at the figures set by himself and at the rate of commission agreed to by himself, and then attempts to take advantage of legislation which announces that it goes into effect immediately to defraud that agent of his rightful wage. If to pay debts contracted in my own sound mind is a crime in America, it must be proven under the American government. Many never used an agent until the agency question had been given up for many years. When the last agency law or statute or proclamation or whatever it was became known, many contracts only called for five per cent. Consequently, it was easy to defraud the agent out of his legitimate wages or illegitimate, by virtue of the new law. Had it been an affair of the heart, many might have done so, and perhaps did.

If any manager is a sufficiently bad business man to give more billing or salary or commission out of the gross cost than an act is worth to him as an act, the artist may be a sufficiently good business man to take it, but I will still think him a very bad business man, but the honest man will still pay what debts he contracts.

I have put nothing up to you, George, except the statement signed in the Article of July 1, which involves the re-writing of the Constitution of the White Rats of America. My object is to make its obligation possible to those who are now trying to form a new society, so that the present organization can be protected so far as they are worthy and so far as they wish it by the independent artists who must support both their business corporation and that of the managers by attracting the public, that must support all.

A corporation is simply an individual, so is another corporation. One

individual can represent the independent equilibrium between them so long as he maintains his equilibrium. It would be impossible for every one to agree with all parts of your letter, it is not at all essential that any agree with me. I do not pretend to know the right way—I merely insist that there is a right way. If Rats can, as you say, work with non-Rats, surely plain White Rats can work with Golden Rats. Surely if a shoemaker wishes to own his own factory another shoemaker can put his earnings in a cheese factory if only to board the order of leather when he is through work.

Ten years ago we tried to get Mr. Keith to sign an agreement appointing a committee to meet our committee with legal advice above reproach to agree upon an equitable form of contract, the total abolition of all commission and that construction of an absence of black-list or black-mail, which would mean that no act should work which did not make good on a bill and that any act which would show that it could make good on a bill should be given a chance to work. We have never gotten two representative signatures to that agreement yet. That is the specific reason why we have had no material advancement in eleven years. That is the simplest solution yet. Why not sign and settle it and take honesty as a basis for all. Equal honesty, equal quality for all, equal for equal, money equitable. That's what it is and must be. So let us be fair and just and settle it once for all. No commission or net salary. It means the same, but why not settle well and forever!

I concede that we have a great many more people in the same position than we had eleven years ago. We have gotten to that point several times, and just as the pen reached the paper, someone started to tell how disinterested they were and how much they loved or hated each other more than such just as ustment and, as now throws suspicion upon the motive of every honest man whoever dared discountenance that prejudice which has become some sort of religion to the mind which not only cannot think, but will not try to think, except that in some vague way it must be brave to be idle, but not brave to be idle without protest. A large salary for twenty minutes work is a fair business proposition.

But that twenty minutes must bring its per cent. of profit to all concerned and it can never be properly done by an artist who cannot walk into a theatre in which performers are afraid to speak to each other without trying to tell some lie to themselves or to each other about their contract, commission or obligations. It is unfair to implant such ideas under the name of oath, obligation or promise, and graft will always exist when a premium is placed upon it by questionable control.

The affiliations which you say were inevitable gained through violation of procedure which you say was merely a matter of opinion, applies to that class to whom all obligation or promise is merely a matter of opinion, and should be granted with that breadth

of mind which grants also difference of opinion.

None should make a promise they cannot keep, nor can they have confidence in those who assume obligations which they do not understand. You have spoken justly and well to those whom you told to remain inside of the organization. I have written nothing to their paper and shall not which will influence them to do otherwise. I will also advise them not to read what I have written here, for in reading what you have written to them they do their whole duty. Many can write better than I, but it seems no one else realizes that when the voice of the lodge room goes outside of the lodge room, another voice must follow it, although had none been concerned but the others who sat still I should have agreed with the Player was "surely not worth bothering about."

But my American Federation of Labor obligation may give you a clear light on my course. If, indeed, my record as a writer of twenty-five years experience on these subjects does not show you at once that such a suggestion in my case is utter nonsense. Man's first duty under God, is duty, and compromise with conscience never won a victory, and you at least have read what you wrote in the book.

My first article was intended for the actor's society and not for the manager's society. Had they accepted it at once, the whole controversy would now have been over. I mean by this, had they accepted one or two of the essential points of it. As they chose to regard it with such suspicion and resented with such a class of insults as those who wish to may read its legitimately offered help.

Why not help me and I you, in spite of our friendship, which is poor indeed if it helps not others, and write the artists of the world in the world's respect, and not chums. Your dream may not soon again so near approach reality.

All must concede something; I have conceded much—even to discussing a possibility that the union idea be given far thought. What is any one's pride to every one's welfare. A great profession has been made ridiculous. It wants to go to work. Let it have the same chance as other citizens—to choose its own work at its own terms. Take up one case of injustice—very high—and attack the tree at the trunk—not shooting bird shot in silly "skirmishes." Then you will find there is no injustice, for there cannot be, if we are just.

Nothing already done need be lost. The victory won ten years ago was lost because when one man asked that two other men should write their honor on a signed piece of paper and let us work out the details from that point until each detail was demonstrated. No one listened to what he said, but praised his "delivery". Although fifteen heard, but one said, "Let there be truth between us forever more." And his name was Golden. And another, God bless his big manhood, said, "Never give up, young man, there is a greater future for you than that."

That man gave up and started over

and gave up and started over, but he never lost hope. He waited and hoped and studied and thought and learned by work and labor and so did every other man of the fifteen, two now dead, of the four. All now living and of the great original and all that could be known is known to all the boys of 1900. They have reviewed the words of Mr. Keith in 1900 very well. Now you know why you have made no progress since you passed the Gate of Navarre. And perhaps yet just and great vaudeville shall blaze in electric in name, or in spirit, and even on monuments, in name or in spirit, and, will perhaps, stand as a kindly light of welcome to every foreign performer who loves the American name of fair play, as played by any human soul that is not too proud or too narrow to learn that no honest effort can ever be lost.

There can be nothing honest in the mad and spiteful effort which leaves each defeat throwing into the innocent minds of a new generation, a suspicion of the motive of every honest man who dare oppose it. There can be no honest motive except the pride which must suffer as we all have suffered if we were not insane with our own egotism in the method which goes from country to country speaking of the "Obvious rise of those whose rise by right effort is as inevitable as the obvious fall of wrong method."

There are men who are geniuses in organization. But when they organize for the mere sake of organizing, they must study that you must organize up and control from the top of judgment. When a man risks his own judgment as authority, he has set his limit.

First let all debate justify the proper use of union, the advantage of proper affiliation from a business and all other standpoints as related to labor and vaudeville and drama, and as related to laborers, skilled and common, vaudeville of the grades of theatres charging admission and their relation to the communities and licenses sold. For 50 cents worth of free passes to perhaps, an irresponsible village loafer who takes an empty slaughter house or store building, on a promise to pay a bigger rent for it than it can earn empty and books in a bill by collect telegram to an agency which doesn't do business on an educational basis, and which there tells the same acts they may do on the Pantages or Sun or Orpheum or Hodgkin or Keith or Hodgdon or Bray, or S. C., or Hammerstein's or Lowe or High or each against the other, but they won't go in his house.

The present effective and well known and recognized system of stage help affiliations and musical unions and then take up just how far you think an artist or headliner in any house which plays acts under Union conditions would be justified in jumping into such houses every time he had an open week and taking a week from those who would be thus forced to lose the week because the local manager whom the real headliner should never dignify as a manager until he had proven as a manager that he would not cancel his whole bill in order to book a headliner at any cost to show the small acts how

he stood with the big acts, and by thus taking advantage of the big acts and the little acts array them against each other by the same contemptible methods as are now being used to hurt every decent and honest and legitimate move for advancement ever made for the artist in America.

The artist has special advantages inside the law. Why try to lose them by continuing precedents which were made outside the law?

The union houses will be divided automatically and necessarily into union and other houses. Neither manager or artist can play, play both to win and avoid both to win. Let the man who doesn't need the closed shop stay out of the closed shop until he does need it, and when he doesn't need it, let him try to get back on his merits as an artist to where he doesn't need it. This means a joint set of reports available to all, for if actors and managers are to be educated forward they must have a scale of advancement. Discuss the advantage of the play or pay contract to the established element, and its effect on the developing element, and its chance to then get any chance.

Now comes the point of division. The artist who has perhaps miscalculated his pretensions to art may write himself within this circle as a coward, who would desert those beneath him in earning power or manhood, or as a friend to them who is willing to grant them such of his support as his manhood and his artistic honor and his love of the standards of Augustin Daly and Dion Boucicault and Tony Pastor and their prototypes, and men and sons of men now living would care to have on record. Their own idea of responsibility. These are between two fires. One says, "You cannot work in America without our permission. And the other "you must have our permission to work."

It may begin to dimly appear how much good might have been accomplished by my staying inside the organization and allowing anyone's prayers or threats or bullying or scowls or printed insults to influence my simple and evitable course. The condition is this: A new society will organize whether it wants to or not because it must now organize to keep from being organized. That is obvious. No honest artist big or little, who sees that he is now between two closed corporations both expecting to live all their lives upon what he must earn for a part of his life, should selfishly take advantage of that position to destroy all the hope and chance that the less fortunate human being below him in some accidental advantage of opportunity would now lose if such independent artist were to know the artists' honest rewriting of his constitution. The managers have not asked actors to join their corporation, why should the actors demand that other actors should.

Why not go above all in each side and sign that which includes all if we present contestants?

Recover a mutual half million from the earnings of contracts already both played and paid, or to be played and paid it is still money paid by the public to see the actor and the actor who sees rightly of the scales of justice

and of honor and whose intellect cannot evade the tragic awfulness of responsibility to his weaker brother as an artist and a man has a chance to be free in America without basely deserting every standard of artistic and honorable and red-blooded principle which binds great art and great net through a greater God whom they all must meet as men or as coward and answer to his clear voice.

"What have you done?"

Such of those as are fair, will, without question, affiliate with the present actors order as soon as it shall rewrite its constitution and make its obligation acceptable and possible to the highest in manhood and in all grades of art and labor.

But shall scarcely submit to any obligation through fear, when that which was true is changed without knowledge, voice or vote to mean that which is to them, not true.

Yet always when Child of Golden escapes from a sick father's care, and all the uncles are busy working and the child gets out of the house and runs down street on the first sane Fourth in vaudeville and shoots off firecrackers and may be run over at some jammed street crossing of busy traffic by a mustard seed full of plain horse sense and brought back home, some of its uncles must run after it though the father scold that his child must be right.

As to the leaders escaping I spoke of a coming not a past event. I qualified as a goat in the last battle. It is but recently that I have been recognized as a leader in it. I shall be neither, even although be we merely goats, and merely goats, your child, it seems, should not be censured for getting my boy's goat.

And how can it be fair, George, to make hungry fellows hungrier, and to call chameleons those who change only with the color of the men or papers who quote them, and if time and space remain unconquered because it is in their nature that they are unconquerable, why make it an affair of heart instead of head, and thus implant with the fervor of religious appeal to the minds thus best impressed that it is always wrong to believe common sense.

That it is wrong sentiment to refuse to play with others not of the order as you say and still is it right sentiment to say "I merely say it is my right to be here. I ask not others for their right and when my right is questioned here, it must be by the other party to the contract which brought me here for to him I have given option upon my presence here for this term of time as written by us in our own sane senses."

Until that condition exists there may be adjustments, but they will not be just adjustments, and why admit the commission as a factor rather than a form that you receive ninety-five dollars not in Indianapolis instead of a statement that you received indeed a hundred dollars. But they have concluded to retain five per cent. in the office as usual. The contract may stipulate which office, but the performer gets ninety-five.

You would say if he had a new heart he would refuse. Why? Why? Has he gained five dollars worth of

heart that he should demand five dollars more than he ever received before for the same goods. But once for all. I grant you both your corporations I will still spend my mite for books and dream, and have no fear but that these thoughts and yours shall be much of that rewritten ritual of old, which will never again insult the majestic power of real labor organization by caricaturing it as a captured clown, pointing a silly property dagger, with much bombast at the very heart of the United States.

J. C. Nugent.

GOLDEN'S LETTER.

Continued from page 10.)

time attempted to lower salaries to such a degree as to make performers so anxious for any kind of protection, that they stampeded into our fold, AND WE SAVED THEIR SALARIES!

When men join together in the spirit of Brotherly Love, for protection and progression, they are progressing and protecting just so long as they retain the SPIRIT of brotherly love, not for themselves alone, but for all mankind, even for those who oppose them. The instant they start to rule by fear, they are on the wrong track. It was purely in this spirit of Brotherly Love that I founded our fraternity for the advancement, enlightenment and protection of the people of the stage, and just so long as we adhere to its original principles we will be right. Therefore, it is to be sincerely hoped that now, when we are beginning to feel our power we will in no way abuse it. And I can't believe that we will.

I am NOT in favor of mud-slinging, so-called, nor published personal abuse of any kind. I am NOT in favor of scaring anybody into our society. I am NOT in favor of inferring that those who are not White Rats cannot play on the same bill with White Rats. I am NOT in favor of the closed shop. Every American citizen should have the right to exercise his own judgment, as regards whether he wants to join a society or not. I am NOT in favor of dictating to managers in any way, and I have never tried to do so. Unless we can be friends there can be no peace. No man's heart can be contented, or do full justice to his work while he believes his employer hates him. The highest thing we can ask is the friendship of fair managers. I was happier when I had this than I have ever been since. I am NOT in favor of mixing up with labor troubles of any kind. I don't believe there is any strike contemplated. I most emphatically am NOT in favor of strikes unless one be necessary to save our society from disintegration and our noble cause from oblivion, as was the case with the only one we ever had. It was forced on us by conditions and there seemed no other way.

THE ORDER OF THE WHITE RATS IS MY CHILD! I am the most concerned of all as regards its welfare, and the one who would suffer most should its principles be abused or betrayed, and I am not covertly thrusting at any one when I say that the day will come when all its members will be loyal and true, honest and clean. As far above cliques and tricks as are the

(Continued on Page 31)

NEW ACTS NEXT WEEK

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

Aida Overton Walker and Co., Fifth Avenue.

Romano and Earle, Fifth Avenue.

Edna Fox, Fifth Avenue.

Richardson's Dogs, Fifth Avenue.

Gilbert and Kay, Henderson's.

Lewis Stone, Henderson's.

Murphy and Thomas, Henderson's.

Helena Frederick and Co., Brighton theatre.

3 Escardos, Brighton theatre.

Ethel Levey.

Songs.

23 Mins.; One.

Hammerstein's Roof.

Ethel Levey moved her trunk just four blocks, to make her reappearance in regular New York vaudeville. Last week Miss Levey was a part of the Cabaret show at the Folies Bergere in 46th street. That's vaudeville, of a kind—eighty minutes for a dollar and a half. At Hammerstein's they more than double the time for the same price. From the applause, Miss Levey did quite well upon the Roof. Her voice carried to the rear, but neither her voice nor selections brought out the noise. That was occasioned by the only dancing she did, following her fourth (and last) number, "Pride of the Prairie." Dressed rakishly for this song, Miss Levey had among her auditors the woman from the Coast who rode on horseback into the east, to shake paws with the Pres. This female Buffalo Bill sat in the front orchestra row, dividing the honors of the evening with the program. Everybody took a peek, saying that one was enough. What she thought of the "Prairie" song is conjecture, but it's odds on the wanderer from the stronghold of the Barbary Coast wanted to let out a "Whoopie" at Miss Levey's dancing. For each song Ethel changed her clothes. That was a distinct departure for her, and may have been an acknowledgement that nowadays it isn't so much the singer as the dressmaker. Opening with "Dear Old Broadway" (sung by her as "Gaby" in the Folies performance) Miss Levey followed that with a Frenchy number in a Frenchy soubret dress, built in the latest mode, on the same style and lines that Jeanet Denarber first brought over. It didn't amount to much, nor did the "Broadway" song create an undue racket. The third song was a ballad (new) about smiling. It has words set to a martial strain, very reminiscent, but gets a good swing in the chorus through this. It's a song that depends upon the singer to make. Miss Levey put it over, assisted by a group of six young "pluggers" who also helped out in the "Prairie" number right after. As Miss Levey sings "Pride of the Prairie," that is likewise a ballad. The two songs in succession offered little variety. But the dancing did the trick, and would have done almost the same, without the helping hands of the friendly house. *Sime.*

Willfred Clarke and Co.; (4).
"The Dear Departed"; (Farce).
16 Mins.; Full Stage (Special
Interior.)

New Brighton.

Willfred Clarke, in essaying anything new along the comedy sketch line has his work cut out for him for he has played "What Will Happen Next" with so much success for several years past, that anything he does must naturally stand up for comparison. "What Will Happen Next," is an ideal vaudeville sketch. "The Dear Departed" might be called a feeler for Mr. Clarke. It leans towards "What Will Happen Next" in its main idea, and now and then there is a familiar line from the old piece, while several of the amusing situations are very alike. It gives the idea that Mr. Clarke is trying to break away from the old piece gradually. The same very good company seen in the older piece the last trip around, supports the star. "The Dear Departed" receives fine treatment, whatever else may be said of it. There is a pretty library set in evidence, and the corking clothes of Eleanor De Mott and Grace Meinken adds plenty of tone. There is always class to a Willfred Clarke sketch. No matter how farcical, or in what direction a laugh is sought after, the classy atmosphere is always felt. "The Dear Departed" has to do with wives. Clarke's wife is always holding up as an example her first husband. Tired of the ever ready praise for "The Dear Departed," Clarke resolves to get something on the dead one and put an end to it. In order to do this, he involves a wife and husband who are separated. There are complications, and an exciting unravelling. Mr. Clarke has a capital idea of what vaudeville wants in a farcical way, and never misses an opportunity of getting a laugh over. "The Dear Departed," after a few weeks playing, will work into as big a laugh getter as "What Will Happen Next?" and will assure Mr. Clarke's position in vaudeville, but it is too similar in theme and construction to add any new laurels to his crown.

Dash.

Hilda Thomas and Lou Hall.

Comedy and Songs.

13 Mins.

Brighton Music Hall.

Miss Thomas and Mr. Hall have hit upon the right idea of a comedy act, nothing being overdone and the pair working swiftly throughout. The portion that could be tinkered up is the finish. After making a good substantial hit in the laugh-getting line, the two finish so abruptly they do not give the audience any chance to extend half the applause they really deserve. The act is written in light sketch form with Mr. Hall a "rube," while Miss Thomas does a lady's maid who "kicks" the "rube." Miss Hall has a few character numbers of the comedy kind. In these she displays humorous ideas of different types of women. Hall makes a very funny rube, and does a monolog that gets away big, after which he plays the piano for Miss Thomas' numbers.

Jess.

McDevitt, Kelly and Lucey.
"The Piano Movers"; (Comedy).
18 Mins.; Three (15); One (8).
Fifth Avenue.

In realizing that two-men dancing acts are a drug upon the market, and in evidencing their ambition to pass beyond that division, where they formerly were, McDevitt and Kelly are entitled to credit; also a certain perception of conditions that bespeaks better for their future on the stage than the selection of "The Piano Movers" as the sketch for them to debut in as "actors." Messrs. McDevitt and Kelly need quite some training yet to become actors, more especially so if a comedy playlet is to be selected as the medium. "The Piano Movers" has a flayed and ragged theme. An actress is disappointed at the nonappearance of her support, on schedule time. They must rehearse. To the rescue comes a piano, brought by two piano movers. Good souls, they will help the actress out, just as many an actress has been assisted upon the stage before, by piano movers, on and off the program. Another error the young man fell into was the selection of Miss Lucey as an actress. She is unable to give the proper reading to lines; McDevitt and Kelly are little better. But as dancers, the boys are there, in stepping, and eccentric work at the piano. McDevitt and Kelly could entertain nicely in one-half the present time, without Miss Lucey or "The Piano Movers." If they want to be comedians, two essentials for them are requisite; a sketch writer with an original idea or two, and a coach who knows his business.

Jos. K. Watson.

Monologist.

15 Mins.; One.

Jos. K. Watson, last seen in burlesque, is back in vaudeville as a "single." He uses no makeup but wears a hat that gives a chance for facial expression, and a dialect a la Hebraic. Joseph's line of talk is well put over, but some of it sounds unmistakably like Joe Welch's. Jos. K. doesn't need any of the other boys', for he can well get along without it. He has all the earmarks of a Hebrew comedian and his parodies at the close landed him strong. While Jos. K. showed his goods to a Fourteenth Street audience on a hot night, he had to acknowledge several hearty encores. Watson should succeed as a "single." *Mark.*

"Alfred The First."

20 Mins.; Full Stage.

American Roof.

"Alfred The First" is a much smaller monk than "Consul" or "Peter" and his work suffers in comparison with either. "Alfred" looks young, and the way he does his routine, shows that he can learn to do a whole lot better. His routine is along the line of the others. At the close the monk comes to the footlights, and does a clog dance that got a big "laugh." Whether this is in the act or not, it is good for a laugh. "Alfred" should be a big hit in the "pop" houses. *Mark.*

A. M. DeLisser's Players.

"The Great Interrogation"

(Dramatic).

34 Mins.; Full Stage (Special Set).
Brighton Music Hall.

A. M. DeLisser's Players have a very strong vehicle in this playlet, by Jack London and Lee Bascom Marsden. The big effects are supposed to be derived from the acting of the leading man. Other good characters are in support. The present leading man isn't at all convincing. Through him, the interest is inclined to lag, whereas it should be at high pitch throughout. The story is of a young mining engineer who takes an Indian wife in Alaska, according to the Indian rites, which explained, doesn't mean that he is married according to the white man's church. Before marrying the Indian maid he courted and won a girl in the States. She threw him hard for a man with money. The man with money dies. As the story goes she still loves the mining engineer. And he loves the white girl, but has given up all hope of ever seeing her again. After the first sweetheart's husband dies, the widow starts for Alaska, to find her former lover. The Indian wife is faithful and though her white husband likes her, he is still pining for the pale-faced one. The widow appears. It is the meeting with the Indian wife present that is the strength of "The Great Interrogation." While the white man is strong for going back to the gay life with the widow, who pleads with him, the Indian girl does a few screams to remind what is expected of him. The former sweetheart goes away without him. She is seen leaving in a small boat as the curtain falls. The hero has chosen his life sentence with the Indian girl. There is excellent acting by Hattie Neffin, who takes the part of an old ill-natured squaw. Pilar Morin as the Indian wife, also does very well. The piece may be too strong for vaudeville. But it is safe to predict that if the producers had gone out of their way to select the lead, the sketch would have been successful in any house. The Brighton Music hall crowd greatly liked it. *Jess.*

Mordaunt, Foster and Girls (3).

Singing and Dancing Sketch.

19 Mins.; Three (Special Setting.)

A detective on an ocean liner is after jewel smugglers. A woman passenger, trying to put a few valuables over, falls under suspicion as being the famous female smuggler the sleuth is after. Three girls bob in and out. The woman drops a bracelet on deck. It is found by one of the girls. Another girl loses her wrist adornment, found by the third girl. Everything is finally righted after a number of songs and dances are interpolated. The man has a good speaking voice. He doesn't sing or dance. The best work of the woman and girls was with "Did You Ever Hear a Girl Say No?" The voices are fair, but the girls are of pleasing appearance. The ending is weak. Unless there are some noticeable changes, particularly the closing, the act will have to stick to the "small time." *Mark.*

Will Solar and Alice Rogers.

Songs and Dances.

10 Mins.; One.

Hammerstein's.

In "kid" outfits, Will Solar and Alice Rogers are a new combination to Broadway vaudeville. They had an unfortunate place on the Roof bill ("No. 2"), but that was not as much against their chances on the "big time" as the act they have placed together. Solar, the boy, has been at Hammerstein's before—when he pushed the baby carriage containing Anna Laughlin across the stage. The best of the turn is the dance he does at the finish. That is rather good, much better than the duet song, an old one. At the opening the girl sings Jack Lorimer's "Smiler is his Name." Solar attempts to attract some comedy from it as an accompaniment. They may have gone better downstairs, but the couple have the wrong conception of "kid" characters. Yelling and screaming do not always betoken youth. Miss Rogers requires the rehearsal the more. The act could probably get over on the small time.

Sime.

Gladdish and Cranston.

Singing and Dancing.

14 Mins.; One (5); Two (4); One (5).

Henderson's.

Gladdish and Cranston have an offering with no chance for it on the big time at present. The act is a hodge podge. Although the woman in the turn is a corking looker, she could not get it over. That the two will make good with the proper vehicle is no question. The man has a good singing voice. When he learns the audience is in front, and not off stage, he will get over. The girl will pass any time on looks alone. In addition, she has a rather pleasing personality and a sense of comedy values. The two should be capable of putting over a light Irish playlet, with some singing.

Fred.

Stadium Trio.

Acrobatic.

Hammerstein's.

The Stadium Trio is a ring act, closing the show at Hammerstein's, this week. A man and two boys perform on the rings, connected with a bright looking nickel apparatus held down to the stage. The act is likely from the west. Most of the feats are strength tests, with the man as bearer. It's a nice little ring turn.

Sime.

Grace Van Studdiford.

Songs.

10 Mins.; One.

Brighton Music Hall.

Miss Van Studdiford wears a "Harem" affair that will startle the natives and others who wander into the big hall this week at Brighton. The former operatic singer sang three songs, two opera selections, with "Annie Laurie" in between. A real full voice and a dandy appearance makes Miss Van Studdiford's 'steenth return to vaudeville welcome. The prima donna caused a big racket

Jess.

The Clover Trio.

Singers and Dancers.

14 Mins.; One.

Henderson's.

This act was known in the West as Wolfe, Moore and Young. It is a rather clever offering of the usual type of three-act, with two girls and a comedian. In this case the comedian works after the fashion of Harry Fox. The girls have practically the same business at the opening as the Miller-ship Sisters. At the finish the man redeems himself with a fast dancing number that brought a lot of applause. The girls are pretty and can sing. The little blonde is a great aid to the act. Good looking, a voice and an easy manner of handling herself, she is "some girl." The turn was on in the fourth position at Coney Island, and woke the audience up, after a half hour of deadly silence.

Fred.

Bicknell and Glibney.

Comedy Sketch.

11 Mins.; Three (Interior).

American Roof.

The man is a capital comedian, an eccentric dancer, works naturally, and has a makeup which helps him greatly in impersonating the verdant country gawk who would go on the stage. The sketch idea is an old one and if the man's comedy wasn't acceptable, the act would have rough sledding. The woman is good looking, but doesn't prove the right kind of a feeder for her partner. She faces the audience and talks at a time when she should be working to her teammate. She seems somewhat "stagey" and affects a self-assured air that an audience does not relish. Her partner is clever enough to be on the big time. His dancing came in at an opportune time as the act sags, when he is off stage.

Mark.

Purcell and Bergere.

Songs.

13 Mins.; One.

This man-and-woman team have a great foundation for a real vaudeville act. It only requires a little work to place them on the big time with a first class offering. Perhaps there are no two better voices in any other vaudeville double-act than those possessed by this pair. They are good looking and act as though they have travelled in classy company.

Jess.

The Maddens.

Singing and Dancing.

13 Mins.; One.

A girl and fellow put over an old-time specialty. The boy does a very good eccentric dance. Other than this the act has nothing not done by numbers of others. The girl makes a brave attempt at singing a song.

Jess.

Dillie Fay.

Songs.

8 Mins.; One.

Miss Fay is a small blonde with a wonderfully strong voice. In songs of the slow and draggy kind, she gets a certain amount of applause for her efforts. It is a question if her act is suited for vaudeville, through being too "straight."

Jess.

THE LARBOARD WATCH

Chicago, July 12.

Whatever hope the producers of "The Larboard Watch" held for a successful summer run at the Cort went out with the incandescents, after the opening performance Saturday night. Heralded as a nautical comedy, its initial presentation was truly a melancholy event.

The show is overbalanced with numbers, with few exceptions poorly staged, and without the necessary essentials to make them hits. The comedy was entirely neglected in the wild scramble to open as billed, while the plot rambles away time and again only to return in jerks hardly sufficient to keep an audience interested. This leaves "The Larboard Watch" without a main spring and badly in need of winding.

The theme, an incident of the civil war, tells of a popular young seaman of the town of Kittery being arrested by the government on a charge of treason. The arrest takes place at the close of the first act. His vindication and release comes with the final curtain. The story is in two scenes, the first the quadrangle of Old Fort Kittery, Portsmouth Harbor, and the second, the deck of the U. S. S. Kankakee. The producers conveniently anchored the Kankakee in Portsmouth Harbor for their last two scenes, making it unnecessary to carry an extra back drop. The ship scene merely requires the removal of the side wings that make up the fort and the placing of a few others to resemble the quarterdeck of the Kankakee.

The costuming has likewise been provided on an economic basis, only two or three changes being made for the score or more of numbers offered. The prettiest is a duplicate of the dresses worn in the days of Lincoln.

At the opening, a well staged drill by the Ellsworth Zouaves, brought applause and gave the affair a flying start, but the pace set proved a little strong. From then on the ship commenced to slide down stream. A comedy bit and a number followed one another in rapid succession, until twenty odd numbers had been offered with only four making any impression. Miriam Pruzan singing "Long Are the

Cutler and Heagney.

Singing.

10 Mins.; One.

American Roof.

One boy presides at the piano while the other does the principal singing and comely bits. Their opening number is away from the ordinary run of rathskeller acts and gave the boys a good start. The piano man also works in a singing number with the other lad coming back with an English "bit" which pleased the American roof regulars. The boys sing two "rag" numbers at the close which works a handicap. One is sufficient. They do fairly well with "Railroad Rag" and follow it with the "Bowery Rag." The strength of the act is shown in the first half which consequently forces them into a weaker closing. A rearrangement would help

Mark.

Days," and "When You Have Wed" led the singing department. "Tomorrow," by Anna Hoffman, and "Oh, Fate," a tenor solo, by Albert Rauh, were the only other numbers that either received or deserved recalls. All the male principals took a crack at the comedy, Will H. Sloan coming out ahead with a few laughs. Sloan impersonated an excitable German Major and wallowed through his part as well as a gallon of perspiration, but the perspiration was about all he raised with any degree of success. Of the other male principals John L. Kearney, Francis Lieb and Mr. Rauh held leading roles, but the quartet were handicapped by the material and seemed sadly out of place.

Kearney had what little opportunity was offered in the role of a provost marshal, later reduced to a deck walloper. Although he pulled every string for a laugh, his efforts were fruitless. An eccentric dance by Robert Milliken was liked because it carried no singing with it, and looked a little different.

Miss Pruzan is a Chicago girl. She made her professional debut with the piece, sang her way to success, and proved the life of the operetta. The girl possesses an exceptionally well-trained voice and will bear watching. Miss Hoffman helped through her appearance while Alice May Sullivan, who has a style of her own, scored an unquestionable hit.

A large chorus was noticeably shy of beauty but lusty of lung.

The opening of the second act presented a pretty picture, aided by proper light effects, but otherwise the staging ran along the conventional channel.

While the usual first night nervousness and forgotten lines were prevalent, one could easily pass over these defects and still hunt for a redeeming feature.

"The Larboard Watch" will have to undergo considerable tinkering before suitable for either the road or a metropolitan run. It looks impossible for the Cort, especially with the thermometer soaring heavenward.

Fred. Miller, Jr., is responsible for the piece. James Gorman staged the production.

Wynn.

OUT OF TOWN

Stella Tracey.

Songs.

11 Mins.; One.

Young's Pier, Atlantic City.

Stella Tracey is a pretty, petite little blonde, vivacious and pleasing. She played opposite Julian Eltinge in "The Fascinating Widow" last season. Miss Tracey gave four songs, including the encore number, making several costume changes. She scored with "O'Reilly" and "Lindy Come Along." Miss Tracey made a cute entrance, in keeping with her stature, peeping out at the audience from the entrance. Her voice is good, and little mannerisms made her liked very much

L. P. Pabst.

HAMMERSTEIN'S ROOF

There's not much of a show on Hammerstein's Roof this week. It starts badly, without ever getting into the stride of a regular vaudeville performance, whether in or out of doors.

Mr. Hammerstein had quite some gathering Monday evening. It wasn't capacity upstairs, nor near capacity, but still some house, considering the audiences that have been around lately. Monday evening was warm, too much so for the show business.

But after all is said and done about Hammerstein's Roof, Willie is still shy one feature weekly, something new, the more sensational the better, but a feature that will draw. Ethel Levey is this week's headliner (New Acts). She drew a number Monday. Some came in on passes.

Eleven acts were on the program. The show really contained eight turns. The three others could have remained, or go, on the "small time," and the Roof bill wouldn't have been injured any. Tate's "Motoring" failed to show Monday. The Six Steppers got a job through the disappointment. The program ran as laid out, with the exception of the "Steppers" stepping into Frank Morrell's place, with Mr. Morrell moving down to second after intermission.

On the program the show was to have been opened by "Nelson and Crossin," in a "Novelty Musical Offering." Mark Nelson is the assistant stage manager and Mr. Crossin is a member of the stage crew. As they couldn't leave their berths to make good the phony billing, Keeler and Don, a couple of jugglers started things off, with a light turn of its kind, in which the comedy was tried for, without reaching. The best work is with the balls, before a blackboard. The blackboard takes up a lot of space for the use it is put to.

An "Apache" dance was presented by Martin Ferrari, who is the champion "Apache" producer of the east. It's only a short while ago Ferrari was at Hammerstein's with another "Apache." This week, he seems to have had a hunch that Molasso's first "Apache" might come in handy now. His present one looks like Molasso's first, with a few changes. Ferrari is an excellent dancer, and has a corking dancing partner in Anna Kremsa. But with this "Apache" thing, it is almost time to spring something away from the usual routine to expect to get it over for the big time, although the dancing in this pantomime may be depended upon.

Dancing by the Six Steppers right after got the sextet a little. They looked real neat in their clothes, even if the boys do insist upon wearing their straws at a tough angle.

After the Arvis Mystery (called "The Grecian Temple of Mystery") came intermission. After intermission were the Berlin Madcaps. Mr. Morrell, Bedini and Arthur and the Stadium Trio (New Acts). Bedini and Arthur used their "smaller time" act in conjunction with their own, not burlesquing anything on the bill this week. The Grecian Mystery is not working as well as when at the American. The poses are held too long, dragging the turn, and they are not

HENDERSON'S.

The audience at the Folies Bergere of Coney Island, sat back Monday night, watched the poor actors working for their amusement, and pitied them. The sympathy was well warranted, for the audience was in the shirt-waist state, while the actors, with the exception of the opening and closing turns, and Mike Bernard and Willie Weston, tried to dance themselves into the Emergency Hospital.

Although there were at least 100,000 at Coney, mighty few were in the theatre, the majority staying on the sands. Those who did venture into Henderson's also seemed asleep.

The opening was assigned to the DeVole Trio, ring experts, who presented what might easily be termed a classic in that particular line. Action is the slogan and the trio perform their routine briskly. The "No. 2" spot was held by Fred Gladdish and Mary Cranston (New Acts).

La Arenera and Victor, Spanish dancers, billed as from the "Folies Bergere" (New York or Paris, it doesn't matter) did not pull extraordinary applause. The act is one that would do for "The Corner," but at the Island, appreciation was lacking. The Clover Trio (New Acts) fitted into the next position and gave the show its real start. This was dancing turn number three.

Johnson's "Sambo Girls" with more dancing came next. The merry mulattos assisting "that classy coon," managed to put over a solid hit. The act went big at the finish and there were a half dozen bows. Then more dancing in "Something New" with Diamond and Nelson. There was applause for Jim Diamond's lines and antics and more applause for Clara Nelson. The duo are well matched and the Coney Islanders were not long in appreciating that the act was a winner.

After a wait of about two minutes Welch, Mealy and Montrose trotted out with dancing, acrobatics and comedy. The ball game at the finish was a riot.

And then there came more dancing, this time performed by Burns and Fulton. They have a mighty classy offering. There is a possibility that Burns might cut the singing of the "coon" song by an Englishman. It gets nothing. The turn was a solid hit and shared top honors of the evening.

Next to closing found Mike Bernard and Willie Weston. They did it. The closing spot was given over to the Four Konez Brothers, with hoop juggling and diabolio manipulation, holding the audience to the end.

Fred.

as attractively posed as when seen before.

The Pedersen Brothers in their third week, on "No. 7," had a good spot, and made the spot good.

Time.

Collins and Hart will open at the Brighton Beach Music Hall, Aug. 7, placed by Albee, Weber & Evans. The team will remain on this side next season, playing vaudeville dates secured by the agency firm.

FIFTH AVENUE.

No review of a performance of last Monday evening would be complete without some reference to the extreme torridity. So, in order to observe the amenities, it is perhaps well to state at once that a superabundance of caloric permeated the circumambient atmosphere, due to adverse meteorological conditions.

Not only did Manager Irwin display outside the theatre two huge thermometers showing the temperature both inside and out of the auditorium, but he lined the walls of the lobby with nautical and marine views calculated to impress on one the evasion from heat to be found within. All of which, however, proved ineffectual. There was a small but polite and apathetic assemblage within. Applause was at a premium. The one or two acts that managed to elicit even a modicum of hand-clapping can safely be marked down as extraordinary successes.

Pollard, the juggler, opened the show and struggled manfully for a hand, without success. The DeFaye Sisters, "No. 2" pranced and cavorted and thrummed their banjos, and were equally unappreciated so far as might be discerned. McDevitt, Kelly and Lucey (New Acts). Caesar Revoli, with his rapid costume changes and impersonations of famous musicians, literally "sweat blood." Nina Morris in her dramatic playlet, "Who Shall Condemn?" shows a marked improvement in her portrayal of the woman with a past, since it was last seen. But Miss Morris still insists on resorting to the "old school" methods of extending her right arm and dropping it forcibly to her side, with a resounding slap, whenever necessary to emphasize. With steady employment it won't take long for the young woman to become black and blue in the vicinity of her right thigh.

Ray Cox is billed for a "final vaudeville appearance." This, if true, would be vaudeville's loss, for "the gabby comedienne" was the only performer of the entire bill who roused the audience into any semblance of life.

Jarrow was next to closing, and the Ioleen Sisters preceded the pictures.

Unless the weather moderates considerably it is a safe prediction that the Fifth Avenue theatre will close for a few weeks in the immediate future.

Jolo.

RUN OFF WITH A ROUND.

Various and conflicting stories have reached the metropolis about what happened at the opening of Harry Williams' "pop" vaudeville and moving picture theatre at Long Beach last week. Some say that Harry's inability to pay off the performers was not due to the lack of patronage but to the fact that Lew Dockstader, who was advertised to appear but who could only be persuaded to sell tickets in the box office, "vamped" when the receipts reached a sufficient magnitude to total the price of a round of drinks for all present.

Despite Williams' vehement denials of the rumor of Dockstader's "embellishment," Lew says it's so and offers in evidence the word of the bartender who served the drinks.

BRIGHTON MUSIC HALL.

Tommy Gray was a pretty busy fellow the day he umpired the ballgame between the United Booking Office team and the nine from VARIETY, but he was more busy Monday evening of this week at the Music Hall, where he was keeping score for the "School Boys and Girls." As Tommy was the coach of this team, he was on hand to figure up the batting averages and also keep tab on the fielding of his players. A look at Tommy's score card showed a perfect batting and fielding average. All of Tommy's team showed up well except Chas. B. Ross, the janitor. Ross fumbled at the start and struck out later. Coach Gray benched him after the game. The revised act closed the show.

The show is a long one, but it went very big with a capacity house. There was some shifting of the bill after the matinee show, and it was a good running one at night.

Rice, Sully and Scott opened the show with their bar and trampoline act. With plenty of comedy and good stuff on the bars they satisfied a pretty warm audience. There is plenty of action in the act and it makes a good heat-forgetter.

Something or other was amiss with Terry and Lambert who appeared "No. 2," and they didn't begin to do a full act. The spot was a tough one but the pair could have gotten away with it, had they tried.

James F. Dolan and Ida Lenharr were "No. 3," and with their mind-reading travesty scored a laughing hit. Jim is a good kiddier, and is getting quite a few laughs on the side now.

Billy Dillon wouldn't give the audience all they wanted though the orchestra played the introduction for another song, when he finished. Billy bowed and bowed and then took another bow but he would not warble again, after clearing up with that bass-drum number.

Yorke and Adams appeared next to closing, and with some new material and parodies, didn't have any trouble in getting a lot of good laughs and then some screams. The up-to-date political patter is a line of sure fire comedy that will always pass.

Hilda Thomas and Lew Hall, "The Great Interrogation" and Grace Van Studdiford (New Acts). Jess.

THREE COLORED SHOWS.

Next season Barton & Wiswell will again put out the three colored shows presented by them last season. There will be two companies of "The Smart Set," with the minstrel organization. "Down in Dixie." The latter travels the south, exclusively.

Ada Overton Walker will again be a feature with the "big show" of the "Smart Set" duo, if vaudeville does not hold her. S. H. Dudley has been re-engaged as principal comedian for the same troupe.

"OVER NIGHT" NEXT.

Chicago, July 12.

William A. Brady has arranged to have "Over Night" follow the "Heart Breakers" at the Princess here.

BRIGHTON THEATRE.

Just about the time that the bunch, who go to theatres regardless of what the thermometer says, should have been getting ready to take a Brighton Beach express Monday night, hurried thunder claps and a few drops of rain broke in to give every indication of a stormy evening. It was so humid that Manager Dave Robinson even joined in the prayer for some leaky weather. (That is, he might have joined, but it was a silent prayer, anyway). That rain indication, however, didn't keep the crowd away from the Brighton. A good gathering were not as enthusiastic as the usual Brighton audience, but they enjoyed the show, and remained for the finish.

The staying was due to Montgomery and Moore, in the closing position, because Frank Tinney was held up on the highway resulting in a general shifting of the entire program. It was 11:10 when the pair hit the stage. They followed a good all round show, with plenty of comedy ahead of them, but gamboled right in and did not lose a single person, topping off a big hit with a very funny short burlesque on Toots Paka. Florence Moore wore a new "hobble-harem" costume that looked like a million dollars, but to her, it was only funny, and she got several laughs out of the creation.

Trixie Friganza, through Tinney's tardiness, was forced on "No. 4." She came in the theatre and was hustled right on the stage without even a chance to slip on a costume. Trixie, without mentioning the circumstances, sailed right in and pulled out a big hit. Miss Friganza has a delicious idea of travesty, and her funny stuff got over in chunks.

Frank Tinney carried things before him in a high handed manner. The blackface comedian has a lot of new foolery that can't go wrong. There isn't anyone who can handle that "leader-stuff" the way Tinney does. Forced to come back several times, Frank had a big laugh in each recall.

Toots Paka and her Hawaiians opened after the intermission, and after they got going, had no trouble. The opening of the act could and should be enlivened a bit. It drags and does not show promise until the solo guitar playing. From then on, it is bang-up and the dance is always sure fire. Toots had to come back and do the "Hula" all over again.

Ernest Pantzer and Co. were moved from closing to "No. 3." The excellent acrobatic specialty stood up amongst the galaxy of hits. The act has improved with each showing until it is now ranked amongst the classic of acrobatic offerings.

The Six American Dancers did very well with their prettily costumed dancing offering. Carson and Willard went through nicely, "No. 2." The singing and dancing outshone the talk.

McKenzie, Shannon and Co. played "More Ways Than One," and managed to slip through, although the act is lacking in many ways. Bruno Kramer Trio opened the program. Willard Clarke and Co. (New Acts).

Dash.

AMERICAN ROOF.

There is a white-haired, tow-headed boy on the American Roof who knows his business. He is none other than "Whitey," the famous lemonade dispenser. The way he dopes out the liquid situation from day to day proves conclusively he is too wise for his years. Whitey not having yet reached the twenties (not even in making change).

Monday afternoon when the fanatic fans were anxiously waiting for the finals of the major league ball games, Whitey was on the other side of the Times building reading the weather returns. Word came that the aviators, Atwood and Hamilton were forced to come down from their lofty perch in the clouds, owing to the intense heat. Whitey ducked to the American roof and put the lemon squeezers to an extra grind for he knew it would be a hot night in the Loew vaudeville garden.

Whitey and the "lemo" were life-savers. The boy stood on the burning roof and with his circus fluid worked manfully to make up for "the lack of buoyancy in the air." He didn't mind the show players a bit, but went right through the audience (easy Monday night) and peddled his ice water diluted with spirits of lemon. Whitey did a good business while Bertie Fowler was doing her "souse bit."

All formality was waved aside and the men were permitted to peel off their coats and wield the fans which the girl ushers generously distributed. The coat peeling and fan presentation almost queered Whitey's game but the lemonade boy got busy and gave one of the musicians a sample of his cooling "beverage."

Muller and Muller "hooped" things up at the start and Henderson and Thomas landed big applause with dancing at the close of their act, despite the failure of the orchestra to give 'em proper support.

Daly's Country Choir, in summerish country attire, sang nicely and made a good impression. Ed. Latell, with his monolog and musical selections, proved a hit. His banjo bits scored and Eddie worked overtime. "Alfred The First" (New Acts) closed the first part.

After the intermission came Cutler and Heagney (New Acts), Bicknell and Gibney (New Acts), Bertie Fowler, and the Four McNallys. Bertie did her act and the McNallys were a good closing number with their tight wire work.

Mark.

Mildred Elaine will retire from the principal woman role in "The Merry Whirl" at the expiration of the show's summer run at the Columbia, New York. Mlle. Chaubate has been engaged to succeed Miss Elaine, who may remain under the Gordon & North management.

Edna Archer Crawford, a prominent stock woman, and James Heenan, last season with "The Thief," and Eugene Webster, with "The Wolf" last year, have been signed through Jay L. Packard to play the leading roles in Leffler-Bratton's play, "Driftwood" next season.

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).—This week Chicago gets a glimpse of Henry Dixie as a variety performer. While the Majestic patrons have ceased to look for the usual expected results from the legitimate summer doers, Dixie springs a surprise and acquires himself admirably. He is accompanied by Mary Nordstrom in a little playlet, probably written to exploit Dixie's versatility. He offers a bit of fancy dancing and real comedy, and capably assisted by Miss Nordstrom, who essays the part of a stage-struck miss who unexpectedly finds herself in the apartment of her matinee idol. The pair get away with fifteen minutes of first-class entertainment. When summing up the various acts on the program to locate the honor winners, the Kirkamith sextet of alsters jump to the top by a comfortable margin. Kirkamith Butler, credited with the staling, has carefully looked after every detail, principally the light effects, and with his sextet of musicians well trained to their parts, Mr. Butler has produced a novelty that well high equals anything of the kind in vaudeville. Closely following came the Big City Four, who replaced Welch, Mealy and Montrose. The quartet have added a few new numbers since their last Majestic engagement, improving the routine to a great extent. Wynona Winters, the newest recruit from the legitimate ranks, followed Dixie with her specialty, in which she offers a few imitations, winding up with her ventriloquist bit. Miss Winters had easy sailing from her first act. Her specialty alone is a guarantee of success. She also corralled one of the evening's hits. Van Hoven, in second position, started slowly, but soon had the small house laughing at his first patter and was well on his way to the danger line at his finish. Fred Hamill and his Musical Kids offered several excellent numbers, but provided nothing novel in the delivery. Hamill has no excuse for using the bare stage. One of the boys attempts a "character" character, but falls considerably short. The trio sing well. Taylor Holmes opened with a stuttering number, well delivered, and then proceeded to tell several drawn out stories with his hand pointing occasionally drifting into a song, but until his finish failed to arouse any interest. The closing bit, an imitation of legit, financially embarrassed, but still proud, seeking employment, is the only redeeming feature, excepting the stuttering song. The Darians opened with an acrobatic pantomime labeled "A Terrible Night." The male member executes some nifty tumbling. The Blank Family of heavy-weight jugglers closed and held the house seated.

WYNN.

Allan Foster has sold his "Cheese and Crackers" sketch to E. A. Warren, who will present the act next season in vaudeville.

Miller and Tempest have left for their home in Jersey City to spend the balance of the summer, after which they open for a tour of the Inter State Circuit.

The Illinois is being entirely renovated and redecorated.

Jack Rosenthal has engaged a comic opera repertoire company to open at his park in Dubuque 17. The company will remain there over the summer.

Frank Heald has been engaged as musical director for the Billy Clifford show, soon to open for a tour of the road houses.

The Orpheum, Rockford, closed 8 for the summer. The house will be remodeled during the hot weather in time to open about Sept. 1.

Fred Stanfield, a musical director of San Diego, Cal., passed through Chicago, last week on his way home from Europe, where he spent several weeks on a combined pleasure and business trip.

W. F. Fitzgerald, assistant treasurer of the Curt, leaves for Salt Lake City in a few weeks, where he will hold down the treasurer's job for John Curt at his Colonial theatre in that city. Fitzgerald has been with the Curt since the house opened.

Eddie Newton, writer of "Coney Jones" in Chicago, representing the Southern California Music Pub. Co., Newton is looking around for suitable clubs in order to establish a Chicago branch for his firm.

The grand stand at the Winnipeg Fair Grounds was totally destroyed by fire early last week. The fair was to have been held 12. A temporary stand was erected.

Hope Booth is in Chicago, having had six weeks cancelled because of the weather, making it necessary for her to close. Miss Booth is recovering from a truck accident, and is expected to return to her home in Chicago to look after her "Little Blue Lady" sketch, presented at the recent booking. A program not calling for four pages and in which Miss Booth will have a part, is in the making. It is being written for her by George Ade.

Charles Horn is now a member of the

"Heart Breakers" cast having replaced James H. Bradbury.

James Matthews is booking the Plum Opera House, Streator, Ill.

World and Kingston open on the Orpheum circuit 16 at St. Louis.

Fred Scherubel, manager of the Lyric, Muskegon was married to Kate Martin last week. The pair are honeymooning in Chicago.

M. McLean, winner of VARIETY'S Ideal Bill contest, spent last week in Chicago. McLean returned to his home in Vancouver, B. C., early this week.

Frank Q. Doyle has commenced suit against Murray and Cray for liquidated damages. The team signed two contracts last week, one for the Crystal, Milwaukee, booked by Walter Keefe, and another for the Willard, booked by Doyle. They played the Willard, hence the action.

Marie Clark has been awarded \$25 weekly, alimony, from her former husband, Wm. McKillop, a member of the Board of Trade here.

Adam Roberts, a local railroad man, is financing a magic show to be produced next season by The Great Frederick. The magician will play the K. & E. chain. Roberts will manage the show.

Marie Bellanger, a chorus girl, arrested on a charge preferred by her mother, was discharged in the juvenile court this week. The girl is 17 years old, and joined a burlesque show against her mother's wishes. The parent applied to the authorities, and the girl was arrested and held in custody two weeks. The judge discharged her on her promise to give up her efforts to star.

Vic Hugo is on his way to Burlington, Vt., to look over the Mildred and Rudero magic show. If satisfactory, Hugo will send them on a trip through the country. The Nicola show, another Hugo attraction, opened in Adelaide, Australia, last month to a fifteen hundred dollar house at 25, 50 and 75 cents.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Mrs. Dr. Munyon; Faye & Tennie; Cliff Bailey Trio; Mrs. Fride West & Co.; The Brucers.
WILSON AVE. (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Three Marks Bros. & Co.; Lyric Quartet; Zeb Zarrow Trompe; Clara Knott & Co.; Pauline Moran.
VIRGINIA (W. B. Heaney, mgr.; agent, Frank Q. Doyle).—Four American Gypsy Girls; Dan Cusack; Cushman & St. Clair; Joe Aliman.

BIJOU DRUM (Sigmond Fuller, mgr.; agent, Frank Q. Doyle).—The Lippencott; Belcher; The Lippencott; Patrick & Sampson; Leah Barrett; The Williams.
GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Johnson & Rogers; Charles Corbett; Lucia Bissell; Chas. & Emma Mueser; Albin Brown; J. W. State.

PIERCE (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Mayne & Down; Grace Waldo; Carolina & Lenore; Geo. J. Stanley; Jean Mamer; Kilm Trio; Musical Swans; Chas. Gable.

WYCKE CITY THEATRE (Ludwig Linick, mgr.; agent, Frank Q. Doyle).—Bush & Shapiro; Myrtle Nelson.

MONOGHAM (M. Klein, mgr.; agent, Frank Q. Doyle).—Billy Remanda & Co.; George Brown; Chick Brown.

KENZIE (Wm. McKeon, mgr.; agent, W. M. A.).—Sally & Lauren; Musical Husars; Three Harris Bros.; Oliver & Cook.

FOURTH PARK (agent, J. C. Mathews).—Eugene Price; Charles Hays; Porter & Clark; Melchior & Koppell; Jack Woolf; Knight & Bennett; Mark Clark; Muzz & Zarnin.

RIVERVIEW (agent, J. C. Mathews).—Both Addison; Sylvia DeFranko; Harry Bloom; Russell Danvers (Albany).

SAN FRANCISCO

By J. E. McLELLAN,
VARIETY'S San Francisco Office

GRIFITH (Martin Beck, mgr.; agent, Orpheum Circuit).—Al Johnson, playing a single week engagement at the Orpheum, received a tremendous reception upon his appearance Monday and easily won the bit of the program. Griffith and his company, in "The Baby" held the audience throughout. Miss Dunn scored a personal success. While Bill Winkfield was very well received, after the two weeks' hiatus, he was not so well liked. He took Miss Winkfield to sleep, the Evening that there is a something to a popular show. Griffith's program, including Griffith, the photo play, and the Green Book, closed the week. Griffith's second week, a "The Baby" and "The Green Book" closed the week. Griffith's second week, a "The Baby" and "The Green Book" closed the week. Griffith's second week, a "The Baby" and "The Green Book" closed the week.

Andrews, Miller and Scott, a popular trio, were the first to appear in the big four week engagement. They are booked to play at the Orpheum and will be booked at the Orpheum and will be booked at the Orpheum and will be booked at the Orpheum.

WILL. OAKLAND, Contra. Tenor
MANAGER

JEO. THAW, Lyric Tenor

A. J. DALY, Baritone

W. H. DALY, Basso

"A" QUARTETTE

Booked solid as feature act with **HURTIC & SEAMON**, Season 1911-12.**CHAS. DE HAVEN AND SIDNEY JACK****"THE DANCING WAITER AND GUEST"****ATLANTIC CITY, NEXT WEEK**

Then Sail for Europe, Opening Glasgow, Scotland

WILDA THOMAS

Assisted by **Mr. LOU HALL**
Just Finished a Very Successful Tour on the
ORPHEUM CIRCUIT
BRIGHTON BEACH MUSIC HALL This Week (July 10)

PARTNER WANTED

Clever Straight Man or Woman
of good appearance to join reputable character comedian. One who can write parodies and help put together a good talking act preferred.

Comedian, VARIETY, New York.

Saucedo's wife is critically ill. They will have to stay in Frisco for three weeks, during which time the act will play at the Portola Louvre Cafe.

The change-every-day class of vaudeville theatres seems to be the thing now in Frisco. The American theatre is to be devoted to this class of entertainment.

Mrs. Weston of the Western States Vaudeville Association, states that the management of the Jose theatre will pay the salary due the performers at the time of the closing.

Charles King, well known on the coast as a dramatic actor of ability, is to open at Spokane in "The Union Label."

The Retailers' Protective Association will hold an industrial fair at the Auditorium here commencing Aug. 16. The fair will run until Aug. 27.

At Idora Park, the management have inaugurated a new feature which has proven a great drawing card. This new feature consists of a chorus of about twenty girls who do a military ballet on an enlarged stage in front of the band stand.

The Empress theatre building is to have two more stories added to its already imposing structure.

The new Cort theatre that is about completed, will present Puccini's opera, "The Girl From the Golden West," for its opening attraction, scheduled to take place some time in September.

Ben Michaels has another picture house to his credit. This time Michaels' house is situated on the site of the one-time famous Bella Union theatre, on Kearney street, near Chinatown, and is happily named the Shanghai theatre. Ben will run moving pictures and cater to the Celestials.

A season of grand opera will be produced at Idora Park, Oakland, sometime in August.

La Serenita, who was to have opened at the Old Louvre Music Hall, refused to play that cafe. Toney Lubelski, amusement manager at the Odeon Cafe, hearing that La Serenita was at liberty, and wanting a Spanish dancer at the Odeon, engaged her to open at the Odeon 3. The Portola Louvre advertised La Serenita to open the same day.

La Maja, the Spanish dancer, who has been at the Portola Louvre Cafe for the last eight weeks, closed there 8. She left for New York Sunday to join Mollasso.

Stewart and Mercer, acrobatic team, had a painful but not serious accident happen to one of the members of the team during a performance at the Premium theatre last week. While doing a trick, Stewart fell and knocked out a couple of his teeth. A dentist was called and the damage was temporarily repaired and the act went on and finished their next performance.

Gus Cohn, manager of the Bell theatre, Vallejo, closed Budd Ross' act at his theatre. Bert Levey sent an act up to Cohn to take the place of Ross.

C. O. Davies, manager of the Wigwam, Reno, met with a painful accident, 3. He was helping one of his employees to decorate the front of his theatre when the ladder slipped. He fell to the ground, breaking both ankles.

Manager Gardner of Marysville and Manager Greenwell of Chico have taken a third place at Oroville. The Oroville proposition is an air dome. The managers will make a three-split out of these houses, playing the acts two, two and three days, respectively. This is being done to buck the wheel of opera houses working under the direction of Pincus and Loverich.

The Wigwam, under the management of Sam Harris, will be put in the "split" week class next week and will be run as a 5 and 10-cent house.

A dramatic show called "Tempest and Sunshine," is at present playing the coast time, at the different opera houses, under the management of a Mr. Llaner. The company will play all California, Oregon and Washington. The play was in the east under the management of W. S. Mann.

The Majestic Air Dome, Fresno, opened 1. This is the place that went under a short time ago, and where the acts on the bill were left stranded. It was then under the

management of a Mr. Allee, and booked by Western States Vaudeville Association. This time a deposit has been put up to cover one week's salary for all the acts engaged. It will be managed by a Mr. Telton, bandmaster.

PORTOLA LOUVRE (Herbert Meyerfeld, mgr.; Lester Fountain, amusement mgr.); Madge Mallard; Elsie Ward; John P. Rogers; Lombardi Duo; Giovanni Bellingeri.

PHILADELPHIA

BY GEORGE M. YOUNG.
KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Only the extremely hot weather marred the "Old Timers Week" celebration here this week, but it is doubtful if any of the theatre goers who were brave enough to attend the show will forget the event. Under the circumstances, it was really remarkable that the artists who participated, did so well. Monday afternoon there was less than a half houseful and the evening was only a little better, but those present appeared to enjoy the show, and under ordinary conditions and with a house filled, or nearly so, there is little doubt but that there would have been a demonstration befitting the occasion. Considering all this, it was wonderful to watch dear old Mrs. Annie Yeamans, the real feature act among the celebrities of the past and present on the bill. Mrs. Yeamans appeared the coolest and most at ease person in the house, and her burden of 72 years set lightly on her shoulders. Each and every one of the acts was given a liberal share of the receptive applause. Mrs. Yeamans drew the most on her entrance, but Maggie Cline and Hughie Dougherty were close contenders, and the others found no fault with the way they were received. All seemed to marvel at the way the audience was willing to stop fanning to applaud. Hughie Dougherty, the veteran minstrel, had many friends in front, and of course indulged in some "local" of a political and baseball character, settling away with them in his old style. Hughie indulged in a stump speech of several minutes, ending with singing "Evelina" and doing a burlesque on a band leader, which brought some laughs. Two or three of the acts were shown for the first time in this house. One of these was Lottie Gilson. The "Little Magnet" won her share of the honors. She finished by speaking of her years of service in the profession and got a whirlwind of applause by saying: "Well, if I'm old and look as good as I do, I deserve some credit." And she certainly does. Maggie Cline was one of the principal hits. "The Irish Queen" never appeared to better advantage. "Aunt Maggie" is still well known

to many of the younger set because she has appeared here only recently. Resplendent in a magnificent green gown, Miss Cline certainly "looked the goods," and she put over three songs in telling fashion. There were yells for "McClosky," but Miss Cline said she was "all in, and besides was trying to be a lady, now, though it was a tough job." Gus Williams told some old-time stories and gags, sang a couple of songs and finished with an old-time recitation, which scored strongly. There were two sketches on the bill. "One Touch of Nature," by Tom Nawn and Co., landed a sure-fire hit. The other sketch, "An Uptown Flat," was also greeted cordially. Mr. and Mrs. Harry Thorne and Co. securing ample amusing entertainment out of the old-time sketch. Fox and Ward, familiarly known here for their connection of many years at Dumont's, scored strongly with their blackface talking act. The veteran team has some snappy talk, handled in a way to keep them among the first rank teams of the present day through their ability to put the stuff over, and Ward is a genuinely funny "coon." Allen and Clark opened the show with their musical act and did nicely, bringing back old memories by playing many old ballads and dances on the various instruments. "Old Timers Week" proved one of the biggest features ever offered here. For the occasion, every detail was looked after in accurate style. The house attaches were dressed in old-time fashion, the door-tenders and front-of-the-house men in dusters and tall white hats and the orchestra gave a concert in front of the theatre before each performance. The stage hands wore rough street clothes and red-sleeve shirts. Instead of the present day hanging pieces, flats were used and pushed aside by the "grips" like in the olden days. The electrician lit the "foot" with a taper and one of the biggest laughs of the show was "Props" Kelly and his broom. Kelly has worn off his hair taking bows in the many sketches in which he has taken part as "company," and he added several new bows this week in addition to gathering in a lot of coin tossed from the audience, which he was forced to "split 50-50" with the others. These features brought memories of the days of the old Central, the Comique, where "Squire" McColgan used to star Maggie Cline, J. W. Kelly and others; Fox's and the places where "Variety" was the policy of many years ago. Frank Dumont, the veteran minstrel, who has led a stock company in this city for many years, acted as stage director during the week.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The Great Henry Puvil was featured this week and held down the headline position in splendid style. Davis is a clever workman and has arranged a routine of showy tricks of equilibrium which make

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him a valuable act to feature in the small time houses. Davis works on skates and wheels and does many intricate tricks in clever fashion. It wasn't just "Old Timers" week here, but Ruby Marion and Amy Thompson gave all the other acts a hard race for the chief honors, with their familiar horn bipping specialty. The bugle blowing is a good number and the women play well together on the cornets. It was a well liked act. A clever acrobatic turn was shown by the Berani Brothers, two members of the Bon Afr Trio. The straight man is a dandy floor tumbler and his partner takes good care of the comedy. A little tot is in the act in place of the woman formerly assisting. An interesting number was offered by Kretores, who plays on a violin. A row of bottles and a queerly shaped instrument with a horn attachment and played like a violin. The latter instrument is sweet in tone, much like the human voice and Kretores plays it very well. His act made a hit. Hart and Neale did nicely in their singing and dancing turn. The Southern Trio was well liked. The little boy in the act is a clever youngster and a dandy dancer for a tot. With careful training he ought to rush right to the front. Collins and Hawley were well liked in a singing, talking and dancing act. Pictures. PALACE (L. B. Block, mgr.; agent, H. Bart McHugh).—The Olympian Trio, two men and a woman, were given the honor position this week and did nicely with their singing turn. Nichols, a wire walker did a likeable routine of tricks, after finishing his attempts at comedy. Nichols gets a slow start by wasting too much time falling off the wire. His comedy is weak and could be dispensed with. Lawler and Putler have a singing and singing act, starting with the girl working from the audience. This is well done, but the act falls off after the girl mounts the stage. Their talk is poorly handled. One comedy line by a stage hand got a big laugh. Green and Green did well with their comedy acrobatic turn, the straight tumbling bringing liberal results. It was hard work for the dogs working with Bartino, but the animals did splendidly, though plainly suffering from the heat. The act was seen at a disadvantage, but made good. Ed Markee did his Scotch specialty which he used in burlesque. Markee used a lot of Harry Laurer's talk, without giving any credit. Kanter and Guidle, in a sketch, "A School of Acting," did fairly well. The girl does all the work, making several changes. The idea is there, but not worked smoothly enough to please the team very far. Pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Evelyn Bros.; El Barto; Whiting & Pepper Twins; Battle of Too Soon; Dean & Price; Vades Trio. PROPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—13-15, Petroff Bros.; Ryan Trio; Florence Graydon; Milano Duo; Dave Vanfield. COLISEUM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—13-15, Great Johnson; Reed, St. John & Co.; Cross & Verno. LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Caroline Franklin; William Wilson & Co. in "A Club Woman"; Goyt Trio & Dogs; Le Roy Sisters; Three Britons; Lawry & Thomas; Watermelon Trust; pictures. FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Franklin & Devereux; Clara Ellsworth & Co.; Gillespie Seymour Co.; The Pekin Trio; Al Herrman; Lucille Landson; pictures. GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—13-15, Carvel Case & Co.; Friendly & Jordan; Nelson, Burns & Cole; pictures.



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AUDITORIUM (W. C. Henkenreider, mgr.; agent, H. Bart McHugh).—13-15, Lester Bros.; Hart & Reynolds; Ethel Green; pictures.

CRYSTAL PALACE (E. G. Johnson, mgr.; agents, Stein & Leonard, Inc.).—Taylor & Fabian; Minnie Brown; Carol & Lester; Barry Gleason; Helen Murry; Leon & Halze; Francis & DeMar; Jas. Day.

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—Norton & Bertrand; The Johnsons.

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KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—It was a scrap this week between the Keith management and "Old Sol." The house lost. "The Melodiansingers" offered a selection of Irish melodies for their fourth week's program. Bert Fitzgibbon came back strong. Edwin Holt and Co., very good; Ethel MacDonald, clever; Majestic Musical Four, good playing; Field Bros., neat dancers; Rem Brandt, unique cartooning; Felix Patty and Depardo, hand balancers, closed, good; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Henty & Lige; Mildred Flora; McGinnis Bros.; The Sombreros; Robert Roland; Elizabeth Kennedy & Co.; Williams & Weston; Toki Kishiki; Clare & West; Green & Park; J. W. Cooper; Nichols & Croix; Marie Dreams; Godfrey & Henderson; Roubel Simms; Hunter & Sylow; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Lo Baron; Lorella & Parsons; Wana Tice; McVey Sisters; Morris & Kramer; Maud & May; Terese Miller; Fisher & Green; pictures.

NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Bel Canto Trio; Turner Bros.; Mr. & Mrs. Cortes; Carleton Sisters; pictures.

PARAGON PARK (William H. Hill, mgr.; agent, Fred Mardo).—Elna Ford; Langdon & Walker; Hanson & Co.; Johnson & Watts; pictures.

ORPHEUM (T. M. Murray, mgr.; agent, Fred Mardo).—May McGowan; Collin & Clifford; Bowman Deaves; Howley & Nicolas; Will White; The Randolphs; pictures.

LAUNTY (Fred Mardo, mgr.; agent, Fred Mardo).—Jack Barrett & Co.; The Vaudeville Trio; French & Lewis; Perry & Corey; pictures.

WINCHENDON (A. Laflamme, mgr.; agent, Fred Mardo).—Callinette; May McGowan; pictures.

OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—Hanan & Helen; Capital City Four; Blanche Vincent; Jack Gilmore; The Siltons; The Herberts; Jerry MacLennan; Will Baum; pictures.

LINGTON PARK (George Flint, mgr.; agent, C. B. O.).—The Dancing Dumbos; Bowen & Linn; Maudie Boskirk; Driscoll & Perry; Jack Edwards; pictures.

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GOLDEN'S LETTER.

(Continued from Page 23.)

stars high o'er the earth, merry-hearted and brave in the bright realm of Starland, where we have all promised to sacrifice the present for the future. Dispensing their light and laughter and melody, in God's sweet garden, like happy children in the playgrounds of Brotherly Love. Then my day will have dawned. We want here to romp with them, Jack, so let us enjoy it now, if only in dreaming.

By far the greatest thought I have experienced concerning our profession is this: That I hoped through the medium of our society, to make the members of our calling, PATRIOTS OF THEIR PROFESSION, just as some men are patriots of their country. We are only a wandering nation of Joy-givers, after all, and when we learn to think of our profession with those sacred feelings that some men have for their country's honor, our calling will nevermore be in jeopardy. For, we will own our own playhouses, we will either buy them or build them with our earnings. Does this seem like dreaming? Well, why should it seem more reasonable for Mr. Proctor, who was an actor, to control many theatres and engage managers to run them, than for many actors to cooperatively control theatres and engage people to manage them? Why should it seem more extraordinary for actors to own theatres than for a shoemaker to own his own shoe factory? What reason can be advanced to prevent a person from buying shares in an enterprise that his work alone makes possible?

And in conclusion I will say, that surely after all these years with their strife and work and prayers, when we have grown to be so many thousands strong in numbers, just when our dreams look like one day being fulfilled, surely it is now, more than ever, the duty of every brother to work for the perfection of our order, regardless of any personal grievance, whatsoever. We must remember that men die, but

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principles live, and when the last of us who are here now, shall have passed on we will have left behind us that which, though once a dream, will one day be a reality for our children's children to rejoice over.

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DELMAR (Dan S. Fishell, mgr.).—Jeff De Angeles in "A Royal Rouser."

SUBURBAN (Oppenheimer Bros., mgrs.).—Marguerite Clark, in "When All the World Was Young."

DELIGHTS (Harry Wallace, mgr.).—Jossey stock, in "The White Squadron."

MAXIMON'S (Almilton Bros., mgrs.).—Huffard & Cain, the Colored Parson and the Minstrel Man; Art Adair, former clown of Hagenbeck-Wallace circus; Gilmore Sisters & Brigham; Langslow & Hardie Langdon.

The fight between the International Brotherhood of Electrical Workers No. 1 and the Moving Picture Operators No. 143, over who should run film marching, resulted in the Central Trades and Labor Union expelling the Electrical representatives, Sunday. It was announced they no longer are affiliated with the Central body.

Close to \$25,000 was realized in the annual two-weeks benefit of the Police Relief Association at Delmar Garden. Incomplete returns already reach \$34,600, or more than twice the largest previous receipts.

Martin J. Gallagher has been appointed ticket taker of a picture show in North St. Louis by the Circuit Court, but it issued an injunction preventing him from managing or taking possession of the show. His former associates, Joe Wagner and Edward L. Chapman, said, claiming Gallagher was an employee and never had an interest in the place.

The engagement of Pat's "Pioneer Days" at St. Louis U. Campus opens 15.

Raymond Hitchcock in "The Yankee Tourist" will be the next star at Delmar Garden, opening 16.

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NOTES: Joseph Woon, formerly manager of Avon Park, is a candidate for mayor of Youngtown.
 Ringling's circus July 15.
 Grand, which has been running a summer season of "pop" vaudeville, has closed.
 C. A. LEEDY.

CINCINNATI

By HARRY HESS.

Jake Bohrer, leader of the orchestra at Keith's Columbia ever since it opened, may not be with the house next season. Cause: advance in rates by the Union.

Joseph Horner, last year employed by the Shubert, was knocked off a train at Remington, O., and severely injured. He was taken to the Bethesda Hospital where his chances of recovery are doubtful.

NEW ORLEANS.

By O. M. SAMUEL.

WEST END PARK (Jules F. Biston, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Orchestra's Cocktails; Arthur Baha; Rogers & Evans; Vera Berliner; Temo's Band.
 SPANISH PORT (Jules F. Biston, mgr.; agent, W. V. M. A.; rehearsal Sunday 3).—Ballois; Francis Murphy; Lester & Moore; Puente's Band.
 GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—James Francis Sullivan & Co.; Curran & Edwards; Burbank & Danforth; J. V. Gibson.
 MAJESTIC (L. E. Sawyer, mgr.).—Lyric Musical Comedy Co.

The Orpheum opens Sept. 11. The interior of the theatre is undergoing repairs.

