

VARIETY

Vol. XXIII. No. 9.

AUGUST 5, 1911.

PRICE TEN CENTS

GENERAL AMALGAMATION OF ENGLISH HALLS POSSIBLE

Signs Point to Oswald Stoll as the Leader. Stoll-Gibbons Now Together. Butt Faction Taking in Macnaghten Tour One of the Moves.

(Special Cable to VARIETY.)

London, July 31.

The Stoll and Gibbons Tours merged to-day, by signing the necessary documents. Oswald Stoll will be the chairman of the combined circuits to be booked from the present Stoll offices. Walter Gibbons remains a director.

There's no getting away from the fact that the reorganization of music hall affairs in England, previously reported in VARIETY, is taking shape. Certainly there never has been a time when the objective was nearer achievement, than at present.

The arrangement reached last week between the Variety Theatres Controlling Co. (embracing the Butt, De Frece and Barassford interests), and the Macnaghten Circuit (comprising nineteen music halls and theatres) is viewed as a move which will have a bearing upon the ultimate result, the amalgamation of all the music hall circuits over here as a "Combine," with Oswald Stoll at the head.

The line-up now is the Stoll Tour, the Gibbons halls, on the one side, and the Moss' Empires, Variety Theatres Controlling Co. and Macnaghten chain on the other.

There have been various attempts in the past few years to bring about a "Combine." All that remains to be done now is for Mr. Stoll to join up with the others. This contingency is not as remote as may at first seem to those wholly familiar with the English variety situation.

In well informed quarters, it is believed that the New Year will see Mr. Stoll rejoining the Moss-Empires, and in control of a "Combine" the like of which has never been known in the annals of vaudeville.

It is no secret that Sir Edward Moss, quite apart from his recent illness, is not wildly desirous of remaining in harness, but he is sufficiently inter-

ested in the tour he founded to stand by until the reins may be handed over to another and younger man.

There are many pros and cons, including Stoll as the unanimous choice of an amalgamation which might bring forward other pretenders to leadership; also the "opposition" houses and conditions that would have to be dealt with, but primarily, the matter of a booking consolidation for convenience and protection would naturally receive prior consideration in the event of a strong two-handed line up, meaning a warm and expensive battle otherwise.

(Special Cable to VARIETY.)

London, Aug. 2.

Since the report of Walter Gibbons joining with Oswald Stoll came out, there has arisen another phase to the amalgamation, which may mean trouble in the near future, probably in the courts.

When the Varieties Theatres Controlling Co. organized, the Gibbons Tour entered into some sort of a written contract with the new Butt-De Frece formation. At the time, this was reported as a booking agreement. Though never active in placing turns for the Gibbons houses, the Varieties Co. believes it holds a lever in the present situation.

RUSSIANS CALLED HOME.

(Special Cable to VARIETY.)

London, Aug. 2.

The Russian dancing population of London, at its full height just now will have to be reinforced right away. Many of the Russian dancers here have received orders to return to Moscow and St. Petersburg. A hurried search has been started to secure substitutes.

Pavlova, the leader of them, will reappear at the Palace in September, but without Mordkin.

FORBES ROBERTSON TOUR.

(Special Cable to VARIETY.)

London, Aug. 1.

Forbes Robertson, resting in the country, is arranging an American tour, commencing in October, which will carry him for a trip of 3,000 miles over the south and west.

CRESSY FELL FLAT.

(Special Cable to VARIETY.)

London, Aug. 1.

Will M. Cressy and Blanche Dayne have left for an auto tour of the continent. No further English engagements were secured, following the run of the couple for four weeks at the Palace. They closed there Saturday.

Contracted for four weeks by Alfred Butt, Cressy and Dayne presented a new sketch weekly, and fell flat in each. The managers liked the Cressy pieces, but the audiences did not. One manager offered the couple a small salary to remain, and promised more money if Cressy could work himself into a box office attraction.

Cressy and Dayne were somewhat of an experiment on this side, with their American bucolic pieces. "Bill Biffin's Baby" took well in the provinces, but in London, the Palace crowds never knew what was going on. The couple had been highly recommended to Mr. Butt, as the contract for four weeks indicated.

OPTION ON PRODUCTION.

(Special Cable to VARIETY.)

London, Aug. 2.

An option on the production to be made by Martin Harvey this season has been secured by the Shuberts. It will be produced in New York next spring, after the regular London season.

IDA CRIPSI IN LONDON.

(Special cable to VARIETY.)

London, Aug. 2.

With an English partner assisting in her dances, Ida Cripsi, an American, opened at the Pavillon, Monday, to a hit.

Miss Cripsi handled some risque lyrics, but scored a success upon an "Apache" dance burlesque.

COULDN'T GET "PASSION PLAY."

(Special Cable to VARIETY.)

London, Aug. 2.

Lee Shubert's specific mission to Europe ended in failure. Although he concluded a number of minor contracts, the principal object of his journey was to bring over intact the Oberammergau players to produce at the New York Hippodrome the world-famous "Passion Play."

But all arguments, financial or persuasive, could not induce the bucolic performers to reproduce in America the presentations that have attracted to their little town people from all parts of the world. They insist that it would be sacrilegious to perform anywhere but in their own sacred open-air auditorium.

ALHAMBRA REORGANIZING.

(Special Cable to VARIETY.)

London, Aug. 2.

A reorganization of the Alhambra direction is taking place. A new house manager will be appointed.

The Alhambra is an independent hall, and has been booked by Alfred Moul.

TWO HITS AT HIP.

(Special cable to VARIETY.)

London, Aug. 2.

"A Night With the Sultan," a Persian pantomime, produced Monday at the Hippodrome, is a huge success. It is daring and realistic, with comedy relief. Armene Ohanian, a dancer of extraordinary abandon, scored heavily.

At the same hall, Marck's Lions provided a melodrama by animal actors that portrayed a terrible dream. As an "animal act," Mr. Marck has a thriller.

Business at the Hippodrome, in consequence of the two successes, is very big.

SELBINI LEADING BAND.

(Special cable to VARIETY.)

London, Aug. 2.

At the Palladium, Monday, Lalla Selbini appeared with the late Great Lafayette's travesty band. The act did very big.

"WORLD'S LEAGUE OF ARTISTS" AND "COPY ACTS" PASSED UPON

The Paris International Conference of Artists' Societies
May Bring Tangible Results. Mountford
Nearly Loses a Meal.

Paris, July 22.

The Conference of artists' societies terminated Friday evening, many of the delegates leaving the following morning, while others remained a few days to visit the city.

It was only by sitting until late each evening that the business under discussion was terminated in time to permit this. As a matter of fact the English, French and German delegates sat until midnight June 20, and the secretary of the Conference, C. C. Bartram, worked with a private secretary and stenographer until 4 a. m. on one occasion, and this, after having attended the general meeting all day.

The main point decided was the creation of a permanent body to be known as the "World's League of Artists' Organizations," consisting of the various societies represented by the delegates. Other professional societies which may be formed among artists henceforth can be admitted later on application, but only by unanimous vote of the four organizations attending this first international conference.

One satisfactory solution is the vote on the question of "copy acts," whereby a member convicted of having taken the business of any other member may be fined, suspended or expelled from any of the four organizations to which he may belong. As concerns non-members, means are found which will put a stop to this practice. Both moral and legal influence will be given to members in fighting such cases.

The English delegates were insistent upon the "Copy Act" stand, and to them belongs all of the credit for pushing it through.

The agreement of affiliation was gone through thoroughly, from beginning to end, being completely revised and strengthened.

The agency question was brought up by the French delegates. Full support was promised to the French society in getting a law through for the control and regulating of agencies in France. The question of mutual booking offices, or a system of engaging members through their own organization, was not decided on this occasion.

There was a considerable interchange of information, which it is anticipated by the delegates, will bring about important action in the respective territories of the affiliated societies.

The four societies were not unanimous on several questions. Quite a number of drastic resolutions were defeated or withdrawn. The delegates worked loyally and harmoniously together. The fraternity spirit was particularly remarkable between the German, French and English members. The French delegates expressed unstinted admiration for the courteous

attention and bearing of their English and German colleagues throughout the whole conference.

The four organizations were allotted territory as follows:

V. A. F.—Great Britain and Ireland.

I. A. L.—Germany, Italy, Spain, Austria and the German cantons of Switzerland.

U. S. A. L.—France, Belgium, North Africa and the French cantons of Switzerland.

White Rats.—United States, Canada and Mexico.

Other countries, such as Australia, South America and South Africa, are under the joint body of the four organizations.

A member of one of the societies comes under the control of the territorial society when going abroad. It was decided that "territorial society" should refer to the society where the artist is playing, while "home society" refers to the society which the artist originally joined. A White Rat going to England will call the V. A. F. the "territorial society," although paying dues to the "home society" (White Rats).

With European artists going to the United States, the case is not the same. The foreign artists must call at the office of the White Rats upon arrival, present his card from the "home society," and he will then be given a "transfer card" in exchange. Upon leaving the States he receives his home society card again, in exchange, and if his transfer card is fully paid up that is so marked on the original.

The Rats are compelled to issue a transfer card to any member of an affiliated organization, provided the home society card is in order. White Rats abroad are amenable to the home organization, which is responsible for the legal expenses, etc., of its member while away.

While the foreign artists in the States become White Rats at once, the Rat going abroad, to England, for instance, does not become a V. A. F. But all are under the orders of the territorial society while away, and subject to orders, even unto a "call out" on strike.

If a foreigner is expelled from the Rats for any reason, the expulsion does not carry with his home society, without a special decision of the home society to cancel the membership. If the Rats expel a foreigner for refusing to obey an order to strike, as an illustration, all the Rats can do is to forward a copy of the complaint to the offender's home society.

The main office of the "World's League of Artists' Organizations" will be fixed at each conference. It has been fixed (until next conference) in London for the present. Each society will pay an annual subscription

of \$4 into a special fund for the expenses of the World's League, and the general office expenses will be pooled.

Each home society is to draw up a model contract for its own territory. Artists will be advised to see that all the conditions proposed by a home society are included in their contract when going to any given country. Thus artists going to Spain should be careful to have the special clauses recommended by the I. A. L. inserted in the contract, and not blindly accept that proposed by an agent in the foreign country where they may be living, or that presented by the Spanish manager. It is the I. A. L. contract, with special clauses for Spain, that is necessary for his protection. The same applies to France. For instance, an American should have the special clauses proposed by the U. S. A. L. inserted in his contract, frequently made in New York, before he goes to France. And so on for the other societies. In a word, the contract recommended by the territorial society is advised, as that society is in a position to understand local conditions.

For South America, etc., a special contract form is being prepared, which will be approved by the four organizations, and will be issued by the "World's League of Artists' Organizations" after ratification.

London, July 26.

With the return of some of the delegates to the Paris Conference came out a story about Mountford, the American representative, having refused to sit down to a banquet the closing evening of the meet, if Edward G. Kendrew, VARIETY's correspondent at Paris, were present.

Mountford is reported to have said, "I have no objection to Kendrew, but it is the representative of VARIETY that I object to."

Mr. Kendrew had been invited by the other delegates, who wished to reciprocate the hospitality of the French members during the conference week. They had asked Mr. Kendrew if he would arrange for the dinner, which he did, although Kendrew immediately assured the delegates upon hearing of Mountford's statement that he would not be present, as it would be cruel to deprive Mountford of a meal he had probably figured upon.

Mr. Kendrew's prompt action relieved the delegates from embarrassment. It was privately voted, however, that Mountford was tactless. Outsiders who have heard of the occurrence are saying that if Mountford displays no more sense in his adopted home than he does abroad, it is small wonder the White Rats are continually in hot water.

When Mr. Mountford offered to dine privately with Mr. Kendrew, the latter stated he did not care for Mountford's company in any capacity.

Mr. Mountford may have disliked to recall VARIETY while in Paris, due to VARIETY, shortly before Mr. Mountford left New York, having secured a settlement of a claim for services rendered, amounting to \$35, against Mr. Mountford's paper. The claim was over a year old, and held by Mr. Bampton Hunt, the former Paris correspondent of the Player. Finding he

was unable to collect the money himself, Mr. Hunt sent the claim to VARIETY.

In a letter written to Mountford's paper about six months before, Mr. Hunt threatened to inform VARIETY of the treatment he had received, unless payment was made of the undisputed account. Mr. Mountford's paper did not settle, but wrote Mr. Hunt, the first acknowledgment he had received of the debt. That was almost as odd as was the speed with which Mr. Mountford settled the long overdue claim, when he found VARIETY had been empowered to sue for it, on behalf of Mr. Hunt, who is a reputable Paris newspaper man.

O'NEIL IN VERSIONS.

Within the next few weeks vaudeville managers will be offered James O'Neil, the tragedian in condensed versions of "Julius Caesar" and "Monte Cristo." Jimmie Plunkett is handling the turn, to have its first showing the last week of the month.

Mr. O'Neill appeared this week, in Yonkers, playing "The Lad From Balliclary," with nine people. The piece is by Henry J. Sayers.

TWO-A-DAY AT ISLAND.

The "big time" may claim Henderson's, Coney Island, as one of its very own now. The Island music hall started on the two-a-day grind this week, eliminating the "supper show," formerly the third performance down there for some of the turns.

At present the daily matinee is starting at three, with the night show commencing at eight-fifteen.

No entertainment will hereafter be provided for the restaurant diners at the supper hour. They have been accustomed to vaudeville as a perpetual course during the meal.



NOT JESSIE JAMES.

This is not Jesse James, but FRANK MORRELL, the great tenor, known as the "CALIFORNIA BABY." Frank has been farming on his farm at Freeport, L. I., since May 1. As will be noticed, he did not meet a barber during that time. Some of the whiskers near his mouth were white, probably caused by singing silver-like chords.

Mr. Morrell is to sing in the Dunlop Cafe, Atlantic City, for a month. They took him into the cafe Saturday night, beard, locomotive jumpers and all, and introduced him as the man who walked from California to sing. In one minute he was a riot. The man beside him is Bob Daly, who owns some machines outside the Astor.

SOME PERTINENT QUESTIONS BY MAJOR JAMES D. DOYLE

Particularly Asks Why George Fuller Golden Isn't
Invited to Write Editorials for "Official Organ."
Even Break For "Wise Guy or Boob,"
\$10 Either Way—Inside Rate \$5.

"ARE YOU A WISE GUY OR A BOOB" (FOR \$10)

By the Exile Major Doyle

Chicago, Aug. 1.

Who would have imagined that the *Player*, official organ of the White Rats Actors' Union, would go to an outsider for an "editorial." Charity commences at home. Some members of the organization should have earned that ten dollars.

But maybe ten dollars is below the union prices, and no member would accept it. Twenty-five dollars must be the union price, as that is what "our editor" takes for his.

That "editorial" certainly slipped it over on the *Player* staff, both in New York and Chicago, and puts them in bad or on the incompetent list.

And to think the man that wrote, "Are you a wise guy or a boob" for the alleged sum of ten dollars, was once employed on the *Player* and also on *Variety*. Why he is not on those papers now is best known to himself and the said papers. Suffice to say, he is now running a press bureau where he collects five dollars for items he may place in theatrical journals. How lovely! Even if he did sting the *Player* for five extra, it helps him out in his game. He can go to any member of the W. R. A. U. now and say "Do you see how I stand with your *Player*," show his editorial and ask: "Are you a wise guy or a boob?" If a boob, he'll get five from the poor actor.

They are certainly a bright bunch at those board meetings, to accept that editorial, thereby insulting the *Player* staff and the members of the W. R. A. U. It's in line with all the other transactions lately. They are more to be pitied than censured. When the old Major and three other members of the board refused to run again, we knew that sooner or later our organization and paper would get into this condition.

It is too bad the organization and our paper should both be in the same predicament. If the Chicago meetings cannot get the annual financial statement at all, and the New York minutes ten days late, what can Boston, San Francisco, Denver and Philadelphia expect?

Still, Mountford claims in his "personal statement" that he is retained by the organized actors. When is he going to report back to them?

They don't all go to New York. As the organization has meetings all over the country, why not give them some information? Their ten dollars per year is just as good as anyone else's. They should know what is going on in their organization.

The *Player* representatives cannot get their statements. They have to

wait for their money, one fellow waiting a couple of months. Two or three of the board knew it. That's the condition in San Francisco, Denver and Chicago.

And then you don't want to be criticized or condemned. I suppose you should be praised for such deplorable conditions of affairs. It's our organization and if you don't like it retire and give a new bunch a chance. They can't do any worse.