L. E. Sawyer is making a tour of the eastern cities. Virginia Tyson (Mrs. L. E. Sawyer) is managing the Majestic during his absence.

Josiah Pearce has sold the Lyceum, Monroe, La., to Mrs. M. W. Hort, of Chicago. The consideration was \$30,000. W. L. Jennings, who has been managing the theatre for some time, will continue in charge.

Claire Saunders, formerly a "broiler" with the Lyric Musical Comedy Co. at the Majestic, resigned quite suddenly Sunday evening. Questioned as to a reason for hasty withdrawal, she replied: "Life with a chorus girl is just one dress after another. It's all put on and show. I am sick and tired of the whole business, and tomorrow will find me back to nature. I 'join out' with a 'living statue' act."

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Born Opera Co.; fair attendance.
 NEW (George C. Schneider, mgr.; agent, direct; rehearsal Monday 10).—Business fairly good. Princess Elizabeth, excellent; Jack & Clara Roof, fair; The Telches, pleased; Judge & Co., hit; Ursons, clever; Clark & Francis, laughs.
 VICTORIA (Charles E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).

CALL CALL "COZY CORNER GIRLS"

Rehearsal MONDAY, JULY 24, 10 A. M.
 KNIGHTS OF COLUMBUS HALL, 305 E. 134 St., New York City.
 Kindly acknowledge. W. B. WATSON, Mgr., 1403 Broadway, New York City.

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IN "KIDS OF YESTERDAY" (A delightful story of youth)

Begin a return tour of Sullivan-Consigne Circuit Sept. 1.

Exclusive Management, CHRIS O. BROWN

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Some Singing

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WILLIAM

FRANKLIN, WILSON AND CO.

In the comedy "A CLUBWOMAN?" By John G. Collins.

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THE
CHAUNCEY OLCOTT
OF VAUDEVILLE

—AND—

THE MOST BEAUTIFUL
COMEDIENNE ON
THE STAGE

CRANSTON

HENDERSON'S THIS WEEK (July 10)

We Make Variety's Cuts

THE STANDARD ENGRAVING CO. 550-560 W. Ave. N.Y.

Reed St. John Co., excellent; Petrof Bros., liked; Florence Graydon, clever; Ryan Trio, fair; Milano Duo, pleased. Fair business.
 SUBURBAN (Fred Halstead, mgr.).—Red Raven Sisters; John Maloney; Sarah Meyers; Travis York; Burt & Frederick; Santa Bros.; Irene Albano; good business.
 GWYNN OAK PARK (James Pratt, director; John Parson, mgr.).—Due Sisters; Signor Bassalari; Whallen & West; Harvey. Excellent business.
 FLOOD'S PARK (W. B. Trueheart, mgr.; agent, Tanner & Co.).—Stock burlesque. Good business.
 HOLLYWOOD PARK (Jos. Goeller, mgr.).—Johnson Musical Comedy Co., well patronized.

George S. Schneider succeeded J. F. Beer-bower last Monday as manager of the New theatre. Mr. Schneider is a former Baltimorean, and his appointment will be greeted enthusiastically by local theatre goers.

ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Nat Willis, big hit; Mile. Dazie, hit; La. Titcomb, beautiful act; Bert Leslie & Co. (New Acts); Five Brown Bros., very good; Blum City Four, excellent; Marie & Billy Hart, went big; Stella Tracey (New Acts).

MILLION DOLLAR PIER (J. L. Young & Kennedy, mgr.; agent, Jos. Dawson direct).—Beginning 11 for nine days. No show first three days, due to the Christian Endeavor occupying the Pier. Booth Trio; Beech's Minstrels; Ad Carlyle's Ponies and Dogs; Four Musical Cats; Four Sensational Olivers; California Boy Scouts; pictures.
 STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures; Pavilion of Fun.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; pictures.
 CRITERION (J. Child & C. Daly, mgrs.).—Pictures.
 COMET, open air (Anson & Levy, mgrs.).—Pictures.
 EXPOSITION (Purchase & Tait, mgrs.).—Pictures.
 APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Raiph Heris in "Dr. De Luxe" 1d week.

This is one of the very busiest of Atlantic City's busiest weeks. Many thousands of Elks fill the town to its utmost capacity. These good fellows are here in their 15th grand reunion. Though the temperature tried desperately to make soup out of everything and everybody, the "Best People On Earth" pervaded happiness and good fellowship everywhere and made one glad that he was alive. There were two sources of relief from the torrid weather—the excellent bathing and a general cooling breeze. The Christian Endeavorers occupied the Million Dollar Pier the early part of the week. They had President Taft and Champ Clark at two of their meetings.

Harry N. Atwood, who fell into the surf with Charles K. Hamilton Friday last in his Burgess Wright biplane, got away with Hamilton as a passenger Tuesday at dawn on his way to Washington. He had to descend at Baltimore, due to the heat and

ALWAYS ON THE JOB---"MARY GARDEN OF RAGTIME"

SOPHIE TUCKER

Featuring WILL ROSSITER'S Song "Hits" "THAT CAROLINA RAG" and
 "SOMEWHERE THIS SUMMER WITH YOU"—She knows where to find the "Hits"

"CLEANING UP" OUT ON THE ORPHEUM TIME

GENE GREEN

With WILL ROSSITER'S "Hits" "SOME OF THESE DAYS," "THAT CAROLINA RAG"
"MAYBE YOU THINK I'M HAPPY"—N. B. Do you notice all the headlines use WILL ROSSITER'S SONGS?

ANDERSON-GOINES

TAN COLORED COMEDIANS

New Act Next Season

Direction,
JAMES E. PLUNKETT

Presenting 13 minutes with the Artist

F. A. CLEMENT

Success at Young's Pier, Atlantic City,
Last Week (July 3)
Direction, AL SUTHERLAND

MAUDE HALL MACY

Direction, EDW. S. KELLER

humidity, but broke his own record for distance carrying a passenger. His wrecked machine is on exhibition on Young's Pier. The machine he is now using is of the same make. It belongs to Hamilton, and was rushed here from Connecticut on a motor truck. Atlantic City is to enjoy more flying feats. Lieut. Andrew Ruel of the French army, and Graham Carter, of England, have arrived, bringing with them a small Carter monoplane, the first to be seen here. They will make flights from the Million Dollar Pier. Hamilton expects to fly back from Washington and give exhibitions, while it is said one of the Curtiss aviators will be on hand with a Curtiss biplane at the end of the week.

Tuesday was the election for the Grand Exalted Ruler of the B. P. O. E. The contest was between Col. John P. Sullivan of New Orleans, Arthur C. Moreland of New York City and Charles Rasbury of Texas. Lodge No. 606, from down Mississippi way, came into town carrying a banner, printed thereon the declaration, "606 for Sullivan."

There was an exciting rescue Monday when the guards pulled from the surf George Monroe and "Pat" Leaves, one of the English pony baiters, who were bathing together. Although both can swim, they got into a hole and it required strenuous efforts of the life guards to bring them safely ashore.

Willie Howard has been down here for the past ten days. He says he likes it "worry" much, after he must go back to New York, for the brothers go to work shortly. Eugene has been abroad with his wife, but will return next week.

"Consul," the great monk, at Young's Pier last week, caused a bunch of excitement Sunday. His trainer was washing him when he escaped along the roof, dropping onto the side where Atwood's acrobats descended to the beach, all the while shrieking like a woman in dire distress. At the time Rolfe and his band were playing Schubert's unfinished symphony. The symphony was not finished, and it wasn't easy for Rolfe to get his men to start "The Stars and Stripes Forever," for the women in the audience did not take kindly to the monk's antics. In a few moments, Dewirsky, the trainer, came along and lifted "Consul" on his shoulders, whereupon the monk kissed him and clapped his hands.

Helen Lehman is here for a vacation, and incidentally to look over her newest protégé, Stella Tracey.

John Mack, the balloonist, is quartered on the Million Dollar Pier for the summer. He has two hot-air balloons, used for parachute work. His idea is to send a man up several hundred feet and have him drop into the ocean, picking him and the balloon up with a fast motor boat. While the wind has not

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WILL BE AT LIBERTY IN FOUR WEEKS
Would like to hear from Eastern Agents
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SIG. LEONARDI

MLLE. DAZIE

THIS WEEK (July 10) YOUNG'S PIER, ATLANTIC CITY

MR. FRAZER ("DAD")

Of Philadelphia
IS IN LONDON—Coronating

ALL MEMBERS OF THE
VAUDEVILLE COMEDY CLUB
Having Passage in the Club House,
224 West 46th Street, are requested
To Remove it Within Ten Days,
Or it will be sent to a store house at the owner's risk
JAMES J. MORTON, Sec'y

been favorable, having been blowing from the ocean, several flights have been made. On one of these the jumper came near alighting on the roof of the Marlborough House.

That blonde little person, Bessie Clifford, is here for a stay. She talks of going into vaudeville this season. (Bess looks nifty in a bathing suit—and not so badly without one.)

Weston, Fields & Carroll, who left to play Rockaway this week, return to the Dunlop the week of the 17th. They then leave for rehearsals of the Eddie Foy show, "The Pet of the Petticoats," with which they are to be next season.

Sam Downing is here for a vacation previous to his departure for England. He and Friend sail for the other side Aug. 20, opening Sept. 13.

The Vaudeville Comedy Club at Young's Pier, week of 24, promises to give the biggest vaudeville show ever. Forty acts are to appear during the week. There will be daily changes in the matter of headlines. Cohan and Collier are to go on Monday and Saturday. James J. Morton and Willie Howard are to do an act together. Harry Hadden back is ahead of the show.

Miss Dazie appears at Young's Pier this week as the Special Extra Attraction. Edw. Rosenbaum is her representative during the engagement. He returns to the Richard Carle show when that show goes on the road.

Eddie Miller and Morris Abraham are here候ing for the Million.

BANGOR, ME.

NICKEL. CH. F. Atkinson, mng. Anna Duckert, Fred Caskey, pictured.
RIVERIDE PARK (Green Heron), mng. agent, F. B. O., rehearsal 1930. Human Trio, featured, City Comedy Four, very good. Payne & Lee, pleased. Ted & Corinne Britton, excellent.
California Frank Wild West suffered severe blow-down here July 6. HOWARD

CLEVELAND, O.

GRAND. J. H. Mohlen, mng. agent, F. B. O., rehearsal Monday 19. Hudson & Robinson, good. Josh Dale, pleased. Joe Henry & Co. featured. Belle Meyers, very good. Charles & Williams, well liked. Mlle. Vandy, singer. OPERA HOUSE. Dean & Shirley, headliner. Nadel & Kane, revival. Bobo Russell, good. Mrs. Tabern, mng. excellent. Joe Frank, good. Mother & Devlin, winning. COLONIAL. Stock

BILLY

VIOLET

MEEHAN AND PEARL

STILL TOGETHER AND ALWAYS WILL BE

SAILING S. S. "OCEANIC" JULY 19

Fresh Paints.

After Finishing Three Successful Seasons on United Time

Booked Solid in Europe for One Year

Wishing managers, agents and all friends Au Revoir but not Goodbye

Direction, H. B. MARNELLI

EUCLED GARDEN (Max Faetkenheuer, mgr.)—Amelia Bingham Co.
WALTER D. HOLCOMB.

COLUMBUS, O.
KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Armita & Burke, pleased; Jack Richards, fine, local drawing card; Palmer & Lewis, hit; The Hamlin, good; Henri French, clever.

COLONIAL (J. V. Howell, mgr.)—Sheehan Opera Co.
COLLINS'S GARDEN (P. Calvert, mgr.; agent, Gus Sun; rehearsal Monday 2.30).—Evelyn Ware; Nell & Nell; Herbert Willison; Wylie & Orth.

OLENTANGY PARK (J. W. Dusenberry, mgr.)—Powers Band. Free attraction: Great Carver Shows. Theatre: Stubbs-Wilson Players, with Thos. A. Wise, in "The Wrong Mr. Wright."

INDIANOLA PARK (C. E. Miles, mgr.)—Circello's Band. Theatre: Stock.
"LITTLE CHARLEY."

DES MOINES, IA.
INGERSOLL PARK (G. W. McCartney, mgr.; S. C.).—W. Burton, Raymond & Co., good; Joja Troupe, good; Six Imperial Dancers, pleased; Newell & Niblo, fair; Mlle. Silverado, very good. **JOE.**

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Truly Shattuck, headliner; Marvelous Millers, fine; Jones & Deely, funny; Mr. & Mrs. Hugh J. Emmett, good; Byers & Herrmann, good; Wood Bros., good; Neff & Starr, well received; Potts Bros. & Co., fair.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Harry Sullivan & Co. (fair); Mutt & Jeff pictures; Zimmer, good; Three Rambler Girls, very good; Hugh & Spats, fair; Fox, Peck & Franks, funny; Six Mom's Arabian Acrobats, good.

FAMILY (Dave Markowitz, mgr.; agent, Morganstern).—Orni Family; Radcliffe & Hall; Little & Allen; Hayes & Graham; Pearl Stearns & Co.; Sam Goldman; Freed & Burton; Military Trio.

WAYNE GARDENS (James W. Hayes, mgr.)—Tivoli Quartet; Ferguson & Passmore; Harry Means; Woods Musical Trio.

AVENUE (Frank Drew, mgr.)—Wolga-Moran Fight Pictures. **JACOB SMITH.**

ERIE, PA.
WALDAMEER PARK (E. H. Surken, mgr.; agent, H. B. O.).—Kitchi Asaki & Bro., good; Kennedy & Williams, hit; Farnum & Delmar, excellent; Billy Falls, went big; Hill, Cherry & Hill, clever.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hahn).—Great Circus, good; Elizabeth Otto, went big; Clarice-Keller-Grogan Trio, clever; Crackerjack Comedy Four, hit; Wm. Raynor & Co., excellent.

HAPPY HOUR (D. H. Connelly, mgr.)—Vaudeville and pictures. **M. H. MIZENER.**

HOPESTON, ILL.
VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—E. S. Edith Elliott, fine. 10-12, Alice Van; pictures.
Robinson's Shows, 15.
Hoopeson Chautauqua, Aug. 4-14.

RIGGS.

JAMESTOWN, N. Y.
CELERON (J. J. Waters, mgr.)—Stock opera continues to do well.

Lawrence T. Berliner.

LOS ANGELES.

ORPHEUM (Martha Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 3, splendid program. Master Gabriel & Co. went big; George Austin Moore, funny; Belle Adair, pleasing; Namba Japa, very good. Holdovers: Macaroni & Bradford; Muskaligra; Wynn & Jennings; Henry Clive.

EMPRESS (E. J. Donnellan, mgr.; rehearsal Monday 11).—Week 3, Gennaro Band, excellent; Graham & Randall, good; Marvelous Nellie capital; L. Wier, daring; Frank & Nellie Ellison, entertaining; Barto & Clark, fair; Phenomena, novel.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 3, Fitzgeralds Juglers, took well; Thos. F. Heler & Co. scream; Musical Slippa, fair; Three Kratons, dexterous; Fitch Cooper, pleasing.

MAJESTIC (Oliver Morosco, mgr.; Cort).—Week 3, Dick Ferris & Florence Stone, in "The Man From Mexico."

MASON (W. J. Wyatt, mgr.; Shubert).—Mrs. Flake, three nights and matinee, big business. Week 3, Ethel Barrymore, big sale.

EDWIN F. O'MALLEY.

MILFORD, MASS.
LAKE NIPMUG PARK (Dan J. Sprague, mgr.; agent, Fred Marz).—Turken Bros., clever; Clanton Sisters, good; Bel-Santo Trio, good; Mr. & Mrs. Ernest Cortis, fine; Saydee Rogers, hit.
California Frank's Wild West shows 11.
CHAS. E. LACKEY.

MUNCIE, IND.
STAR (Ray Adams, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—R. J. Hamilton, good; Ralton & La Tour, went big; Pete La Belle & Co., hit. **GEO. FIFER.**

ONEONTA, N. Y.
ONEONTA (Fred Pollett, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—6-8, Van Lear & Rome; Victor. 10-12, Burton & Shea; Boulden & Quinn; good business. **DeLONG.**

PORTLAND, ME.
CAPE (E. V. Phelan, mgr.)—Stock; big crowd.

KEITH'S (Peak's Island).—Stock.
117 week of stock.

OLD ORCHARD PIER (Fred Yates, mgr.; agent, Marcus Loew; rehearsal Monday and Thursday 11).—10-12, Jack Barrett, fair; Teresa Miller; Bowman & Deaver; Codin & Clifford. 13-15, Ben Pierce; Housely & Nicolaes; Gertrude Carlyle.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Three Tokyo Japs, clever; Four Hawaiians, applause; Houston & Olmsted, pleased; Four Flying Dordeneas, featured; Madeline Gallagher, excellent. 13-15, Washer Bros.; LaBouff Bros.; Smith & Wilson, big.

RIVERTON PARK—Phil Ott in the "Purple Lady," excellent; big attendance.

READING, PA.
PALACE (W. K. Goldenberg, mgr.; agent, Morris Loew; rehearsal Monday and Thursday 10.30).—Royal Mirimba Troupe, pleased; Cameron & Kennedy, good; Fougere, liked; J. C. Mack & Co., laughs. **G. R. H.**

SAN DIEGO, CAL.
EMPRESS (Wm. Tomkins, mgr.; agent, S-C; rehearsal Monday 10).—Week 3, Fred Karnos "Night in London" Boogie Woogie; laughs; Mueller, artistic; Musical Bentleys, good; Lohse & Sterling, good; Jack Goldie, well received; The Lawells, pleased.

PRINCESS (Fred Bailien, mgr.; agent, Bert Levy; rehearsal Monday 10).—Week 3, Argyle Trio; Eggleston & Smith; Happy Jack George.

GRAND (E. J. Louis, mgr.)—Stock.
L. T. DALEY.

SAVANNAH, GA.
BIJOU (Charles W. Rex, mgr.; agent, Wells Circuit; rehearsal Monday and Thursday 2).—Attendance big. 6-8, Miller's Anti-musical; 10-12, Smith & Wilson, big. Amelia Barr, pleasing; Roy & Wilson, big. 10-12, LaBeouf Bros., excellent; Richardson & Barnard hit; Gertrude Barrymore, clever; Harry Lake, good. 13-15, Great Tambo Duo; Curley Ross; Campbell; Ethel Tabb.

R. M. ARTHUR.

SHERBROOK, LA.
MAJESTIC (Ehrlich & Coleman Co., mgrs.).—Week 3, K. E. Walt, good; The Stingers, fair; Malle Trio, big hit; Drako's Dogs, good. Fine business.

PARK (Tomlin & Nelson).—Musical stock; good performances; poor business.
HOWARD T. DIMICK.

SOUTH BEND, IND.
MAJESTIC (T. M. Moss, mgr.; agent, Frank Doyle; rehearsal Monday and Thursday 12.30).—10-12, Wellington Bros., fair; Jack Birchland, good. 13-15, Mansfield & Clark; Charles Hitchcock.
Week 17, Hatch Water Circus and Carnival.
H. S. COHEN.

WASHINGTON, D. C.
COLUMBIA (E. Berger, mgr.)—Stock.

COSMOS (A. J. Brylawski, mgr.; agent, Jefferies; rehearsal Monday 10).—Harry Fields, clever; Jack Atkins and Gardner & Parker, hits; Duval & Lotta, big; Phama, honors. **W. M. K. BOWMAN.**

WILMINGTON, DEL.
GRAND (Harris Amusement Co., mgrs.).—Edgar Akin; pictures.

SHELPOUT PARK (James Henry, mgr.).—Pearl Stevens; Lopack & Manning; Perry Helton; Smith Bros.; Unique Comedy Co.

BRANDYWINE SPRINGS—Stock opera.

HOWARD W. BURTON.

VARIETY ARTISTS' ROUTES FOR WEEK JULY 17

WHEN NOT OTHERWISE INDICATED.

The routes are given from JULY 16 to JULY 23 inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

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Baum Will H & Co 97 Wolcott New Haven
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Beaman Fred J Hudson Heights N J
Be Ano Duo 2422 Charlton Chicago
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Bell Arthur H 488 12 av Newark N J
Bell Roy Trio Majestic Seattle
Bella Italia Troupe Box 725 Brookfield Ill
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Belzack Irving 259 W 112 N Y
Benn & Leon 229 W 33 N Y
Bennett & Marcello 206 W 61 New York
Bentley Musical 121 Clapper San Francisco
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Brydon & Hanlon 26 Cottage Newark
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Burke & Farlow 4037 Harrison Chicago
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Clarke Wilfred 130 W 44 New York
Clark Forest 16 Lambert Boston
Clark & Duncan 121 Prospect Indianapolis
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Lewis Phil J 115 W 131 New York
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Montgomery Harry 154 E 124 New York
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Rye Geo W 116 Pl Smith Ark
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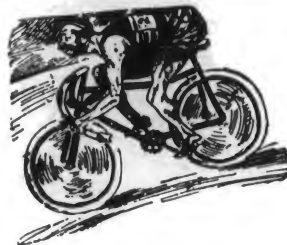
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VARIETY

Vol. XXIII. No. 7.

JULY 22, 1911.

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Want New Grand Central Station the Heart of "The White Way." Affecting Realty Transactions in Theatrical District. Intention to Leave New Penn. Station Still "Out of the City."

When it was announced in *VARIETY* that a new amphitheatre would be built over the tracks of the Grand Central Depot, the wiseacres smiled indulgently and declined to credit the report because it did not emanate from one of the big dailies. Plans have been filed for the erection of the new auditorium, and a few more details of a huge general plan for revising the entire map of the metropolis have been learned.

So radical and comprehensive are the ideas of the prime mover in this, the largest and most important alteration of real estate values, that advance information to those on "the inside" will undoubtedly prove of incalculable benefit and, per contra, have a reactionary effect on the owners of property in the present theatrical and business centers.

William K. Vanderbilt, President of the Metropolitan Opera House & Realty Co., which owns the Metropolitan Opera House property, and who is also one of the factors in the Metropolitan Grand Opera company (the allied corporation which makes the grand opera productions in New York), is the dominating spirit of the new plan. He has declared himself to the effect that the Vanderbilt's combined fortune and influence, aided and abetted by the New York Central Railroad interests, stand ready to hurl into the plan as many millions as may be required for thoroughly carrying out the Utopian program.

In a nutshell, it is proposed to make that portion of Park and Madison avenues, extending from 42d street north to possibly 59th street, the heart of the city's social activities, by bringing to it the new amphitheatre, a new home for the Metropolitan grand opera

company, a series of high class and exclusive hotels and such other businesses as would necessarily be attracted by the elite of this community.

Already W. K. Vanderbilt has made the directors of the Metropolitan a proposition to build them a new opera house, embracing an entire block, agreeing to take over the structure they occupy at present on Broadway at an agreed valuation, the new edifice to be ready for occupancy two years hence. The thirty-five directors who control the allotment of the horse-shoe of boxes on the grand tier, will be accorded the same privileges, and at the same time yield them a return of about \$150,000 apiece on their present holdings in the opera house on Broadway. Marshall Field & Co., of Chicago, once offered \$5,000,000 for the Metropolitan Opera House, and the directors now place a valuation on it approximating \$7,000,000.

Reginald Vanderbilt is President of the National Horse Show Association, and is behind the plan to build a successor to Madison Square Garden. This new amphitheatre is to be erected over the tracks of the Grand Central Depot, between Park and Lexington avenues, extending either from 45th to 46th streets, or from 47th to 48th streets, as may be decided upon.

When it was announced that the Ritz-Carlton, designed as New York's most exclusive hotel, would be erected on Madison avenue and 45th street, those not "in the know" could not understand why such a site had been selected. It now transpires that its projectors were in possession of advance information. Other heavy real estate investors have been in pos-

(Continued on page 8.)

HOWE LEAVING WALNUT.

Philadelphia, July 19.

Frank Howe, in control of the Walnut theatre for many years, is slated to retire from the management of that playhouse Aug. 31, when his lease expires.

Howe has been a salaried manager in charge of the house since 1905, when he was financially embarrassed and turned his lease over to Nixon & Zimmerman. The N. & Z. people were not especially anxious to take over the theatre, but at that time reports were prevalent of a rupture between them and Klaw & Erlanger. They feared their New York associates in the syndicate might secure a foothold in Philadelphia via the Walnut.

The theatre is owned by the Weightman Estate, which recently made a new lease direct to N. & Z. Howe sought the aid of the courts to prevent this, but a decision has just been handed down to the effect that he has no just claim for further recognition at the expiration of his present term.

The new rental is \$30,000 annually, for ten years. The present one is at the rate of \$25,000.

WALTER KELLY RETURNING.

(Special Cable to *VARIETY*.)

London, July 19.

Walter C. Kelly, "The Virginia Judge," has been compelled to close his engagement at the Palace, owing to continued ill-health. He sails Saturday for New York and proposes to take a long rest at Atlantic City.

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When the "pop" vaudeville house at 96th and Broadway opens (seating 2,000) it will make New York's regular theatres reach exactly 100.

EVA GOES TO PARIS.

(Special Cable to *VARIETY*.)

London, July 9.

Eva Tanguay did not open here as expected, but has gone to Paris. By the terms of an old contract with Oswald Stoll she must play for him or not at all in England, unless Stoll consents to a waiver.

Eva sailed for home on Tuesday on board the Kronprinz Wilhelm.

LEE SHUBERT BUSY ABROAD.

(Special Cable to *VARIETY*.)

Paris, July 19.

It is reported here that Lee Shubert has signed two prominent foreign stars for America next season. They will appear in road shows as far as the present indications are, and tour Shubert houses. This is outside of the Gaby Deslys engagement.

It is practically certain that Mr. Shubert has secured the American rights to the production of "Sumurun."

BESSIE CLAYTON IN BERLIN.

(Special Cable to *VARIETY*.)

London, July 19.

Bessie Clayton, the American dancer who returned to England after a hasty visit to America, has been booked at the Berlin Wintergarten for six weeks, beginning Aug. 15. She then comes back to London, opening at the Coliseum, Oct. 9.

JOHNSON-WELLS MATCH A JOKE.

(Special Cable to *VARIETY*.)

London, July 19.

The proposed Jack Johnson-Bombadler Wells fight is considered a joke on this side. It has been announced for September.

The report of the battle between the champion and the Englishman was also looked upon as funny over here. Americans who have seen Wells in action have expressed as their opinion that he might last long enough against Johnson to reach the centre of the ring at the first bell, but it is doubtful if the black champ would give Wells time to raise his hands.

LIKE EDWARDES FOR DIVIDEND.

(Special Cable to *VARIETY*.)

London, July 19.

The Gaiety theatre company has declared an annual dividend of twenty per cent. to the stockholders, which is the average rake-off they have been receiving for the past twenty-three years.

Eighteen of the directors in a vote of appreciation, attribute the uniform success of the theatre to George Edwardes, its manager.

"THE SYNDICATE" MAY REGAIN S. & H. FROM THE SHUBERTS

Rumored That Stair & Havlin are Thinking About Returning to Their First Alliance. Denials, Offset by Jake Shubert's Daily Route.

Boston, July 19.

It is reported here that the Shuberts and Stair & Havlin are about ready to dissolve the working agreement that has existed between them for a number of years.

It is stated that Stair & Havlin and their allied interests will go over to the Klaw & Erlanger syndicate. It is also said that they are negotiating for the Boston theatre, a K. & E. house.

In New York the parties in interest professed to know nothing of such a plan, but something is in the air. Jacob Shubert has been almost a daily visitor to the Stair & Havlin offices in the Putnam building, in close consultation with George H. Nicolai, general manager for S. & H.

The K. & E. people and the S. & H. circuit entered into a seven years' booking alliance some ten years ago, but S. & H. withdrew after a short time, alleging breach of faith, and no attempt was made by K. & E. to force them to live up to the agreement.

Another rumor is current that E. D. Stair wants to retire from the show business, to devote all his time to the newspapers owned by him, and that the S. & H. Circuit may change directing heads before the season of 1912-13 arrives. That depends largely upon agreements and terms yet to be reached.

"WATCH" RUNS DOWN.

Chicago, July 19.

"The Larboard Watch" stopped ticking at the Cort, Sunday, after the matinee. The management, the Messrs. Butler of St. Paul, evidenced no disappointment, since they had figured on a hasty death after witnessing the opening performance.

The members of the cast have made no other connections for next season. Miriam Pruzan, the prima donna who made her debut with the piece will probably be engaged by one of the many middle-western producers since she proved herself the life of the offering. The Cort will remain dark until late in August, when the Thomas Ross piece opens for a run.

With the Cort, Power's and the Princess closed, Chicago has but three summer attractions, "Wallingford," at the Olympic, "Little Miss Fix-It" at the Chicago, and "Dear Old Billy," at the Whitney.

"THE REAL THING," NEW.

Atlantic City, July 19.

Monday next at the Apollo, Maurice Campbell presents Henrietta Crossman in a new show, by Catherine Chisholm Cushing, entitled "The Real Thing."

The cast in support is headed by Minnie Dupree, Frank Mills, Albert Brown and Marion Kerby.

The story is that of a man and woman, both fond of athletics, who have become married. All is well until the babies arrive. Then the wife becomes domesticated, so much so hubby resorts to his clubs for enjoyment. She neglects her personal appearance and house until her widowed sister comes and puts things right. The show will be seen at the Maxime Elliot Theatre next month.

At the Apollo this week the McKee Rankin Company is giving a series of "Midsummer Night Comedies." The show consists of four curtain raisers, "Bob Acres," "The Yellow Dragon," "The White Slaver" and "Counsel for the Defence."

The company is a notable one, having Mr. and Mrs. Sidney Drew, Lionel Barrymore, Doris Rankin, S. Rankin Drew, E. S. Goodwin, Eugene Weber, Rhea Bacon, Arthur Headley, Frank Murphy, Murry Carson, Jr., and others. The company sounds like a family reunion.



CARRIE REYNOLDS
With "The Red Rose."

"OPEN DOOR" TO "PICTURES."

Seattle, July 19.

William Russell, of Russell & Drew, who formerly managed the Alhambra here, and who date their downfall in things theatrical since they allied themselves with the Shubert "Open Door" movement, is at the head of a new picture concern here.

Russell will make his headquarters in this city. Stock is now being sold for the new venture.

WALTER KINGSLEY'S BERTH.

Walter Kingsley has been appointed general press representative for the Frazee & Lederer attractions for the coming season. Walter will remain in town, except on the occasion of the premiere of an F. & L. production.

NEW HIP PRODUCTION.

The New York Hippodrome's forthcoming production for next fall will be called "A Trip 'Round the World." It will consist of a series of rapid scenic changes of the panoramic variety.

All specialties introduced will comprise part of the action of the piece, which will depend mainly on its spectacular originality for public favor.

Arthur Voegtlin will be responsible for the mechanical and spectacular portions of the production. The book, lyrics and stage direction have been entrusted to Carroll Fleming.

FRANCES STARR, "THE WOMAN."

When David Belasco presents "The Woman," at the Republic theatre at the opening of the season, Frances Starr will have the stellar role, replacing Helen Ware, who created the part out of town last spring, playing it for a fortnight.

During that time Miss Starr sat in the audience at every performance, watching Miss Ware's performances. She proposes to play the part along the lines originated by her predecessor.

For the fortnight's engagement \$1,000 a week was received by Miss Ware, who is still under contract to Henry B. Harris, and was "loaned" to Belasco.

"THE TOP O' " GOING OUT.

"The Top O' Th' World" is going out next season, taking the Pacific Coastward trip. Bailey and Austin will again star in the piece they have been associated with for the past two seasons.

E. H. Sothern and Julia Marlowe have also been routed to make the Coast, on a return joint tour, in their repertoire of plays.

WOODRUFF IN "PRINCE" AGAIN.

Chicago, July 19.

Harry Woodruff has been re-engaged by Mort H. Singer for a starring tour in "The Prince of To-Night." The show will go into rehearsal shortly and will take to the road in August.

SEASON'S FIRST OPENING.

Chicago, July 19.

July 23 the Alhambra will reopen playing Stair & Havlin bookings. The first show will be Cohan & Harris' "Forty-Five Minutes from Broadway."

"QUAKER GIRL" PRINCIPALS.

Clifton Crawford will handle the light comedy role in "The Quaker Girl" for its American production, which takes place at the Majestic Theatre in October. Lucy Weston will have the title role.

The principal low comedy characters will be assumed by May Vokes and Percival Knight. Another important part will be played by Olive Murray.

JIMMY BRITT IN MONOLOG.

San Francisco, July 19.

The Empress theatre has engaged Jimmy Britt to deliver a monolog during the week of Aug. 6.

THE DESLYS MARRIAGE.

(Special Cable to VARIETY.)

London, July 19.

Rumors have been circulated in London to the effect that Gaby Deslys had contracted a marriage with Ex-King Manuel of Portugal. I had a talk with her last night. She denied it, but did not deny that she had been seeing Mannie pretty frequently of late.

From private sources, it is understood that the ex-King and Gaby have reached an understanding, and her marriage to the former monarch may happen at any time, perhaps shortly before she sets sail for America, when Manuel will be taken along as Exhibit A for the newspaper boys.

Gaby has a flat in Covent Garden. Manuel's car is to be found outside most mornings. The fascinating little Frenchwoman is quite excited over her forthcoming appearance in the States, and she asks many questions concerning the conditions there, the people, and possible power of her attractiveness.

She is taking over her collection of pearls, mostly given to her by Manuel, and representing a sum of over one million francs. She has also prepared, specially for her appearance at the Wintergarden, in September, a new wardrobe of exquisite creations. She has heard a great deal about how the American women dress, and admires their severe yet stylish modes and she realizes at the same time that American women are very sweet on Paris creations.

Gaby confessed to having had in the course of her career more than 250 proposals of marriage. She is particularly anxious, apparently, that the American people should know that her father was not a coachman, and her mother was not a washerwoman. She claims that her father has never seen her on the stage, and that he has a conscientious objection, although a passive resister.

Gaby Deslys thinks she is entitled to a seat in Magnamity Hall, through having thrown in an extra performance weekly in her \$4,000-a-week Shubert contract. Under that Gaby will play at the Winter Garden, New York, the coming season, for twelve weeks, anyway, and the Shuberts hold an option for four weeks longer.

Gaby is to appear nine times weekly in New York. Her usual limit is eight, at \$500 a performance, with Gaby preferring only six shows. Nine shows for \$4,000 by actual figures is less than \$500 per. Gaby threw in the extra performance rather than break her financial rule.

The booking of Deslys with the Shuberts was negotiated through the Marinelli booking agency, although another English agent is interested. To secure Gaby, a contract for her services with Bendiner, the German manager, had to be first looked after.

Vandeville managers over there will save themselves loss of time by not running after Gaby to appear in the variety houses after the Winter Garden stay. She will not play fourteen, or even twelve shows a week.

Sadie Whiting, with the Pepper Twins for the past few seasons, will leave that act.

KEITH SECURES INJUNCTION AGAINST PARTNER PROCTOR

**Doesn't Want Him to Repair 125th Street Theatre
With Firm's Money. Employee Discharged
by Proctor Reinstated by Keith.**

Portland, Me., July 19.

Monday Judge Bird issued an injunction upon the application of B. F. Keith, restraining F. F. Proctor or the Keith-Proctor corporation from making repairs on the 125th street theatre, New York City.

The application upon which the restraining order was granted states that the corporation is about to dissolve, and that in the dissolution, the 125th Street house, placed in the K-P pool by Mr. Proctor, will revert to him. For that reason, Mr. Keith is objecting to any repairs being made at an expense account of the present firm.

A verbal argument on the K-P legal troubles will be heard before the Judge, probably next week, and a decision shortly after is looked for.

B. F. Keith reinstated U. Grant Blackford, discharged from the K-P employ by F. F. Proctor as vice-president. B. F. Keith as president signed the reinstatement, notifying Mr. Blackford and also the superintendents of the Keith-Proctor "pop" theatres in New York, of which Mr. Blackford was supposed to have the nominal direction.

From all accounts, however, this direction has been taken up by F. F. Proctor, Jr. While the various K-P superintendents are willing to follow instructions, each is in a quandary at present, not knowing whose instructions to obey. It is said that when Mr. Blackford issues an order, the superintendents call up the younger Mr. Proctor for advice. When the Proctor son directs, the procedure by the house men is reversed. The man on the job is the only one in the K-P houses nowadays who is having his directions followed.

This has brought the tension between Messrs. Keith and Proctor to an acute point, but they will go no further, pending the decision of the Maine courts. The principal contention involves the lease of the Fifth Avenue theatre, New York, for the next five years. When the decision is handed down, there will probably follow a dissolution of the K-P corporation within forty-eight hours.

According to reports about, both Proctor and Keith are holding themselves in restraint to prevent public recriminations against each other. The friction between the two partners is throwing more sparks than the theatrical public has any idea of.

AGENT ATTACHES FOR COMMISSH.
Boston, July 19.

Last Saturday M. S. Bentham, a New York vaudeville agent, arrived in town to attach Edwin Holt, a vaudeville actor, at Keith's. The agent claimed the actor owed him \$452 for commission, due since Holt appeared

over the Orpheum circuit in "The Maid and the Manicure."

Holt is reported to have paid \$20 on account to Bentham, while playing the time secured by the agent for him. He then informed Bentham the claim could not be legally collected, technically "laying down," as it is inelegantly called.

BECK'S REST CURE.

Martin Beck is at present taking the rest cure at Dr. Dapper's (not "Dippy's") Sanitarium, Kissengen, Germany.

ECONOMIC CONVENTION.

East Aurora, N. Y., July 19.

In East Aurora, N. Y., Aug. 1-15, will be a convention of learned men of business and other circles, to discuss economics and to spread the idea of a new philosophy of salvation through the ethical creation and distribution of wealth.

Dr. C. A. Bowser, an eminent economist, will lecture. Elbert Hubbard, whose home is here, will also attend.

FILM OF 6,000 SKETCHES.

A moving picture, containing six thousand sketches, all drawn by Winsor McCay, will be a "release" for vaudeville next season by Mr. McCay.

The film will be named "How a Mosquito Operates." Jules Ruby, who directs Mr. McCay's vaudeville tour, is in on the "mosquito" picture.

DICK IN "CHORUS GIRLS' HOME."

Dick Crollus is to be featured next season in "The Chorus Girls' Home," with twelve people employed. Billie Burke is the father of the act.

PANTAGES RETURNS HOME.

Seattle, July 19.

Alex. Pantages returned home Monday after an absence of five months, during which time he has visited every city on the Pantages circuit.

KAPPELER AND MISS HESTON.

Alfred Kappeler and Jane Heston will present a new act in "one" next season, entitled "The Date He Didn't Keep." Mr. Kappeler was last season with "The Arcadians," Miss Heston is an English girl.

BRAY AT HOME.

Chicago, July 19.

Charles E. Bray returned to his office today, after a Western trip of two weeks.

RATHSKELLER ACT SPLITS.

Sherman, Kranz and White have broken up as a vaudeville act.

HAMMERSTEIN'S BIG TURNAWAY.

Monday matinee at Hammerstein's was the biggest turnaway the house ever had. Enough people were refused at the box office to have refilled the house once and a half again. In the evening the sale of tickets was stopped before 8.45, and at that, Hammerstein's got a "violation" from a fireman for overcrowding.

Seats in the afternoon were selling for \$3 on the sidewalk, but that passed away when some policemen arrested four of the speculators, confiscating their tickets, as evidence (permissible under the new law). The box office worried until ascertaining the coupon numbers, when the seats suddenly filled up. The speculators were sentenced to two and three days on the island, by Magistrate Corrigan, the terror of the specs.

The drawing cards were Lillian Graham and Ethel Conrad, the sharpshooters, who hit Mr. Stokes in the legs with a few bullets. The fight pictures were also shown for the first time, but the girls did the business. They will be retained for next week, as the bottom line to Ruth St. Denis's reappearance at "The Corner."

Tuesday the Grand Jury indicted the girls for attempted murder.

WESTERN OPENING DATES.

The opening dates along the Orpheum Circuit, bookings in the west, have been arranged as follows: Milwaukee, Aug. 7; St. Louis, Aug. 14; Indianapolis, Sept. 4; Columbia, Cincinnati, Sept. 17, and Louisville, Sept. 24.

The headliner in Milwaukee for the first week will be Carter De Haven, while Henry E. Dixey will hold a like position on the bill which is to inaugurate the season in St. Louis.

DEAGON GOES BACK.

Arthur Deagon, who canceled a part of his time on the Orpheum Circuit to return east, because of the sickness of his child, will resume his trip over the western time, opening at Minneapolis, Aug. 14. Mr. Deagon's daughter died shortly after he returned home.

BILLEE SEATON ABROAD.

Billee Seaton sails Saturday on the New York, opening at the London Alhambra, Aug. 7.

KELLER MACK MARRIED.

Keller Mack, of Mack and Orth, was married last week to Anna Bating (professionally known as Anna Donaldson), in Wilmington, Del.

Mrs. Mack has retired from the stage.

FEMALE PERFORMER MURDERED.

Chicago, July 19.

Annie Howard, a performer for some time employed in a West Side dance hall, owned by M. S. Fewer, was murdered in that place Saturday.

The authorities have been unable to discover anything about the crime, excepting that the girl was shot. The matter was not reported until two days after the affair took place.

The proprietor of the cafe was arrested several years ago for the murder of a city official.

CHANCE FOR THE GREAT RUBE.

There's a chance for the great Rube to appear in vaudeville next season. He doesn't mind, for Rube is out for the coin. He gets it two days in the summer, from the New York Giants, and raising chickens in Ohio.

This Rube is Marquard, New York's idol just now, and the original go-get-em-come-back-kid. He has ten wins out of twelve tries in the past few days, and is still ready to pitch them over for the biggest in the major league.

Matthewson, Rube's predecessor in the hearts of the New York fans, became an actor over night. Rube is thinking of taking the same route. He's a tall, dark, rather good looking fellow, and might make a fair stock actor, with a couple of seasons in training.

T. M. A. PRESIDENT.

Wheeling, July 19.

The annual convention of the Theatrical Mechanics' association adjourned late last week. James E. Quigley, of Memphis, was elected president.

The international biennial convention of the T. M. A. for next year, will be held at Spokane.

NOT WANTED, WITHOUT CO-EDS.

The California University Glee Club is traveling around Europe, and has approached several Continental agents in regard to music hall engagements. As the musicians are now traveling on the continent, without co-eds, there is not much likelihood of the club getting a showing over there.

GERTIE'S GOING IN.

Cute little Gertie Vanderbilt, who learned "Yiddish" reading the signs on delicatessen stores, is going into vaudeville for a few weeks this summer. Miss Vanderbilt returned from Paris and London last Friday. She may go back to the English city to appear in musical comedy.

When the vaudeville engagements are fixed upon, Gertie may take George White into the act with her. George is now dancing in "The Follies."

EDDIE LEONARD ALL ALONE.

From all appearances, next season will find Eddie Leonard doing a "single" again, but in vaudeville only. His wife, Mabel Russell, may again be seen with Johnny Stanley, in a two-act of the same variety they presented some time ago.

Since Miss Russell separated from the Stanley partnership to join her husband, Johnny has had rather hard luck with female partners. Cupid has been the comedian's principal enemy, as all the young women Stanley has worked with became matrons, and left him.

"DOC" BREED MAKES GOOD.

Charles S. ("Doc") Breed, manager of the Brighton Beach Music Hall, now has a five years' contract to manage the place for the Brooklyn Rapid Transit people.

The directors have been so well pleased with the business, they voluntarily placed two rooms at the Brighton Beach Hotel at Doc's disposal for the entire season.

MAJOR JAS. D. DOYLE FORCED TO DEFEND SELF IN VARIETY

Chicago, July 18.

Editor VARIETY:

Please publish the following, as I think it necessary for the best interests of myself and the White Rats Actors' Union of America.

It seems impossible to get a communication addressed to the White Rats Actors' Union read on the floor during a meeting. I have been charged on several different occasions by several different members, on one pretext or another, during a meeting, for the sole purpose of injuring my present good reputation with my brother members. Although several charges have been preferred against me, I did not receive proper official notification of them until Harry Mountford brought charges against me under Article Five of the Constitution and By-Laws of the White Rats of America, claiming that I was undermining him in his engagement and salary.

Major James D. Doyle.

Chicago, July 18.

To the members of the W. R. A. U., the A. A. A.'s, and all those who read that libelous article against myself in a recent issue of The Player:—

Consider the charges Mr. Mountford has filed against me, that of undermining him, claiming it a violation of Article Five of the By-Laws. The poor fellow is flagrantly in error by invoking Article Five of the By-Laws of the White Rats of America. Said by-laws were written to protect the members of this organization who are actively engaged in entertaining the public. "Tricky" Mountford has not been undermined in reputation or salary as an entertainer, so therefore it follows that the big "I" not being active as an entertainer of the amusement world, cannot invoke the aid of a by-law written to protect the performer in his work. The chairman was grossly in error to permit such charges to be entertained under such conditions and facts. Doesn't Mr. Mountford believe in equity? How about his undermining myself as well as other members of the organization?

I answered the charges, addressing my letter to the meeting, but for reasons as yet unexplained my communication containing an answer to the charges was not read at the meeting.

Our brainy little "Napoleon Brisbane" (as he is called by his pals), has again shown his lack of technical knowledge of the constitution and by-laws of our organization, of which he is trying to be the supreme master. Since the big "I" of our organization does not obtain his living as an entertainer, he does not bear the relation of "Brother" to me, but rather that of a hired servant, whose salary I assist in paying, and as long as I contribute to his support, I will avail my-

self of the rights of an American citizen to criticize him.

We can criticize our President, our Congress and our Senate, why not this inflated hero?

Gentlemen, we all pay ten dollars annually, therefore we are all equal. We are an incorporated body, and we are all stockholders. I claim the same privileges that he has. He assails whom he likes, when he likes, and how he likes, in and out of his personal press sheet, The Player, just because they happen to disagree with him. So I will assail him and continue to do so as long as I think he is unjust and unkind to our brother members, who are entitled to all the charity and brotherly love our organization calls for.

Why doesn't he read my letters to the meetings? Why doesn't he give me a square deal? I know what I am talking about, and my letters should be read on the floor. If I am wrong let the members judge me, not the few that are already deadlocked against me. I MUST HAVE SAID SOME TRUTHS.

My letter in answer to the charges should have been read on the floor as it was addressed to the floor, and if our members are going to allow such actions as that where is our organization going to finish up?

THE BRAINS OF THIS ORDER ARE NOT IN A FEW HEADS. IF THIS STATEMENT IS INCORRECT WHAT IS THE USE OF HOLDING MEETINGS AT ALL? Why not let the chosen few deal out the morsel of information as they see fit?

Such methods as the above are evidently accountable for the absence of the best members of the profession at New York meetings. Here in Chicago we get less information.

THE FINANCIAL STATEMENT WAS READ HERE FOR THE LAST TWO YEARS. I HAPPEN TO BE HERE THIS YEAR AND IT WAS NOT READ. DOES NOT THAT LOOK FUNNY? I AM IN THE HABIT OF ASKING QUESTIONS THAT THE SELECTED FEW MAY NOT WANT TO ANSWER. I also know as much about our organization as anyone in it, and I have the same interests at heart today as I always had, and I want to see all this dissatisfaction wiped out and the organization go back to its nobler conditions, BROTHERLY LOVE AND CHARITY.

ALL FOR ONE AND ONE FOR ALL, AND NOT AS IT SEEMS TO BE NOW—ALL FOR ONE AND THAT ONE FOR HIMSELF.

When you refuse to permit me to reach my brother members by letter addressed to the meeting on the floor, I am forced to this move, and I trust it will accomplish the good results intended. I hope it will make the members think, attend the meetings, ask questions and take an interest in the ORDER now as they have in the past.

It is our organization and we should fight for it and we should fight to keep it right and not allow it to

get into the conditions that now exist. The supposed great man of the W. R. A. U. assumes the right to condemn those who differ with him, and he uses what power he possesses to cripple liberty and criticism, to stifle investigation and to hinder the search after the truth.

Mr. Mountford and his press sheet, The Player, tore the lining out of Article Five of the By-Laws when he published articles roasting Brother Gould, written in Portland, Ore., by a newspaper man, whose opinion was regulated by prejudice. That is undermining a brother performer in his salary and engagement. It does not make any difference if "Tricky" Mountford does not like Brother Gould, because Brother Gould will not be a "Yes" man and agree with "Tricky" Mountford. Two wrongs never make a right, and I am sorry to know that the official organ of our Order has been used to assist such contemptible methods.

Another evidence of Mountford's inconsistency was shown when he influenced a minority representation of the board to request the resignation of Brother Carrillo as a director of the organization because that Brother was a member of Variety's staff, and the members on the floor, some two hundred, without asking any questions or giving the Brother a chance to defend himself, voted the measure passed.

CARRILLO DID THE PROPER THING. NOW, IT IS UP TO THE THIRTY-SIX HUNDRED MEMBERS WHO ELECTED BROTHER LEO CARRILLO AS A DIRECTOR TO DEMAND JUSTICE. BROTHER CARRILLO WAS A MEMBER OF VARIETY'S STAFF WHEN ELECTED TO THE BOARD. THE SAME CONDITIONS EXISTED THEN AS DO NOW SO FAR AS VARIETY AND OUR ORGANIZATION ARE CONCERNED. BROTHER CARRILLO WAS NOT GIVEN A VOTE AS A MEMBER OF THE BOARD WHEN THE QUESTION OF AFFILIATING WITH ORGANIZED LABOR AROSE. HIS CARTOON ON THE QUESTION EVIDENTLY DISPLEASED MOUNTFORD AND HIS FRIENDS. NATURALLY, SINCE BROTHER CARRILLO DID NOT AGREE WITH MOUNTFORD'S IDEAS, HE MUST BE REMOVED FROM THE BOARD.

TO SUM IT UP IT MEANS AS FOLLOWS: AS A DIRECTOR HE DOES NOT GET A VOTE AND NOW THEY FORBID HIM AN OPINION SO WHAT ARE THE MEMBERS OF THE BOARD SUPPOSED TO BE? ARE THEY SUPPOSED TO BE FIGUREHEADS? LET US USE SOME OF THAT EQUITY THAT WE HAVE IN THE CONSTITUTION.

The silver lining of the cloud was the voice of George Fuller Golden when he spoke from far off California and said:

I am NOT in favor of mud-slinging, so-called, nor published personal abuse of any kind. I am NOT in favor of searing anybody into our society. I am NOT in favor of inferring that those NOT in favor of inferring that those who are not White Rats cannot play on the same bill with White Rats. I am NOT in favor of the closed shop. Every American citizen should have the right to exercise his own judgment, as regards whether he wants to join a society or not. I am NOT in favor of dictating to managers in any way, and I have never tried to do so. Unless we can be friends there can be no peace.

No man's heart can be contented, or do full justice to his work while he believes his employer hates him. The highest thing we can ask is the friendship of fair managers. I was happier when I had this than I have ever been since. I am NOT in favor of mixing up with labor troubles of any kind. I don't believe there is any strike contemplated. I most emphatically am NOT in favor of strikes unless one be necessary to save our society from disintegration and our noble cause from oblivion, as was the case with the only one we ever had. It was forer on us by conditions and there seemed no other way.

Believe me, Golden said it all, and in the minds of all fair-minded and brotherly loving members of the Order, his words will linger with a lasting and convincing effect. The powers-that-be are now trying to undermine the effect of Golden's opinion by leading us to believe that Golden is not familiar with present conditions.

GOLDEN IS CONVERSANT WITH PRESENT CONDITIONS. WOULD THAT EVERY MEMBER OF THE ORGANIZATION WERE AS WELL ACQUAINTED WITH PRESENT CONDITIONS AS OUR BELOVED FOUNDER. FOR THE PAST YEAR GOLDEN HAS BEEN IN CONSTANT AND DIRECT COMMUNICATION WITH THE BEST RATS IN THE ORDER. HE HAS ALSO MET AND CONVERSED WITH THE MAJORITY OF THOSE PLAYING THE ORPHEUM, SULLIVAN AND CONSIDINE AND PANTAGES CIRCUITS. THEY ALL CALL ON GOLDEN. YOU MUST ALSO REMEMBER THAT OF THE GREAT MANY GOOD PERFORMERS WHO VISITED AND TALKED RATLAND WITH GOLDEN THERE WERE SIX OR SEVEN MEMBERS OF THE BOARD OF DIRECTORS AS WELL AS TWO PAST BIG CHIEFS.

HOWEVER, I KNOW THE CONDITIONS AND I KNOW GOLDEN IS RIGHT. SO DO MOUNTFORD AND HIS WORSHIPERS.

The time is not ripe brother members to tell you all I know, and as Mountford is not in America at present to defend himself, I feel it would be unfair to talk at this time. I have never yet gone behind any person's back in my dealings and talks with the organization, and I don't intend to do so now, but I know sufficient to cause a stir in organization circles, and unless there is an early and speedy rectification of mistakes and bad government, I shall feel it my duty to acquaint the big majority with my knowledge of conditions and transactions contrary to the welfare and interests of our Order.

In conclusion, I advocate that the Order should be a servant of its members, and not of its master. So, fellows, let us get together and run this organization as it should be, on clean and regular lines.

You must attend meetings and get up and have your say, and demand what is right and just, and see that all members get a square deal. We must have an organization and this is the one we want; NO OTHER. This organization only needs a little overhauling and repairing, and all will be well and lovely, and all of our aims and ambitions will be finally realized.

As ever the same.

Major James D. Doyle

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The New Shubert, Newark, is booked to open during November.

"A Quartet" will be the feature act in Hurtig & Seamon's "Ginger Girls" next season.

Harry Clay Blaney opens in "Across The Pacific" early in August, and will play Eastern territory.

Work and Ower, now at the Empire, London, will sail for America at the close of the engagement.

William Hexter has been appointed press and advertising agent for the Empire (formerly Park), Philadelphia (Western Burlesque Wheel).

Lillian Christ has been engaged by Henry Savage for a part in "Everywoman" next season. The show will open at Chicago Sept. 1, for a run.

E. F. Albee left Wednesday for a trip through the southwest, where some of the B. F. Keith houses are. He will return early next week.

The Express Trio (foreign), to have opened at the Folies Bergere, New York, have postponed the date until September.

Harry A. Pearson, of Pearson and Garfield, was married to Leona Mulvina Stern (professional), July 14, in New York.

The DuGros Trio, at the Majestic, Chicago, next week, is a foreign "dumb" act, appearing for the first time over here.

Patsy Morrison has his Rockaway Beach vaudeville program made up for two weeks ahead. Honest! (Anyway, Patsy thinks he has).

Mosher, Hayes and Mosher will sail from Europe, July 11, for New York. The act will return to the other side in February.

L. R. Willard will manage the coming tour of Jefferson De Angellis Co. Hubert Wilke is a recent addition to the cast.

The moderated weather this week up to Thursday, anyway, gave all the New York theatres now open big business for all shows.

Nat Ayer, of Brown and Ayer, who injured his right ankle while cranking an auto, is able to hobble around with the aid of a cane.

The illness of Mrs. Harry Thorne who was appearing with her husband in "An Uptown Flat" at Brighton Beach this week, caused the act to quit the bill on Tuesday afternoon.

Daniel V. Arthur and his wife (Marie Cahill), are spending a vacation at their summer home in Connecticut. Next week rehearsals will bring them back.

Charles Bierbower, who adorns a desk in the office of Jo Paige Smith, wishes to lay stress on the fact that his christian name is Charles—not Fred.

Adams and Guhl, reported as going with Al. Rich's production on the Eastern Burlesque Wheel, next season, will continue in their own production.

Ed. W. Steele, business manager and treasurer of the Colonial theatre, Chicago, ran into New York Wednesday, for a visit to his brother-in-law, William Harris.

Mlle. Isabella L'Huillier, at present in Paris, is willing to take a chance at vaudeville though she prefers musical comedy. L'Huillier is a "Chanteuse," from Grand Opera.

Geo. Gottlieb, of the Orpheum booking department, leaves Monday on his vacation. Mr. Gottlieb will spend most of his time watching the vaudeville shows at Patsy Morrison's place, at Rockaway.

Edward Corbett, general press representative for Frazee & Lederer, is undergoing a course of physical culture at Muldoon's sanitarium at White Plains, in an effort to cure himself of insomnia.

Sam J. Curtis and his company have been routed for next season by Albee, Weber & Evans on the United time. The company is as follows: Jos. M. Norcross, Elsie Gilbert, Olive Droun, Nellie Gilbert, and Mr. Curtis.

Fred. Duprez arrived from Europe Tuesday. On the first night of his engagement at the Tivoli, London, he was booked for a tour of Harry Rickard's Australian circuit, beginning next May.

The suits brought by John T. W. Campbell and his wife, Amy, for damages resulting from an injury to Mrs. Campbell some years ago, against the Cincinnati Traction Co., were settled out of court last week.

Murray Fell, of the Marinelli office, leaves for his vacation of two weeks this Saturday. Dorothy Burman, the stenographer in the same office, is going up to White Lake, N. Y., for her resting spell.

Daniel J. Bryan and H. William Smith have taken control of the Newell, White Plains, N. Y., and renamed it the Court Square theatre. Bryan will manage the house. He has booked "Rose of the Rancho" as the opening attraction early in August.

Gene Pollard has been engaged as the principal comedienne for "The World of Mirth," a Western Burlesque Wheel show. It is a revised version of the old Barry & Fay piece, produced under the title of "The Irish Pawnbrokers."

Isabel Daintry, an English music hall artiste, is booked to open in the Cabaret show at the Folies Bergere when the house is once more in session. She will present an act called "The Aerial Filtration," employing a miniature biplane.

Jane Boynton, of Boynton and Davis, is spending the summer with her parents on the Pacific Coast, getting what she terms "a dandy rest" preparatory to opening on the Orpheum circuit again Aug. 27, at Des Moines.

Ed. Kelly, formerly of Kelley and Watson, is at 510 Sargent avenue, Somerville, Mass. He would be pleased to see any of his friends when they are playing around Boston. Mr. Kelly has been suffering with cancer for two years.

Josephine Joy has received so much publicity in the papers of late that M. S. Bentham, her agent, almost believes he can book her next season, right over the "big time." Josephine told the New York newspaper men that rich men who flirted with her deserved to pay for it. That is why she has sued a couple for \$25,000 or more or less.

Julius Steger, under contract to Woods-Frazee & Lederer, will, upon his return from abroad, rehearse with the Marguerita Sylva company, and open with "Gypsy Love" on its American premiere. Steger will play in "The Master of the House" the second or third week in November at the Cort theatre in Chicago.

Lily Lena opens at the Louisville park, Sunday, and will continue on bookings of the Orpheum Circuit until starting the regular tour on her return trip westward at Winnipeg. Miss Lena returned from England Saturday, bringing over with her date books for some agents and managers. The book runs until 1915.

The revolving stage at the Century (formerly New) theatre, New York, will be employed by Liebler & Co. to set two scenes at one time for the spectacular productions of "The Garden of Allah" and "The Lady of Dreams," to be presented there by the firm. The Lieblers have engaged Margaret Dale for a role in "Disraeli."

"The Four Melody Maids and a Man" is the title of an act produced by Tom Penfold for vaudeville, and directed by Helen Lehman, of the Dan Casey Company. Four girls play pianos, while Ed. Miller, the "man" of the title, sings and dances.

"Billy's Tombstones" will be replaced in vaudeville next season by Arthur Klein, who secured it from the Shuberts, on royalty. Arthur doesn't think so badly of Asbury Park since securing that sketch, although at one time his opinion of Asbury was below that held by Doc Steiner of Jules Ruby.

Ray Royce, vaudevilling for one week only at the Majestic, Chicago, will leave for the east immediately after the engagement, to commence rehearsals for his part in "Bright Eyes," the Lean-Holbrook show scheduled to play through the western cities next season.

The Olympic Leasing Company has rented for twenty-one years the northwest corner of Fifth Avenue and 110th street, running through to 111th street, on which it is proposed to erect a theatre, roof garden and ball room. The property was purchased by Edward Friedman at the recent auction sale of the Pinkney estate holdings.

Henry Clive jumped in to New York from the Orpheum Circuit last Saturday. Wednesday he sailed for London to meet his father, who left Australia for England, thereby obliging his son to change his route from Frisco-Sydney to Frisco-London. Clive is coming back in the fall, resuming the western tour.

Paul Tausig, the steamship agent, has booked Anna Chandler, Gray and Graham and Von Klein and Gibson to sail on the Olympic, July 26; Phil and Nettie Peters, and the Alvaretta Troupe on Campania, same day; Bird Millman Trio, Jarro, and Samaroff and Sonia on Prince Frederick Wilhelm, July 29; Musical Cates on the Finland, same day.

Moe Messing, of the Gordon-North managerial staff, has returned to New York after a vacation in Massachusetts. He will again be back with "The Passing Parade" next season. Bernard Kelly has been made the general office manager of the Gordon-North Amusement Company's offices. He succeeds Dave Gordon, who will be associated with Jake Goldenberg in the management of Irwin's "Majestics."

Adelaide Norwood, the prima donna, last season in vaudeville, has taken Edwin Arden to the task for his statement maligning vaudeville, and Joseph Jefferson. Miss Norwood says, in part: "Perhaps if Edwin Arden had remained a 'choicet' actor in 'The Eagle's Nest,' in which our grandmothers remember him, he might be better known. Or if he had remained plain Edwin Smith, assistant treasurer of Pope's theatre, St. Louis, he might have gained greater fame than he has as an actor." That's going after him some, Adle.

THE SHUBERTS ANTICIPATING.

In the forestalling by the Shuberts of Klaw & Erlanger's forthcoming production of "The Count of Luxembourg," now running in London, there arises a rather complicated squabble.

The Shuberts' production of "Mlle. Rosita" with Fritz Scheff as the star is the same story as "The Count of Luxembourg." Both, however, are founded on the story of "The Jolly Musketeer," produced by Jefferson DeAngeli in New York several years ago. Going back still further—very much further—it is developed that all of them are based on the plot of "Our Wife," so old as to be almost untraceable.

The sensation of "The Count of Luxembourg" (in London), is the dancing of a man and woman up a flight of stairs. This also has been anticipated here by the Shuberts in their recent revival of "A Country Girl" at the Herald Square theatre.

BERNARD, AFTER BISSON.

(Special Cable to VARIETY.)

Paris, July 19.

Gustave Quinson will produce at the Palais Royal next season, a piece by Trixan Bernard, to pass in review after Alexandre Bisson's "Petit Cafe."

The theatre opens in September, with a revival of "La Cagnotte."

KING MAY SEE BERNHARDT.

(Special Cable to VARIETY.)

London, July 19.

A special effort is being made to induce King George to witness a performance at the London Coliseum, while Sarah Bernhardt is playing there.

The King has not been in a music hall since he was crowned.

"CHOCOLATE SOLDIER" BALLET.

(Special Cable to VARIETY.)

London, July 19.

Hartley Milburn, the English agent, has been commissioned by the management of the London production of "The Chocolate Soldier" to secure for them a Russian ballet to be placed in that show in the fall.

ETHEL LEAVES "DE LUXE."

Ethel Green, who played the leading female role with "Dr. De Luxe," will return to the varieties next season. Miss Green will have an entirely new specialty on her reappearance.

The "De Luxe" show closed its season at Atlantic City last Saturday.

WYATT'S ASSISTANTS MARRY.

Los Angeles, July 19.

Elsie Crossley, the former private secretary to, and fiancée of, the late manager, H. C. Wyatt, of the Mason Opera House here, and Joseph Topitzky, his former general assistant, were married yesterday.

When Wyatt died it was found that he had bequeathed the lease of the theatre to his prospective bride. As Wyatt's son has been managing the house since his father's demise, an interesting question arises as to the identity of the future manager, and who will control the syndicate bookings in this city.

MOVING BROADWAY.

(Continued from page 3.)

sion of the magnitude of the reconstruction plans, and are heading that way in the expectation of participating in the "melon cutting." A syndicate of real estate men formed some time ago to purchase the property opposite the Winter Garden, on which they proposed to erect another amusement structure, recently notified the promoter of the scheme that they had reconsidered their determination to carry the plan through. It is believed that they suddenly received an inkling of the contemplated improvements on Madison avenue, and decided not to take a chance against the proposed new "white way."

When the announcement was made that the Pennsylvania would have its eastern terminal "in the heart of the city," W. K. Vanderbilt is alleged to have stated that he would so transform the map of the metropolis that when the new Grand Central station was completed the vicinity surrounding it would be made so attractive that the new Pennsylvania station would still be "out of town."

LEADING CHICAGO HOUSES.

Chicago, July 19.

The story in last week's VARIETY, dealing with the heated days of the past few weeks, stated that the Olympic, with "Get Rich Quick Wallingford," and the Chicago Opera House, with "Little Miss Fix-It," had felt the effect of the weather to an extent that these two productions were not in the box office lead of Chicago summer shows. "Wallingford" has been the star drawing card of the city, whether the atmosphere was clear or murky, hot or cold. It has been packing 'em in continuously. The "Fix-It" show is also a winner.

Another article in the same issue, dated from Chicago, which read the worst theatrical season at the Majestic, should have been the worst theatrical season in Chicago.



**HAROLD FORBES and
CARRIE BOWMAN**

OF HAROLD FORBES and CARRIE BOWMAN, who, for the past two seasons, have been very successful in vaudeville, playing the entire Orpheum circuit, and all of the Eastern time. They have just signed to go with "THE GIRL OF MY DREAM," under the management of JOR M. GATES, which opens here at the Criterion Theatre, New York, Aug. 7.

SAD TIMES FOR PRESS AGENTS.

Campbell Casad, for a time the press agent of the Terrace Garden Folies Bergere, but who later developed into a come-on for the venture, is about town trying to find those who are also trying to make him the goat of the affair.

After the backers found they did not have money enough to pay salaries, they sent Campbell out to see if he could raise a thou. This the press agent finally managed to do, by "hocking" his advance royalties on "Don't Lie to Your Wife," of which he is the author.

This piece of money was quickly gobbled up. The show busted without the space grabber getting a chance. Now those who were supposed to finance the project insist that as Campbell was the last to put money into the scheme, he is responsible for the debts contracted for. These are sad times for the press agents.

D'ORSAY REVIVES "THE EARL."

When Lawrence D'Orsay returns to this country from abroad, in about four weeks, he will begin rehearsals immediately for "The Earl of Pawtucket."

The piece was the English actor's success of several years ago, and will tour this season to the Coast, under the direction of John Cort.

LULU GLASER FOR VAUDEVILLE.

Lulu Glaser and A. H. Woods have failed to agree on a piece for the actress next season. It is likely the star will spend most of next season in vaudeville.

A week is booked for Miss Glaser at the Brighton Beach Music Hall in the late part of August.

IN ON "SHERRY" ABROAD.

Arrangements have been made by the Frazee & Lederer firm with Hugo Baruch & Co., of Berlin, to produce "Madam Sherry" in England next fall or perhaps later. Baruch & Co. will equip "Madam Sherry" for London, and have 25 per cent. of the net receipts for their share. Victor Hollander, one of the best known composers of light opera in Europe, who is coming to America per special agreement with Frazee & Lederer, will write the new musical piece in which Lina Abarbanell will appear at the close of the Boston run of "Madam Sherry" next fall.

During Hollander's stay here, the F. & L. firm expects to give several of his pieces an American presentation.

CAVE A ST. LOUIS MANAGER.

St. Louis, July 19.

Announcement has been made in St. Louis that William D. Cave has been appointed manager of one of the two Klaw & Erlanger theatres in St. Louis.

As told in VARIETY, last week two men, one at each the Olympic and Century theatres, probably will be appointed to succeed the late Pat Short. It is not given out which house Cave succeeds to, but the Olympic is guessed. Cave has been assistant manager of the Century for several seasons.

HOT IN PARIS.

(Special Cable to VARIETY.)

Paris, July 19.

It's hot in Paris. Only the open-air resorts can attract business. The private enterprise now running the Alhambra, an indoor theater, has decided, however, to keep open until the end of the month. It's doing a fair business.

MARIGNY MANAGER DIES.

(Special Cable to VARIETY.)

Paris, July 19.

M. Borney, manager of the Marigny, died yesterday.

"THE ARAB" IN PHILLY.

"The Arab," Edgar Selwyn's new play, produced one week in stock at Los Angeles recently to get a line on its playing value, will open September 4th (Labor Day), at the Walnut Street Theatre, Philadelphia, with Selwyn in one of the principal roles.

The show comes to New York the later part of next October. Harris, L. Forbes and John E. Gilbert will be in the show.

OLCOTT'S BIG FIRST WEEK.

San Francisco, July 19.

Chauncey Olcott in the first week with his new play here, drew over \$8,000 to the box office. It is extraordinary business in face of the conditions.

\$20,000 WORTH OF RUSSIANS

(Special Cable to VARIETY.)

London, July 19.

The Russian dancers engaged for Covent Garden are negotiating for an engagement at the Metropolitan Opera House the coming winter. It is proposed to include Karsavina, the only rival of Pavlova, and Nijinsky, who is regarded as the greatest male dancer in the world.

If the negotiations are brought to a head they will receive a salary of \$20,000 for the short operatic season in America, after which they will probably make a tour of the country on their own account.



FIDELIE AND CARP.

Formerly the Musical Fidélie. These boys opened at the Portola theatre, San Francisco, July 9, and went very hot. They have a twenty-week contract with Bert Levey, and will be featured all along the line. Would be glad to hear from all friends. care VARIETY, Frisco office.

PRODUCING CO. FORMING.

While no particulars were obtainable during the week, it has been strongly reported that a producing company is being formed, with a capital of \$200,000. Several recognized legitimate producers will be numbered among those connected with it, according to report.

In the absence of more definite information, it is thought the contemplated group of producers has something to do with a proposed theatrical deal now pending, which, if brought to a focus, will make interesting theatrical reading.

MANNING IN CHICAGO SHOW.

Chicago, July 19.

At the expiration of the present run of "Get Rich Quick Wallingford," Ralph Stuart will retire from the Cohan show and Jos. Manning will assume the leading role. The piece is scheduled to do some road work after closing at the Olympic. Stuart will be given a part in another new Cohan-Harris piece next season.

Mr. Manning is temporarily playing "Wallingford" at the Cohan theatre, New York, while Hale Hamilton kills a vacation of two weeks.

IMPERSONATOR TO STAR.

Following in the footsteps of Julian Eltinge as a star of the legitimate Bothwell Browne will be seen this coming season under the direction of Ben Sangor of the Sangor-Rice Company in a farce with music entitled "Mrs. Jack," by Mark Swan. The score has been furnished by William Frederick Peters. Vaudeville has been delved into and the cast of principals will practically come from that field. In addition to Mr. Browne there will be Hazel Cox, Suzanne Rocamora, Earl Stall, Johnathan Keefe, Frank Bernard, May McCabe and Gladys Breston.

The show is now in rehearsal under the direction of Mr. Browne, and it will have its premier in Asbury Park, Aug. 14. It is due at the Garrick, Chicago, Aug. 21, for a run. New York may see the piece after the first of the year.

MANHATTAN OPENS IN SEPT.

Labor Day is the date set for the opening of the Manhattan Opera House by Comstock & Geat, the new managers of the former Hammerstein temple of music on West 34th street. The opening attraction has not yet been decided upon, but the policy of the house will be combinations.

LUESCHER GETS PLAY.

M. A. Luescher was away but four weeks (during which time he scouted over a goodly portion of England and the continent. He closed contracts for Leo Fall's Viennese operetta, "The Jolly Peasant," in which Werba & Luescher are to star George Marlon next year; an option on the services of Marie George to appear in "Bub oder Maedel"; four manuscripts to be submitted to Alice Lloyd for her approval; two scores for submission to William Russell; two character plays for Louis Mann, and an arrangement with F. C. Whitney to present "The Spring Maid" in England.

NEW TRANSPORTATION RULES.

Chicago, July 19.

At a recent meeting of the passenger agents of the trunk lines, new regulations (to shortly go into effect) were passed affecting professionals, mostly vaudeville artists. The actors were not represented at the meeting, although the Travelling Men's Association, through its representatives present, secured several concessions from the railroad people.

The new rules demand that any theatrical trunk measuring over 40 inches shall be assessed for each inch over the limit, ten pounds as excess. Another ruling was that all apparatus must be placed in a closed trunk. That does away with crates.

Animal acts were discussed, with the result that several restrictions and hardships were imposed.

ADELAIDE BOOKED.

(Special Cable to VARIETY.)

London, July 19.

At the Alhambra for eight weeks, commencing Oct. 9 is the contract entered into by Adelaide, the American dancer, who, with J. J. Hughes, is now in Paris.

The salary will be \$600 weekly.

Some months ago, when negotiations were on for Adelaide's appearance at the same English hall, the Alhambra refused to pay \$300 a week for the dancing pair. Over here the couple's salary ran from \$350 to \$400. Paris secured them more cheaply than that.

HUMPERDINCK WILL COMPOSE.

(Special Cable to VARIETY.)

London, July 19.

The composer for the big Rheinland spectacle at the Olympia around Christmas time will be Humperdinck. 2,000 people will be engaged in the presentation of the pantomime.

TOM McNAUGHTON WIDE OPEN.

Tom McNaughton, the English comedian, is confined to his apartments in the Donac, with several severe gashes about his person. Mr. McNaughton walked through a glass front door last Sunday night. Had he not been occupying a reserved seat on the "water wagon" for several months past, nothing would have excused him. But this appears to have been one of those peculiar accidents.

The front doors of the Donac are of glass. It is a large apartment house at Eighth avenue and 49th street. Leaving Leo Stark, a countryman, at the door, Tom made a short turn, as he thought, to walk into the lobby for the inner doors. His knee crashed into glass, and he fell through the big plate window. Hearing the crash, Mr. Stark returned, hurried Tom into a cab, and drove to a hospital, where nine stitches closed up the rent in the leg. Several other gashes on the body and arms were more easily attended to by the surgeons, when Mr. McNaughton was returned to his home, a very wide open young man, but also a very fortunate one. It was almost as marvelous how Mr. McNaughton escaped more serious injury as it was how the accident could have happened.

BIG TIME FOR EAGLES.

San Francisco, July 19.

The program of arrangements for the Grand Aerie session of the Fraternal Order of Eagles, to be held in this city, August 21-28, has been completed.

The great parade will be the most unique and spectacular ever held here.

Chairman Warren Shannon, of the entertainment committee, promises there will not be a dull minute during convention week. Each day will be devoted to some special form of entertainment.

Advices indicate fully 100,000 people will be here for the convention.

EDESON OUT OF TOWN.

Robert Edeson opens his season out-of-town September 18th in his new play, "The Cave Man," by Gelett Burgess. It comes to New York in November.

Grace Elliston will be Edeson's leading woman.

SON SUCCEEDS FATHER.

Vanderheyden Fyles, son of the late Franklin Fyles, has taken over the weekly theatrical letter written by his father for a syndicate of Western newspapers for many years. The younger Fyles has written on dramatic topics for the New York Sun and several magazines for the past six years, and is adequately equipped, mentally and in the matter of experience, to take up the work left off by his widely known parent.

ROADS SHOW ROUTED.

Chicago, July 19.

"Festival Days of the World," the scenic musical spectacle being produced in the interest of the good roads movement, has announced its opening date as July 31. The show will be routed under the direction of Arthur C. Jackson, president of the Good Roads Association and will leave Chicago over the Illinois Central Railroad, touring the middle-west for seven weeks, when it will return to the windy city for a two weeks' engagement at the Coliseum as the main attraction of the International Good Roads Congress.

After the local engagement the attraction will go directly east, into Boston, and subsequently down through the south.

"SEÑORITA" BEHIND TIME.

It is doubtful if the Spanish musical piece, "Senorita," will be in condition to mark the reopening of the '11-'12 season at Weber's Music Hall. To provide against the contingency, Mr. Weber is throwing into playing form "A Man of Honor," by the Rev. Dr. Isaac Landsberg, a Philadelphia rabbi. Edmund Breese will be the bright star, with Ralph Delmore, Hans Roberts, Muriel Starr and Fay Wallace in support. Miss Starr is now playing in Chicago.

Geo. V. Hobart is authoring the book of "Senorita." Owing to a multiplicity of demands upon his services for the coming season, the playwrighting Hobart could not run along on schedule. Sylvio Hein is to furnish the music, but is standing still until Mr. Hobart turns in some lyrics. "Senorita" is an adapted story, from the German. Engagements for the cast are necessarily scarce until Mr. Weber finds out what he has, in English. So far, besides Vera Michelena, who is to be the title role girl, only Harold Law has been engaged.

MRS. FROHMAN, AUTHORESS.

St. Louis, July 19.

Gustave Frohman never lapsed a hint. All at Suburban Garden expected a distinguished looking Frenchman when it was announced that "Louis de Coucy" would accompany Mr. Frohman to St. Louis and help direct rehearsals and watch the premier of "Father Jerome" of which "de Coucy" was the author.

Morning of the first rehearsal; no man accompanied Frohman, but an interesting-appearing woman, introduced as "Mrs. Gustave Frohman." As soon as the members of the Suburban stock had recovered from their surprise, Mrs. Frohman began the author's reading. The piece proved a success Sunday night.

Father Jerome (Orrin Johnson) is a young priest in an Irish village, 40 years ago. He is about to unravel a murder when the criminal confesses and seals the lips of the priest. A nephew of Father Jerome is accused of the murder. The efforts of the priest to save his relative without betraying the real culprit keeps the interest at a high pitch.

Frohman's coup as to "Louis de Coucy" was not interfered with by the fact that Mrs. Mary Hubert Frohman under the same non de plume wrote "The Witch," and starred in it under her real name a year or two ago.

POLAND PLAY SLIPS AWAY.

The Lederer-Frazer and other New York producing firms, which have their eyes on "Polsische Wirtschaft," the musical piece which ran for over 300 times in Berlin, have lost all chances of landing it as Herman Feiner has purchased all the rights. He is to arrive here next Tuesday from Berlin, with full details as to the time and place where the show will be given next fall.

Feiner is Henry W. Savage's representative, but it is understood that Savage will not be in on the forthcoming production of "Polsische Wirtschaft."



MILDRED ELAINE
With "The Merry Widow"

ATTACHES ACT IN NORTHWEST TAKING BAGGAGE FROM TRAIN

**Amelia Stone and Armand Kalisz Left in Predicament
by Action of Sullivan-Considine's Manager.
Reinstated on Original Route This Week.**

Spokane, July 19.

A funny deal was booked Amelia Stone and Armand Kalisz, jointly booked by the Orpheum Circuit to play the three Sullivan-Considine Orpheums in this section of the country. Though the Orpheum engages for the houses (routed as a part of the Orpheum Circuit), the Orpheums in Spokane, Seattle and Portland are under the absolute direction and control of the Sullivan-Considine Circuit, which also operates "small time" vaudeville theatres in the same cities.

Miss Stone and Mr. Kalisz were to have opened at the Orpheum in this city July 9. They journeyed from New York to play over the coast time of the Orpheum Circuit, which would have brought them into the regular season on their way eastward. The couple did not like their billing, claiming it was not as agreed, and that another act, "Scrooge," was billed over them. They notified the local house manager they would not appear, but later changed their minds, and reported, when they were informed the week's engagement stood cancelled, as per their first notification.

Somewhat regretting the hasty action, but pleased that the management had shown no displeasure, through filling in the vacancy so quickly, Mr. Kalisz and Miss Stone started off for Seattle Monday morning to "lay off" there until the following Sunday, when the act was due to open. The couple left Spokane, but their baggage did not go with them. That was attached by some representative of Sullivan-Considine on a claim of liquidated damages and taken off the train. Stone and Kalisz arrived in Seattle without trunks, nor had they received the baggage with their wearing apparel up to the time of the receipt of this information.

The attaching of the baggage, unknown to the act, caused the necessary cancellation by the team of the Seattle week, which opened last Sunday. It is reported that this course was pursued for the purpose of obliging the act to cancel through not being able to appear. The Portland date, commencing next Sunday, will not be played.

Mr. Kalisz and Miss Stone (Mrs. Kalisz) are naturally furious at the treatment. It is understood here the Orpheum Circuit in New York has asked them to overlook the annoyances in the Northwest, and open on the regular Orpheum tour at San Francisco July 31.

Seattle, July 19.

The Orpheum management here sent out a statement saying Amelia Stone had been taken ill in Spokane, overcome by the heat, but would appear at the Orpheum this week.

It is reported among the show people here that the Orpheum Circuit headquarters in New York, which books the Orpheum here, sent some wires to Sullivan-Considine, bringing about a change in their stand.

ANNOUNCE NEW PARK.

Cincinnati, July 19.

Discontinuing their management of Coney Island, the summer resort here, and becoming involved in legal proceedings with the Coney Island Co., Malcolm McIntyre and David Paxton, the former Coney Island managers, have announced that thirty acres of ground near the terminal of the Oakley car line have been secured, and will be a summer park, to open by May 1, next. The announcement says the lease from Wallace Burch, owner of the land, is for fifteen years.

New Orleans, July 19.

New Orleans is to have a Luna Park. Jack Israel, who is to Lew Rose what Damon was to Pythias, is the chap with the check-book. Israel opines that Orleanians will support another summer park, if properly conducted. The Crescent City Luna will occupy the grounds on which Dixie Park formerly stood. The manager's name is B. F. Brennan.

Columbus, July 18.

A fire destroyed four buildings in which amusements were contained at Oientangy Park, Sunday.

While the loss was estimated at only \$15,000, the following amusements are out of commission: "The Old Mill," "The Temple of Mirth," "The Johnstown Flood," Penny Arcade, and "Coney Island." The fire occurred about nine in the evening. Of the few people in the park, two were slightly injured.

REOPENS WITH "OLD TIMERS."

Baltimore, July 19.

The Maryland theatre reopens Aug. 21, with an "Old Timers' Week."

PRIMROSE WANTS TIME.

George Primrose, reported by many newspapers throughout the country, as having retired from the stage, has written to Alf Wilton to fix him up a few weeks in vaudeville next season. Mr. Primrose is at present playing west.

This week Mr. Primrose started an action against his wife for divorce, in Oregon, alleging desertion.

TO CARE FOR CARTER.

Joe Weber and J. Bernard Dyllin are making efforts to provide a berth for Billy Carter at the Actors' Home. Carter has been ill for some time and at present is in rather straightened circumstances.

FREE MIDNIGHT "VAUDE."

The Cabaret craze has started the restaurateurs thinking. Although some of the most popular eating places remaining open into the "wee sma' hours" have been giving patrons entertainment in the form of "coon shouters," etc., none has actually devoted space to a stage for the exploitation of regular vaudeville acts in New York.

Chicago and San Francisco have had midnight vaudeville served with their food and drink, for a number of years. The nearest approach to this that Gothamites have enjoyed was at the former Atlantic Garden. That was of the old concert hall type of entertainment that flourished in the days "before the war."

No one has ever attempted to give a free vaudeville show any place along Broadway in conjunction with supper. "Cap" Churchill with the opening of his new restaurant, had a band and several soloists, but no real out and out variety turns.

Harry Pollock, the sports promoter, has conceived the idea that a free cabaret show in a classy eating house on upper Broadway would be just the thing for little old Manhattan. With that in view, he is trying to secure the building formerly occupied by O'Donnell's restaurant, between 60th and 61st streets.

If successful in obtaining a lease, Mr. Pollock will remodel the interior, and build a stage for the accommodation of singing and dancing turns and big girl acts. The shows will start at 11 p. m. and run until 1.30 or 2 p. m. The free show cannot very well be considered opposition to the Colonial, although within two blocks of that theatre, inasmuch as the performance is not to begin until the performance at the regular playhouse is over. Pollock says that "big time" acts are the ones that he will go after. In addition to these, he is going to import several San Francisco entertainers (probably Spanish dancers) for his palace of pleasure.

JAMES J. AT THE CORNER.

James J. Morton, "The Boy Comic," has been booked by Willie Hammerstein for the opening of the regular downstairs season at "the Corner," Sept. 4. This news will be received with great acclaim by "The Simp Society" of Chicago, of which James is the Big Simp.

During his engagement at Hammerstein's, Jimmie will still retain his position as "Chairman" at the Folies Bergere, and will nightly make the "jump" between the two houses with the assistance of several touring cars to carry his wardrobe. (Hammerstein's is to furnish the taxis.)

This will undoubtedly be the record two-show-a-night engagement in Gotham. The houses are situated at Broadway and 42d street, and 46th street respectively. Little Simp Rosenthal, of Chicago, who retains that office because he is almost twice the size of the Big Simp, will be on to watch the weight reducing.

How Willie Hammerstein ever expects to put up an "opposition" protest against the Folies after Jim's booking, is a mystery.

ARTISTS' CONFERENCE STARTS.

(Special Cable to VARIETY.)

Paris, July 19.

The German and English (three each) and the French (five) delegates to the International Conference of variety artists' associations convened Monday at the Cafe Guillaume, Boulevard Strasbourg. The assembly will likely adjourn July 22. The press is not admitted.

Mountford, the only American representative of the three expected would be here, did not arrive until Tuesday. The Celtic, on which he arrived, was detained by the weather.

ZENA DARE RETIRES.

(Special Cable to VARIETY.)

London, July 19.

Zena Dare, a sister of Phyllis, and very well known herself in music-hall circles, has announced her retirement from the stage.

Some months ago Miss Dare surprised the English public by a hasty marriage to a titled Briton, but has appeared in the halls since. For the past two years Miss Dare has been under the management of Seymour Hicks.

DID WELL IN DUBLIN.

(Special Cable to VARIETY.)

London, July 19.

Quinlan and Richards, Americans, with their sketch, "The Travelling Dentist," opened successfully in Dublin Monday.

Brooks and Vedder, another American team, on early Monday at the Holborn Empire, were given six minutes for their act, and did tolerably.

MEYERFELD COMING HOME.

(Special Cable to VARIETY.)

Paris, July 19.

M. Meyerfeld, Jr., president of the Orpheum Circuit, is in the city, and will sail for home July 26. Aaron Kessler and his bride sailed to-day.

DAISY WON'T COME.

(Special Cable to VARIETY.)

London, July 19.

Daisy Dormer, who was to go to America next fall, and play the Percy Williams houses in New York, is reported as having filled in English time, regardless of the American date.

The Marinelli office booked Daisy, and will claim commission.

Daisy is about the cutest thing in the English music halls, as a soubret.

EVANSVILLE ORPHEUM OUT.

Evansville, Ind., July 19.

The Orpheum will not be scheduled in the regular routing sheets in the big office of the circuit in New York for next season. The house went into "small time" the latter end of last season. It may continue to play the smaller class of shows from now on. The bookings will come through the W. V. M. A., Chicago.

HERE ON VACATION.

Lowenwirth and Cohan arrived in New York from England Sunday. The boys will stay over here two months on a vacation, returning to open in Ireland Sept. 11.

MANAGERS ORGANIZING CHORUS GIRLS' UNION

Eastern Burlesque Wheel Managers Start Society to Protect Managers and Choristers. Too Many Disappointments Around Rehearsal Time the Cause.

Time and again there has been talk of an association for the protection of the hard working "spear carrier." Several years ago a press agent connected with a Broadway musical comedy fathered a scheme for a chorus girl's home. The newspapers was as far as either of the schemes have ever gotten. However, the burlesque managers have come to the fore with a scheme that is to work in the interests of mutual protection. There seems a likelihood that there will be a possibility of some tangible result this time.

Burlesque managers have for years had trouble with chorus girls, principally because of the fact that the burlesque manager himself was unreliable. The girls feeling that protection was simply a condition of their own manufacture, would sign with several managers during the summer season.

The principal trouble seemed to be in the fact that the manager would sign two or three score girls, while he could but actually use twenty at the most. At the rehearsals there would be a general weeding out. Only the most desirable would be held. Oftentimes desirability was figured from the number of "I. O. U.'s" the manager held for "summer touches." The others would be sent forth to secure employment elsewhere as best they could.

The wiser of the burlesque girls were also to blame for this condition. They signed three and some times four contracts, with different managers. When rehearsal came round, they would select the most desirable of the contracts and let the other "go hang."

The new association, to be known as The Chorus Girls' Protective Association, Inc., is the outcome of a discussion which took place late last week in the offices of a number of Eastern Wheel managers.

The managers most interested had published their rehearsal "calls." Replies were disappointing. This led to a general talk fest, at the end of which the association was formed and Cliff Gordon was elected president, Frank Welsberg, vice-president, and Jake Goldenberg, treasurer. Nathan Burkan has been employed to draw up papers of incorporation. All the other managers may come in for membership.

The object of the association is to prevent the resigning of any girl already signed by an Eastern Wheel manager. This will mean that the contracts for all of the chorus members of the attractions traveling over the Eastern Wheel will have to pass through one office, for approval. This office will be maintained at the cost of the managers, and no commission will be charged the girls on their contracts. Each manager will pick his own

girls, and send them to the office with a slip calling for a contract. A "rogue's gallery" will be maintained in the issuing office with a complete record of the girl's work in the past.

After the girl has been with a show for one season and is registered with the company and signs for the second season she will be able to "touch" through the office with a fund that will be provided. The debt to be collected by the company manager as the season goes along.

This naturally gives the manager the share of protection that he wishes. The girls will be covered to the extent that no manager will sign more members of his chorus than he actually needs. Any girl that is signed and is found wanting, will be given a chance to show what she can do at an easier task. If not fitting in one chorus, the association will have to place her with another, or pay the contract for the season.

Once a girl in the employ of an Eastern Wheel show violates a contract she will be placed on a "black-list." Any manager in the association giving her employment will be liable to a fine of \$500. The final papers will be drawn up this week. There will be another meeting of the proposers in the Gordon & North office Saturday afternoon.

NO DEAL ON FOR PEOPLE'S.

Philadelphia, July 19.

The Empire Company has abandoned hopes of acquiring the People's theatre, Kensington District, to house its burlesque attractions in connection with the Empire (the old Park), in this city, and will in all likelihood build a new theatre next year.

Nixon & Zimmerman owned both the Park and People's. When the Empire heads cast eyes on the houses, the price asked for them was considered too exorbitant. Finally, the Empire Co. landed the former house, but was unable to hook upon the right price for the People's.

There have been many reports pro and con about the sale of the People's, but it is about settled it will not pass into the hands of the Western Burlesque people.

As far as known now, the house will offer "pop" vaudeville next season, continuing the same policy since the People's ceased to run legitimate shows.

WEEDON RECOVERING.

Emmett Weedon, the former burlesque advance man, who was severely injured by the New York Central at Utica, N. Y., expects to leave Paxson Hospital, Saturday week.

He will have to use crutches for some time. The railway company is ready to make a settlement.

BILLPOSTERS ISSUE WARNING.

A joint letter of warning has been issued by the Bill Posters Association and the Poster Printers Association, addressed to poster printers, lithographers, and production and house managers, in an attempt to eliminate all objectionable and suggestive posters from being posted.

The Bill Posters Association held its annual convention in Asbury Park last week. For the first time since the association has been in existence, the rank and file of the membership heard of a censorship committee in their own ranks, which was to direct its efforts in suppressing the suggestive and sensational "paper" used in heralding attractions.

The Association has instructed all its membership to refuse to post any paper that carries either title or picture that might be deemed objectionable. Members not obeying will be heavily fined. A paragraph of the letter directed especially at the managers, reads:

"You see there is absolutely no use in carrying this character of paper from this time on, in advertising your shows. You will fail to have it posted in most of the communities. It will only be a waste of your money to have it printed, for the posters will have to be thrown away."

"MERRY WHIRL" HOLDS ON.

The sudden turn the weather took, the latter end of last week, is responsible for Gordon & North's "Merry Whirl" continuing at the Columbia. The show was originally scheduled to close there Saturday night. The turn came Thursday, with rain Friday, when the show pulled \$1,150 to the box office on that day.

This decided the management to try to fight the wrath of "Old Sol" a while longer. The arrangement with the house staff and crew now is that no notice of closing will be required in case the hot wave returns. Meanwhile the show sticks on a weekly leeway.

FIGHT PICTURES FLIV.

The Eastern Burlesque Wheel have been and are still showing the Wolfgang-Moran fight pictures in their houses. The first flash was given in Albany last week, at the Empire there, for three days. The pictures were not what they were expected, and after the first day, business was ditto.

This week they are on view in St. Louis and Kansas City. Next week they will be shown simultaneously in Buffalo, Baltimore, Philadelphia and at the Murray Hill, New York.

Willie Hammerstein has beaten the burlesque managers to it by showing the film as a feature of his show on the Roof this week.

OFF THE REGULAR WHEELS.

The Baker Amusement Co., of Chicago, will have its two independent burlesque attractions, "Morning Glories" and "Parisian Widows" on the road next season. "The Glories" open Aug. 26, at Hammond, Ind., and trips westward. "The Widows" starts at Hammond, Sept. 16, plays western territory for a time, then jumps eastward.

DULL WEEK IN BURLESQUE.

Aside from the commencement of rehearsals by several of the companies there was little gossip among the Western Burlesque Wheel managers this week.

George W. Rife, one of the Empire Company heads, came in from his Baltimore headquarters, with word that work on the new Empire in that city is progressing favorably and will be completed by the latter part of October.

Mr. Rife was unable to say just what disposition will be made of the Monumental when the Empire plays burlesque, but it may be sub-let for amusement purposes. It is also the belief that the old Halliday Street theatre, controlled by the Empire heads, and housing Stair & Havlin shows, will pass into the possession of the city and be torn down to make way for a public park. The house is just opposite the City Hall.

Rife confirmed the report that the Empire would build a new house in Philadelphia, and that a site in the Kensington district looks favorable. This house is expected to be built before the first of the new year.

E. J. Buikley, formerly with Stair & Havlin and who managed the Rays for several seasons, will move from the LaFayette, Buffalo, and assume the management of the Empire (Western Wheel), Philadelphia.

Washington, July 19.

A. C. Mayer, former manager of the Casino, here, has been appointed manager of the new Lyceum (Western Wheel) by George W. Rife.

CLARK HAS HIS CAST.

The cast for Clark's "Runaway Girls" for the coming season, will include Joe Opp, whom Clark has signed for three years. Others with the show will be Clark and Richardson; Evans and Babette, Adelina Roatina, Kelly and Reo, Eva Wilson. George Armstrong will also do his regular act with the show.

JEANETTE STILL LOYAL.

Asbury Park, N. J., July 19.

Jeanette Dupree has retired from her agreement to go with "The Girl from Happyland" next season. Billy Watson, Miss Dupree's former husband and partner, who is spending his vacation here, received word this week to that effect. Hurtig & Seamon had cast Miss Dupree for a leading part with the show which features the name of its principal comedian, Billy Watson. This Billy Watson is a thorn in the flesh of "Krausmeyer" Watson, "The Original Billy."

It is said that when Miss Dupree learned Hurtig & Seamon proposed to feature her name with that of the comedian, as Watson and Dupree (the old title) she declined to go on.

BUY "SKYLARK" COSTUMES.

Hurtig & Seamon have purchased the costumes of "The Skylark," which was produced at the New York theatre last year. They will be utilized in the H. & S. burlesque shows next fall.

Harry Fields, the Hebrew comedian, has been signed by A. H. Woods.

H. B. HARRIS' PROGRAM.

Elmer Harris is dramatizing "The Wild Olive" which Henry B. Harris will produce sometime in December. The latter has also accepted new plays from James Forbes, Charles Klein, Howard Hall and Martha Morton.

Other Harris attractions this fall will be three companies in "The Country Girl," one to go to the Pacific coast; "The Commuters," with Harry Davenport (opens early in August in Des Moines); Rose Stahl, who returns from Europe August 15th and resumes a tour in "Maggie Pepper," with her former company intact; Helen Ware in "The Price," by George Broadhurst, opening at Hollis Street Theatre, Boston, Labor Day, for two weeks' engagement and then coming to New York; "The Snobs," with Frank McIntyre and Willette Kershaw as principals, opening September 4th, Hudson Theatre, New York; Elsie Ferguson, in "Dolly Madison," to appear in New York before the first of the year.

Ruth St. Denis, the dancer, who did dramatic work with Mrs. Leslie Carter in several pieces, will appear under the Harris banner in a new piece by Richard Walton Tully, author of "Rose of the Rancho." The title of the play will be settled later. During the show Miss St. Denis will introduce some of her dances.

Mr. Harris will also produce "The Professor's Wife," by Mrs. Fremont Older, and Elmer Harris; "The Scarecrow," by Perry MacKaye, featuring Frank Relcher.

BALTIMORE OPENINGS.

Baltimore, July 19.

The Lyric theatre will open early in the fall with the Chicago Opera Company. It is reported that the Lyric property has been leased, with the privilege of purchase.

The Savoy opens around September 1st, with the Boston Players' Stock Company.

Stock may go into Albaugh's next season, starting in October.

BOOK ON STAGE LIFE.

Paris, July 12.

Jos. Schurmann, an impressario, has written about life behind the scenes, being his reminiscences for thirty years, and issued in book form, entitled "Secrets de Coullasse."

Schurmann hails from Holland. He gives some interesting stories of his stage experiences, and assures us that nearly all the leading actresses of Paris are old enough to be grandmothers (many really have grandchildren), and gives this as a reason why so many people today prefer the music halls. He suggests that many of these veterans should cease to crave after eternal youth and not insist on playing roles suited only for artistes not over thirty.

Kelly and Kent will dissolve partnership after the present engagement at the Majestic theatre, Chicago.

Edwards, Van and Tierney are without Tierney, who intends to next play in vaudeville with a partner, as a "two-act."

LARGE DEBT UNSATISFIED.

The sheriff's office of this county has returned unsatisfied a judgment for \$25,175.47, obtained on June 30, by J. D. Maguire, a consulting engineer, against the Long Acre Electric Light & Power Co.

This is the concern organized some years ago for the purpose of supplying current to the theatres in which the Klaw & Erlanger and allied managers were interested.

Recently the company advertised for consumers. Last week it submitted to the Public Service Commission a form of mortgage on which it desires to issue ten millions of bonds.

Counsel for the company declares he will appeal from the judgment and added that very often the sheriff's office fails to find tangible assets, even when they are readily discernible.

YOUNGER HAMMERSTEIN HOME.

Arthur Hammerstein arrived in New York Saturday. He has started on the details for his theatrical ventures for the coming season. His father has turned over to him all rights to "Naughty Marietta," and the piece will go out again with Mme. Trentini.

Two other companies in the same piece will be sent out by the Mitten-thals, in which Arthur will be financially interested.

His production of "The Moral Code" begins the season Aug. 24 at Rochester.

George A. Blumenthal will be general manager of Mr. Hammerstein's enterprises.

COMEDY RUNS FAR BACK.

It is said that "Modest Suzanne," the musical comedy to be produced next season by A. H. Woods and H. H. Frazee, is simply a musical version of "The Girl in the Taxi," and that the original of it may be traced to "Champagne and Oysters," done by Robson and Crane many years ago.

A GOOD STORY, BUT.

The New York Press of last Friday contained a lengthy article to the effect that Frank Jay-Gould, who was in Paris, had written the book and lyrics for a musical farce entitled "The Gay Boulevardier," and that it would be produced in New York by Frank Hennessy and Charles B. Dillingham.

The story, most complete in its detail, the afternoon papers of the same day copied the tale, rewriting it slightly.

It was all very fine, excepting Frank Hennessy is a Shubert ally, and could not enter into a production with Dillingham, who is part and parcel of Klaw & Erlanger. Still another pertinent thing in connection with the yarn, is that Hennessy knows nothing about it, and at Mr. Dillingham's office there is an equal absence of any knowledge of the affair.

Mr. Hennessy will produce a new play in October, in the Shubert houses, the details of which he is not yet ready to announce.

Barney Myers has returned from a three weeks' vacation at Brielle, N. J. He was the fishing guest of Sam J. Curtis.

REALTY DEAL SHAKEY.

Pittsburg, July 19.

It is possible that the sale of the New York theatre property in the metropolis will not go through. The option held on the property by some local millionaires here, with allied interests in Wall Street, will shortly expire, and unless a compromise is made in the amount of cash demanded for the property, the deal may not be made for the erection of a huge hotel.

Klaw & Erlanger, owners of the property, are demanding all cash, the purchase price being in the neighborhood of \$3,000,000. The syndicate men who desire to use the site for a hotel have tendered bonds in payment, but the theatrical managers declare that they are merely showmen and in the event of anything happening to interfere with the successful conduct of the hostelry, it would be a white elephant on their hands.

The prospective purchasers are also experiencing difficulty in acquiring title to the adjoining property in the rear. The houses on 45th street are owned by May Irwin and Henry B. Sire, and the 44th street buildings by Maxey Blumenthal and Abe Levy, the racetrack men. All of them are "holding out" for prohibitive prices.

COBURN'S 16TH SEASON.

J. A. Coburn's Greater Minstrels will open their sixteenth consecutive season about the middle of August. Coburn is now in New York organizing his company and laying out the route which will embrace southern territory. A new 70-foot Pullman has been purchased for the new season. Charles Gano will be principal comedian and Leslie Berry, baritone, will be interlocutor. Thirty-five men will be carried.

THREE NEW PRINCIPALS.

Orme Caldara has been signed to succeed George Nash as Wilbur Emerson in "The Gamblers." This completes the personnel of the company that begins its second season at the Majestic theatre, Boston, in October. Three changes will be made in the company, the other new principals being Geoffrey Stein and Ethel Jennings.

FRAZEE'S SECOND TRIP.

H. H. Frazee, returning from Europe last week, has booked passage for another trip, Sept. 13, on the Mauritania. This next time his stay will be a longer one. He will visit London, Paris, Berlin, Vienna, Budapest and St. Petersburg.

"While in Berlin," said Mr. Frazee, "I saw an imitation troupe of Russian dancers and am going all the way to St. Petersburg to see the originals, some forty in number. They are altogether different from anything seen in America so far, doing an act that runs an hour and twenty minutes. What I shall do with them or how to fill out the remainder of an evening's entertainment I have not yet determined. But if they are anything like what I am told is the imitation presentment, I feel sure they will prove a revelation to theatregoers on this side."

"BEAUTY SPOT" AGAIN.

"The Beauty Spot," in which Jeff DeAngeli starred for several seasons is to take to the one-nighters next season, with Frank DeShon in the principal role. The show will be under the direction of Jack Schumaker, who has secured the rights from F. Ray Comstock.

The season will open in Red Bank, Aug. 26th. The route takes the company as far west as Kansas City. Mr. Schumaker will not travel with the company but will manage the Coast company of "Madame Sherry"

A NEW "MISS INNOCENCE."

Florenz Ziegfeld's revival of "Miss Innocence" with Anna Held as the star, may not be made in its original form. This is due to the feeling of enmity that exists between Ziegfeld and Harry B. Smith, author of the piece. Smith's withdrawal from the writing of "The Follies of 1911" and his threatened suit against Ziegfeld for royalties alleged to be due, places the manager in the attitude of putting money into the pocket of an author with whom he is not on speaking terms.

Ziegfeld claims that some of the scenes of "Miss Innocence" were suggested by him, and hence are his own property. It is said that he now proposes to have George V. Hobart write a new book around the scenery, costumes and star of "Miss Innocence," paying Hobart just as much as he would have to remit weekly to Smith.

GOOD FOR ANOTHER SEASON.

There will be two companies of "Polly of the Circus" and "The Traveling Salesman" on the road next season, under the direction of A. S. Stern & Co. of New York.

The Eastern "Polly" will open Aug. 9, at Erie, Pa. Georgia Olp will be featured as "Polly."

Ida St. Leon and the Leon family (Western Co.) open Sept. 4 (Labor Day), and will go to the Pacific coast, with Miss Ida as "Polly" in the territory where the young woman is very popular.

The eastern "Traveling Salesman" opens Sept. 3, at Madison, Wis. The Western company starts at Binghamton, N. Y., Aug. 29.

"FANTASMA" ONCE AGAIN.

After lying on the shelf for four seasons, Hanlon Brothers' original version of "Fantasma" will be revived this season on an elaborate scale, opening Aug. 28 at Columbus. George Melville, late of the New York Hip, will play the principal clown role; Clara Thropp will be the soubret.

Vaudeville features will be interpolated during the running of the pantomime by the Youngman Family, Yorke-Herbert musical trio, and the Monte Myro troupe of acrobats. The Nilsson flying ballet will also be carded.

The show will be under Edwin Warner's direction. It will play the East and Middle West.

The revival of "Fantasma" means the shelving of "Superba" for the present season, and perhaps next.

"SPLIT-WEEK" OF STOCK FAVORED BY "SMALL TIME"

The Smaller Vaudeville Managers Interested in Stock Proposition. Accept It as Protection Against Trouble With Vaudeville Acts.

The union of two agencies, one vaudeville and the other dramatic, has brought out that the smaller vaudeville managers in the east, are much concerned in a plan submitted by the combined agents to furnish travelling stock companies at any price, or according to the manager's liberality.

Several managers approached took to the scheme at once. They liked it better upon learning that the plan comprehended the "splitting" of the week, by shifting the stock companies intact from one house to the other.

Several "small timers" assured the agents that in the event of trouble with the vaudeville acts, or that vaudeville in the first month of the coming season did not pan out well, they would adopt the stock idea immediately. Others stated they would like to try it out at the commencement.

Stock companies will be formed and equipped. These are to be "sold" to the vaudeville managers for a net figure, and become the same as the usual vaudeville program to him, as far as cost is concerned. The promoters select the plays, pay the royalty and engage the players.

A company may be furnished for the week for \$500 or more. Whatever the amount offered by the vaudeville manager may be, the stock company or companies "splitting the week" will be gauged accordingly. Managers are figuring their outlay on a basis of 10-20-30 admissions.

Jay Packard, the dramatic agent, and Phil Hunt, the vaudeville broker, are the parties who have evolved the stock system to help the "small time." Aug. 1, Messrs. Packard and Hunt will combine their agencies, although not entering into a partnership. They are making a communion of interest for the advantage of each. Mr. Packard has a well known dramatic agency. Mr. Hunt has been familiar with vaudeville for many years. He is strongly entrenched among New England managers.

NO VAUDE AT FREEBODY.

Newport, R. I., July 19.

Vaudeville flew from Freebody Park Saturday. Pictures are the attraction in the park theatre.

The park has played vaudeville for several seasons, booked by M. R. Sheedy, who still retains control. This season, Mr. Sheedy sub-leased the vaudeville privilege on percentage. The first man to put in a show there lost \$600 the opening week. A new company formed to operate the theatre fared no better. Sheedy didn't care to chance it himself.

GIVING MANAGERS GOOD TIME.

Chicago, July 19.

The different managers booking through Hodkin's Lyric Circuit are spending the current week in Chicago

as guests of Charles Hodkins. Walter K. Hill, press representative of the Hodkins' circuit, has issued a printed program setting forth the entertainment schedule arranged for the benefit of the visitors. The crowd meets each morning at the Sherman to talk over business matters and spends the balance of the afternoon and evening chasing pleasure.

MANAGER PREVENTS PANIC.

Seattle, July 19.

W. S. Purrier, manager of the Savoy, a five-cent picture house, averted a panic at the house by his coolness, when a fire was discovered in the film room. The audience escaped with only one mishap, the loss of a pocket-book containing \$250 and a diamond ring by one of the women patrons. The theatre was destroyed at a loss of \$1,000.

A "SMALL-TIME" OPENING.

The Star theatre, Ogdensburg, N. Y., will throw open its doors for the first time next week. The house will be managed by Fred. W. Gilroy and book through the Family Department of the United. Billy Delaney will furnish the house with three acts twice weekly.

CORONATION VIEWS NEXT WEEK.

The first colored pictures of the coronation of King George are to be shown in this country next week by the Kinemacolor Company. A portion of the reel will show the illumination of the city of London at night during the ceremonies.

The last assignment of the pictures to arrive in this country were received by the company Wednesday.

The pictures have been shown in London at the Scala theatre (Urban's own house), and all reports say that they were highly successful.

CUTTING DOWN SHOWS.

The hot wave which hit the New York theatres a telling blow amidst made big inroads on the business of the "pop" theatres and to combat the decrease in "biz" the managers cut down the running expenses by lopping off several of the regular acts.

Of the Broadway houses, the Manhattan and Savoy cut down the number of their acts. "Billy" Gane bolstered business by giving the suffering horses a free shower bath outside his theatre. Many persons came up, bought tickets and tore them up, showing appreciation of Billy's work for the suffering dumb beasts.

JOHN DE LORIS, MANAGER.

John De Loris, the sharpshooter, has become owner of a moving picture theatre at Brighton Beach. "Straight pictures" will be the feature for the start. De Loris may play vaudeville some day.

The manager states that if he should play vaudeville, Colonel Borderey can have a week.

MUSICAL SHOWS OCCASIONALLY.

Springfield, O., July 19.

Ray H. Leason, secretary for the Gus Sun Booking Exchange here, has issued a statement stating that "improved vaudeville first, last, and all the time will be the slogan of the Sun houses."

There will, however, be an occasional musical offering booked into the theatres during the season. Musical comedies will have the call for time, but vaudeville will rule the roost throughout the season.

A TEAM DIVIDED.

Bicknell and Gibney have "split". Marian Gibney has signed for a part with Brady's "Baby Mine" for next season, while Bicknell has secured a new partner, the team to be known as Bicknell and Schroder.

Miss Gibney, who appeared with Bicknell at the American Roof last week, worked at a disadvantage, having just recovered from a severe attack of acute laryngitis.

CHICAGO AGENTS HERE.

Charles H. Doutrick and Robert R. Levey, Chicago vaudeville agents, were in town early this week. They left for Niagara Falls, Montreal and the Thousand Islands, going from there to Atlantic City and Washington. Messrs. Doutrick and Levey will be away from Chicago four weeks.

CHANGING ACT DAILY.

San Francisco, July 19.

Malan-McGrath are in their sixth week at the National theatre, changing their act daily, a record in the frenzied vaudeville of the cheaper variety in this city.



ELSIE DURAND IN DENVER.

Scene along Sixteenth Street, Denver, showing the great crowd of interested onlookers in an effort to see ELSIE DURAND, the PHENOMENAL VOCALIST, of the Orpheum theatre, walk down the street in a "HAREM SKIRT" gown. Miss DURAND was the first woman seen in Denver in the "Fantailor Skirt". She made such a sensation that the "Harem Skirt" and "There couldn't have been a greater crowd if all the crowned heads of Europe had poured up Sixteenth Street." Her success at the Orpheum was unprecedented in the history of that theatre. (The white circle indicates Miss DURAND.)

London, July 12.

Owing to the postponement of dates to allow him to play the Continent, Charles T. Aldrich will not be present at the reopening of the Glasgow Alhambra. In his place, an enormous attraction has been secured in Genee. This will be the first time she has played "twice-nightly."

Aaron Kessler is mingling his honeymoon pleasures with a rushing time in the music halls and theatres. It is quite likely that he will recommend a number of acts, which he considers eminently suited to the Hammerstein scheme.

The statement, officially circulated, that money had been obtained to back Walter Gibbons, and to prevent his halls going over to the management of Mr. Stoll, was apparently not well founded. The latest development is that Mr. Stoll is likely, after all, to take over charge of that circuit. The news originally and exclusively printed in these columns to the effect that the combination of forces was practically certain to occur, is now likely to be fully borne out. It was not likely, of course, that Mr. Stoll would take over the Gibbons halls as they stood. He is a good driver of a bargain, and in financial propositions as wise as they make them. When the arrangement comes to be made public in detail, it may be found that Mr. Stoll has made some very wise choices and that he has taken over only what are likely to be of benefit. Obviously, he was not going to take over in its entirety a concern in which there was a large element of uncertainty. I should not be surprised in the slightest to find that Mr. Stoll's money has been helping the Gibbons circuit along for some time already. Certain it is that money came to the Gibbons assistance from some place, and the most likely place of all is Mr. Stoll's funds. It is now stated that this may lead to a complete combination appearing under Moss Empires, Gibbons halls and the Variety Theatres Controlling Co. There are rumors of resignations in the Moss Empires concern, and it may be that the prophecy concerning Mr. Stoll's ultimate return to the control of Moss Empires may be realized. The position is the most interesting yet reached, and it probably means a reshuffle of the entire variety pack.

Oliver Madox Hueffer, the author and dramatist, was the co-respondent in a divorce case here this week. It will cost him \$2,500 damages for breaking up the happy home of John Wightman and his wife. She is known on the stage as Elaine Inescourt, and has appeared in several West End productions, being in the original cast of "The Islander" at the Apollo theatre for three months last year. She has also played with H. B. Irving, Sir Charles Wyndham and Lena Ashwell. Wrightman is a dramatic critic and represents one or two provincial papers in London, notably the "Scotsman." Hueffer is better known in America under the name of "Jane Wardle." Hueffer and Miss Inescourt were together in Paris, where she was supposed to be learning French.

LONDON NOTES

VARIETY'S LONDON OFFICE
5 GREEN ST., LEICESTER SQUARE
W. BUCHANAN TAYLOR, Representative
("BAYARD")

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

Oscar Hammerstein is here looking over his new theatre, the "London Ope. a House." He claims to have discovered the means of making the building a model and a marvel in acoustics. He has founded a school for choristers, and for the teaching of languages. There are over 100 women at work at present on the costumes, which are ten thousand in number. Oscar is apparently well satisfied with the progress which has been made.

Cyril Maude states that when he is finished with "Pomander Walk" very likely a long time off, he will stage his own version of "Rip Van Winkle."

Harry Lauder has a two-column article in one of the morning papers to-day on the care of "Ponies in Coal Mines." He has already appeared in the House of Commons in connection with the protection and care of these animals.

The Praties, who have been at the Tivoli in the last two weeks, have been prolonged on account of their success. At present they do not know just when they will be able to leave the Strand house. They have occupied positions in various parts of the program, all the time giving satisfaction to the management. One of the wonders of their act is that they are able to work at all on so small a stage.

With the return of the hot weather, coincidental with the regular end of the theatrical season in London, more closures are "in the air," but whilst houses are shutting down management are busy preparing for the autumn. It is announced that the Drury Lane drama in four acts is well under way. The authors, Cecil Raleigh and Henry Hamilton, are working together



ADELAIDE THURSTON
A Cohan & Harris star.

at Folkestone. They have undertaken to deliver the play within a very short time. Evelyn D'Alroy will be the new leading lady; Cyril Keightley the hero. The last time Keightley appeared at the Lane was in "The Whip." Then he was the villain. The new villain is Mr. Lyston Lyle, and other parts have been allocated to Fanny Brough and Charles Rock. Miss D'Alroy's range of work can be imagined from the fact that, within the last year or two she has figured in lead with Sir Herbert Tree in "False Gods," and as lead in "The Chocolate Soldier," temporarily relieving Constance Drever.

Now that Alfred Lester has left the Robert Courtneidge fold, his place will be taken by George Hester, a recently "discovered" comedian. Hester was for a considerable time in the employ of Fred Karno, in succession to Fred Kitchen. Robert Courtneidge saw his abilities and engaged him to play the "Lester" part in the "Arcadians" on tour. Hester has his own style, and plenty of original ideas. The new Shaftesbury production opening is dated for Sept. 14, but as yet it has not been named. It is known to be a Japanese play in three acts. All the characters are Jap, and the scenes are laid in Taumara and Tokio. Others engaged are Dan Roljat, Nelson Keys, Harry Welchman, Harvey Ray, Alfred Majilton, Florence Smithson, Ada Blanche and Cicely Courtneidge.

Lee Shubert did not hesitate a minute to secure the American rights of Graham Moffat's "Bunty Pulls the Strings," produced at the Playhouse last week. Graham Moffat is a Scotchman who writes his own plays. He comes of an acting family, famed throughout Scotland for many years. About a year ago he produced a playlet called "The Concealed Bed," and so successful was it, that it might well have run in competition for popularity with Harry Lauder; but when it came to London it was not sufficiently understood in the music halls to be appreciated at its true worth. Mr. Moffat prevailed upon Cyril Maude to allow him to put on "Bunty Pulls the Strings" at a matinee at the Playhouse. It was an instant success, and Mr. Shubert right away engaged the piece and the entire company for the States. The company will leave England next autumn to appear in New York. Bunty is the name of a young resourceful and strong-minded Scotch girl, who controls the household, setting wrongs to right, and generally stage managing the troublous affairs of the entire family. She extricates the characters from all kinds of tribulation, and is at once a combination of Puck and a Good Fairy. The play which is in three acts, goes into the regular bill at Haymarket,

July 18. It is exceptional to put up a new play in July.

William A. Brady says that it is his intention to run repertoire in New York, giving in turn short seasons of Congreve, Ibsen and other masters. He intends to show what ought to have been done by the New Theatre. His first piece will be "The Earth."

The enormous pantomime production which F. H. Payne and C. B. Cochran have arranged for Xmas at Olympia is built round a plot dating back to the 12th century. It is an early German legend, and the action takes place in the interior of a Cathedral. There will be 2,000 people employed in this one scene, and an immense organ is to be built to give complete realism to the scene. It is tragedy upon tragedy, and the action occurs during the service of a mass in the Cathedral. We are promised some very ingenious lighting, and staging on such a scale as has never been seen before in London. Professor Max Reinhardt will come to London to produce and stage-manage the affair.

Bessie Clayton arrived here the other day, and may appear within a very short period. Nothing is fixed definitely but negotiations are going on which, if completed, will see the great little dancer figuring in a big production.

After one week of "Bill Biffins' Baby" at the Palace, London, Will Cressy switched to "Town Hall Tonight." This was done over here some two years ago by Arden and Abel, and not with a very great degree of success.

Connie Ediss is now appearing in "Peggy." This is doubtless by way of a softener until the next Edwards production.

Ching Lung Soo has proved a big attraction at the Palladium. His special matinees, run entirely by himself, have been something of a revelation.

Senor Antonio Manuele, appearing at the Coliseum, has a wonderful voice remarkable for its clarity and sweetness. Nearly all his material is operatic. He had no difficulty in making good with an audience which appreciates and understands good singing.

Ritter and Foster sail July 18 per "Majestic." Their next engagement in England is at the Hammersmith Palace, Nov. 20.

A competition between a "Laughing Jackass" belonging to Velanche, owner of the "football" dogs, and Bostock's "laughing Hyena," took place at "White City" the other afternoon. The Australian bird won easily, and a cheque for £100 was handed over by Mr. Bostock to the owner of the Jackass. No contracts have yet arrived.

At the Criterion Thursday, Keble Howards' eccentric comedy in three acts "The Girl Who Couldn't Lie"

was received good naturedly. It tells the story of a girl possessed with the notion that the whole truth and nothing but the truth was essential to the proper conduct of this world. The play cannot very well succeed, for it is unpleasant in places and somewhat monotonous. It was well acted by Muriel Pope as the "girl who couldn't." Franklin Dyall was the father and Marie Illington, the mother. A capital little character study was that of Pollie Emery as the old servant, Sarah.

Within two days of their appearance at the London Coliseum Peter Donald and Meta Carson were offered pantomime engagements at Drury Lane. Donald has been in America some twelve years, and apparently established himself beyond all doubt. It is something of a curiosity to find an Americanised-Scotchman opening for the first time at a London West End hall. From first to last he was approved and successful. There are always the inevitable comparisons with Harry Lauder, and many were complimentary to Donald, though of course, they cannot be compared in that respect. His business with the lamp post was recognized as a real novelty, and there does not seem to be any doubt he will fill in all the time he wants on this side. The general comment is that a more inoffensive "drunk" has not been seen in vaudeville on this side.

Palermo and Chefalo are to leave England, Aug. 12, by the "Olympic." They have signed contracts to return in February to the Syndicate halls, including the Tivoli and Oxford.

There was a real Fourth of July atmosphere about the White Rats scamper in London. The basement of the German Club had been decorated with the old flag, and there was plentiful evidence all around of the presence of "proud independence." No local touch was there to mar the completeness of the scheme. There must have been a hundred people at the banquet and with perhaps three exceptions the guests bore the stamp of the States in their dress, voice and in their diction.

Herbert Lloyd, who was in the chair, paid tribute to the country in which they were assembled by calling for the British national anthem. They all knew the tune, but the words amounted to a solo. When it came to "My Country 'Tis of Thee," however, there was not one who did not know the words and music. There was not much speechifying, but what there was seemed to have been planned for the press department. C. C. Bartram, editor of the Performer, let himself go with great vigor on the subject of "copy acts," and intimated very clearly that one of the main planks in the platform of the international congress in Paris, would be a measure for the punishment of flagrant copyists. It was, he said, the intention of the English branch, at any rate, to check by every possible means the stealing of ideas, and the duplicating of acts to the detriment of the creators. It was intended to deal with the most blatant cases first, and then to take

the smaller element as the occasion demanded. There was a great deal of enthusiasm, and no doubt Mr. Bartram's words went home with some force. The Player representative extolled the advertising virtues of his medium, and VARIETY's representative offered a few felicitous thanks. When the table had been cleared there was an entertainment in which Baby Helen, of the Fordyce Trio, made the big hit. Art. Mehlinger sang several numbers from the boys' act, and Harry Fox turned off some Hebrew parodies. Sam Stern sang and recited, and John Barton paid several fines. Eddie Emerson refused to juggle. Fred Duprez spoke several times and may now run a second act called "An Interrupted Monologue." Max Laube was called upon to whistle, but offered to say a piece. He did not

nett, Anna Ashley, Helen Trix, Miss Palermo, Senor Chefallo, Stoddard and Hynes, Two Vivians, O. E. Laumann, A. G. Stickles, Aug. Froebel, Bert Bernard, Baby Helen, Fordyce Trio, Mr. Mosher, Grace Foster, Mr. and Mrs. Thorman, Max Ritter, Edith Hollaendor, Poly Lasky, Nick Murphy, Harry Fox, Earle Reynolds, Mr. and Mrs. Herbert Lloyd, The Marbas, F. F. Toomay, Ferry, the Frog, Fred Duprez, Marie Fenton, Cressy and Dane, L. J. Doherty, Mrs. L. J. Doherty, Jewell Wolforth, E. Pierce, Miss Hodges, Ima. F. Aker, Inga Orner, The Auers, Mrs. May, Victor Faust, Jerry Baldwin, Mrs. J. Baldwin, Max Laube, Frank Milton and De Long Sisters, Stepp, Mehlinger and King, and friends, C. C. Bartram, W. Buchanan Taylor, Monty Bailey, Sam Stern.

business. He will stay here several months, and says that by the time he is ready to leave, he hopes to have seen something worth booking.

George Graves has returned from a tour of the Provinces to the Cranbourn Street House and the laughter is plentiful. He is doing "Koffs of Bond St." still.

As I predicted, there is a slump in patriotism on this side. The shout is all over, although the decorations have not yet been taken down. In the music halls it has been rather overdone. The consequence is that the booking of patriotic acts has come to a stop. Elaborate productions are being offered "salt" and I do not doubt that a great amount of money has been laid out that will never be re-



MR. AND MRS. HUGH EMMETT
One of the Greatest Novelties in Vaudeville. NEXT WEEK (JULY 24), NEW BRIGHTON THEATRE. Booked solid for the coming season under the exclusive management of PAUL DURAND.

ther. Frank Hall looked after the money, and received very valuable assistance in the way of several fines from "Red" Mosher. Christie danced and Max Ritter refused at the first hurdle. Max's nut-shell oratory was one of the best things of the night, and nobody laughed more than Max. The chairman made a pun and a hastily summoned tribunal condemned him to everlasting chairmanship; whereupon he almost wept. Happy Hughes spent most of the time in a side room. It is suspected that he heard that fining was prevalent. Earle Reynolds busied himself in most places and nearly made a speech. Ferry, the Frogman, thought a lot, was fined a shilling for saying "Yes, please," and was never heard of again. The party broke up about 4 a. m., and the weather has been good ever since. The following attended: Griffith Read, Christie Duo, Eddie Emerson, Alma Deer, John Barton, Nellie Donegan, Mr. and Mrs. Fred Glin-

An attempt is being made to get Felix Gallpoux, the French farcical actor, to appear in the music halls here, but so far the offer has not been accepted. Gallpoux needs more money.

Tom. E. Murray, who came to England from America in "Our Irish Visitors," over a dozen years ago, and who has been playing pantomime here regularly since, has written a musical play called "The Harem Doctor." It will be produced early in September in Manchester, at one of the Broadhead theatres, for a run of four weeks.

Cyril Keightley will be back with Tyler in New York for the autumn. He has secured the American rights of Tom Gallon's play "The Great Gay Road," recently produced in the provinces, but it has not yet reached London.

Harry Richards is here seeing shows in London, but he has not done much

gained. At the London Hippodrome there are three big splashes of Empire, but none cause the audience to get up and wave.

The break-down in the weather has come to the salvation of many halls theatrical and vaudeville, during the last ten days. Just what would have happened to some of the houses had the hot weather continued one does not bear to think.

GOING TO AUSTRALIA.

John C. Rice and Sally Cohen (Mrs. J. C. Rice) have been booked for a tour of Australia by Harry Richards and will open over there, June 29, next year. They will take a repertoire of six sketches, and will remain away for more than a year.

Mr. Rice and Miss Cohen will open their season on the "United Time," at Brighton Beach, Aug. 28.

BUCKNER NABBED FOR BOARD.

Branch offices all over the world are listed on the visiting cards of Arthur Buckner, the famed vaudeville "promoter." On the card also reads "Buckner's International Agency."

Among the "branch offices" named are the Grand, Paris; Central, Berlin; Brostol, Vienna; Cadillac, New York; Saratoga, Chicago, and Savoy, London. (Each is a hotel, and each has a lasting, if not loving, remembrance of the period during which Buckner remained.)

Last week Buckner was arrested at the instance of the Hotel Albany and Hotel Cadillac proprietors, for failure to pay board bills. The Albany claim amounts to \$50, and the Cadillac \$140. He was arraigned before Magistrate Kerrigan in Jefferson Market police court, where he pleaded to be allowed to go, saying that if released he could soon pay up. To the court he stated that he had just started a school of vaudeville acting and had twenty-five pupils, each of whom had agreed to pay \$40 for tuition; that he had summer engagements in the parks, and was booked for six weeks at the Hippodrome, beginning in September at \$400 a week.

It was further developed that his wife had borrowed the money to settle the Albany Hotel claim and the Cadillac people were unwilling to prosecute. At this stage of the proceedings it looked "soft" for Buckner, but Magistrate Kerrigan spoiled it all by saying:

"I am not going to have this court used as a collecting agency. The prisoner is held in \$500 bail for trial." Mrs. Buckner fainted, and the defendant went back to a cell.

It was only recently that Buckner bragged he had been served with every kind of a court process, without ever paying any attention to any.

SOME MONEY IN CANADA.

Chicago, July 19.

Boyle Woolfork closed his season with "A Winning Miss" company at the Walker theatre, Winnipeg, July 8, and most of the members returned to this city. The show made a summer tour to the coast and through Northern Canada. The latter part of the trip was the most successful.

Woolfork will produce a new musical show next season entitled "Twinkle Little Star," which he and Felix G. Rice will write. Felix G. Rice, musical director of the show, has gone to his home in La Fayette, Ind., to visit his mother, before beginning rehearsals with a New York attraction which takes to the road early in September.

FRATERNAL ORDER THEATRE.

Los Angeles, July 19.

The San Pablo Lodge, I. O. O. F., is about to erect a \$20,000 theatre at Vallejo, playing popular-price vaudeville and pictures.

Sammy Kessler and Fanny Wood will be a vaudeville team next season.

Gus Weinberg has replaced Jack Hazzard in "The Red Rose" at the Globe.

BEST CORNER FOR PICTURES.

New Orleans, July 19.

Rumor has it that the building at Dauphine and Canal streets, "The Corner" of New Orleans, now occupied by Bertrand's saloon, will be converted into a moving picture emporium.

It is said that the new owner of the property has very decided views about the evils of spirituous liquors, and would not entertain a request of the cafe proprietor for a renewal of lease.

A picture theatre at Canal and Dauphine should prove a "gold mine" to the person fortunate enough to secure it.

NEW TOWN ON MAP.

Chicago, July 19.

Delton, Mich., will be placed on the vaudeville map through an arrangement made between the Beehler Brothers and Frederick Allen. Allen, who closed on the Orpheum circuit with "His Phantom Sweetheart," has taken a stock company to Delton for the summer. A stage has been built at Pennoch's resort in Delton, and once the project is under way, the Beehlers will organize week-end parties, made up of Chicago managers, and endeavor to land some of their material for the regular season.

The Beehlers are also busy on a new girl act, to be called "The Chicago Girls." Several local town boosters' clubs are behind the new venture.

WOULDN'T PLAY CONTRACTS.

Chicago, July 19.

Several local managers are preparing to commence suits against Sigmund Renne, charging that Renne booked his act, The Renne Family, for several weeks during the summer. He then opened his house in Beaver Dam, and refused to fulfill the contracts.

NOW WIDENING 14TH ST.

The street widening operations of the several crosstown thoroughfares goes merrily on. The street now in process of transformation is Fourteenth street from Third to Sixth avenues, which must be done before Sept. 1, next.

By that date all stoops and other abutments extending into the sidewalk will have been removed or the owners subjected to heavy penalties. Work on the Olympic theatre began this week. The Academy of Music fire escapes, the Tammany Hall stoop, the Dewey porte cochere, and the Steiny Hall veranda will all be done away with at once.

BUILDING HOUSE FOR PICTURES.

Chicago, July 19.

Harry Moir, proprietor of the Boston Theatre, on Madison street, has arranged to erect a new house on his recently acquired site immediately adjoining the new Columbia (burlesque) Theatre, on Clark street.

The new house will play pictures only and will have a seating capacity of 750. Moir, when not busy around his theatres, finds time to conduct the Morrison Hotel, also in his name.

HOUSE WITH NO POLICY.

Paterson, N. J., July 19.

The Van Houten Amusement Co. will build a theatre here to be named the Orpheum. No policy has been decided upon for it. The house will seat 2,200, cost \$100,000, and open the latter part of October.

Charles Sleight is the architect. Billy Watson (Western Wheel) is the owner of the property, located very centrally.

The Majestic, in this city, opened last season, will continue vaudeville with the fall, again booked by E. M. Robinson of the United Booking Offices, New York. Despite reports, there is no change in the Majestic ownership, excepting Metz & Gold have disposed of one-half of their interest in the house. There is nothing in the rumor that B. F. Keith purchased the theatre.

BERNSTEIN'S CHICAGO AGENCY

A Chicago branch of his New York office is shortly to be established by Freeman Bernstein. Paul Hall will be in charge of the Western Bernstein office.

CAN'T USE HIS OWN NAME.

Emmet DeVoy will travel with his wife, Hermine Shone, playing in her vaudeville company under the name of John Sterling. This change of name is necessitated by a contract to go starring a year hence, by the terms of which he is prohibited from using his name in connection with any vaudeville enterprise.

PAYS CIRCLE'S RENT.

The Circle theatre will not revert to George J. Kraus, the original lessee, after all. Two years ago Kraus sublet to Felix Isman for a term of five years at \$17,500 a year, payable semi-annually in advance. Isman in turn once more subleased, to Marcus Loew.

Last May the regular semi-annual installment of rent was due Kraus from Isman. After waiting a few days Kraus secured a dispossession, intending to oust Isman and once more secure possession of the theatre.

This Kraus was more than anxious to do as he desired to expend some \$50,000 in improvements and transform it into a "regular playhouse."

But before the dispossession could be served Kraus found a check at his office in full payment of the amount due and will therefore content himself with waiting for the expiration of the Isman lease, or another lapse in payment.

HORSE AND HORSE.

The Mittenthals are in a quandary with regard to the bookings of "The Confession" company for next season.

Last season's experience developed that the latest Hal Reid melodrama is not a two dollar attraction. Their only other recourse is to apply for time for it on the Stair & Havlin circuit.

Here they are once more confronted with an impediment. George H. Nicolai, general manager for S. & H., has a financial interest in "The Rosary" and "Rock of Ages," both of which resemble in a greater or less degree the attraction controlled by the Mittenthals.

AGENCY ENGAGEMENTS.

The following people have been engaged for the coming season through the Betts & Fowler agency: Gerorgette Armstrong, with "The Big Review"; Frank de Vernon, "Brewster's Millions"; Charles Ludwig, Colonial Stock Co.; Fred A. Huxtable, "Driftwood"; Gladys Malvern, Anna Blakesly, Gordon Eldrid Co.; Clarence Mosher, W. I. Inman, Hanlon Bros., "Fantasma"; Charles Perley, "The Goose Girl"; D. E. Benn, Anna Leon, Frank Elliott, Margaret Maeder, Harvey Denton, "Human Hearts"; B. T. Kendrick, Beatrice Abbey, Edwin Gaffney, Albert Crecellus, G. William Harris, Roberta Bellingier, Adrian D'Arcey, C. E. Le Sage, Joseph Ferguson, M. Telio Webb, and Harry S. Stafford, "Madam X"; W. A. Orlmond, "The Newlyweds"; Frank Kilday, "The Rosary"; Walter Allen, Michael Murphy, Grace McMasters, Hazel Sherwood, Adelaide Coudre, Frank I. Frayne, George Caron, Jack Marvin, Carl Hartberg, "The Struggle"; Ad. M. Wecht, Helen Wilson, H. M. Taylor Stock Co.; Maude M. Stevens, "Whirl of Mirth"; Professor Forrest, Whiteside-Strauss Co.

TO ARBITRATION CANCELLATION.

The cancellation by Ross and Fenton of their contracted engagement at the Savoy, Atlantic City, for last week, will result in arbitration between the act and the house management, through the White Rats, it is said.

Comstock & Gest and Louis Wesley are interested in the vaudeville theatre. The act was to have headlined the show during Elks' Week at the seaside. Upon receipt of their notification of cancellation, Eddie Foy jumped into the top line of the program.

TWO FOR WILLS CO.

The Wills' Amusement Company will have out two companies in Anthony E. Wills' new play, "The Struggle," the No. 1 company opening Aug. 21 in Rochester, N. Y. The second organization will play one night stands, opening in Pennsylvania Labor Day.

The Wills Brothers had out "The Squaw Man" last season.



FAY COURTNEY

A drawing power in stock.

RATS RAISE FEE TO \$50.

At the weekly meeting of the White Rats, held Tuesday evening, last, it was voted to raise the initiation fee to \$50. The motion developed considerable opposition, but was passed. The new charge for membership entrance goes into effect Jan. 1, 1912.

Under the new order of initiation, prospective White Rats will have to obligate themselves to pay the initiation within three months. Formerly (with the fee \$25) a time limit of nine months was given. A great many new members, accepted into the organization under the "ninety-day notice" provision, are said to have paid but \$10 each, on account of their initiation fee, and are awaiting developments before planking down further payments.

The polls for the election of members for the Board of Directors closed July 15th. It is said that 1,640 votes were cast, with 400 of these thrown out as irregular, because of technical errors in marking the ballots.

The White Rats claim to have a membership of 16,000. The society has been conceded from 5,500 to 7,000. Ballots for the election are required to be mailed to each member.

Chicago, July 19.

The White Rats in Chicago have been much agitated to-day over a report that the London Music Hall printed a statement saying all the old members of the Board of Directors, nominated for the incoming Board, were re-elected. The Rats are saying that if the report is true, a demand will be made for an explanation, to ascertain the source of the English paper's information, and also request that another election be held.

Major Doyle, against whom charges were lately preferred in the White Rats, refuses to remain out of the White Rat clubrooms in this city, claiming he has never been officially notified of any charges. One or two members asked that the Major be barred out, but he visits the local headquarters of the organization daily.

KREMER LEAVES LAEMELLE.

Chicago, July 19.

Morris Silver, secretary of the Rhode Island Theatrical Managers' Association, and until recently manager of the Star Amusement Co., which owns several vaudeville houses in New England, has severed all eastern connections. He will, in the future, devote his time to the business end of several picture houses in Chicago. He is interested in them with Victor Kremer.

Mr. Kremer has resigned from his position with the Laemelle Music Publishing Co., to attend to his new holdings.

Coming in line with Kremer's resignation is the announcement that the Laemelle firm have removed its headquarters from this city to New York, for which city Tommy Quigley, the general manager, left this week. The Chicago office will be presided over by Mr. Hoffman. Quigley will spend all his time in the east.

THE "PALACE GIRLS" BOOKED.

(Special Cable to VARIETY.)

London, July 19.

Martin Beck has given the real "Palace Girls" of London a blanket contract for nearly a season's work. The act to go over to the States next fall. The agreement states the girls must be the same as when Beck saw them at the Palace, London, a few weeks ago.

"The Palace Girls" are a group out of the Tiller School. They appear for more than six months every year at the Palace. The contract was made with Alfred Butt, who has the act under his management, through an agreement with Tiller. While there have been acts in America called "The Palace Girls," the real article has not shown over there yet.

FINED FOR BEING FUSSY.

Chicago, July 19.

Clifton R. Woolridge, a retired member of the Chicago Police Department, now lecturing around the nickelodeons in Chicago, was fined five dollars and costs in the city court Saturday for creating a scene in the Crilly Building.

Woolridge has been bothering several vaudeville agents lately, claiming he intended revoking their licenses. The ex-sleuth has been exhibiting a retired officer's badge whenever he thought it necessary to carry a point, and on several occasions threatened to back up a patrol wagon and raid various agents' offices.

V. C. C.'S CARNIVAL.

Atlantic City, July 19.

Atlantic City's biggest vaudeville carnival next week—the Vaudeville Comedy Club Capers—at Young's Pier theatre.

"Irish Justice" will be given Monday. The big parts are cast as follows: George M. Cohan—Prosecutor; William Collier—Policeman; Raymond Hitchcock—attorney for defence; Sam H. Harris—clerk of the court; James J. Morton—Kidnapped child.

Other afterpieces may be put on. A burlesque on "Uncle Tom's Cabin" will be done with the men taking feminine roles, and the women the male roles. Sophie Tucker will play Simon Legree; Jim Morton will be "Little Eva."

Mr. Morton will be "Master of Revels" during the week, announcing or denouncing each act. Harry Reichenback, the 122-pound press agent, will be on hand continuously, fussing around as usual, and doing all the worrying.

"WALTZING MAD" HERE.

The Marquads, who were to present "Waltzing Mad" at the Folies Bergere, are in New York.

The act was originally booked with the Shuberts by the Marinelli office, but the manager called the engagement off. Jesse Lasky secured the turn through Sherek & Braff. The act may look for dates until the opening of the Folies.

The Schwartz Brothers have been booked for eight weeks at the Alhambra, London, to open Dec. 25.

WHERE IS VAN HOVEN?

Wednesday morning VARIETY received a night letter from Chicago, signed "Fred Hart," with no address, stating that Van Hoven, the "Dippy Mad Magician," had been found dead in bed at an Indianapolis hotel Tuesday. Several details concerning Van Hoven were contained in the Chicago message.

VARIETY's correspondent at Indianapolis, replying to a query for confirmation, answered that it was evidently a false report, as no record of Van Hoven's death in that city the day before could be found.

An inquiry addressed to VARIETY's Chicago office regarding Van Hoven brought a reply that he left there Monday, looking extremely well, but without leaving any address. No "Fred Hart" was known.

SOUTH SIDE CARNIVAL.

Chicago, July 19.

The South Side carnival is running in full blast at Thirty-first street, between Michigan avenue and the lake, this week. That particular neighborhood is scheduled to pull off several noisy but interesting scenes before the affair closes.

A dozen free shows furnish entertainment while several candidates are fighting desperately for the honors that go with the election of the King and Queen.

Parades take place daily and exhibitions are being given by different regiments and boy scout companies.

SEYMOUR HICKS DRAWS BIG.

A report from Johannesburg, South Africa, gives the first and second days' receipts at the Empire there while Hicks and Terris were the attraction. The first day it is stated \$1,300 was taken, while the second it went up to \$1,400. The couple opened about four weeks ago. The house plays one show a day.

REMODELING OLYMPIC.

Dave Kraus is spending considerable money in renovating the Olympic theatre during the summer. An entirely new stage equipment will be installed, new seats will be put on the lower floor, and the house will be equipped both inside and out with Tungsten lights, an electric sign, similar to that in front of the Columbia theatre, will be placed outside the building and a new suspended canopy will adorn the entrance so that the patrons of the Fourteenth street burlesque house can step from their carriages, without getting their feet wet.

VIOLET PEARL—BILLY MEEHAN.

These two little entertainers have tried all stages of the theatrical profession as far as the stage is concerned. They have been in musical comedy, vaudeville and burlesque. In the latter field of endeavor Miss Pearl has been rated as one of the best sou-brettes in the game and Billy Meehan has won his spurs as a "straight" in the same line.

Next season will find the pair starred in vaudeville in Gus Sohlike's "The Summer Girls."

Mr. Meehan could have continued as the straight with Gordon and North's "The Merry Whirl," but cancelled so as to be with his wife.

ATTENTION OF W. HAMMERSTEIN.

Chicago, July 19.

Evelyn Arthur See, the founder of the "Absolute Life" style of religion is preparing to enter vaudeville and preach his ideas of living to the general public.

See was found guilty of abducting Mildred Bridges, the 17-year-old high priestess of the cult last week. He is at present awaiting his sentence or the announcement that his case will be heard by the higher courts.

One of the jury who found See guilty was Phil Schwartz, a piano player, who had to cancel several weeks to obey the court order to do jury duty.

SOME REGULAR AMATEURS.

A benefit for Father Logue's new Catholic church at Freeport, Long Island, was given Tuesday night, with advertised "amateur" talent, which netted over \$900. Among those who appeared were the Four Mortons, Artie Hall, Bonita and Lew Hearn, Arthur Deagon, Rube Welch put on an "afterpiece" depicting the Coronation of King George, in which he employed the services of fifty girls.

Wednesday night George W. Lederer arranged a benefit for St. Patrick's church of Huntington, presided over by Father York, "The Dean of Long Island." Among those who volunteered were Richard Carle, Victor Moore, Edna Wallace Hopper, Elizabeth Murray, Junie McCree, May Tully, Will H. Philbrick, Jack Gardner, Isabelle D'Armond, Cheridah Simpson, Willie Collier, Arthur Deagon. There was an "augmented orchestra" of four pieces.

BERT LEVY PUTTING OUT ACTS.

Next season Bert Levy, the cartoonist, will have three brethren of the chalk playing under his auspices on the vaudeville circuits here and abroad.

Roy W. Weston, a Des Moines cartoonist, is sailing by the way of Vancouver for Australia, to play the smaller time in the antipodes. Mr. Levy is engaged to tour the Harry Rickards circuit over there commencing in the fall.

Another pupil of Mr. Levy's, Fritz Houston, is at present playing on the "small time" of the United Booking Offices.

The third act will be prepared by Mr. Levy for Ryan Walker, rather a well known cartoonist of New York and Chicago. Mr. Walker will have a novel sketching scheme to show, in which will be employed a color projecting idea, with apparatus constructed by Mr. Levy. The idea of the Ryan Walker turn will make it unique and distinct from other cartoon numbers.

PANTAGES' OAKLAND LOCATION.

San Francisco, July 12.

The location for Alexander Pantages' new theatre in Oakland, is at Twelfth and Franklin streets, formerly the site of the Oakland Chamber of Commerce.

The location was secured by Zeke Abrams. Pantages has taken an interest in Abrams proposition, and the theatre will be on the Pantages Circuit.

CIRCUS NEWS

BILLERS' EXCITING END.

Asbury Park, N. J., July 19.