You know there are members who do not attend the board meetings. I believe they don't like your methods, so don't be bull-headed. Your intentions are all right and for the best interests, but you are badly led. We all forgive you.

Everybody makes mistakes. I remember when I fell for William Jennings Bryan and his hot air. I thought he was the greatest ever. I was just wild over him. I was in the same condition as those few worshippers of yours are today.

But never again. That gab stuff runs for Sweeney. They must add it up, analyze it, and I'll put the acid test to it. There are too many of them peddling it now. It's awfully cheap. You can get another Napoleon for one-third the money.

They were in the same condition with Mr. Mudge, worshipping him, and the organization was yelling to "Get him Out." Mind you, two or three of the same bunch as now would not believe facts then, and won't believe facts now.

If Flick were to be the next boss, they would fall again. They want to tick you if you dare prove anything to them. They really believe the words "DIRECTOR" and "TRUSTEE" mean to be subservient and to worship.

I want to repeat a little history Mountford's ninety-day call or scare brings to mind. What did it bring in? Only a lot of ten dollar notes. Is money everything?

George Fuller Golden made a similar call ten years ago. All the big headlines flocked to his banner. Men like Nat C. Goodwin, De Wolf Hopper, Weber and Fields, Sam Bernard and others.

Now there's our founder, George Fuller Golden, forced to stay in Los Angeles for the present, with his wife and family, waiting, wishing and wanting to do what he can for the organization be started.

When you want editorials, why not go to him? It would be a vacation and a recreation for Mr. Golden to write them. He would be delighted to be

considered and naturally should be the first one asked.

As for myself, don't worry. It is current gossip from New York and Atlantic City to the coast and back, sent out by the board, that I am booked on the U. B. O. for life. No such luck for Kid Doyle. Because Major Doyle does not agree with Mountford and a few members of the board he should lay off and not play for the U. B. O.

Well, then if it's not good enough for the Major, I don't see why the board should be allowed to play for them. Why make Major Doyle a goat? I don't need the U. B. O. Maybe I have the Webster time and other good work to follow.

I also notice our hero did not do so well over yonder. They knew the "International Secretary" before we got him, and as we did not ask them about him, they were gentlemen enough not to advance any information.

Mudge stopped him on the third vote and I beat Mr. Mudge and got Mr. Mountford in. For verification I refer you to Max Berol Konoroh, now President of the I. A. L.

I also helped to make Mountford secretary to the board, for which I apologize, as I now see my mistake, and the injustice I did my fellow performers who are in the same dissatisfied condition that I am in.

But don't forget "Are you a wise guy or a boob" (for ten dollars).

As ever, the exile.

Major James D. Doyle

"TAD" IS IN LINE.

"Tad of the Daffydills" is in line for a vaudeville exhibit of how he thinks up the Daffies, and draws the skinny little things that go with them.

Among the members of the "I Will Club," Thos. A. Dorgan is "Tad." Not knowing how to keep the family name off the public's chest, Mr. Dorgan selected his initials. Then out came the "Daffydills."

Hammerstein's, Aug. 21, is the place and date of Tad's debut. His contemporaries have nearly all appeared upon the stage, for a greater or lesser time, but "Tad," acknowledged to be the best known newspaper comic cartoonist, besides among the leading sporting writers, in the U. S., has held back. He held back for \$650 weekly. Tad's stage appearance is under the management of Harry Cashman.

EDNA GOODRICH IN SCENIC ACT.

Edna Goodrich, the last wife of Nat Goodwin, is due to arrive in this country on the "La Provence," Saturday. She will begin rehearsals next week in a vaudeville production which is to depict "The Fall of Pompeii," and which will bear that title.

The Principa Amusement Co. has secured Arthur Forrest for her support. There will be nine people in the cast.

The act will carry a lion and several horses. It will be in two scenes.

LIVELY 95-YEAR OLD.

(Special Cable to VARIETY.)

London, Aug. 2.

J. W. Doughty, a 95-year-old clown, who recently married a girl of 25, says he is going to America, where there is a better chance for a young man.

A "TONY PASTOR WEEK."

Robert E. Irwin, who conceived the idea of "Old Timers' Week," has another idea along somewhat similar lines. This one, however, the other vaudeville managers will be unable to duplicate. He has secured from the widow of Tony Pastor the right to use her late husband's name for one week only in connection with a program of acts that played at the old 14th street playhouse, to commemorate the thirtieth anniversary of Pastor's theatre.

This will occur at the Fifth Avenue the latter part of September. Among the old Pastor favorites who will probably be selected are Maggie Cline, Russell Brothers, Gus Williams, Frank McNish, Johnny Winstanley, champion Lancashire dancer (pedestal dancing), Hughey Dougherty, Fields and Hanson.

MABEL BARRISON RECOVERING.

(Special Cable to VARIETY.)

London, Aug. 2.

Mabel Barrison (Mrs. Joe Howard) is nicely recovering her health at a sanitarium in Isleworth, near London. Mr. Howard is in town at present.

CONSIDINE IN NEW YORK.

John W. Considine was expected in New York Wednesday or Thursday. It is said that his visit here just at this time is to meet Marcus Loew, and perhaps have a talkfest regarding the S.-Co.-Loew booking arrangement which fell through; also to meet Morris Meyerfeld, Jr., who returned from Europe Tuesday. Perhaps Messrs. Meyerfeld, Considine and Loew will all join in the talk.

LEO CARRILLO BOOKED.

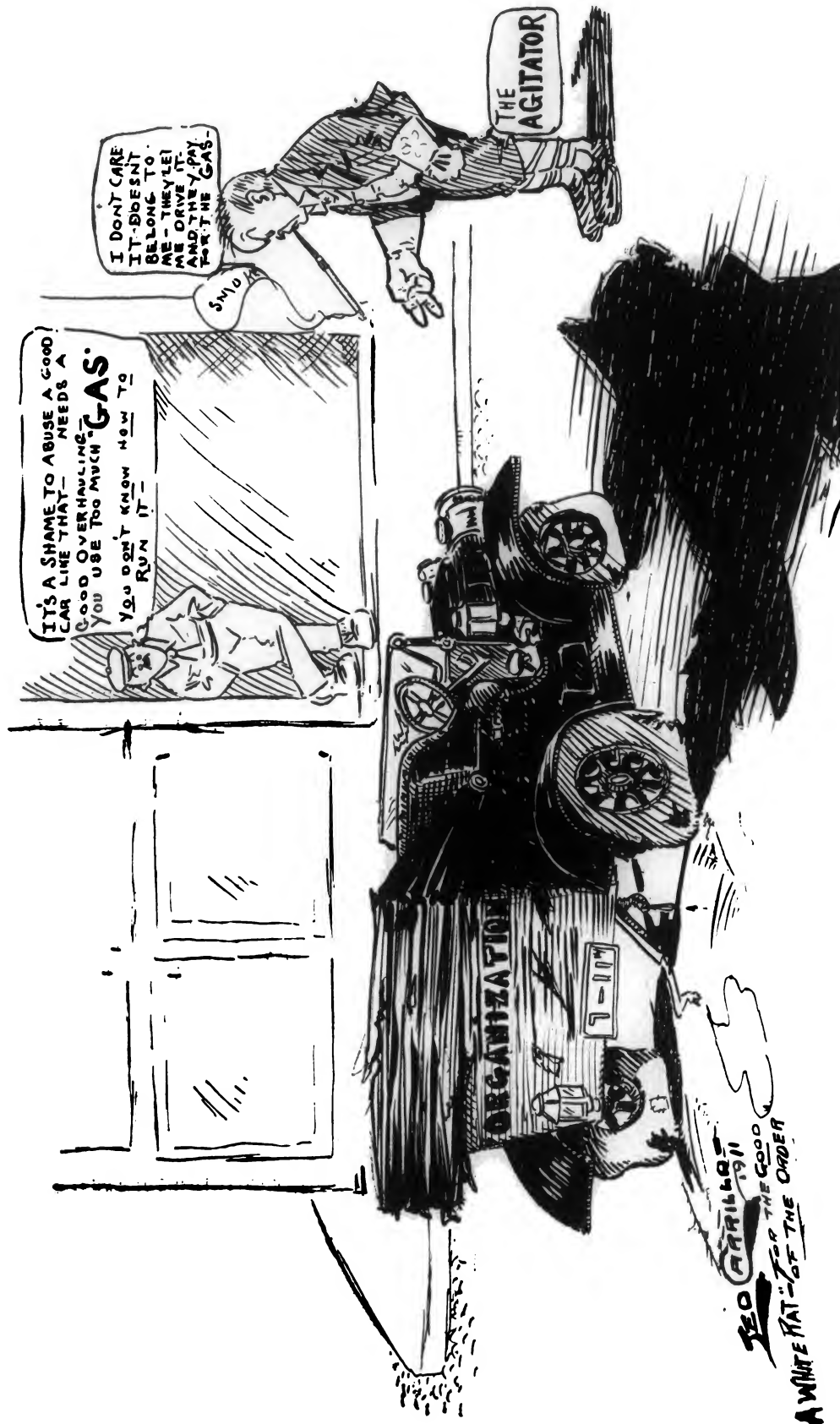
The vaudeville season of Leo Carrillo, *Variety's* cartoonist, will commence Sept. 11, at Keith's, Boston.

Mr. Carrillo has been routed for the coming season, as during the past years, by the Pat Casey Agency.



MARGUERITE HANEY.

The dainty little American, who made such a hit in the *Edna Goodrich* Revue, is to appear this season, and who is to return under the management of B. A. Rolfe, in "THE LEADING LADY."



All "Gas" Work

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor.

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR

LONDON 5 Green St., Leicester Sq.

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SAN FRANCISCO 908 Market St.

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PARIS 66 bis, Rue Saint Didier

EDWARD G. KENDREW

BERLIN 57 Unter den Linden

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIII. August 5 No. 9

The Grand, Syracuse, opens Aug. 28.

The Columbia, Cincinnati, reopens Sept. 3.

Bob Ellis has resigned as manager of the Palace, Norristown, N. J.

The Canadian National Exhibition will be held at Toronto Aug. 28-Sept. 11.

Low Kelly is walking about, guided by a cane, caused by his recent operation.

Hastings and Wilson sail for Europe Aug. 21, having one year's booking abroad.

Adele Oswald will open her regular season Aug. 20 at the Mary Anderson, Louisville.

Signora Ledesma, a Spanish dancer, has been booked for the Folies Bergere in New York for two weeks, commencing Sept. 14.

Nita Allen will not be in Gaites' "Girl Of My Dreams" at the Criterion. Fanny Hills has been assigned her role.

The Alvarettas, comedy acrobats, have been booked by Clifford Fischer to open at the Alhambra, Paris, Aug. 7.

Harry Gilfoil will play the leading comedy role with Blanche Ring in her new musical comedy "The Wall Street Girl."

Abe Attell and Goff Phillips, in a sketch, open at Allentown, Pa., Aug. 7, placed by Clint Wilson, of the Dan Casey Co.

Jean Hedini says he is going to catch a turnip thrown from the Metropolitan tower tomorrow (Saturday) at noon. Jean expects to catch it on a fork, held in his mouth.

Ernest Williams, of the Loew booking department, will do a quiet get-away to the country to-morrow to enjoy a two weeks vacation. Jack Goldberg will attend to his duties.

Odetta St. Lys, who claims to be the pupil of Yvette Guilbert, is in New York and is going to show a series of French and English recitations. The act is probably for concert work.

Romaine Fielding, the actor, who was severely injured recently in picture work in Washington, is out again and expects to resume his risky poses before the camera in a few days.

Wilfred Clarke in his newest sketch, "The Dear Departed," will commence a tour of the United Booking Offices time this season, starting at Montreal Aug. 14.

Jack McGowan (Benton and McGowan) is confined in the Muskegon (Mich.) hospital, after a serious operation, performed last week. Mr. McGowan will be there for several weeks.

Ruth St. Denis will put on a "Cobra" and "Nautch" dance at Hammerstein's next week. The "Nautch" dance is surnamed "Dance of the Golden Sari." (That makes it harder.)

Norman Jefferies, the Philadelphia agent, left the woods and came back to vaudeville this week. Every summer Mr. Jefferies hides away from Philadelphia. It's his only pleasure.

Jack Terry and Mabel Lambert open Aug. 14 at Seattle, for a trip of eleven weeks over the Sullivan-Considine Circuit, after which the couple sail for Australia, where they are booked; also in South Africa.

Morris Meyerfeld, Jr., president of the Orpheum Circuit returned to this country on board the North German Lloyd S. S. "Kaiser Wilhelm II" on Tuesday. On board the same ship was Max Anderson.

Arthur Goldsmith and his wife will take next week off and go to Harry Linton's farm at Shandoken, N. Y. Arthur books acts for M. S. Bentham, when that agent is cruising in his motor boat—and when he is not.

There's a "He, He" press agent in Chicago, who is making a monkey out of himself, as well as several other people, not any of those concerned having encountered any trouble in the transition from a nut to an ape.

John H. Anderson, for many years manager of Huber's museum on Fourteenth street, has accepted a position with the Mark-Broeck company and will be assigned to the management of one of the houses, probably Buffalo.

"Sumurun" is certain for the Winter Garden, New York, for this season. It is only a matter now of arranging the date. The costumes, scenery and cast will be brought over from Europe. The London Coliseum version is to be used here.

A duplicate of the Simone DeBeryl posing turn at the Folies Bergere (New York), may be made up by the Marl-nell agency, for presentation in eastern vaudeville houses this season. Mlle. De Villiers will be brought over from Paris as the poser. De Beryl is going over the Orpheum Circuit.

Perry J. Kelly, who has been associated with Mort H. Singer with his Chicago productions for the past three years, has accepted a position with Jos. M. Gaites and will manage the forthcoming tour of Ralph Herz in "Dr. de Luxe." The show opens Aug. 25 at Poughkeepsie, N. Y.

Marion Bent has thought up a sweet little "Daffydill," all of her own. Marion, when telling it naively, says, "Did you see read this 'Daffydill' in the paper last night?" But it wasn't in the paper, and is explained through Marion and Pat Rooney sharing between them a two-and-one-half-year-old Pat, Jr. Anyhow, this is IT.

"If the Moon had a baby, would the skyrocket?"

Nan Engleton will be a "legitimate" star the coming season. She will organize a company of performers and call them Nan Engleton's Players, playing three nights in each town and changing the bill nightly. The company will comprise ten people and the pieces at present contemplated are "Mrs. Dane's Defense," "The Wolf" and "Young Miss Winthrop"—or possibly "Barbara Frietchie."

The Raymond Hitchcock company for "The Red Widow" started rehearsing at the Cohan theatre last Monday. The completed cast for the production comprises Sophie Bernard, Gertie Vanderbilt, Jean Newcombe, Augusta Lang, Clara Schroder, Clarence Harvey, Harry Clarke, John Hendricks, George E. Mack, Lincoln Plummer and Theodore Marlin. "The Red Widow" will have its premiere at the Colonial, Boston, Sept. 4.

"Thais," with about the same company that presented Paul Willstach's dramatization of the piece last season at the Criterion, opens Sept. 8 in Altoona, Pa., for a three day's engagement, going from there to Pittsburg for a week. Frank Cruikshank, who goes four weeks ahead of the show, will boom the forthcoming nineteen weeks' engagement of the company in Chicago. "Thais" returns to New York around the first of the new year.

A piece by Gerhardt Hauptmann, at the Lessing theatre, Berlin, was recently banned by the authorities because in the dialog a broken-down actor had to say, "The Chief of the Police is a great friend of mine." When the play was stopped the manager appealed to the censor to know the reason why. On learning the cause, he explained that this could do no moral harm, for in the piece the actor who claimed the friendship of the police became a rich man in the last act. The ban was at once withdrawn.

P. Alonzo, the Poll general booking manager, returned Monday from his vacation in Italy. At Quarantine, Alonzo was held up with the other passengers, through the cholera reports, but they were O. K'd by the health authorities, and permitted to land after being detained for some hours. To lighten Alonzo's burdens, Sam Kenny, of the Casey Agency, sent Alonzo a wire reading: "They let Doc Steiner in, so you make a strong kick."

Harry Mock was all dressed up in a frock coat and a high silk hat Monday night. Harry did the job so well he looked funny. Catching a flash of himself in a mirror, Mr. Mock started an attempt to forget the clothes and was successful. Harry stated to a party of friends he had joined the Undertakers' Union, and asked if any of them wanted to get buried. Then he strolled into the Hammerstein lobby. Willie Hammerstein looked him over and said: "What time do you go on?" which remark placed Harry in a taxi, homeward bound.