Most of the billposters left immediately upon the close of the convention last week, but a few remain. Their conversation is all of the sensation that was sprung in the last moment of the session. It happened after adjournment, during the first meeting of the newly elected board of directors. For a moment it looked as though there was going to be something "pulled," but the counsel of the association's attorney, Allen Frost, of Chicago, prevailed and matters were smoothed out.

The convention adjourned late Thursday afternoon. At 8.30 the new board met. H. C. Walker, of Chicago, started things by introducing a resolution directing the official solicitors of the association to notify all billposters who were not members of the association that they must join. If they did not come to time, the solicitors should notify them that they would not get any of the national advertising placed through the solicitors. In effect the proposition was to blackjack the billposters of between 500 and 1,000 cities to come in the association of the present list, embracing 3,400 cities.

Barney Link, of Brooklyn, and several other prominent billposters backed the motion, which was regularly seconded. At this point, just as the move was about to be voted upon, lawyer Frost broke in with the warning that such a move would be highly questionable policy, its legality being doubtful. There was a probability that such a move would be in restraint of trade, said the attorney. Link and others were in favor of the scheme even after the warning. Link wanted to start some action that would definitely bring the non-members into the association. The attorney prevailed, however, and Mr. Walker put his resolution in a different form. As it was passed the resolution called upon the solicitors to use their efforts to urge the non-members to come under the control of the association.

Among other items of business transacted in the closing hours was the change in the lineup of solicitors. The former membership list of solicitors totaled 42. This number was reduced to 12, all under direct control of the association. These members will be designated to a certain district of the country, so that they will not conflict in their drumming up of business. They place business with the billposters on a commission basis.

It was ordered that a committee consider a change of title for the association. The new name will likely be "The Poster Display Association," or something similar to that.

The new officers of the association elected Thursday of last week are:

President, P. J. McAlinney, St. Louis; Vice-President, Chas. T. Donnelly, Boston; Acting Secretary, John H. Logeman, Chicago; Treasurer, John Shoemaker, Baltimore, partner of George W. Rife; Directors—New England: Edward C. Donnelly, Boston; Joseph J. Flynn, Lawrence, Mass.; Eastern District: Barney Link, Pittsburg; James F. O'Meara, Jer-

"BILLS" IN A GALE.

Chicago, July 19.

Shortly before the performance of the Two Bills Show, Saturday evening, a gale struck that part of Chicago where the big show was located and lifted the big top with its poles etc., clear off the ground, dropping it all directly back of the grand stand. As the poles vaulted the seats, several spectators were struck and slightly injured. The accident occurred just before the large evening crowd arrived. Two hundred people were present when the wind got busy. Those injured were removed to the emergency hospital on the lot and later taken to their homes.

The "101 Ranch" was also visited by the storm while exhibiting in another section of the city. Victor Pegg, a cowboy, was thrown from his horse when the animal shied at the lightning, and suffered a fractured skull. It is not expected that Pegg will recover.

"OPPOSITION" OVER.

Chicago, July 19.

The running fight which has been kept up by the Miller Bros. "101 Ranch" against the Two Bills' "Wild West" is about over. Joe Miller has been reported right along as not in favor of tagging or beating in the Bill show. Mr. Miller is quoted as remarking that there is no money in fighting.

Last season the "101 Ranch" cleaned up \$100,000. It looked so good then that the Miller Brothers thought the profit would be early exceeded this summer. It doesn't look so bright now. Last year the Bill show was a \$400,000 winner. The Miller boys would have been better off, along with the rest of the open-air shows, if they had kept away from the south.

With the closing of the Chicago engagement, the "101 Ranch" left the route of the Bill show. The Millers are up in Michigan this week, and will come down into Indiana, working southward. Originally routed for the northwestern section, the disastrous fires in that territory have dried up the country.

A number of people are saying that Eddie Arlington has handled the "101 Ranch" against the Bills this season along the lines that the Ringlings bucked Barnum & Bailey some years ago. The Ringlings "opposed" the "Big Show" until the latter recognized it, by giving the Ringlings the best advertising they have ever had. It made them.

sey City; O. S. Hathaway, Middletown, N. Y.; Samuel Pratt, New York; James Reardon, Scranton. Central District: Burnett, W. Robbins, Chicago; Will J. Davis, Jr., Gary, Ind.; Geo. L. Chennell, Columbus. Harry C. Walker, Detroit; Phineas B. Haber, Fond du Lac, Wis. Western District: Frank C. Zehrung, Lincoln, Neb.; Peter J. McAlinney, St. Louis; Charles T. Kindt, Davenport, Ia. Southern District: Walter S. Burton, Richmond; John E. Shoemaker, Washington; Louis H. Ramsey, Lexington; James D. Burbridge, Jacksonville, Fla. Southwestern District: James A. Curran, Denver; E. W. Flynn, McAllister, Okla. Pacific Coast District: Thos. H. B. Varney, Oakland. Canadian District: E. L. Ruddy, Toronto.

15C. FOR SIDE SHOWS.

The Ringling shows are charging fifteen cents admission to the side shows this season, breaking away from all circus tradition of years gone by.

The increase from ten to fifteen is said to have increased the receipts, without decreasing the number of callers upon the freaks. The ticket wagon scale is fifteen for adults; ten for children. It amounts to soaking the old man five cents for going out with the kids.

BUSINESS GOOD, BUT NOT BEST.

Circus business this summer so far has been good, but not of the best, nor are any records in danger.

The hot spells all over the country have given many a dent to the matinee performances. While gross receipts do not equal those of last year, the shows are making money.

The fires in the northwest have kept the big shows from invading that territory. The "Wild West" profited more by the heated spell, giving their shows in the open.

The week the Ringling Brothers' circus played Boston the receipts ran within \$400 of what the Barnum-Bailey show drew in at St. Louis for the same period, both of the Ringling shows playing the week stand at the same time.

"GREAT SPOT" ABROAD.

Chicago, July 19.

Louis Pruchniak, who is busy exploiting the cleverness of "The Great Spot" has received offers for European time and may decide to open with the writing canine on the other side. Pruchniak will visit New York sometime next week however, and appoint an agent to handle his business affairs.

"The Great Spot" is a mongrel of no especial breed, although appearances point toward the fox terrier species. Pruchniak has already refused several large offers for the dog, which up to date has never performed in public.

Peter F. Griffin, of the Griffin Circuit, Canada, has returned to his office at Toronto, after a trip over Europe.

A PICTURE "COPY."

Much perturbed was Valerie Bergere this week upon learning that the Essanay Film Co., one of the association's largest moving picture manufacturers, had "released" a film called "How She Got the Money." The serious and annoying points about the release were that the film is a duplication in pantomime of Miss Bergere's sketch, "Room 44," written by the late Victor Smalley, and now being presented on the Orpheum Circuit by Valerie Bergere's players.

Miss Bergere is in New York. She received a minute description of the film and has no doubt of resemblance to her sketch, first shown in the West at Chicago, in January, when starting over the Orpheum tour.

Not certain whether Mr. Smalley copyrighted the piece before his death, Miss Bergere is of the opinion that the "S. & A." (Essanay) company had no knowledge of the piracy, but accepted the scenario from some one who had stolen the business and dialogue of the piece while it appeared at the Chicago Majestic. She has written to George K. Spoor, President of the Essanay corporation, stating the circumstances and requesting that Mr. Spoor order the film withdrawn from the market.

In the picture trade the Chicago manufacturers are looked upon as the most reputable of all the big picture makers. The Selig Company and the Spoor company, two of the largest in the "trust," have been scrupulously careful in not infringing upon anyone's rights. They marked the progress of the picture makers toward new ideas in pictures, through natural scenes and large stock companies. It is quite probable that Mr. Spoor will lend a very willing ear to Miss Bergere's complaint.

WHAT THEY ALL GET.

Fanny Rice has just returned from a fishing trip, where she accumulated a fine lot of freckles and plenty of sunburn, but no fish.

Miss Rice begins her season in Philadelphia, Aug. 7, when she will have two new figures for her act—one a "hoop-skirted" doll a la Trixie Friganza. The other one is kept secret.

MATTHEWS COMING EAST.

Chicago, July 19.

J. C. Matthews, local representative of the Pantages Circuit, and one of the prominent agents of Chicago, expects to leave for New York some time this week, where he will spend a few days, afterward journeying to Scranton, Pa., to visit his folks.

While Mr. Matthews refused information about his hurried trip east, it is understood that through the absence of Louis Pincus from the New York Pantages office, Alex Pantages instructed Matthews to leave at once for New York and adjust several matters now pending.

Mr. Pincus is at present in Europe.

R. J. Jose will inaugurate his fourth season in "Silver Threads." Sept. 4, opening either in Easton or Camden, Pa.



MAX FORD, JR.

Son of Max Ford (Four Fords).

STOCK

MARRIAGE EPIDEMIC.

Seattle, July 19.

The Potlatch week here developed into a matrimonial one in theatrical circles, and there were marriages galore. It seemed to have been in the air with few able to resist. Gertie Moulton, of "The Shooting Stars" at Pantages' vaudeville theatre, married Al. Brown, the song writer, who was at the Empress.

Beety Barrows, ingenue of the Pringle Stock company at the Seattle theatre, married Loring Kelley, a local stock star.

"Pinkie" Mullaly of the same company will take the fateful plunge in a few days with Byron Alden, the character man of the organization.

TWO LEFT IN NEW YORK.

Only two stock companies are now running in New York, the Academy of Music, and Frank Gersten's organization at the Prospect, Bronx. There is talk of the latter closing for a few weeks prior to the commencement of the fall season, but there is no chance of the Academy stopping from the way business keeps up during the hot weather.

PATERSON STOCKLESS.

Paterson, N. J., July 19.

For the first time in many moons Paterson will be without stock when the Paterson Opera House Co. closes Saturday night. The Company had been doing a big business until the hot weather came along. Despite the withdrawal of opposition, the business did not warrant running through the summer.

The Company will reopen, probably the latter part of August.

NEW COMEDY IN STOCK.

Waterbury, Ct., July 19.

Monday at Poli's, a new three-act comedy will be tried out in stock for the week. It is entitled "Behind the Clouds."

W. H. Lawrence is organizing a stock company to open at the Dominion, Winnipeg, Aug. 21. Jack Lorenz has been re-engaged as leading man. The opening bill will be "The Girl of the Golden West." The Lawrence Co. played forty-two weeks last season.

Adra Ainsley, formerly leading woman at Poli's, Worcester, Mass., has been engaged to play leads at Keith's, Portland, Me.

Eddie Merrigan has been engaged to travel over the Poli circuit and do Will Archie's former role, Bud, in "Wildfire."

Arlene Bennett joined the Poli company at Bridgeport this week, opening in "Fifty Miles From Boston."

Helen Hilton has been engaged as second woman with the Poli stock company, Bridgeport.

Anne Gayetty has succeeded Justina Wayne as leading woman with the Richmond Opera House stock company, Staten Island. Miss Wayne has accepted an engagement in the west.

Eulalie Young has signed with the Leffler-Bratton Co to play Molly with "Newlyweds" next season.

Joseph F. Vion has been engaged as manager for the one-night stand company to present "Alma" next season.

CLOSED THROUGH SWEARING.

Danbury, Mass., July 19.

The J. J. Flynn stock company terminated its engagement unexpectedly, at Kenosia Park, last Tuesday, when the new manager, who has just taken charge, disbanded the company because it used the words "hell" and "damn" several times in its performance of "The Man Who Made Good." He refused to allow it to proceed despite good business that prevailed.

The company was entering its fourth week. The park is operated by a local traction company.

LOUISE WOODS IN LEAD.

The Orpheum, Montreal, which has been playing stock this summer, will disband its dramatic organization July 31, and will resume its vaudeville policy the following week.

The Dominion Players, Ottawa, Can., close their summer stock season Aug. 7, and the house will revert to vaudeville during the following week.

Louise Woods has gone to Ottawa to replace Alice Fleming as leading woman, while Harry Ingram, leading man, has left the company. His roles will be assumed by Robert Adams (juvenile), Montreal.

NEW STOCK FOR STAMFORD.

Stamford, Ct., July 19.

Beginning with next September, the Alhambra theatre here will have stock under a new management. Charles H. Coe has leased the theatre for two years, and in conjunction with Harry Dull, who has been manager of Loew's theatre in New Rochelle, will inaugurate a season of stock in the theatre.

The initial offering will be "Alias Jimmy Valentine." Louis J. Cody has been engaged to play leads and handle the stage. The supporting company is now being organized.

"THREE WEEKS" LIFTS HOODOO.

St. Louis, July 19.

Charles Burnham, for years stage director of the Hopkins Stock company at the Old Grand Opera House and also of the Pope theatre here two decades ago, has joined the West End Heights company.

William Jossey and his players under the management of Harry Wallace, are reported to be drawing excellent business. The Heights had had a "hoodoo" for fully two seasons, but "Three Weeks" and others equally popular melted the frost that had attended several ventures in previous seasons.

H. E. DeRogue has joined the Schiller Players, Ocean View, Norfolk, Va., as juvenile.

Gladys Murray, slated for Una Abell Brinkner Co., has gone to Poli's, Bridgeport, to play "specials." Her place with the Brinkner Co. has been taken by Alice Gilmore.

Mrs. Annie E. Inman went to Bridgeport this week to do a "special part" with the Poli Co.

Hoimer Barton, leading man, Stapleton Co. (S. L.) which closed Saturday night, has gone to Dayton, O., to join Dr. Harry March's stock company at Fair View Park.

LYCEUM AND CONCERT

"THAIS" AT COVENT.

London, July 12.

Massenet's "Thais" will no doubt be given at Covent Garden, London, this month, for the first time, the English censor having hitherto forbidden this opera. Mme. Edvina will hold the title role.

HARRIS MAY PLACE PETROVA.

Negotiations are under way between Henry B. Harris and Olga Petrova, who finished her American engagement with the closing of the Folies Bergere.

The manager's idea is to star the Parisian in a musical comedy. Petrova is booked for four weeks in March in the big show at the Folies. She lately appeared in the Cabaret performance there.

Mrs. Claire Wiseman, Amy Ray, Rosa Eaton and Paul Archambault have been engaged for the "Grand Opera Festival" Elliott Schenck announces for next week upon the roof of the Century (formerly New) theatre, New York.

M. Mordkin, the Russian dancer, who is under contract to appear in New York in the autumn, will open a school for dancing in London as soon as he returns there in the early spring of next year.

Work is progressing rapidly on Oscar Hammerstein's new London Opera House. The theatre opens Saturday, Nov. 11 for a season of twenty weeks.

There is newspaper talk of an American opera house being built at Berlin and one at Paris by a company headed by Henry W. Taft and Frank Gould.

Owing to the illness of Caruso, the hearing of the action for breach of promise brought against the famous tenor by Signorita Ganelli was on July 7 in the Turin Courts, Italy, adjourned until November.

Harry M. Holbrook and Ralph B. Alford are oftentimes called "The Mutt and Jeff of the Lyceum." Alford recently organized the Fox River Chautauqua Association, representing the territory between Green Bay and Appleton, Wis. The season was held from June 30 to July 8. Holbrook has organized new Chautauquas at Bowling Green, O.; Antwerp, O.; Middleport, O. and Lake City, Minn.

The Flonszley quartet, after a successful tour of Italy, will put in the balance of the summer in daily rehearsals, getting ready for its American tour next season. The quartet arrives here early in November.

Brian Hooker, librettist of "Monsieur" the opera which received the \$10,000 prize in the Metropolitan Opera House competition, is to wed next month, Doris Cooper, daughter of Frederic Taber Cooper, the author.

Theodore Gordon has begun his summer musical season at Hotel Cape May on the Atlantic Coast as director of the orchestra there.

The New York Symphony Orchestra, Walter Damrosch, leader, will give eight Friday afternoon and sixteen Sunday afternoon concerts at the Century theatre here during the coming season, commencing in October.

Michael Elliott, classic dancer, who recently closed a week's engagement at the Schenley Concert Garden, Pittsburgh, and is now taking a rest on Long Island, will start on a long tour with her own string orchestra Oct. 1.

Paul Althouse, tenor, formerly of Philadelphia, will be heard in concert next season under the direction of the Anderson bureau.

PUT OVER AN OLD ONE.

Chicago, July 19.

"The Isle of Spice" closed its forty-eight weeks' run in Canada, last week. It will remain on the shelf next season. Carter and Wade, who steered the show around the country last season, are making arrangements to produce "The Girl Who Dared" and "The Three Twins" next season. Another show is also being negotiated for by the same firm.

SYNDICATING "PHONIES."

During the past few weeks a new form of "graft" has sprung up. It is the syndicating of a number of musical compositions with descriptive lines, stating that they are sung by artists rather prominent in light opera and vaudeville.

The numbers are being printed in small town papers and are furnished by a syndicating firm known as the American Melody Company, 260 West Broadway, New York.

Werba & Leuscher were the first to become aware of the existence of the firm. Last week they received a copy of the Montgomery, Ala., "Journal," in a supplement of which was a reprint of a "Swiss Song," credited as "Being sung by Elizabeth Murray of 'The Spring Maid.'"

The American Melody Company's manager stated it was a typographical error and that the plates would be recalled. This week a copy of the Harrisburg, Pa., "News," came into town with a reprint of the song "Sweet Words." This number was supposed to have been sung by Dorothy Jardon in "The Concert."

Miss Murray was the originator of the role of "Madam Sherry" in the opera of like name. Miss Jardon was also a member of that company, and was later at the Winter Garden. Neither were ever with the shows the Melody Company credits them with.

"The Spring Maid" had Christie McDonald as its star last season. "The Concert" was a Belasco production, without music. Miss Jardon's career has not as yet found her under the management of America's greatest producing manager.

The music publishers who hold the rights to the score of "The Spring Maid" have decided that they will take legal action. The managers of the production will also go after the Melody Company and try to restrain them from continuing to sell the compositions with the names of the show or principals printed in conjunction with the titles of the numbers.

The matter will be placed in the hands of The Producing Managers' Association to look after the matter of copyright. The suit for damages that is to be instituted will be started by Henry J. Goldsmith.

There is also an action contemplated against "The Musicians' Guide," published in Philadelphia, and which sells the product of the American Melody Company in book form. In one of the numbers of the Guide, Nora Bayes is credited with having sung "The Postman," while starring in "The Prince of Bohemia." It is doubtful if Miss Bayes ever met the Prince.

Charles M. Lawrence will manage the tour of Billy B. Van and the Beaumont Sisters.

Joseph P. Harris, one of the oldest managers in the country, has entered the agency business.

"THE GOLDEN CIRCLE"

By J. C. NUGENT

(COPYRIGHTED)

- Number 1. "Organizations."
- Number 2. "Open Letter to the White Rats of America."
- Number 3. "Mr. Nugent wants to know."
- Number 4. (First use of "The Golden Circle") Title, "To the Artist."
Second.—"To the Artist."
Third.—"To the Artist."
Fourth.—"The American Manager."
Fifth.—"To whom it may concern."
Sixth and last, if the typewriter doesn't break.

For files and conditions, see VARIETY's announcement.

Object of series, "A hastening of a just adjustment in present vaudeville conditions."

RESULTS TO DATE.

Fairer attitude in trade, etc. (See last issue.)

Nothing new to date except more confusion. The contract covers it all. (See first article.) I have to cover the last papers available with the last typewriter available at this hour and date. I may make a personal statement later.

TO THE INDEPENDENT MIND OF 1900

Starting from here, however, I may mention that there may be more sick rooms than one, concerned, although equally irrelevant.

Catching at relevancy as relating to a just adjustment in vaudeville; adjustment argues alliance or agreement as consciously understood and comprehended in a contract. The past is up to God. The future is up to man. First let us connect all concerned in a common bond. Why waste time? See first article. Why not take the present minute for the greatest common bond? Make it the first letter of "contract" which can connect all. Let each then put the first letter of charity on each contract or newspaper or statement or name of any affiliated order or contract of any individual who is indicated by that "C" surrounded by a round ring, as willing to contribute toward a common charity. Thus we have the base of a common charitable or testimonial fund. Surely that connects the past and the future and will eventually write every man's past. Charity covers a multitude of past sins. Let us prepare for all future sins of mistake. Now let us not go backward. Let us concentrate on all the "C's" until we get the biggest common charity gold bond which was ever coined from a dream into a golden upkeep at the National Treasury at Washington to supply forever special legal representation of the highest class obtainable for all concerned.

Thus we have connected the past and the future.

Now I shall make use of every worthy effort to the last minute to draw everyone into the round circle with a "C" inside of it. Thus we have the first two letters of contract. These two can go inside of another round letter and be surrounded by another "C" and so on, until the whole spells contract. Let each individual or corporation concerned put his trade mark of insignia thus—American Independent Artist—collectively or singly, inside of some sort of a round O, and when you get one piece of paper altogether with everybody's seal on it, it may spell contract. Then you have one common bond of charity. Let each

mark the per cent. he will pay on each contract toward this upkeep. Why waste time? I will deposit \$1,000 at 1 per cent. of the first \$1,000 I so earn at that rate on all the contracts I may play and be paid for, beginning with and after this date as above, and I shall not go one step farther until some one or more joins me in print.

Any played contract hereafter collected by me authorizes the party of the first part to deduct one per cent. as above for charity only.

Second—I will now meet equally with the hundredth name in a testimonial fund made up of a list of the friends of "Scamp" Montgomery.

That puts an "M" inside of my seal with them, and so helps to use up my first \$1,000. I will renew, so far as I am able, in the same ratio. Now concentrate on these names commencing with C, and let those names commencing with George be the Golden Key to the Charity Circle. The next of "Scamp's" friends who joins our past friends, may, I trust and believe, be able to explain something to them of the "fun we may all have on the other side altogether." (See Article 2nd, of Number 4.)

I trust that it accords with the spirit of the emblem to those who may not see it clearly now.

This ends my suggestion, but I am sure that all concerned in American amusements charging the public admission, must realize that all have an affection for "Scamp" or some of his friends, and thus we have a starting place which is certainly innocent of any misuse of proper sentiment.

I shall now release this paragraph to Mr. Montgomery's friends. Many of them were much greater and much nearer to him than I, but if so they know he would not regard this as presumption.

Meantime, to avoid further confusion, I only have this in mind as a base toward a tributary fund for the upkeep of special representation in Washington in the Supreme Court.

And under its jurisdiction for special representation of vaudeville, drama and all its literature, protectable under the copyright laws, each of

which I feel shall at least bear the charity "C."

Let us now concentrate on all comprehended in ultimate general contract, even to corporation and church. Hence church alliance. Hence base of all Sunday laws. What is the use of doing it all over again?

And thus through the General National Board of Arbitration and its heads as effecting each State Capital, County Seat, Town and Hamlet. This may now insure the conserving of licenses in an unorganized show territory.

And leave each local autonomy its choice of mayor and council, in recognizing any local affiliation, thus keeping an authorized intervening authority away from the theatre and its people.

Let us now cut to the main point. We want an equitable contract, which is equal for equal.

Regarding the public as the source of supply and demand, and the artist as a legitimate institution, what intervenes between them?

Nothing but the manager and the agent, which means the commission. This means the necessary cost of distribution. Let us eliminate it at once by putting it in the contract.

Let us now recognize only these three individuals, because those are the agent, the manager and the artist.

Let the public hear no more of the internal troubles of each. We have settled with that which is up to God in Charity. That covers the soul from "chaos to cosmos."

But to help each individual to recognize his brain, heart and stomach let him understand that he must be a complete individual, whether he is a few single individuals or a number of individuals bound together in separate groups, using his publicity as an artist to promote some other sort of a corporation. As an artist he must keep out of the territory of the manager and the agent. Business corporations have no souls. Fraternal societies comprehends souls. Business blacklists must be settled under the laws of exclusive goods and legitimate opposition.

Fraternal development is of more spiritual benefit upward and of more damnable injustice downward.

The higher the assumption the greater the misuse of such assumption, as it impresses a much more susceptible and helpless degree of brain, and such imposition must in the last analysis be, if it is intentional and persistently cruel and unjust, a sin which no gold of charity can ever cover.

So let each soul write its honor also on his contract.

Now let us proceed with the smallest point of contact.

Having established a base, why not get quickly to the first applicable and highest effected apex of all three and grade out to the uttermost end of each on straight and honest pro rata lines.

The most contested point by the highest heads of the highest manager artist and intermediate cost at this hour to all concerned, seems to be Sunday in New York City in the best vaudeville theatres.

And then the vaudeville managers to the remotest ends of his affiliations is now affected.

The special local Sunday feature act of the "flyer" variety is merely a local issue; also its intermediate cost.

We must take a representative general salable vaudeville bill of the first grade and average it, not into weeks, but into days, thus if an act is \$1,400 a week, including Sunday, why not pay a straight \$200 a day and make a separate \$200 a day straight through and forcible one day contract for Sunday and enforce it by general fairness of logic and make up a separate and independent bill for each Sunday, without in any way confounding it with the regular six days a week bill or billing.

This gives an equitable base. Special clauses must be within the form of Sunday contract to cover special cost and class.

But the base is generally enforceable for any day or term of days or weeks.

The local laws governing Sunday must be met by the responsibility of those concerned. If the sentiment expressed in the Sunday entertainment is a persistent violation of the sentiment which the best spirit of artistry and its managers wish to maintain, they will perhaps lose nothing through the business of one or two houses by commencing an educational campaign of friendliness, rather than antagonism, with the broader spirit of religion.

And through the lines as indicated above, if cut straight, to the perfect base.

So long as these local disturbances are merely badly managed politics, even as politics, why not get the business on a legitimate base by recognizing once for all that the whole institution as above is not its own opposition, but the growth of the whole business through the whole sympathy of the whole public to one giant art individual, who can only bring into being another equal opposition individual through the same clean, sane and equal growth of experience, time, labor and thought.

Let us complete our own circle, which is "O," inside of which we write American Independent Art. Let the drama follow vaudeville to which she has always been glad to give her best. Vaudeville ceases to be vaudeville when it is not the cream of all. Then why not make it the cream of all who are concerned in the best of drama, or of all art which is in the highest analysis, the highest expression of all that is good.

The next "O" must be equal to ours, and that is the next legitimate opposition, when it shall grow to equal strength and equally surrounded by a competitive field, we then, by keeping our own places and not destroying our component parts, at each new symptom of physical power (by allowing our actors to think that they must build theatres), and our theatres to think that they manufacture actors, or acts, or allowing agents to be also managers, who, while not perhaps not confused themselves, so confuse their source of supply that their position becomes illogical.

I shall try to dispose of this immature opposition talk without a reference to the past conspicuous examples which have shown that no

number of new theatres or new acts can ever manufacture a new public.

Every new physical property built is a new taxable burden upon the community involved.

The futility of producing acts devoid of talent should convince all that these ideas are not on a sound basis.

Opposition Paragraph.

Can so few people equally interested not realize once for all that the logical opposition of managers are other managers; of acts, other acts; of actors, other actors; of artists, other artists; of drama, other drama; of agents, other agents. But always the same public, according to that natural growth of population and physical developments on which is based the rate of bond interest, secured by physical property of ultimate redemption.

That as each, surrounded by a competitive field or world, grows strength as individuals, they each own their own, and all own the business. That is, so long as the heads of each hold the highest confidence of the highest public.

That the factional fighting beneath in each or either, only brings forth again another rebellious or sycophantic slave to the strongest. (See first and second articles. "A manager and a performer or artist may be very close personal friends, not because they are artists or performers, but in spite of that fact.")

And the defeated third goes silently or otherwise away and as silently or otherwise brings forth another pernicious and futile, however sincere, attempt at illogical opposition.

Heroic and self sacrificing characters are laudible and commendable in the growing stages of any country or profession or industry. Our industry of profession of art has passed its infant stage. (Note here, dear Golden, the growth of the Carnegie idea since you wrote the book. He now realizes the value of properly experienced and properly provided for, just opposition. At this date, and long ago, our industry had passed its infant stage.)

So with the two present well organized bodies, the manager representing an intelligent control of his affiliation and the artists of sense, simply insisting upon it, with his, we can hold the business until the next opposition grows naturally, by the same slow and sure degrees of labor and publicly spirited effort. Then, by each again absorbing each instead of intruding and disrupting each, we keep, conserve and build legitimately.

It is not talk or laws or rules or agitation—it is work and growth and each to his own.

Unfortunately, sometimes, the most highly developed artistic sentiment regards best logic as a more or less successful specialty or spectacle as such.

It is said we find that twelve years ago the Maine was destroyed with an external explosion, and to the independent mind of 1920 we shall reproduce with equal fidelity the vaudeville aspect of 1900 and 1910. It may also be found that all this unnecessary publicity was caused because two or three men could not get clearly through their frontal film two or three fundamental principles. For

that reason we have made no material progress toward each other at the heads of things, since organization in vaudeville was first attempted on either side, except that there are now more people on either side each in themselves perhaps more united by what means we know.

The independent artist now finds himself the automatic equilibrium of power, whether he will or not. It is now merely a question of manhood and common sense. The manager's right to offer work has never been questioned and never can be.

The present organized actor has been giving eighteen months of conspicuously brilliant opportunity by the independent artists and all others to legitimately and quickly conserve his present undoubted advantage of position.

The incorporated actors business society as it stands, has used its own judgment as accorded in print, files, scrap books and official organ, and newspaper offices to the ends of the earth. But there must be sense somewhere of the necessity of quick internal reconstruction. If not, all others have done their best. They have had it all their own way for quite a while. Each shameless insult and high-handed course of spite has been borne bravely and patiently. So far there has not been even manly apology or attempt at commanding respect, but there is plenty of time. Let all hold constant.

Therefore, to that independent mind of 1900 let us now speak forward, through years of hope that then, at least, it may be so well understood as to put the commission agitator out of commission, and make the enterprise agitator less enterprising, and make the blackmailer and blacklister and black-baller and social high blinder less numerous if not less black; that then at least we may say we shall own our own.

And eliminate that superfluous root of evil enterprises.

If we then do own our own, because our own is our own, and our own is our art.

When those who forget what was said in admiring with actor's spirit the manner in which it was said, they saw in that "oratory of 1900" merely the starved joy of instinctive seekers after truth, drinking from the fount of the White Rats Ritual, not Golden, but the gold of the world's great seers, and marveling that a clown of those who wrangled had wrought into himself some of that gold, which still stands despite its many perversions by those for whom it still points the straight way, bright as a smile to the God of Life, white and immutable as Death—Justice!

And I shall, so far as I can within the discretion of proper legal authority, support equally my pro rata of 100 per cent. value gold dollars at the National Capital, Washington, with any other one or more independent American art writers or original stage material. Or with any vaudeville performer who has anything marketable or salable in vaudeville under the last construction of the laws of completed copyright, as a basis for a permanent fund for permanent legal representation in this department.

Which same shall have its own discretion to arbitrate involved or affiliated church, labor, legislative, agency or license differences, directly to the state capitols, etc., by the same legislative line until the heads of every municipality or rural immigration of same shall be compelled to find an absolute physical property base for such amusements as take money from their public.

And this latter, which should have been former, with the special view of educating, with the artists who must be given an artist's education, and the managers, who must be given the manager's education; those art center heads of citizens into whose hands are given so far as legitimate local public spirited exploitation, or breadth of standard between church and stage, or safeguarding and moulding of public character or respect of our people is concerned, the most valuable franchise as yet within the gift of their now variously protoplasmic understanding.

And always the quota of such fund for the conserving forever of a means whereby the great dead of our profession, who may still be unnoticed at that time, shall at least sleep in their graves, knowing that their helpless wives and children may never again be held up to the scorn or pity or laughter of a sneering world as objects of official charity, in the official organs which sprang from drops of their own heart's blood, and which when said blood turned poisonous with ingratitude, received in despairing silence and the high forgiveness which God grants to the soul's declining years on earth, such crumbs as may have been left from the riotous feast of wasted lobbying and preposterous attempts at legislation.

And I shall hope that there may be another stream of constant tribute from all that press which will defend the highest ideals of the stage to add to this total at Washington to stamp out at first appearance all the horrors to sick and innocent, of preversion to fork-tongued conspiracy, snarling suspicion, clouding of honest futures, and avoidance of argument, fair defence, or confession of honest mistake, which is at all times recognized as one of the highest attributes of man.

I hope to see before 1920 a golden circle including pens, which can at a moment on this or nobler grounds, if such there be, dissolve or organize the world.

Thus always must some call from some past tomb, make dust of man's great hates and great ambitions, and make trivial that modesty which halts and hisses, as the snirking smile which would depreciate its plain answer to the plain demand.

The artist without true sentiment is not an artist and never can be, and there can be no great art without great principals, and there can be no principal without that independence which protects those most immediately dependent, whether of home or stage or state. But he is always weak and narrow who confounds with the tacking ship still moving onward toward a given port that zig-zag line of tack which is not ship but wind. My proudest boast is that if mistakes

have been made I may have made more than any, as it has taught me something of myself, but all have taught me this:

"To form a proper contract for association of arts we must take honesty as a basis. That is an honest desire to give to each element its just and exact due." (See article No. 1.)

And when an agreement is entered into again it must prove so plainly that a contract is only as great as the people who make it, that should a vaudeville contract ever be violated again the world of 1920 will proclaim to the history which may follow, for what and by whom was broken that written honor which must at last be justified within the scales of justice, sanctified with the blood of Washington, Lincoln and Garfield and McKinley.

And a breath of the charity of 1900 that there may come to them, at least from these present years, a better word than present precedent allows, of the care which brother artists take of those whatever their like as men, have said some perhaps until now forgotten word which may help all to the true artist spirit.

If the conditions are better today the White Rats Actors' Union and affiliations have made them better.

But if so, it is because the White Rats of America made the present order possible.

And if that is so it is because George Fuller Golden made the White Rats of America possible.

And if that is so it is because God's truth wherever found and wherever filtered through, has made George Fuller Golden possible.

And if the managers who build us comfortable theatres and give us the courteous treatment which, while doubtless due by justice and by right, still makes possible to the artist that atmosphere of genial sweetness and respect wherein only can true art thrive, it is because the conditions in theatres are better, and if there are now such palaces from coast to coast it is because the Orpheum circuit has made them better. And the Sullivan-Considine circuits and the Pantages circuits and the Middle West and Southern and Sun and McCarthy and Murray circuits have helped make them better, and if they are better it is because the Kohl & Castle interests made them better. And if they are better it is because all legitimate opposition has made all better. And if all is better. Percy Williams and Hyde and Behnans and Harry Williams and Moore and Wiggins and Shea and Chase and all the Proctors and all those who were Pastors, dead as well as living, who had the true managerial spirit which can never die, have helped to make them better.

And if all are better the Actors' Church Alliance and all affiliated honest labor and musical unions and T. M. A.'s and kindred branches and the Actors' Union and all actors' unions, and the Player's Club, and the Lamb's Club and the Friars' Club, and Green Room Club, and all of their clubs have helped make all better.

And many an individual and famous and forgotten agent and those never to be forgotten have helped make all better for their arm is strong. And if all is better and if all of those helped

to make conditions better they all received some help at least from

B. F. Keith.

And if B. F. Keith and George Fuller Golden do not represent all the truth which God may have given to the universe or actually, perhaps, have not done as much individually as each had hoped to do, at least much of that truth which has filtered through the souls of the managers of vaudeville came somewhat representably through the first Keith policy of clean entertainment and scientific management and courtesy to the audiences and the children and ladies and gentlemen, as well as men and women, which, if adhered to as strenuously as have been his other ideas of material advancement would have left no question to 1900 as reproduced to-day for those of 1920 that a contract is as good as the people who make it.

That men do not make contracts they do not keep.

That performers can not break obligations which can never be broken.

That neither shall make promises which they know must be broken.

That if B. F. Keith and George Fuller Golden had signed their honor in 1900 to that simple paper which said simply and plainly.

We promise to keep our contracts.

We promise to make no contracts we cannot keep.

We promise to make good for such contracts as we may not keep.

We promise to wipe out all scores and make illegal in our mutual councils, all personal persecutions or personal revenge or personal favoritism or use of blackmail, blackball, blacklist, conspiracy or restraint of trade which should in any degree interfere with legitimate fraternal or legitimate commercial or legitimate artistic spirit.

We agree that all acts which should be working should be allowed to work and all such which are not working should be given an equal chance to work. (1900, while the Circle of Navarre awaited the return of the conference only to learn that the point of what was wanted and what was asked had never been reached.)

We might not be standing at that same gate of Navarre today explaining with equal honesty and cross purpose what each thinks the other needs and shall or shall not receive.

But only "as a man thinks" shall it be ever "too late." Had they signed the paper then, its no commission clause might have developed such distrust of that wisdom which attempts to write a fact out of existence that the rest of the promise might have fallen into that disrepute which can never redeem contracts until once again a man's signature or spoken consent means equitable honor. "For a thing can not be greater than itself."

And perhaps again and again the actor would have tried to manage the other actor booked by still another actor and owned by still another actor until more and more would the actors own have torn his enterprises with rebellions and disruptions from within and without. So 1920 may reap some benefit from the long, sad, fierce, bitter and pathetic struggle of the old pioneers on either side toward the realization of that ultimate dream of earth's wondering joy givers. There-

fore, I shall add these words long ago recorded at the Washington, by me, copyright offices. If the B. F. Keith of today stands as fairly towering above the class of business man whose business sense is limited to his lease, and who thus sneers at sentiment in dealing with a class in whom sentiment is inherent, not sentimentally but fundamentally, he must realize with one who has never been either he nor Mr. Albee, nor either of the Proctors nor for years any of the other heads of vaudeville nor has been purchased by any, nor purchased any nor ever had an offer of purchase or given any offer or purchase and who has nothing to sell, the terms of which

proclaim the highest fair-dealing between manager and artist, we shall know the other monument that shall some day stand near the hallowed ground of Bunker Hill and guard the eastern Shore, showing two hands clasped and standing there to guard the business profession and art which those two names must have made from shore to shore and smile its kindly light in welcome to all foreign art which seeks the land of laughter and fair dealing which those two stones must guard forever. For Mr. Keith and his comrades cannot be blind to the tree which shall grow from Golden's grave. Already its roots have gone through the earth and have en-

paper of Navarre be signed in name or spirit, and whether signed or not until those two hands are clasped in signature, those monuments shall stand there in years to come and instinctively reach for each other's hand across the continent of America until those on either side beneath them shall recognize that absolute commercial integrity and artistic integrity the height and top of which they must always represent. And those big enough on either side to measure to those standards when Keith signs for Golden, only, then, must Golden sign for Keith, and that shall mean that two hands shall be cut on either stone in name or spirit but in letter absolute, that vaudeville may go on with fair content, that no promise shall ever be broken until all will place their sign and various insignias within that Golden Circle, which must eventually blaze in electric announcing to America and all the world in steady royalty toward the upkeep of national legal protection, representation and arbitration to all concerned in conserving true art, and true labor, and true labor of art, and true religion of art, and true art of art as comrades know comrades and men know men, until he shall judge who is the top of judgment.

"The rest is silent until there shall come a second call from the first circle to send forth the ritual of Comrades which is this:

"Of Navarre and of Golden, we stand between this and this and strike only at that shadow which falls within the Circle."

"What would you be if that which is the top of judgment should judge you as you are?"

Oh! think on that and mercy will then breath within the lips, like man new made.—*Shakespeare.*

"It is sublime to think and to feel of a friend that there shall be truth between us two forevermore. We need not see or write to each other or exchange tokens of remembrance. We know that if he did not thus or so, it could not but be right."—*Emerson.*

J. C. Nugent.

THE SECRETS OUT.

For many moons the Vaudeville Comedy Club has been talking of the new club house and the elaborate fittings that were to be part of the general scheme of things, but never a word was said as to the exact location of the new quarters until this week.

August 1st is announced as moving day, and the capering clowns will trek to the building, 107 West 44th street, which will be their future home. The new clubhouse was formerly the side street annex of Burns' restaurant.

The Comedy Club Board of Control have secured a 21-year lease on the building.

PRIZE FOR SKETCH.

Boston, July 19.

Keith's is offering a prize of \$100 for the best one-act comedy submitted before Sept. 1, and a second prize of \$50.

These one-act comedies are wanted for the Bijou Dream, owned by Keith and adjoining the vaudeville house.



BESSIE CLIFFORD

For two seasons featured with Joe. Galtier' "Three Twins." Bessie made the "Yama Girl" famous from Chicago to the coast.

may not be printed in such contract as the supreme court may blazon to the world that had his (Mr. Keith's), original ideas also been adhered to, the great broad religion of the world might not only love to listen to his Sunday performances on a Sunday, but the great ecclesiastical heads might be fairly proud to speak with others of the Golden Circle from his stages on Sunday, in defense of that golden influence upon the heart of man which soothes with waves of laughter and of rest as man "a still stream beside green pastures."

So when at Keith's theatre, Boston, a Golden Circle of light enclosing the legend of "Keith Vaudeville" shall

tertwined with all of the helpful soil on the other side.

YOUR TREE IS AS OLD AND LARGE AND AMONGST YOU ARE MEN AND SONS OF MEN, AND WITH HONEST GROWTH IS PRIDE.

Then do not despise sentiment in any actor. The writer only remembers in ten years of one "big" manager who ever told him in unqualified terms that he had a good act. It was several years ago at the Grand Opera House, Chicago, and he has passed to the great beyond. Some have spoken of his coldness, but I and others dear to me think only of that whenever we hear his name.

So think on that and then shall the

PARIS NOTES

BY EDWARD G. KENDREW

Paris, July 12.

With the present weather the open air resorts are now doing excellent business, and well they might, for their season is a short one—lasting from June to September, and their expenses are by no means small. Max Dearly, for instance, at the Marigny, where he is still giving his American sailor, is getting \$130 per night, while there are several other stars on the bill. At the Jardin de Paris Reba and Inez Kaufman open today, prior to their tour of the holiday resorts, such as Trouville, Dieppe, Boulogne and other expensive French seashore haunts.

Preparations are being made to celebrate the French national anniversary of the taking of the Bastille, July 14. This annual fête is the most interesting of the year for foreign visitors, desirous to see how the French people take their pleasures. The public thoroughfares are occupied by the happy dancers for three days, while the sight of the crowds waiting to enter the free shows at the theatres is one that is never seen at any other time.

The annual examinations for prizes and positions in the Paris Conservatoire are now in full swing at the Odeon. The usual query of what will become of all the students presents itself. On account of several incidents which have happened this year it is proposed to abolish these semi-public performances. They are invariably attended by noisy demonstrations on the part of certain persons who do not agree with the award of the jury and wish to impose their judgment by making a row. Moreover it is contended that the people who should attend are crowded out by intriguers getting the best places.

Brockway and Stone, who are meeting with success as the managing directors of the American theatre, 23 Boulevard de Clichy, are the first in Paris to introduce the "Kinemacolor" film. This system is the adaptation of color photography. It has a great future for colored views. The gentleman who took over the house for two months have been extremely lucky, the weather during June being more suitable for indoor amusements, so that the receipts equalled those during the winter. Inspired by this result they did not hesitate to take up the option for July, and paid \$1,158 rent in advance. The climatic conditions changed about July 5, and the habitués sought the open air, although fair audiences still continue to patronize the Alhambra. There was a good house when I called last evening. But it is not the program that is a particular attraction. Excepting for a few numbers, the show is somewhat poor. This, the public, occupying the upper part of the house fully recognized, for they declined to favorably receive Marguerite Deval and Paul Franck in

their sketch "Extra Lucide," with the result that it was immediately withdrawn. It was none other than the indifferent production called "Hypnotised" at the Olympia, by the same couple, last spring. The Olympia public was more charitable. It was retained at the former hall for the month, whereas at the latter the piece had to be withdrawn after an initial show. The Hammamura Japanese troupe is excellent, of the O'Kabe category (as a matter of fact the chief members belong to the same concern); Norman Telma, the best contortionist of his kind, and the Zenga troupe of Bohemian dancers, fair. The remainder of the program is quite ordinary, while some of the number are decidedly "off color."

At the trial of the four girls arrested at the Casino de Paris, early in June, for obscenity, held July 10, it was stated by the police that the girls danced in the nude in a franc side show, for anyone who paid 4 frs. extra, thereby increasing their miserable salary of 2 frs. per day. The girls had been let out on bail. Only two answered their names. All four were sentenced to a month's imprisonment, the two present being given the benefit of the first offense law and allowed to go.

In 1781 the Duke of Choiseul, who had been first Minister to Louis XV., ceded to Louis XVI. a part of his garden, for the purpose of building a theatre for Italian singers in Paris (now known as the Opera Comique), the cost of which the Duke also promised to bear. But in return it was formally stipulated that a special box was to be always reserved for the Choiseul family until their extinction. According to the contract this box was to be next to the king's and equal to that of the queen, was to have a special entrance, and a retiring lobby. These clauses were respected till 1882, when the manager of the Opera Comique, one day, over-brimming with zeal, refused the family the box they had been using for years, since the rebuilding. Since then the matter has been in litigation, the family claiming \$1,930 indemnity and the return of their property (the box as originally stipulated). The case came before the Paris courts last week again, and has placed the authorities in some embarrassment, for since the first trial the theatre has been rebuilt and there is no box in the house complying with the terms of the original contract. Counsel on the part of the Government (the Opera Comique being state property), tried to convince the court that such legal agreements made in 1781 had become outlawed, and it was decided that judgment would be given later. In order to place the box originally stipulated at the disposal of the Choiseul family it will be necessary to pull down a part of the theatre as it is now constructed.

SPORTS

The Wolgast-Moran fight pictures started nothing at Hammerstein's, Monday afternoon, when first shown in New York. The pictures are poorly taken, with many breaks in the reels. The film has a tendency to "creep" that takes away from a restful watching of the fight. Unimportant rounds have been cut out of the reel. Those remaining show little excitement. It may have been a good fight to watch on the platform, but it's not on the screen. Wolgast put it all over Moran, through in-fighting. Moran, even when away, seemed wild in his swings, without judging distance; but, at that, Moran would have shown more headwork keeping away than permitting Wolgast to fight the only way he seems to know how to—in close. The foul Charlie Harvey, Moran's manager, claimed put the English boy out in the thirteenth round, wasn't seen in the picture. Moran went down, and remained there, but apparently had wits enough left to raise himself on one arm, throw his face into contortions and place his hand where the "foul" would have had to be. Loney Haskell announced the pictures, getting in a couple of laughs. The only one around the ringside recognized by the New York sporting writers was Jimmy Britt. Jimmy reported the fight for one of the papers. He certainly saw it—seated right next to where the knockout happened.

Willie Hammerstein received a cable this week saying that Jack Johnson could not keep the mid-summer engagement at Hammerstein's, as he expected to fight Bombadier Wells, the English champion, about that time. Mr. Johnson wanted his Hammerstein date postponed from August until October. Mr. Hammerstein consented. Americans over here who have seen Wells in battle abroad do not think there will be any fight between the two. At least, they say if there is, Johnson will do all the fighting, or that little necessary to put Wells away. After England, Johnson expects to take a trip to Australia, probably for a visit only, and return to New York by way of the coast.

Superstition amongst baseball players is quite as prevalent as amongst actors. Magee, the wallowing outfielder of the fast-going Phillies, who was recently set down for proving to Umpire Finneran that he had a wallop in his fist as well as in bat, has a peculiar aversion to two-dollar bills. At no time will Magee accept or carry a deuce spot around with him. Asked why the two-dollar note was tabooed, the open-tenth fielder stated that a season or so back the Phillies were in a tight game. When it came along the ninth inning Magee was up with a couple of men on bases. A hit meant a win. Magee fanned. He went over to the clubhouse and upon going through his clothes found that the only thing in his pocket was a two-dollar bill. Since then a two can get no time in Magee's pockets.

Julius Hurlig returned to New York Tuesday.

ROOF NEWS

Harry Mock, in charge of Hammerstein's Roof, is the baseball bug of the century. He knows 'em all, and they all know Harry. No ball player is complete without an acquaintance with the best liked Elk in the Bronx, and Harry is all of that. It's not a bad little business arrangement either, for the house. All the best known of the diamond coverers carry a group of friends and others around. They go where the star heads for, and that's Hammerstein's. This season Harry is telling the ball chuckers to take their choice among the Suffragettes.

One of the farmeresses on the Roof got pinched Monday morning. She is Margie Melvin, but Margie kept her bonnet screwed down in court, and told the judge she was Margaret Adams. That was for her neighbors, but for the profession Margie doesn't care. In her overalls and jumper, Margie started to paint the "Next Week" sign in front of Hammerstein's. A cop said she was masquerading. He pinched her. She was discharged upon telling the court she was a sign painter by profession, having studied for four years as stenographer in Strauss & Co. It was likely a frame-up for the pinch, and got over big, but Margie isn't wise yet.

There's another Margie on the Roof, Margie Demarest, who lives so far away (Sea Gate) that no one will take her home after the show. Margie wants to know who the fellow was that printed here last week she had signed for \$18 a week with Gus Hill. Lizzie, the sheephearer, is also in on that kick, while "Bess," the boy washgirl, thinks it's horrible how the papers talk about people. Margie, as a matter of fact, is some actress, and has turned down two offers from Frohman, besides refusing to keep an appointment with Savage, and if she does conclude to go with Gus Hill's "Mutt and Jeff," it will be for no eighteen per. (Marge has a letter in her pocket from the Shuberts offering her thirty.)

Someone may take the "Suffragette Farm" on the road in vaudeville next season. It only needs a couple of comedians in the lead, and the present crew (including the new "cop-ness" with the big suit), to put it over, along with that billing "Hammerstein's Suffragette Farm." "Bess" says he will stand for it, and if Bess goes, there's nothing to the act. Bess copped a dollar the other night for digging up a couple of chairs for a sousé party on the Roof. He says the tips up there are not as plentiful as at the Cadillac, but when they do arrive, they come strong.

The fire department inspector attached to the New York Roof, ordered 116 of the wicker chairs removed from the neighborhood of the fire escapes there Friday night. The seats are reserved. The house was capacity, and the money had to be refunded.

The Empress, Kansas City, will be booked hereafter from San Francisco instead of Chicago, as formerly.

NEW ACTS NEXT WEEK

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

"The High Fliers," Fifth Avenue.
Mabel Florence Players, Fifth Avenue.
Gilbert Losee, Fifth Avenue.
Kajiyana, Fifth Avenue.
Ruth St. Denis, Hammerstein's.
Kashimo, Hammerstein's.

Bert Leslie and Co. (3)
"Hogan the Painter" (Comedy).
18 Mins.; Three.
Brighton Music Hall.

Bert Leslie once more essays the character of Hogan, made familiar in his other skits. Needless to say, it is all Leslie, and equally needless to add Leslie is all the audience wants. The plot is one of mistaken identity. A young wife is followed to her home by an insistent masher of the "chappy" type. She screams for help. Hogan, who is painting downstairs, climbs up a ladder to the rescue. The masher has hidden himself in an adjoining room. The wife gives Hogan \$5 to eject the chappy and tells him that on the return of her husband he will receive another \$5. While Hogan is left alone to enjoy liquid refreshments the husband returns. Hogan mistakes him for the masher. Trivial of course in the matter of plot, but sufficient to build around it hundreds of new slang phrases, original with Leslie. There are so many and they come so fast that one never gets a genuine opportunity to grasp and assimilate them. When Leslie joined Lew Fields' company at the Broadway theatre last winter he wrote an article for VARIETY, consuming six columns of space. In it he incorporated all his old material, thus placing it at the disposal of all who cared to "choose." Now he comes forward with a brand new set of "slangisms," so similar in conception to the ones long since made familiar as to prove conclusively that all emanated from the same source. Leslie has no competitor in his field, either as a creator of slang or a delineator of a certain type. *Jolo.*

McAvoy and Sterling.
Songs and Talk.
9 Mins.; One.
Fifth Avenue.

McAvoy and Sterling have immediate need of new material. When they get that they will have to engage someone to show them a few things about handling it. In the present routine, there are a few laughs which they do not get, because it is impossible to understand what they are saying. This is almost entirely the fault of the "straight" man who gives the comedian, rather a good German, no assistance. The pair have lifted some of Fields and Lewis "feeler" and "taster" talk, which they get nothing from. "The Garden House" thing has been done to death both in vaudeville and burlesque, and the boys cannot hope to go ahead with that kind of material. Moved from "No. 4" to "No. 2" at the Fifth Avenue, the pair went off quietly. The act in its present form cannot hope to get beyond "small time." It will take a whole lot of fixing to make it good for anything else. *Dash.*

Eugene O'Rourke and Co.; (3).
"Why Pay Rent?" (Comedy).
19 Mins.; Three (Interior; Special).
Brighton Theatre.

Robert Davis, who penned "The Welcher" for Macklyn Arbuckle, is responsible for Eugene O'Rourke's new vaudeville vehicle entitled "Why Pay Rent?" Lu Billings (Louis Morrell) and his wife, Dimples (Nellie Elting), return to their suburban home, finding that Lena, the cook, has vamoosed during their absence. It is mid-winter. There is no fire. While Lu and Dimples are berating their "country luck" and each other in the bargain. Bob (Eugene O'Rourke), an old friend of Lu's, arrives to help celebrate the latter's birthday and partake of an old fashioned dinner. Bob "gets in Dutch" all 'round when he speaks of a blonde woman's picture in Lu's watch. After some dialog about the weather, etc., Dimples informs them that the fire is O. K., if it was only turned on right. Bob says he is some plumber and starts to turn on the heat. After some tinkering and an explosion, Bob appears minus some of his wearing apparel and covered with grease and dirt. Lu's wife "bawls" both hubby and Bob out like sixty and does a getaway. Lu fires some hot shots at Bob and exits, throwing the house key at him. The town constable (Nlc Kane) arrives and accuses Bob of being a thief. Bob locks him up in the furnace room. Bob exits with a "hell" on his lips. O'Rourke is the whole show, although Miss Elting creates considerable amusement when she tells Bob that he is a big fat boob, etc. Morrell's work was off color, due to his lapse of memory at times and a subsequent juggling of his lines. The piece is good in spots but lacks steam at intervals. The plumbing "bit" could be cut down a trifle and some of the dialog blue pencilled to advantage. O'Rourke received several curtain calls at Brighton. *Mark.*

Three Dooleys.
Bicycle.
12 Mins.; Full Stage.
Fifth Avenue.

Three Dooleys must be handed a lot of credit for coming forward at this late date with a bicycle act that will be able to stand up on the big bills. The trio, two men and a girl, have the right idea from the start, in dressing the act neatly and showing several bicycles that are done in white and black to correspond with the dressing. One of the men does comedy, not allowing it to interfere with the real work, and getting most of the laughs from the work on the wheels, which is very good. The straight rider does some capital spins about the handle bars. It is an easy style of working and a good natured smile at all time that gets him more than the riding. The girl is good looking and dressy, and while not doing much riding, adds greatly to the act. One trick that carries a bunch of "stalling" with it is the only fault. This "stalling" should be abolished. It gives the act its only slow spot, and also allows the men to do their only talking which does not belong. The Three Dooleys will have no trouble playing the big time. *Dash.*

Aida Overton Walker and Co.; (9).
Songs.
25 Mins.; Full Stage.
Fifth Avenue.

Aida Overton Walker and Company after the Monday matinee at the Fifth Avenue, was moved down to close the show. It was a clever piece of strategy on the part of the management, for up to this number the show looked like a "small time" bill, and not an over good one at that. The colored company pulled up the proceedings and let the audience out in a happy and cool frame of mind, although it was but 10.19 when the pictures were sent against the screen. Aida Walker has wisely surrounded herself with a very good company. Eight girls and Bob Kemp are carried, besides the star. The girls are well dressed, making a couple of pretty changes, sing well and keep things going at a lively pace. Kemp and Miss Walker put over the best number of the piece together, which is not taking anything away from the other numbers as all are good. The act may have been taken from the show in which the star last appeared, ("The Smart Set"). Whether or not, it is still an act. There is no rough-house finish depended upon to pull it through and no palpably sought for comedy. It is just a musical idea of the coony sort, pleasing in every point, smooth running to the last degree, and an all around good specialty for the star to show off her ability as a dancer and singer. That Miss Walker doesn't dance more is a bit disappointing, for she is a great dancer with very few equals in or out of vaudeville. In her closing number she does a male impersonation which works into an unannounced imitation of her late husband, George Walker. The audience recognized the impersonation and the effort was received noisily. Aida Overton Walker has an offering for vaudeville that will make good in an important position on any vaudeville program. *Dash.*

Stewart and Donohue.
Singing and Dancing.
11 Mins.; One.
Brighton Music Hall.

As an opening act, this young man and woman are more than acceptable. They possess clean cut personalities, dress well, and pleasing to look at. In addition they put over their songs well and the chap's eccentric dancing calls for rounds of applause. The opening number is "straight," finishing with a few neat double steps. This is followed by single specialties, closing with eccentric comedy make-ups and plenty of loose dancing. In the opening spot they can play the best houses. *Jolo.*

Gilbert and Kav.
Singing and Talking.
10 Mins.; One.
Hendersons.

The team are billed as "Late of 'The Soul Kiss' Co." How late is not stated. The work smacks more of the "small time" than of musical comedy. It is in the former sphere they will achieve success, if there is a chance of them putting the talk over. The woman does nicely, but is handicapped. *Fred.*

Lillian Graham and Edith Conrad.
Songs.
7 Mins.; Three (Parlor).
Hammerstein's.

While Max Winslow, of the Ted Snyder Music company was rehearsing the Misses Graham and Conrad in "Alexander's Rag Time Band," Willie Hammerstein standing by, remarked, "Why don't you go on with them in that number and strengthen it up?" "Not for a million dollars," replied Max. "Oh, go on," said Willie, "They won't shoot you." And that's the whole story about the sharpshooting girls. The audience wants to see them because they have been well advertised. They pinked a young man or about sixty-five in the legs. They say he was a fresh old guy anyway, while the old guy says the girls were out for a little easy change. But the audiences won't believe the old guy's statement, after seeing the Misses Graham and Conrad. They don't look anything like that kind of a girl at all. It is their appearance, pretty and refined, which passed them over so well at the two shows Monday. Neither of the girls will claim to have had any stage experience of moment. Miss Conrad has the most confidence. Miss Graham seems shy and retiring. She played the piano, while Miss Conrad sang the second number, "Run Home and Tell Your Mother." But Miss Graham was so nervous she never knew the key she was playing in, nor the key Miss Conrad was on. The matinee audience recognized this right away, and applauded the young women in the middle of the song to reassure them. They received a reception upon appearing at both performances. Some little disturbance had been looked for, to either arrive naturally, or by a process of "packing the house." Nothing of the sort happened. The audiences didn't seem to mind the lightness and slimmness of the entertainment, but were perfectly satisfied to look at the nicely dressed and good looking girls. Miss Conrad wore blue; Miss Graham pink, both with bonnets. Their first song was "When You're in Town," and the finish, "Alexander's." The last had required some coaching. Even then the girls tried to find a place that wasn't there for their hands. But they got over, and not alone had the sympathy of the people present, but they deserved it. The girls were what is technically called "flat broke." Their stay in jail had taken the last cent they had. The \$600 paid them for this week by Mr. Hammerstein is much needed. The need is likely the reason they are playing. If their drawing powers hold out, which seemed very likely up to Wednesday, Hammerstein's will play to \$18,000 this week on a \$600 investment. "Those Two Girls" (as they are billed), will be the cheapest drawing card Willie has had. And as a "freak act", the young women are going to do the same thing everywhere. If the audience were the jury, they would be discharged upon their entrance. These stage engagements will probably turn altogether the sympathy of the public, first started by the newspapers, toward the sharpshooting girls. *Stine.*

Helena Frederick and Co.; (4).
"Cavalleria Rusticana" (Operatic).
22 Mins.; One (2); Full (20);
Exterior; Special.
Brighton Theatre.

Helena Frederick, who appeared in "The Patriot" in vaudeville, is now offering a tabloid version of Mascagni's "Cavalleria Rusticana." The opening scene outside Lola's (Grace Pomeroy) home has Turiddu (Arthur Burckley) in sight for a few minutes, with a solo that was well rendered. The second scene is the public square of a village in Sicily, Easter Day. Here Santuzza (Miss Frederick), the former sweetheart of Turiddu, pours out the tale of his wrongdoing to his mother, Lucia (Laura Struvini), whose heart becomes heavy and she enters the church to pray. Turiddu appears, but finds Santuzza instead of Lola, who comes later. After the departure of Turiddu and Lola, the latter's husband, Alfio (Almond Knowles), enters, is apprised of his wife's doings by Santuzza, and swears vengeance. Alfio and Turiddu fight a duel off stage. Santuzza returns. After praying to Mother Mary, he sings "Ave Maria." Curtain. Miss Frederick looked the part of the unhappy maiden. Her voice was heard to good advantage, especially in the difficult solo part at the close. She worked hard to please and succeeded admirably well. Mr. Burckley as the soldier, was nice to look upon, but some of his facial expressions in his serious moments caused some tittering among the women in front. Burckley shows good control of his voice. The duets with Miss Frederick were met with feeling. Laura Struvini has little to do but fills in acceptably. Miss Pomeroy is a prepossessing miss and has a sweet voice that delights the ear. Her acting fell a trifle short but otherwise she sang her role effectively. Mr. Knowles as the teamster looked more like a bandit than anything else, but seemed at home with his part. His voice has musical quality. The operetta was enthusiastically received at Brighton. *Mark.*

J. Duncan Darling.
Monologist.
9 Mins.; One.

Darling reminds one of James Richmond Glenroy. He wears green gloves and his elongated physique is wrapped in black from head to foot. Darling has been in the business for a long time, but why he attempts an impersonation of Harry Lauder is a matter of conjecture. Darling sings and talks, and has a smattering of Ezra Kendall's work. For a finish he sings about people in the audience. Darling may have used the foolish routine long ago but he is making good with it in the "pop" houses at present. *Mark.*

Murphy and Thomas.
Songs and Talk.
15 Mins.; One.
Hendersons.

This duo will find burlesque their forte. The comedian is of the "red nose" variety and the "straight," while a nice enough appearing chap, has a voice too big. A number of parodies at the finish put the turn over as an applause winner. *Fred.*

Edna Fox Assisted by Thomas Murray.
"The Nalad"; (Operatic).
14 Mins.; Full Stage; (2 Scenes,
Special Sets).
Fifth Avenue.

Edna Fox, assisted by Thomas Murray, presented by Raymond Zirkel in "The Nalad," is what the program states amongst many other things. The billing matter looks prepossessing, the costume makers, the scenic artists, the light effect man, the director of the orchestra and the house that publishes the music are all given space besides a synopsis of the operetta. The latter is really essential. As usually the case, after all the show that the piece is given in the program, it turns out to be a pretty poor vaudeville offering. The story is of the fairy sort. A traveler dying of thirst, on the desert, is lead to a spring over which a nymph is to preside, until she meets her true love. The traveler is the true love. It looks for a minute as though all would end happily, but he takes a dive to the bottom of the pool after the nymph, and she finds him peacefully at rest there. Overcome she falls across his body and all is over. It is all opera. Miss Fox has a fairly good voice, but nothing out of the ordinary, and it needs something well out of the ordinary to get the slow, heavy music over. Murray does well enough but acts as though fighting the music all the time. "The Nalad" is not for vaudeville. The only redeeming feature is its brevity. *Dash.*

Richardson's Dogs.
10 Mins.; Full Stage.
Fifth Avenue.

Richardson's Dogs offer something different in the animal line. There have been posing dogs at various times, but never an entire act made up of statue work. Perhaps others with the idea have looked further ahead than Richardson's, for while the idea is novel, the poses well done and slightly, still, at best, it could only form a few minutes of an act with other work to help out. A frame is set in about "3," light green transparent curtains go toward spoiling the effect. If the dogs can be put through a five-minute routine, either before or after the poses, and the picture part cut in half, Richardson may be able to travel the big time in an early spot. *Dash.*

Three Escardos.
Acrobats.
8 Mins.; Full Stage (Exterior).
Brighton Theatre.

The Three Escardos offer a combination of hand balancing and acrobatics, with one of the men doing all the lofty work. He does his twisters and double somersets with nice execution. Not a misstep was made Monday night. For a finish, he does back, single and double complete flops from a trampoline to a standing position on the shoulders of a two-high. Some of the routine includes a back somerset from a platform into the bounding net, and a double to the shoulders of the understander. For one of his height and weight, this man's work is unusually good. It is the feature. The trio could put more ginger into the act. *Mark.*

John Romano and Maude Earle.
Songs.
12 Min.; One.
Fifth Ave.

John Romano and Maude Earle, for a season or two past the chief support of Julius Steger in his dramatic playlets, bring forward Romano's excellent harp playing and a sweet singing voice of Miss Earle's which she had no opportunity of showing in the sketches. Getting a nice start with a light breezy number (of which Maude sings only one verse), Romano comes back with a harp solo intermingling the two Steger songs. So well was the playing received it was a pity to spoil it with the imitation of a music box. Maud came back in a dainty pink frock, much more becoming than the white suit worn at the opening. A coony lullaby got over nicely and a heavier number with a high note finish was used to close. The high note did the trick, but Miss Earle cannot follow the many singers who have used the same song and get results. The couple have a pretty pleasing offering that will do in an early position. At the Fifth Avenue they were billed for "No. 2," but through a twisting of the program after the matinee Monday, came up "No. 5," a spot the act is not heavy enough for. *Dash.*

Agnes Mahr and Wania.
Dances.
12 Mins.; Full Stage.
American Roof.

Agnes Mahr and Wania have a dancing act that should not remain on the smaller time after this week. In twelve minutes the two do enough good dancing to be stretched over a half-hour act. Wania is a dancer of the Russian type. He is there always. Miss Mahr is very pretty when on her toes. She does a military toe dance that goes very big, also a pierrot dance alone, and with Wania. The act is just one rush of dancing done in a short time, with nothing like a wait. Wania is a man who has been dancing at the Folies Bergere. Miss Mahr is well known, formerly billed as "The American Tommy Atkins." *Jess.*

The Great Leon.
Legerdemain.
11 Mins.; Three (Interior).

Leon has two assistants. His work consists chiefly of bringing divers articles from beneath a cloth, and performing disappearing and reappearing tricks with various cabinets. Leon makes an announcement that unlike the other legerdemain experts, he uses, instead of the loose, long flowing garments, a court costume of Hindoostan. Leon reveals little in magic not seen before, but he is scoring on the "small time" with his routine of tricks. For a finish, his woman assistant disappears from a box on the stage swung from a trick cabinet in midair. Leon shoots a pistol and the woman runs onto the stage from the audience where for a brief interval she creates some commotion by carrying on an apparent hysterical scene with a man in one of the front rows. The "bit" proved a thriller to a Fourteenth street audience. *Mark.*

Harry Holman and Co. (2).
Comedy Sketch.
18 Mins.; Four (Interior).

Harry Holman is no longer a "single act." With a good comedy idea (exploited in "Other People's Money") and two young people, he is putting on a sketch that is a laugh-getter from start to finish. Holman plays the foxy old dad. His daughter elopes with a young man whom he considers as being good for nothing. She was to have married a "rich man." She loves the boy in his employ, who has been in the house ten years and calls the old man "Uncle." Dad plans to help the boy run away with the girl, little suspecting that his own daughter is the girl in the case. Holman carries the comedy all the way and gets over his points effectively. He has a good voice and shows no inclination to overdo the character. Holman works in a "bit" of his former monolog. He ought to be able to get plenty of dates with his new vehicle. He kept his audience laughing continually. His support does fairly good work. *Mark.*

Edwards' European Circus.
15 Mins.; Full Stage (Exterior; Special Drop).

A good animal act. First a pony, donkey and a yak are put through some entertaining tricks by a woman, dressed in white. A feature is the hurdling of one animal by the other. That sleepy looking yak shows a lot of intelligence. After the woman exits, the "unridable" mule, held by a long strap throughout, gives a white man and a negro plenty of rough exercise. That mule is a bad boy and would be out in the audience half of the time if not held in check. The white man is a clever rider and takes some ugly chances. The act can pass satisfactorily in the bigger houses. *Mark.*

Louis Stone.
Dancing.
13 Min.; Full.
Hendersons.

Stone is an "upside-down-dancer" with a turn that will fit into the opening position on any big time bill. The youngster is a fast worker and the routine is snappy from start to finish. For an opening he uses a straight hard shoe dancing number. This is followed by a number of steps done topsy turvy. There is quite some apparatus carried. His best trick is where he holds himself by a mouth hold, while executing a routine of steps. The act held the opening spot and was well received. *Fred.*

Baldwin, Wood and Baldwin.
Singers.
12 Mins.; One.

A rather nice little singing trio, as regards vocal ability. All have voices of volume. The woman is a girlish-looking blonde, who needs but stage presence. Of the two men, the bass seems the most capable, because of the ease with which he handles himself. The routine may be varied. At present they open as a trio; then there is a solo by each, and another trio for the closing. The baritone might train his hands while singing. *Fred.*

(Continued on page 27.)

HAMMERSTEIN'S ROOF

It's funny, but the first real good variety show William Hammerstein has had upon his roof this summer, also holds for extra attractions a couple of "freak acts." It was as well, for the immense crowds there this week will be a good advertisement for "The Corner." They see the drawing cards (Lillian Graham and Edith Conrad) (New Acts), and at the same time a corking good show.

In the afternoon, Harry Fox and the Millership Sisters, and Ben Welch were the clean ups downstairs. In the evening, Mr. Fox and his young women assistants, were even a bigger hit upstairs, more closely followed at night by Sophie Tucker, who had the worst position a single woman could have had in the show, next to closing and just before the Wolgast-Moran fight pictures. Mr. Welch had too much of a handicap trying to get his talk over in the open air.

Cook and Lorenz also did well at both performances, but they were placed to open after intermission. It would have been a fine spot for a brass band, particularly at night, with the people trooping back from "The Farm." The lady acts had to struggle against the crowds coming in. Hammerstein's Roof never held a larger crowd than upon Monday evening.

The Marshalls opened the show. They are a couple of colored people. The man is a Bert Williams follower, but sings in a double voice (falsetto) and under ordinary conditions, they would have done very well. It looked like a real good act. Romalo and De Lano, strong men, with several good tricks, came next, suffering also, but seemed a good opening turn for a regular show.

The Great Richards was third, and this boy is some female impersonator. He toe-dances, changes clothes for each number, and caught what there was of an audience (seated and moving), quite well. Richards is wrong on the Serpentine dance to close. It is too slow, and he loses something through wearing purple stockings against a purple back and ground cloth. No matter how it is to be done, Mr. Richards should change his stockings. He is making quick changes at the expense of his appearance below. Richards looks like a comer among the impersonators.

Martinetti and Sylvester worked hard, earning good strong laughs and applause for their acrobatic comedy. Elizabeth Brice and Charles King made their reappearance (after London), doing very well, while Jarrow got over his comedy in magic, on just before the big noise, the sharpshooters. Some Arabs closed the first part, and "The Farm" was crowded to suffocation during intermission.

In the second half, after Ben Welch (who told a joke that raised a howl down front, but no one beyond the first ten rows heard it), came the Arvi Mystery, with Miss Tucker next. Sophie surprised the regulars, with what she did. Miss Tucker is a "coon shouter," and goes at it right. These Belle Bakers and Beth Tates and a few other of the ready made will have to start all over again after the Sophie Tuckers and Blossom Seeleys move

AMERICAN ROOF.

"Whitey" was pretty sore Monday night. Who was Whitey and what was the reason that Whitey was sore? Monday night? Why, Whitey sells lemonade on the American Roof. He should have been sore Monday night. But why should Whitey have been sore Monday night? Why Whitey was talking to the girl usher on the left aisle about business being pretty bad, when a couple of parties came up to the usher and asked where the bar was. The usher pointed to Whitey and when the girl said that the drinks Whitey sold were so soft that they'd make a feather bed look like a cake of ice, the parties beat it for the elevator and Eighth avenue. Whitey claims the saloons on 8th avenue and 42d street are direct opposition to him. He is going to put a blacklist on them.