The "No. 2" "Spring Maid" company opened last night at Red Bank, N. J. Geo. Leon Moore, Mizzi Hajos, and Leo Stark are the principals. Which recalls something that happened in the last place one would dream of, in John, the Barber's, right amidst the theatrical bee-hive. A customer said to John J. Reiser, the mainspring of the tonsorial emporium; "What's a good show to see, John?" And John, to "plug" the enterprises of his friend, Louis Werba replied "Go to The Spring Maid when it reopens at the Liberty." "The Spring Maid?" asked the customer perplexedly, "What is that?" (What does a hit and press work go for, anyway? will quoth Mark A. Luescher).

Carleton Hoagland, of the Orpheum offices, and who assists Jules Delmar (United) in arranging the bills for Carlton's uncle (Fred Henderson) Coney Island hall, broke into the ranks of full-fledged young men late last week, by disguising himself with a slight growth just above his mouth. Carleton stood ready to wager it was a mustache. So many objected, Carleton shaved it off with a safety razor for closer investigation. Then he agreed with the others. Mr. Delmar, upon hearing of the disappearance, immediately "put in a slip" for Carleton and his mustache to appear at Henderson's, week of Aug. 7, "to show only," at \$85 net. Mr. Hoagland thinks he can make it, and has gone into training down at Sea Gate, with eight different kinds of hair restorers. Bill Lykens is also going to regrow his mustache. Bill wanted to see how he looked with a naked face, and had his adornment cut down by decrees until he could stand the anguish of seeing it go altogether. Then Bill walked down the Main Street. All the cops straightened up as he approached. Some rushed down to Headquarters for a look at the pictures, and while Bill almost qualified on facial features, they could not quite place him. So Mr. Lykens is going under cover again.

DOCKSTADER'S SHOW OPENS.

Asbury Park, Aug. 2.

Low Dockstader's Minstrels opened the 1911-12 season Monday night, playing three days at Walter Rosenberg's new Savoy. The veteran black-face artist has a fairly interesting show, but in its present frameup, it does not measure to the standard expected of the name.

The singing organization is excellent. This is especially apparent in the minstrel first part. The comedy end of the arrangement is weak. It takes some strength from the presence of Neil O'Brien as an end, but the support of the two old timers is not what it should be. The opening talk shoots wild, and it is not until O'Brien moves down center for a specialty in the first part that the show commences in earnest. O'Brien has a couple of excellent songs—one of them "What the Engine Done," is a sure enough corker. Monday night this specialty won a big response.

Dockstader made his entrance immediately after. The house was keyed up to receive him favorably, but he had a weak entrance and start to his talk.

Bob Albright does a capital olio specialty. The vaudeville portion is closed by Dockstader himself in a new monolog, helped out with a jingling number or two. The talk is a good framework upon which to hang more topical talk. As the season progresses the comedian will doubtless "fatten" it up a good deal. The second interval is a blackface sketch featuring O'Brien, who is billed prominently, but under Dockstader. His contribution is entertaining and will work out well.

The afterpiece is light. It shows a dinky's dance hall. The intention is probably to have it make up in whirlwind, noisy action what is lacking in real comedy. The action isn't there yet and the show closes with a lamentable drop. This point and the others wherein the vehicle shows defects are capable of remedy and doubtless the carpenters will get busy upon it without loss of time. The foundation for a wholesome evening's minstrel entertainment is there. The pointing up will come with playing.

There are twenty-two men in the first part semi-circle. The trappings are bright—yellow and black—and the stage picture is sprightly. Bob Albright is interlocutor.

STARTING OPPOSITION UNION.

Milwaukee, Aug. 2.

A local organization of non-union and disgruntled union musicians was formed here last week, with the avowed object of co-operating with similar organizations in other cities, and forming a new national body.

Heretofore musicians in federal government bands were ineligible to the regular organization. In the new order of things, they will not be barred.

BELLE NEVER STARTED.

Belle Gold, who retired from the cast of "The Never Homes" before rehearsals commenced (because she didn't like the part assigned to her) will appear in vaudeville, under the management of James S. Devlin.

HOPWOOD PLAY NOT READY.

The piece that Avery Hopwood was to have in readiness for production by Wagenhals & Kemper by Sept. 1 may be delayed for several weeks. In a letter Hopwood sent to the firm from the Black Forest, Germany, it said he had not done any great amount of work during the summer, but that he has gathered a lot of material for future use.

Messrs. Wagenhals & Kemper returned from their auto tour of the Adirondacks last Wednesday and immediately started in the work of preparing their companies which are to take to the road shortly.

SINGING IN ATLANTIC CITY.

Atlantic City, Aug. 2.

Truly Shattuck is booked to sing at the Dunlop Cafe for a week, commencing Aug. 14.

The week of Aug. 21, "1000 Pounds of Harmony," (Primrose Four), will appear.

Singing in the Dunlop at present are Frank Morrell, Johnny Nestor, Jeannette Lee, and a Frisco duo.

FRAZEE LIKES THE SERIAL.

Chicago, Aug. 2.

H. H. Frazee may dramatize "The Glory of Clementia," the William J. Locke story now running in the Saturday Evening Post.

HENRY MILLER'S PRIZE PLAY.

San Francisco, Aug. 2.

Henry Miller is in his last week of "The Havoc," at the Columbia theatre. The Sheldon play has been a dramatic triumph here, and business has been big.

Monday next, Mr. Miller will appear in a drama entitled "The End of the Bridge." It is the first play from the pen of the youngest dramatist in America, Florence Lincoln, a graduate of Radcliffe college. Her play won the Harvard prize in 1910 in a competition open to the regular and special students of Harvard and Radcliffe.

Mr. Miller has engaged a special cast for "The End of the Bridge."

"PINK LADY" DRAWS \$15,000.

Last week, in New York, wasn't the coldest ever known, but "The Pink Lady," at the Amsterdam, drew over \$15,000 to the box office for the period, inclusive of receipts of \$2,400 at a special matinee Saturday.

The few theatres now open around Broadway all do big business, with the weather breaking evenly.

BROOKS' SOCIETY PLAY.

George Bronson Howard's new play, "An Enemy to Society," will be produced the coming season by Joseph Brooks.

CORSE PAYTON SAYS.

Atlantic City, Aug. 2.

Corse Payton, "father of stock," was here; "Hurrah," shouted the mob. Corse said the only thing that barred him from the Lamb's Club was that he couldn't speak English.

Corse also claims that he is the best 148-pound actor in America.

PREPARED FOR TYLER.

George C. Tyler, the general manager of Leibler & Co., will return to New York, Saturday, after four months in Europe and Africa.

In the meantime, Hugh Ford has been directing the rehearsals for a number of Leibler attractions which are to shortly take the road. These will be lined up in a series of dress rehearsals for the benefit of the general manager.

There will be two companies of "The Deep Purple" this season. Otherwise the attractions of the firm will remain the same, with the exception of the new productions that are to be first staged at the Century.

OPENING FRISCO'S NEW HOUSE.

San Francisco, Aug. 2.

"Baby Mine" is the piece selected to open the new Cort, Sept. 3.

WOULDN'T BE NO PROFITS.

"The Red Widow" is the piece Raymond Hitchcock was to have been presented in by Henry B. Harris and Jesse Lasky, who paid the authors (Rennold Wolf and Channing Pollock) an advance royalty of \$1,000. They have relinquished their option, on the return by the authors of half that amount.

The managers had no fault to find with the piece, but were unable to secure a star to play it—at least not on suitable terms. They opened—and closed—negotiations with Sam Bernard, who expressed himself as willing to enroll himself under the Harris-Lasky management. Bernard read the piece and was as enthusiastic about it as the men who purchased the option, but when the matter of terms came up Bernard demanded \$1,500 a week and twenty-five per cent. of the profits. Lasky, who had been conducting the negotiations, gasped for breath, and when he recovered himself said: "We're not making you a present of the production; we just want you to play the principal role."

Bernard rose, shrugged his shoulders, murmured something that sounded like "Sufficiency," and walked out of the Lasky offices.

CASTING "THE TRAITOR."

George H. Brennan is organizing a company to open Aug. 7 in "The Traitor," a dramatization of Thomas H. Dixon's book by Channing Pollock.

KOLB ON HIS OWN.

A. H. Woods is not to have any hand in the forthcoming production of Dillingham's "The Girl in the Train" as first reported. For some reason Woods and C. William Kolb couldn't connect on the partnership thing. Kolb is going to put out the show on his own.



DAZIE.

In Vaudeville. Direction of Jenie Jacobs

CLAUSE FOR "PICTURE-ACTORS" IN FROHMAN'S NEW CONTRACTS

Charles Frohman Wants to Know Before What Cameras His Players Have Appeared. May Mean Considerable.

A new clause in the Charles Frohman contracts, which seems of little significance to the people signing them for the coming season, may bring forth some interesting developments. The clause bears on moving picture work, each actor giving the Frohman office a statement as to past performances before the camera.

That Frohman is taking the pictures seriously there is no doubt for they certainly have proven opposition to be reckoned with. It may be that hereafter a lot of the Theatians will be given the icy mitt around the Frohman offices if they have taken prominent roles in picture plays.

It is hinted that next year the men and women, who do the picture pantomimic playing in the summer, and then fill dramatic engagements during the winter, will have harder work in securing berths if other managers follow the Frohman stunt.

The following may have caused Frohman's new contract insertion as to picture acting: This past season Henry E. Dixey played the Parsons theatre, Hartford, Conn., in "Mary Jane's Pa." Directly opposite was a picture house which displayed a huge banner with the following: "Why pay \$2 to see Henry E. Dixey when you can see him for 5c?" The nickelodeon was then running the Selig film, "David Garrick" for which Dixey posed for a thousand dollar remuneration in Chicago last year.

NEW SHOW ANYWAY.

The Circle theatre will not be transformed into a music hall—at least not by A. H. Woods and H. H. Frazee. But so near did they come to entering into such an arrangement that the opening attraction had been selected for the new music hall and plans were being drawn for the remodelling of the structure. The leasehold papers had been drawn and submitted to Messrs. Woods and Frazee for their signatures, when the entire scheme was halted by a comparatively trivial matter.

It seems that in going over the structure, the prospective tenants discovered some leaks in the roof and kindred evidences of neglect. While willing to make all "improvements," they insisted the house be turned over in a condition suitable for occupancy. This clause was inserted in the papers submitted for their signature. The placing of the house in "suitable condition" would not have exceeded, under any circumstances, the sum of \$1,000. But Marcus Loew stood "pat" and the papers were not signed.

The name "Moulin Rouge," by which the house was to be called, means in English, "Red Mill." The nearly new tenants had already placed an order for the largest electrical sign in New York to adorn the front

of the building. It was to be a monster working windmill covered with red electric lights.

"Modest Suzanne," book by Georg Okonowsky, music by Jean Gilbert, with American adaptation by Harry B. Smith, was to be the opening attraction. It will, nevertheless, be produced in America some time between Sept. 15 and Oct. 15. If no New York theatre is available it will be presented at the Cort, Chicago, controlled by Mr. Frazee.

Immediately after its production here, if the piece meets with anywhere near the success expected by its producers, Frazee will depart for Europe and make an immediate London presentation of it. "Modest Suzanne" is by the authors of "Poinische Wirtschaft."

WITH THE "MIDNIGHT REVUE."

Rehearsals are on for Jesse L. Lasky's "Midnight Revue." It will be produced Aug. 14 at the Folies Bergere, New York, becoming a part of the Cabaret show. Engaged for the boxed-in musical comedy are Will Archie, Minerva Coverdale, Julia Ralph and Harry Pilcer as principals. There will be a skirt chorus of eighteen.

The staging is receiving the attention of Ned Wayburn, who will work in conjunction with Mr. Lasky upon several Lasky ideas for vaudeville next season. Following the run at the Folies, the "Midnight Revue" will take to the vaudeville route.

ADVANCES A PRIMA DONNA.

Chicago, Aug. 2.

Elma Moore, a young prima donna who attracted the attention of Harry Askin at the American Music Hall last season, has been engaged by the Chicago producer to lead the company playing "The Sweetest Girl in Paris."

A SEATTLE ELOPEMENT.

Seattle, Aug. 2.

Daphne Pollard, the actress and a former stock favorite in this city, eloped with E. C. Bunch, a local newspaper man last Friday. The couple were married here and immediately afterward left for San Francisco on the honeymoon.

While the marriage was expected, it happened sooner than anticipated. Miss Pollard is said to have given up the stage for good.

CASAD WRITING ANOTHER.

Campbell Casad, author of "Don't Lie To Your Wife," is writing a two-act musical comedy, in conjunction with Wm. Frederick Peters, who composed the scores of "The Mayor of Tokio" and "Mrs. Jack."

The piece is to be produced by William Blaisdell. The production will be made in the west, during October.

GRAND O. H. ON PERCENTAGE.

The Grand Opera House will commence a season of "pop" vaudeville for four weeks from Aug. 7. Felber & Shea will operate the Cohan & Harris 8th Avenue theatre on percentage. Five or six acts, with pictures, will make the show.

During the winter, the Felber & Shea firm will again offer Sunday vaudeville concerts. In the cold weather they guarantee Cohan & Harris a weekly rental for the Sabbath.

With the opening of the season, the Grand will house legit combinations.

Between the Grand, Proctor's 23rd Street, Manhattan Opera House, and American, all declared for Sunday shows this winter, Eighth avenue is going to be there where vaudeville is mentioned.

BACK AT THE HIP.

Rose LaHarte will have the prima donna role in the new Hippodrome show. She returns there after an absence of three years.

Rehearsals are called for Monday next.

WHEN SUBJECT TO SERVICE.

Chicago, Aug. 2.

Adolph Marks, the local attorney, caused three claims against the Bijou Theatrical Enterprises Co., a corporation of Michigan of which W. S. Butterfield is president, to be set back, when he filed what is known as a special appearance demanding that the service be quashed, as the Bijou Co. is a foreign corporation and its president was served while in the state of Illinois on a personal matter.

All three claims were for breach of contract. Judge Heap upheld Mr. Marks. It now stands that any member of a corporation doing business outside of Illinois, cannot be served in this state, when here on business not pertaining to the corporation's interests. The point is a new one for theatrical people. The attorney cited several similar rulings made in the past during his argument.

NO ORCHESTRA AT HAVLIN'S.

St. Louis, Aug. 3.

There will be no orchestra at Havlin's theatre when it opens August 27, it is stated officially. This is in keeping with the policy of Stair & Havlin combination houses in other cities.

Other opening dates which have been announced are Columbia (vaudeville), Aug. 14; American (S. & H. road shows), Aug. 2. None of the attractions have been given out.

The higher priced theatres are scheduled to resume early in September.

VALUE SCRIPTS LIGHTLY.

Los Angeles, Aug. 2.

In determining the value of the estate of the late Judson Brulce, Judge Hunt of the Surrogate Court placed an arbitrary value of \$250 on the manuscripts of the deceased.

Brulce was a dramatist of ability. His successes were "Hill of California" and "Lonesome Town." The court appointed his widow administrator.

MARION'S DEATH DATE SET.

Wilkesbarre, Pa., Aug. 2.

Governor Tener has fixed Sept. 28 as the date for the hanging of George L. Marion, the theatrical man. Marion was tried and convicted for murder. The Supreme Court recently denied him a new trial.

The Board of Pardons meets at Harrisburg, Sept. 20. Charles B. Lenahan, of this city, is Marion's attorney. He has worked unceasingly for the unfortunate man, and is now preparing an application to present to the Board at that time, asking for a commutation of the sentence to life imprisonment.

This is Marion's last chance. Mr. Lenahan believes that if the members of the theatrical profession will rouse themselves in Marion's behalf, there may be a chance of securing a favorable recommendation from the board. Its members are Lieutenant-Governor Reynolds, Attorney-General Bell, Secretary of the Commonwealth McAfee, and Secretary of Internal Affairs Houck.

Mr. Lenahan's offices are in the Bennett Building. His services in behalf of Mr. Marion have been gratuitous.

TOBY CLAUDE FAR AWAY.

Sydney, Australia, July 3.

Toby Claude, the English comedienne, who appeared here for a brief season under the Williamson management in "A Knight for a Day," made her initial visit here in vaudeville, at the National, Saturday.

Miss Claude without creating a record made a very decent turn.

BOAT FULL OF THEATRICALS.