The Roof filled up towards the finish of the show. Probably if it had run until three in the morning there would have been only standing room left. The balcony was jammed and outside of the last row and a few boxes, the downstairs was filled. (Catching the Hammerstein overflow, eh, Marcus?)

The show was a good one and ran off smoothly. The hit of the bill outside of the new acts, was Blake's Circus, due to "Maud" the assistant destroyer. That's some mule, but seems to have grown a bit more tired than when last seen.

The Tod Nods opened the show and in their hand-balancing specialty, show some that the others are doing, and also a few that the others are not doing. The act went big.

Fischer and Green have a funny act. The talk isn't of the usual "small time" style. The boys must have gone out, got some of their own. They are using it to good advantage.

Francesca Redding is playing the Irish sketch and getting plenty of laughs out of it. The finishing line is the big laugh and applause getter.

Marie Dreams, Kusuno, McCormack and Irving, Agnes Mahr and Wania, and Robert Roland (New Acts).

Jas.

around here once or twice. Miss Tucker opened with "That Carolina Rag," a song adaptable to her style, and had a good idea for her second number, called "Knock Wood." A medley of the current "rags" extremely well arranged, marked the finish of her turn, although she could have sung another, as she did downstairs in the afternoon. But Soph knew the spot. Perhaps one of the best reasons why Miss Tucker was well liked was that her voice carried all over the roof. They knew what she was singing, and understood the lyrics.

The fight pictures ran twenty-nine minutes, to close, starting at eleven prompt.

Some one should slip Mike Simon a notice on the way the show is running this week. Not alone it goes along at top speed, in first rate style, but the acts ran at night, without a minute's variation from the afternoon schedule. This was noticed in the timing of the act of the Misses Graham and Conrad.

Stine.

HENDERSON'S.

Henderson's housed the biggest Monday night audience that the Coney Island resort has had in some weeks. The lower floor had almost a three-quarter audience, and the appreciation of the program offered was marked. The bill contained little novelty with the exception of the Asahi Troupe, the class of the show.

Nevertheless Manager Faber had the show arranged in such manner that there were no hitches in the running. All the hits were bunched and there wasn't a dull moment. Louis Stone (New Acts) held the opening position, followed by Gilbert and Kay (New Acts), both faring well.

"No. 3" found Samaroff and Sonia with their combination of acrobatics, dancing and trick dogs. The act got over nicely and was well received. Elsie Durand was moved up from the fifth spot to "No. 4." The female Caruso was accorded several bows at the close.

Murphy and Thomas (New Acts), a male singing and talking team followed. Then came The Great Asahi and his troupe. The Japanese turn is most beautifully staged. The oriental hanging and the gorgeous costuming of the principals stood out over anything else on the bill. The thumb trick, used to open, was mystifying in the extreme and brought great applause. The human fountains (water trick) was also to the liking of the Coney Islanders and productive of applause. For the close of the act the risley work of the Kitamura brothers brought down the house.

Carson and Willard, "The Dutch in China," were laugh producers, despite that the talk is rather antiquated. The parodies however, sent them over. The greatest laughing effort of the night must be recorded in favor of the Louis A. Simon and Grace Gardner company. The one-act farce, although seen time and again, never failed to rouse laughter.

In the position next to closing "The Town Hall Minstrels" (Coakley, Hanvey and Dunleavy), were found. Coakley was suffering from a rather severe cold, but the turn earned three recalls at the finish.

Hill and Silvano in their cycling turn were the closers.

Fred.

BRIGHTON THEATRE.

Whenever Dave Robinson hands 'em a singing or laughing show at his Brighton Beach show shop, the people pay no attention to the elements but plow through the rain to enjoy the good things. Dave is slipping the ocean bunch a sizzler this week with plenty of singing and comedy.

Ethel Levey is the carded feature. Ethel didn't create the furore desired at the afternoon show Monday, and her reception gave Dave some "sharp hesitation" of the heart. At night she did much better, and after hearty applause and several encores, sang "Broadway," without orchestral accompaniment. Miss Levey said she had left the music at home.

Bert Fitzgibbon closed the show, but despite his hard spot, had a "clean up" record that Dave Robinson says for single laughing honors at Brighton runs neck and neck with any act ever

there. Bert kept things at fever heat for twenty minutes.

Sharp and Wilkes followed the Three Escardos (New Acts) who opened. They sang and danced entertainingly and subsequently scored. Shades of Carroll Johnson, but Mort Sharp flashes some deep colors of men's wear.

Jewell's Manikins on third made their usual hit. Ashley and Lee swung into line with irresistible comedy and songs and worked overtime. Eugene O'Rourke and Co (New Acts) were on before the intermission.

George B. Reno and Co., with the tall, fat and short of it, sent the audience into convulsions. That "misfit army" is a scream at Brighton.

Helena Frederick and Co. (New Acts) followed Miss Levey. After Ber' Fitzgibbon, the Winsor McKay cartoon film held attention until 11.30.

Mark.

BRIGHTON MUSIC HALL.

In spite of the coolness induced by showers during the day, and the consequent absence of any crowd at the seashore, the Music Hall was almost filled Monday night. Those who passed the portals received a goodly equivalent.

Stewart and Donohue (New Acts) started proceedings with an enlivening specialty. Mr. and Mrs. Harry Thorne and Co. with their perennial "Uptown Flat" were the second bidders for approval and did well. Lucy Weston followed with four songs, no longer new. She is clever, very pretty, has an infectious smile, enunciates clearly and distinctly, and affects an innocent "baby stare" that is thoroughly charming and irresistible. Doing as well as she did with the more or less familiar numbers at her disposal, the singing comedienne would undoubtedly be a really big hit with carefully selected exclusive material. But Miss Weston is no longer a vaudeville regular, so perhaps a "new act" is not worth the while.

Bert Leslie presented "Hogan, the Painter," (New Acts). As usual Leslie put over a bunch of new slang expressions which convulsed the audience.

The second half of the program was made up of four acts, familiar to all and unquestionably selected for their sure-fire ability to make good. They were Bernard and Weston, Pedersen Brothers, Mabelle Fonda Troupe and McIntyre and Heath. The audience dispersed in a pleasant frame of mind, finding ample transit facilities en route to the metropolis.

Jolo.

WILLIAMSON LEAVES.

J. C. Williamson, the Australian theatrical magnate, who has been spending a fortnight in New York en route to London, sailed on Wednesday. While here he arranged to send to the Antipodes a number of American successes.

Mr. Williamson (really an American), first went to Australia in the early '70's, where he has been in business ever since, coming back every few years to secure material. He is now rated as one of the wealthiest men in the theatrical business.

(Continued from page 25.)

Three Alverttas.
Comedy Acrobats.
Three (Special Drop.)

These Three Alverttas look like the act that appeared under the same title about two years ago, with a burlesque show. At that time, they did not take advantage of the comedy opportunities, giving more attention to acrobatics. This has been changed about, and decidedly to the advantage of the trio. Made up somewhat grotesquely—and similarly—a couple evidence they are excellent acrobats, but all three go in for the comedy. It is the proper idea. Each of these three boys or men is a first rate comedy acrobat. They make the turn short, fill it chock full of comedy, and have several bits of business all their own. In fact, there is nothing in the act that resembles any other like turn. A couple of the bits are good for continuous laughter. The Three Alverttas have worked out an act that at present would be a good starter for a big time show, and could even take the "No. 2" or "3" spot on a big bill.

Time.

"The Captivators" (9).
Ballet.
10 Mins.; Full Stage.

Eight women and a toe dancer offer this new terpsichorean act, now being shown in the "pop" houses. The girls open with a routine of steps followed by the premiere danseuse, Parepa, who offers nothing new in toe work. After the dancers exit for a moment, they reappear and execute a short routine, with Parepa on for the finish. The girls wear the same abbreviated dancing costume throughout. There is no singing; a ballet routine, that's all. Several of the girls missed step and time connections occasionally. The act needs a lot of rehearsing. Parepa dances well, but as the featured principal, her work is a disappointment. It is a matter of conjecture whether the act will be able to reach the bigger houses, where it would come in for comparison with the big ballets that have passed in review.

Mark.

McCormack and Irving.
Songs and Talk.
15 Mins.; One.
American Roof.

These two are on the way to better things as soon as they find a more suitable series of numbers. The girl is a fine looker and wears clothes to advantage, while the fellow also shows class and promise in the comedian line. The two have three numbers. Both have voices, and, in fact, everything that a two-act could want, excepting the right material.

Jess.

Marie Dreams.
Baritone.
11 Mins.; One.
American Roof.

Marie Dreams, a very young looking girl, has a voice that is many sizes too large for her. It is a good, clear baritone, pleasing to hear. Miss Dreams sings two popular songs and finishes with "Sweet Sixteen." Where an audience wants a girl baritone Marie Dreams, from England, will fit the bill.

Jess.

Wilson and Cumby.
Colored Comedians.
6 Mins.; One.

A male comedy team that is a good laughing turn for an early position on a "small time" bill. The first part of the act is rather slow, but for the finish the preacher bit (first popularized by the late Ernest Hogan) went over big. The boys are using "You Can't Fool All the People" for this bit, with notable effect. Were the opening portion as strong as the finish the turn would be desirable for a better spot on the bigger small time programs.

Fred.

Kusuno.
Equilibrist.
11 Mins.; Full Stage.
American Roof.

Kusuno is a Jap, very skillful in balancing, and very much at home atop a big ball. The ball is on a table. Two chairs are between the Jap and the ball. In closing the show at the American Roof the balancer did very big and kept them all in until the finish.

Jess.

OUT OF TOWN

Meistersingers All-Star Minstrels (50)
70 Mins.; Full Stage; (Special Set).
Keith's, Boston.

Another good one was put over this week. It made the packed house on Monday night sit up. This is the first time that anybody in Boston has been interested enough in anything to sit up and take notice, since the heat wave struck them. The new act is a real minstrel first part, but what a great first part it is, must be seen to be appreciated. The combination of the Harvard Schubert and Weber quartets made for the original Meistersingers makes this act the greatest collection of trained voices ever heard on a Boston vaudeville stage. Place the Meistersingers in the front row of the circle; put George Thatcher, Lew Benedict, Hughey Dougherty and John Healy on the ends, with Harry M. Morse as interlocutor; a chorus of twenty good male voices in the second row, with the orchestra on the top bank; dress them all in black and white; listen to songs of the best singers, get the comedy from good comedians, and you have the act that is making good here this week. It is a musical study in black and white. The Meistersingers wore the conventional evening dress and the others attired in the same colors, but a dash of exaggeration was used in the cut of the costumes. The Meistersingers do not use cork, nor do the musicians. The others are in blackface. The curtain rises to disclose the neatest minstrel setting ever seen here. The four end men sing the songs that made good for them in the different aggregations with which they have been connected. John Healy did his character bit as "Old Black Joe" to the accompaniment of the singers. This was followed by solos and the introduction of the other members of the act. So many good numbers followed on the heels of one another, that the count was soon lost. There had to be a lot doing when it took an hour and ten minutes from curtain to curtain. The act is good and will make good.

Goolitz.

THE A. H. WOODS SHOWS.

With the coming of George Marion from a visit abroad, A. H. Woods is getting everything in readiness for the rehearsals for his big shows. Marion will conduct the rehearsals of Marguerite Sylva's new show, "Gypsy Love," Julian Eltinge's show, and the Eddie Foy troupe, Marion working with "The Fascinating Widow" (Eltinge) people first.

Woods will have things ready for the premier of "Widow Wise" about Thanksgiving. It will be a musical comedy, music by Hugo Felix and book by Paul West. A "big" woman now on the other side is being sought for the "Widow" role.

Miss Sylva, to appear in Franz Lehar's musical piece next season, will return from European shores Aug. 10. Rehearsals will start Aug. 20. Miss Sylva opens at the Forrest, Philadelphia, Oct. 2, for a fortnight's engagement, then goes to the Colonial, Boston, for another two weeks, and comes to the Globe, New York, Oct. 30. In the company will be Henry E. Dixey, who later will be assigned to a principal role with Woods' new melodramatic production, "Greyhound"; and first playing some weeks in vaudeville; Albert Hart, Harry MacDonough, Robert Pitkin, Arthur Albro, Forrest Huff, Frances Demarest, Fritz Von Bushing, Robert Lett and Estelle Martin. There will be 80 people with the show, an orchestra of forty, with Frederick Gottschalk, musical director. Lehar is coming to direct the first performance.

Eddie Foy in "The Pet of the Petticoats" opens Aug. 25, at Asbury Park, then to the Olympic, Chicago, opening Sept. 3 for eight weeks. Foy's support takes in Harry Fox and the Millership Sisters, Maude Lambert, Robert Barabarella, William Sellery, Belle Ashton, Berlin Madcaps, Harry Hersome, Oliver Mayhoo, musical director. The company will number sixty.

Rehearsals for "The Littlest Rebel," in which Dustin and William Farnum will star jointly, commence Aug. 9, with Edward McGregor in charge. The show will have its premiere at Asbury Park, Aug. 31, and then journey to Chicago where it opens Labor Day at the Chicago Opera House. The supporting company will comprise Percy Haswell, Juliet Shelby, William B. Mack, George Thatcher (the minstrel), John C. Hickey, John Sharkey, Roy Gordon.

Julian Eltinge's company will start rehearsals for the resumption of "The Fascinating Widow's" season, Aug. 7, the first performance being given Aug. 28 at the Apollo, Atlantic City. Eltinge plays Providence, and then jumps into New York for a Broadway showing at the Liberty, Sept. 11. The company includes Eddie Garvie, James Spottswood, Charles Butler, Lionel Walsh, Winona Winter, June Mathias, Carrie Perkins, Natalie Ait, James E. Sullivan. The musical director will very likely be Arthur Weld.

Mr. Woods will produce "The Broken Rosary," by Edward Peple, during the engagement of "The Littlest Rebel" at the Chicago Opera House in October. "The Broken Rosary" may be the Farnums' next starring vehicle.

SAVAGE'S ANNOUNCEMENT.

Henry W. Savage returned from his European trip, Tuesday. An announcement, containing 2,500 words, following his arrival, read: "I attended the premises of Puccini's 'The Girl of the Golden West' in London and in Rome. For my production in English of the Puccini opera, I have engaged the most famous English singing artists. For 'Johnson,' I have secured Icilio Calleya, a tenor, who will rival Caruso. Also Harry Lion as an alternate. In Leon de Souza, I have another tenor of rare personality. For the Sheriff, I have William Beck, a prize baritone. In Cologne, I engaged Irma Dalossy, a wonderful dramatic soprano. Mme. Dalossy will alternate the role of 'Minnie' with Edna Blanche Showalter and Mme. Louisa Villani, whom I engaged on this side before sailing.

"Another of my important grand opera engagements is Mme. Dina Pugllia for the character part of 'Wowie,' the Indian woman."

"Probably the most important of my contracts is the engagement of Maestro Giorgio Pollacco as my first conductor, the personal choice of Puccini himself."

"Little Boy Blue" will receive an early production. Mr. Savage arranged for an early production of a fantastical musical comedy, entitled "Somewhere Else," by Avery Hapwood. Mr. Hapwood will collaborate with Gustav Luders. Others of Mr. Savage's productions will be "The Grape Girl," a romantic musical comedy, with libretto and lyrics by James Clarence Harvey and score by Gustav Luders; and "The Prince's Child," a new operetta, by Franz Lehar and his collaborators in "The Merry Widow."

Mr. Savage brought with him the manuscript of "Baron-Good-for-Nothing," by Heinrich Schrottenbach, and "The Lieutenant's Ward," by Leo Walther Stein. Mr. Savage has procured the rights to "Weeping Josephine," from the German of Julius Engle.

One of Mr. Savage's early productions will be "Le Million." "Everywoman" will occupy a place in the roster of his next season's attractions. The play will be revived at the Lyric theatre the latter part of August.

"The Great Name," by James Clarence Harvey, from the German of Victor Leon and Leo Feld (authors of "The Merry Widow"), produced at the Cort, Chicago, last season, with Henry Kolker as the star, will be given its Broadway premiere in October.

The Rupert Hughes farce, "Excuse Me," will be presented with three companies. "Excuse Me" will also be presented in Paris and Berlin during the coming season. "The Divorce Fund," a new satirical comedy, by A. E. Thomas, is also scheduled for an early production.

"WHITE SLAVE REVIVAL."

Bartley Campbell's "The White Slave" will be elaborately revived for a tour of the Stair & Havlin houses.

"Jolly" John Larkins and his "Happy Flock" will open his musical show, "Royal Sam," near Jersey City next month.

BILLS NEXT WEEK**SAN FRANCISCO.**

ORPHEUM
Wm H Thompson
& Co
Dan Burke &
Wonder Girls
Fay, 2 Cooleys &
Fay

Patsy Doyle
Lorcia Family
Gerald Griffin &
Co.
Ed Lavine
Clifford Walker

BOSTON.

KEITH'S
Meistersinger's
Minstrels
Trovato
John Neff &
Carrie Starr

Menetekel
Webster Cullison,
Lucie K Villa
& Co
John Sisters
Duff & Walsh

NEW YORK.

BRIGHTON
THEATRE
Dasie
Arthur Deagon
Brice & King
Melville & Hig-
gins
Mr & Mrs Hugh
Emmett
Edmund Hayes
& Co
"Dick"
Hildebrand & De
Long
Sue Smith
(Opening act to
all)

MORRISON'S
(Rockaway Beach)
Irene Franklin
Julius Tannen
Ward & Curran
Lottie Gilson
Burns & Fulton
"Paris by Night"
(One to all)

BRIGHTON MUSIC
HALL
"Song Revue"
Sophie Tucker
Simons & Gard-
ner
Art Bowen
Courtney Sisters
Carroll & Cooke
Roehm's "Ath-
letic Girls."
Cunningham &
Marion

HENDERSON'S
Roder & Lester
Majestic Trio
Richardson's
Dogs
Clark & Verdi
Orlekta & Taylor
Ashley & Lee
Dorothy Rogers
& Co
Ed Morton
Geo B Reno & Co
Chas & Fanny
Van
Pedersen Bros

HAMMER-
STEIN'S
Ruth St. Denis
Ben Welch
3 Yocarrays
Harry Breen
Begoni & Arthur
Basque Quartet
Musical Spillers
Koners Brothers
Sharp & Baker
The Leanders
Kashimo

FIFTH AVENUE.
Kathleen Clifford
"The High
Pilers"
Mabel Florence
Players
Gilbert Losee
Henry Pink
Kadiyana
Nevins & Gordon
Strength Broa

CHICAGO.

MAJESTIC
Net Willis
Hermine Shone
& Co.
McKay & Cant-
well
6 American
Dancers

Mason & Murray
Avon Comedy
Four
De Gros Trio
Reynolds & Don-
egan
Robert Demont
Trio

DETROIT.

TEMPLE
William Court-
leigh & Co.
Maud Lambert
Burnham &
Greenwood

Kaufman Bros.
Dare Bros.
El Cota
Hathaway's Mon-
key's
Leroy & Paul

LONDON.

PALACE
Paviowa & Mord-
kin
Cressey & Dayne
(American)
Four Readings
(American)

Redford & Win-
chester
(American)
Comedy Melsters
Ferry (American)
George Melvin
Venis Clements

PARIS.

MARIGNY
(Revue)
Adelaide &
Hughes
(American)
Max Dearly, Hil-
da Ganser
Johnny Fuller
Mile. Flory
Marr Brothers
Aerial Smiths
(Americans)
Caludius
Frey
Zalque
P Clerc

AMBASSADEURS
(Revue)
Miles. Delmares
Harnold
Kitty Lord
Y. Yma
Misses Campion
Lyons
Messrs. Girier
Paul Ardor
Choor
Sarthei

ALCAZAR D'ETE
Juno Salmo
Bowden & Stol
Revue, with
Messrs. Dran-
em, Chevalier,
Brouett, Strack;
Miles. Guerra,
Williams, Y.
Printemps, Meg
Villars, Mary
Max, N. Turn-
er, Brown, Wil-
son.

JARDIN DE PARIS
Kennedy
Melanches
Flora & Dogs
Countess de
Guinel
La Frascola
The Blossoms
& Tyrer Girls
Jean & Maud
Loia La Flamen-
ca & Falco
De Gerlor & Mile.
Daurial

ALHAMBRA
Hamamam Japs
Norma Telma
Zenga Troupe
Robert & Renee
de Monych
Dickson Mars
Trio
Dickson
Los Criolitos
Les Nicolettos
Rinoni Van
Damm
Rajuona Trio
Los Guerreros
Berthys

MOULIN ROUGE
(Revue)
Montel
Leprince
Clara Faurens
Miss Lawler
Douglas
Bert Angere

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OBITUARY

Ansel Langely, better known as "Biddy Doyle," stage door keeper at the Orpheum theatre, Seattle, died in the Providence Hospital last Friday. His ailment was a most rare disease known as elephantiasis. He first entered the profession 22 years ago, as a song and dance artist. Later he was employed in other capacities. He was employed by John Considine several years ago. During the last year or so he was only able to keep "Johnnies" away from the stage door.

Emma Shaffer Crollus, wife of Allen P. Crollus, died July 6th, at the Western Hotel, Saratoga Springs, N. Y.

Mrs. Sarah Hershey Marsh, a prominent member of the large American colony in Paris, died at Andressy, France, July 9. She made her debut as a singer, and then traveled extensively in Europe. She returned in 1872 to New York and taught at the Packer Institute, Brooklyn, afterwards settling in Chicago, where she founded the School of Musical Art, and was a prominent member of the Music Teachers' National Association. She inherited a fortune on the death of her father and went to live permanently in Paris, where her home was quite a musical center.

In Loving Memory of
MY DEARLY BELOVED WIFE
CORA (WHITE) NOLAN
Died July 20th, 1910
TOM NOLAN

George G. Rockwood, one of the best known photographers to the profession, died at his home in Lakeville, Conn., July 10, aged eighty. The deceased was one of the first men to make a specialty of theatrical portraits and numbered among his patrons about all the stage celebrities of the last generation. In the past few years he has not been actively engaged, though still maintaining a studio.

Albert Brighton, aged 35 years, who was drowned at Brady's pond, Grassmere, Staten Island, July 12, while taking part in a water scene for a moving picture, was formerly a stock and dramatic actor, playing with "The Squaw Man" and the Ben Greet Players. Last season he was with "Tennessee's Partner."

Antonie Farrerero, aged 42, and a cook with the Dan Robinson circus, was killed July 5, while on the top of a circus wagon, riding on a flat car. His head struck a bridge.

BREAK GROUND FOR NEW HOUSE.
San Francisco, July 19.

Ground was broken yesterday for the new Majestic theatre in the Mission District. The Wigwam Theatre Co., Sam Harris, manager, controls the property.

Mr. Harris says the Majestic will be of large seating capacity, and play vaudeville acts furnished by the Western States agency.

MAKE GOOD

That's what we are all expected to do.

On what does an artist base his claim for an engagement? On his ability to make good. What argument does he use to induce a raise in salary? That he "makes more than good." If the artist doesn't make good, he won't be found on the bills of many theatres. We expect an artist to make good and when he doesn't you can't expect us to keep him supplied with engagements. Now, then, you ladies and gentlemen of the profession who have been either coaxed or cowed into joining the organization by both promises and threats, the big talker has told you of the great benefits that are to result to you if you join his organization. It was not originally his, but he has seized it and made it his by reason of the inertness and lack of backbone of the officers and the Supine Board of Directors who are supposed to represent you. When he found that every actor and actress in vaudeville did not come running to get under his sheltering wing he changed his tune. He stopped, for the minute, threatening managers and began to threaten the actors who were holding back, telling them of the dreadful things he, his associates and his allies the Federation of Labor would do to you. In these threats he overshot a little because the level headed members of his organization are repudiating him both in speech and print and he has no ground whatever and never had any ground to promise the support and backing of the Federation of Labor. That is a body that is at no individual's beck and call and it will not rush into strife whenever he or any other self-constituted leader beckons.

The Labor Federation does not like defeat nor does any of its branches call a sympathetic strike without good and sufficient cause. Two very good reasons why the actors' union will never have the Federation's support. "And the public are affiliated with us," says the big talker. He is delivering another large order when in addition to the Federation of Labor he lays the public at the artists' feet as an humble supporter, or a faithful ally. You remember the latest expressman strike. A union and well organized was beaten to a frazzle, because its members had no real grievance and the public wouldn't sympathize with or support them. The public doesn't care a hurrah about the artists' troubles. All it wants from the performers is its money's worth, and when that isn't given, it is, to say the least, very indifferent to the performer. It might be a good thing to whet the appetite of the public by taking vaudeville away from it for a while.

Just now the disturber is in a

quandary. He made promises that he had no business to make and threats that frightened a few of you, but he hasn't made good in any way, and what is more, when it comes to a showdown he can't make good.

Why don't you say to him, "Come on now, time's up—make good!"

If those who pay him to lead them right don't ask him to make good, we do so now. There is a sufficient number of houses open right now to make a test of his strength. He declared he only intends to strike at one house at a time. For three months he has been distributing a wonderful lot of big talk, telling what awful things he was going to do, and now we call on him to make good. Even his most devoted followers are losing faith in him; and his position of dictator is endangered just as the well-being of the organization is endangered. There are developing in the organization more kickers against misrule and abuse of powers than he is aware of, and they are likely to give him some troubled moments in the near future.

When those who won't be willing to accept whitewashing reports from friendly directors get after the conditions that exist in the inner circles of the directing powers of the White Rats Actors' Union, they may ask by whose authority several \$500 contributions were made to a certain defense fund and other funds not connected with the order. Who voted for the power to give away their money? They may ask for a few details about the financial report.

But will the Czar be ready for the questions with answers that will stand the light of rigid investigation?

An investigation or some similar procedure where you can put him on his oath is the only means you have of ever getting him to answer questions. Your agitator was asked a series of important and pertinent questions in the "Note of Warning." Did he answer a single one of them? Did he take advantage of the opportunity to clear himself in a plain, direct way in his newspaper? No, not one question was answered. Your agitator ducked and dodged. He made a bluff at answering when he printed in his newspaper a legal document, drawn up by lawyers, in which he cried about the damage done him. But that suit was no answer, and the bluff won't stand as an answer, either with us or with the actors, who look for more from him than hot air.

"I've got the managers where I want them," is his declaration, but the shoe is on the other foot. He is in a tight place with the organization, and to square himself he must make a more detailed answer

to the "Note of Warning" or he must do something. Let him make good and tell those who are interested where the "Note of Warning" was wrong.

Even if there isn't any bad grammar in it, perhaps he can find something else in it that is bad English. We believe there's a lot of bad English in your agitator, but what we only believe doesn't go far, but what we know and told in the "Note of Warning" will, we think, go far enough, unless you are willing to take a bluff as a complete answer and vindication. Swearing at us in meeting and printing unprintable speeches falsely attributed to us, either individually or collectively, isn't an answer either.

We know there are a large number of White Rats who are repudiating both the actions and aims of the agitator, and demanding that he make good and answer the statements contained in the "Note of Warning," and we also know there are a large number of those who formerly blindly followed the agitator, but who are awakening to the situation, and who are about ready to demand that the agitator do at least some of the things that he declared he would do when he was threatening and promising for ninety days.

Talk about the mountain laboring and bringing forth a mouse! Were there ever a greater disappointment and surprise in anything than when those whose eyes turned towards the White Rats Actors' Union, when the fateful ninety days were up beheld the great accomplishment? What was that great thing? Why, nothing less than putting a five-dollar raise on the poor girls of the A. A. A., whom you had frightened or coaxed into that branch of the order. The men were not taxed a dollar extra, oh no. They have a vote, and votes cast in opposition are troublesome. They were given the privilege of the black ball. Ninety days of threats and promises, big speeches by the agitator, big threats by the "International Secretary" and page after page of their organ used up, and what a monumental result! Any lady who wishes to join the Union actresses must dig down and pay \$5 more initiation fee and the men have the privilege of the black ball.

What about the terrible things to be done to the Managers? Not one word! Why? Because he knows that the actor is satisfied—that the actor doesn't want trouble and will not accept trouble of his making.

The spectacle of the year was presented in the week before last Actors' Union organ. That was the printing of the Declaration of Independence. A fine piece of literature to be put forward by an English agitator to stir up the spirit of American Citizens to the striking point. It is the usual sort of buncombe that fakery and blatant demagogues use

when they haven't words or thoughts of their own. But let's look at that Declaration of Independence from the proper viewpoint and apply its principles to the present condition of the White Rats Actors' Union. Nugent and Golden and other good White Rats have told you often enough why the White Rats' order was founded and what its purpose was and how it was to be governed. You all know how its purpose has been perverted, and how its government has been seized by an ambitious individual, and the whole machinery of the order manipulated for his ambition.

Don't you think it's time that you all read a Declaration of Independence to him? You are tied hand and foot to the one-man rule, and you have to stand it. Your independence is a dream that you'll realize only when you throw overboard the blatant agitators who are doing all they can to destroy the business that you are dependent on for your living and get back the privilege of governing yourselves. You are subject to a dictatorial one-man rule and that rule is not for your best interest, but for the selfish ends of the man you pay to do your work.

Imbued with autocratic English ideas your agitator has run things to suit himself. With a dunmy board and a like set of officers he has forced his own individual policies and whims upon the organization. He has governed without the consent of the governed, a thoroughly un-American idea. He has changed a professional organization of actors into a labor union without the consent of the great majority of the actors. Things were done, statements made and policies carried out—all without the consent of the great majority of the members of the organization, although the members continue to be taxed for the support of the organization and the support of his newspaper and the carrying out of his impractical hot-air policies.

The same thing forced the American people to renounce the English monarchical and arbitrary domination in 1776, and will soon force the great host of American actors in the United States to do the same thing and throw off the yoke of the present ENGLISH misrule.

Just as we now witness the amusing spectacle of our English agitator repeating the words of the Declaration of Independence forced on his forefathers many years ago, so the time is not long before we will witness a new declaration of Independence of the White Rats Actors' Union of America, which will be what its name implies—an organization with American principles, governed and led by level-headed Americans instead of a single hot-headed, scheming Englishman.

To use his own words, words that he repeated to more than one person: "I was forced out of England by both the actors and the managers, and I came to this country to make my living as an actor, but had to give up that idea as they did not think well of me or my act."

He failed to get work as an actor, as the entire profession knows, and he craftily laid his new plans, quietly and modestly at first, until he felt that his footing was secure, the old longing to come back, and he took up his old trade of agitating, and he intends to do to the vaudeville business in this country just what he did to it in England, and the actors will not wake up one minute more quickly than they did in England, but after it is all over, you will hear on every street corner "Why did we stand for him so long?"

VAUDEVILLE MANAGERS PROTECTIVE ASSOCIATION

BE THE **1st** TO GET **HARRY VON TILZER'S** NEW SONG HITS

Words
WILL DILLON

THE GREATEST MARCH BALLAD EVER WRITTEN

Music
HARRY VON TILZER

I WANT A GIRL

JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD

THIS SONG IS A POSITIVE SENSATION. A WONDERFUL SWINGING MELODY WITH A LYRIC THAT OUGHT TO MAKE YOUR AUDIENCE STAND UP AND CHEER. IF YOU PUT IT OVER RIGHT, WE'VE GOT A GREAT FEMALE VERSION OF IT. ANY ACT CAN USE IT. HARRY VON TILZER SAYS IT IS THE GREATEST SONG HE HAS EVER WRITTEN. WILL DILLON SAYS IT IS A GREATER SONG THAN "ALL ALONE."

Words
ANDREW B. STERLING

A BRAND NEW IDEA

Music
HARRY VON TILZER

"KNOCK" WOOD

DO YOU EXPECT TO BE A HIT NEXT SEASON? IF YOU DO "KNOCK WOOD," CAN YOU REALIZE WHAT A CINCH HIT THIS SONG WILL BE FOR YOU? YOU HAVE USED THE EXPRESSION HUNDREDS OF TIMES. IT IS A SAYING ALL OVER THE WORLD. HUNDREDS OF GREAT COMEDY IDEAS WILL SUGGEST THEMSELVES TO YOU, TO USE IN CONNECTION WITH THIS SONG. IT'S A REAL NOVELTY, AND THAT IS WHAT YOU NEED.

Words
ANDREW B. STERLING

RIGHT OFF THE GRIDDLE

Music
HARRY VON TILZER

HOT STUFF

WE ALWAYS HAVE A REAL COON SONG HIT. THIS IS THE LATEST. IT HAS A HOT TITLE, AND IT IS CERTAINLY SOME HOT SONG. A SURF-FIRE HIT.

Words
STANLEY MURPHY

THE GREATEST KID SONG IN YEARS

Music
HARRY VON TILZER

THEY ALWAYS PICK ON ME

THIS NUMBER IS NOT ONLY A GREAT CHARACTER KID SONG BUT IT HAS A DOZEN LAUGHS IN IT. THIS SONG WILL BE THE TALK OF THE ENTIRE COUNTRY IN A FEW MONTHS.

Words
ANDREW B. STERLING

GOING BIGGER THAN EVER

Music
HARRY VON TILZER

ALL ABOARD FOR

BLANKET BAY

WE TOLD YOU THIS ONE WOULD LIVE FOR A LONG TIME. IF YOU HAVEN'T HEARD IT, SEND FOR A COPY. IT IS ABSOLUTELY THE GREATEST BALLAD OF ITS KIND EVER WRITTEN. BEAUTIFUL SLIDES BY SCOTT & VAN ALLEN.

WE ALSO PUBLISH-- **"I WANT EVERYONE TO LOVE ME"**
"TAKE A LOOK AT ME NOW," "CAROLINA CUTEY," "I NEVER HAD A MAN TO LOVE ME LIKE YOU," "ALL ALONE."

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Can He Come Back? YES

He has already come back and he comes back again

Which Makes Twice

Drop in Any Evening at the
FOLIES BERGERE (New York)

After July 30

Week July 24th, sojourning by the seaside, from whence

He Comes Back Again

New and Original Comicalities
Exploded Every Evening

And You, Boys

Who want some new material, drop in and take it.

Drop In Often

It Only Costs \$4.00 for to see the whole show any evening, and my stuff is worth that much, anyway.

YOU NEVER PAID FOR IT BEFORE.

Next Week (July 24th) a regular manager, in charge of the Vaudeville Comedy Club's All-Star Vaudeville Week at Young's Pier, Atlantic City, N. J. (No jest).

NEWS NOTE AND INFORMATION ITEM—Am an Old Timer, 29 years in the business. Took me 29, but the young fellows made it more quickly. Well, still it took me 29 years, so they had the advantage of that experience. Stenographers and Buss-Drivers are particularly fortunate that I went on the stage before they were stenogging or bussing.

GENTLEMEN—I am not sore. It does me proud to see you do it. If the fellows will get together, divide my stuff up among them, so that nobody has a complaint left, I will, if properly requested, leave the country forever, so that you all may go as far as you like.

THAT'S ME

James J. Morton

A Regular Fellow and the Boy Comic

Who has had to work for his living,
but never knew until recently how many he was supporting.



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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).—With the thermometer acting more sensibly and the price of straw hats dropping with the mercury, things are beginning to look more healthy around the strict Chicago. The show at the Majestic this week is the best that house has offered in many weeks. Commencing with the opening act, The Glocks, the program is entertaining right through to the pictures. Stella Mayhew and Billie Taylor (the latter wisely allowing the headliner to have the stage to herself while he occupied the orchestra leader's chair) were easily the hit of the evening. Miss Mayhew had everything in her favor, including the material which as a rule has been shy among the Majestic's headliners for the past few months. Of the several numbers rendered, the two closing songs brought her the most applause. Mr. Taylor's solo from the orchestra pit was one of the features. Kelly and Kent, in an early spot, scored big and threatened to halt the show. Another of the evening's hits was Walsh, Lynch and Co. in the rural playlet, "Huckleberry Run." Walsh has been successful in accumulating several new slang phrases that are good for as many laughs. Ray L. Royce presented a series of character impersonations, original and novel. Royce as a character and "knacker" is in a class by himself. The Five Armanis warble their way to success via the grand opera route. Their act is embellished by a scenic display that is Venetian in character and much away from the conventional vaudeville staging. The troupe were forced to the limit of encores and were deserving of all the plaudits they received. One of the surprises of the bill were Handers and Millies, a pair of dancers who have slipped away from the usual routine of double dancing acts. Several new steps were introduced by the team, and this, with their singing and music, placed them up with the features. William Macart and Ethlynnne Bradford, presenting their comedy drama, "A Legitimate Hold-Up," were a laugh from curtain to curtain. Macart's "souse" is a masterpiece. They scored big. The Metzetts closed the show.

WYNN.

Frank Q. Doyle has resigned from the Theatrical Agent Association, of which was treasurer, claiming dissatisfaction with the conduct of some of the members. Doyle will spend the next month in the east with his family, visiting the various summer resorts.

George Bell, formerly manager of the Congress Cafe, will shortly make a road trip for the Thompson Music Co., "plugging" songs.

Ed. Rice is negotiating with the management of Ravinia Park for the privilege of producing several of the lighter operas at that amusement place this summer. If plans go through, Rice will open with "Pinafore" in a few weeks.

Block & Van Runkell is the name of a new vaudeville agency.

A. C. Jundt has jumped from the stage to the box office, having purchased the Bowenville theatre, Chicago, where he will offer pictures and vaude at five and ten. Jundt was until recently a member of The Jundts, an acrobatic team.

Eddie Shayne announces that Miles Freed, manager of San Souci Park, has instructed him to book a vaudeville show at the park theatre commencing next week. A few weeks ago Manager Freed discontinued vaudeville because of several complaints registered by the concession owners, who declared free vaudeville shows killed their business. Several bands were booked, but the attendance dropped with the removal of the shows. Thus the return to vaudeville.

"The Only Son," a new drama written by Winchell Smith, will be presented here sometime in the fall.

Forbes and Bowman have been engaged to present their vaudeville specialty next season with "The Girl of My Dreams."

WILSON AV (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Toona's Indians; Mrs. Dr. Munyon; Palmer & Lewis; Beesie Browning; Carroll, Chatham & Keating.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Prentice Trio, Leland Bros.; Sidney Shepard & Co.; Lone Burt Murphy; Marx & Gordon.

VIRGINIA (W. B. Healey, mgr.; agent, Frank Q. Doyle).—Three Alex; Frank Hall; Myrtle Nelson & Co.; Michael Beifry.

BIJOU DREAM (Sigmund Failer, mgr.; agent, Frank Q. Doyle).—La Verne & Weaver; J. C. Morse; Kell & Kelley; Jack Birchland; Klio Sisters; Mulvey & Amoroso.

PREMIER (Chas. Schaefer, mgrs. agent, Frank Q. Doyle).—Withers & Lorraine John Rapier; Brummell & Hartman; Genevieve Johnson; George L. Brown & Co.; Bill Conklin; Helen Morse; Owsley & Bowman.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Grant & Gibson, Dorothy La Verne; Willis & Goetz; Monroe Tabor; The Nitty Girls; Musical Copea.

MONROE (W. B. Healey, mgr.; agent, Frank Q. Doyle).—The Hillmans; Madame Fairfax & Co.; Ora Creswell; Griffin Sisters held over.

IOLA (George E. Powell, mgr.; agent, Frank Q. Doyle).—Dan Cusick; Jane W. Howells; Potaki Sio Co.

WHITE CITY VAUDEVILLE THEATRE (Ludwig Linick, mgr.; agent, Frank Q. Doyle).—Josephine Carabello, Morris & Sherwood.

CHICAGO OPERA HOUSE (George Kingsbury, mgr.; K. & E.).—"Little Miss Fix-It" is still drawing large audiences daily. The Bayes-Norworth combination looks good for the summer.

WHITNEY OPERA HOUSE (Frank Q. Peers, mgr.; K. & E.).—"Dear Old Billy," with William Hawtrey, is one of the banner attractions. Although little aid has been given by the press, the farce draws on its merits and should hold down the boards for a healthy run.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Get Rich Quick Wallingford," now in its eighth month, is breaking records and will remain at the Olympic over the summer. Despite the excessive heat the Cohen-Harris piece has played to big audiences nightly. The piece will go on the road after the Olympic run, but without Ralph Stuart, who has been selected to head another show for the same firm.

GARRICK (W. W. Freeman, mgr.; Shuberts).—This is the closing week for Howe's Travel Lectures.

RIVERVIEW PARK.—Karl Tuma and Band, Col. Thompson's vaudeville show.

WHITE CITY.—Midsummer carnival this week.

FOREST PARK.—Hand and his Band, and summer vaudeville.

SAN SOUCI.—Foley's American Band. Vaudeville will again be offered at this park without admission, despite the complaints of the concessionaires that the free vaudeville kills their business.

RAVINIA PARK.—Chicago Orchestra concerts and grand opera.

SAN FRANCISCO

By J. E. McCLELLAN.
VARIETY'S San Francisco Office,
902 Market St.

ORPHEUM (Martha Beck, gen. mgr.; agent, Orpheum Circuit).—Lorch Family a corking finish to an all-around good program. Gerald Griffin & Co. in "Other People's Money," laughing hit of program; General Ed Lavine, did very well; Clifford Walker, pleasing impression; Three Vagrants help the show along in the proper direction, scoring nicely. Emma Dunn & Co. in "The Baby," requested big score first week. Willie Holt Wakefield, did better than in her first week, scoring unmistakably. The Chas. Ahearn Troupe started the bill off with a big laugh.

The management of the Old Louvre Music Hall seems to be very uncertain about their bookings. At the opening of this cafe, with its present policy, Harry Leavitt was doing the booking, and a Mr. Reisch presided as amusement director was let out. The booking was then given to Hort Levy, who supplied the cafe for one week. Now comes the report that Mrs. Weston is to handle the booking. Mrs. Weston has the Bo-

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"THAT CAROLINA RAG"

"SOMEWHERE THIS SUMMER WITH YOU"

"I'LL BE WITH YOU HONEY IN HONEYSUCKLE TIME"

"SOME OF THESE DAYS"

"LET'S MAKE LOVE WHILE THE MOON SHINES"

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MONDAY, JULY 31, at 10.00 A. M., at WALDMAN'S THEATRE, NEWARK, N. J.Acknowledge this call to
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hemian Quartet and Elsa Doering as fea-
tures there this week.

W. G. Naughton, sporting editor of the
Examiner, has returned from Australia, where
he had been on a pleasure tour. Mr. Naught-
on is president of the San Francisco Press
Club. When he returned the club got up a
jinks in his honor, which was followed by a
banquet. The talent was furnished by the
Western States Variety Association. Techau
Tavern, Louvre and the Odeon Cafes. The
Coronation pictures were shown for the first
time in San Francisco at the jinks.

The Air Dome at Fresno has gone again.
It is the second time in a couple of months
that this place has opened and closed. The
acts on the bill got the money due them.
Mrs. Weston, before taking the booking of
this place, insisted that the management put
up enough money to cover all the salary of
the acts engaged. This is the finale of the
Fresno Air Dome for this season.

Tony Lubelski was handed a lemon of the
sourdest variety last Sunday night a week at
his pet house, "The Hill Opera House," Petal-
uma. Tony has also the Columbia theatre,
Santa Rosa. The show he booked there after-
wards goes to Petaluma. Several of the acts
on the bill had just closed on the Pantages
Circuit, and went up to Petaluma to help
Tony out. Everything seemed to go wrong
from the time the troupe arrived until they
finished the engagement Sunday. With every-
body working hard, with the thermometer at
nearly one hundred, the performers went for
their money and were informed there would
be no salary paid, as the local manager had
been misunderstanding with Lubelski, and
was holding the Sunday night's receipts as his
own property. This he did on a Sunday night
without levying an attachment on the box
office. The manager (a Mr. Wells), respon-
sible for this kind of business, is noted in
this part of the country. Lubelski has a two-
year lease on the Petaluma house. He
states there was no reason for Wells to act as
he did. Lubelski took his lawyer and board-
ed a train for the Chicago town, and got out
an injunction on the Hill Opera House that
will prevent any other vaudeville show play-
ing at this house until this matter is adjusted.
All the salaries coming to the different artists
were paid at Mr. Lubelski's office out of his
own pocket. It seems that Wells has come
down to Friar and instructed Harry Leavitt
to book him in a show. Tony has his show
booked, and with Leavitt's show there will
be two bills for the same house this week.

"The Photo Shop," playing the Orpheum,
has been unfortunate on account of some of
the chorus people with the act. One of the
girls got in an argument with a principal. A
fight was the result. The husband of the
chorus girl took her part. They were both
dismissed without notice. Threats from other
members of the chorus to quit are heard.

The Dillon & King Musical Comedy Com-
pany are rehearsing here and will open at
the Garrick theatre, Stockton, for a short
season. Mr. Dillon says he and his partner,

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\$1.00 and \$1.25 single; \$1.50 and \$1.75
double. A room by the day, with private bathroom attached, \$1.50
single; \$2.00 double. Rooms with use of bath, from \$5.00 to \$8.00 per
week single, and from \$8.00 to \$10.00 per week double. Rooms with private bath
attached from \$8.50 to \$10.00 per week single, and from \$9.50 to \$11.00
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Will King, are tired of laying off and that
they just had to organize their company and
play a short season somewhere, preparatory
to the regular opening at Portland. They
will open the old Pantages house there for
Keating & Flood some time in September.
Keating & Flood have taken the lease on
Pantages' house and will take possession as
soon as Pantages' new house, now in course
of construction, is completed during Sept.

Helen Drew and Robert A. Hazel were
married July 12. Mr. Hazel is in the employ
of Bert Levey and one of the office force, while
Miss Drew is one of the New York acts. She
came out from New York to play Bert Le-
vey's time a couple of weeks ago. Mrs.
Hazel will play out her contract with Bert
Levey. Robert has returned to his office
duties.

The manager of the Manhattan Trio is
full of trouble. He claims that he took the
trio to Portland to play a date at the Baker
theatre, and that after they had finished the
date, his two partners "blow" with photos
and music, and left him stranded in a strange
city. He claims that he was the one who
financed the act and thought he had been
treated very badly. He has come to San
Francisco to reorganize his act.

John P. Rogers, brought here from the east
to play at the Portola Louvre Cafe, played
a double shift last week. Elsa Ward, on the
same bill, was suddenly taken sick. Mr.
Rogers was asked to take her place and
sing during the lunch and dinner hour.

Frank Morton and company opened at the
Gayety, on Fillmore St., 16, for a run of
musical comedies. Mr. Morton was very suc-
cessful down Los Angeles way, where he
played for over a year consecutively. He is
bringing most of his company from Los An-
geles, but a couple of principals he has en-
gaged here.

James Nell is to be stage director at the
Belasco theatre, Los Angeles. His wife,
Edythe Chapman Nell, is to play in the
company.

May Nannery is spending her vacation at
Modesto, where she will stay throughout the
summer, while Billy Daley, her husband and
manager, is handling a few dates at Bert
Levey's headquarters.

Thurston Hall, who just finished a success-
ful week at the Empress theatre, has left
here for Seattle to open in stock at the Lois
theatre, for a special four weeks' engagement,
commencing 3d.

Bessie Barriscale and Howard Hickman
are to become co-stars. Concluding their
fling at vaudeville, the actress and actor have
now completed arrangements whereby they
will play an indefinite engagement at the

BUD AND NELLIE HEIM

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 " 28—Orpheum, Montreal.
 Sept. 4—Polls, New Haven.
 " 11—Polls, Hartford.
 " 18—Polls, Bridgeport.
 " 25—Keith's, Providence.
 Oct. 2—Keith's, Portland, Me.
 " 9—Keith's, Lowell, Mass.
 " 16—Keith's, Boston.
 " 23—Polls, Worcester.

Oct. 30—Polls, Springfield.
 Nov. 6—Fifth Ave., New York.
 " 13—Proctor's, Newark.
 " 20—Trents, Trenton.
 " 27—Keith's, Philadelphia.
 Dec. 4—Maryland, Baltimore.
 " 11—Colonial, Norfolk.
 " 18—Forsythe, Atlanta.
 " 25—Orpheum, Harrisburg.
 Jan. 1—Polls, Scranton.
 " 8—Grand O. H., Pittsburg.

Jan. 15—Lyrie, Dayton, Ohio.
 " 22—Keith's Hippodrome, Cleveland.
 " 29—Keith's, Toledo.
 Feb. 5—Keith's, Columbus.
 " 12—Grand, Syracuse.
 " 19—Temple, Detroit.
 " 26—Temple, Rochester.
 Mar. 4—Shubert, Utica.
 " 11—Shen's, Buffalo.
 " 18—Shen's, Toronto.

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Direction, **NORMAN JEFFERIES**

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BERT FITZGIBBON

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140 DEARBORN ST. (Room 619), CHICAGO.

Belasco theatre, Los Angeles. They will open Aug. 7, in "Gilda."

Chas. Muchman, the new manager of the Savoy, is familiarizing himself with his new house and surroundings. The theatre reopens about Aug. 1, as a "dollar house" for the Cort attractions. There is some talk of Max Dill and his company offering the initial attraction.

BOSTON
By J. G. O'Connell

KEITH'S (Harry E. Guatin, mgr.; agent, U. B. O.).—An east wind chased the heat out of town and the audience into the theatre every night. The best bill in months was presented. The Grasers opened a strong, good act. Clemons & Dean, very neat. The Great Bergotti and Lilliputians, good. Clark Slaters and Billy Farnum, good. Una Clayton & Playara, dandy sketch. Howard, some ventriloquist. "Meisteringers" All-Star Minstrels (New Acts). Pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Lawton; Stage Struck Kids; Beltrah & Beltrah; Mile. Vanity; Connors & Jarvis; De Haven & Whitney; Billy K. Wells; Lupeta Perez; Lew Palmore; Helen Drew; Waring; Black & Jones; James Keane; Dave & Pony Moore; Joe Flynn; Cadieux; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—"Hotel Upside Down"; pictures.
BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—Ward & Raymond; Erotto Bros.; Gibson & Banks; The Schillings; Beach & May; Savanto Duo; Charles Farrell; Margie Addie; pictures.

NIPMUCK PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Kenney & Hollis; Prof. Dodd; William Morrow & Co.; Steve White; pictures.
OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—The Richies; Morgan & West; DeLoe & Pearl; Joe Daniels; Lambert Bros.; pictures.

WASHINGTON (Frank Collier, mgr.; agent, C. B. O.).—Capital City Four; Jack Gilmore; The Hellets; The Silbers; Jere Mathewson; Will Baum; pictures.


LEXINGTON PARK (Roger Flint, mgr.; agent, C. B. O.).—The Richies; Morgan & West; DeLoe & Pearl; Joe Daniels; Lambert Bros.; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—La Foy & Toubey;




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Kennedy & Vincent; Knox Bros. Electra; Charles McNaughton; Mae McGowan; pictures.
PANTIME (Frank Allen, mgr.; agent, National).—Harry Berger; George Murphy; Charles Henry; Whiting & Bowen; pictures.
SUPREME, Jamaica Plain (J. Levey, mgr.; agent, National).—Paris Bros.; Clark & Temple; pictures.
OLYMPIA (Frank Woodward, mgr.; agent, National).—Archie Collins; Favorita; Lane & Howard; Elaine Snow; pictures.
GLOBE (R. Jeanette, mgr.; agent, Davis, Sheedy & Flynn).—The Regal Trio; Darnody; Riley & Hart; Harry LaMarr; pictures.

Harry N. Atwood, the crack local aviator, is going to show at the Brockton Fair in October, and at other local ones the following months. The bookings for him are taken care of by the C. B. O.

The Tuesday matinee at the Majestic theatre, where Lindsay Morison's stock company were playing "Zaza," was abandoned on account of the heat.

ST. LOUIS

By FRANK E. ANFENGER.

HIGHLANDS (D. E. Wallace, mgr.).—Rival queens of song are at the Highlands this week. Maude Lambert heads the vaudeville bill, and Sophie Brandt again sings with Cavallo's Band in the garden. Others on the theatre bill are John World and Mindell Kingston, as pleasing as usual; Capt. Tiebor's whales and sea lions; Al. Carleton, and the Rexos, skaters.

DELMAR (Dan S. Fishell, mgr.).—Raymond Hitchcock opened a summer engagement to a big house in "The Yankee Tourist." The gate has been taken off and every concession, including the opera, had the biggest business of the season.

SUBURBAN (Oppenheimer Bros., mgrs.).—Orrin Johnson appeared in the first production on any stage of "Father Jerome."
HEIGHTS (Harry Wallace, mgr.).—Stock company with William Josey, in "Forgiveness."
MANNION'S (Mannion Bros., mgrs.).—Montambo & Bartelli; Flo Adler; Ross & Oaks; May Wallace; Cavanna.

700 orphans were guests of the St. Louis Times at Suburban Garden and saw Margaret Clark play "When All the World was Young" last week.

The appointment of Charles L. Walters to manage the Gaiety theatre (Eastern Boulevard Wheel) next season, was confirmed at the theatre here. It was reported last week in VARIETY. Walters succeeded Frank V. Hawley, who died recently in New York, after

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one season here. Walters is expected in St. Louis about Aug. 10.

The Theatrical Employees' Assn. gave a picnic at Lemp's Park, Saturday. It was the association's second annual gathering.

Nettie Reinholdt of St. Louis, said to have been Eddie Foy's leading woman in "A Night in Town," several seasons ago, was married in Chicago to Frank Stolle, a wealthy St. Louis contractor. Their wedding had been set for July 27, but they preferred a quieter ceremony at the Congress Hotel.

A dispatch from Des Moines says the Street Department has started a war on billboards there, declaring them a mar to civic beauty.

Elizabeth Carey, reported to have left her home in Webb City, Mo., last November, was recognized on the stage of the Unique theatre in New York by a relative last week, accord-

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ing to a dispatch from New York to the Globe-Democrat. She was allowed to continue her career upon promising to visit home soon.

Pain's "Pioneer Days" opened 15 with splendid weather. The forecast was for a very fair break throughout the week. Business was good and the spectacle pronounced on a par with any of the recent Pain productions.

NEW ORLEANS.

By O. M. SAMUEL.

WEST END PARK (Jules F. Biatea, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Sully & Larsen; Grace Darnley; Orbanany's Cockatoos; Arthur Hahn; Toso's Band.

SPANISH FORT (Jules F. Biatea, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Les Benedittis; Dreyer & Dreyer; Amatto; Fuent's Band.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Duranto; Herbert; Maudena & Herbery; Lucier & Ellsworth; Aganita; Frank Mayer.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

Vaudeville has supplanted musical comedy at the Majestic. This condition will obtain over the summer months.

The season of the Winter Garden have dominated the use of the theatre for a benefit performance to be given for the family of the late Lou Sully, well-known in the southern theatrical field.

Mlle. Beaumont will be the falcon at the French opera house the coming season.

A new life walk is being placed in the arcade of the Tulane and Crescent theatres.

Henry Greenwall, impresario de luxe, is due to arrive 24.

M. de la Fuente, conductor of the symphony orchestra at Spanish Fort, will make New Orleans his home permanently.

Jules F. Biatea, manager of the Orpheum, West End Park and Spanish Fort, has just moved into his new residence in Dorgenois street. The real estate man who sold Biatea the lot on which the home was built, asked the manager how the house was the other night. "Oh, about twenty-six rows, I guess," Biatea was visibly perturbed as a "strong man" has just complained to him that others were lifting his material.

The Kappa Labor Agency, with offices in Exchange place, has added a booking department.

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BALTIMORE

By ARTHUR L. BOBB.

NEW THEATRE (George Schneider, mgr.; rehearsal Monday 10).—Good business. J. C. Mack & Co., laughing hit; "Some" Comedy Four, pleased; Pielert & Howard; Vida & Hawley, many laughs; Rytz Marshall, liked; Mozart, clever; pictures.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Fair business. Louis Granat, hit; Ocean City Quartet, pleased; The Dennettes, clever; Joseph Rubin, liked; Valvena & Tresh, excellent.

SUBURBAN PARK (Fred Halstead, mgr.).—Charles F. Leonard; Banta Bros.; Admont, Warren & Dale; Tony Blake.

GWYNN OAK PARK (John Farson, mgr.).—Due Sisters; Keene; Wells G. Deveau; The Krauses.

ELECTRIC PARK (P. J. O'Brien, mgr.; agent, J. T. McCaslin; rehearsal Monday 11).—Bowen & Vetter; Burns & Burns; Roy Frederick; Diving Girls.

FLOOD'S PARK (Wm. H. Trueheart, mgr.; agent, Tanner & Co.; rehearsal Monday 1).—Stuck burlesque.

ATLANTIC CITY

By I. B. FULASKI.

YONUG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Yorke & Adams, very good; "Conaul"; big; Jane Courthope & Co., fine; Lottie Gilson, favorite; Keno & Green, very big; Mr. & Mrs. Mark Murphy, hit; Bottomley Troupe, excellent; Delhaven & Sydney, scored; Great Chivo, very clever.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgr.; agent, Jos. Dawson, direct).—Booth Trio, very clever; Basch's Minstrels, big; Ad. Carlyle & Ponies, excellent; Aerial Bartlett, very good; Musical Cates, liked; Four Sensational Olivera, very clever; Charlene Bros., California Boy Scouts; pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pavilion of Fun; pictures.

CRITERION (J. Child & C. Daly, mgrs.).—Pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; pictures.

COMET (Levy & Anson, mgrs.).—Pictures.

EXPOSITION (Purchase & Tait, mgrs.).—Pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—McKee Rankin; Mr. & Mrs. Sidney Drew; Lionel Barrymore & Co.

Joseph Callahan, who is connected with the Dunlop Cafe, and is very well known among the profession, was the chief figure in a rescue near the end of Young's Pier last Sunday. Callahan is a powerful swimmer. His daily custom is to swim out to the end of the pier, climb up and then dive off for the return journey. He was followed in his dive

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Goyt Trio 356 Willow Akron O
Grace Lee 261 Penn av Baltimore
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Hamlin The 8180 1st St Detroit
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Haney Edith Princess St Paul
Hannon Billy 1336 W Hamlin av Chicago
Hansone Co 1037 Tremont Boston
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Kelsey Sisters 4333 Christiana av Chicago
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Lewis Phil J 116 W 121 New York
Lewis Walt & Co 677 Wabash Brookline Mass
Lewman Troupe 1000 Philadelphia
Livingston Murry 830 E 163 N Y
Lloyd & Castano 104 E 61 New York
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Lockwoods Musical 133 Cannon Poughkeepsie
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Lucas & Lucas 321 Madison Philadelphia
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Mae Florence 43 Jefferson Bradford Pa
Main Ida Dunns Cafe San Francisco Indef
Makrenko Duo Empress Tacoma
Malloy Danle Glen Morris Toronto
Manning Frank 355 Bedford at Brooklyn
Manning Trio 154 N Wanamaker Phila
Mantella Marionettes 4220 Berkeley at Chicago
Marcus 415 Lathin Chicago
Mardo & Hunter 2122 E Helena St Louis
Marine Comedy Trio 137 Hopkins Brooklyn
Marion Cliff Grant Hotel Chicago
Marion & Lillian Freeport L I
Mario Aldo Trio Spring Grove Springfield O
Marrah & Middleton 45 Dyer at Everett Mass
Marsh Chas 205 14 Milwaukee
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Mendelsohn Jack 163 W 63 New York
Menetekel 104 E 14 New York
Meredith Sisters 29 W 65 New York
Merritt Raymond 178 Tremont Pasadena Cal
Merthen Sisters 13 Cultor Springfield Mass
Meyer David 1534 Central at Cincinnati
Michael & Michael 330 W 53 New York
Milam & DuBois 234 W 52 N Y
Military Trio 679 E 24 Peterson
Miller & Mack 364 Federal Phila
Miller & Princeton 35 Olney Providence
Miller Theresa 118 W Grand at Oklahoma
Millman Trio Still Circuit England
Mills & Moulton 55 Rose Buffalo
Milton & De Long Sisters Coliseum London
Mintz & Palmer 1305 N 7 Philadelphia
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Mitchell & Cain Empire Johannesburg
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Montambo & Bartelli 40 E Liberty Waterbury
Montgomery Harry 154 E 134 New York
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Morgan Bros 9236 E Madison Philadelphia
Morgan King & Thompson 314 602 E 41 Chic
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Morris Sisters 205 Middlesex Lowell
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Morris Mildred & Co 350 W 25 New York
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Ogden Gertrude H 2325 N Mozart Chicago
Oliver Jack Barnum & Bailey C R
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Rose Lane & Keigard 125 W 43 N Y
Rose Clara 6025 57 Brooklyn
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Ross Sisters 65 Cumerford Providence
Rossie Musical Novelty 218 W 43 N Y
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Shepperley Sisters 330 W 43 N Y
Sherlock Frank 514 W 85 N Y
Sherlock & Holmes 3506 Ridge Philadelphia
Shermans Two 352 St Emanuel Mobile
Sherry Jos V Sparks Circus C R
Shields The 207 City New Orleans
Siddons & Bar 2544 So Philadelphia
Sidelito Tom & Co 3413 Wentworth at Chicago
Siegel & Matthews 324 Dearborn Chicago
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Simms Al 18 E 105 N Y
Simms Willard 6485 Ellis at Chicago
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox at N Y
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ville 4 Rushville 5 Columbus 6 Martinsville
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Where C follows name, letter is in Chicago.

Where S F follows, letter is at San Francisco.

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P following name indicates postal, advertised once only.

A.
Abbott, Annie
Adams Mrs G W (C)
Alpine Pearl
Appleby E J
Arnold, Wm Mr
Arvon Comedy 4
Ativell Ben (C)

B.
Baker Dan
Baker Chas M (C)
Barnes Roy
Batie Frank
Beaman Theresa (C)
Behn C
Bell Jack (C)
Bernard Mike
Bergere Rose
Bindley Florence
Bonner & Meredith (C)
Boudini Bros. (C)
Brooks Jeanne (C)
Burns Jack
Burns Sam (P)

C.
California, Gloria
Catalano Emil
Cambell A I
Carroll Mr & Mrs Tom (C)
Carlino Adolfe (C)
Carter Virginia
Carter Winifred
Chase Billy (SF)
Clark Ed H (C)
Clark H L
Clemmons Mrs
Collins Jack (C)
Coleman Johnnie (SF)
Connors James (C)
Courtney Zeona
Crispi Ida (C)
Cromwell Will
Cumming Asa

D.
Daley's The (C)
Daub Jack
Davis Josephine

Dean S
Dean G Miss
Demichelo Bros (U)
Dentony Percy (S)
Devlin & Ellwood
De Vora Trio Harvey
Donoghue J
Dotson & Lucas (SF)
Durand Hampton (P)
Drew Lowell B

E.
Edmonds Grace (P)
Edwards Jessie (C)
Edwards Jennie
Eltinge Nellie
Emmett & McNeill

F.
Ferry Miss (P)
Flood Edward
Flynn & McLaughlin
Franklin Rubey

G.
Gilbert G G Mr
Gilletto Marie
Golding & Keating
Goltzhelm Leopold M (P)
Goodale & Craig
Graham Clara (C)
Grant Virginia

H.
Hagan John J
Hamill Fred
Hamlin Richard
Harris Ben
Harris Rube (SF)
Hayes Edmund
Hayward Emilie

Healey Frank
Healy Wm
Hearn Sam
Heumanns Three
Hickstead Chas F
Holland Arthur

Howard Eva (P)
Howard Monna
Humphrey Van Dyke
Hymen John B

I.
Ibson Miss F (C)

J.
Jewell Ada Miss
Judge Patsy
Jupiter Budd

K.
Kaufman Reba & Inez
Kenton Dorothy (P)
Kershaw & Ivans (C)
Konerz Nelson

L.
LaGreola, Mille (C)
Lalanda Lew
Lawrence Pete & Co
Leipzig Nate
Leslie Bert
LeKie Ethel (SF)
Lewin Harry W
Lewis Jack (P)
Lovette Lillian
Lucas Jimmy (C)
Lynne Geo

M.
Marquis Mrs Mabel (C)
Marline Gabriel
McBoyle Darl
McCullough Carl
McDonald James
McKinley Nell
McKisick & Shad-nery (C)
Melrose, Miss Rene (C)
Merritt Hal
Merrith C V
Monderau Harvey
Montgomery A
Montrose Senator & Mrs (C)
Morris Mike
Mortlock Alice
Muller Carl D (C)
Munford & Thompson (C)
Murphy Francis (C)
Mykel Sig B

N.
Nadel L E
Nathan Ben

O.
O'Malley Little Miss (SF)

O'Neal Harry J P.
Palmer Miss Minnie (C)
Palmer Thomas
Palmer Russell
Patterson Robert
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Pettingill Joseph

R.
Ramey Alma
Rattray Allan (SF)
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Rice And
Robbedillo Miguel
Robinson & Burnett (C)
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Russell Phil & Currie

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Satchell Clarence
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Snook Great (C)
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Story Musical (C)

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Taylor Fred W
Taylor Kranz & White (C)
Tipaldi C Mr
Tinney Frank (P)
Tojetti Alice

V.
Van Buren Claire
Varderman (C)
Voelezka L Miss

W.
Waldo Grace
Walker Jack (SF)
Ward Elsa (SF)
We Chok Be (C)
Welch
Welsh Agnes K
Welch & Maitland
Wentz Jeane
West Sadie
White Steve
Whitford Anabelle
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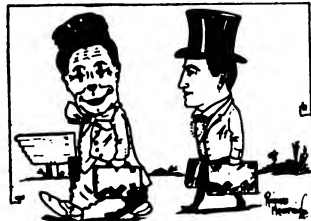
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Yes! Irree, air, thanks to the fairs;
One week of big time, one week of small,
Also Sunday from the guy in the hall.
WHERE CAN WE FIND "THE GUY IN THE HALL"?

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that makes the
act—

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.



Well, here we are again on the 4th of July, and the nearest thing that sounded like a firecracker was a lad beating it up the street with his "clogs" on.
The Irish audiences sure have a good memory and after 16 months they wouldn't let us get away before singing "Sullivan," which we introduced in Ireland.
If you want to see a pretty country come to Ireland in the summer time.
It took us from 11 p. m. till 8 a. m. to see the Hodges Bros. & Jacobson off back to England. Shucks!! Gosh!!
Very Belstaffly yours.

VARDON, PERRY and WILBER
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Marshall P. Wilder
ATLANTIC CITY, N. J.
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CYOLING COMEDIAN

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I was in a dressing room with an all-around athlete, a man with as fine muscular development and as strong physically as I have ever seen. I remarked, as I glanced at him, what an extraordinary amount of physical development he possessed, and the Big Man looked up with a smile, and laying his finger on his forehead, said, "Will, I would rather have the development up here."
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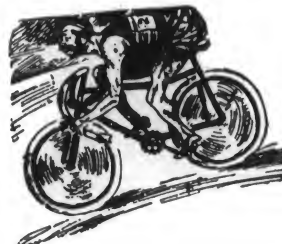
BARRY and WOLFORD

Owing to numerous requests of Managers for Barry & Wolford, Mrs. Barry will not retire. Coming Season, New Act. Opening Orpheum, Brooklyn, Aug. 28.
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Direction, JO PAIGE SMITH



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Next Week (July 24) Paxtaung Park,
Harrisburg, Pa.

VARIETY

Vol. XXIII. No. 8.

JULY 29, 1911.

PRICE TEN CENTS

WHITNEY FORFEITS \$32,500 GIVING UP \$125,000 SHOW

Fred C. Whitney Abandons His Plan to Produce Strauss' "Rosenkavalier." Option Expires July 31. Henry W. Savage May Take It Over.

Fred C. Whitney has decided to call off the proposed American production of Richard Strauss' "Rosenkavalier," planned to take place before the first of next October.

Whitney's abandonment of the piece means a loss of \$32,500, which goes to the author, Richard Strauss, and the publisher of the opera, Adolph Furstner of Berlin. Various reasons are ascribed to the giving up of the production. One is that the expense in putting it on involves too much risk, time and money. The initial outlay before the show would have been given would have amounted to \$125,000. Another reason is that Whitney sails for England next week, to complete final arrangements for the production in London this fall of "The Spring Maid."

Mr. Whitney, to get the piece, had to agree to pay \$65,000, the last payment of the royalty to be made by July 31. The first slash of the Whitney roll took \$32,500. Then bills for the costumes, scenery, orchestra rehearsals and other things necessary to make it a reality loomed up on the horizon, and caused Whitney to think twice.

In addition to Whitney giving up the piece, it is believed that there is a possibility of Henry W. Savage producing it. Savage and Whitney saw the opera in Berlin. Both were very much impressed with it. Since their return to New York, Mr. Whitney has been in conference with Savage and the belief is that Whitney has made Savage a strong inducement to take the piece.

Whitney realizes that something must be done at once, as the piece reverts to Strauss and the publishers

July 31, if the remaining royalty payment (\$32,500) is not made.

Some definite announcement as to its disposal is expected to be made before Mr. Whitney sets sail for England.

MORTIMER THEISE, ACTOR.

Mortimer Theise has returned to the stage. Yes, returned, for Theise was an actor some twenty years ago, although nobody knew it.

For the first three days of the week, he acted in the capacity of Hebrew comedian in "The Christian Present," which held the boards in Mount Vernon.

Mr. Theise expects to make the Hammerstein stage. He wants \$1,000 a week for the act. Albee, Weber & Evans are hoping they can get it for him.

JACK JOHNSON'S NEW BILLING.

(Special cable to VARIETY.)

London, July 26.

Jack Johnson, champion prize-fighter of the world, now appearing in London, is newly billed as "The Ideal Rag Singer and Dancer."

When last appearing at Hammerstein's, New York, Johnson added a "Grizzly Bear" dance to his exhibition of boxing, employing a young colored woman as assistant. He did the dance rather well. This may have led the colored champ into believing he could sing "rag" also.

WEST SUPPORTING BRIAN.

William West will have the low comedy part in support of Donald Brian in "The Siren."

The piece opens at the Knickerbocker in September.

GERTIE MILLAR WON'T SIGN.

(Special cable to VARIETY.)

London, July 26.

Gertie Millar, the star of "The Quaker Girl," at the Gaiety, and the light of nearly all the Gaiety productions of the past few seasons, has refused a contract offered her by George Edwardes on behalf of the theatre for next season.

Miss Millar's grievance is that her husband's music was not accepted by Mr. Edwardes. Miss Millar's husband is Lionel Monckton.

AL AARONS VS. MOE REIS.

Portsmouth, O., July 26.

The Grand Opera House here has changed hands. Taylor & Tynes have leased the theatre, formerly operated by the M. Reis office, and will open about Sept. 1, booking through the Aarons Associated Theatres (Inc.) agency.

\$10 FOR EAR-BITE.

(Special cable to VARIETY.)

London, July 26.

"The Wild Australian Cowboy," Walte, appearing at the Crystal Palace, was fined \$10 today for biting the ear of one of his bronchos. The manager was also fined the same amount.

LESTER FUNNY IN WEAK ACT.

(Special cable to VARIETY.)

London, July 26.

At the Tivoli, Monday, Alfred Lester, in the front rank of all English comedians, reappeared in the halls with "The Amateur Hairdresser." It is a comedy sketch, with many weak spots, but made generally funny by Mr. Lester, who is a gasfitter by trade, but becomes a hairdresser by circumstances.

SOUSA COMING BACK.

John Philip Sousa and his band return home by the way of Vancouver, B. C. during September, completing a world's tour by playing a series of concerts in this country and traveling east by slow stages.

Ralph Edmunds will most likely join the troupe in Canada and pilot the tour of the bandmaster back to New York.

SHUBERTS AFTER CALVE.

(Special Cable to VARIETY.)

Paris, July 26.

Immediately after securing Gaby Deslys for the New York Winter Garden, Lee Shubert opened negotiations for Calve.

Very favorable terms were proposed to the famous singer. It is a matter of much guess work over here where the Shuberts will place her on the other side, if Calve accepts their contract.

DRAMATIZED PIECE POOR.

(Special cable to VARIETY.)

London, July 26.

"Sally Bishop," a piece dramatized from Temple Thurston's novel, was presented at the Prince of Wales theatre Monday. It cannot succeed. The story is of a young lawyer's liaison with his typist.

JOE HOWARD DOES FAIRLY.

(Special cable to VARIETY.)

London, July 26.

Joe Howard, the American singer and composer, opened at the Palace, Monday. Placed early on the program, he sang but two songs, and did fairly.

Five American turns appearing in consecutive order are on the Palace program this week.

Nell McKinley, another American, opened at the Palladium this week and is a hit.

PAULINE CHASE FAILS.

(Special cable to VARIETY.)

London, July 26.

This week at the Coliseum, Pauline Chase, the original "Pajama Girl," is taking a fling at the halls for the first time, but without success. Miss Chase has a little Japanese girl sketch, first presented over here in pantomime by Hanako. The piece fails to please.

At the same hall, Foy and Clark, in "The Spring of Youth," a comedy sketch, are doing finely.

HIT IN PROVINCES.

(Special Cable to VARIETY.)

London, July 26.

The Gleasons and O'Houllihan, an American three-act, opening in the Provinces this week, have scored a hit.

FAY TEMPLETON ENGAGES TO PLAY IN VAUDEVILLE

Lyman B. Glover, of Chicago, Has Drawn the Star from Her Retirement. For Eight Weeks, Starting at the Majestic, Chicago,

Chicago, July 26.

Fay Templeton, after two years of home life, has finally agreed to take a flyer in vaudeville, having been engaged for eight weeks by Lyman B. Glover, general manager of the Kohl & Castle theatres.

Miss Templeton, in private life Mrs. W. J. Patterson, will open at the Majestic some time in October. After two weeks at the Chicago house (where she will present two comedy sketches, with five people in the cast besides herself), Miss Templeton will journey to Cincinnati, Buffalo, St. Louis, Cleveland, Indianapolis, and one other town not decided upon as yet.

The former star refuses to play in the east, and also declines to appear in Pittsburg, her home town.

Many offers to return to the stage have been tendered Miss Templeton since her retirement some years ago. Lately Lew Fields and Frazee & Lederer made proposals, but Miss Templeton, though favoring the Fields offer, did not accept the engagement.

MORRIS-FEIL AGENCY.

Hugo Morris and Murray Feil have formed an agency partnership, with offices on the fifth floor of the Putnam Building. The young men are well known, here and abroad, Hugo Morris having been in charge of a London agency for a couple of years, while Murray Feil is just now severing his connection with the H. B. Marinelli branch in New York. Both were prominently connected with the bookings through the William Morris office.

Early in the summer Hugo made a special trip to the other side, scouting for attractions for Percy G. Williams and William Hammerstein. Among the several foreign turns placed by the firm on the United Booking Offices circuits is George Lashwood.

MARRYING A COUNT.

Within the next week or so Marion Naylor is to become the bride of Count Rafael Duany, a wealthy Spanish nobleman, now in this country.

Marion has been a member of the chorus of several of Broadway's big musical comedy successes. Last spring she went to Cuba with the Molasso company presenting pantomimes. It was while playing on the West Indian Isle she met the Count. He has extensive interests there. The couple will leave for Cuba after the ceremony.

ANNIE CONLEY MARRIED.

Tuesday, in New York, Annie Conley, of the Conley Sisters (Annie and Effie) was married to Max Karger, reputed to be a wealthy Wall Street

broker and interested in one of the largest banking concerns on "The Street."

Jack Levy, the Conley Sisters agent, was a witness to the ceremony. Mr. Levy says he "stood up" with them, but the next moment complained that his legs have been bothering him all summer.

SUNDAY SHOWS IN MANHATTAN.

The Loew Circuit will give Sunday vaudeville concerts at the Manhattan Opera House next season. Though it has been announced that Comstock & Gest hold the lease on the Manhattan, the details of the arrangement with Loew were arranged with the Shubert office.

During the week days, the Manhattan will play combinations.

MRS. GEORGE TAKING A CHANCE.

Ida Kenwick, the wife of George W. Monroe, the hefty impersonator of female roles, will endeavor to conquer vaudeville as a "single" next season under the guidance of Gene Hughes.

ORDERED TO RETURN \$50,000.

Chicago, July 26.

The suit brought against Joseph Belfeld, the majority stockholder of both the Sherman House and "White City" park, by other stock holders in the amusement park, has been decided against Mr. Belfeld.

Master in Chancery, R. B. Mason opined that Belfeld and his associates must return to the stockholders in the park \$50,000.

The agreed upon separation as vaudeville partners between James F. Kelly and Annie Kent is to occur this week. The team played at the Majestic last week.



FIVE YOUNG FELLOWS

(COMING EAST)
Reading from left to right, ROBERT HIGGINS, CHAS. MCCONNELL, CHAS. KING, HARRY FOX, JAMES S. DEVLIN.
(Oh! They're all actors.)
Photo taken at Coney Island, on a rainy day.

HARD MAY COME OVER.

(Special cable to VARIETY.)

London, July 26.

About the only chance New York or America has of seeing Wilkie Bard is an engagement for four weeks in Percy G. Williams' vaudeville houses, commencing next April. He could not remain longer in America. The Williams' date, however, has not been settled upon.

Mr. Bard denies the cabled report of his engagement with Werba & Luescher for "The Forbidden Kiss." He says that at a dinner in the Savoy it was suggested to him by Mark A. Luescher that he take the principal comedy role in the German piece. Nothing definite was reached.

"Wilkie Bard" has been so often mentioned in American theatrical conversation for the past two years that if the English comedian does come over he will have a large and unassisted American reputation to sustain. Mr. Bard has never appeared on this side. Those who know him say he never will, at least for some years, having often declined \$2,500 a week to play in the New York vaudeville houses.

At the present rate comedians on this side are employing Bard's material, without permission or credit. Mr. Bard will have to prepare a brand-new turn when he does arrive if he wishes to avoid being referred to as a copyist of his own matter. It is likely the only argument the English music-hall star will listen to for an American debut would be the one that says to appear over here is necessary to protect himself, style, methods and material in this country by a personal visit. He is booked abroad several years ahead at about \$1,500 weekly, a phenomenal figure for the home-grown talent of England.

EDDIE DARLING'S BIG TOE.

One of Eddie Darling's toes is recuperating up at Larchmont, N. Y. Eddie went up with his pedal member to watch it improve. The injured toelet is larger than Eddie's regular big toe, as it is all swathed in bandages.

The truth of the matter is, Mr. Darling broke his toe. While spending a portion of his vacation at the Gardner Cranes summer home at Dingman's Ferry, Pa. (where Eddie has been for the past three weeks), the young booking manager of the United Offices attempted a little pirouetting in a mountain pool. A stone turned his foot. In attempting to regain a balance, Eddie tried this toe. It is the height of foolishness to balance on a single toe. Eddie's broke under the strain.

So Eddie brought his damaged toesie from Dingman's Ferry to Larchmont. He'll be back on the job by Monday, wearing a shoe once more.

Ending their tour of the west, and the first season as a vaudeville firm, Ed Wynn and P. O'Malley Jennings had a peaceful dissolution upon returning to New York Monday.

Each will probably reappear in vaudeville next season, as the head of his own turn.

PARIS MEETING ADJOURNS.

(Special cable to VARIETY.)

Paris, July 25.

The convention of artists' representatives adjourned Saturday. "Copy acts" were talked about. It was also proposed to establish a universal syndicate of artists under one central head.

Mountford, the American representative, wanted one union booking office. Mountford talked a great deal. He wanted to address an assemblage of English artists in London this week, but Bartram and Clemart, representing the English artists, were disinclined to officially recognize such a meeting. Mountford arrived at the meeting place one day late, having been detained by the "Celtic" encountering rough weather.

The delegates from the four societies of artists were:

International Artisten Loge, Berlin.
Max Konorah, Leo Herzberg, Joseph Adelmann.

Variety Artistes' Federation, England:

W. H. Clemart, C. C. Bartram, Joe McConnel.

Union Syndicate des Artistes Lyriques, France:

J. Favard, A. Anthon, Leon Roslen. White Rats Actors' Union, America: H. Mountford.

Two other delegates expected to represent America did not appear.

The evening of the opening day of the conference, the French delegates banqueted their English and German colleagues. Those present were Mr. and Mrs. Leo Herzberg, Max Konorah, J. Adelmann, Mr. and Mrs. Anthon, Mr. and Mrs. Roslen, Mr. and Miss Favard, C. C. Bartram, W. H. Clemart, J. McConnel, W. L. Passpart, and Edward G. Kendrew.

WAITING FOR BECK.

Chicago, July 29.

No policy will be settled upon for the American Music Hall until Martin Beck returns to New York, about Aug. 15. The American, the property of the William Morris-Marcus Loew combine, is nominally under the direction of the Chicago "small time" vaudeville concern, Jones, Linick & Scheffer.

Mr. Beck's return is awaited to learn whether the general manager of the Orpheum Circuit will reconsider his ultimatum, delivered just before the American closed for the summer, that the Orpheum would give it no further bookings, thereby virtually placing the American on the "blacklist" for "big time" acts.

DIRECTOR RE-ENGAGED.

Berlin, July 18.

The re-engagement of Charles Mertens for five years, until October, 1916, by the directors of the Wintergarten, has been announced. Mr. Mertens is a co-director of the famous Berlin hall. No change is anticipated in the management, composed of Messrs. Franz Steiner and Mr. Mertens.

PERFORMER MISSING.

Chicago, July 26.

The Chicago police to-day were asked to assist in the search for Ralph Hatt, a vaudeville performer, until lately with a quartet. Hatt was known in the profession as Ralph Deruth.

POINTS OF INFORMATION ASKED BY MAJOR JAS. DOYLE

Writes an Open Letter to All, Declines to be "The Goat," and Wants to Know About a Few Things Others Are Also Interested in.

AN OPEN LETTER TO ALL.

From the Exile Major Doyle

Chicago, July 25.

The editorial in the Player of July 21, entitled "A Personal Statement" is a sad wall, a cry from a man who has gone over three thousand miles away, and he pleads that in his absence you will not criticize or condemn him. He acknowledges that the members of the White Rats Actor's Union and the A. A. A. have a right to criticize and condemn him, as they pay him. If we could only get him to face the Pacific Ocean, he might cough up some more good truths.

As it is, I, myself, humbly beg and plead with everybody to gratify Mr. Mountford's appeal, and wait for him to return. You all have charity and good fellowship in your make-up, so don't attack this man in the dark, don't stab him in the back, and don't falsify about him. Give him a square deal. It would be unkind and ungentlemanly to do otherwise. The world owes us all a living, so let this poor fellow get his. If you haven't read his sympathetic squawk, read it. He would not stab you in the back, he would not lie. Not he. He has too much respect for the truth. Read these last four paragraphs in the "Personal Statement":

The reason of this personal statement is however to place my position before the only persons who have the right to criticize or condemn me: the members of the White Rats Actor's Union and Associated Actresses of America.

If in my absence more charges are made against me, suspend judgment till I return, ready, willing and eager to face both accusers and accusations.

Remember that every man is innocent until he is proved to be guilty. Mere statements about me should carry no weight, more especially when made in my absence, and if it is remembered that such statements will not be made to hurt me, but to hurt the Organization, they will then be appraised at their true value.

Meantime my duty lies towards my employers, the organized actors, by whom I am retained, and it is to their decision solely and their judgment alone with regard to me that I shall bow.

You see! Were you thousands of miles away, you would get a square deal at his hands, and he would also see that his pals did not condemn you, either. He is upright and honest, fearless and bold—not tricky and deceptive. Your right eye is just as safe in his vest pocket as it is in your head. So, good people, under such good conditions I beg of you to await the "Little Napoleon's" return.

You cannot expect him to please everybody. IF HE PLEASES A FEW THAT SHOULD BE ENOUGH. I won't criticize him until he returns, so don't you.

He may not be the white man's hope, but he is one man I want to see come back. I hope his trip is crowned with success (and not expense) and if the V. A. F. ask and are willing to

pay for his release, by all means, don't let them have him at any price.

Here is one for you to ponder over. I was publicly dared to enter the White Rat clubrooms in this city, and I publicly accepted the dare. Friday, July 21, at 11 P. M. I was in the clubrooms, when they brought in two burly officers of the law, each weighing about a ton and both in the neighborhood of seven-foot tall. They bawled at me to leave the premises. I requested them to show me their authority in the way of a warrant. I explained that this was a membership club and that I was a member in good standing, at the same time showing a card to that effect. The burlies were stopped for a moment until a grand old fellow, who refuses to think for himself anymore, but has become a slave (for which he is not recompensed), announced that he had authority from New York to keep me out of the club rooms.

I requested him to read the paper and he did. Thereupon I left the premises with the burlies. However, I first secured the names and numbers of my escorts for future references.

The aforesaid grand old gentleman and high class actor and myself have always been pals. We helped in our little way to build up the White Rats of America. But now the poor fellow is a slave to orders, right or wrong. This great fellow went to New York to attend the annual meeting. He also attended the Tuesday meeting previous to the annual meeting. It is believed the man was hypnotized at said meeting, since he attacked Major Doyle, a thousand miles away, thereby giving "charity and brotherly love" an awful wallop, as well as putting Mountford's "Personal Statement" down for the count. He then returned to Chicago, declaring that he was Major Doyle's pal and best friend. He was not alone in the attack, as two more "brothers" capably assisted in handing out the poison to the members present.

I think the following comes under the heading of "For the Good of the Order."

What was the idea of hiding the result of the election in an obscure corner of our official organ, the Player, and in very ordinary type? Are you ashamed of it? That should be a big item in Ratland, and should have had proper reception in our own paper. Also the number of votes each candidate received.

Tell me, how is it that not over one-seventh of our membership voted in this election?

Also, why was the ballot not printed in our official organ, the Player, this

year, as it has been before, and then members who did not receive a ballot by mail could have voted anyway? I cannot figure it out at all.

Last year, with only half the present membership, we polled twice as many votes. This year, with twice the membership, we only polled half as many votes as last year. Of course, last year was a presidential election.

What's the answer? Can the old Major be right after all?

As I cannot attend the meeting now, will some one please tell me if the White Rats Actors' Union is a union or a corporation? If a union, it cannot be a corporation, and if a corporation, it cannot be a union, and if a union when is it going to conform with the constitution and by-laws of the American Federation of Labor?

Of course, I shouldn't ask these questions, but all's fair in love and war, and I refuse to be the goat.

Only me, the exile,

Major James D. Doyle

53-YEAR-OLD ACROBAT.

Altoona, Pa., July 26.

Edward Levan, aged 53 years, of New York City, an aerialist, fell from a trapeze at the Majestic theatre, July 21, while doing his act, and broke his hip.

A REAL HEN PARTY.

Monday "a real hen party" as Rosalie Muckenfuss designated it, left for a two-weeks' vacation in the Catskills. In the party are May Tully, Ray Cox, Fayetta Munro, Truly Shattuck and Miss Muckenfuss.

The quintet will hide away in a log cabin, containing all the latest improvements (including an automatic piano) at Fallsburg, N. Y. No men will be permitted near the camp.

Leo Maase, the H. B. Marinelli New York representative, is expected to return to the local agency about Aug. 5.

POLICE EJECT DOYLE.

Chicago, July 26.

480 pounds of the traffic squad were called in last Friday, to eject Major James D. Doyle (who weighs about ninety pounds), from the White Rats clubhouse in this city.

The Major had repeatedly refused to remain away from the clubrooms. He was requested to do so after charges had been alleged to have been filed against him, as a White Rat. The diminutive and doughty Major protested that a copy of the charges had not been served upon him. On the theory that a man is innocent until proven guilty, a White Rat would still remain a White Rat, though being required to stand trial.

Friday the Rats at the clubhouse demanded that the Major leave. He declined. Two traffic policemen were then called in and ordered to take the Major out. The Major defied them, stating the officers had no authority to act without a warrant, as no breach of the peace had been committed. The policemen claimed they could eject him under their authority as coppers. The Major, to avoid a scene, left the clubrooms. He may prefer charges against the officers, and apply for an injunction against the White Rats interfering with his peaceful entry into the clubrooms.

SKETCH RECORD ABROAD.

Caryl Wilbur returned from England Monday, and will take a vacation of a couple of months in New York.

Mr. Wilbur claims the record for an American sketch in England, having played "91 Prospect St." over 2,000 times during the last four years in that country. The act has future bookings in England.

HEARING ON APPLICATION.

Portland, Me., July 26.

Hearings are being held today on the temporary injunctions issued in the Keith-Proctor corporation tangle. A decision is expected from the bench, or within a couple of days.

WEEK OF JULY 31 ST.

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THEATRE

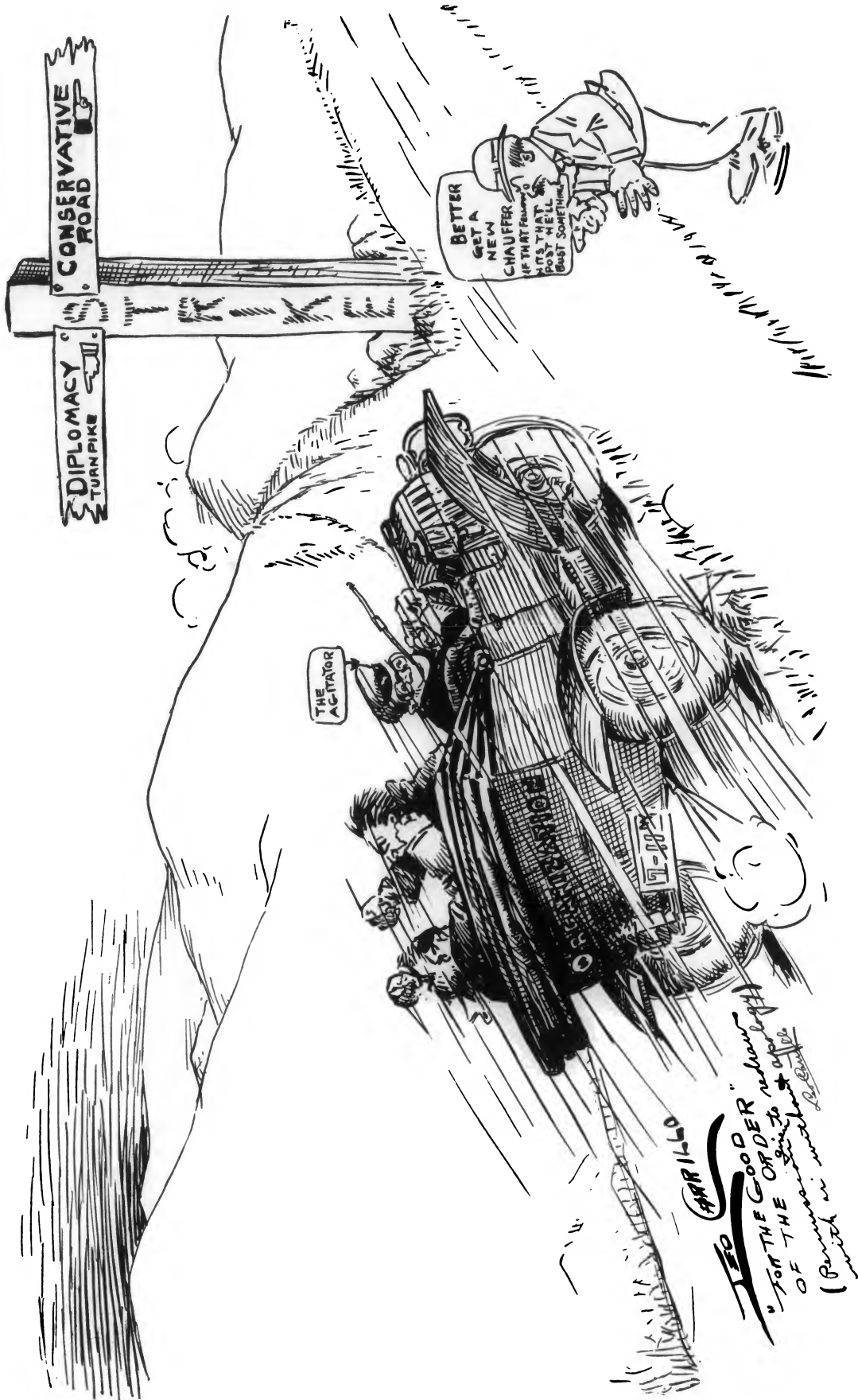
NEW YORK.



KNUTE
ERICKSON

JOS. PINCUS.

REPRESENTATIVE



"JOY RIDING" WITH THE WHITE RATS "MACHINE"

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Vol. XXIII. July 29 No. 8

Jack Hazard opens in vaudeville Aug. 28 at Montreal.

Henry B. Harris has signed Harry Pilcer for the Folies Bergere.

Princess Rajah will sail back to Europe sometime in August.

William A. Brady was expected to return from abroad July 27.

Friend and Downing, in America on a vacation, sail for England Aug. 2.

Helen Ware in "The Price" opens her season at the Hollis, Boston, Sept. 2.

Louis Gerard will go ahead of his brother's (Barney) "Follies of the Day."

Paul Spadoni, the strong man is appearing in a new comedy act in Berlin, Germany.

Harry Yost has been engaged by Gus Hill as publicity of the "Mutt and Jeff" attractions.

George C. Tyler has postponed his homeward sailing date until July 29, on the Lusitania.

Howard Webster and Eddie Moran will write the words and music for the "Mutt and Jeff" show.

Johnson and Wells sailed from San Francisco July 14 for a trip through the Hawaiian Islands.

Maxwell Holden, the shadowgraphist, sailed last Saturday, for a month's vacation in Europe.

Geo. Bloomquest will play vaudeville next season in a new playlet entitled "Bonehead Billy."

World and Kingston open their return engagement over the Orpheum Circuit Aug. 6 at Denver.

The Lyric, Reading, Pa., will not change in management or policy for the coming season, as reported.

Leick and Keith have returned from England, and will be managed by B. A. Rolfe in this country.

Louis Gilbert has been signed by Max Spiegel for the advance of his "Queen of Bohemia" company.

Rapoli, the foreign juggler, has returned to this side. Gene Hughes is placing vaudeville engagements for him.

Edgar MacGregor has been engaged by A. H. Woods as stage manager for the Farnum's "Littlest Rebel."

Henry Sylvester (Sylvester and Vance) has owned a boy since July 15. The baby was born at Hudsonville, Mich.

Ruth Polo has secured a divorce from her husband, Gabriel Polo. The decree was granted in Nashville, Tenn., last week.

Thos. A. Morris, the summer park promoter, is in Berlin this summer, engaged in pushing open air amusements to a profit.

Frazee & Lederer have signed The Grazers for a musical show they have in contemplation. The show has not yet been named.

"Siberia" has been routed for the Stair & Havlin houses. The melodrama, now being cast, opens Aug. 28 in a nearby town.

Al. B. White, formerly of Taylor, Kranz and White, has been selected to lead Helen Lehman's "Four Melody Maids" in vaudeville.

Jarrow sailed Thursday for the other side, to make a short stay, during which he will play four weeks at the Palace, London.

Bert Baker opens as a "single" at the Majestic, Chicago, next week. Mr. Baker has been in musical comedy for several seasons.

Maxine and Bobby were placed for the Orpheum Circuit this week, by the newly organized agency firm, Hugo Morris and Murray Fell.

Fred Wright, Jr. will resume his role in "The Pink Lady" at the Amsterdam Sept 15. Understudies are taking the role in his absence.

Spitz & Nathanson will put out "The Thief" this season. Edytha Ketchum who played Hilda in "The Wolf" has been engaged as a principal.

Charles Dickson renamed his new comedy, "The Golden Rule, Ltd." The first performance will be given Sept. 23 at New London, Ct.

Louis Cohen, of the Charles K. Harris staff, has lost fifteen pounds this summer, running around in the heat to "plug" the Harris Compositions.

Billie Ritchie arrived from Europe on Sunday and brought with him several pantomime novelties to be used in Gus Hill's "Midnight Maidens."

Al. Rich will have "Brewster's Millions" on the road again this season, opening in Buffalo, Aug. 21. Louis Kimball is signed to play Monty Brewster.

Carolyn Lilja, late prima donna with Mort Singer's attractions in Chicago, has been signed by A. H. Woods for one of his numerous musical organizations.

James S. Devlin has closed a contract with Mile. Lovera, a classical dancer, to appear in vaudeville. She will be assisted by six English pony ballet dancers.

"The Sixth Day" is the title of a new act, just finished by Charles Horwitz, with music by Fred Bowers, for Dave and Percie Martin. It will be elaborately staged.

Mabel Craig, widow of the late James Richmond Glenroy, will appear next season in a musical comedy creation in vaudeville under the management of James S. Devlin.

The Gladenbecks, an European strong act, featuring a woman Sandow, have been booked for the Orpheum Circuit. They open at the Columbia, St. Louis, Dec. 4.

Gertie Vanderbilt will not appear in vaudeville with George White, who left "The Folies of 1911" a couple of weeks ago. Miss Vanderbilt may take to the varieties as a "single."

Al. H. Wilson, in "A German Prince," under Sidney R. Ellis' management, will open his season in Baltimore, Aug. 5, and play south during the greater part of the season.

All the Percy G. Williams vaudeville theatres, excepting the Orpheum and Bushwick, open Labor Day. The Orpheum starts a week earlier. The Bushwick premiere will come later.

Amelia Bingham, booked by M. S. Bentham, starts her season Aug. 20 at Morrison's Rockaway Beach. Miss Bingham will then play around the Williams Circuit in Greater New York.

George M. De Vere, formerly manager of H. B. Harris "Travelling Salesman," will direct Litt & Dingwell's "Old Kentucky" next season. Norman Peel will be "back" with the show as usual.

The Brown Brothers, increased from five to six in number, start a western tour Monday, at the Majestic, Chicago, afterwards going over the Orpheum Circuit, placed by the Pat Casey Agency.

Clarence Bennett's "The Squaw Man" has opened its season far in advance of the road shows announced for the fall campaign. He is now playing British Columbia. Good business is reported.

Vera Stanley has been signed through the Matt Grau agency for the Harry Woodruff show. Helen Darling and William Kent have been listed for Harry Bulger's company.

"The Spring Maid" Company in which Mizzi Hajos takes Christie McDonald's part, opens Aug. 7 at Atlantic City. After a fortnight's stay there, it will work its way by stages to the Pacific Coast.

Nellie Revell is at Mt. Clemens, fixing up some rheumatism caught over at the Pallsades. Nellie will come back for her regular season campaign of pushing publicity for the Percy G. Williams six vaudeville houses.

Julian Eltinge was to have commenced his starring tour at the Savoy, Asbury Park, the second week in August. The date has been canceled and no substitute arrangement entered into.

Immediately following its run at the London Coliseum this summer "Sumurun" will be taken to the Manchester Hippodrome. The salary (\$4,000) of the act will about create a record in the provinces.

Gravito, a wire-walker while giving a public show last week in the main street of Wilson, N. C., fell 25 feet to pavement. Gravito claims he was trying a new trick and still says it's a good trick if he can do it.

The Three Athletas, in the advance billing for Hammerstein's next week will probably not appear, as two of the girls are abroad. The trio are booked to play over the Orpheum Circuit, commencing in September.

Reba and Inez Kaufman, the two American girls who were successful in the revues of the past months in Paris, may appear this coming season in William Harris' "Quaker Girl" production, New York.

Frederick Warde has been engaged by Henry W. Savage to play "Nobody" in the western company of "Everywoman." Marie Wainwright will be the "Truth" of that organization, and Jane Oaker takes the title role.

"A Variety Reader" submits:
To be a star in vade-ville
You must dethrone a King—
Or shoot an old-coved thing—
Or be a Johnson in the ring—
Or do any freakish thing—
And sing.

The Jackson Troupe of twenty-four girls, now at the London Hippodrome, may be engaged by Edw. Blondell for next season. Henry B. Harris thought of placing the act with one of his shows, but negotiations were declared off.

A Baldwin Sloane, composer, and Ray Goetz, lyricist, of "The Never Homes," returned from Europe Tuesday, to attend the rehearsals of their new production. Glen MacDonough, the author of the book, is due on Saturday.

COMEDY CLUB ENRICHED BY UNITED'S \$1,000 GIFT

Big Booking Agency Donates for Artists' Club
A. F. Albee Joins

Monday the Vaudeville Comedy Club, through its president, Bert Leslie, was the recipient of a check for \$1,000 from the United Booking Offices. The money was for one ticket to the V. C. C.'s show at Young's Pier, Atlantic City, for the fund to improve the new quarters of the club, which is now moving to the new home at 107 West 44th street.

The check also carried with it the good will of the managers toward the society run by the vaudeville artists. Numbered among its members are the best known of the entertainers. Of late many agents and managers have been proposed and elected as members of the V. C. C. E. F. Albee, general manager of the United, has his application for membership before the club.

The Comedy Club, during the reign of Charles H. Smith as president, started a "Clown Night." This event came once weekly. It was an evening of good fellowship and cheer. No "shop talk" was indulged in. Managers, agents and artists found they could enjoy themselves without talking about "Next Week" or next season. Mr. Leslie has further promoted the excellent feeling inaugurated by his predecessor, until the big managers, wishing to show a substantial recognition of the efforts, donated the check.

While the V. C. C. as a society of artists is neither aggressive nor oppressive, the large number of artists on its rolls gives it considerable importance as an order of actors.

Atlantic City, July 26.

The Vaudeville Comedy Club with about thirty acts and a host of "clowns" rolled into town Sunday afternoon, putting up their tents in Young's and the Dunlop Hotels. They then set about the fun of collecting the dollars from their great big benefit held on Young's Pier all week.

In the lead was the one and only James J. Morton, closely followed by "mother" Harry Denton. If there were any doubts about the success of the capers it wasn't visible for on Monday over \$1,100 rolled into the box office, smashing all house records to smithereens. It is a safe bet that the week will exceed \$8,000. There is no reason why this figure should not be beaten for the shows listed are the best ever heard of here, and records can hardly show a list of such stars as those who have volunteered to come down and play for the V. C. C.

Monday's show was of such excellence that it precluded anything but a sell out for the rest of the week. Before each act Jim Morton stalked silently on, put over a few laughs, announced the act, and departed.

The program is changed daily. Among the acts appearing are Richard

Barry and Co., West and Van Sclen, Blossom Seeley, Harry Fox and Miller-ship Sisters, Harry Keane and Agnes Scott, Conroy and Le Maire, assisted in their "pinochle argument" by Sol Goldsmith and Franklin Ardell (in a box), Mabelle Adams, Montgomery & Moore, George Cohan and Willie Collier, Yorke and Adams, Billy Hart, Irving Berlin, Jean Schwartz and Ernest Ball, Tom Waters, Joe Keno and Rosie Green, Carson and Willard, John Nestor, George Evans, Lillian Russell, Cliff Gordon, Willie Howard, Frank Tinney, Weston, Fields and Carroll, John H. McCarron is stage manager for the week.

Club members around to push things along are Roland West, Carl Henry, Val Trainer, Vic Herman, Jock McKay. Henry Reichenback is still here doing the worrying. Miss Adams is now leading the orchestra and will continue in the leader's seat for the remainder of the week. There is a possibility that Eva Tanguay will feature the shows for one day. All the acts will make grand Jubilee shows Saturday, and Sunday.

This is proving the happiest, jolliest, merriest week of capers, cutups and fun ever. The benefit has proven a wonderful test of loyalty for the cracker-jack organization.

BOOKINGS NEXT WEEK.

The active engagements of vaudeville acts for next season will start next week in the United Booking Offices. July has been a very quiet month for the agents and managers, few of the latter coming to New York.

Percy G. Williams has spent most of the month at his summer home on Long Island. Mr. Williams says the American agents did not ask him to book acts at this time last summer, when he was in Europe, and they consider he is there now. But Aug. 1, Mr. Williams promised the commission men their acts will receive his attention.

Aug. 1 is the date looked forward to for the real commencement of the season's programs.

Sam K. Hodgdon, general booking manager for the United, said he hardly thought the managers would get at the bookings in dead earnest before the second week in August. Mr. Hodgdon is of the opinion all the managers will not return to their desks before then.

"CHORUS LADY" RETURNING.

The Pat Casey agency is trying to arrange with James Forbes, author of "The Chorus Lady," for the production of that piece in its original sketch form.

If successful, Lottie Williams will star in the sketch.

Fred Rowley, until recently musical director of the Crystal, Milwaukee, has been engaged in the same capacity for the Alice Raymond Co., presenting "A Night in Egypt." Rowley will go to Australia with the troupe.

THE SHARPSHOOTERS HOLD-UP.

The sharpshooting girls at Hammerstein's did a little hold-up last week, that the audiences knew nothing about. Lillian Graham denied any knowledge or connivance with the affair. Willie Hammerstein suffered, he increasing the girls' contracted salary of \$600 for last week to \$750, and the pay for this week, originally agreed upon at \$450, to \$600.

Ethel Conrad directed the hold-up. The two girls, who sent the bullets into the nether limbs of W. E. D. Stokes, contracted to appear at Hammerstein's for one week at \$600. They seemed to draw business. A renewal contract for the second week was entered into by them at \$450. No manager but Hammerstein's could be found who wanted the "attraction." After the Monday and Tuesday shows, hissing was intermingled with applause each time the girls appeared.

Friday afternoon, after the matinee, Miss Conrad sent word to the management that unless they were paid \$1,000 for last week, she would not appear that evening, claiming she had but then heard for the first time their salary figure. The girl stated she was acting independently of Miss Graham. Before the girls went on in their exhibition, Mr. Hammerstein had allowed an increase of \$150. As a real vaudeville act, the Misses Conrad and Graham would be fortunate to locate a "picture house" that would stand for them.

During one of the night shows, while the girls were on, an auto tire exploded on the street below. It sounded like the crack of a pistol. The audience commenced to laugh, it seemed so apropos, and after their act, the girls wanted to know if the house had "kidded" them.

Willie Hammerstein and John Pollock put over some bit of a press story when they had Lillian Graham disappear last Saturday night. It was so good that neither Miss Graham's sister, agent nor lawyer knew anything was being "pulled." For four days the girl's sister worried and cried in fear that Lillian had committed suicide. She personally called on or telephoned everybody she knew in New York.

The police and the dailies refused to believe that the Graham girl had been kidnapped by Stokes, as was suggested, nor would they accept the suicide theory, although the papers were obliged to notice her disappearance, as well as her return, Wednesday, to the extent of considerable space. One daily (the "Times"), which had turned down the notice of the two girls opening at Hammerstein's on the ground it was not good policy to encourage such things, gave a column Wednesday morning to the discovery of Miss Graham, under the name of Lillian Clark, in a Poughkeepsie (N. Y.) hotel. And Hammerstein's has been doing the same phenomenal business this week it did last.

Not even Ethel Conrad, Miss Graham's partner on the stage and in the indictment for attempted murder, knew where Lillian had gone to. Pollock and Hammerstein and the girl kept it to themselves, which may cost the young women several of her friendships.



B. A. ROLFE

Mr. Rolfe, in his new departure, has been eminently successful on YOUNG'S OCEAN PIER, ATLANTIC CITY, N. J., where he is the talk of the town. ROLFE AND HIS BAND OF SOLOISTS are perhaps the strongest musical attraction that has entertained the boardwalk throngs in numbers of years. After filling one year of vaudeville contracts Mr. Rolfe will devote his entire time to band matters, while his other enterprises will continue to be attended to by his associate, C. B. MADDOCK.

THEN WHAT?

TOLEDO "BLADE,"

FRIDAY, JULY 21, 1911.

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TWO THEATERS ARE ON UNFAIR LIST

C. L. U. Delegates Take Up
Grievance of Plumbers'
Union.

The firm of Hurtig and Seamon operating the Empire and Arcade theaters in Toledo, were placed on the unfair list by the Central Labor union last night.

The action was taken following the announcement that the grievance committee had failed to act on a complaint of the Plumbers' union, made several weeks ago, that non-union plumbers had been employed to do work at the Arcade theater, and that other non-union plumbers were to be employed on the Empire. Stags hands, White Rats, and other union organizations will be called upon to support the Central Labor union in the fight against the New York theater owners, it is declared.

MAUMEE HAS NO
MONEY TO PAY FOR
SCHOOL IMPROVEMENT'

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In the beginning of the controversy between the agitators of the White Rats and their employers, the managers, the Vaudeville Managers' Protective Association pointed out the dangers of the affiliation between the actor and the Union labor man. We asked you artists what would you do if you were called out by bricklayers, iron-workers, musicians or other labor bodies because of some grievance that body might have against any theatre. Our question was pooh-pooed and held up to ridicule by your secretary in the Player (his press sheet and your supposed organ). Over his own signature, your secretary in an article headed "The Mountain and the Mole Hill" wrote as follows:

"THEY THEN CONTINUE TO TALK about a sympathetic strike, and that the actor may be called out to strike at any moment.

"The managers and agents who issued this know that it is not true. They all read the Player and consequently they must have a copy of the charter. They know that it reads, 'The local autonomy of the White Rats Actors' Union is hereby guaranteed.' Of course, 'local autonomy' is a large phrase for any member of this association to understand, but it means that the

White Rats Actors' Union stands on its own feet, and that they take their orders from no one but the Board of Directors, and from the Board of Directors alone and no other person."

Well, does the clipping from the Toledo Blade, printed above, show you whether we were right in warning you against the position your organization has placed you? Does it show you, too, that your secretary has not hesitated to mislead you? Surely it must show you that you are in daily danger of being called out on strike, no matter what Union man has a grievance. In the case of the Toledo trouble, the Plumbers' Union calls the strike on the house, and all White Rats will be asked to strike against the Empire and Arcade theatres. What are you going to do about it?

Your secretary promised you the aid of the Federation of Labor in any conflict with the manager. Naturally, he must reciprocate by giving the Plumbers' Union your aid in upholding their strike. What is occurring in Toledo is just as likely to occur in every other vaudeville theatre in the United States and Canada and it will be a case of stay out or walk out for all unionized actors. Then what?

You'll have to decide that ques-

tion for yourselves and it looks as though you will have to decide now. If you obey the call of the Toledo plumbers, the war is on and we don't see how you can get out of it unless you repudiate Mountford and his clique, who have tied you to the trades Unions. If you don't want to have this sort of trouble hanging over you for all time, rise up and started for your liberation from the one-man-rule-or-ruin policy that has been threatening to overturn the entire vaudeville business. If you don't want to be at the beck and call of the

aggrieved plumbers, plasterers, bricklayers, carpenters and other trades Unions, take back the control of your organization, frame your Federation Charter and hand it to your secretary as a present when you bid him farewell. Then elect rational minded officers who will carry on your organization in a sane and safe manner for your interests, instead of making it the instrument of personal spite and rancor.

When you have done this your future prosperity will be assured as well as the prosperity of the business by which you and we live.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

A SAMPLE COMMUNICATION, FROM AMONG THE HUNDREDS RECEIVED, AND WHICH SPEAKS FOR ITSELF :

Chicago, Ill., July 22, 1911.
Vaudeville Managers' Protective
Ass'n, New York City, N. Y.

Gentlemen:—

So much has been said and written pro and con about equity and fair play among managers and artists, that in the face of the deal handed to me during the last year by the White Rats Publishing Company, all the chatter that has appeared in the White Rats organ. The Player, on this subject, is nauseating to a person familiar with the glaring inconsistency of this publication, which sadly and so noticeably fails to "practice what it preaches."

When I was selected to take charge of the Chicago office of the Player over a year ago, I was given a contract, the inequity of which has enabled the White Rats Publishing Company to withhold legitimately earned advertising commissions to the extent of approximately \$50.00, through what might be termed a "joker" clause in the agreement and which specifies that "settlements will be made on the 15th of every month, on all business which has been paid for in cash up to that time."

Now, as newspaper advertising authorities know and will admit, responsible and fair dealing publications will and do pay cash commissions on the total amount of unpaid advertising contracts that have been satisfactorily confirmed and accepted, and conclusive evidence of that "acceptance" is the PUBLICATION OF SAID ADVERTISING.

Not content with withholding my earned and acknowledged commissions, after my formal dismissal from its service for failing to satisfactorily carry out the "red flag" policy of the Player editor,

the White Rats Publishing Company also saw fit to "short check" me to the extent of \$10.00, which amount is rightfully and legally due me for my Chicago "news letter" in the issue of September 17, 1910, and indisputable evidence of which I have in hand at this writing.

I am not the only person who has a like grievance against the Player, as is evidenced by the fact that a lawsuit for \$500.00 is now pending here against the publication, and which was instituted recently by my successor in the Chicago office, for alleged unpaid advertising commissions.

History records the fact that the White Rats are noted for soliciting the aid of the courts whenever some delinquently inclined manager happens to be shy on salary day, and for which purpose high-salaried attorneys are regularly retained, but the "official organ," on the other hand, is ever careful not to give their lowly paid representatives an agreement sufficiently equitable to permit the collections of money earned.

Equity is a mighty fine principle when put to practice by both parties interested, but this incessant howling about "equitable contracts" sounds anything but sensible and consistent from a concern that hands out an unfair agreement like the one given to me.

In conclusion, I have no grievance against the White Rats, as an organization, and I am proud to count among the members, many who are my warmest and best friends, and who, I am satisfied, are not in accord with any such unfair and inconsistent methods and dealings as above related.

Respectfully yours,
(Signed) Harry E. Bonnell.

FROHMAN WILL NOT SELL OUT DESPITE SERIOUS ILLNESS

Report That "Syndicate" is to Purchase His Theatrical Interests for \$2,000,000 Denied by Friends of Charles Frohman. Has Severe Attack of Inflammatory Rheumatism.

Rumors are afloat to the effect that Charles Frohman is so seriously ill, it will be months before he recovers, and that the Klaw & Erlanger syndicate may arrange to take over Frohman's business interests at a price approximating two million dollars.

The reports were further pictured with details describing the critical financial condition of the manager, which went on to state that just before his illness the syndicate advanced him \$350,000 in order to make his next season's productions.

A year ago last spring a story was in circulation that Mr. Frohman was so financially embarrassed that ten men interested in the big syndicate formed a pool, each contributing \$5,000, which was advanced to the manager to float him till the season opened.

A quest for confirmation of these reports elicited the following from one of the closest business associates of Frohman:

"Charles Frohman will quit show business when he dies—not before. Although he had a bad season last year, he is still one of the richest theatrical men, owning a number of theatre leases so valuable as to be impossible of definite computation. His name appears on the leases of two houses in New York, five in Boston and others in Chicago, St. Louis and elsewhere. In addition to this he holds interests in leases in conjunction with Klaw & Erlanger, Nixon & Zimmerman, Rich & Harris, Frank McKee and other syndicate allies. He also owns a lot of real estate in New York City.

"But his largest asset is the list of stars under his control. The Maude Adamsons, John Drews, Ethel Barrymores, William Gillette and so forth annually earn for him large sums of money. His options on the output of nearly all the well known authors in the world are alone worth an almost fabulous sum of money.

"As to Mr. Frohman's physical condition, J. C. Williamson, the Australian manager, visited him several times prior to his departure for Europe, and reported that 'C. F.' would be up and around very shortly. He is suffering from inflammatory rheumatism, extremely painful and confining for a time, but, he will be up and around in time for rehearsals for next season's productions."

FAMILY GOING ON STAGE.

Vernon Castle, the elongated English comedian, arrived from Europe this week to resume his part in "The Hen-Pecks." He brought with him the bride he took unto himself just before the close of last season. She will be given a small part in the company, making her stage debut with

the opening of the piece at the Broadway.

During his trip abroad to visit his family, Mr. Castle's sister, Margery Blythe, also expressed a desire for footlight experience. She will also be given a minor role in the piece.

Castle belongs to the Grossmith family in England. It is expected that his sister will develop histrionic talent of no mean order.

BROADWAY SITE LEASED.

Felix Isman has leased the plot just above the Globe Theatre, taking in Nos. 1557 to 1561 Broadway, to the Philadelphia Baking Co. The company will erect a three-story building on the plot for a restaurant.

The property was obtained by Isman from the Shanley Brothers last May. The lease is for twenty-one years at an approximate rental of \$1,000,000.

"TURKEY TROT" IN ENGLAND.

(Special Cable to VARIETY.)

London, July 26.

Joe Smith, who with his wife, Frances Demarest, is touring the Continent, has been engaged by George Edwardes to stage a "Turkey Trot" number for "The Quaker Girl." The dance will be put on next week by Joe Coyne and Gertie Millar.

George Edwardes has been re-elected managing director of the Gaiety. This settles for a time all the reports of Frank Gould obtaining control of that theatre.

KLEINECKE GOES WITH WOODS.

The engagement of Gus Kleinecke as musical director for Julian Eltinge's "Fascinating Widow" has been entered by A. H. Woods, manager of the show.

Louis F. Gottshalk will musically direct for "Gypsy Love," Mr. Woods' Franz Lehar operetta for Marguerita Sylva. Mr. Gottshalk will also assist Geo. Marion in staging the piece.

LOU IS GEN. REP.

Chicago, July 26.

"Lou" Housemann has been appointed general representative for the A. H. Woods productions in Chicago the coming season. Housemann will continue in his capacity of wine boomer. He has settled his claim of \$12,000 against a "water" concern, for which he had been working as a "booster," receiving \$2,500 cash to call all bets off.

"GREEN STOCKINGS" FOR TITLE.

"Green Stockings" is the title of the starring vehicle, selected for Margaret Anglin's tour next season. The season will open in September.

NEW SHOW FOR SURATT.

For '12-'13, Lee Harrison, manager of Valeska Suratt, has already mapped out a new production for his star. The lyrics and music for the show will most likely be supplied by Irving Berlin. All the other details have been decided upon.

Miss Suratt will play "The Red Rose" throughout next season. She is contemplating an engagement in a Parisian revue for the summer of 1912.

The "Rose" show at the Globe is doing business, along with the other Broadway attractions, when the weather conditions are favorable, and will have a good break on the whole for the summer run. It may remain in New York indefinitely, or take to the road early during September.

Max Reynolds, a German comedian, may be given a chance at the "Dutch" part in the "Rose" piece, within a week or so.

"WESTERN SYNDICATE'S" OFFER.

San Francisco, July 26.

The Broadway Theatre Co. has received an offer from a western syndicate for the Broadway theatre, Oakland. The proposition mentions a large figure, and the company may sell. Who comprises the "western syndicate" is not made public.

PRINCIPALS MARRY.

St. Louis, July 26.

Wanda Rivers, of St. Louis, married Ralph Clemm at Virginia, Ill.

For more than a season they have been the principals of a company presenting "Tempest and Sunshine," put out by Chicago producers.

BIG "PAPER" SHIPMENT.

One of the largest shipments of billing matter for a legitimate attraction was sent out last week by the Klaw & Erlanger office booming "The Pink Lady" in all the big cities between here and the Pacific coast.

Eighteen hundred 24-sheet stands comprised the shipment.

NEW HOUSE AT TAFT.

San Francisco, July 26.

White's Savoy theatre, Taft, Cal., a new house, will open in September. It will have the John Cort bookings.

W. A. White, late manager of the Blaisdell Opera House, will manage.

BOSTON'S OPENING SHOWS.

Boston, July 26.

"Over Night," that was scheduled to open the season at the Shubert, July 31, will not come until a week later. "Everywoman," a Savage attraction, will go into the Shubert when "Over Night" leaves.

"The Nest Egg" will open the season at the Park. After a short stay it will make room for "Get-Rich-Quick Wallingford." A try will be made to keep the "Wallingford" show here for the season.

"The Red Widow," with Raymond Hitchcock, is booked to give its premier production at the Colonial about Labor Day.

Henry Savage will send "Excuse Me" to open the season at the Tremont.

Gertrude Hoffman and her "Saison des Ballet Russes" are coming here.

St. Louis, July 26.

Dave Russell will succeed John Fleming as manager of the American. Mr. Fleming is in Denver, very ill. Mr. Russell was at the Imperial last season.

Harry Wallace has been reappointed manager of Haviland's. That house will have no orchestra this coming season.

The popular-priced situation has not cleared as the summer has progressed. Stair & Havlin still have an extra theatre here.

It is announced that, as usual, the best of the S. & H. attractions will play the American theatre, and the "thrillers," Havlin's. A new marble foyer, box office and entrance and new seats have been put in the latter this summer. The Imperial is the uncertainty. Last year the "thrillers" were divided, Havlin's having stock the first half the season, while the Imperial played the combinations. Later, the order was reversed, and the road shows went to Havlin's.

To further complicate the situation, the Grand Opera House will be back about the middle of October, practically new. It will play 10-20 vaudeville.

GOOD COMEDY BY NEW AUTHOR.

Waterbury, Ct., July 26.

The "try-out" of a new comedy, in stock here this week, has developed a new author as well. The piece has been very well liked. Called "Behind the Clouds" in this city, it will go out on the road under its proper title of "The Fatted Calf."

The playwright is Arthur Hopkins, a former newspaper man, now connected with the Orpheum Circuit in New York. Mr. Hopkins has turned out a highly humorous play, in three acts, and one that calls for but a company of seven.

With a few changes and casted permanently, the show will start over the legitimate circuits about Sept. 1. Many New Yorkers, in town to see the piece, have liked it very much.

HAS NELLIE McHENRY.

Nellie McHenry of "M'las" and "The Circus Girl" fame, has been engaged by Henry B. Harris for a principal part in his American production of "The Quaker Girl."



BABY CONRAD

A baby picture actress, the idol of the picture loving kiddies.

CIRCLE LEASE PASSES; TO BECOME MUSIC HALL

A. H. Woods and H. H. Frazee Take Over the Isman-Loew Theatre. Renamed, "Moulin Rouge." Will Hold Current Reviews.

The Circle theatre has been leased to A. H. Woods and H. H. Frazee by the Mascot Amusement Co., one of the corporations controlled by Marcus Loew.

The new lessees will take possession within the next few days, closing the house for important alterations and improvements in order to transform it into a modern music hall, to be called The Moulin Rouge.

It is the purpose of Woods and Frazee to organize a permanent musical stock company, presenting current reviews.

For this branch of the undertaking they are seeking the co-operation of George W. Lederer, who has long had in mind such an enterprise to be located in the metropolis. Lederer, however, is said to be partially disinclined to embark in the enterprise at this time, as he is not anxious to have too many irons in the fire for the coming season. He has already contracted for numerous productions, some already announced, and others under consideration.

Woods and Frazee have sub-leased the house from the Mascot Amusement Co., at \$30,000 yearly rental, for five years. The Loew Circuit, which held the theatre under a lease from Felix Isman, became the Mascot Amusement Co. In re-leasing to Woods and Frazee the Loew people have reserved the right to give Sunday vaudeville concerts in the house, which they will do.

When Woods offered to take the Circle off Marcus Loew's hands, "Al" took on the appearance of Santa Claus to "Marcus." Loew accommodated Felix Isman when the latter unloaded the loser upon Loew, who has played "small time" vaudeville in it ever since, even though there have been no audiences to watch the shows. Now Woods and Frazee stand to Loew like Loew formerly stood to the Shuberts, the Distress Angel.

Isman made money when playing combinations in the house. The Circle played to \$7,000 or \$8,000 with an ordinary show, and ran up to \$11,000 with "Jimmy Valentine." The Shuberts had Sam Bernard booked in for a week, but a disappointment in one of their Brooklyn houses caused the brothers to shift Bernard and his show to the Baby Borough. Isman became right angry at the move. To spite all other "combinations," he handed something in the shape of the house to Loew. Not wishing to leave his sphere, Mr. Loew installed "small time" vaudeville and hadn't smiled since, up to the time Mr. Woods said he would take a try.

NOT WORKING IN UNISON.

Herman Fellner, a European musical and dramatic agent, arrived in New York last week. Coincidentally with

his arrival it was announced from the office of Werba & Luescher that Mr. Fellner came with authority to form a combination between Werba & Luescher, as producing managers and T. B. Harms & Co. and Francis, Day & Hunter as music publishers. The avowed object of the new combine, according to the statement from the W. & L. office, was the production of foreign operas and the publication of the scores thereof. The statement read:

"The first work which Werba & Luescher will produce in conjunction with their new associates will be the new piece that recently met with so much success in Berlin, called 'Polnische Wirtschaft.'"

Tuesday morning the daily papers announced that Cohan & Harris had secured the American production rights to the "first work which Werba & Luescher will produce in conjunction with their new associates."

A cog must have slipped somewhere, or the press agents are not pulling in unison.

Ethel Levey sailed July 25 for London. How 'do, Dave Robinson

Mayme Gehrue will again head "The Three Twins" show the coming season.

ERLANGER'S VACATION.

When A. L. Erlanger returned to his office in the Amsterdam theatre building Monday, after loafing for a week on Long Island, it was the only time within the memory of the oldest manager that the boss of the Syndicate had done any such thing. According to the vacation statistics, last week's was Erlanger's first in twenty-three years.

Spending the resting spell with him was Pat Casey, also the initial pure resting festival that Casey ever indulged in, excepting when broke once in Maine.

O'HARA IN NEW PIECE.

Under the management of Bob Irwin, Flske O'Hara, the Irish tenor, will be started this season in "Love's Young Dream," a brand-new play, by Theodore Burt Sayre, the title taken from Tom Moore's poem.

In addition to O'Hara, Maggie Fielding and J. H. Sullivan have been signed. The show opens the latter part of September at a place yet to be selected.

A MORALITY PIECE.

"Where is My 'Wandering Boy Tonight?'" is the title of a dramatic piece L. E. Walter is routing for the coming fall season. It tells of the story of a young man who wanders from his own fireside and is beset by temptations. Said to teach a great moral.

The Pastime Theatre, Seattle, a new picture house opening July 15, was partly destroyed by fire July 21.

Fornarina, a French soubret, has been engaged for the Folies Bergere in New York for four weeks commencing Dec. 18.

ARRANGING LAUDER TOUR.

The William Morris division of the Morris-Loew booking concern is busily working upon the forthcoming seven-weeks' tour of Harry Lauder, a Scotch comedian.

Lauder will sail from the other side Sept. 25, starting out on his travels (with the customary "special train") around Oct. 1. The tour will not reach the Pacific Coast this trip, using up the seven weeks in the east, middle and southwest. Some days two towns will be played. No favoritism will be shown, convention halls, "Shubert" and "Syndicate" theatres being included upon the route sheet.

It is possible that Mr. Lauder will bunk nightly in the Pullman private called the "Olympia," originally built large enough to accommodate President Taft.

Ed Bloom will be the boy ahead of the show, running ahead several times, first starting out early in August. Bill Morris will stick behind with his meal ticket, while Nate Spingold will probably slip over some press work for the vaudeville aggregation.

TOM WATERS FOR T. & E.

Tom Waters has joined the legitimate ranks. Matt Grau placed him with Klaw & Erlanger. The vaudevillian will play the leading comedy role (Frank Lalor's part in the original production) in "The Pink Lady," ("No. 2" company) about Sept. 15.

GRACE DREW'S PROMOTION.

St. Louis, July 26. Grace Drew, who scored a big success here as one of the prima donnas in "The Chocolate Soldier," has been engaged to succeed Ann Tasker as the prima donna of the Delmar Garden stock Company.

Miss Tasker is to have a part in "The Pink Lady" this fall, and wants a short rest, as she came to Delmar immediately after closing in a "Madame Sherry" company last spring.

Miss Drew's engagement begins Sunday night, supporting Emma Carus in "Forty-five Minutes From Broadway."

NEW GARRICK MANAGER.

St. Louis, July 26. There will be a new manager for the Garrick next season, succeeding Harry Buckley, who has been informed by the Shuberts that an older man will be sent on from New York. Melville Stoltz, the Shuberts' representative for St. Louis, denies he knows anything about it.

WOODWARD GETS THE OTHER.

Chicago, July 26. O. D. Woodward, proprietor of Brandeis theatre, Omaha, closed a deal this week whereby he became manager and proprietor of the American theatre in the same city.

At the American, Mr. Woodward will play stock and vaudeville, opening on September 4.

GABE IN OLD ROLE?

A. H. Woods is negotiating with Master Gabriel for the diminutive comedian's reappearance in the titular role in "Little Nemo," when Woods sends it on the road the coming season.



ROSE STAHL'S LATEST.

SAW "COMING SOON" TOO LATE.

Ocean Grove, N. J., July 27.
The old time residents of Ocean Grove got a shock when they came out on their way to morning prayer meeting yesterday. Wherever there was a site for a lithograph, there stared the flaming letters "Coming SOON—The MIGHTY HAAG CIRCUS."

Anyone who knows Ocean Grove will realize what this means. The community is the estate of the Ocean Grove Camp Meeting association, a body of Methodist Episcopal churchmen, and they frown severely upon everything that is worldly. Epworth League strawberry festivals are the limit of gaiety, and on Sunday they even drape the penny-in-the-slot machine in canvas covers.

The circus posters started things. Protesting citizens of the religious community wanted to know what such a thing meant. Rev. Dr. A. E. Ballard, who as president of the Association, is mayor, common council, police commissioner and board of education all in one, informed the committee of protest that it was too true. The Mighty Haag circus is indeed coming, to wit, Aug. 2, and will exhibit on Association ground.

The citizens went their way wondering, but there is a whole lot of criticism of the campmeeting association admitting a circus to Association ground right in the midst of the season of religious exercises.

The circus lot is to be near Fletcher lake on a plot owned by the association. No circus has ever penetrated into Ocean Grove before and no one knows how it was worked this time.

Ocean Grove otherwise is the tightest closed town on the map. You can't drive a horse or pedal a bicycle on its street on Sunday and they have a board of censors for the moving picture industry that is a wonder for thoroughness and care. There are two picture showplaces in the grounds, both opened this year. They go in strong for travel pictures and educational views, but once in a while the renter slips one over on them. Hence the board of censors. He's the operator in the house. He goes into executive session when the reels arrive and looks them over in secret. If there is anything in the subject, such as a man kissing a woman who appears to be other than his wedded wife, or the picture of a man draping himself on a public bar and tilting licker into his system, the operator makes note thereof, and when he comes to the public exhibition he goes on grinding the crank, but reaches forward with his free hand and covers the lens until the objectionable scene is past.

WHO KNOWS BEST?

Rose Melville, who has played "Sis Hopkins" for eleven seasons, says there is nothing doing with the Hoosier character next season.

Her husband, who manages the show, speaks differently.

A route for Rose in "Sis" is being arranged, according to late reports.

TAKES OVER S. & H. HOUSE.

Cleveland, July 26.
The Cleveland Theatre Co., with a capitalization of \$5,000, was incorporated in Columbus last week. It is the purpose of the company to take over the Cleveland theatre, at St. Clair avenue, N. W., and West 2d street. The house has been operated since 1896 by E. D. Stair, who also manages the Lyceum. Stair's lease on the Cleveland expired with the closing of last season.

The directors of the new company are H. G. Bulkley, R. J. Bulkley and R. H. Jamison. It is the plan to start a season of stock in the Cleveland, when alterations are completed. Regular road attractions will be booked in during the regular season.

SECURES ANNIE HUMMEL.

Fred C. Whitney signed Annie Gura Hummel while in Berlin. Miss Hummel is a great favorite in the German capitol, where she has just ended a special engagement, singing in "Martha," "La Tosca," and "Romeo and Juliet."

Under the Whitney management, Miss Hummel will appear in this country, in one of the principal roles of "The Field Marshal's Wife."

ALIMONY AGAINST MIRON.

Boston, July 26.
Joseph C. Miron, the basso-profundo, must give his wife, Julia L. Miron of Boston, \$100 counsel fees and alimony of \$75 a month, according to the decision handed down by Judge John D. McLoughlin of the Superior court.

This is the result of an action brought by Mrs. Miron against her husband to obtain an allowance for separate support.

OPERA WITH LONG NAME.

Edmund Eysler, who wrote the music for "The Love Cure," has written another new opera entitled "Derrinsterbliche Lump," book by Felix Dormann, successfully presented July 1 at the Johann Strauss treatre in Vienna.

From the hit the music made it is believed the new operetta will be secured by an American manager.



WILLETTE KERSHAW

Leading lady in "Snobs," opening at the Hudson theatre, New York, Sept. 4.

EXPECT DANCERS OVER HERE.

Max Rabinoff has cabled Ben H. Atwell from his London office to proceed with the arrangements for the reappearance of Pavlova and Mordkin at the Madison Square Garden for a three days' engagement, beginning Oct. 18, notwithstanding the reports the dancers will shortly separate because of recent squabbles.

Most of the Pavlova-Mordkin Co. sail from Europe Aug. 9, on the "Princess Cecile." When Pavlova and Mordkin sail they will both take the same boat. The company is now holding daily rehearsals in London for the American tour.

The Philadelphia "Press" carries a "special" story last Sunday that Mordkin and Pavlova were husband and wife, and that a reconciliation would shortly be effected. It is untrue regarding the Mr. and Mrs. thing. Pavlova is unmarried. Mordkin's wife is Mile. Bronislaw Pazizkaia, with his company last season, and now appearing with him and Pavlova in London.

GRAND OPERA BY 110.

Chicago, July 26.
The Lambardi Grand Opera Co., with 110 people, will open sometime in October at Los Angeles, for a two weeks run. The tour planned will carry the opera company through most of the towns on the Pacific Coast, finishing in New Orleans sometime next April, where the singers will show for two weeks.

The Spanish opera "Marina" will be presented by the Lambardi troupe for the first time in this country. Sig. Manuel Salazar will have the leading role. "Iris," "Tosca," "Mme. Butterfly" and "Thais" among others will also be presented.

Chas. Baker will pilot the company.

TRYING NEW TALENT.

Rehearsals on "The Enchantress," the new comic opera which Harry B. Smith and Victor Herbert are writing for Jos. M. Gaite, in which Kitty Gordon will be starred, will start about the middle of September. The show will be given a Broadway presentation before the first of the year.

There will be a new English tenor and comedian in the piece, in addition to other artists not previously heard in New York.

A TALE FULL OF BEATS.

Boston, July 26.
Mrs. Robert C. Stratton has filed suit for divorce and separate maintenance against her husband, on the grounds of cruel and abusive treatment. She was formerly Carrie Winchell, and was a chorus member of the Anna Held show.

Mrs. Stratton met her husband while a member of the company and married him at Springfield. In her action for divorce she claims that he struck her two days after they were married. She claims he posed as a millionaire before the wedding, but after married less than a week, he wanted her to get her job back. Then he kept right on beating her she says. She has not seen him for some months.

"LOANED" ACTRESS RETURNING.

When Charles B. Dillingham, (who left Carlsbad Saturday, and is now in London), returns to New York the last of next week he is expected to confirm the report that Bessie McCoy, now with the "Follies of 1911" atop the New York theatre, will again be seen in "The Echo" this fall. Dillingham has been abroad since early last June.

It is understood Miss McCoy's engagement with Ziegfeld is for ten weeks only, at which time her services revert to Dillingham.

Dillingham's return will settle what piece Emmy Wehlen will star in next season.

NEW MUSICAL NUMBERS.

Chicago, July 26.
Norworth and Bayes, at the Chicago Opera House have decided to change the musical numbers weekly in "Little Miss Fix-It." Among the changes will be some of the songs sung in the east by the duet. "Has Anybody Here Seen Kelly" is being featured and advertised this week. "Honey Boy" will be offered shortly, and on through the list.

Charles Hammond retires from the cast of "Little Miss Fix-It" this week. He will be replaced by Harry Linkey, who has a few seasons' experience playing minor parts with different road shows.

HILDA SPONG'S FAREWELL.

Hilda Spong will sail for England, Aug. 12. She will open in Australia in December to appear in J. C. Williamson's production of "Everywoman" there.

Her plans call for a stay in Australia of three years, after which she is going to buy a home in Surrey, where she will vary a domestic career with an appearance now and then in London.

To America she has evidently said farewell.

THE CALL IS STRONG.

Chicago, July 26.
Very soon James L. Lederer will return to Broadway. Chicago seems to have lost its charm for him. "Jim" talks of disposing of his interests here and locating once more on the big alley.



LAURA NELSON HALL.

"Everywoman," in the play of that name

SCARCITY OF ATTRACTIONS WORRYING ONE-NIGHTERS

Legitimate Managers in the Smaller Towns East and Middle West See No Bright Outlook for the Early Part of Season. Shows Being Booked South and West.

That there is to be a scarcity of attractions for the smaller towns in the east and middle west is the main worry of the managers in those sections at present. The managers have begun to realize that their brethren in the south and west are getting the greater part of the early attractions on the road this coming season.

The producing managers all seem bent upon invading the western territory. The majority are routing over the southern time. The class of attractions that are usually the lot of the towns are going to be few. Those who are bending their energies toward producing are going in on a scale that will not permit of playing many one nighters.

This is true on both sides of the theatrical fence. The Shuberts have had so few successes in town during the season just closed that there is little second season material for the "one-nighters." The success that has fallen to the lot of "The Syndicate" houses in town have remained here all season and will continue, so that the second season companies will be used for playing the week stands out of New York.

As for new productions, those that are made will undoubtedly be utilized to fill the houses in the bigger towns, where the theatres cannot be permitted to go dark.

Both the Shuberts and Klaw & Erlanger have the big houses to look after.

The small fellows will have hard scratching at least for the first few months of the coming season.

The actual cause of the dearth of attractions is rather hard to define, unless it is as one manager explains. In previous years there have always been three classes of producing managers. This year there are only two. The one the one-night manager depended on is missing entirely. The two classes remaining are "the very rich and the very broke." There is no middle class.

Neither of the "big ones" have issued any statement through their publicity bureaus as to their plans for the coming season. The "Syndicate" heads have never gone in extensively for productions, having rather been satisfied to sit back and take from interests that they held in the productions of others. The Shuberts have always been active in the producing field, but so far nothing has been heard from them this season.

It may be possible that they may be waiting for the return of Lee Shubert to return to this side. He is due to sail today (Saturday). Because of the fact that the Shuberts have not issued an announcement as yet, rumors as to the financial condition of their many corporations have been rife during the

past week. All nature of stories have been scattered broadcast. No suggestion is made, however, regarding the private fortunes of the Shuberts. Lee is reported to have invested over \$1,000,000 of his own money last season.

The bigger producers like Savage, Woods, the Leiblers, both Frohmans, Harris, Werba & Luescher, Fields, and a few others are the only ones heard from this season. The independent producer seems almost of the past.

John Cort will endeavor to keep the Pacific coast supplied with some of his attractions.

William A. Brady seems to be lying low and no one knows exactly what he will do.

There will be no end of big names on the Pacific Coast next season. The latest recruit to the western contingent is Elsie Janis. Another to go to the coast will be Gertrude Hoffman and her Russian Dancers. This attraction is to ask three dollars a seat at the box office.

The south will be particularly fortunate in the matter of shows, because of the fact that the attractions booked into the Crescent and Tulane (K. & E. houses) in New Orleans will go over the route of Wels circuit.

For the first time in many seasons, the firm of Klaw & Erlanger, according to report, have no new productions in hand, nor are any contemplated. Other than a "No. 2" company of "The Pink Lady," K & E appear to be resting easily.

The lack of energy in the Shuberts producing department is explained in part on the rumor that the brothers have passed over the production end of their business to the producers connected with "the opposition." While not altogether leaving the field of new shows, the Shuberts are not looked forward to in the near future as producers of moment, but more as directors of the circuit, including the Shubert theatres.

The present seems to be the principal time for worrying, and all the worry is over the opening of the season. After the first two months are over, there will undoubtedly be enough shows to give the greater part of the eastern one-nighters one or two attractions a week.

AMERICAN RIGHTS SECURED.

The Shuberts have purchased the North American rights to the operetta, "Der Rodelzigeuner," book by Kastner and music by Joseph Sngar. The piece was produced at the New theatre in Berlin, and created quite a demand for the playing rights of the piece, both here and in Spain, Portugal and South America. A. Milan Music Publishing Co. acquired the latter.

AARONS' CIRCUIT BOOKINGS.

The advent of the new theatrical season for traveling legitimate attractions brings to view the fact that the good old melodramas will be few and far between.

As an illustration that the "Meller thrillers" have deteriorated and lost their former popularity, one has only to glance at a partial list of the shows that have been routed for the Aarons' Circuit, which embraces a vast territory and takes in several hundreds of theatres.

C. G. Maynard, manager of the booking department, says that out of 100 shows routed, only about a half-dozen melodramas are included. Where once the percentage was one-half in favor of the "meller boys," it has been reduced to less than ten per cent. The managers have changed their minds since the moving pictures and the stock companies have cut in on the patronage.

Mr. Maynard, in bearing out his statement that the latest "Big City" successes and plays are in demand by the managers, announces the following "one-night" bookings for the Aarons' chain: "The Witching Hour," "Madame X," "Frank Deschon in 'The Beauty Spot,'" "Girls," William A. Brady's "Baby Mine," "Over Night" and "Mother," "The Gamblers," J. H. Sullivan's "The White Squaw," Murray and Mackey Repertoire Co., Helen Grayce Co. (Nathan Apell's), Monte Thompson's "Rosary," Rowland & Clifford's "Rosary," "The Man on the Box," "The Goose Girl," Frederick Bowers in "My Cinderella Girl," Zaida Sears in "The Nest Egg," "Polly of the Circus," Martin's "Uncle Tom's Cabin," Taylor Stock Co., Jos Weber's "Alma" and "The Climax," "Seven Days," "The Confession," "Naughty Marietta," "Graustark," Whitney's "Chocolate Soldier," "Get-Rich-Quick Wallingford," "The Fortune Hunter," "Mary Emerson in repertoire," "The Newlyweds," "Buster Brown," "Let George Do It," "The Firing Line," "Girl in the Taxi," "The Stampede," five "Madam Sherry" companies, "Three Twins," "Girl Who Dared," "At the Old Cross Roads," Hal Johnson in "The Girl Who Wasn't," "The Cat and the Fiddle," "The Cow and the Moon," Phil Ott's Comedians, Phelan's Musical Comedy Co., Paul Cazeneuve in French repertoire, and Gus Hill's "Jeff and Mutt" companies.

AGREE WITH STAGE HANDS.

Chicago, July 26.

The demands made upon the local managers association by the T. M. A. have been satisfactorily arranged. There will be no further trouble.

The stage employees asked for a guarantee of forty consecutive weeks work, as well as twenty-five cents per man for each performance, above the present salary. The raise of wages was allowed, but the managers could not see their way into guaranteeing a consecutive season of any length. The stage employees finally waived this demand.

The musicians union have not yet settled their differences with local managers.

\$1 ATTRACTIONS ON COAST.

San Francisco, July 26.

Under the management of Charles Muehlman, late of Spokane, the Savoy theatre here will have an interesting season. Attractions have been booked by John Cort. These shows will all play at one dollar. Mr. Muehlman is firm in his belief that a theatre should have an unvarying scale. He will insist on this condition.

The season will be opened Aug. 20 by the Max Dill Company, in "The Girl Behind the Counter." After one week, Florence Roberts will follow, under the management of Ernest Shipman. Then Dill will be brought back for three weeks in another show. Harry Corson Clark will be the next attraction, with his "Absent Boy." This will bring the time up to Sept. 24, when Walter De Leon and "Muggins" Davies will show themselves as stars in the "Campus," under the management of Charley Kavanagh and Ferris Hartman. "The House Next Door" will take possession Oct. 2. In succession will come "The Flower of the Ranch," "The Traveling Salesman," "In Old Kentucky," "Polly of the Circus," Rose Melville, "The Three Twins," Billy Clifford and Frederick Bowers in a new play. This is a list that at a dollar should do a big business.

John Mackenzie, of Spokane, has been selected by Mr. Muehlman as treasurer of the house. The other attaches have not been selected.

THE DELAMATER SHOWS.