The Lusitania, due to-day (Friday), has on board several theatrical celebrities, probably the most important of them being Lee Shubert, Charles B. Dillingham, Lew Fields, R. E. Johnston and Harrison Grey Fiske.

Mr. Shubert has secured the American rights to Bernard Shaw's comedy, "Fanny's First Play," a farce "When Bunty Pulls the Strings," and one or two other plays of continental origin.

Messrs. Fields' and Dillingham's press departments will issue statements of their plans upon the arrival of the boat.

Mr. Johnston has closed arrangements with more than a score of concert performers and orchestras for tours of America the coming season. Prominent among them are Ignace J. Paderewski, Mary Garden, Ysaie, Thibaud, Godowski, Xavier Scharwenka and Yvette Guilbert.

Mile. Guilbert will be accompanied by her own special orchestra of seven pieces, and will carefully avoid anything resembling vaudeville.

Mr. Fiske went to Europe to endeavor to secure Oscar Ashe, for the leading male role in "Kismet," in which Fiske is interested with Klav & Erlanger. He was disappointed. Ashe is contracted to play in Australia beginning Jan. 1. Mr. Fiske secured a play abroad for Mrs. Fiske. It is entitled "The New Marriage."

Leo Maase, the H. B. Marinelli New York representative, may return to New York next week. Meantime, M. H. Rose is in charge of the local agency.

ONLY GOT "I.O.U.'S."

"The Train Robbers" are no longer playing at the Thalia theatre on the Bowery. Upon receiving slips of paper from the management in their salary envelopes on the evening of July 28 with an "I.O.U." for the amount of their weekly stipend, the company refused to play on Saturday and the house closed.

Members now haunting the various booking agencies in search of other engagements are very much worked up over the fiasco at the Thalia, and declare they will take every step possible to find Manager Rosenthal, who engaged them for the Thalia.

The players say they were under the impression that the engagement would last several weeks.

MANY CHORUS LADIES.

"The Chorus Lady" will be sent out in sections by the Shuberts this season. Several one night stand companies are being routed in different parts of the country. Two vaudeville people have been offered the lead in two of these companies.

It is said the top notch offer for the leading lady's part in one of these companies is \$50.

COMES BACK AFTER 10 YEARS.

For the first time in ten years, "Human Hearts" will be seen this season on the "Big City" time.

Charles H. Reno is sending out a company which opens Aug. 14, at Columbus. Dates have been routed in the S. & H. houses.

"DRIFTWOOD" IN REHEARSAL.

Leffler & Bratton placed their initial dramatic offering, "Driftwood" into rehearsal Thursday morning. The piece is scheduled to open the latter part of this month in the east.

Their other productions, including two companies of "The Newlyweds and Their Baby," "Let George Do It," "Buster Brown" and "The Dingbats," will start preparations for their tours next week.

WANTED FOR BIG SHOW.

With Henry W. Savage on his return trip from Europe, came back a comedy. After looking Hayes and Johnson over, Mr. Savage thinks the two hefty young women will just fit it, as the producing manager believes he has a great big comedy on his hands.

Catherine Hayes and Sabel Johnson, though, had previously engaged with Leffler & Bratton to appear in "The Dingbats." Professional courtesy forbade that they should listen to the wiles of the Savage office, which is now going to petition the firm to release the girls for the Savage piece. The plea will include a recounting of the difficulties of finding substitutes for the Misses Hayes and Johnson. How Leffler & Bratton will replace the young women, of course, doesn't concern Mr. Savage—yet.

Max Lichwitz, the proprietor of Max's Cafe, Cincinnati, has installed a "New York Bar." Max wants those playing the little German village to know it and drop in on him.

"CHECKERS" OUT TO COAST.

Kirke La Shelle's "Checkers" goes to the Pacific Coast again this season with about all of the original cast. Cave Braham being assigned Thomas J. W. Ross' former role.

Others will be George Merritt, Joseph Wilkes, Frank McCoy, Pauline Everhard, Florence Heston, Carrie La Mont, Claude Gorand, Craig Nels, Edward Morrissey, William H. Moxon, Burns O'Sullivan, Joseph Minturn, Sam Cohen, John Fealy and Ethel Burnett.

The show with an entire new equipment, opens Sept. 15, at Findlay, O. "Checkers" has never been played in stock, reports to the contrary notwithstanding.

THREE SHOWS AND TWO STARS.

The official announcement from John Cort's offices regarding his plans for the coming season includes three new productions for the metropolis.

They are "The Fox," a detective-mystery play by Lee Arthur; "Jingaboo," a musical farce with book by Leo Dittrichstein, lyrics by Vincent Bryan and music by Arthur Pryor, and "Sadie," a comedy-drama by Rupert Hughes. Mr. Cort will also have Lawrence D'Orsay under his management and again direct the tour of Mrs. Leslie Carter.

PAST PARTNER DISAGREEING.

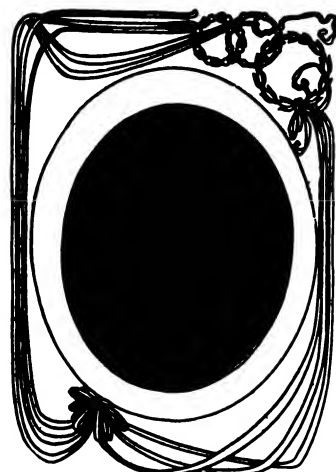
(Special Cable to VARIETY.)

Paris, Aug. 2.

M. Cottens is demanding of M. Marinelli certain moneys Cottens alleges is still due him from the partnership between the two men, when they conducted the Olympia. Marinelli says the partnership was mutually cancelled, Cottens having received one-half the profits of the house, together with a share of the commissions on bookings.

In the writ served by Cottens upon Marinelli, it is claimed the former was to have had two per cent. of the gross takings.

As a mathematical problem, if two per cent. of the gross, as claimed, amounted to more than one-half the profits, which Cottens is alleged to have received, what did the Olympia make while Marinelli & Cottens ran it?



GRACE VALENTINE.

Popular in western stock circles. Wagons and Kemper have signed her for Coast tour in "Seven Days."

WOODS' EXPENSIVE SHOW.

A. H. Woods' production of "Gypsy Love" will be the biggest thing he has ever undertaken. The outlay for the production is estimated at over \$60,000, and the running expenses will probably total somewhere in the neighborhood of \$8,000.

Headed by Marguerite Sylva, the cast includes Frances Demarest, Fritz von Busing, Maude Earle, Hattie Henshall, Estelle Martin, Frances Paddington, Henry E. Dixey, Julius Steger, Arthur Albro, Albert Hart, George Bickel, Forrest Huff, Robert Pitkin, Harry MacDonough.

There is to be a chorus of fifty, and an orchestra of forty. Barring Ziegfeld's "Follies" show now on the roof, it will be the most expensive show to operate that will be shown this year.

NEW COMEDY TAKES WELL.

Toronto, Aug. 2.

The Percy Haswell stock company presented for the first time on any stage last Monday night a comedy in three acts, adapted from the German, entitled "Modern Marriage." It was staged under the direction of Allen Fawcett. The piece was well received by a large audience.

J. J. Shubert is reported to have been in attendance at the premiere, accompanied by the Shubert stage director, J. C. Huffman, with a view to considering the piece for a tour of their houses.

LAURA JEAN AND CO.

Laura Jean Libbey announces her return to the stage. This time it will not be with a monolog in vaudeville, but at the head of a dramatic organization which will travel under the title of the Laura Jean Libby Players.

The company is expected to open in two or three weeks and will play three of her well known melodramatic pieces. Richard Hutchings has been engaged as leading man and Master Tieman, last year with James T. Powers, will play kid parts.

DRAMATIZING A BEST SELLER.

"One of the six best" is "One Way Out," by William Carleton. Several applications for the dramatic rights to the book were turned down in favor of Arthur Hopkins, who will make a stage version of the story. It will be in four acts, and require a company of forty people. The production is set for around Oct. 15.

SUPPORTING IMPERSONATOR.

Ben Sanger has signed Olive Ulrich, a western prima donna for the support of Bothwell Browne, the impersonator of the feminine, in "Mrs. Jack." Miss Ulrich came into prominence last season as a member of the rather ill-fated production of "The Will O' the Wisp," which stranded at the Studebaker, Chicago.

The critics of the Windy City praised Miss Ulrich.

Jos. Herbert has also been called in to take charge of the staging.

J. Fred Helf has purchased from Havez & Donnelly the vaudeville act known as "The Spook Minstrels." It is booked on the Pantages time, beginning Aug. 13, at Spokane.

HOWE PUTTING UP A FIGHT.

Philadelphia, August 2.

Frank Howe, Jr., will continue his fight to control the Garrick in this city (not the Walnut). The Walnut was leased to Henry B. Harris last year and enjoyed a successful season.

A decision was rendered against Howe in his claim for the lease of the Garrick, which was recently given direct to Nixon & Zimmerman. Howe claims to hold a five-year agreement to manage the house at a stated salary and declares they will have to come across before they can oust him.

NO. 2. "RED ROSE."

Sam Rork, one of the best known managers of the "old school," has secured the rights from Lee Harrison to produce "The Red Rose" for the territory south of Washington, D. C., and west of the Mississippi.

A prominent theatrical woman will be secured to play Valeska Suratt's role in the traveling company.

BUY "CINDERELLA GIRL."

Frederick Bowers, the song writer and actor, in conjunction with William Warmlington, have purchased the producing rights to "My Cinderella Girl" from the Delamater-Norris Co., and will send it out soon with Bowers in Norris' old role.

"BELLE" REVIVAL DOES NICELY.

(Special Cable to VARIETY.)

Paris, Aug. 2.

"The Belle of New York" was revived at the Moulin Rouge last night. It did nicely.

Frank Lawton splendidly played his original role in the show.

FROM "THE COUNTRY GIRL."

From "The Country Girl" to vaudeville is the jump proposed by Jack Levy for Grace Freeman, a late principal in that show at the Herald Square, New York.

Jack says Miss Freeman will quickly develop into a sensational "single."

Floyd Stoker has joined the Jo Paige Smith agency.

An airdome that will play five acts and show moving pictures has been opened in Westchester avenue, near Prospect, in the Bronx. Walter Plimmer is booking the place.



MARION PULLAR.

One of the prettiest girls in "The Follies of 1911."

A PERSONAL STATEMENT

By J. C. NUGENT

(Not Copyrighted)

As this is a personal statement, it resembles in that respect all other statements made by me since and including the "Use of Union" articles in the New York Mirror of 1908, or thereabouts, and in all other papers, including VARIETY, on subjects pertaining to Vaudeville, as a business or pertaining to Vaudeville Organization.

During this time and before and since, I have spoken for myself, I have received no payment for my writings, and have paid my own typewriting and postage bills. I have also consulted nobody, asked no advice, and wished for none. I have simply written because I like to write. I do not feel that personal explanations are necessary until they are asked for by someone who has a right to ask for them. Consequently, I anticipate this condition by realizing that my expressions have been quoted until those who read them as quoted have a right to expect me to make my own meaning plain.

Some people have become suddenly confused when I cease to entirely agree with them. Others have been confused from the beginning because I have never agreed with them. I have been quite clear to myself since the beginning because I know exactly what I mean. I have not the slightest desire to influence anyone else in agreeing with me.

FIRST: I mean exactly what I stated in my first letter on Organizations. This letter outlined what I think is the difference between protective, charitable and fraternal organization, and between co-operative business organization. It was meant to make clear the difference between Socialism in its highest sense, and that application of it attempted by almost all would-be reformers in countries and under conditions governed by the existing system of competition. It meant to make clear that a co-operative concern cannot exist except as an individual, when surrounded by a competitive field.

For this reason I dropped out of the Order temporarily when it was under Ezra Kendall, but he and I understood exactly why we disagreed, and I was much more favorable to his idea than I am to his later manifestation, because he never introduced the question of labor affiliation.

This labor affiliation question was defeated, I think, very much through my statements when suggested at Board of Directors meeting in 1900. No one favored it at that time for that matter, but I personally explained it to the visiting delegates of one of the unions, who was waiting outside for his answer. These things were so thoroughly understood amongst us that further discussion of them is unnecessary to those who know. Those who don't should read up the matter from available data, or express themselves with such confidence as they feel in their own judgment.

The rest of my Organization Letter also goes as it lays. My suggestion

for overcoming the changed condition in the actors society is to move the offices of the different business corporations outside of the Club Room or Order, and stop using the name of the Order to further them. There is no reason why they would not mean the same thing as standing on their merits. There is no reason why those who prefer a protective, fraternal and charitable organization should not have one. Especially those who have built such an Order.

SECOND: My second letter or article entitled "An Open Letter to the White Rats of America" covered all of my position as a member of the White Rats of America and as a member of the Federation of Labor, referring the latter to Samuel Gompers.

The discussion between George Fuller Golden and myself, as covered thoroughly in the VARIETY in my article entitled "A Reply to George Fuller Golden" narrowed the points at issue to the commission problem, which I had already covered in the first letter on Organizations, and in the second letter to the White Rats, and in the reply to Mr. Golden as above stated.

In this I made some concessions in that I showed myself willing to consider a system whereby those houses situated in communities favorable to the supervision of labor or church or other organized consideration, could do so with the full consent of such theatrical interests as might care to be represented in such communities. I outlined a general plan whereby this might be tried merely as suggestion, and have no interests in its adoption or repudiation. Having thought of these things all my life and having had access to the most practical minds on these subjects, I do not expect to learn anything from those expressing views now especially when they essentially agree with me and still refuse to admit it.

The statement that a lodge member surrenders some of his personal liberty in exchange for a vote is scarcely an argument against the right of that vote. The statement that musicians are organized and that music is still an art is scarcely a statement that such musicians as cannot have a scale of wages can be so organized. This might apply to such singers as were engaged by the day or job to sing in the dark. I would not attempt to pro rata their wages with the day labor of Mr. Caruso, and I do not know enough about Mr. Caruso to be exactly sure how his name is spelled. Consequently, I will submit to such correction as Mr. Caruso chooses to make in relation to any part of this paragraph. I am not interested in the views of any one else regarding Mr. Caruso. This also goes for Mr. Samuel Gompers, and that eminent artist, Mr. Walter Hawley without the slightest dread of apology.

I have addressed such remarks to the American Managers as I thought fit under the heading "To the American Manager" and stated my reason

for so doing. I can not understand the suddenly conservative attitude of many contemporaneous papers and fellow artists. It seems that just when I have outlined my idea of a legal strike those who thought it meant calling people out of theatres without giving any notice whatever don't like strikes at all; also that some imagined such a course gave commercial standing to an incorporated business body.

But instead of deserting those who have trusted this method, I have tried to show them that it was not necessary to lose the advantage thus gained, if they had sense enough to conserve their position instead of running across the street or the ocean, and talking nonsense for the benefit of a grinning world.

The average leader's mistake is in underrating the intelligence of his most trusting followers. I have never done this by attempting to explain anything to them through their official organ, and for that reason I have allowed Mr. Harry Mountford and all of those who hide behind him, to go the limit in their statements concerning me, until I thought I had done my full duty to all my pals and to all my friends and to all concerned.

It is now necessary for me to explain my last article entitled "To The Independent Mind of 1900." This was written partly with a view to gaining time and partly with a view to reaching certain individuals who only could understand its complex and involved expressions and quotations. But principally, with a view to bringing about a temporary agreement or expression of good faith from Mr. Keith, or any other of the managers, and from Mr. Golden, who is at present simply waiting until all the returns are in before committing himself further. This expression of good faith would in my opinion show an immediate return of confidence and be a great relief to all concerned and the business could proceed without further annoyance until any further rearrangements or demonstrations of certain systems of scientific management became apparent and perhaps satisfactory.

While a few heads may have grown impatient, they are that class who are not interested beyond their own interests. Only a given amount of partially right publicity can overcome an equal or greater amount of wrong publicity. The ends of the earth must be reached to turn the tide of opinion which the Player has created. This could be hastened by itself if it were not for that spirit of stubbornness which, I, for one, shall not stand for and that may as well be understood first as last. All have expressed themselves as wanting to do what is fair and right. I am neither an organizer, disorganizer, reorganizer, office seeker, publicity seeker, currier of managerial favor, or self-constituted authority. I am simply a citizen of the United States, and neither a fool, tool, hypocrite, syncophant, or sheep.