A. G. Delamater will have many tons in the theatrical fire for next season. Charlotte Walker in "The Trail of the Lonesome Pine" opens her season in Washington, in September. Herbert Kelcey and Effie Shannon in "The Lady From Oklahoma," a comedy, start Sept. 3, at Powers, Chicago.

"The Stampede," by Cecil DeMille, with Lillian Buckingham as the star and Howard Fay, in support, opens Aug. 28, at Altoona, Pa., and will play southern territory. William Hawtrey, now playing in "Dear Old Billy," at the Whitney, Chicago, will make a tour of the northwest when his runs ends in September.

Joseph C. Lincoln's novel, "Cy Whittaker's Place" is being dramatized by Rev. Wm. A. Danforth of Chicago, and will be produced by Delamater in the Windy City in September. "The Firing Line" opens upstate Labor Day. It will play the south and west. "Beverly of Graustark" starts in the south late in September. The girl to portray Beverly has not yet been selected.

ENGAGING OPERATIC CAST.

Chicago, July 26.

Col. Thompson, who lately acquired the Globe theatre where he will offer light operas, has engaged most of his people. He is now superintending the redecorating of the house, to be renamed the Angeles Opera House.

Allan Foster will stage the attractions. He has selected Dorothy Vaughan, Anna Hoffman, Diana Bounner, A. F. Abbott and several others to appear in them. The opening piece will be "Wang."

STAGE HANDS UNION SIGNING UNCONDITIONAL AGREEMENT

Contracting With Managers "To Give Faithful and Competent Service 'Without Interruption.'" Don't Want Strikes. The Convention at Buffalo.

Though the talk of "strike" on the part of the White Rats Actors' Union will not down and the possibility of an impending crash between the artists and vaudeville managers continues, the Theatrical Protective Union, Local No. 1 of New York, is showing no hesitancy in signing up agreements with theatre managers to engage only union labor.

July 24, J. Flugelman, general manager of the Cunningham-Fluegelman circuit of the "pop" theatres (the McKinley Square (new) at 169th St. and Boston Road, the De Kalb Avenue (new), Brooklyn, and the Crescent, 135th street), and Charles C. Shay, Henry Griesman and Philip Kelley, comprising the contract committee of the T. P. U. No. 1, signed an agreement whereby the Cunningham-Fluegelman Co. will employ only union labor from "No. 1" in any of its houses in New York, Richmond and Westchester Counties during the ensuing year.

The employees will consist of a stage carpenter, property man, and electrician, to be engaged at fixed salary figures for a week (six days). Sunday is to be paid for extra, pro rata, and as many stage hands as may be required from time to time. Members cannot be discharged nor leave without giving one week's notice.

The agreement stipulates that if the operation of the theatres require the services of licensed engineers or firemen, that only members of the Central Federated Union of New York be employed.

Importance is attached to the following in the written agreement:

"This agreement shall continue for one year from this date (July 24) and the Theatrical Protective Union No. 1 agrees that during such period every member of said union will continue to give faithful and competent service without interruption, unless there is some breach of the agreement on the part of the Cunningham-Fluegelman Amusement Co."

Local No. 1, T. P. U., has had a union agreement with the Loew houses since last November, and expects to line up other "pop" circuits in the city. There has been a contract between the Metropolitan Opera House management and the union for a long time, the agreement being renewed each year.

Though the 19th annual convention of the International Alliance of Stage Employees held at Niagara Falls, July 10-16 inclusive is now a matter of history, the delegates of T. P. U. No. 1 have returned to New York with glowing reports of the doings of the big meeting.

There were 214 delegates, representing all the principal cities of the

United States and Canada. One of the most important things transacted was the legislation to secure better protection for the members of the stage crews that accompany road organizations.

The Alliance voted that hereafter there would be no lay-offs for the men through the inability of a train to carry the company to its destination on time, or any belated delays for which the stage hands were not responsible. The men will be engaged by the week and paid by the week. When a stage crew leaves New York it goes for the entire season, according to contract agreement entered into at the time the men are engaged, unless dismissed for justifiable reasons.

A representation from the White Rats Actors' Union appeared to stimulate more interest in its organization.

The Rats committee received no encouragement. The alliance did not care to commit itself in view of the "strike talk" about the Rats and vaudeville managers.

Philip Kelly, one of the prime factors in Local Union No. 1 since its inception, and its business agent, told a VARIETY representative the Theatrical Protective Association was not in favor of strikes, that its object was to avoid and avert them, striking only as a last resort and only when absolutely justifiable.

T. P. U. Local No. 1 has a most peaceful existence, only one strike being recorded and that twenty-five years ago as the result of the non-payment of union workers, which was settled in twenty minutes.

With Mr. Kelly at Niagara Falls were Delegates John F. Corrigan, Harry Palmer, Charles C. Shay, Joseph L. Meeker, Harry Griesman, James Maxwell, Sam Duvall, Harry Counselman, William Reilly, Thomas Carmody and Edward Pearsall.

The 1912 convention will be held in Peoria, Ill. The following officers were elected: President, Charles C. Shay (Local No. 1, New York); first vice-president, James H. Screws (92, Montgomery); second vice-president, Germain Quinn (13, Minneapolis); third vice-president, Oscar Sheck (27, Cleveland); fourth vice-president, Charles O'Donnell (58, Toronto); fifth vice-president, Michael A. Carney (21, Newark); sixth vice-president, Geo. T. Rock (96, Worcester, Mass.); seventh vice-president, F. G. LeMaster (7, Denver); eighth vice-president, Charles Crickmore (15, Seattle); ninth vice-president, J. M. O'Neil (46, Nashville); secretary-treasurer, Lee M. Hunt (2, Chicago).

John J. Barry (11, Boston), John Suarez (6, St. Louis) and Geo. W. Peterson (8, Philadelphia) were chosen as delegates to the Federation of Labor, which convenes in Atlanta next November.

TOUGH GUY ROSENBERG.

Asbury Park, N. J., July 26.

Arthur Klein is saying that Walter Rosenberg is a tough guy to do business with. The remark was occasioned by Mr. Klein receiving two weeks' notice yesterday to vacate the Criterion theatre. Arthur has been spending his vacation down here, playing a little summer vaudeville in the house.

Mr. Rosenberg rented the Criterion to Klein late in June, on a 60-40 basis, Rosenberg to receive 40 per cent. of the gross as rental. Mr. Klein, as a protection against an overdose of bad business, inserted a two weeks' notice clause in the rental agreement. To make it equitable, Arthur let it run both ways. During the early part of July, the Criterion showed up weekly losses, it being out of season. This was as per Rosenberg's schedule. Walter thought the losses would make the young manager quit about now, when he (Rosenberg) would furnish the variety shows for the big influx of August visitors.

Last week, though, the Criterion, to everyone's surprise, came across a profit. It cleaned up about \$300. This week looks good for \$500. There will likely be a dispute over the date the house must be vacated, whether Aug. 5 or 12.

It is likely that as Mr. Klein holds the United Booking Office's franchise for Asbury Park, he will secure another house and keep on giving vaudeville shows.

PANTAGES' ADDITIONS.

Chicago, July 26.

The J. C. Matthews booking office, which is the Chicago headquarters for the Pantages Circuit, has taken the new Orpheum, Grand Rapids, and the Rubin houses in St. Paul, Minneapolis, and Des Moines.

Pantages' show will be booked for the theatres.

NAT WILLS AVIATING.

Chicago, July 29.

Nat Wills, the monologist, has ordered a Wright Brothers aeroplane, which he expects to be delivered some time next spring. Wills acquired the bug while playing Chase's, Washington, a few weeks ago, upon making a couple of flights as a passenger in an airship.



LILLIAN SMALLEY

HOLDING TANGUAY'S TRUNKS.

Eva Tanguay reached New York Tuesday on the Kronprinz Wilhelm. Two trunks containing thirty costumes are being held by the custom authorities, who say that Miss Tanguay must produce bills for each gown, showing where they were made.

Everything seemed lovely for the quick disposition of Miss Tanguay's baggage. It required but an examination of one trunk left, when the eccentric singer was informed she would have to wait about twenty minutes. Replying that they could wait for her, but she waits for no one, Eva slammed her trunk shut and left.

The inspectors now opine it will be about a month before they can reach the Tanguay trunks putting on the command regarding the bills to make it harder.

WESTONY AT THE AMERICAN.

The Loew Circuit has engaged Vilmos Westony for next week at the American Roof, as the special attraction. The pianist will receive, it is said, the largest salary paid by the Loew people for a Roof feature this summer.

Mr. Westony is a foreigner. He played a few weeks in the east last season, having previously toured the Orpheum Circuit. Securing a big offer from Sullivan-Cosidine, Mr. Westony traveled over that route, returning to New York about a month ago. He was at once offered a return engagement over the S-C time, to commence immediately. Mr. Westony is considering it.

KATE AND SAM'S LATEST.

"The Parson and the Cook" is the title of a new piece Kate Ellmore and Sam Williams will play vaudeville in next season. Miss Ellmore is her own author. The act will be played entirely in "one," and will first be shown by the couple at the New Brighton theatre Sept. 4.

BEFORE THE COMMISSIONER.

There will be several booking agents up before Commissioner of Licenses Robinson next Monday, on technical violations. The first application for a license for a theatrical employment agency to be filed in the office of the Commissioner in several months was made Tuesday by Joseph P. Harris.

ATTACHED CIRCUS ACT.

Cincinnati, July 26.

The Camille Sisters, an act which appeared here with the Barnum & Bailey show, was attached by three local representatives of Arthur L. Fullman, a New York attorney, on a claim of Charles Bornhaupt, the European booking agent.

The claim was for commissions due on a contract of eight weeks at the Empire, London, which the agent had secured for the act. The sisters did not play the time, but had the date transferred in order to accept the engagement with the circus. The case was settled out of court.

Bert Angeles has been engaged by Stair & Havlin to conduct the rehearsals of the Billy B. Van show, starting Aug. 15, and those of "Schooldays" beginning Aug. 7.

WESTERN WHEEL MANAGERS FORM OWN ASSOCIATION

Travelling Managers Will Report to Empire Circuit Headquarters, Delinquencies by House Managers or in Theatres. Report Committee Appointed.

"The Road Managers' Association" has been formed from among the travelling managers of the Empire Circuit (Western Burlesque Wheel). It has the sanction of the Empire Co.'s executives. A committee has been appointed, with W. B. Watson, chairman. Harry Dixon and Barney Gerard are the two other members. They will report to Mr. Watson, who will make recommendations to President James J. Butler and Secretary James E. Fennessy.

Each of the three members of the "Report Committee" is a travelling manager, with his own show. The organization is expected to complete the circle, started by the Western Wheel securing its censorship of the travelling companies through reports from house managers along the line. These house managers, in turn, will be subjected to the observation and report of the committee. Messrs. Watson, Dixon and Gerard will note the condition of the theatre, inside and out, and as to the obedience of instructions to house managers, issued by the Empire Co.

The results, say the travelling managers, will be beneficial to the operation of the circuit, proper presentation of the shows, and business in general. It is also expected to make early correction of many defects in house management complained against the last season by the Western Wheel travelling managers.

\$7,000 WEEK FOR "WHIRL."

"The Merry Whirl" caused a lot of talk in show circles last week, through the business it pulled into the Columbia. The weather broke fairly well for the show.

Three nights were complete sell-outs, with matinees on "good days" running over \$300. The total was \$7,000. It has decided the Gordon & North firm, and the management of the theatre, to keep the show at the house, until the "Trocadero" come in Aug. 17. "The Whirl" may even stay there for the five days of the Aug. 5 week, leaving the Columbia Friday to open at the 125th Street Music Hall, Saturday.

Harry Vokes has been engaged for the Hebrew-French roles Phil White has taken over the summer. Mr. White leaves for an engagement in Chicago.

CHORUS GIRLS SCARCE.

The usual story of the scarcity of chorus girls has not found its way to the dailies as yet, and in all probability simply because of the fact that there is greater truth in the story this season than at any time heretofore.

Managers in all branches of the profession are complaining, but those in the burlesque field seem particu-

larly hard hit. During the week rehearsals were started in no less than a dozen different halls in New York. At all of these there was a noticeable small number of girls.

Tuesday there was a general scurrying about of managers endeavoring to secure likely coryphees for the shows.

It is seldom that the burlesque girls hit the Broadway shows and stick, but the shyness of available material for chorus girls along the White Way finds the legitimate manager signing everything that comes his way.

SHOWS STARTING OUT.

Harry M. Strouse and his "Lady Buccaneers" were the first of the Western Wheel shows to leave New York to open the new burlesque season, departing Tuesday, July 25, for Toronto, opening there this Saturday for a seven days' stay.

From Toronto, Strouse goes to Detroit, thence to the Empire, Chicago and on to Kansas City, the regular opening being at the Standard, St. Louis. A change was made in the company last week, Maida Dupree, soubrette, and Garcia Maddox, character woman, being added.

Sim Williams' "Imperials" was the second show to start out, leaving Wednesday morning, going to Wilkesbarre, Pa., for a preliminary opening.

MANAGER AND PRODUCER.

Harry Williams, manager of the Academy of Music, Pittsburg, and the Imperial burlesque company (Western Wheel), will branch out next season as a vaudeville producer.

He will present as his first attraction the Aris Mystery.

It will show reproductions of famous paintings and statuary posed by living models, employing seven people and carrying a sixty-foot car. Louis Lesser, well known as a burlesque manager, will travel with the act as its representative.



INA CLAIRE

Will be with the Police Bureau show again next week.

WESTERN EXPECTING TWO.

As the result of negotiations with the lessees of the People's theatre, Kensington District, Philadelphia, and Cook's Opera House, Rochester, N. Y., by the Empire Circuit Co. (Western Burlesque Wheel) it was expected that articles would be signed during the week whereby these houses will play the Western Wheel attractions with the season's opening.

The Empire Co. has not had a burlesque show in Rochester since the days of the "split," about ten years ago, although the Eastern Wheel has been in the field ever since. Cook's Opera House has been the home of legitimate attractions. This year, Jay Hunt, of Boston, put in stock, but failed to make the venture go, and the house has passed into the hands of Stanley Stop, who is dickering for the burlesque shows. It is believed that Rochester, if acquired, will split with Albany.

George W. Rife has been on the field personally in Philadelphia, and is satisfied that the People's will bring the right returns for the Empire Circuit. It is in a splendid location and in the heart of an amusement-seeking public.

Harry Dixon's "Big Review" show has been given the first playing engagement at the Empire (old Park), Philadelphia, Aug. 19, the show opening in Wilkes-Barre on the regular Wheel date, Aug. 28.

FINNEY SHOTS TWO BEARS.

"Two bears in Idaho" is the claim of Frank Finney, the star comedian of the Charles H. Waldron forces. Mr. Finney returned to New York the other day. He will commence rehearsals with Mr. Waldron's "Trocadero," the show having new pieces written by the comedian.

It was at the head of Granite Creek, where Mr. Finney shot the bears. That is up near the Canadian border, on the little strip of Idaho that runs up to the frontier, between Montana and Washington. "Smokey Joe," Finney's Indian guide, says no white man ever trod the ground in that particular section before. It was so far away from anything resembling civilization that a telegram sent Finney finally reached him through a messenger bringing it on horseback, sixty miles through the woods.

The hunting and fishing gave Mr. Finney the time of his life, and he wants all who know him to believe that he did shoot (and kill) two regular bears, even though they doubt that he caught any fish. In honor of the pleasant vacation, Mr. Finney may write a new Indian Rag for the "Troc," calling it "Smokey Joe."

NEW PLANS FOR BELLE.

What has become of the proposed starring tour of Belle Blanche next season, under the direction of David Robinson and Jack Levy?

It is now reported that Belle will play the title role in one of the Mitterthal Brothers' companies presenting "Naughty Marietta," in towns not to be visited by the Trentini organization.

Sharp and Wilkes are sailing across this week.

AIDING CARRIE AVERY.

The following letter was received last week, by Sam A. Scribner, general manager of the Columbia Amusement Co. (Eastern Burlesque Wheel). Mr. Scribner suggested that VARIETY announce it will receive subscriptions for Miss Avery.

Charles H. Waldron, the Boston manager, who was present, gave five dollars to the fund. Mr. Waldron concurred with Mr. Scribner that the many who knew Miss Avery in the days she played, would willingly come to her assistance. Messrs. Waldron and Scribner said they felt certain that all of the managers on both Wheels (Western and Eastern) would quickly respond.

The letter, telling its own sad story, says:

15 Hanover Place,
Brooklyn, N. Y., July 16, 1911.
Mr. Sam A. Scribner,
Dear Friend:
I thank you for your kindness today in speaking in my behalf over the phone, but I was to no purpose, as I am ordered to leave my apartments tomorrow, therefore, I have fully made up my mind to put an end to all this trouble, as it would mean death to me at any rate, to be put on the hot street, as I have no friends who would open their door to me.
I was getting along quite well when sickness came upon me, and for twelve weeks I was helpless. Every penny I had went for rent and doctors, but the grippe in its worst form. When I was able to get on my feet again, my little savings were exhausted, and from time to time since I have parted with one article after another in order to live until everything in the way of clothing has gone, even some of my household goods.
As I furnish my room mostly myself, I have nothing to give them tomorrow, and it would be a couple of weeks at least before I could get together any money. For all day I have thought the matter over and laid out my plans. It is better so, for I am destitute. I would like my furniture given to some needy person. I sold a beautiful stove for two dollars last week, to get food.
I cannot stand this misery any longer. The struggle is too great.
When I returned home yesterday I was so exhausted with the heat and worry that I sank down in the Nevins Street subway, and was brought home.
I want you to prove a friend as you always have, and attend to a commission I will leave you, and don't let me go to Potter's Field. I am temporarily insane, I think, but after all life is only a dream.
Think kindly of me, and remember me as a "good fellow," but one of "life's unfortunate actors."

I have been thinking for several days of the ending of all this, and I told the folks here that my trials would soon be over. I will bring over a letter in the morning to you. I want to speak to you, as you are the only one on earth whom I would trust—as you are a friend to the unfortunate performer. God bless you and your little family.
CARRIE AVERY.

VARIETY will acknowledge all subscriptions received at its New York office (1536 Broadway), for Miss Avery. Subscriptions to date are:

Norman Jefferson Fund	\$29.75
Charles H. Waldron	5.00
J. Herbert Mack	5.00
Sam A. Scribner	5.00
VARIETY	5.00
Total	\$49.75

(The credit of \$29.75 to the "Norman Jefferson Fund" is the balance remaining of a surplus of \$69.25, sent to VARIETY by Mr. Jefferson some time ago, as the price of a collection made up by artists for burial expenses. Mr. Jefferson left the distribution of the money to VARIETY, which sent \$29 toward the appeal of Geo. J. Marlon, convicted of murder at Harrisburg, Pa., and executed to the widow of an artist, leaving \$29.75, which is subscribed for Miss Avery.)

OPEN WEEK SETTLED.

The open week on the Eastern Burlesque Wheel route, until the new Eastern theatre at Montreal is completed, will be between the Schenectady-Albany stand and Boston, going east.

Bonita, the comedienne, who, during the summer is one of the colony at Freeport, Long Island, while driving a motor car Sunday lost control of the machine and ran down a number of people. A child was very seriously injured.

PERMANENT STOCK COMPANY FOR GARRICK, NEW YORK

**Henry Miller Arranging For High Class Players to
Appear in New Productions, Commencing With
the New Year. First Metropolitan Stock
Since the Empire Company.**

San Francisco, July 26.

Henry Miller's present season of three weeks at the Columbia will probably mark the last appearance here of this finished actor for some years. Mr. Miller intimated to a VARIETY representative that he is negotiating for the foundation of a new stock company for New York. Mr. Miller says the plans for the formation of his stock company have been practically completed. In association with Klaw & Erlanger, Mr. Miller will, on Jan. 1, take over the Garrick theatre, New York, and with a company of the best players obtainable, form a permanent stock organization. This company will remain on Broadway for the production of new plays chosen by Mr. Miller. Of the plays produced, those deemed most successful will be sent on tour.

The new company will be the first permanent acting organization New York has had since the Empire Stock Company, of which Mr. Miller was leading man just before he became a star and producing manager.

CANADIAN WINTER COMPANY.

W. B. Lawrence, manager, has organized a stock company which leaves New York, Aug. 10, for Winnipeg, where it will open for the winter at the Winnipeg theatre, Aug. 21, in "The Girl of the Golden West."

The company comprises Gertrude Shipman and Jack Lorenz, leads; George and Luida Earle, Leslie Bingham, Jessie Brink, Joseph De Stephanie, Fred Cummings and Jos. Creaghan.

PICTURE ACTOR'S FALL.

Romaine Fielding, an actor, considered one of the most daring men before the picture camera, was severely injured while working with the Solax Company in Washington, last week. In doing a thrilling rock-to-rock climb along a 150-foot cliff, he slipped and fell to the ground below. Fielding was rushed to New York in an auto where July 22, he was operated on for an internal injury which threatened his life. No bones were broken.

OLYMPIC STILL FOR RENT.

Cincinnati, July 26.

The Olympic theatre is still for rent, although John J. Burdock, of the United Booking Offices, New York (who is handling the proposition for B. F. Keith) has advertised the house a couple of times. It will be rented on percentage, or leased, with possession given immediately or at a future date.

The Olympic is also the best known of all the stock houses. The non-appearance of performers contributed to the slow stock season of summer, with the discouragement

warm weather brought to the producers.

Now that companies are forming for the fall and winter season, it is expected the Olympic will be in demand. Any entertainment, except vaudeville, will be considered for the theatre. Keith has the Columbia in this city, which plays the high-grade vaudeville show. He would not rent another of his theatres to compete with it, and bars vaudeville out of the Olympic for that reason.

COAST STOCK DOINGS.

San Francisco, July 26.

The finale of Miss Robert's season at the Alcazar has shown the wisdom of farewelling with "Sapho." A land-office business at each performance. Following the Roberts, Bergens, Roberts trilogy to the Alcazar, come Richard Bennett and Mabel Morrison for a season. "Arsene Lupin" will be the initial offering of the new leadership. Mr. Bennett is no stranger to San Francisco theatregoers. He has been seen here as leading man with several of the companies brought out by Frohman. Miss Morrison, leading lady, is the daughter of the late Lewis Morrison.

The Landers Steavins stock company opened up at the McDonough theatre, Oakland, and was voted a success. Business is good, and it looks like a prosperous season.

In the second week of her season at the Ye Liberty, Isabelle Fletcher presented "Sweet Kitty Bellairs." Miss Fletcher has proven a big box-office attraction, as this return to the stage after bidding farewell last year is Miss Fletcher's first appearance since her marriage.

FIRE CLOSES COHOES HOUSE.

Cohoes, N. Y., July 26.

Fire was discovered in the New Theatre last Thursday night. It did about \$3,000 damage before extinguished.

The house was leased by the Intervale Amusement Co. It had been playing stock. Repairs will start immediately, and the house will be ready for occupancy about Oct. 1.

AIRDOMES STOCK CLOSES.

Chicago, July 26.

The stock company, playing the AirDome, Waukegan, for the past several weeks, closed Saturday, account of poor business.

Cairo Portello, producer of the Waukegan attractions, has been negotiating with the management of "The Parisian Belles" a new musical comedy, to tour the Stair & Haylin houses. She may stage the piece and play one of the principal parts.

LYCEUM AND CONCERT

CLAIM AND COUNTERCLAIM.

Through an agreement between Louis S. Berg, president of the New Orleans, Mobile and Chicago Railway Co., and Clementino De Macchi, an Italian vocal instructor, the latter for a money stipulation, was to make it possible for the former's daughter, Marie Frances Berg, a soprano, to become an operatic star.

Thereby hangs a tale, Berg is suing the Italian for \$7,200, alleging breach of contract, the amount including \$3,000 paid to De Macchi at the start, \$1,500 for costumes for Miss Berg, and \$2,700 for money which Berg says his daughter should have had as her receipts of the grand opera performances in Italy.

Miss Berg has submitted her testimony, as she will be abroad when the case comes to trial. She was De Macchi's pupil for two years and appeared in his "National Opera Co." in Italy. Miss Berg deposes that the Italian told her that with about \$4,000 capital, her ambition to become an opera star could be gratified. Papa Berg handed over three thousand and a contract was signed that she was to sing ten times in opera, five performances in Turin and five in Rome. The company was organized. After two performances where only three hundred odd dollars were taken in altogether, the company collapsed. Miss Berg's proposed operatic career went skylarking.

De Macchi declares that she refused to sing three times which caused the company to disband and cost him \$5,000 on the entire engagement, salaries being due the artists and orchestra. He has filed a counterclaim for that amount.

WINTER STOCK.

The Travers Vale stock company, after a long engagement in Hoboken, has closed for the summer. It will reopen in that city at the Gayety, Aug. 14, for a winter run.

STOCK HOUSE TO SWITCH.

Spokane, July 26.

The Baker stock company will not reappear at the Spokane next season, according to a statement issued by one of the owners of the theatre. It is also reported that Eugene Levy has leased the house and will present "pop" vaudeville and pictures.

The Lawrence Stock Company closed its season at the American, Saturday night. The house will remain dark for three weeks, reopening Aug. 13.

John Flemming, juvenile, has quit the Poli Co., Meriden, Conn., and has been supplanted by R. C. Travers, who opened this week in "The Cowboy and the Lady."

Carl Owen, stage director of the Proctor stock Co., Newark, leaves the Jersey shore in two weeks to become the stage director of the Prospect Theatre Co. in the Bronx.

The MacDowell Chorus, Kurt Schindler director, will give the first concert of the season in conjunction with the New York Philharmonic in Carnegie Hall, Dec. 12. Tazara "Legend of St. Elizabeth" will be given in commemoration of the tenth anniversary of the composer's death.

NEW STRAUSS WORK.

Josef Stransky, the new concertmaster of the New York Philharmonic Society comes to America in October. He will have the orchestra play a work of Strauss' younger days which has never been produced.

FRENCH OPERA IN WEST.

French opera is going to be the thing in San Francisco and Los Angeles, if the efforts of Pierre Grazi, formerly director of the Lyric, Paris, are successful.

Grazi has arrived in the States with the announcement that Etienne Bardow, formerly at the Lyric, will be at the head of his Pacific Coast Opera Co. Other artists will be Gustarello Affe and Mons. Pascual, Paris Opera Co.; Angelo di Lucca of Monte Carlo, M. de Saronne, Covent Garden Opera Co., and Mlle. Valemont, both sopranos of the Paris Opera Co.

GERMAN LEADER IN CHICAGO.

Dr. Alfred Lzendrel, formerly conductor of opera at the Municipal Theatre in Brunn, Austria, has been engaged to conduct all the German operas, except one, which the Chicago Opera Co. will produce during the season in Philadelphia and Chicago.

Katherine Goodson, English pianist, will make an extended tour of this country next season.

Christian Timmer of Amsterdam, has been engaged as concertmaster of the St. Paul Symphony Orchestra. He was late conductor of the Amsterdam Gebau Orchestra in Holland.

Byford Ryan, who has been singing the foremost tenor roles with the Berlin Komische Oper, is in Indianapolis, where he was called from abroad by the death of his father. Ryan has been engaged for next season by the Stockholm Royal Opera Co.

Elene Gerhardt, the famous German lieder singer, appears in the United States next season under the direction of the Quintus International Musical Agency. She arrives here in January and makes her debut, Carnegie Hall, Jan. 9.

Conrad Milliken, trustee in bankruptcy of the Standard Nitrogen Co., brought suit against Enrico Caruso for \$3,000, the balance alleged due on some stock which the singer had bought. Caruso paid \$2,000 on account, buying \$5,000 worth. The tenor claimed that the complaint did not show that his stock was to be subject to a future call for cash. The court upheld Caruso and dismissed the complaint.

Richard Strauss is to conduct six opera performances in Munich: "Le Nozze di Figaro," Aug. 10 and Sept. 8; "Cosi fan Tutte," Aug. 26; "L'Enlevement au Serail," Aug. 29; "Tristan and Isolde," Aug. 9 and 30.

TWO COMPANIES UP-STATE.

Two stock companies will be under the personal management of Mrs. Maude Selden this season. The Selden-Stetson Co., which opened at Electra Park, Peekskill, N. Y., June 6, closes there the last of August, and goes to Oswego to open a winter engagement Sept. 1.

Mrs. Selden was in New York this week organizing her second company to open Aug. 1, at Watertown, N. Y., where her company played all last season.

REOPENING WITH STOCK.

Chicago, July 26.

The College theatre opens Sept. 4, presenting stock again. The evening attraction will be "The Yankee Prince."

"SMALL TIME" NEXT SEASON QUITE LIKELY CONCENTRATED

Marcus Loew Reported Considering Propositions of Other "Small Time" Chains to Sell or Come In. No "Blacklist" Between Loew and Fox.

The concentration of the "small time" theatres under a directing head or two is believed by the smaller time vaudeville managers to be the keynote of the safety of that variety division for next season. Marcus Loew was asked by a VARIETY representative this week regarding a report that several "small time" vaudeville managers, each having two or more theatres had offered their circuits to the Loew people, either to buy or upon a proposal that the "small timers" be allowed to "come in" with the Loew people.

Mr. Loew admitted there was some truth in the reports, but said he did not care to speak about it at the present time. Mr. Loew would not admit any foundation for the rumors lately circulating connecting the Loew and Fox circuits. These rumors have led up to a report that there will be a territorial distribution of "small time" by next season, with the principal object to stop the indiscriminate construction of "small time" theatres in the future.

"Small Timers" claim the many theatres now devoting to "pop" vaudeville, and those proposed, are threatening the security of the entertainment.

It is also said that in many of the eastern cities, theatres not previously devoted to vaudeville, have been offered to Loew for his policy.

The somewhat intense "opposition" feeling between Fox and Loew is reported to have abated. The managers are rumored to have an understanding between them which will do away with "blacklisting" between them.

The understanding may be extended to draw them more closely together.

Schnectady, N. Y., July 26.
The Loew Circuit has taken a lease upon the Van Curler Opera House, and will play "pop" vaudeville there next season, conducting the theatre as a "split week" spoke in its chain. The lease is reported as very favorable to Loew.

INCREASING CAPACITIES.
Chicago, July 26.
Frank Coppleberger, manager of the Majestic, Eau Claire, Wis., is enlarging the auditorium of his house to seat 1,200. The house will split with La Cross.

C. H. Miles has directed the enlargement of his Minneapolis house, to hold 2,200. Owing to the peculiar construction of the Miles house, the task will be easy. Only a few performances will be lost.

CO-OPERATIVE AGENCY.
New Orleans, July 26.
Rea Boazman, who combines his cigar business with his booking busi-

ness, is the only co-operative agent in America. Instead of charging his acts a flat rate of five per cent., he permits them to purchase smoking material at the regular retail price to an amount commensurate with his making a profit equal to his commission.

Boazman books for a local chain of houses known as the "Transfer Circuit." When the traction company stopped issuing transfers from the up-town lines to the downtown lines, and vice versa, the artists complained about the added expense of transportation. The co-operative scheme was adopted to appease them.

\$25,000 PICTURE HOUSE.
Cincinnati, July 26.

The Empire Company has commissioned Fahnstock, Ferber & Robertson to draw the plans for a picture house, on Vine street just above Calhoun. The theatre is to have a seating capacity of 800, and is to cost \$25,000.

James Leonard is producing a travesty upon "Hamlet," written by James Horan. It will call for a cast of six people, including Mr. Leonard, and be in readiness Aug. 20. It is a Casey office act.

SHOW OUT; NEW AGENT.

San Francisco, July 26.

The management of the Market and Haight St. theatre had a difference of opinion last Saturday, with Bert Levey, who was booking the house. The theatre suddenly found itself without a program for this week. It passed the booking over to Tony Lubelski, Mr. Levey having consented to a change when he withdrew his bill.

Arthur Don, the former Los Angeles representative of the Levey agency, has branched out for himself as a booking man. Mr. Don is supported by Arthur Hyman, who has a circuit in the southern part of the state.

AN EARLY OPENING.

One of the first openings of the season on the smaller time will be the Palace at Hazelton, Pa. The house will resume operations July 31, booked through the Family Department of the United.

A "POP" STOCK COMPANY.

Montreal, July 26.

The Theatre Francais, now playing pictures, will resume its "small time" vaudeville policy, Aug. 7, when six acts will be the bill. A stock company of eight or twelve people will present a different playlet each week.

BAR HOLD-UP PICTURES.

Akron, O., July 26.

There is a general crusade on foot in the suburban towns surrounding this city against motion pictures depicting scenes of wild west hold-ups. Thus far the towns Barborton, Cuyahoga Falls, Kent and Ravenna have placed the ban on the films.

VAUDEVILLE IN TOLEDO.

Toledo, July 26.

The Valentine is now booking its summer vaudeville attractions direct, having severed connections with the Chicago Sullivan-Considine office. The house will return to its old policy in a few weeks.

J. M. Brailey is building a new house in Toledo, to be called the Crown, when completed. Vaudeville at 10-20-30 will be presented, and the house will seat 1,200.

ANGEL DIDN'T FLY.

Chicago, July 26.

The airdome leased by "Pop" Henderson and John Weber at Monmouth, Ill., closed unexpectedly last week after running six days. The duo of impressarios discovered the receipts didn't warrant the payment of salaries, and closed, without allowing the angel to fly. The Lowenthal office is endeavoring to collect.

SUING JOE FOR SALARY.

Ethel Jacobs, for several years secretary for Joe Wood, and who left his employ several weeks ago, has started suit through her attorneys J. W. & C. J. McDermitt for back salary to the amount of \$58. The trial will be held in the Seventh District Municipal Court Monday. Milton Frank will appear for the defendant.

SHEEDY IN PICTURE SCREEN.

In the papers that were filed with the Secretary of State this week calling for the articles of incorporation of the Mirror & Transparent Screen Co., of New York, M. R. Sheedy is named as the President.

The Mirror Screen Co., is another "Daylight Picture" concern. The company was originally formed by Frank Manning an actor with Henry W. Savage's "Excuse Me," with a capitalization of \$5,000. This sum was unequal to carry on the manufacturing of the screens in keeping with the demand, therefore the capitalization was increased to \$50,000.

SUN CIRCUIT GETTING READY.

Springfield, O., July 26.

The Sun Circuit of vaudeville theatres is getting in readiness for the opening of the season. Gus Sun has returned to his booking agency, from a series of short vacations, and bookings have grown active.

Among the new theatres attached to the Sun booking office is the new Casino, Detroit, now building. It is located opposite the Temple "big time" houses, and next door to the Family.

The Sun theatre in this city reopens later today. Most of the houses on the Sun chain have selected the same day to start off '11-12.

FRED STONE'S OWN PHOTO.

Fred Stone, of Montgomery and Stone, is spending his last week, fighting polar bears in Greenland. He is due to arrive in New York Aug. 20. Stone has a picture made of him, and out of the 5,000 feet of film earned, he expects to secure a picture of himself and that will permit him to change when, place, and time.

No one is to be seen in the picture, but the picture will also be in their faces.



THE GREAT DEBIO

Playing the New Musical Performance
A big hit at the popular Southern Theatre
BOOKED SOLO BY THEATRE
Directed by MAX HALL

A COUPLE OF SWEARS.

To be set right in the matter of James J. Morton, Folies Bergere and William Hammerstein, et al, is the desire of William Hammerstein, one of the parties, usually of the third part.

And the said Hammerstein, with full understanding that he is called a vaudeville manager by even those who don't know him, doth sayeth; that when he engaged the said James J. Morton for the week of Sept. 4, to appear as an entertainer at The Corner, the said Hammerstein did not know and had had no previous knowledge that the said Morton would also appear at the said Folies Bergere the same week.

Wherefore, prayeth deponent, that if the said James J. shall truly and well fulfill an engagement at the said Folies to tell the folk there nightly what is going on, this deponent, sometimes referred to as Willie, can not in justice to himself and his stand as against opposish, permit the said James J. to double up.

And the said Hammerstein, further continuing to swear, deposes that if the said Morton will flag the said Folies Bergere, if but only for the week of Sept. 4, the said Morton, billed with two extra lines in all the ads as "The Boy Comic," can hop right into the Hammerstein show, with much pleasure to the said Hammerstein, though the said Folies Bergere be much displeased therat.

In Witness Whereof, the said Willie Hammerstein is ready to swear again, after having been touched by the sharpshooters for \$300, and will sign his name hereto, whether he attached his signature to a contract with the said Morton or not, it being of record in this deposition that the said Hammerstein says he did not.

And the said James J. Morton, a party of many parts, on his own behalf, does set forth, that he doesn't want Willie's signature to anything, as Hammerstein's pays all salaries in cash, but that if he isn't working at the Folies Sept. 4, the said William Hammerstein may have the services of the said Comic for the amount and term hereinbefore agreed upon and the date first mentioned.

And the said James J. Morton is now swearing at this in Atlantic City.

RUMORS AND PIPEDREAMS.

Chicago, July 26.

Despite the many rumors and pipe-dreams that McVicker's theatre will be a "pop" vaudeville house next season, there seems to be nothing in the story, as the management announces "The Deep Purple" will open there early next season.

One theatrical speculator, a San Francisco manager, (noted for four-flushing tactics) wired a friend in Chicago to try and secure the house. Thus the rumor that vaudeville was to be next season's policy.

Another rumor to the effect that Powers' would play burlesque is without foundation. Last season was a very profitable one for the latter house, "The Seven Sisters" playing there until a few weeks ago, when the heat forced a close down. "The Lady From Oklahoma" opens at Powers Sept. 3.

CORONATION PICTURES NOW.

Tomorrow (Saturday) the first exhibition of the Urban colored Coronation pictures will be given at the Herald Square and West End theatres, New York, and at the Garrick, Chicago, all Shubert houses. Sunday the Shubert, Kansas City, and Garrick, St. Louis, will place the pictures on view.

The series is now complete, including the ceremonies connected with the investiture of the Prince of Wales in the north of Wales a week after the London operation of decorating a King.

Tuesday paper of eighteen kinds, for the colored pictures was being posted over New York. There are 3-8 and 24-sheets, carrying scenes, reproduced from the films.

At the Herald Square sixteen singers will discourse the music sung at the original ceremonies. About thirty people in all will be on the stage (behind the sheet).

Chicago, July 26.

The colored Urban Coronation moving pictures opened at the Garrick this week. The advance announcement brought out quite a deal of an advance sale. Business has been very big at the theatre.

ANDERSON-ZIEGLER LIST.

The Anderson-Ziegler houses are getting ready for their regular fall openings. The High Street theatre, Columbus, opens Aug. 7 with "The Cowboy and the Thief"; the Park, Indianapolis, Aug. 7, with Billy Clifford in "The Girl, the Man and the Game"; National, Dayton, O., Aug. 14, with Billy Clifford; Haymarket, Chicago, Aug. 20, with Thomas E. Shea in repertoire, and the Walnut, Cincinnati, sometime in August, the opening date yet undecided.

The Haymarket, Chicago, owned by the Variety Amusement Co., of which the late C. E. Kohl was the head, has been leased by the Anderson-Ziegler Co., and will be booked through their office instead of by Stair & Havlin, who have had control of the Chicago West Side playhouse since it dropped its vaudeville policy.

The Haymarket has made money since the combination house idea has been in vogue under S. & H. The Anderson-Ziegler lease is optional. If the season is productive, it is likely that a long hold will be taken on the house.

Richard Carle commenced his trans-continental tour in "Jumping Jupiter" at Long Branch last night (Thursday).

Hazel Richmond, a western stock actress will appear in vaudeville around New York shortly in a sketch.

Frank Milton and the DeLong Sisters are due to arrive in New York Saturday. They will open at Brighton Monday.

Estelle Rose, a singer, sails for Europe Saturday, to open at the Glasgow Alhambra Aug. 7.

PATSY'S SURPRISE SHOW.

Surprises are the fad down at Rockaway Beach this summer. Besides having his programs made up two weeks in advance, Patsy Morrison, the smooth (face) manager of Morrison's vaudeville theatre at the beach, is ringing up a bull's-eye bill for the week of August 7. It's so good Patsy is splitting the headline between Dazle and Carrie De Mar. Others will be Howard and Howard, Bert Levy, Melville and Higgins, Hayes and Johnson.

This is some show for Rockaway Beach. If it brings the business Patsy expects, he is going to make that promise good, of building a new house next season.

Phil Nash's assistant, L. J. Goldie, who is acting as Patsy's right hand this summer in arranging the shows, thinks Mr. Morrison will be smiling during the big week when he sees the business. But Goldie doesn't know Patsy well enough yet. He will look at the salary list, and keep right on crying.

Miss De Mar did not expect to open her season until the two weeks' engagement at Atlantic City started. Patsy kept at Joe Hart until Joseph consented that his wife appear. Joe pretends to be somewhat deaf. Perhaps he is, but Patsy doesn't believe it. He says everytime he spoke to Mr. Hart about his other acts, Joe answered readily, but upon the mention of Miss De Mar, her manager started to speak of something else. One day Patsy said he would give so much for Miss De Mar at Rockaway. Joe suddenly turned, and asked "How much?" Goldie held up his fingers to indicate the amount, when Joe replied "I can't hear that." Then Patsy did business by correspondence, and fixed it up.

COMPANIES ALL PICKED.

Wagenhals & Kemper have completed the casts for the various attractions that they will send on tour next season. The shows will commence rehearsals next week.

There will be three companies of "Seven Days," designated as "New York," "Coast" and "Southern." The managers have picked players of local repute in the territory the respective companies are to tour. A company of "Paid in Full" will also take to the road next season.

The casts of the companies comprise the following:

"Seven Days" (New York); Willard Louis, James Mealey, Wm. Lyons, Thomas McMahon, Wm. Eville, Cecil Butler, Irma La Pierre, Winona Shannon, Mary Land, Marie Haynes.

(Coast); Aubrey Beattie, Chauncey Monroe, Gordon Burby, William Wardworth, Burt Main, Jean Patriquin, Grace Valentine, Madeline Winthrop, Florence Robinson.

(Southern); Thos. Coffin Cooke, Edmund Pollock, Robert Laurence, Jack Sheehan, Harry Fowler, Harry Shipley, Ruby Hoffman, Marguerite Dwight, Florence Mack.

"Paid in Full," Frank Burton, Karl T. Jackson, Paul Webster, David Manning, May Estelle, Constance

BILLS NEXT WEEK

NEW YORK.

FOLIES BERGERE (CABARET) James J. Morton Simone DeBeryl The Marquards "Young Alabama & Co" Fougere Marcel's Pictures (One to fill)	HAMMERSTEIN'S Ruth St. Denis Roscoe Midgents Joe Jackson Three Athletes Bedini & Arthur Harry Johnson Arlington Four Cunningham & Marion Harry Breen Juggling De Lisle Lee & Conrao
BRIGHTON THEATRE. Lillian Russell Shean & Gallagher Frank Milton & De Long Sisters Mack & Orth Victoria Four Asahi Troupe Marie & Billy Hart 5 Perescott's Curbey Bros	BRIGHTON MUSIC HALL George Evans "The Man Hunters." Lillian Herlein Scott, Keene & Co. Welch, Francis Co. Howard Bros. Three Dooleys Kramer & Ross
FIFTH AV. Valerie Bergere & Co. May Tully's Players Howard & Lawrence Peggy Monroe Welsh, Mealy & Montrose Knute Erickson Roeder & Lester	MORRISON'S (ROCKAWAY) "Romance of Underworld" Tronto Ronney & Bent Belle Baker Ashley & Lee Asahi Troupe (One to fill)

CHICAGO.

MAJESTIC Carter De Haven Bert Leslie & Co. Golden Troupe Bert Baker	Conroy & LeMaire Nonette 6 Brown Bros. Williams & Segal Mlle. Marthe & Co.
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BOSTON.

KEITH'S Mrs Annie Yeamans Maggie Cline Lottie Gilson Gus Williams	Ward & Curran Fox & Ward Mr. & Mrs. Harry Thorne Allen & Clarke
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LONDON.

J'ALACE Pavlova & Mordkin Mela Berclay Gammon Four Readings (American)	Redford & Winchester (American) Schlicht's Marlottette Condy Melsters Vrodle & Brodie Venle Clements
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DETROIT.

TEMPLE Mildred Holland & Co. Diamond & Nelson Temple Quartet	Five Armanis Rexos Hill, Cherry & Hill Field Bros Frank Le Dent
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SAN FRANCISCO.

ORPHEUM "The Darling of Paris" The Dandies Wright & Dietrich Leipzig "Simian Jockey"	W. H. Thompson & Co. Dan Burke & Wonder Girls Fay, 2 Coleys & Fay
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PARIS.

MARIGNY (Revue) Adelaide & Hughes (American) Max Healy, Hil-da Ganser Johnny Fuller Mlle. Flory Marr Brothers Aerial Smiths (Americans) Caludius Frey Zalque P. Clerc	Miles. Guerra, Villons, Y. Printemps, Meg Villars, Mary Max, N. Turner, Brown, Wilson.
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JARDIN DE PARIS Reba & Inez Kaufman Les Aguileras Jane & Maud Vera Nexon Les Georgikust Cecile Daulnay 2 Melanche Mlle. N. Fallieries Anna Lysel Elya Thyssa Starr (Chiot) (jockey) Shuck & Clack Comtesse de Guinel Craft Troupe	
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AMBASSADEURS (Revue) Miles. Delmares Harold Kitty Lord Y. Yma Misses Camplon Lyons Messrs. Girier Paul Ardort Choo Sarthe	ALHAMBRA Mlle. Arla Minstrels Parisiens Maud Wulff Lanzetta Korova Jeannot Less Pollos Ziz Freydos Sulata Erin Jeannot Ridgoman Frisco Julius Ernestos Cinema
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Russell Alexander, of the Exposition Four, who has been at Saranac Lake for his health, has recovered and the act opens Sept. 4.

The Harmonia Music Hall, a small theatre in Hamburg, Germany, was destroyed by fire last week.

TRAVELLING "LEGIT" THEATRE.

Paris, July 19.

Much interest has been shown in Gemler's enterprise in fixing up a monster canvas theatre for the purpose of taking round his company with his Parisian successes. Two tents have been constructed, with necessary equipment. While one is in use the other will be sent ahead. Each complete theatre, consisting of stage, seating accommodation with side boxes, scenery, costumes and all appliances, is arranged so it can be packed in crates and conveyed from place to place in special vans hauled by four small traction engines. The scene-shifters precede the caravan on bicycles.

Each theatre is 170 feet long by 78 feet wide, with a capacity of 1,600. The stage is larger than the Theatre Antoine, which Gemler manages in the winter season. The roofing consists of an orange colored canopy, the sides being hung with red material. The back cloths are painted on one roll of canvas 200 feet long, and manipulated on long vertical rollers.

The inauguration was held in Paris, on the large space facing the Invalides, near the tomb of Napoleon, and was attended by the President of the French Republic and several of the cabinet ministers.

Besides giving "Anna Karenina" as the opening program Gemler produced a new two-act drama "Sous Marin" describing the sensations and discipline of the crew of a sinking submarine.

If the first week is any criterion of what to expect, this new travelling theatre will be an immense success.

LORAINÉ OUT FOR GOOD?

The two weeks of vacation allowed Lillian Lorraine from "The Follies of 1911" expired this Saturday night, but no one expects to see Lillian back in the cast Monday.

A number of people are saying that it is likely Miss Lorraine has appeared for the last time as a member of the Ziegfeld "Follies." Her songs and dances in the company have been distributed among other principals.



BIANCA ROBINSON

With her sister, Constance, are widely known in stock circles as "The Robinson Kids."

IKE ROSE HAS MORE TWINS.

(Special cable to VARIETY.)

Berlin, July 26.

It is reported that Ike Rose, manager of Rosa and Josefa, "the inseparable twins," now touring Europe, has found another pair of the keep-together family. The new pair are but two years old. Ike must have picked up the new freak in the woods of Germany.

\$300 IN SETTLEMENT.

Atlantic City, July 26.

The management of the Savoy theatre states that Ross and Fenton sent them a check for \$300 in settlement of liquidated damages, for the act's default in fulfilling a recently booked engagement at the house.

OPENINGS OF FIELDS' SHOWS.

When Lew Fields arrives from Europe on the Lusitania, due Aug. 4, there will be half a dozen of his shows in active rehearsal. His own show, "The Hen Pecks" opens at the Broadway Aug. 7, remaining there for eight weeks. It then takes to the road for two months, after which Mr. Fields will be seen at the Broadway in "The Singing Teacher," a comedy with music (not a musical comedy) by Edgar Allan Woolf and Anatol Friedland.

"The Never Homes" will open at the Herald Square theatre in September, and "The Wife Hunters" will succeed "The Hen Pecks" at the Broadway.

"The Bigamists" will be produced later in the season in New York. "The Midnight Sons" and "Tillie's Nightmare" are booked for road tours.

OBITUARY

Mrs. Annie E. Pixley, mother of the late Annie Pixley, Mrs. Henry McCracken, Mrs. Julian Potter, Lucy Starr and Gus Pixley, died at her residence in New York City, July 17. Mrs. Pixley was about 85 years old.

Charles Leonard died at Portland, Ore., July 7. He is survived by a widow (Mae Stoll). The deceased was well known in circus circles, having appeared under canvas since 1888, marrying Miss Stoll in 1892 while with the Ringling Brothers circus. He was 46 years of age at death, caused by cancer. Interment was at Rose Hill Cemetery, Portland.

Laura Lancon, wife of Edward M. Waterbury (Waterbury Bros. and Tenny), and sister of Iva Lancon (Lancon, Lucier and Co.), died, July 21, following an operation for appendicitis. Interment took place at Woodlawn Cemetery, Stamford, Ct.

John Albert Worthley, father of Abbott and Minthorne Worthley, died at Red Bank, N. J., July 22.

Lionel J. Swift, well known in California as a member of the Kolb and Dill Co., died July 19 in a private hospital in New York. Heart failure was the cause of his lengthy illness and ultimate demise.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, July 19.

Horace Goldin, with his mysterious act with the tiger, is engaged to open at the Alhambra, Sept. 1. He thus replaces the late Great Lafayette, booked for that month.

Reba and Inez Kaufman opened successfully in their vaudeville act, at Jardin de Paris, July 12.

Referring to the claim of the heirs of the Duke of Choiseul against the Opera Comique, Paris, the Courts, July 12, awarded the family \$1,930 indemnity for curtailment of their privileges at this theatre. They are still entitled to the permanent use of a box, but no salon, private entrance and special staircase need be provided, as they were omitted on the reconstruction of the present Opera Comique.

"La Vierge Folle" ("The Foolish Virgin") by Henri Batallie, was written with the intention of being produced in Paris by A. Tarride at the Renaissance, and the author had so promised in a letter written to the manager, but he failed to keep his word and took the piece to the Gymnase. For this reason Tarride sued Batallie for damages and was awarded \$2,895, against which judgment the latter appealed. The case was retried this week. The Court confirmed the judgment of the Tribunal of First Instance.

Reynaldo Hahn's ballet "Le Dieu Bleu" will be mounted in New York in November. This work, the same as Paul Dukas' "La Peri" was not sufficiently rehearsed to be given by the Russian troupe in Paris in June, and will probably not be seen in this city until after its production at Monte Carlo next season. It is stated that the principal role was written for Ida Rubinstein. Rumor also states that her creation of "Salome" cost this lady over \$5,000.

As already stated the Theatre du Vaudeville, Paris, will commence its regular winter season in September with a revival of "Le Tribunal" with Lucien Guinry. After Paul Bourget's political problem, the vaudeville will mount a new play by Felix Duquesnel and Andre Barde, entitled "Sa Femme." Manager Porel has also arranged to give a new work by Gustave Guiches (of which the name is not yet decided, but it is adapted from his book "Celestre Prudhomme") when Mlle. Polaire will return to the legitimate, and play the role of a governess.

A piece entitled "Primrose" by G. de Callavet and R. de Flers is being rehearsed at the Comedie Francaise, to follow Gabriel Trarieux's "Captive." De Feraudy (who remains a member of this theatre) will hold the leading part, that of a cardinal. This actor is also listed for "Vouloir," by

Gustave Guiches, to be produced at the house of Mollere.

It is reported that when the Moulin Rouge mounts "The Belle of New York" at the end of the month, Fred Wright will be found in the cast. Fred was a great favorite at this house some few years ago, following Max Dearly and May de Sousa.

With the withdrawal of Max Dearly from the Marigny, Adelaide and J. J. Hughes are the stars at this fashionable al fresco establishment.

Jabez Wolfe is waiting at Calais, ready to swim the Channel, to Dover, at the first favorable tide.

Umberto Giordano, the Italian composer of "Siberia," and "Andre Chenier" is at present working on a comic opera founded on the play "Madame Sans Gene," to be first produced next season at the Metropolitan Opera House, New York. Lina Cavalieri is said to be listed for the title role.

A new vaudeville theatre, to be called the Casino, will open at Epinal, France, Oct. 16. The capital is \$23,160; Albert Perrin will be manager. The stage will be 20 feet wide, 30 feet from footlights to back, and 22 feet proscenium.

FIRM'S FIRST SHOW.

Counihan & Shannon are getting everything in order for their debut as Western Wheel managers, opening the regular season at the new Century theatre, Kansas City, Aug. 28, with the "Queens of the Follies Bergere." A week of one-nighters will be played on the way to K. C.

Raymond Montgomery and the Healy Sisters will be featured, Montgomery to also act as stage manager. Joseph J. Sullivan, seven seasons with "McFadden's Flats," will be the principal comedian; Lillian Smalley, with "Madam Sherry" last season, makes her appearance in burlesque as the prima donna of the Queens; Melrose Comedy Four, Irene Caliente, and a chorus of twenty have been signed.

M. L. Shannon goes ahead, with W. S. Cunningham behind, as manager. Joseph E. Shaddock, last season with Phil Sheridan's "Marathon Girls," will be musical director, and Stewart Johnson, carpenter.

"The Queens of the Follies Bergere" by Edwin Bagley and Leon Berg, is said to be "A French Folly in Two Frolics."

The Jackson Troupe of dancers (sixteen in all) will return to this side next season. They will be booked by the New York Marinelli branch for a Broadway production.

Ward D. Wolfe, of "The Girl in the Taxi" company, married Lucille Gardiner (of the same show) recently.

NEW ACTS NEXT WEEK

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

May Tully's Players, Fifth Ave.
The Marquards, Folies Bergere.
Wainman, Henderson's.

Orietta and Taylor.

"The Butterfly and the Prince". . .
18 Mins.; Full Stage (Special setting).
Henderson's.

"The Butterfly and the Prince" is billed as a "farce musical triumph." It may be musical and it may be a triumph, but owing to its presentation at "The Island" it cannot be determined whether or not it is entitled to style itself farce. Only a word or two was caught here and there and hence no opinion can be legitimately expressed on that portion of the act. Mr. Taylor enters first, says a few words, sings a few more and is joined from the other side by Miss Orietta. Both are in modern garb. They speak, sing embrace and sing some more. Then one at a time they adorn to the wings and regarb themselves in grand opera regalia and render a series of operatic selections in uncommonly good voices. Toward the conclusion of the act, there is lowered a couple of scrim drops adorned with tinsel butterflies, after which a "live" angel is lowered from the flies and hoisted back again, making the act savor considerably of an old time musical pantomime transformation. Throughout, the stage is badly lighted. This, however, may have been due to the inclement weather Monday night. No fault can be found with the singing of this duo and their efforts were well appreciated by the audience. *Jolo.*

Mabel Florence Players (3).

"The Worm Turned"; (Comedy).
18 Mins.; Full Stage (Interior).
Fifth Avenue.

Mabel Florence Players sounds a bit more high toned than plain Mabel Florence and Co., still the name matters little if the sketch is there. In this case the sketch is not there. "Worm Turned" sketches have held a place in the varieties since its inception. The most successful of them all, Harry Thorne's "Up Town Flat" is still playing, and every now and then gets into a New York house. The Florence Players' "Worm Turned" is in no way like Thorne's, aside from the turning. In this instance the husband with the aid of a gayboy neighbor, turns things on his loving—but suspecting and nagging—spouse. The piece is talky, without carrying a real laugh or a new line until the curtain. There is one laugh there, but it arrives too late. Lincoln Plummer has the most important role in Gayboy, a cousin who gets into the wrong house. His is the opportunity for comedy. He falls at the first jump and stays down. Miss Florence (the star) has nothing to do. Maurice Case, the husband, is easily the best of the trio, as a hard working little husband without a backbone. In "The Worm Turned," the Mabel Florence Players have a nice little sketch for the small time. *Dash.*

Edmond Hayes and Co. (3).
"Comedy Vs. Tragedy" (Comedy).
21 Mins.; Three (Interior).
Brighton Theatre.

Edmond Hayes may attempt a dozen new sketches, but he will never be able to get away from his "Wise Guy" character. He has been identified with the role so long that when Hayes is mentioned on any bill, the first thought is of "The Wise Guy." As far as an audience is concerned, it doesn't seem to appreciate Hayes in anything but the part of the unkempt, roughly dressed, slangy piano mover. In the new act, Hayes gets completely away from the tramp make-up for his finish and does a "straight bit" in gladiatorial attire. It doesn't fit and halts the comedy at a time when a laughing finish is due. Hayes is assisted by two men and a woman. A hotel interior is shown. One of the men is the proprietor. The other appears with Hayes in tramp make-up as the "silent piano mover." The woman is a guest of the hotel, whose piano must be moved to her room. Hayes is the boss piano rustler. He and his side-kick carry the comedy. There is much slang and a funny situation, when the assistant is caught under the piano. Hayes exits, to reappear as the tragedian, who is expected at the hotel to take part in an entertainment. After his graphic descriptive bit, the curtain falls. This bit misses fire. It should be omitted, and a continuation of the comedy inserted. More of his "Wise Guy" material would help at this juncture. That tramp assistant is a capital comedian and proves a good foil. The other people simply fill in, the woman in particular having very little to do or say. By cutting out the tragedy bit, lopping off some of the early dialog, and getting a good comedy finish, the act will run with better results. *Mark.*

Six Musical Spillers.

17 Mins.; Three.
Hammerstein's.

The Spillers are colored, mixed as to sex. They play musical instruments, with one of the girls singing a "rag" song. The act opens and closes well, with a little heavy stuff in between, as well as light material. There is a comedian in the turn, but he didn't overwork Monday evening. The position, "No. 3," on the Roof was against the act. In an indoor theatre, The Spillers, in the early part of a regular show, should do very well. *Sime.*

Kelting.

Cartoonist.

15 Mins.; One.

Kelting is a young man with ability to draw, has a conception of humor which he displays with colors in chalk, but has a provokingly slow way of working that mars the act. Some of his easel types are drawn with a deft, artistic touch, but the inanimate indifferent manner in which Kelting works grates on the nerves. More rapidity of movement, the injection of a little personality, and an apparent show of life would help Kelting make a better impression. *Mark.*

Kajiyama.
Handwriting Expert.
18 Mins.; Full Stage.
Fifth Ave.

Kajiyama has something entirely new for a Jap, in the entertaining line. "Jap acts" usually mean juggling, "Risley work," wire walking, magic, etc., but Kajiyama comes forward to show us what really may be done in the way of writing in our own language. Two large reversible blackboards are used, also three male, and one female assistant, who do nothing but turn the boards for the writer. The writings are done quickly and without hesitation, consisting of writing backwards, upside down, and some fancy signatures. Under the old system of teaching, Kajiyama would have been a wonder, but with the style now taught in the public schools, he would probably come under the head of the drawing department. When the old system was in vogue there were many writing teachers in the schools who could do all of this work, even to the writing at the same time with both hands. Kajiyama has good appearance and pleasing personality in his favor, and if anyone could get an act of this sort over he could. It may do as an early act for the big bills, being somewhat out of the ordinary. The Fifth Avenue audience was interested and applauded the Jap freely. *Dash.*

Gilbert Losee.

Songs.

15 Mins.; One.
Fifth Ave.

Gilbert Losee is billed as a "triple-voiced singing sensation." He makes his big mistake right off the bat by introducing his specialty in the good old way. "And the next to get up was a Big Swede who sang something after this fashion." That may be as good a manner of introducing his freak voice as any other, but it gives a poor impression at the outset. Losee has only one thing, a high falsetto. The rest of his work amounts to little. He sings a bass solo using one of Nat Willis' old parodies on "Asleep in the Deep," but his low notes are not convincing, and there is always the tinge of falsetto in his voice. Losee appeared to be known to the house, for he was received out of all proportion to the specialty given. In Gilbert's favor, it must be said that he appeared loathe to accept the applause as genuine. Out of town on the big time Losee would probably do very well. In the Metropolitan District, it is a question whether the audience would care for the girlish soprano coming from a full grown man. *Dash.*

Robert Roland.

Imitations.

12 Mins.; Full Stage; One.

Roland imitates musical instruments and has imitation instruments to help the idea along. Outside of being a Continental comedian, Roland will perhaps get along on the "small time." Most of the act is being done by many, aside from the fact that Roland uses fake instruments which he attempts to draw laughs with. Roland will perhaps learn what isn't funny when he's been here long enough. *Jess.*

Gus Edwards' "High Flyers," (10).
Songs, Dances and Talk.
40 Mins.; Full Stage (3 Scenes).
Fifth Avenue.

"Gus Edwards" presents Clarence Harvey in the High Flyers" is the billing of Gus Edwards' latest. The first twenty minutes is Gus' old "Blonde Typewriters," without the blondes, but with the same songs and talk. The act looks good from a dressy standpoint at the opening. The six girls at the machines and Bessie Clifford (not the "Yama" Bessie) at the switchboard, carry the harem skirts very well. Further than looks, the act does not go from the start. The opening is slow, due to lack of lively music, and the failure of Clarence Harvey and Robert Graham, Jr., to get over the comedy. The second scene is slated for the front of Maxims, but the drop was a row of flat houses in Brooklyn. The third scene is a private dining room in Maxim's, the girls having made a change of costume behind transparent screens. The idea is very old. It has been worked to death in musical comedy, burlesque and vaudeville. Kathleen Clifford used it earlier on the same bill. The costumes worn by the girls are very pretty and becoming, although the bands around the hair might have been changed, the dark bands not looking well with the light dresses. The Maxim scene is around the table and devolves into a "Well, Clara, what will you do to entertain us?" (Clara sings a song). Three specialties are introduced in this way, not any getting very far. A "rag" lead by Miss Clifford finishes up the scene, but is pretty weak after some of the "Alexander Band" numbers. The fourth scene is the Aviation Field, a drop in "one," with several balloons painted on it. A man sings one verse of a song before the drop. The big effect comes with the entire company in an airship singing the chorus. The airship is pretty with the wireless machine ticking away, and a search light played upon the audience. It, however, is not the sensation planned, nor does it give the act the strong finish intended or needed. It is not as pretty an effect as was gained from the top of the Lasky "Houseboat," which it resembles to a degree. Violet Colby is featured in the billing next to Mr. Harvey, playing sort of a prima donna, but does nothing to bring the act upward. It will take a great amount of tuning to make a good act out of "The High Flyers." The comedy is weak, painfully so, and the numbers slow, although the girls do all they can for them. Closing the show at the Fifth Avenue, the act went through without any great applause. It interested because the house seemed to be waiting for something to happen. Nothing did. Cutting and revising may place the piece in shape to scramble over the tour, but it will need attention and plenty of it. *Dash.*

Ruth St. Denis.

"Radha" (Classical Dances).

15 Mins.; Full Stage (Special Set).
Hammerstein's.

The best thing about Ruth St. Denis' "Hindoo Temple Dance" at Hammerstein's is Bedini and Arthur's burlesque. *Sime.*

Conrad and Whidden.
Piano and Violin.
17 Mins.; One.

Con Conrad has another partner, in the person of a young chap by the name of Whidden. The two are offering a musical turn of a different sort, on the violin and piano. Con always could pound the ivories. Whidden has enough violin tricks to put the act over on the big time with a little bolstering. The boys dress in summery effect of gray, and work with a vim that shows the result of long rehearsal. The opening is a medley of airs, operatic, by Whidden, with Con accompanying. After this Conrad offered an imitation of church chimes and the organ playing "Nearer My God to Thee," which he followed by a rag number. With the next number there is the only apparent slip-up in the act. The two offer "Garden of Roses," a number too slow for that spot in the act. A lively "rag" would have been better, reserving the one used for an encore. For the close, Whidden is showing a combination of the Lorraine and Trovato stuff, which gets over for a laugh, although it is a little too long drawn out. The act was one of the real hits of the American's program, and worthy of a better spot than opening the second part.

Fred.

Bates, Snell and Co.; (1).

Dramatic Sketch.

14 Mins.; Three (Interior).

A sketch with brisk dialog, tense moments and a thrill at the finish is being offered by Bates, Snell and Co. High talk of graft, bribery and the scandalizing of a city mayor recall some of the exciting periods of "The Man of the Hour," and other legitimate plays that show us a crooked boss, a scheming financier and an honest, upright official. Of course, there's a woman in the case. The sketch is splendidly acted. The man playing the mayor has a good voice and gets his lines over without a slip. The boss is there on speech and action. The work of these two men hold the tension at the proper pitch. *Mark.*

Ann Loraine.

Singing.

14 Mins.; One.

When it comes to "wardrobe," there's no one on the "big time" or in the "pop" houses who has anything on Ann Loraine. She wears four costumes. Miss Loraine comes from the musical comedy ranks. Ann has a fairly good voice and a prepossessing appearance that help mightily in showing off her beautiful stage clothes. Ann has offers to go into burlesque (Eastern Wheel) and may accept. She sings four songs, "Run Home and Tell Your Mother," "When Bathing Time Is Here," "I'm Weary, Dearie," and "The Turkey Gobbler's Ball." She displays a pale satin harem, a black and white bathing suit, a gray and pink satin Quaker gown, and for the finish a turkey blue satin dress. *Mark.*

The Baldwins.
Dancers.
12 Mins.; Two.
American Roof.

A boy and girl with a dancing offering that will continue as a pleasing "small time" turn for an early position. The opening is of the "scarecrow" variety, with the girl working in a "Sis Hopkins" make-up. This is followed by a long drawn out dance by the boy, which would stand cutting. The "kid" number of the girl's could also come out, with a lively soubret song substituted. For the closing they did nicely with lively dancing. *Fred.*

Kashimo.
Juggling.
10 Mins.; One.
Hammerstein's.

Kashimo calls himself "The Human Billiard Table," juggling billiard balls among other things, also handling the Japanese sticks. What he does, he does well enough, but his routine of tricks is very familiar. Closing the show at Hammerstein's, Kashimo, to say the least, was at the wrong end of the program. *Time.*

Lillian Goldie.
Songs and Imitations.
12 Mins.; One.

Lillian Goldie is scoring quite a hit with her songs, "kid imitations" and "souse bit." She works along the same line as Bertie Fowler, though singing to better advantage. Her act as a whole is entertaining. Miss Goldie was amply rewarded for her efforts by a Fourteenth street house. *Mark.*

"Tiny Entertainers."
Songs and Talk.
14 Mins.; One.

"The Tiny Entertainers" is a good title for the act. Aside from the size of two of the boys, there is little reason for the offering. The two smaller kids hardly appear to be over the 16 year old limit. The third member is easily on the safe side. The youngsters open with a little talk, and go into a few songs. The voices are just kiddish, and the act gets over through the cute boyish appearance. *Dash.*

Georgette.

Songs.

12 Mins.; One.

Georgette, a good looking woman of the weighty type, with a sweet singing voice (which she handles intelligently) puts over a very good straight singing specialty for the small time. *Dash.*

Alvara.

Female Impersonator.

6 Mins.; Full Stage.

A toe-dancing female impersonator is Alvara. He was billed with an interrogation point following his name. Why this was done is the only question. The audience was "on" the moment that the dancer took the stage. The removal of the wig gained nothing. As a dancer Alvara is passable for the small time. *Fred.*

Harrah, La Salle and Co.; (1).
Roller Skaters.
11 Mins.; Full.
American Roof.

This turn, with a little doctoring, will be available for the opening spot on a "big time" bill. The act runs well throughout, with the exception of the comedian. He does not obtain right results, and his falls are not as clean as they might be. In addition to the comedian, there are a "straight" man and a pleasing little girl. The "straight" does some real novelty skating and the girl is used to fill in between changes of rollers. *Fred.*

The Runtions.

Juggling.

9 Mins.; Three (Interior).

A neat juggling act with the man doing all the work. His routine contains many excellent balancing feats. Some of his juggling bits are new and interesting. A woman assistant hands him various articles, with which he works. Runtion should get all the time he wants in the "pop" houses. *Mark.*

Majestic Trio.

Banjoists and Vocalists.

11 Mins.; One.

Henderson's.

Opening with a short singing number, these three young men then resort to the banjos, follow with an excellent harmonizing vocal number and revert again to thrumming. They have good appearance, dress neatly and unobtrusively and while there is nothing sensational or wonderful about the presentment, it is worth an early spot on almost any of the large time programs. *Jolo.*

Barnard and Jones.

German Comedians.

12 Mins.; One.

American Roof.

The larger chap says to the smaller, "They shoot men like Lincoln, and still leave you alone." (Doc Steiner's stuff.) Otherwise the act is all right. "Otherwise" means that there are a couple of parodies at the end which drew applause and laughter. "Small time" is quite the answer. *Fred.*

STOCKHOLDERS IN COURT.

Youngstown, O., July 26.

Minority stockholders in the Park theatre here have filed a petition in the Common Pleas Court, charging conspiracy, naming the majority stockholders as defendants.

The petition is supplemented by one filed some months ago detailing the workings of the companies which own and operate the playhouse. Among the chief defendants named are George M. Cohan, Samuel Harris, Samuel F. Nixon.

Attorney for plaintiffs asks an injunction to restrain the defendants from making any transfer of the stocks of the People's Amusement Co. until the final decree of the court, and to direct that Felber & Shea, lessees of the house, be ordered to pay over the rental to the receiver until the court has passed on the rights of the minority stockholders.

STORMY T. M. A. MEET.

While the most harmonious reports and talk of no friction emanated from the thirteenth biennial convention of the Theatrical Mechanical Association of the United States and Canada in Wheeling, July 10-15, it has leaked out that some lively sessions were held on the floor of the convention, and at one time, the proceedings became so hot New York threatened to bolt the meeting, followed by St. Louis and several other delegate representations.

It is also known that quite a number of proposed measures were killed through the earnest protestations of the eastern delegates, but that notwithstanding, several things were put through as the result of politics on the part of a set of officers and delegates who by their close harmony were dubbed the "Monarchs of the Round Table." These men are said to have adopted resolutions and placed arguments before the convention that created some tall talk among the younger element in the association.

An effort was made to have the convention adopt a ruling that no man could be eligible to the presidency until he had served a term as delegate to the grand lodge, which, if passed at the Wheeling meeting, would have thrown out the name of one of the biggest candidates for the office.

New York delegates then showed their hand, protested against the argument and declared their intention of bolting. St. Louis shouted immediate approval of New York's stand and said she would follow suit. If the movement had carried, New Jersey and others from the east and middle west would have gone out with New York and St. Louis. The argument was lost, and the doings proceeded.

Another clash came when one of the Cincinnati delegates put up a determined fight to have a local paper named as the official organ of the Association. While various papers were suggested, one prominent delegate opined that it would be best not to settle upon any sheet, but evade discrimination by treating with them all accordingly. A telegram played an important part, but the delegates voted for the local paper.

Another stir came when efforts to separate the "one man" office of secretary and treasurer. For five straight terms (ten years) Robert C. Newman, of Toronto, has been holding down both jobs. For his joint services Newman has been receiving a salary of \$1,200 per year, in addition to so much per capita. There was much discussion over this. A strong feeling that the offices should be divided and two men chosen seemed to exist. There was no objection against Newman, but simply the feeling that another honor could be bestowed by having another office at the bidding of the convention.