Should the "sheep" develop into a fraternity as distinct as that of the rapidly increasing "goats" concerned, I may explain that my idea of a sheep is a modest animal which must obtain permission to bleat before following a trusted leader through the air in a

fog when blindfolded in a familiar neighborhood abounding in various pitfalls, and confused by the voice of various familiar and conflicting foghorns. Of course, if this goes into the sheep ritual, there will be many questions as to why, if sheep try to cross oceans under a leader who thinks sheep can swim, what is the use of making a fool out of the foghorn, but I must leave those abstruse problems to those who are subscribing to and pinning things upon our Declaration of Independence.

As those who exhausted peaceful means with our founders some time ago have not apparently kept tabs on our founders' ideas of peaceful and other means, I don't see why they should be interfered with, should their latest ideas include swords, or can-openers. The Declaration of Independence never consulted me, neither did the king of England, and I haven't time to pin things on either of them. In the meantime all they shall pin on me they are welcome to keep, as I shall be pleased to admit that I am as dependent on the milkman or the tailor as any one else. But I choose my own milkman and my own tailor, if we can agree on terms. And one of my terms are, I don't care for sour milk, and I shall instruct my tailor as to what I want pinned on my clothes. I am sure that this liberty will be mutually granted by those who view each other through American, European, International, or other eyes, including, I trust, Poll's, with whom, by the way, I have had most cordial relations, although not booked there, and having no time at present open for that or any other circuit.

Since the example has been set by so many suddenly conservative angles of this controversy, I wish to thank all concerned for their treatment of me and their toleration of my good language. I am willing to admit with others that it is the next crime above or below bad language. I think "The Golden Circle" articles may be much plainer in time to those who have a sufficiently lengthy lucid interval during which to order the back files of the theatrical trade papers for the past six months. The element now explaining to us what it is all about usually qualify by stating that they really don't know anything of the subject, and then proceed to demonstrate that fact by advising the managers and the actors that they would love to save them, etc.

I don't believe the American independent artist actor, performer, writer, dramatist, whether a member of a lodge or not, who has ever passed through the initiation of any two different organizations in his sane senses, has any desire to be saved, educated, discussed, or disturbed. I have repeated quite a number of times that personal matters, customs, costumes, the care of the teeth and nails, diet, and the rest of it, are not subjects of government. Mr. George Washington is my authority for this statement. I can not be expected to count the laughs when reading of the bewilderment of those seasoned European Organizations, which can not understand why we don't allow them to save us. Personally, I can only say that I think it

(Continued on page 18.)

WILL VAUDEVILLE ACTORS BE IN THE LABOR DAY PARADES?

Artists Concerned Whether They Will Have to Obey the Union Rules on the Opening Day of the Theatrical Season. Union Men Not Parading Usually Fined.



Tramp, tramp, tramp, the boys are march - ing

"Tramp, Tramp, Tramp, the Boys are Marching!" Every time nowadays when the old air lingers around the head piece of the vaudeville actors who are members of the White Rats Actors' Union, they straighten up, and proceed with measured tread.

The actors don't know whether they will be called out to take part in the Labor Day parade in New York, and elsewhere over the country. Labor Day is a big day for the Unions.

As an affiliated society, with the American Federation of Labor, the actors belonging to the W. R. A. U., through having but meagre information of what it all means anyway, are at a loss to know if they will "march" Sept. 4, when the regular theatrical season opens. Nearly all of the vaudeville houses will start the '11-'12 period on that date. It will be difficult for the managers to arrange the matinee programs so that all the actors who may belong to the union can go out on parade.

There is a general understanding that all unions call upon their members in physical condition to turn out on Labor Day. A fine is imposed for any who dodge. The line of march is usually over the principal thoroughfares, and in the middle of the street, which catches the sun either way. In years past the sun has added to the gala occasion by pressing on a little extra brilliancy, Labor Day being notoriously warm.

The actors, belonging to the White Rats Actors' Union will be graded, it is said, if they march, into four divisions. All acts receiving from \$600 to \$1,000 a week will head the procession of actors, followed by the \$400-\$600 division. Those receiving from \$150 to \$400 weekly will be massed into the third division (the longest in the parade), and acts playing for \$150 or less a week will bring up the rear end. A fifth division will be members who have never appeared in a theatre, but are entertainers and wear the White Rat emblem.

Nothing is reported about the A. A. A., the feminine association leagued with the White Rats. It is not known whether they will parade, but it is hardly thought likely, although the girls may provide lemonade for the men upon their return to the clubhouse.

UNION VS. UNION.

At a meeting of the Central Federated Union, held last Friday night in the Labor Temple, Harry De Veaux complained to the body that the The-

atrical Protective Union Local No. 1, of New York, had signed an agreement with several managers calling for the employment of union engineers and firemen only. Mr. De Veaux's complaint was that the T. P. U. had left out the actors, musicians and bill posters in its agreements.

Phillip Kelly, speaking for the T. P. U., Local, replied that as the White Rats Actors' Union (which Mr. De Veaux represented) did not specify in its agreements about the employment of any union men, excepting actors, the stage employees were also privileged.

TOMMY GRAY'S PARODY.

By Thos. J. Gray.

(In The Dramatic Mirror.)
"WHEN THE WHITE RAT WAR IS OVER, MOTHER DEAR."

First Round.
An actor received a letter from his mother, old and gray.
It read: "Your weekly money order did not arrive to-day.
And I thought that something happened.
Wire me if you are dead."
He quickly grabbed a telephone and to his mother said:

Chorus.

When the White Rat war is over, Mother Dear,
I'll send you your weekly ten-spot, never fear.
This trouble soon we're going to fix
And I'll work in nineteen twenty-six.
When the White Rat war is over, Mother Dear.

Second Round.

Then his mother bought a paper, for it seems she had a doubt,
And she read "The Silver Circle," still don't know what it's about.
Then she read of Harry Mountford, Billy Gould, and Major Doyle,
But she didn't get the ten spot, and these cruel words made her boil:

Chorus.

When the White Rat war is over, Mother Dear,
Then I'll surely try and fill your heart with cheer.
We'll all have routes that will be cream (if we don't wake up from our dream).
When the White Rat war is over, Mother Dear.

TAKES POSSIBLE OPPOSITION.

Philadelphia, Aug. 2.

Miller & Kaufman, the "small time" vaudeville magnates of this city, have taken a three years' lease of the German theatre, at Franklin and Girard avenues. Negotiations are on and probably will be consummated by which the Blaney stock company will be installed. No opening date has been announced.

The house has been sought for some time by the Empire Circuit Co. (Western Burlesque Wheel) but the price was considered too high. It was also sought by several managers for popular priced vaudeville.

The new lessees have the Girard avenue theatre, almost directly opposite the German.

ROSE BOOKED IN LONDON.

(Special Cable to VARIETY.)

London, Aug. 2.

Julian Rose, the Hebrew comedian, lately returned from Australia, has been engaged for three weeks at the Coliseum, opening Aug. 21.

GRACE REFUSES TO BE FINED.

San Francisco, Aug. 2.

Grace Cameron retired from the vaudeville program at the Bell, Oakland, last night. Miss Cameron was troubled with her throat during the evening. She cut one encore number. The manager was there. Miss Cameron was fined \$25 for the elision, but wouldn't believe it, so the manager grew angry enough to cancel her.

With a "play or pay" contract in her possession, Miss Cameron is looking Oakland over, waiting until Saturday, when she will draw full salary.

KATZES OUT; KEITH IN.

Lynn, Mass., Aug. 2.

The Auditorium theatre, which has been playing vaudeville, booked through the United, will be a stock theatre next season. Harry Katzes, manager of the house, is in New York completing arrangements to that end.

It is reported here that with the withdrawal of Katzes from the vaudeville field the United "franchise," for which he holds the right for this city, B. F. Keith will take over the Lynn theatre, which has a larger capacity, and will conduct it as a vaudeville theatre.

VAUDEVILLIANS FOR "LEGIT."

Melville and Higgins, now appearing in vaudeville, will become legitimate stars in October under the direction of Al. H. Woods. The deal was arranged by Jenie Jacobs.

A piece giving both scope to do character work will likely be secured.

LONG WALKER IN ST. LOUIS.

St. Louis, Aug. 2.

The trans-continental walker, Percy Denton, who is ambling from Frisco to New York on a wager of \$2,500, is featured at a local picture house this week.

Percy must support himself en route. This summer has been awful on shoes.

MAJESTIC LEADER CHANGE.

Chicago, Aug. 2.

Chas. Grashoff is no longer the orchestra leader at the Majestic. Chas. Fisher who steered the music at the American until that house closed, is holding down Grashoff's seat in the Majestic pit.

The late demands for increased wage made by the musicians' union is thought to be the reason for the change, since it is known that Grashoff was particularly desirous of securing the advanced rate.

DE LORIS' RECORD.

John De Loris has a new record. John was a manager for eight days. Now he is a sharp-shooter, at Shea's Buffalo, this week.

John sold his picture house at Brighton Beach because he got "this week." If he lays off again, De Loris will buy another theatre.

SHOWING "TALKING PICTURES."

(Special Cable to VARIETY.)

Paris, Aug. 2.

The Gaumont picture people have taken over the Hippodrome for September, and will install their "talking pictures" as the entertainment.

Negotiations M. Cottens had on for the house were declared off.

RECEIVER FOR PARK.

Baltimore, Aug. 2.

Gatano Manfuso has filed a bill in the local Circuit Court asking that receivers be appointed for the Luna Park Amusement Co., conducting "Luna" Park. In his bill filed by Attorneys Hockheimer, Maidles & Clisham, Manfuso alleges the company has assets amounting to \$10,000, but that it is indebted to numerous other people.

James J. Carmody attorney for the company, stated yesterday he is confident if the park is kept open all summer, it will be fully able to show a balance on the right side of the ledger.

OH! THAT NELLIE REVELL.

Chicago, Aug. 2.

Nellie Revell dropped into Chicago early this week to look around "the Loop," and take a flash at the new Child's beanyon on Madison street, among other things new to the burg since Nellie's exit.

Nellie carried a little hand bag in which snugly rested her transportation back to the big alley, several million simoleons, a pass to the United States Senate and a letter of introduction to President Taft.

Thirteen seconds after hopping off the Casey-Jones that carried her west, Nellie met up with ex-Chief of Police Stewart and Chief Scheutler. The trio hiked for the College Inn and began to stow away eats. After the finger bowls had been inspected, the coppers blew south. Nellie called a taxi to drive her over to the Majestic theatre building (nine feet away).

Three or four hours later, Nellie happened to need her smelling salts, and reached for the traveling companion.

After she had been brought around all right and was told in kind but convincing tones that the parcel was shy, she called up the College Inn, several police stations, and the taxi cab company. The miniature trunk was located with contents intact at the Inn. Nellie now wears it strapped around her collar bone and refuses to eat outside her room.

In explaining the incident she said she wouldn't have been worried so much, had she not been lunching with the two best "bulls" on the Chicago force.

The New York Herald Sunday devoted one entire page to Miss Revell, accepting her views on press agents and the promotion of publicity as a duly qualified expert. "It was some 'write-up.'"

Hal Forde, just from the Orpheum circuit, is sailing on the Mauretania Wednesday for England, his home.

Aaron Kessler is back. How do we know? Why Luciana Lucca is booked for Hammerstein's next week.

KEITH & PROCTOR "SMALL TIMERS" NOW SEPARATED

Former Circuit Divided Monday. Fifth Avenue Lease Left in Dispute. Proctor's String of Twenty Theatres Will Continue to Book Through United.

F. F. Proctor started in again Monday, to do business under his own name. At midnight Sunday, the formal dissolution of the Keith & Proctor Amusement Co. occurred, pursuant to a stipulation entered into last week by Messrs. F. F. Proctor and B. F. Keith, before Judge Bird, at Portland, Me.

The theatres thrown into the partnership by Mr. Proctor were withdrawn, as were those formerly operated by Mr. Keith. Keith also secured the Harlem Opera House, paying at auction (held before the court) \$82,000, of which amount he reserved one-half for himself, turning over to Proctor, \$41,000. The lease of the Harlem Opera House runs for five years. It is now returning a rental of \$50,000 annually, having been taken on a sliding scale. The Opera House plays "pop" vaudeville, in opposition to Loew's 7th Avenue. It is reported to have earned in the five years K. & P. have been operating it, a net profit of about \$75,000, or averaging \$15,000 yearly.

The Keith houses returned from the pool are the Union Square and Jersey City theatres ("Bijou Dreams"). Proctor took back the 125th Street, 58th Street and 23d Street. The names of "Bijou Dreams" on these will be taken down, and "Proctor's" placed above the doors.

The dissolution gives Mr. Proctor a circuit of twenty theatres, one (Proctor's, Newark), playing "big time." The others are "small time" vaudeville houses. They will be general managed by F. F. Proctor, Jr., Lester H. Riley has charge of the Proctor booking department. Jules Ruby will continue to place acts for the Proctor houses, as previously.

The hearing last week in Portland disposed of all proceedings in connection with the K-P corporation, including receiverships, injunctions and other matters, excepting the contention over the lease of the Fifth Avenue theatre, New York. Mr. Proctor claims he is entitled to the house, while Mr. Keith (the owner of the property), denies this. Some time ago, when Mr. Proctor commenced an action in the New York courts against Keith, the latter turned over the lease for the theatre to the Keith-Proctor corporation, which squashed that action.

Argument on the Fifth Avenue item will be held Aug. 10. An early decision is expected. As before reported in VARIETY, should Mr. Proctor be awarded the Fifth Avenue, it is quite likely that Mr. Keith will again install high class vaudeville at the Union Square.

U. Grant Blackford has been placed in charge of the local Keith "pop" time.

The dissolution of the K-P firm does

not alter the booking conditions. Messrs. Keith and Proctor will continue to engage acts through the United Booking Offices.

John M. Buck, who has been with Keith for sixteen years, relinquishes the management of the Union Square to take up the managerial duties at Proctor's 58th street house.

Fred Sellmann, manager of the 58th Street theatre, a "Proctor man," will ally himself with the Keith forces.

BALLPLAYING PICTURE MEN.

Chicago, Aug. 2.

Jim Scott, the pitcher of the "White Sox," and Bert Keeley, now twirling for Washington, have incorporated what is known as the Western Feature Film Co. They will go into motion pictures on a large scale.

The diamond stars may land the post-season series pictures for their company.

NOT BAD WESTERN OUTLOOK.

One of the biggest of the Chicago vaudeville agents, Frank Q. Doyle, passed through New York last Saturday, on his way to Atlantic City, on vacation.

Mr. Doyle said to a VARIETY representative that while the "small time" managers of the middle west were not over-confident of next season, they were not unduly alarmed. It depended considerably upon the opening weeks, added Mr. Doyle, who stated he was experiencing no difficulty in closing up a desirable line of bookings, including several big feature turns.

Regarding "feature turns," Mr. Doyle stated he did not believe the "small time" houses would go in as heavily for them as was done last season. "I am advising managers who book through my office to give good evenly balanced shows every week, and draw through that," said Mr. Doyle. He is booking for about thirty houses this summer, and will start the season with from forty to forty-five or more theatres.

The summer houses west have been rather fortunate so far, remarked Mr. Doyle. They have been averaging a weekly profit of between \$50 and \$100, with slight risk. This is a sign that has encouraged many managers, who tried out "stock" in place of vaudeville at the ending of last season, but gave up the stock scheme as worthless in "pop" vaudeville theatres.

Accompanying Mr. Doyle on his resting trip in the east are Mrs. Doyle and their children, Frank S. Scheffer (Jones, Linick & Scheffer), Mabel Raggio (treasurer Willard Avenue theatre, Chicago), and Lorrain J. Howard. Mr. Howard will remain in New York. Mr. Doyle and party will return to Chicago Aug. 14.

"POP" SHOWS AT ALCAZAR.

San Francisco, Aug. 2.

The Alcazar theatre at Sutter and Steiner streets has been leased by Irving Ackerman and Sam Harris for a term of seven years.

Ten-cent vaudeville will be played. The Western States agency will supply the acts.

LOEW ACTS IN DETROIT.

Detroit, Aug. 2.

The new National theatre, being built by the King Amusement Co., of Detroit, costing about \$150,000 and seating 1,100, will be opened about Oct. 1 with continuous ten-cent vaudeville. Acts will be booked by the Loew office, New York.

COLUMBIA THIS MONTH.

Boston, Aug. 2.

The Columbia, Boston, will open under the Loew management Aug. 21. It will play "pop" vaudeville.

The American Roof, New York, will be continued under the present policy of a "pop" show by the Loew Circuit, with two added feature acts, until such time as the business drops low enough to protest against the expense.

KEPT 50 HOUSES GOING.

Chicago, Aug. 2.

The Crystal, Galveston, after undergoing complete alterations both interior and exterior, reopened last week. Manager Jorgenson of the Crystal has also purchased the Galvez and will open it later in the season with Hodkin's vaudeville.

The Hodkin's Lyric Circuit, despite the excessive heat and bad season, has been feeding attractions to over fifty Southern theatres and alldomes. The managers of the circuit recently spent a week in Chicago where a meeting was held to talk over possible improvements and bookings for next season.

CORT BOOKED AHEAD.

Chicago, Aug. 2.

After "An Everyday Man" completes its run at the Cort, that house will offer "Modest Suzanne," a Frazee and Woods production, written by Gilbert and Okonkowsky. Later on, "The Greyhound" will be the attraction, with Henry Dixie.

"An Everyday Man" reopens the Cort Aug. 19.

SELLING AT AUCTION.

Frankfort, Ky., Aug. 2.

The City Council has decided to advertise for bids for the sale of the Capitol theatre. Just what date the sale is to be held has not been definitely settled as yet. It will be necessary to spend \$1,600 on the building to put it into repair. At present the rental derived from the structure hardly pays for the taxes and upkeep.

SINGER MARRIES MANAGER.

Seattle, Aug. 2.

Marie Cleveland, soprano at the Dream theatre, and John Clemmer, manager of the house, were married last week.

POLI WINS FROM FOX.

Springfield, Mass., Aug. 2.

Special Master Nathan P. Avery filed his report in the Superior Court, Friday, in the case of the Nelson Theatre Co. against the late George D. Nelson and the William Fox Amusement Co. He finds the defendants owe the Nelson Theatre Co. \$4,771.65.

This report was brought in more than two years ago after the bill of complaint was originally filed, the delay being caused by the illness of the special master. The case hinged on the Nelson theatre. On March 22, 1909, George D. Nelson and Attorney Moriarty, for the Fox Amusement Co., took forcible possession of the Nelson theatre. For five weeks the Fox Co. conducted the house with vaudeville until forced to stop by the court, which held it was not the rightful lessee.

It was after this decision that Poli asked for a report on how much was due him for illegal use of the premises during the five weeks.

Poli secured his lease of the theatre from the Shuberts, Feb. 5, 1908, with a proviso that vaudeville must not be played in the house for a period of ten years. It was this clause that caused Nelson to forcibly take the theatre.

BANK BUILDING THEATRE.

Los Angeles, Aug. 2.

Sam Loverich has closed for the lease of a large sized popular priced vaudeville house to be erected on Main street by a local bank. The house is expected to be completed and ready for occupancy by October.

SUPPRESSING THE MELLERS.

In commenting on the recent cold-blooded murder of William H. Jackson, an aged man, in a New York hotel by Paul Geldel, a mere youth, William Pinkerton, head of the Pinkerton detective agency, declares that American moving pictures of blood and thunder are to be blamed for such crimes as that the youthful bell-hop committed.

As a result of Pinkerton's printed statement in the New York papers, it is understood that the censorship committee will draw the line tighter on the films hereafter that might have a tendency to make criminals out of young Americans.

The censors have approved many pictures which Pinkerton and others think should have been suppressed.

ETHEL WINS SUIT.

Ethel Jacobs, who sued Joe Woods for back salary, had a decision handed down in her favor in the Seventh District Court on Monday. The verdict of the judge found judgment for the full amount (\$58) and costs.

Now, all that Ethel has to do is to collect.

PICTURE CONVENTION ON.

Cleveland, Aug. 2.

About 500 delegates are here to attend the picture men's convention. The headquarters are fitted up for the exhibition of the wares of the moving picture firms. All the newest wrinkles are shown.

ANOTHER PATTI FAREWELL?

Adelina Patti, in private life, known as the Baroness Cedersstrom, and who is now 68 years of age, is announced for a farewell tour this fall, the singer having been offered a fabulous sum by Ben Harris, for a stipulated number of concerts.

Patti has lived in retirement for some time, but the constant offers to appear again in public have proved too alluring, and the singer will again be heard much to the delight of those who haven't forgotten her in other days.

Patti in three years in Europe earned \$375,000. Impresario Abbey offered her \$4,000 for each performance but she accepted Colonel Mapleson's offer of five thousand. It is believed that her present figure is not far from the latter mark.

Though it is reported that her voice has not lost all of its former beauty yet, her power as a "draw" must necessarily lie more in the curiosity of the people than the pleasure of hearing her sing.

IN OPERATIC "SANS-GENE."

Boston, Aug. 2.

Geraldine Farrar and Mme. Tetrazzini will sing at the Boston Opera House next season. One of the new productions to be presented the coming season is Giordano's setting of Sardou's "Mme. Sans-Gené," which will be played for the first time in the presence of the composer.

Miss Farrar will play the part of the washerwoman-duchess. Tetrazzini is selected for many important roles the coming season.

ITALIAN OPERA IN MEXICO.

G. Molasso has just completed a deal whereby he is to give the City of Mexico a season of Italian Grand Opera, lasting six weeks. The venture is subsidized by the city itself, to the extent of \$20,000, to guarantee the impresario against loss.

The contracts were closed early in the week. Molasso will start south the early part of next month. The opening of the season is scheduled for Sept. 23.

The company will have a repertoire of fifteen operas, including French, German and Italian works. There will be eighty-two members of the company inclusive of a ballet of 24. The operas will be given in the Arbut theatre.

MONEY IN CONCERTS.

Paderewski, the Polish pianist, is coming back to America for a tour of 80 concerts in the states, during the coming season under the management of R. E. Johnston. The famous pianist will receive \$200,000 for his concerts.

Johnston has also secured Eugene Ysaye, the Brussels violinist, for an American tour for \$100,000.

Yvonne de Treville, the New York prima donna, who has gained a reputation in Europe with her voice, is signed for a tour of forty concerts in the U. S., beginning Nov. 15. Jean de Reszke may consent to an American tour this fall. If the tour is arranged, he will give twenty concerts.

McALLISTER STILL IN THE LEAD.

Although a new company has been organized for the Prospect theatre, Paul McAllister, leading man of the present organization, will remain at the house when the new company opens Aug. 14 with "Wildfire."

The following have been signed through Jay Packard; Irene Timmons, leading woman; Elizabeth Ross, characters; John R. Summer, characters; Ella Fountainbleau, second woman; Lawrence Dunbar, second business; Sue Fisher, ingenue; Harmon McGregor, comedian; Cecil Owen, stage director. (Owen closes with the Una Abell Brinker stock, Newark, Aug. 6.)

STOCK OUT, VAUDEVILLE IN.

Montreal, Aug. 2.

The Orpheum stock company closes its most successful season Saturday night. Vaudeville returns there Monday.

WINTER ENGAGEMENTS.

Frank Fellder, May Desmond and James O. Barrett have been engaged for the Gotham stock company which opens its winter season in Brooklyn, Sept. 2.

Leo. Winslow, leading man, and Alice Butler, characters, have been signed for the Crescent stock company which resumes its season in Brooklyn, Sept. 2.

AFTER THREE WEEKS.

Bridgeport, Ct., Aug. 2.

After three weeks of bad business the stock company which A. C. Dorner brought to town hit the rocks Saturday night. The company had been playing at an Airdome. The people didn't show any love for summer stock. Several of the players received three days pay for three weeks service.

RESTRICTED "JIMMY."

The Poll stock company at Waterbury is out for a new record. After a recent presentation of "The Virginian" (Poll paying a big royalty) arrangements were made for the stock production of "Alias Jimmy Valentine" next week, in Waterbury.

It is about an even break in royalty payments for these pieces. The Una Abell Brinker company had planned to present it but was refused the right, as it will be shown in Newark and Brooklyn by a legitimate company, thereby restricting the territory.

Frank Monroe, who created the role of the detective in the original company, has been specially engaged for the Waterbury production. He will also help stage it.

FAIRLY GOOD SEASON.

Utica, N. Y., Aug. 2.

The Majestic, will continue stock until Sept. 1, when combination attractions will be played. The stock patronage has been fairly good.

The company is conducted by Wilmer & Vincent and Nathan Appell. Several changes were made this week. Helen Grayce replaced Harriet Duke as leading woman, while Lawrence Brook supplanted George D. Hart as leading man. Margaret Pitt also joined this week.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, July 26.

Georges Flateau, a young actor at the Odeon, was recently the victim of an automobile accident, wherein he was severely cut about the face. The wound having left a scar on his face, which he alleges to be detrimental to his profession, the Courts have allowed him \$1,158 damages for this reason, to be paid by the company owning the motor cab which caused the collision.

Louis Maurel, a cafe concert singer, who recently won a case brought against him by Harry Fragon over some songs, has again been successful in a legal action he instituted against M. Rigot (Paris representative of the Seguin South American tour). Rigot is the owner of the Apollo theatre. In 1907, when it was a music hall and ballroom (the latter being formed by means of the "basculo," a sort of revolving floor which reversed the seats, leaving the body of the auditorium free for dancing), he sold the concession for the refreshments to the plaintiffs. It was then a valuable property, from this point of view, but when Franck took over the theatre and produced operette, the receipts at the bars diminished from \$135 to \$10 per day. Maurel therefore claimed damages for "having bought a pig in a poke," and has just been granted \$8,645 by the Paris courts.

Mme. Delphine Alamon, who after the death of her husband continued the business of "applause provider" at the Olympia, sued the Isola Brothers two years ago, as reported in these columns at the time, for non-fulfilment of contract. \$3,667 was paid by the plaintiff to Manager Ruez for the privilege of soaking artists who wanted applause during their act. The Isola Brothers are second lessees of the Olympia, and when Ruez did not pay his rent regularly they retook possession before Mme. Alamon's concession had expired, and made another contract with a new "claque" master. Although the defendants pleaded that they had sub-let the Olympia to Ruez and were not responsible for his management and concessions, the Court took another view and allowed the plaintiff \$820 for the unexpired term, and \$386 damages for the denunciation of the contract.

Finding that the free attractions at "Magic City" were not sufficient for the public taste, although great business is still being done, J. Calvin Brown has engaged Lockhart's Elephants to appear in the park twice daily. In the same way Ackoun at "Luna" Park, which has felt the draught caused by the opposition, has the Poleman as a free side show.

Mlle. Leonie Yahne is a well known artiste. When she heard that another lady was playing at the Theatre des Capucines under the title Mlle. Yane

(same pronunciation) she at once sued for damages for usurpation of stage name. It was more of a trial case, and the result is most satisfactory for artistes here, for the plaintiff was awarded \$100 damages, and a further judgment of \$2 per day so long as the defendant continues to make use of the name of Yane.

The death of Louis Borney, manager of the Marigny, Paris (as reported by cable in VARIETY), did not come as a surprise. Three weeks previously his bad state of health was reported. Borney commenced from the lowest rung of the ladder, washing glasses in a cafe, and terminated in a gorgeous apartment in the Avenue du Bois de Boulogne. He was a well known type among artistes, who did not retain a flattering opinion of his manners. But he has now joined the great majority. It was at the Casino de Paris he commenced making money. He lost that hall by abruptly refusing a box one evening to his ground landlord, who politely declined to renew his lease when it expired a few years ago. M. Deprez, Jr., who is much liked, remains in charge at the Marigny for the present.

Lee Shubert has been in Europe for the past month. In Munich he saw H. Max Rinehart's production of the French operette "La Belle Helene," now being given at the Kunstler Theatre in German as "Die Schöne Helena," and has secured the American rights of same. That this work of Offenbach, played in Paris for so many years, has not yet been produced in the United States seems impossible.

Open air summer theatres are continually on the increase in France. There is now a question of taking a part of the old Palace of the Popes at Avignon for that purpose. M. Chambon, who has failed to secure an extension of his lease of the ancient theatre at Orange, has asked the Municipality at Avignon to rent him a portion of the Palace grounds, but he has a formidable rival in the person of Silvain, of the Comedie Francaise, who has made a similar proposition. It is therefore probable that Avignon will also have its "antique theatre" next summer.

The tiny house known formerly as the Fantaisies Parisiens, after being inaugurated as the Petit theatre, is to reopen in September under the title of the Nouveau theatre, and will present short plays after the style of the Grand Guignol.

July 21 a new cafe concert, called the Casino-Montparnasse, was opened in Paris, 35 Rue de Galté. It is a well built hall. With proper management will be a keen competitor to the Bobino music hall close by. It is under the same direction as the Casino Saint-Martin here.

London, July 26.

Wilkie Bard is now appearing with great success in a new song, called "See Me Dance the Minuet." He wears an exquisite crinoline costume, ringlets and old fashioned parasol. I spoke to Bard last night about his reported engagement for musical comedy in New York. Among other things, Bard said he did not consider musical comedy the best medium for him in America, but that it is almost certain he will play in the States next April, provided the matter of salary is agreed upon.

[Negotiations are now pending for Mr. Bard's appearance in vaudeville over here. Last week Mr. Shea, manager (Buffalo and Toronto), agreed to a \$2,500 weekly figure for the English comedian. This is understood to have been declined by Bard, who set \$3,000 as the stipend, while it is expected the managers Bard will sign at \$2,750. Clifford Fischer, the foreign agent, is acting between Messrs. Bard and Shea. Percy G. Williams will likely figure in the negotiations before anything is concluded.—Ed.]

There has been a little trouble at the Hippodrome over the billing of Mella Mars and Cleo de Merode. When Cleo was over last she proved a big draw, on the strength of her association with the late King of the Belgians, no doubt. Cleo expected to return as main star, but when in London she found herself occupying second place to Mella Mars. In point of merit they are as the poles asunder, but Cleo has her own ideas about where she ought to be, and made a kick. In view of the success of Mars the management did not consider they would be justified in making any alterations.

The Russian ballet season at Covent Garden comes to an end July 31.

Mr. Hammerstein is going to give Sunday Concerts in London at the Opera House. He promises to wake us up.

Nijinsky has been talking about the disgraceful manners of Londoners, who leave their places before the performance is over. The other night he refused to dance in the last piece of the program to a melting audience.

J. M. Barrie and Robert Loralne acted as godfathers to the little son of Cecilia Loftus. The baby is 7 months old.

The Edinburg Empire, in which Lafayette lost his life, will be reopened Aug. 7.

Jack Johnson has been endeavoring to sing. After hearing his ditty about "Chickens" a critic told him in print, that "many a one had been sent to jail for less."

"A Royal Divorce" is to be revived for a season at the Lyceum in succession to Martin Harvey, who goes on tour immediately. The Napoleon play was first shown at the Olympic, in September, 1891.

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.

Mella Mar., the Viennese Cabaret Singer, whose success at the private entertainment at the Ritz was unqualified, has proved that she can be effective in the larger area of a West End Music-hall. She made a real impression on Monday, singing one song in German and four in rather piquant English. Not one of her numbers bore the real stamp of the cabaret, that is so far as suggestion and double entendre are concerned. She strikes a sad note in her songs, dealing with the tragedy of a disappointed musician, and the death in disgrace of the child who had lost a penny intended for the church collection. She is accompanied at the piano by Bela Laszky, who has been credited in several English papers with being the composer of "Elektra." Singularly enough, this error has been allowed to creep into such papers as the "Daily Telegraph" and the "Express." He is a rather weird looking individual, but knows all about music. There are, of course, the inevitable comparisons between Mella Mars and Claire Waldoff. Waldoff carried far more distinction and was more appreciated on account of her extraordinary appearance and eccentric manner. Mella Mars is the more serious artist. She has had the distinction (a doubtful one, it is true) of being turned down by the late King Edward. He attended a cabaret performance at Marlenbad a few years ago. When Mars had sung one song, he turned his back to the stage, quickly walking out with his entire retinue on his heels. That broke up the concert. Maud Allen was in Marlenbad at the time, and before the event, Miss Allen was regretting she had not been included in the program.

The Question: "What is a stage play, and to what extent a sketch may go before it becomes a stage play?" is under discussion. The subject was introduced into the House of Commons, and by way of humorously showing the absurdity of the position, Rejane's name and that of Velanches' "Football Dogs" were coupled as being the leading features of the Hippodrome program. There will be no legislation at present, because of more important work to do.