At the next convention in Spokane a more determined effort to separate the offices will be made with the east leading the fight.

Mrs. Bernard Fagan, wife of the author of "The Earth," in which Grace George will star next season, will be a member of the cast of her husband's play.

HAMMERSTEIN'S.

Monday evening was wet. But a goodly crowd showed up to see the Hammerstein show, if one may be excused for terming the program up on the Roof this week "a show." It is just a collection of numbers, with a regular act here and there. The headliner, Ruth St. Denis (New Acts) doesn't trail with the regulars. She draws some money and people to a Hudson theatre matinee, but "Radha" got hers in vaudeville over here once before, when blossoming out as the first of the "classical dancers" in America. Miss St. Denis ("Radha") will get hers again if she sticks around vaudeville this time, although at \$2,500 weekly, a rebuff in the way of the absence of applause or understanding needn't deter her from going after the easy coin.

The other freak feature of the bill, Lillian Graham and Ethel Conrad, the sharp-shooters, appeared as a half section. Loney Hascall had another chance by announcing that Miss Graham was missing. Loney now says "Heah" for "Here." If there are enough freaks left for the remainder of the summer, he will be some announcer before the cold weather drives him to work. Miss Conrad did the "Act" alone. As an "act," it doesn't matter whether there are one or two, or just a moving picture.

The Leanders opened the show. They cycle. Sharp and Baker came next. They dance. The Six Musical Splinters (New Acts) were third. They play. After them, the Basque Quartet. They sing. Then Ethel Conrad. She draws her salary.

Harry Breen dropped in here to wake the house up. It wasn't as soft for Harry upstairs as down, and his by-talk had to go out, but the impromptu song did the trick. It's getting so at Hammerstein's that when Harry Breen is there, the best seats down in front are occupied by his friends. Harry mentions them all in his quickest number.

The Three Yoscarrys made them laugh with their acrobatic feats, including the "stalling," and did well considering the Yoscarrys act is now a household word.

The 4 Konez Brothers closed the first half, offering hoops and diablo work that made them lead the procession. Their manipulation of the spools is by far the prettiest and most expert that has commenced to be shown around here. They are juggling diabolos in motion.

For his second week, Ben Welch got over as far on the Roof as he did the first. His talk can't reach out in the open. Afterwards Mr. Welch did a little more for himself by reappearing in his Hebrew makeup as an assistant to Bedini and Arthur, in their juggling and travesty on Ruth St. Denis. Though coming late, the burlesque caught lots of laughs. It made one forget the bunk classical dance, and served its purpose in that way.

Kashimo (New Acts), closed the show. He is another juggler. From the many jugglers around Hammerstein's this week, there is either a belief by Willie that a craze for juggling is on, or juggling turns are now the cheapest. *Sime.*

FIFTH AVENUE.

One look at the lobby of the Fifth Avenue, all in white and green with beautiful green lakes and large shady trees is enough to entice anyone seeking a cool spot into the house, even if they don't get a flash at that white linen suit with the faint pink stripe, worn by Manager Bob Irwin. Monday night just before the rain, the thermometer was getting pretty busy up around the topmost rungs. Bob certainly was the picture of summer coolness. Everytime he walked past the thermometer, it dropped twenty points, and when you can kid a thermometer, you are traveling a little. But Bob couldn't stand in front of the thermometer all the time. When he was out of sight, it was sweltering in the theatre.

The show frames up rather better than last week, although the entertainment was not of the best. During the warm spell, they have taken to "trying-out" acts at the house. This always interferes, for it is merely a chance. If the "try-outs" make good the show is good, and if they flop (which is more frequent) the show goes to pieces. Four of the eight acts this week run as new. Gus Edwards' "High Flyers," Mabel Florence Players, Kajiyam, and Gilbert Losee.

Kathleen Clifford is taking a flyer between the Folies Bergere seasons. Kathleen starts with a "kid" song, her strongest number. Her kid is not just like the many others, and she gets it over in capital style looking the part to a nicety. Four other numbers, three in male attire, followed. All were received mildly. Kathleen looks well in the male clothes, but there is something lacking in her manner of carrying them, and also in her voice. She has a pleasing personality and is liked, but is not strong enough for a big position on the Metropolitan bills.

Chas. Nevins and Ada Gordon were the surprise of the program. The couple struck "No. 5," and came very near running away with the hit of the show. Opening with a flip get-back song, they go into a little cross talk, mostly familiar. Too much laughing is indulged in by the couple themselves, giving the house an impression it is not necessary to laugh with them. The pair do a little dancing that was eagerly accepted and were a hit without the "Scarecrow" finish, in which Miss Gordon does the scarecrow as well if not better than it has been done before. It is remarkable, too, when her size is considered. Nevins and Gordon should have no trouble finding a ready berth on the big time, and should become better known about New York.

Henry Fink pulled up "No. 3." Henry is working without makeup. He can't put it over. A clever performer with a bully singing voice, he doesn't seem to be able to do himself justice alone. Fink seems to be depending upon his singing entirely. He passed fairly.

The Strength Bros. opened the show and received more than ordinarily goes with the position, for their excellent acrobatics. *Dash.*

W. P. Ready of Nashville, Tenn., a popular price manager in the south, intends building a \$40,000 picture theatre in that city.

AMERICAN BOOF.

This is not a continuation of "The Chronicles of Whitey, the Lemo Kid" but rather the tale of Ursula, the Haughty Usherette; Ursle, "the brunette one," who deigns to glance haughtily at your checks as you step blithely from the lifts that carry to the Loew palace of pleasure atop of the American. There have been occasions when she has been known to smile, but that was before the invention of petty vaudeville.

Lady Ursula is also a deputy special policeman on the roof. She is constantly on the job, informing loiterers they must not stand at the rear of the auditorium, and if necessary she manages to force them in the seats at the rear of the house.

There may be no legitimate form of graft an usherette can work, but judging from the mountain of "Polly's Perfect Matched Puff" that adorns the head of our heroine, there is something in being a professional seaslamer.

There wasn't very much for Ursle to do Monday night. Just as it was time for the roof regulars to wend their way to the 42nd Street Mansion of Mirth and Melody, a few scattering drops of rain caused the Loewonian barometer to fall correspondingly.

The show evidently felt the dampness in the atmosphere, and dropped so as to be in keeping with the general surroundings. There wasn't really anything doing until the opening of the second part, excepting an occasional ripple here and there.

The opening was handed to The Baldwins (New Acts). Louise Brunelle had the second position, and put over as solid a hit as any one could in the spot. She offered four numbers, opening with a classical selection, then after a change, "Schneider," followed by a classical character bit, "Slip Him to Me." For the closing the "Pollywog Wiggle" put her over nicely. "No. 3" found Hurrah and La Salle (New Acts), with Bernard and Jones (New Acts) following.

Closing the first part the Stewart Sisters and Escorts earned sufficient applause at the close to warrant a bow. The girls are evidently part of the original pony ballet in the days of "Piff, Paff, Pouff," and with the boys they are using the skipping rope dance for the finish of the turn. During the act there is a spot that drags, the pantomimic poker game.

The first real hit of the show was when Conrad and Whidden (New Acts) opened the second part. Following, Gertrude Dean Forbes and Co. gave "The Wild Rose" with laughing results. Miss Forbes' voice seems to have gone back on her, for it was almost impossible to hear her back of the sixth row. Al. Herman, black face comedian, divided the hit honors of the evening with Conrad and Whidden. Herman has a clever line of talk and knows how to deliver it. The closing spot was held by Caron and Farnum, who held the audience in.

Fred.

Sydney Wire returned from the J. Frank Hatch Shows this week. He is going ahead of Jack Singer's Halliday and Curley Eastern Wheel attraction.

HENDERSON'S.

Ever go to the beach in a pouring rain? Ever arrive at a show-shop as wet as if you had fallen overboard, sit through three hours of vaudeville in this condition, and then ride all the way back to New York in an open car? Oh, you critic!

Henderson's has one of the best bills of the season this week. The audience Monday night was "soaked" (from the outside), and despite the discomfort of having to dry out in theatre chairs, were duly appreciative.

Roeder and Lester, gymnasts, opened the show. They were followed by the Majestic Trio (New Acts), with Richardson's Posing Dogs in third position. As a feat of canine repression, the Richardson act is a marvel. Clarke and Verdi, Italian comedians, followed. The little man's Italian characterization is so good it is doubtful if it is appreciated at its full worth. The bigger man has a tendency to over-act. They have some new material and each has a new song, not so good. They got away big with their Italian dance, but came back to sing another number.

Orietta and Taylor (New Acts) did well enough to earn a big legitimate encore. Ashley and Lee started slowly, but at the finish their parodies went so well they were compelled to sing another one, after the cards for the following act were out and the music begun for their successor. Lee is one of the best, cleanest-cut straight men in the business, but has no conception of the dope-fiend character. He plays it altogether too fast and spasmodically.

Dorothy Rogers and Co. in "Bables a la Carte" have a farce that is sure-fire. William A. Brady's allegation that it is a plagiarism on "Baby Mine" is undoubtedly well founded, but the idea antedates not only Brady, but all of us of the present generation. It is the plot of one of the oldest "nigger acts" known to show business. Ed. Morton, the singing comedian, earned his usual amount of applause. He can always be counted on for a certain amount of approval.

George B. Reno and his travesty company in "The Misfit Army" pantomime, literally convulsed the audience. A woman was carried out in hysterics. One felt almost called upon to beg him to desist. Charles and Fanny Van had a tough spot to follow so big a laughing act, but did well considering the position and lateness of the hour. Those who remained to see the Pedersen Brothers' comedy aerial act considered themselves amply rewarded. *Jolo.*

Mina Aprilli, a young Italian singer, has been signed as prima donna with "The Beauty Spot." The show opens Aug. 29 at the Majestic, Jersey City. It is slated for a tour through Canada and the middlewest. Casper Leveens will manage the troupe.

Rawson and Clare will commence their return trip over the Sullivan-Considine Circuit, Sept. 3, at Louisville. The couple may go to Australia for a visit after the tour. That country is Miss Clare's (Mrs. Rawson) birthplace.

BRIGHTON THEATRE.

Some chap with nothing else to do handed, Thursday, the Jonah-day belt and got away with it. But that was before the days of vaudeville at Brighton Beach. The managers down the beach way say that Thursday is a day of Paradise compared with Monday.

Dave Robinson can tell a lot about Monday that will never be set to music. And if that Weather Man ever crosses the path of Dave in person there will be murder somewhere between the sandy edge of Brighton and the uptown side of the subway.

Monday, those caught without life preservers and boats will swear it rained some. Dave did a good business, though. The bill was shuffled, switched and turned topsy-turvy after the afternoon show. The night show started at 8.35. The pictures were flashed at 11.31. Some thought it was still raining and remained for the film display.

Hildebrand and DeLong, who closed the "mat," opened at night. The man's work with his iron jaw and teeth was applauded. Sue Smith put over her songs with pleasing effect, and the applause of the finish of "Alexander's Ragtime Band" would have made Ethel Levey turn green with envy. Edmond Hayes and Co. (New Acts), changed from "No. 7" to the third position, started things with a rush, but received a bump with the change from the "ridiculous to the sublime."

Melville and Higgins had 'em tittering, giggling and laughing by turns, and rounded out much applause. Dazie, with the pantomime of "The Love Of An Artist," closed the first part. Dazie is headlined and is entitled to the honor. Her artistic offering and graceful dancing scored as usual.

"Dick," the writing dog, on third in the afternoon, opened the second part. "Dick" got the biggest laugh with his picture of his master at the close. Arthur Deagon had an uphill climb at first, but came up strong with his "dummy bit" and acrobatics. Mr. and Mrs. Hugh Emmett were a laughing hit, though the act could be shortened and get just as much. Brice and Kling received advance applause, and put over their songs and dances with gratifying results.

Mint and Wertz had a hard row to hoe when they showed, at 11.22, with their comedy acrobatics. The lateness of the hour caused many to walk out. *Mark.*

KOLB GOING TO COAST.

C. Wm. Kolb and his company in "The Girl In The Train" opens in Reading, Pa., Labor Day, then goes for a trip through K. & E. houses, jumping to New Orleans, then west and winding up on the Pacific Coast. Kolb plays San Francisco, his home town, in March, the first time he has been there in a legitimate show since the divorce of the Kolb and Dill partnership a year ago.

E. G. Davidson will be Kolb's business manager. Johnny Curran will go ahead of the show.

Burns and Fulton will open on the Orpheum Circuit Aug. 6.

BRIGHTON MUSIC HALL.

A man with a very mean disposition made the Music Hall about eight o'clock Monday evening, after a run through the big storm. He was thoroughly drenched upon reaching the hall. After getting his ticket he decided he must have satisfaction so he went out on the front steps and watched the other people get drenched as they made the run.

At eight o'clock it looked pretty bad for business, but the hall filled fairly well in the next fifteen minutes and by eight-thirty there was almost capacity downstairs, with the balcony a little lighter. For a wet audience, the show went big from start to finish. There were a number of shifts in the program after the matinee.

Gus Edward's "Song Review" went over like a brand new act with the Brighton throng. The turn closed the show and pulled down the big hit of the evening. Gus worked pretty hard himself. Some of the kids are new, and the act is still full of life. There is a good singing and looking bunch of girls in the act.

Sophie Tucker captured the big place easily with her big voice. The audience marvelled at the strength of the lady's pipes.

Louis Simon in the old stand-by, "The New Coachman," made the house laugh itself out. Louis might stake his acting support to a decent-looking suit of clothes. In the sketch this fellow is supposed to only have been married a few hours. Cunningham and Marlon opened the second part and in their knock-about were a decent sized hit.

The Athletic Girls did well, the wrestling and boxing seeming to get to the Brighton crowd in good shape.

Carroll and Cooke, on early, did nicely and left the audience in a pleasant mood for the remainder of the show.

The Courtney Sisters, with the coo-singing, became popular quickly. Art Bowen, singing and sketching, opened the show. *Jess.*

PINCUS RETURNS SUNDAY.

Louis Pincus the eastern representative of the Pantages Circuit, returns to this country on the Celtic, Sunday, after four weeks abroad.

J. C. Matthews, the Chicago representative of the circuit, arrived in New York from the west Wednesday. He will remain for a week or so.

ADA GORDON.

Ada Gordon, of Nevins and Gordon, is a pronounced success at the Fifth Avenue theatre this week.

Miss Gordon, before taking to vaudeville, appeared with Richard Carle in several of his productions. She was last seen as the "Yama" girl in "The Three Twins."

Charles Nevins was with the old New York Stock company for three years. Lately he has become well known to the vaudeville public. "The Scarecrow" bit now used by the couple was originally introduced in Hurlig & Seamon's "New York Town" some four years ago by Mr. Nevins.

Albee, Weber & Evans are directing the couple in vaudeville.

58TH STREET.

The 58th street K.-P. house is doing business, unless Tuesday night was an exception, which does not seem likely. At 8.45 the theatre, which had been nearly capacity, shifted about one-quarter of the audience out and quickly refilled again. It appears to be a good house to try the twice-nightly policy.

The audience enjoyed the entertainment, dividing their approval between the acts and the pictures. They became excited over a dramatic picture, applauding wildly when the villain was ultimately baffled, but seemed to have more of a leaning toward comedy in acts.

A very good show was offered, considering the prices, 25 cents for box seats being the maximum charge.

In the early portion of the program the acts were separated by a picture; later, the turns were run off one after the other.

Tom and Edith Almond were the class of the bill. The couple put over their talking, singing, dancing and musical specialty to a vast amount of appreciation. Almond works hard throughout. His kangaroo dance startled and amused the 58th streeters, while the pretty snow scene used as the finish brought them out of their seats. Edith Almond supplies the musical portion, and wears three becoming costumes.

Geo. A. Clarke and Co., in a hodge-podge comedy and dramatic sketch, amused. Clarke is a good Irish comedian. He would have to be to get this sketch over, for it is pretty wobbly.

Dios Circus supplied a very interesting and entertaining period. It is a first-class animal offering for the smaller houses. The routine is varied and run through without delays. Mr. and Mrs. Sydney Reynolds were more or less successful in bringing laughs.

The illustrated singer, a girl who knows how, made the house sing and like "Don't Blame Me For Loving You."

Sellg won all the way in pictures. Kalem fell twice.

Georgette, and the "Tiny Entertainers" (New Acts). *Dash.*

NEW THEATRE WORK SLOW.

All work on the new New Theatre on West 44th street has about come to a standstill. There are but some ten or fifteen laborers engaged in hauling away brick from the plot. These are probably the employees of the contractor who has purchased the discarded material.

In comparison to this the work on the new Times addition on West 43d street is proceeding by leaps and bounds. Both of the dismantling operations started simultaneously, but about two weeks ago the men on the new New Theatre plot were evidently called off.

The same directorate board which is interested in the New Theatre on Central Park West are interested in the new New Theatre.

Marise Fairy, a French musical comedy artiste, has been engaged for the production of "The Spring Maid" in London.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Haines Falls, N. Y., July 25.

The following arrived at Haines Falls during the past week:

Monday—Mr. and Mrs. Amos Quito and family from N. J.

Tuesday—The Gnat family from L. I.

Wednesday—The Bug Children.

Thursday—Delegation of Suffragettes.

Friday—A collection of the oldest inhabitants of The Old Ladies' Home.

Saturday—The Locust family due.

Sunday—There will be a grand meeting of all the above, during the day and night.

I didn't know that there were so many old ladies in the world as there are here at present.

They have a Rathskeller here. (It is up stairs.)

There is one great thing about Haines Falls. Willie Cohen isn't here.

Society Note—Aratas Saxs has bought a new lantern.

Scandal—We are going to have a new picture film July 28th.

There are a lot of college students up here. At least they look foolish enough to be.

The chickens here go to bed early and will continue to do so until they join Ziegfeld's troupe of wild animals.

They distinguish the good hotels up here by the different ice creams served. We had three kinds to-day. That makes us the best hotel for the nonce.

The telegraph wires run in and out of Haines Falls, dally.

The knives and forks and I may add the pepper and salt are not so bad at our hotel table.

Everybody here thinks that I am a photographer and they keep bringing their kodaks to me to fix.

Somebody told me that Louis Mann is up here. I hope not. He's liable to rearrange the mountains and the scenery to suit his idea of the picturesque.

When you can walk as if you were stepping over water melons with the left leg, you are considered a native.

I heard two natives talking about the great time they had in "The City" last Fourth of July.

Real estate very active here last week. Jonathan Grubeder had a new screen door attached to his parcel. It looks like a boom.

Douglas S. Flint, supported by Virginia Fairfax, will appear in a new one-act comedy by Edgar Allan Woolf next season.

NOTES

J. F. Arnold, manager of the Grand and Auditorium, Asheville, N. C. is in New York booking attractions for the season. The Grand will not reopen, but the Auditorium, a new house opened last year, will start with legitimate shows about Sept. 1.

Mme. Louisa Bressonier, the prima donna at the National theatre, Havana, will arrive in New York this week. She has been signed to head the grand opera organization, which Alessandro Liberati is fostering at "White City," Chicago.

The Feiber & Shea "small time" vaudeville houses in Bayonne, N. J., (Opera House) (Bijou will play pictures), New Brunswick, Orange, and Empire, (Bruggemann's), Paterson, N. J., will open for the season Aug. 21. The firm's theatres at Youngstown and Akron, O., start Aug. 28.

The Lieblers announce that the new Plymouth theatre, Boston, will play their own attractions exclusively, when completed next season. The program for the first season will include Viola Allen in a new play, "Pomander Walk," "The Deep Purple," and "Alias Jimmy Valentine."

No longer is the same air of happiness pervading the corridors and outer sanctum of the U. B. O., for Phil Nash is no longer there, and will not be for a week to come. In other words, Phil is trying to obtain a tan. If he doesn't meet a doctor before returning, Philip F. will have a regular vacation.

Bert Levy was booked and billed to appear this week at the Criterion, Asbury Park, N. J., as the joint headliner with Bessie Wynn. He did not play the date. An announcement was made that Mr. Levy had been taken suddenly ill and entered a hospital in New York to have an operation for a growth in his ear.

Charlie Davis, of the Pat Casey Agency, received the largest calabash pipe ever seen over here, the other day from Dick Riley, of the Horseshoe Trio. The pipe has the finest of amber mouthpieces and is silver mounted. Charlie has arranged with one of Pat Casey's Japs to hold it while he colors the bowl, when smoking. That won't take over three of four years.

The Orpheum Circuit has announced that Dr. Ludwig Wullner, the German lyric artist, with Conrad V. Bos, as his accompanist, will open Sept. 4, an exclusive vaudeville engagement on the Orpheum Circuit. It had been expected that Dr. Wullner would appear in concert in the west, under the direction of Martin Beck. Panita, the flutist, is to reappear on the Orpheum time next season. She is also a foreigner.

Ralph Haase, representing the Missouri Pacific Iron Mountain R. R., and who knows all about the show business in the south, is in New York, spending a vacation with Murray Fell, incidentally telling Murray how New York would have looked if southerners had had the job of fixing the town up. Otherwise Ralph isn't a bad little skate, and gets over the city real lively, when it isn't warm.

Mike Simon, when in Paris last summer, met several Russians. Mike had a good time repeating to them, "Oh, go on, take off your whiskers, I know who you are." The Russians would follow Mr. Simon from one restaurant to another, protesting they were not in disguise. A couple wanted to fight duels, but Mike's only answer was that he wouldn't fight with his friends, even if they did wear false whiskers.

H. E. ("Doc") Weaver is postmaster at Avondale, Ariz. Bart Breen is assistant postmaster. Avondale is a part of the Arizona desert. Doc Weaver was formerly a western theatrical manager, who went to Arizona for the health he has found. A bunch of the New York boys, with whom Bart is very popular, suggested that he join "Doc" for the same reason. Bart reports it's a great country, and doing him the world of good.

"Eddie Foy will have a real show assisted by a real company of artists under real business-like management for the first time in many seasons" says the press department of A. H. Woods. Harry Fox and the Miller-Sisters, Maude Lambert, "Berlin Madcaps," "High Steppers," Belle Ashlyn and Weston, Fields and Carroll are in the support of Foy, which, says Mr. Woods publicity man, is making quite a dent in vaudeville for one show.

La Belle Inez, a classical dancer, in Havana, Cuba, says that a recent article in VARIETY, scoring the show conditions on the Island, did not make the facts stringent enough. The dancer relates her experiences, mentioning she worked five days out of twenty-one, and was then unable to secure any salary. La Belle Inez warns all theatrical people contemplating a Cuban engagement to be extremely cautious and fully investigate, while her advice to women artists is "Don't."

Tom Mayo Geary, of Chicago, dropped into New York this week, looking after the interests of the Harold Rossiter Music Co. Mr. Geary was formerly the partner of Harry Breen. Harry showed Tom all over Hammerstein's Roof, then made him wait to see the pictures. Mr. Breen starts on the Orpheum Circuit Aug. 7. Mr. Geary says when Harry gets to Chicago, he's going to take him down to the Chicago River, and stay there until the water clears off.

Joe Hart is negotiating with Llewelyn Johns (Stoll Tour) for the presentation in England of three of his acts this winter. They are "A Night in a Turkish Bath," "The Stranger" and "Dinkelspiel's Christmas."

L. E. Belymer, lessee and manager of the Auditorium, Los Angeles, and who runs a string of combination houses in various coast towns near Los Angeles, is in New York, arranging his fall theatrical and musical attractions.

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 bill at the Majestic this week runs a few paces behind the average Majestic show, still, taking the acts singly, they look good enough to hold their own anywhere. Nat Willis is headlining. Appearing next to last, he is the hit of the program. Willis has a few new parodies and with his talk on the Coronation, and it rather easy to take the honors. The Robert De Mont Trio open the entertainment, with a routine of tumbling and balancing, but over with considerable speed, and one that will run second to none. Following the De Monts, Mason and Murray appeared. This couple were naturally handicapped in position, but nevertheless did nicely. The singing is featured and goes well. While part of the act sounds familiar, the routine as given by Mason and Murray is well seasoned with laughs. Reynolds and Donegan pulled one of the big hits with their repertoire of dances on skates. Monday evening the pair ended rather abruptly, and apparently before they had exhausted their program, until this was hardly noticeable to the large majority, and the skaters were well applauded. McKays and Cantwell are well known and better liked in Chicago. The boys were handed a reception on their entrance and helped the bill wonderfully. Another attraction that pleased the house was the Avon Comedy Four. The finish in "one" kept the quartet in good favor and sent them away to a good hand. The Six American Dancers were practically killed before they started. Between the Avon Comedy Four and McKays and Cantwell, there has been seen enough dancing. The exceptionally nifty staging of the turn helped matters, however, and at the close the sextet had the audience going pretty well. Another spot would undoubtedly have a better effect, mine Shone & Co. presented "The Little Goddess." A few months ago, Claude Gillingwater produced a new act in San Francisco that looks enough like "The Little Goddess" to be a twin act. There is a slight difference in the theme, but both are "dream" sketches. The mother-in-law, wife and unwelcome visitor are on the scene. Mrs. Rose Davis, playing the mother-in-law, has little conception of the character and fails to assist. The other members of the company carry themselves through nicely. "The Little Goddess" has some original and classy electric effects and plenty of good comedy. Following Nat Willis, the Trio du Gros closed with a casting act, in which a bounding net plays a conspicuous part. The trio held the majority in the seats to the finish. WYNN.

Jimmie Lucas is back again, working "single," and will open his season on the United time at Detroit, Aug. 7, booked by Eddie Keller.

E. C. Burroughs, manager of the Main St. theatre, Peoria, is spending the summer at Two Harbors, Me. Mrs. Burroughs recently underwent a successful operation at a Boston hospital and is now rapidly recuperating.

The Ashtand, on the West side, opens next week, booking as usual through the Association office.

The Star and Garter opens Aug. 19 with Halliday and Curley's "Painting the Town" show.

Walter DeOrla has returned to the Association. He is now on the road in the neighborhood of Kansas City, doing up a string of small houses for his office.

Murray Bennett is back in Chicago after spending a few years in California. He will open on the Interstate time in a few weeks, after which he will visit his folks in New York.

The Three Marks Brothers open on the Pantages Circuit next week, starting at Spokane.

Lois Ewell will leave Chicago for a time, after her engagement at Ravinia Park. Miss Ewell will visit several large European cities before returning to this country.

Jimmy Abdullah, of the Abdullah Troupe, was diverted from Carrie Abdullah in the circuit court this week.

Irving B. Lee has returned to Watkins, Col., to remain there indefinitely. Lee is the author of a number of vaudeville sketches, as well as several musical comedies and burlesque shows. He will do some special writing while in the west.

Sadie Kusell, the typist of the Norman Friedenwald office, has returned from her vacation. Sidney Schallman, Jim Matthews' assistant, will leave for a few weeks when Matthews returns from the coast.

The Gary Park theatre closed last week and will remain dark for some time. Poor business.

Ed. Biederstadt, manager of the Majestic, Madison, Wis., is confined to his home, seriously ill.

The new Broadway theatre in Fort William, Can., will open sometime in October, playing vaudeville booked through the Association. The new house, which is being built by L. F. Allard, will seat 1,500 and will play two shows a day.

The new Majestic, Fort Worth (Interstate) will open Aug. 28. It will be one of the two-day houses on the Interstate circuit.

The sudden change of weather has made several of Chicago's theatrical impresarios feel a little easier. Business has taken a decided jump in the few houses that are open at present.

CHICAGO OPERA HOUSE (George Kingsbury, mgr.; K. & E.).—"Little Miss Fix-It" is still running at high speed and playing to large audiences.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Wallingford" has passed its three hundredth performance and will continue on until Labor Day. When the Eddie Foy piece will be introduced to Chicago.

WHITNEY OPERA HOUSE (Frank Peera, mgr.; K. & E.).—"Dear Old Billy" has struck its stride and is pulling capacity houses daily. The farce is booked for a healthy run at the Whitney.

GARRICK (W. W. Freeman, mgr.; Shubert).—The Kinemacolor pictures featuring the Coronation film, opened at the Garrick this week, to big business.

RIVERVIEW PARK.—Karl Tuma's Band and vaudeville.

FOREST PARK.—Hand and his band and summer vaudeville.

SAN SOUZI—Free vaudeville headed by Nadje.

RAVINIA PARK.—Concerts.

WILSON AVENUE (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Great Henry, French, Mortimer Sisters, College Trio, The Rensselaers.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Three Keely Sisters, The Chaperon, Mabel Barrymore & Co., Cushman & St. Clair.

VIRGINIA (W. B. Heaney, mgr.; agent, Frank Q. Doyle).—Toons Indiana; Three Alexs, Nancy Lee Rice; Warfield & Campbell, Dick Wile, the Trio du Gros, Royal Comedy Four, Dick Lancaster, Fest Musical Duo; Jones & Gilling; Myrtle Nelson; Rammage & Vincent; Blondell & Bancroft.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Nordstrom & Gibbs; Pearl Victoria; Crispin; Trixie Lewis; Leo & Sulky; Shapiro & Sinal; Croft & Telle; Jack Bell.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Musical comedy.

MONOGRAM (M. Klein, mgr.; agent, Frank Q. Doyle).—Sualo (Carroll); Owsley & Bowman; Klein & Miller; James Sisters.

HILA (Gos. E. Powell, mgr.; agent, Frank Q. Doyle).—August Gellish; The Great Goodrod and Stock Co.

WHITE CITY VAUDEVILLE THEATRE (Ludwig Linick, mgr.; agent, Frank Q. Doyle).—Lorenz; The Hilde Sisters.

GRAND (Duke Bremner, mgr.; agent, Earl Cox).—Great Parker & Co.; Thomas, McDonald & Thomas; Clara Knott & Co.; Apollo Quartet; Hanlon, Dean & Hanlon.

FOREST PARK (J. C. Matthews, agent).—Chas. Hay; Harry R. Fields; Ed & Mac Woodward; Musical Silvers; J. C. Short; The Dandy Girls; Jerome & Jerome; Gilroy & Starr.

INTERVIEW (J. C. Matthews, agent).—Abbott & Clayne; Jack Rose; Fuller & Golden; Robert & Warren.

VAUDETTE (J. C. Matthews, agent).—Leola Vennet; J. C. Short; Cook & Oaks; Millans Sign.

ASHTAND (W. V. M. A., agent).—Orpheus Company Four; Dean, Orr & Gallagher; Klox Sisters; Art Adair.

SAN SOUZI (W. V. M. A., agent).—Thieau, Jones & Jones; O'Leary, O'Leary, Morton; Jewell Troupe; Nadje; Three Hickey Brothers.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Chasing Campbells; Mile. Zola; The Military Trio; John A. West & Co.

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By CHAS. K. HARRIS
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By LEO DONNELLY and JEAN HALVEZ, the authors of the comic song "EVERYBODY WORKS BUT FATHER"
This song has a male and female version. This is the greatest comic song hit written in years. Every line a scream.

"YOU CAN'T SCARE ME, MR. MOON"

Words by C. H. SMITH Music by JAMES F. SULLIVAN
Get this song at once, it is simply great

"I MISS YOU HONEY, MISS YOU ALL THE TIME"

By CHAS. K. HARRIS
An "applause getting ballad"

"Those Four Kids" (of which a brother of Joe Wood is a member) has been booked over the Interstate Circuit for several weeks. The kid act has played about everything in show business except the Joe Wood time.

Helen Lackaye, a member of "The Fox" when that place was at the Cort here, has been selected to play a leading part in the revival of "The Blue Bird," to shortly occur.

Jack Yeo, a Milwaukee newspaperman, is piloting the Whitaker Family of swimmers around the middle-western vaudeville circuit. Yeo has become interested in several vaudeville novelties.

Ethel Alton is spending the summer in Northern Michigan with her husband, George Slater, a wealthy cattle man of Montana. Next season Miss Alton will revive her dramatic playlet, "The Sacrifice," and send two companies on the road, out of the offices of the Beecher Brothers, who will also handle Miss Alton's present act, "Birds of a Feather." Walsh, Lynch & Co. have accepted con-

tracts for the Interstate Circuit, opening in Little Rock Aug. 21. The rural comedy will have a new set of scenery for the southern territory.

Frank Rutledge and Jack Bradshaw, summing in Spring Lake, Mich., saved a man and woman from drowning, 16, when the latter were thrown into the lake from a canoe. Grace Bainbridge is also in the Spring Lake party.

Coney and Holmes and wife returned from their vacation this week. Kerry Meagher and Eddie Hayman, of the Association, are still away.

SAN FRANCISCO

By J. E. McCLELLAN.
VARIETY'S San Francisco Office,
908 Market St.
ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit)—In "The Wise Rabbi," W. H. Thompson scored a personal success, although the piece did not seem to hit the

popular fancy. The act is long drawn out. An actor with less ability than Mr. Thompson would have experienced difficulty in holding attention. Dan Burke and "Wonder Girls," entertaining. Fay, Two Coleys and Fay went through capitally. Patay Doyle, with his peculiar style, caught plenty of laughs and easily made good. Lorch Family put a fitting finish to all around good show. Gerald Griffin & Co. did nicely. Ed. Lavine in hold-over week, opened the show, and gave the others something to follow. Clifford Walker scored unmistakably.

A grand opera named "Paolella," composed and produced in America is to be heard in this city for a number of performances this coming season. The composer, Pietro Floridia, who has lived here for the past nine years, has had four successful operas in Europe. He is also the composer of a symphony which won first prize in Germany. The book of "Paolella" is by Paul Jones, a young author and poet of Cincinnati. All the artists engaged are Americans, as is E. S. Brown, the manager.

Mr. Van Sant, manager of the Empire theatre, Eureka, was in town in the interest of his house. He has decided to book through the Bert Levy office.

There are to be three new houses ready for occupancy at San Diego. The new Spreckels house (combination), Savoy (dramatic stock) and Mirror (pop vaudeville). These theatres will be ready about September.

The new Hyman theatre, Pomona, will be finished about December and booked by the Bert Levy circuit. Mr. Hyman, it is stated, will soon have a chain of houses up and down the coast. His principal place of business at present is at the Hyman theatre, Los Angeles.

Arthur Don has taken the Olympic, Redondo, and is running three acts and moving pictures. Arthur is known around Los Angeles as the baby booking agent.

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E. M. Fisher has discontinued vaudeville at Pasadena. The reason it is claimed is, that when the Clune theatre opened with six acts (Fisher playing but three of Pantages) he forced Fisher to quit, as he (Clune) had a much larger house. Fisher is now running pictures.

Bert Levey will have a new house at Stockton soon. The house will be ready to receive the public some time in December. It is located on Main street.

The Electric, Ocean Park, has closed on account of trouble between the two partners. Business has also been bad.

The original estimate that there would be 100,000 visitors here during the convention of the Eagles next month seems to be a fair one. Reservations pouring into the Grand Aerie headquarters from all parts of the country, denote that delegations ranging from four to five hundred are scheduled to arrive from the various Eagle strongholds throughout the country. The headquarters of the grand officers are to be at the St. Francis hotel, where the entire mezzanine floor will be used as the offices of the grand president, Senator Grady, and the board of grand trustees. The Golden Gate Park Commissioners have had a floral design emblematic of the Eagles planted in

Union Square and in Golden Gate Park. The design is an enlargement of the official button of the Grand Aerie committee, in the national colors and gold. The committee on decorations has prepared the designs for the flag decorations, which will extend from the ferry, to the Eagles' Temple on Golden Gate avenue, where the sessions of the Grand Aerie are to be held.

Vera Young, a recent arrival in this city, reported to the police her suit case containing jewelry, wearing apparel and money, which she had left in the Columbia theatre, Saturday, had been stolen. The police theory is that theatre thieves are at work.

Carlton Chase has been added to the forces at Idora Park and with his ability and personality is making very good at this popular park.

Blanche Trelease and Walter J. Biele, two western performers, were married at Los Angeles June 5.

Geo. Fuller Golden is to start in the real estate business. He will share offices with Arthur Don in Los Angeles.

All opposition to Grogg & Parrish, at Bakerville, is off and they have the town now to

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CALL! CALL!

All people engaged with THE QUEENS OF THE FOLLIES BERGERE will kindly report for rehearsal at Lyric Hall, 725 Sixth Avenue, New York, on Thursday, August 3, at 10 A. M. sharp. Acknowledge this call to COUNIHAN & SHANNON, Cohan Theatre Bldg., B'way and 43rd St., N. Y.

WANTED—A FEW MORE CHORUS GIRLS

themselves. Chas. P. Hill, formerly of Bakerville, is to build a combination gymnasium and theatre. He is to hold a fight one night each week and play vaudeville the other six nights. This is quite an undertaking for a town the size of Taft.

C. H. Hollis is reported to have opened the Hippodrome at Goldfield.

Clay Smith and the McNett Twins have returned from Honolulu, after playing there four weeks. They open at the Majestic, Chicago, Aug. 21.

The Garden City Trio open at the Empress, booked by Mrs. Weston, next Sunday.

The Grand, at the Mission, booked by Bert Levey, is playing four acts now in opposition to the Wigwag, booked by the Western States Vaudeville Association.

The Chutes theatre is to open in about thirty days, with vaudeville and pictures. Prices have not been fixed. It is stated that the grounds will not be opened this season.

Johnson and Wells left here for Honolulu and have opened at the Empire theatre, where they are making a very marked success. This is the act that after having finished the Panjandrum time, was brought back here from Denver to play ten weeks for the Western States Vaudeville Association. They had the misfortune to be on the bill at the Chutes at the time of the fire, but outside of the week they lost then, they have been working continuously.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Gordon, mgr.; agent, F. B. O.).—Valerie Bergere and her chosen company, including Ullie Akersstrom and Herbert Warren, in Edgar Allen Wolff's new one act comedy, "She Wanted Affection." Dornick and Wilson; Ellis & McKenna; Berlin, Madeline; Ethel Whitelock & Pickle; Sister Strindich; Great Gaudaman Marimba Band; La Dora; Bert Fitzgerald.

PEOPLES (F. G. Nixon-Niedlinger, mgr.; agent, Nixon-Niedlinger).—Byron & China; Robinson Sisters; Olympic Trio; Turner & D'Amico.

COLISEUM (F. G. Nixon-Niedlinger, mgr.; agent, Nixon-Niedlinger).—Richards & Thatcher, The Vera Band.

GEIMANTOWN (Walter Stumpff, mgr.; agent, Chas. J. Kraus).—Carl Bromberg; Roth & Rosen; Pedrito; Todd Judge & Co.; Middleton & Hennings.

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LOTTIE HEUMAN

BLANCH ROSE
HAZEL COSBY
FANNIE WILLIAMS
LILLIE DETURK
MADELINE MATTHESEN
HELEN ANDREWS
ROSE PREVOST

EVELINE PERRY
VIVIAN DOUBOSE
MARIE SAUTELLE
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LILY CLARK
BESSIE SMITH

DORA HENRY
ALICE GRETH
STELLA HILL
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MODEL (Mr. Margolin, mgr.; agent, Chas. J. Kraus).—Bernie; Lewis Dogs; Bensley; Ed. Reece.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—Dike & Dike; Kelley & Lafferty; Bauman; Treana.

MAJESTIC (Wm. Feltz, mgr.; agents, Stein & Leonard).—Miss Charlie Behren; Barnholt & Ellwood; John Lafferty; Rice & Lyons.

CRYSTAL PALACE (E. G. Johnston, mgr.; agents, Stein & Leonard).—D. Baylino; Crosby & Martin; Coleman & Goldfield; The Loretto Twins; McCarty & Brook; The Ellsworths; Dewitt & Burke.

FAIRHILL PALACE (C. Stungel, mgr.; agents, Stein & Leonard).—Trent Brock; Burke & Brooks; J. Murphy; The Chesterfields.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard).—Russell & Dogs; Beane & Dayton; Kellier & Rendell; Barnholt & Ellwood; Catherine St. Clair; Most Trio.

VICTORIA (J. M. Mauchman, mgr.; agent, H. Bart McHugh).—Newell & Gibson; The Rovers; Tom Irwin; Martin & Trobe; Ned Dandy; Gotta Bros.; Cornelia & Wilbur.

PALM (A. R. Riney, mgr.; agent, H. Bart McHugh).—Ray Knox; Gardner & Parker; Whitman Bros.; Mack & Mack; Goyt Trio; Kathleen DeVole; Turney Trio.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Red & Hilton; College Inn Duo; Lew Hoffman; Lucifer; DuVall & Lotta; Southern Trio; Sheldon Trio; Edwards & Morton.

AUDITORIUM—W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Gilbert & Leigh; Clover Trio; The Silsons. Last half: Byron & Nelson; Manuel; Burke & White.

BOSTON

By J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, F. B. O.).—Bill, an exceptionally good one.

"Misteralinger Minstrels" duplicated bit of last week. Trovato, good violinist; Mene-tel, good illusionist; John Neff and Carrio Starr, big laugh; Cullison, Villa & Co., good sketch; Helen Sisters, clever; Duff & Walsh, good; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Locw).—Braminos; Inez Lawson; Edwin George; George Nagel & Co.; Morris & Kramer; Dunlap & Y. Edlin; Tod Noda; Martin Howard; Florence Duo; Fox & Evans; Mattie Lochette; Plott; Cora Youngblood; Carson Sextet; Polk & Polk; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Brimdamm; Brimmer & Davis; Nut Parnum; DeMara; Melvin & Thatcher; Walter Jackson; Kimball & Donovan; pictures.

BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—Anthony Bros.; Lorella & Parsons; Elia Ford; Brown & Taylor; Kincaid; Mermaid Sisters; Lewis & Clark; Billy Elliott; pictures.

SUPREME (J. Levey, mgr.; agent, Fred Mardo).—Johnson & Watts; Sachs & Harding; pictures.

ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Sachs & Harding; Henry Myers; Housely & Nicholas; Everett; pictures.

WALNUT, Woburn (John Finn, mgr.; agent, Fred Mardo).—Savato Duo; Frank McIntyre; Bingham & Pisano; Melvin & Thatcher; pictures.

OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—Church & Church; The Vincents; Joe Pease; Check & Ralph; Harris & Nelson; Mac MacNaughton; Lola Berri; Mardie Raymond; pictures.

WASHINGTON (Frank Collier, mgr.; agent, C. B. O.).—Bob Desmond; King & Arnold; Dolan & Hayne; Marie Green; Mars & Venus; Louise Blenner; pictures.

LINCOLN PARK (Roger Flint, mgr.; agent, C. B. O.).—DeWitt & Stuart; The Her-

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berts; Bobby Mack; Jere & DeLaney; Colton & Miles; pictures.
BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Outhank & Blanchard; Coleman & Merton; Romany Quartet; McVeigh Sisters; Anita; Pete McLoud; pictures.
PASTIME (Frank Allen, mgr.; agent, National).—Archie Collins; Shannon & Hawley; Luna Cooper; Billy Johnson; pictures.
IMPERIAL (M. J. Lydon, mgr.; agent, National).—Ray Bailey; Leighs; Weston; Lester & Howard; pictures.
OLYMPIA (Frank Woodward, mgr.; agent, National).—Frizzo; Billy Dals; Mae McGowan; R. G. Adams; pictures.

Daniel Moynahan, a pianist at one of the Revere Beach picture houses, stopped a runaway horse that had run three miles over the boulevard, endangering the lives of many people. Moynahan, after catching the horse's bridle, was dragged about fifty feet, receiving severe scalp wounds. He was treated at the Emergency hospital.

John F. Hutchinson wanted to give the people of Beverly a free outdoor vaudeville entertainment. The park commissioners consented. Platforms were built and apparatus installed. Singers came down to do their share. 4,000 persons assembled on the village green. Something for nothing. Someone told Mayor Dodge that Hutchinson, who was going to operate a picture machine, did not have a license. Mayor told the police. Police told Mr. Hutchinson there would be no show. There was no show.

From Brockton comes the story that John L. Sullivan has reconsidered that farewell tour thing and has gone to Cincinnati to fill an engagement at a park there.

Viola Allen will open the Century theatre, the new Liebler playhouse on Eliot street. The name of the production has not been made public.

A new cyclorama several thousand feet in length is being built at the Boston Opera House, to be ready for the opening of the season Nov. 27. Work has also been started on the scenery for the "Blue Forest."

Loew's Columbia will open about the middle of next month. Sixteen acts, eight each half, a house orchestra, and prices 10-20-25 will be the policy. The house will open at noon and close at 11 o'clock at night. Irving Hamilton, now the assistant manager at the Orpheum, will take hold at the Columbia. About \$25,000 is being spent for interior changes and redecoration.

ST. LOUIS

By FRANK E. ANFENGER.

HIGHLANDS (D. E. Russell, mgr.).—Four Reels; Imhoff, Conn & Corinne; Butler, Haviland & Alice Thornton; Maurice Burkhardt; Bill (the Monkey); Kray and his Bohemian Band have succeeded Cavallo; Madge Caldwell is the new soloist.

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DELMAR (Dan S. Fishell, mgr.).—Raymond Hitchcock second week, in "The Yankee Consul," always popular here on account of the local authorship. Robyn and Blossom.
SUBURBAN (Oppenheimer Bros., mgrs.).—Hattie Williams opened her first Suburban engagement in "The Girl From Maxim's." For a musical supplement, Miss Williams sang "Experience."
HEIGHTS (Harry Wallace, mgr.).—Jossey Stock in "Going Some."
MANNION'S (Mannion Brothers, mgrs.).—Noblette & Marshall; Vardaman; Lucy Tongue; Dilla & Templeton; Terry & Hyams.

Harry Fenwick was too ill to play Gen. Petipont in "The Girl From Maxim's" Sunday night. Joseph O'Meara took his part. Fenwick has recovered.

The Chicago Theatre Society's first tour will begin in St. Louis Nov. 1. It is announced, proceeding to Omaha, Kansas City and Denver. The repertoire includes "Love's Labor Lost." The company which first will play 10 weeks at the Lyric theatre in Chicago, includes Elsie Edmond and Henry Cooley.

NEW ORLEANS.

By O. M. SAMUEL.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Stewart & Earl; Enry & Endors; Tom Kerr; Rhodes & Hardcastle; Doyle & Fields; Wenger & Koehl, sidewalk conversationalists.
SPANISH FORT (Julius F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Grace Darnley; Les Benedittis; Joe Demarest; Fuente's Band.
WEST END PARK (Julius F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Herbert; Elsie Murphy; Dreyer & Dreyer; Sully & Laurson.
MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.
LYRIC (L. E. Sawyer, mgr.).—Wolgan-Moran fight pictures.

Francis Murphy is ill at the Hotel Dieu in this city, suffering from a slight attack of appendicitis. The doctors state that his case will not require an operation.

As stated in VARIETY several weeks ago, the Greenwall will offer vaudeville next season. Seven acts will be given instead of five, as at present, and the price of admission will be increased slightly. Henry Greenwall will operate the theatre, Arthur B. Leopold continuing in a managerial capacity. Mr. Greenwall arrived from New York Monday.

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Howe's Pictures, four weeks season beginning July 24. Good house.
NEW (George Schneider, mgr.; rehearsal Monday 10).—Good business. Miles & Raymond; Adams & Arthur; clever; George Felix & Co.; amused; Bryant & Saville, fair; Billy Evans, passed; Brennan & Wright, big hit.
VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nordberg, rehearsal Monday 10).—Jed Hall, hit; Gramma's Club, liked; John Yager, fair; Forbes & Elmer, good; D'Armon, clever. Good business.

JARROW

Bids au revoir to all friends. Sailed June 27th for a little recreation in Germany (his home).

Opening at Palace, London, Aug. 28th for Four Weeks

Returning to America in October,

Playing in the East, with the Orpheum Circuit to follow.

Thanks to **PAT CASEY** and **JENIE JACOBS**

GAYETY (W. Ballauf, mgr.).—Wolgaat & Moran fight pictures. Crowded.
SUBURBAN PARK (Fred Halstead, mgr.).—Libbey & Thayer, hit; Reld Sisters, clever; Gates & Bronson, laughs; Winnie Mitchell, fair. Good business.
GWYNN OAK PARK (James Pratt, director).—Cruikshank; Mr. & Mrs. Gibbons. Hoff Bros. Polar. Good attendance.
GREATEST HOLLYWOOD PARK (Jos. Goeller, mgr.).—Musical stock. Big business.
FLOOD'S PARK (Wm. H. Trueheart, mgr.; agent, Tanner & Co.; rehearsal Monday 1).—Stock burlesque. Good business.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Comedy Club Capers; change of bill daily. Monday: Geo. M. Cochan and William Collier; Blossom Seelye; Montgomery & Moore; Harry Keane & Agnes Scott; Harry Fox & Miller; Sisters; Conroy & LeMaire; Mabelle Adams; West & Van Slicen; Raymond & Hall; Richard Barry & Co.; James J. Morton. Tuesday: James J. Morton; Yorke & Adams; Herlin, Schwarz & Hall; Tom Waters; Montgomery & Moore; Blossom Seelye; Carson & Willard; Keane & Scott; Keno & Green; John Neator; Barry & Johnson. Billy Hart did the announcing. The show made the same big hit as Monday; audience going out saying "Great."

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson, director).—Detmar Troupe; Four Chasing Dumbbells; Ad. Carlyle & Ponies; Webb Trio; Beech's Minstrels; Winston's Sea Lions; Irwin Sisters. Pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pavilion of Fun; pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; pictures.
CRITERION (J. Child & C. Daly, mgrs.).—Pictures.

COMET (Levy & Anson, mgrs.).—Pictures.

EXPOSITION (Purchase & Tait, mgrs.).—Pictures.
APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Henrietta Crossman in "The Real Thing."

The death of Mayor Franklin P. Stoy, 22, came as a great shock to Atlantic City. Only a few knew he was critically ill. Mr. Stoy was mayor for the past sixteen years. During that period he weathered all political storms. He was well known to many of the profession. Another much regretted loss was that of chief of the Boardwalk detectives, Harry Heckler, who died the same day.

Billy Torrey is to be with us for a while, it seems. He now has a concession on Young's pier which he calls "The Baltic Dip." Baseballs are thrown at a target. Hitting the center releases a spring and a black boy slides into a tank of water. The "nicks" quit on him the first night. But the next day he was on the job with a new supply. Bill is a red-head and is thoroughly game; also he is "some" barker.

Wistar Crockett, who is the business manager of the Million Dollar Pier, and Joe Dawson, who books the shows there, cooked up a nice little thing on Billy Weber, who counts the money and then marks it in a book. A few days ago Weber's wife was out of town.

He promptly took the opportunity of staying out late. Sometime after midnight Weber was notified that a farmer's excursion was due at the pier at the fresh young hour of 6.15 a. m., and it was up to him to do the receiving honors. Billy stuck around, and when it was too late to hit the hay it dawned on him that the farmers had remained on the farms. Weber, however, only grins and thinks that he will catch up with his sleep by Oct. 1—maybe.

Georgie Lawrence and her smile are with us for a few weeks.

"Babe" Langdon, a member of "The Spring Maid," was a visitor. She is a sweet little girl with a wonder voice and is bound to be "discovered" soon.

Armstrong & Clark are scheduled to leave the Dunlop Cafe this week, although Manager Bowman wants them to stay all season. Billy Clark is going to Muskegon, Mich., to join the Three Keatons and other artists. Jock McKay threatens to go along. Frank Morrell is to take the place of Armstrong & Clark. Gene Greene is booked to come in at the end of the week.

Last week "Consul," the monk, got away on the stage at Young's Pier. Yorke & Adams preceded the alman's turn and the two comedians were waiting in the wings. "Consul" wanted to be friendly and started over to shake Nick Adams' hand. At exactly the same time Nick started to travel, preferring to meet the monk some other time. Nick tripped in his flight and fell, whereupon "Consul" leaped upon his back, giving him the most delightful sensation (?), the monk jabbering profusely all the while at him for

trying to evade the meeting. Gus Yorke said afterwards he thought "Consul" did not like the act.

Rennie Cormack, the hustling song booster, who has been with Ted Snyder for some time, is now plugging for Jerome Remick. Rennie sure delivers.

Jim Lackaye is registered at the Dunlop for his usual summer stay.

Walter Davidson, who leads the dandy Dunlop orchestra, is recovering from blood poisoning caused by the infected index finger on his left hand. He thanks Dr. Weinberg, a local physician, for the latter's successful endeavors to save his hand. Davidson recently signed a contract for three years as leader of the Walnut Street theatre orchestra, Philadelphia, at a salary which is said to be higher than ever paid a leader. During last season he was a distinct feature of the house.

AKRON, OHIO.

LAKEVIEW CASINO (Harry Hawk, mgr.; agent, direct; rehearsal Monday 10.30).—Les Valadones, ordinary; Wm. Fullerton, good; Rice-Elmer Trio, great; James Welch & Co. gets by; Rita Redfield, hit; Spellman's Bears, entertaining.

HORNE'S AIRDOME (E. M. Stanley, mgr.; Stock).

NOTE: Fred E. Johnson, formerly manager of the Colonial theatre, has been appointed manager of White's New theatre at McCasport, Pa.

CLEVELAND, OHIO.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Al Harrington, clever; Andretta Brown, pleasing; Kitty Vin-

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POPULARIZING "CAROLINA RAG" AND "LET'S MAKE LOVE WHILE THE MOON SHINES"
WILL ROSSITER'S "HITS"

line; Hansone & Co., clever Driacoli & Perry, artistic; Juggling DeLisle, excellent; Cooper & Robinson, hit; Saldee Rogers excellent.
NOTE: Edward H. Streeter, owner and manager of Milford's pioneer vaudeville theatre, died at his home in Worcester 23.
CHAS. E. LACKEY.

ONEONTA, N. Y.
ONEONTA (George Roberts, mgr.; agent, Prudential; rehearsal Monday and Thursday 11)—24-26, Josie & Willie Barrows, ordinary; Moyer & Co., amused.
NOTE: Mr. George Roberts of Haverhill, Mass., is the new manager of the Oneonta. Mr. Fred Folett resigned to accept position as manager of Miner's Bronx theatre, New York.
DeLONG.

PITTSBURGH, PA.
HIPPODROME (Management Harry Davis & John P. Harris)—Six Brown Bros.; Elton Troupe; Van Cleve, Denton & Pete; Mabel Fonda Troupe; Hugh F. Baney; Myers & Rosa; Nichols-Nelson Troupe; Treat's Seals; Romalo & Blano; Wright, Sully & Scott; Irving Jones; Swan's Alligators; Harris Twins; Adams; Nirella's Band.
GRAND (Harry Davis, mgr.)—Stock.
FAMILY (John P. Harris, mgr.; agent, Morgans)—Pearl Stearns & Co., very good; George Beach & Wife, encores; Haywood Sisters, took well; Jack Lewis, well received; Bert Shaw, won favor; Two Keltner, pleased; Irene Edwards, hit; Oreen & McKenle, good.
LIBERTY (Abe Cohen, mgr.)—Pictures.
NIXON (Thos. F. Kirk, Jr., mgr.)—Pictures.
M. S. KAUL.

PITTSFIELD, MASS.
COLONIAL (Jas. Sullivan, mgr.; agent, K. & E.)—Stock.
MAJESTIC (J. Nagle mgr.; agent, direct).—20-22, Valley & Valley, good; Kate Ross, pleased.
EMPIRE (J. H. Tebbette, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10).—20-22, Jess Edwards's Dogs, very good; Leonard & Pierce, hit; 24-26, Mason & Pearce, good; Creighton Bros., went big.
FRANKLIN.

READING, PA.
PALACE (W. K. Goldenberg, mgr.; agent, Morris-Loew; rehearsal Monday and Thursday 10.30).—Hamilton & Massey, good; Edwards & Morton, pleased; Sheldon Trio, liked; DuVaul & Lotta, headline.
G. R. H.

SAVANNAH, GA.
BIJOU (Richard Tant, mgr.; agent, Well's Circuit; rehearsal Monday and Thursday 21).—20-22, Conroy & Morecroft, meritorious; Great Soacha, artistic; Prince & Deerie, hit; Van Harding, excellent. 24-26, Bert Howard, very good; The Harveys, scored; Charles Daffin's Gaiety Girls, hit; Nettle Baud, scored. 27-29, Julius & Parleigh; Myrtle Martels; Leslie & Adams; Jack Hawkins.

Fifteen thousand people witnessed Miss Morecroft swimming the Savannah River 20.

Richard Tant has assumed charge of the Bijou. Charles W. Rex is now enjoying his vacation.

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Begin a return tour of Sullivan-Considine Circuit Sept. 8.

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The Spanish Twirler in

NOVELTY DANCES

A New Act now making good on
the Pacific Coast

Direction
BERT LEVEY

Manager Frank Bandy, of the Liberty theatre, is vacationing in the mountains, prior to the reopening of his house on Labor Day.
R. MAURICE ARTHUR

SEATTLE, WASH.

PANTAGES (Alex Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 17, Browns, nice voices; Stella Karl, captured; "The Strike," marred by vulgarity; George Wilson, laughable; Clinton Lloyd Co., headlined, artistic hit; Adams Bros., convulsed.
MOORE (Carl Reed, mgr.; direction Cort).—17-19, Mrs. Flake, bumper houses.
SEATTLE (E. Drew, mgr.)—Stock; good business.

The Lols, which is owned by the Pantages interests, dark since the closing of the Keating-Flood Musical Co., opened Sunday as a picture house, called the "Kiondike."

ARCHIMEDES.

SOUTH BEND, IND.

MAJESTIC (T. M. Moss, mgr.; agent, Frank Doyle; rehearsal Monday and Thursday 12.30).—24-26, Rice Bros.; Blanch Kruger. 27-30, George Brown & Co.; Frank Hall.
H. S. COHEN.

TORONTO, ONT.

MAJESTIC (Peter F. Griffin, mgr.)—Chas. & Von Smith; Atkinson; Frances Wright; Tom Eck's Girls.
SCARBORO BEACH (Geo. H. W. Moran, asst. mgr.)—The Great Ergotti & Midgets; Paul Stevens; The Flynn Dordeans; Festival Band.
HANLON'S POINT (L. Solman, mgr.)—Vaudeville & Bands.
ROYAL ALEXANDRA (L. Solman, mgr.)—Summer stock.
HARTLEY.

WASHINGTON, D. C.

COLUMBIA (E. Berger, mgr.)—Stock; big houses.
COSMOS (A. J. Brylawski, mgr.; agent, Jefferies; rehearsal Monday 10).—Six Hurdlers and The Symphony Four, hits; Buel & Beard, clever; Black & Black, pleased; Bertram, honors.
WM. K. BOWMAN.

WILMINGTON, DEL.

SHELLPOT PARK (James Henry, mgr.)—24-29, Grace Malone; Fred & Annie Pelot; George Kaine; Hart & Neal; Unique Comedy Co.

BRANDYWINE SPRINGS—Stock opera.

HOWARD W. BURTON

WOONSOCKET, R. I.

OPERA HOUSE (Jas. H. Donovan, mgr.)—Enoch, very good; Horace Gould, hit; Mae McGowan, very good; Kramer-Spillane, good; Bertha Rich, very good.
ALLARD.

YOUNGSTOWN, O.

IDORA PARK (Ray Platt, mgr.; agent, Frank Melville).—George Hussey, good; Cecil Operatic Sextet, pleasing; Dobiado's Animals, interesting; Gruet & Gruet, bright.
NOTE: Charles E. Smith, formerly manager of Princess theatre, is to be in charge of the Princess, recently purchased by Attorney J. W. Williams "Pop" vaudeville will be played.
C. A. LEEDY.

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Japanese Skatorial
Artist, assisted by
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Will Open on INTERSTATE CIRCUIT, July 31

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"**KELLY'S GONE TO KINGDOM COME**"
"SIGNOR CREATORE PLAY THE OPERA TUNE NO MORE"
"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

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Scored bigger than ever at EMPRESS
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VARIETY ARTISTS' ROUTES

FOR WEEK JULY 31

WHEN NOT OTHERWISE INDICATED.

The routes are given from JULY 30 to AUG. 6, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
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Aitken Jas & Edna 947 Park av N Y
Aitken Bros 234 Bedford Fall River
Aitkens Great 2219 Gravier New Orleans
Alburtus & Millar Orpheum Portland
Aldines The 2923 Cottage Grove Chicago
Alexander & Scott Ocean View Norfolk Va
Ali Sidi 909 Spring Pittsburgh
Allen Leon & Bertie 118 Central av Oakkosh
Allinel Joseph 423 Bloomfield Hoboken N J
Alpine Troupe Forepaugh & Sells C R
Alquist & Clayton 545 Bergen Brooklyn
Alrona Zoeller Troupe 269 Hemlock Brooklyn
Altus Bros 128 Cottage Auburn N Y
Alvarados Goats 1335 N Main Decatur Ill
American Newsboys Muskegon Mich Indef
Anderson & Anderson 229 Dearborn Chicago
Andrews & Abbott Co 2963 Morgan St Louis
Antrim Harry 1 Glenwood av Wyncote Pa
Apollon 104 W 40 N Y
Araki Troupe Sun Bros C R
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Australian Four 323 W 43 N Y

B.

Bader La Valle Trio 320 N Christiana Chic
Bachen & Deamond 1347 N 11 Philadelphia
Baker Elsie 1914 Newport av Chicago
Baker Harry 3942 Renow W Philadelphia
Baldwins Players Star Memphis Indef
Baraban Troupe 1204 Fifth av N Y
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Next week (July 31), Empress, Winnipeg.

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Bartlett Harmon & Ergif 352 W 16 N Y
Barto & Clark 2221 E Cumberland Phila
Bates & Neville 57 Gregory New Haven
Baum Will H & Co 97 W Wolcott New Haven
Bauman & Ralph 360 Howard av New Haven
Baxter Sidney & Co 1723 48 av Melrose Cal
Beaman Fred J Hudson Heights N J
Be Ano Duo 2423 Charlton Chicago
Beardley Sisters Union Hotel Chicago
Beers Leo Lake Harriet Minn
Bees Two 508 Bryant av N Y
Behren Musical 52 Springfield av Newark N J
Bell Arthur H 48 12 av Newark N Y
Bell Boy Trio Empress Tacoma
Bella Italia Troupe Box 795 Brookfield Ill
Belmont Joe 70 Brook London
Belzac Irving 359 W 112 N Y
Benn & Leon 229 W 88 N Y
Bennett & Marcello 204 W 47 New York
Bentley Musical 121 Clipper San Francisco
Benton & McGowan 30 Western av Muskegon
Benway Happy 4 North West Warren Mass
Beverly Sisters 5723 Springfield av Phila
Beyer Ben & Bro 1010 Springfield av N Y
Bicknell & Olney 441 Marion Oak Park Ill
Blombos 872 Laws Appleton Wis
Birch John Sayville L Indef
Blaset & Shady 448 W 37 N Y
Black & Leslie 3732 Eberly av Chicago
Bloomquist & Co 3220 Chicago av Minneapolis
Booth Trio 343 Lincoln Johnstown Pa
Boothia Arthur 521 Stanton Greensburg Pa
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Britton Nellie 140 Morris Philadelphia
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Broe & Maxim 1240 Wabash av Chicago
Brookes & Carlisle 38 Glenwood av Buffalo
Brooks & Jennings 351 West Bronx N Y
Browder & Browder 620 E N E Minneapolis
Brown & Brown 69 W 115 N Y
Brown Harris & Brown Riverside R I
Brown & Wilmet 71 Glen Maiden Mass
Bruno Max C 160 Baldwin Elmira N Y
Brydson & Hanlon 26 Cottage Newark
Bunce Jack 3219 13 Philadelphia
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Burdett John 218 1st St 1881 Mass Pawtucket
Burgess Harvey J 627 Trenton av Pittsburgh
Burke Joe 344 W 14 N Y
Burke & Farlow 4037 Harrison Chicago
Burnell Lillian 3050 North av Chicago
Burns Jack 218 E 12th St Brooklyn
Burns Sisters 714 S Park Kalamazoo
Burt Wm P & Daughter 133 W 45 N Y
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Byers & Hermann Hendersons Coney Island
Byrne Billie Matinee Girl Co
Byron Gleta 107 Blue Hill av Roxbury Mass

Cullen Bros 2016 Ellsworth Philadelphia
Cunningham B & D 113 Wash'ton Champaign
Cunningham & Marion Hammerstein N Y
Curzon Sisters 317 Adele av Jackson Miss
Cycling Brunettes 231 Cross Lowell Mass

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Dale & Harris 1610 Madison av New York
Daley Wm J 108 N 10 Philadelphia
Dalton Harry Fen 176 Irving av Brooklyn
Daly & O'Brien 11 Sydney Indef
Darmody Imperial S Boston
Daugherty Peggy 553 1/2 30 Portland Ore
Davidson Dott 1805 Michigan av Niagara Falls
Davis Hassel M 3535 La Salle Chicago
Davis & Co 1920 Dayton Chicago
Dawson Eli & Gillette Sisters 344 E 53 N Y
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De Costa Duo 955 N Randolph Phila
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Doss Billy 192 High Columbus Tenn
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Drew Dorothy 377 3 av New York
Drew Lovell B Stratford N J
Drew Virginia 1255 Michigan av Chicago
Dube Leo 253 Stowe av Troy
Du Bois Great & Co 80 N Wash av Bridgeport
Duncan A O 942 E 9 Brooklyn
Dunn Arthur 217 W 1400 Pittsburg
Dunn Emma & Co Orpheum Oakland
Dupres Fred 552 Quincy Bklyn
Dwyer Lottie Trio 59 No Wash Wilkes-Barre

Cabill Wm 305-7 Brooklyn
Campbell Al 2731 Bway N Y
Canfield & Carleton 3218-30 Bensonhurst L I
Cantary Fred 13 2nd St New York
Cardonville Sisters 435 N Liberty Alliance O
Carey & Stampe 324 43 Brooklyn
Carle Irving 4203 N 41 Chicago
Carmen Frank 481 W 163 N Y
Carmen Beatrice 2133 Washington av N Y
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Chantrell & Schuyler 319 Prospect av Bklyn
Chapman Sisters 1639 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carma 3616 So Haledale Chicago
Chatham Sisters 308 Grant Pittsburg
Cheers & Jones 318 W 59 N Y
Chubb Ray 107 Spruce Scranton Pa
Church City Four 1282 Decatur Brooklyn
Clairmont Josephine & Co 153 W 131 N Y
Clark Floretta 10 Lambert Boston
Clark & Duncan 1131 Prospect Indianapolis
Clark & Ferguson 121 Phelps Englewood
Clarke Wilfred 130 W 44 New York
Claton Sisters 285 5 av Nashville Tenn
Claud Radcliffe Claue 1449 Dayton av St Paul
Clayton Anderson & Drew Buckeye Lake O
Clear Chas 459 W 123 N Y
Clemento & Minor 39 W 99 New York
Clever Trio 212 Philadelphia
Cliff & Cliff 4106 Artesian Chicago
Clito & Sylvester 298 Winter Philadelphia
Closs Bros 41 Howard Boston
Cole Billy 19-4 av Bklyn
Collins Eddie Reed Jersey City N J
Compton & Plumb 2220 Emerson av Minneap
Comrades Four 824 Trinity av New York
Conn Richard 201 W 109 N Y
Connolly Bros 1906 N 24 Philadelphia
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Corbett & Forester 71 Emmet Newark N J
Cornish Wm A 1108 Broadway Seattle
Cottelle 3 & La Cro 213 Ewelen Kansas City
Cota El 905 Main Wheeling W Va
Cotter & Boulden 1336 Vineyard Philadelphia
Coyle & Murrell 3327 Vernon av Chicago
Crawford Glenn 1439 Baxter Toledo
Cromwell 6 Deane Gardens London
Crosby Ana 162 E 8 Peru Ind
Cross & Maye 1313 Huron Toledo

CROUCH AND WELCH

Next Week (July 31), Orpheum, Spokane.
Direction, M. S. BENTHAM.

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Fairchild Mr & Mrs 1321 Vernon Harrisburg
Falls Agnes Old South Boston
Falls Billy A 488 Lyall av Rochester
Fanta Trio S Union sq N Y
Fenney & Fox 639 Central av Camden
Ferguson Frank 704 W 180 N Y
Ferguson Jos 127 W 47 New York
Fernandes May Duo 307 E 37 N Y
Ferrard Grace 2716 Warsaw av Chicago
Ferry Wm Palace London Indef
Field Bros 146 Lenox av N Y
Fields & La Adella 3041 Mona av Chicago
Finn & Ford 330 Reverse Winthrop Mass
Fitzsimmons & Cameron 5609 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Fletcher 35 Ronald Pl San Francisco
Florence G W 23 Bennett Buffalo
Flower Dick J Empress Sacramento
Flynn Frank D 35 W 132 N Y
Follette & Wicks 1234 Gates av Brooklyn
Forbes & Bowman 301 113 N Y
Force Johnny 800 Edmondson Baltimore

Max	Dora	Mabel	Edwin
4	4	4	4

Bensonhurst, L. I.

Ford & Co 300 Fenton Flint Mich
Ford & Louise 138 S Broad Mankato Mich
Formby Geo Waltheus House Wigan Eng
Foster Harry W 311 E 13 Philadelphia
Foster Billy 2315 Centre Pittsburg
Fowler Kate 324 W 96 N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 1234 Irving Road
Foyer Eddie 9380 Pierpont Cleveland
Frances & Coleman 3147 N Broad Phila
Francis Willard 67 W 128 New York
Francisco 343 N Clark Chicago
Fred Jack 36 W 45 N Y
French Henri Gerard Hotel New York
French & Williams 321 W Blaine Seattle
Frobel & Ruge 314 W 33 New York
Fulton Thurston Chicago

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 329 Vernon N Y
Gage Chas 179 White Springfield Mass
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Grand Rapids 2 La Grange Ind 3 Decatur
4 Marlon 5 Frankfort
SANGERS 28 Fremont 29 Whitehall 31 Pent-
water Aug 1 Shelby 2 Grand Haven 3 Penn-
ville 4 Hartford
SELLS FIOTO 28 Crookston Minn 29 Grand
Forks N D 31 Fargo Aug 1 Fergus Falls
Minn 2 St Cloud 3 Superior Wis 4 Duluth 5
Brainerd
JOHN ROBINSON Aug 3 Carthage O 4 Con-
nersville Ind 5 Rushville 7 Columbus 8
Martinsville
SPARKS SHOWS Aug 5 Waterville Me 7 Bath
8 North Conway 9 Colebrook 10 Whitefield
FRANKS WIL D WEST 31 New Britain Conn
29 Torrington 31 New Milford Aug 1 South
Norwalk 2 Stamford 3 Port Chester N Y
HAAG SHOWS 28 Babylon L 1 29 Far Rock-
away 31 Long Island City
HAGENBECK WALLACE 28 Coffeyville Kan
29 Pittsburg Kan 31 Joplin Mo Aug 1 Car-
thage 2 Nevada 3 Butler 4 Harrisonville 5
Warrensburg

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Where C follows name, letter is in Chi-
cago.Where S F follows, letter is at San
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description will not be listed when known.
Letters will be held for two weeks.P following name indicates postal, ad-
vised once only.

A	Baynard Bert
Abbott Annie	Barnes Roy
Adams Mrs G W	Bearman Theresa
(C)	Behn C
Allen Fredk	Bell Jack (C)
Alpine Pearl	Bennett Harry L
Arles Anita	(C)
Arnold Wm	Berg F
Attivell Ben (C)	Bergere Rose
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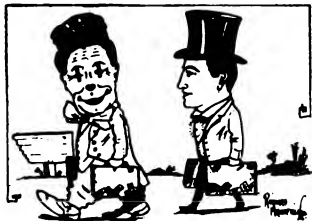
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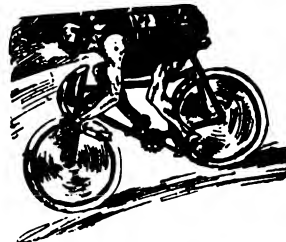
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