Two days ago Humperdinck signed the contract to do the music for the great pantomimic spectacle to be produced round Xmas at Olympia. He has been considering the proposition for some months and has had the score in his possession since April. Two thousand English actors will be employed as supernumeraries and they will go into rehearsal in November. The principals will be rehearsed by Reinhardt on the Continent, and brought over early in December. Parts are to be written for 150 musicians, as well as an immense

organ. Booking offices are being opened in all the principal towns in the provinces, and arrangements have been made with the railway companies to run excursions at special rates. Olympia can seat 10,000 people. It is confidently expected by Charles B. Cochran and F. H. Payne, who have the project in hand, that in the course of ten weeks they will play to close on capacity business twice a day. The admittance will be 1 to 21 shillings.

Billie Reeves is homesick. He wants to get back to America.

Maudie Lloyd, hitherto with her brother as Maud and Sydney Wood, appeared for the first time as a "single" at the Canterbury last week. Although on "No. 4," she was one of the hits of the program. As a consequence Maudie has been secured for six consecutive tours for the Syndicate halls. Many believe that she will be the pick of the Lloyd bunch.

Alec Hurley was playing at the Palladium last week. On the evening of the day his divorce action was dismissed, Marie Lloyd appeared in one of the boxes. A portion of the audience sized up the situation. When Hurley made his appearance, he had a reception extending over two minutes. He got through his first song, and then protested with the stage manager against going on for the second. He was prevailed upon to return to the stage. At the close, the audience applauded wildly. Hurley says he never remembers receiving such an ovation. All this time Marie sat to the front of the box, assisting in the applause.

There is a probability of R. G. Knowles taking a combination to India. He has been offered some exceptional terms by Maurice Bandeman, who holds theatrical sway in that part of the Empire.

It is a common occurrence nowadays for artists visiting Glasgow to have their salaries garnished on account of their coming within the barring period. One or two Glasgow managers seem to be making a fine living out of this. A notable instance was that of Will Campbell (Torino), who was proved to be one day within the barring period of 15 months. He rather surprised the local manager, Harry McKilvey, of the Palace, by refusing to take any payment on top of what he was entitled to. It appears that engagements have been made with a certain manager whose theatre is not yet built, and he is in a position to prevent artists who are engaged with other firms as well from fulfilling their contracts, or taking the fines for their appearance. In a case of garnishee the case is heard in court two

weeks after the claim is put in so that in nine cases out of ten it is impossible for the artist to be in Glasgow at the hearing, unless he give up his engagement in the town engaged for, and goes to a great deal of expense and trouble. Artists seldom feel inclined to fight the case on account of the expense.

F. C. Whitney is working in conjunction with Rutland Barrington in the production of a new sporting comedy called "A Member of Tattersalls." It will have its premiere Aug. 7, at the Court theatre, Liverpool. Mr. Barrington plays the part of a highly respectable book-maker. It deals almost entirely with the race game, and it is intended for production in London next Spring.

Justin Huntly McCarthy is writing a new comedy in which Punch is the hero.

It now transpires that Karsavina must return to Russia immediately after the conclusion of her engagement at Covent Garden, but she will be free three months after that. The efforts to get the Covent Garden Russian Ballet to America may prove fruitful. Negotiations are now being made with Pavlova to dance with Nijinsky. Nijinsky is the greatest of all men dancers, in fact Mordkin may be put in the category of small fry when it comes to comparisons.

Clifford and Burke have given complete satisfaction in the few provincial halls in which they have appeared. If they had not, they would surely have been closed.

Nella Webb, the one time American musical comedy girl, has profited enormously by her experience at the Tivoli. She has remodelled her act, and is fixed up nearly solid for a period of two years. Miss Webb is generally recognized to have a big future here.

David Devant, the conjurer and magician, for a long time with Maske-lyn at the Egyptian hall, has opened in the music-halls. He first showed at Brighton last week, and was satisfactory. The managers are endeavoring to book him up for a long tour of the provinces.

William A. Brady has bought two sketches and a play from Harry M. Vernon, who now has six sketches on the go here.

George W. Lealie, the well known comic opera comedian and vaudevil-lain, is confined to his home at the Algonquin, seriously ill with cancer of the stomach. He has been appearing with the Aborn Opera company at Palisades Park, but a fortnight ago was compelled to abandon all work and take to his bed. He was operated on for his ailment about a year ago and a recurrence is believed by his physician to be critical. At this writing his end is momentarily expected.

TO THOSE WHO OBSERVE

The breach between Mountford and his close henchmen in the White Rat Actors' Union is widening daily and becoming more apparent to those who observe the conditions that exist in that organization. The International Secretary, self-elected to that position, started out with the intention of wrecking the vaudeville business, of upsetting the cordial relations that existed between manager and artist, and bringing chaos into a well-ordered business.

To the uninformed and blind followers of the blatant agitator it looked for a while as though he would succeed, as nobody could deny that he is a great agitator, since he believes it himself and says out loud in meeting that he is, but he and his sycophantic Board of Directors did not reckon on the independent thinkers in the organization, the crowd who did not want to become Labor Union people, the crowd who would not stand being ordered about by this paid employee—the crowd who did not want the fine business of vaudeville, which they had helped to build up, overturned and upset because he could not have a voice in its regulating.

When he followed about Chicago certain officers of the Vaudeville Managers' Protective Association, he sent a message that practically meant that he would behave if he were only connected with, and allowed to discuss vaudeville affairs with them; but as they did not recognize him, either as an actor or as one whose interest in actors extended beyond himself, nor see in him the chosen mouthpiece of the vaudeville profession, they said NO! and it was such an emphatic "no" that his aspirations in that direction were eternally squelched.

Now, there has arisen in the White Rats Actors' Union an organized and determined body who purpose to throw off the one-man rule, to throw out the gag-law that prevails at meetings, and prevents those from speaking their minds who have the courage to differ with the close corporation at present misdirecting the destinies of the order, and to prevent the agitators from disrupting the business that gives them their living.

This is the time for you independent thinkers to give voice to your independent thoughts, to recover the

control of your White Rats' organization and restore to it the principles taught by your founder and those who devoted their lives to it in its early days, when the organization was living up to its original purposes.

These independent thinkers, who have become independent talkers and writers, and who do not agree with the present dictator of your order, stand ready to line up with you for the saving of your order. You know what it has become, and we know that the majority of you are sick and heartsore when you think of it; but because the firebrand orator who has seized the ruling power and his self-chosen Board of Directors threatens suspension and expulsion if anyone dares voice an opinion contrary to his, you have been timid about declaring yourselves. If you have the courage of American citizens, you will join the fearless ones and save not only the White Rats, but the business that has grown to such gigantic proportions through the co-operation of yourselves and the managers, who have paid you so liberally for your artistic efforts.

Your self-appointed ruler and spokesman is away now. During his absence he asks you to be kind to him and not to believe that he murdered anybody. He has one great aim in life—"to right the wrongs of the actors of the United States and Canada," and to do this he is prepared, if all other means fail, to use FORCE. Up to now he has been declaring that he is not a warlike person; that all he wants is peace, and that he would use only peaceful means to gain his ends—whatever those ends are.

Of course he means that if we won't consent to have our business wrecked by peaceful means he will wreck it by force. He doesn't mean a strike, oh no, he never favored a strike. He has told you and us that often enough. In fact he told you that he would get the theatre audiences to strike and in the event of failure with the theater audiences he will stop Sunday shows. He promises too much. He goes hunting big game with a brass band to let the game know he is on the trail. He is bluffing you and trying to bluff us, and bluffing is in line with his policy all along.

When he returns from his junket to Paris, a pleasure trip that you are

paying for (though he says he is only paying one-fourth of it), he will find the independent movement that began before he invited himself to Paris, will have obtained a headway that he cannot stop and he is very likely to find himself again on the down-and-out list, looking for another chance to get even with somebody who opposed his ambitions. History will repeat itself in his case and you artists, members of the once respected White Rats, will be inviting him, like the English artists did, to take ship to some other country and leave artists affairs to artists to settle.

Hints of the impending troubles of the agitator-in-chief include talk of an investigation of the administration of the financial affairs of the White Rats. One of the chief causes of dissatisfaction is the disposition of the Charity Fund, and the methods of aiding members of the order, who through misfortune fall into a state of distress and appeal to their order for aid, an appeal that is natural and which should meet with ready response. It is a fact well known to the members who happen to be in and around New York a lot, that the International Secretary, who considers himself custodian of the Order's moneys, is and always has been opposed to giving money out of the Charity Fund, no matter how pressing the need. There is record of a number of cases where aid was refused. This is done in order to make a big financial showing at the meetings where the financial statement is read. There are some members who have been keeping notes of those financial statements, and who say there is a discrepancy between the given out number of members and the number of initiation fees that should have been paid. This discrepancy is covered by the alleged "secret fund" which no member may know anything about. What do YOU think about the Secret Fund?

Who are the custodians of your money and what will they say about it when the investigating committee asks pointed questions about it? We don't insinuate any wrongdoing by anybody, but a "secret fund" story can cover a multitude of things that you should want to know about.

Is it well known to all of you that whenever a case of charity is brought before the one who must pass on the case that it is generally decided by

your secretary, if he is within reach, and he has such objections to giving out money laid aside for charity, that it is hard to get his consent to loosen up and help the distressed one. Do you know that? There was one case where a member died out west and it was decided to bring the body to New York for burial, and when he found the bill was over three hundred dollars he said, "Ain't it H-I to spend all that money to bring a dead actor to New York." Dead actors and their friends are, according to him, a useless appendage to the order, as he only caters to live ones who cater to him.

You are wise of course to the reason for his latest move, raising the initiation fee to \$50. By the "ninety day" screed he forced or frightened a lot of men and women into the order and got all the money he could to make a big financial showing. As he got but \$10 from the applicants, the other \$15 to come from the same applicants constitute very doubtful assets. The \$50 threat is to hurry any hesitating ones in, in order to keep up the appearances of a big money fund.

Before January, however, if the signs of the times are right, the organization will be back in control of its members and you will know to what uses the money that was so hard for you to give up is being put to.

Don't forget to have your investigators ask, when the time comes, where are concealed those various large sums, that were put in safety deposit vaults when the United Booking Offices sued your secretary. The Player and the White Rats Actors' Union. Not many of you, we believe, know that your secretary and four or five members of the White Rats placed these sums in cash in safety deposit boxes, and any three out of that number can go together and take out the money, without your knowledge or consent.

Do you want your money safeguarded so loosely? Did you agree to such disposition of the monies of your organization? Haven't you as much right to know what is being done with it as the secretary or any member of "the five?" What a chance for—well, wait until the round up of loose dealings commences, and you'll find out a lot that you don't know anything about now. Isn't it time you knew something?

You know that it was for asking pertinent questions about money matters of the order that they tried to fire a prominent Rat, who has written to you through VARIETY, because those in control would not read his letters to his fellow members when he tried to appeal for justice on the floor of the meeting. His questions to the secretary and to the Board of Directors were too pointed, and the answers would compromise somebody, so the only thing to do was to suppress him—but he and you will take up the cause of free speech and open books, because he and you will want to know what is being done with the big sums of money.

If you who want your say in things pertaining to the well being of your order will think a minute, you will see that it is your own fault that you have lost control of what belongs to you. Your passivity and indifference are to blame for it all. When you consider that out of a supposed total of 15,000 members, only 1,646 votes were cast at the late election for Board of Directors (and of these only 1,246 were allowed to be counted, less than one-tenth of your membership), is it any wonder that you are controlled, ruled and ordered about by the man who should stand bareheaded before you and take your orders?

In his warlike declarations, the big talker always shouted about the dire things he intended to do to the agents who treated artists unfairly, and in his press sheet, *The Player*, he has at times flayed some of the small-fry agents, most of them western agents. There is one chap whose name we have who has had more complaints written about him than any other individual agent yet. *The Player* has never published a single letter of complaint against him—on the contrary has time and again gratuitously boosted him and those performers who know the conditions of working under that agent are wondering why, and asking if it is because he occasionally advertises in *The Player*. The same paper occasionally carries the advertisements of two Boston agents for picture houses, and many letters of complaint have been written about them to *The Player*, all of which have been carefully suppressed and the secretary's press sheet is coming in for the proper condemnation. This ignoring of the small time actors' complaints is strictly in accord with the

views of some prominent White Rats of the new regime.

Take the *Player* of July 21 and read the article headed "Kansas City Scamper." There is recorded there a speech by Hal Goodwin, *The Player* correspondent, Kansas City, that contains some statements that make interesting reading for many of the members of the White Rats Actors' Union.

"Mr. Goodwin said that many artists had come to him in quest of applications, and that others had come to him to sign their applications, and that he had refused by stating that he either had no applications or that he was not entitled to sign them. The truth of the matter was, that those artists who are not now members of the W. R. A. U. had little or no merit in their acts, and therefore he was not willing to help them into the order, which should represent artists who did have acts of merit.

"Someone stopped Mr. Goodwin by saying, 'In time all the undesirable acts will be weeded out of the order,' to which Mr. Goodwin replied, 'There should have been more forthrightness when the charter was opened, and the eliminations could have been made at the time of application. How easy it would have been in cities like New York, Boston, Pittsburg, Buffalo, Detroit, Chicago, Cincinnati, Louisville, Minneapolis, St. Louis, Kansas City, Denver, Seattle, Frisco, and other theatrical headquarters, to secure one manager, one newspaper critic, and one White Rat to look over an act, and then judge its merit. If they ruled in an artist's favor he would become a member of the W. R. A. U. But, as it was, many have been accepted just because they were good fellows, and without stopping to think whether their acts were full of merit or devoid of merit. So how were the officers in New York to know but that the applicant was there with the goods? They had to take it for granted that the applications received were not only from capable artists, but those worthy of consideration as men and women.'"

Just read that speech of Goodwin's over carefully, and see how it will affect your connection with your order. He would eliminate the acts that don't suit him. If your act doesn't come up to his standard, you can't join the White Rats. You can't be a Union actor. Of course that wouldn't affect your standing in the eyes of the managers, but Goodwin's sentiments expressed through the columns of the *Player* and allowed by the Editor of the *Player* to be published, are of necessity adopted by the *Player*, your supposed organ.

Reverting back to the "I'll do it by force" declaration by The Secretary in a recent *Player*, he speaks of righting the wrongs of all the actors in the United States and Canada. Do you know what these wrongs are? We do not and if he knows of any we'd like to know about them.

When some of the more courageous of you lose the fear of speak-

ing out and asking questions why don't some of you ask your man in open meeting if it is not true that he said in a private conversation which he was careful to declare was strictly confidential and to be so regarded by the several persons with whom he was talking, and ask if he did not use these very words:

"The way to run this order is to manufacture grievances if you haven't any. You can take any man, even if he be prosperous and happy and by continually talking to him and telling him that he doesn't understand his condition, that he isn't prosperous neither is he happy, but that he is full of trouble of the most serious kind and he will look around to see if there really isn't something the matter. It is parallel to the psychological fact that a hale and hearty man met on the street and greeted by a number of different people with the question 'what's the trouble, you look sick,' the man commences to worry and continues to worry and before the day is past he will be as sick as he has been told he looks. That's the course we must take to make the actor's dissatisfied with their present lot. Talk long and loud enough, keep shooting it in and we will get something out of it. You go to such and such cities, holler as loud as I do; make all the performers you meet there think they have grievances and they will find enough to make them worry and talk. We'll get away with it, for half the artists are busy filling engagements and don't have time to find out for themselves what is being done and those who are out of work are easily inflamed."

Ask him if this isn't exactly the talk that he made to those he thought he could trust and continues to make to those he thinks are in sympathy with his actions.

When the Vaudeville Managers' Protective Association was organized there was so much talk of the lack of a tribunal before which to bring the artist's real or fancied grievances that this organization selected a portion of the body to receive and hear and also to right the many grievances that were supposed to exist. This grievance committee has been in existence now for five months. To the surprise and even the mystification of its members, there has not been a single case referred to it by

an artist. There could be but one conclusion reached; that there were no wrongs against artists, to be righted; that all the grievance talk was a mistake. Not satisfied, however, with this negative result we resorted to the channel through which we were told the artists made their troubles known—the department in *The Player* called "Many Minds" and a similar department in VARIETY called "The Forum" confident that here at least would be found free expression of what grievances the artists had, and we were not wrong. After reading through files for the past year we were rewarded by finding grievances in plenty in the thousands of letters that we read. Against whom, do you think, were these complaints lodged? for in almost every one there was a complaint of one kind or another. Very few were on general or impersonal matters.

We found letters touching on every conceivable subject in theatricals, but the main topics or subjects of protest can be divided into two classes: First—the unfairness of one artist to another in stealing or pirating the other's act, gags, songs, name or other theatrical assets. Second—the treatment accorded performers by the village picture theatre managers, and the cheap small time agents, neither of whom has any affiliations of a kind calculated to compel fair treatment to the artist, and who cancel acts or refuse to pay salaries on one pretext or another.

In all the letters, carefully read and considered, there was not one complaint or hint of a single grievance against a manager connected with or doing business with the United Booking Office or one of its allies.

This proves conclusively that such a thing as a real grievance against the managers of the V. M. P. A. does not exist. You can not say that fear of the managers prevents artists from writing their complaints to the paper, since the *Player* permits the correspondent to use his White Rat number instead of his name, and nobody would know the writer's identity.

If we are wrong in the belief that our research has led us to form, we will be glad to hear from anyone of you direct, and assure you that you will be heard and your grievance be given fullest investigation, and where we find that there is ground for complaint, you may be sure that justice will be done you.

THE KINEMACOLOR SHOW.

There is class to the Kinemacolor pictures of the Coronation festivities, at the Herald Square theatre.

The public had its first peep at the colored pictures July 29. The verdict was that the Kinemacolor Co. has started something that will cause the black and white picture manufacturer to lie awake nights. It's just what the announcer said at the first exhibition: "One can see the possibilities of Kinemacolor, etc." The show started at 2:37 and lasted about two hours. An orchestra furnished appropriate music during the display and at times a pipe organ and choir back of stage added realism to the pictures.

It is the most complete picture show seen in New York in years. The pictures are programed as follows: 1. Normal London, showing the world's largest city in everyday attire before the coronation; 2. The unveiling of Queen Victoria's Memorial in front of Buckingham Palace, which ceremony shows the King, German Emperor, the Queen, Empress of Germany and all the ladies and gentlemen of the Royal Court; 3. Review of the Troops; 4. Garter Investiture of the Prince of Wales; Intermission; 5. Canadian Troops in London, Coronation gowns worn by professional models, peers and peeresses, and the illumination of London's buildings at night; 6. Regalia, a display of the jewels worn during Coronation, the Indian camp, Orient; 7. The Coronation procession where one gets a fine view of the parade; 8. Royal progress through London; 9. Naval Review, making a fitting close for the picture.

There are some mighty interesting phases of the London doings in the Kinemacolor show. That showing of the battleships on the water is alone worth two bits of any man's money. One's patriotism receives a stimulant that cannot be denied.

NO FRAME BUILDINGS AT CONEY.

By next summer residents of Coney Island expect that the seashore resort will have been taken under the wing of the Building Department. When this occurs, it means a stop to further frame buildings being erected on the Island. The destruction by fire of "Dreamland," with several smaller blazes since, will precipitate the move by the authorities. None of the natives object.

The site of "Dreamland" will be acquired by the City of New York, either through purchase or condemnation proceedings, for a public park. If by purchase, a strip running the length of "Dreamland's" front on Surf avenue and 200 feet deep, will be reserved for stores. The Dreamland Co. is asking the city \$1,350,000 for the remainder of the plot, reaching back to the shore. If condemned, it is expected that the entire site will be appraised for about \$2,000,000.

A DOUBLE SPLIT.

Next season will find the Clarke sisters with a new partner in James Coogan, of Coogan and Parks. Just what Billy Farnum is going to do is rather problematical at present.

"DUTCH" LUNCHEONS FOR "PULL."

Chicago, Aug. 2.

There is a story going about that a couple of agents in the diggings around here have connived with their press agent to put one over on the White Rats, without the Rats knowing it.

The plot includes the trio of manipulators inviting a well known local Rat to luncheons, until the Rat, who is fed shall spread the fame and name of his entertainers until all Ratdom will up and say: "Aren't they the grand fellows."

To date the plan is progressing. It has been decided who shall ask the Rat for the first time, and the order of asking in future has been arranged. The complication holding up the proposed fraternal quartet is who shall pay for the first lunch. Two of the three want to go "Dutch" (each paying his share for the baby banquet), but the other fellow (supposed to be the press agent thinks he can slip the cost onto one of the agents,) escaping clean himself, as he usually does, and then cop out the Rat for himself by brimming over with good fellowship, getting under the agents for the occasion through his partners believing he is working for them.

According to the story, it is going to be a three-handed double cross. There's always remaining the chance though, that the White Rat in the perspective may do a little throwing himself.

DONOVAN'S TWO ACTS.

Cleveland, Aug. 2.

Two new acts will be presented in vaudeville next season. James B. Donovan, the uncrowned King of Belfast, will be interested in each.

Mr. Donovan will appear with Charles M. McDonald in an Irish comedy act.

Under Mr. Donovan's direction, and in a production written and staged by him, Rena Arnold (Mrs. Donovan) is to be featured. Four people will play the piece. Both acts are to be placed by Pat Casey, Donovan's friend from his home town, Calgary (Ireland).

Formerly, Mr. Donovan and Miss Arnold were a turn. Mr. McDonald lately appeared in the act known as McDonald, Melrose and Crawford.

LOUISE BRIGHT.

The picture in the centre oval on the front page of this issue is of Louise Bright, who is meeting with big success in Honolulu.

Miss Bright recently returned from a tour of Europe. She is known throughout the eastern states as "The Concert Singing Bird." She has an exceptionally sweet, high, soprano voice, having studied with the noted coaches, Signor Caroni of the Italian conservatory of music, Italy, and Sanger of New York (in which city she was born).

Miss Bright forsook the concert stage for vaudeville a few months ago. She has played through the western states, always heading the bills, and has been proclaimed by the critics as the sweetest girl in vaudeville, with the sweetest voice.

Isabelle D'Armond has been engaged for "Senorita," which starts rehearsals at Weber's theatre Monday.

A PERSONAL STATEMENT.

(Continued from page 11.)

would be an imposition to ask them to save me, as I shall not feel it necessary to make the same offer to them, unless when they are guests of our country or our profession. This is not timidity on my part, nor intended as indicating an improper reverence or lack of interest in the past or present kings of England, who are, I have been told, most kindly disposed toward our profession, although usually, comparatively, unapproachable. I tried to get this in words of one syllable but I was afraid if I did all the swell headlines would get sore at me. The philanthropic and magnanimous reformers of the multitudinous and myriad minded protoplasms of earth and ether can't be fooled either.

In the meantime, publicity has served its purpose. The American Art Independent Company has a proposition to make to you on another page and you may take my assurance that nobody connected with show business, excepting myself, has had anything to do with its birth. Farther particulars will only appear in such paid advertisements as the company thinks necessary, or by mail to stockholders. It shall not promote the building of theatres or the attempting of booking agencies. It shall particularly attempt to prove that it is a condition that we must safeguard, and not a number of individuals. That condition exists for every other citizen of these United States. It is a condition under which every vaudeville performer of whatever sex or nation can pursue his or her chosen profession according to the terms of any contract entered into without the special permission of any one person, corporation or organization.

It shall not encourage any sort of disorganization, but shall amalgamate the marketable acts together, to furnish a legal base for defense against blacklist, blackmail, blackball, fraternal ostracism, restraint of trade, or any sort of illegal persecution.

It shall have no other bond of interest, and shall only have the wellfare of the whole profession at heart, and the earnest desire to bring about the intelligent, just and honest co-operation of all concerned toward a permanent condition which will place American Vaudeville once for all upon a plane of unquestionable commercial integrity and professional dignity.

Very sincerely,

J. C. Nugent.

FANTAGES LONDON OFFICE.

With the return to New York of Louis Pincus, which happened the other day, the New York representative for the Pantages Circuit stated he thought it quite possible that Mr. Pantages will shortly establish a London office.

Sydney Hyman, the London agent, who books for the Hyman halls in South Africa, may act as the Pantages foreign rep.

Little Bianchi Robinson, the older of the "Robinson Kids," was engaged this week by the Charles Frohman management to play the youngest sister in the "Seven Sisters."

BILLS NEXT WEEK

BOSTON.

KEITH'S
Valerie Bergere & Co
George Lawrence
Herbert's Dogs
Weich, Mealy & Monroe

Cook & Stevens
Methven Sisters
Art Bowen
Zarrell Bros
(Others to fill)

SAN FRANCISCO.

ORPHEUM
"Scrooge"
Steele & Kaliss
Four Londons
Lou Anger

"Darling of Paris"
"The Dandies"
Wright & Dietrich
Nederveld's
"Monk"

DETROIT.

TEMPLE
Josie Heather
4 Fords
6 Brown Bros
Patrice & Co

Jimmy Lucas
Rem Brandt
Hastings & Wilson
The Ballots

PHILADELPHIA.

KEITH'S
Trixie Friganza
Charles Richman
& Co
Fanny Rice

The Grazers
Carroll & Cook
Wright & Lester
Clemens & Dean
Bounding Gordons

LONDON.

PALACE
(Running Order)
Ray Ford
Bridle & Brodie
Schicht's Marionettes
Redford & Winchester (American)

Jackson Troupe
Melia
Arthur Prince
Red & Luck
Barclay Gammon
Pavlova, Mordkin
& Russian Dancers

NEW YORK.

HENDERSON'S
Hayne Bros
Ed Blondell & Co
Max Burkhardt
Spissell Bros & Co
Gaston & Reid
Mr. & Mrs. Harry Thorne
Milton & De Long Sisters
Mack & Orth
Hugh Lloyd

Sherman, Kranz & Hyman
Kramer & Spill
Gordon Brothers
F. A. Clement
FIFTH AVE.
Nat Willis
La Ticombe
Trovalo
Gallager & Shean
Clark & Bergman
Herman's Animals
De Voie Trio

BRIGHTON THEATRE.

Princess Rajah
Bud Flaher
Edwin Holt & Co
Hawthorne & Burt
Dooley & Sales
Howard & Laurence
Beile Baker
Heumann Trio
Louis Stone

MORRISON'S
Carrie De Mar
Mae Dazle
(Joint Headliners)
Howard & Howard
Melville & Higgins
Bert Levy
Hayes & Johnson
(One to fill)
FOLIES BERGERE
James Morton
Fougere
Petrova
Marquards
Mollie Berge
Dancers
(Others to fill)

CHICAGO.

MAJESTIC
Irma Franklin & Burt Green
Mildred Holland & Co
Ben Ali's Arabs
Diamond & Nelson

McDevitt, Kelly & Leicy
Carson & Willard
Nonette
Mullen & Corelli
Rice, Sully & Scott

MONTREAL.

ORPHEUM
6 Musical Cuttys
Taylor Holmes
"Escabillitis"
Satsudas

Mr. & Mrs. Hugh Emmett
Cross & Josephine
(Others to fill)

SHOWS NEXT WEEK.

NEW YORK.

FOLIES BERGERE (2d week).
"FOLLIES OF 1911"—New York (7th week).
"GET RICH QUICK WALLINGFORD"—Cohan's (50th week).
"GIRL OF MY DREAMS" (Hyams and McIntyre)—Criterion (1st week).
"SPONDER STOCK"—Metropole (1st week).
"THE HEN PECKS" (Lew Fields)—Broadway (1st week).
"THE MERRY WHIRL"—Columbia (9th week).
"THE PINK LADY"—New Amsterdam (22d week).
"THE REAL THING" (Henrietta Crossman)—Maxine Elliott's (1st week).
"THE RED ROSE" (Valeska Suratt)—Alhambra (8th week).

PARIS.

REPETOIRE—Opera.
"DEPUTE DE D'EMIGNAC" (comedy: revival) and repertoire—Comedie Francaise.
"COUP DE BERGER" (new farce)—Palais Royal.
"BEILLE OF NEW YORK" (revival)—Moulin Rouge.
"FEUILLE DE VIGNE" (farce)—Folies Dramatique.
"PAPA" (comedy)—Gymnase.
"Mlle. JOSETTE MA FEMME" (comedy)—Vaudeville.
MUSIC HALLS OPEN: Marigny, Jardin de Paris, Ambassadeurs, Alcazar d'Ete, Moulin Rouge, Cigale, Scala, Bal Tabarin, Magic City, Luna Park, Casino de Paris.
(All other establishments closed for summer.)

SHOVING THE PRICE UP.

The sharpshooting girls at Hammerstein's (Lillian Graham and Ethel Conrad) have pushed up their figure for this week (the third at "The Corner") to \$1,000. It is the amount they received last week, while for the first seven days they exhibited themselves on the Roof, the young women of unerring aim "earned" \$750, after having boosted the contract price to that level—from a measly \$600.

The hold-up tactics of the first week were so successful, that the girls tried it again last Thursday. Miss Graham was discovered in Poughkeepsie Wednesday. Lillian said someone threw a bag over her head and spirited her away. They used no hooks of any kind on William Hammerstein, however. The girls held a conference, deciding they were worth \$2,000 a week, and objecting because they had not been booked for the "K-P time" (Keith & Proctor—only "picture houses" are operated by the firm).

The Misses Graham and Conrad were persuaded that through no process of reasoning could they be dated up for \$2,000 per. They compromised at \$1,000, and Willie stood for the raise. After having put it over for the current week, the girls stuck to the one-thousand figure for this week, with Willie still agreeable.

For next week, no one knows where the girls will land. United Booking Offices managers have evinced no disposition to show the sharpshooters off to their townspeople. If the girls do insist upon the "K-P time," it is likely they will have to cut to \$40-for-a-team, which wouldn't give K-P any the best of it at that.

Regarding the sack-throwing and disappearing incident, Miss Graham still insists it was on the level, and that neither Mr. Hammerstein nor John Pollock (Hammerstein's press agent) knew aught of the occurrence. Miss Graham has succeeded so well in impressing her sister, Mrs. John Singleton, with the story, that Mrs. Singleton is now of the belief that all Lillie says really did happen, and either John or Willie pitched the sack over her head, then hustled her off to Poughkeepsie.

This week the two misses have concluded that they are actresses. Each is thinking of taking an engagement alone, the demand for their joint services being at the low water mark.

LAUDER IN OPERA HOUSE.

Boston, Aug. 2.

Nothing less than the Boston Opera House for Harry Lauder and his supporting company of vaudeville players for the two matinees and nights, Oct. 20-21. He is to have an orchestra of nineteen pieces. The receipts of the house at the prices to be charged for the Lauder show, ranging from fifty cents to \$2.50 will bring \$5,000 a performance, if the sale is up to expectations.

It is stated here that the seven weeks tour under the direction of William Morris, is to open at Philadelphia, Oct. 16, and then to play one nights in Atlantic City, New Haven, Hartford and the four performances in Boston.

PETITION BECK TO STICK.

Chicago, Aug. 2.

The leading business men of Evanston, after reading in the local papers a story from VARIETY that Martin Beck had decided to eliminate that notch in the Orpheum Circuit, called a meeting and wired Mr. Beck, calling attention to the material prosperity the city was enjoying, promised support for next season, and urged Mr. Beck to look over the ground before coming to a final decision regarding the future of the New Grand. Among those interested in the movement are Congressman Bochner, Mayor Hollman and E. B. Olsga, president of the Retail Merchants Association.

Since opening the Grand in Evanston, the Orpheum Circuit is said to have lost a considerable sum on the house. However, the citizens of the Indiana town seem to think the present boom the town is undergoing means a prosperous season for the theatre and intend to do everything within reason to keep the town on the circuit. Mr. Beck's secretary wired the committee that Beck is due from Europe in a few days, and the matter rests entirely in his hands.

"THAT" QUARTET AGAIN?

If Willie Hammerstein takes kindly to a salary asked, the original members of "That" Quartet will again be seen at the Corner before the summer is over.

Frank Morrell, who is offering the act, has been in communication with the other three of the old act. All are willing to appear once again together, if Mr. Hammerstein will make it worth their while.

WALTER LISTENS TO REASON.

Asbury Park, Aug. 2.

Arthur Klein is prancing around the town like a colt in the spring. One Walter Rosenberg listened to reason, and withdrew his two weeks' notice to Arthur, to take himself and vaudeville out of Rosenberg's Criterion. Walter doesn't look the same now to Arthur, who had the owner of the Criterion conjured up as a great big bogle man, with long arms, and eyes that looked like the paying teller's windows in the bank.

Mr. Klein cleaned up \$350 last week on his Criterion show. He will be a winner this week. Had Walter forced him to get out, Arthur would have joined the Ocean City colony of Methodists.

Besides, Mr. Klein wanted to pull something on the Asbury Parkites and the United Booking Offices managers. He wants to show how strong he stands with Elsie Janis. So week after next Miss Janis will be the headliner at the Criterion—and it is whispered that Elsie will receive no less than "H H H H" for the week.

"SHAPIRO" INCORPORATED.

The music publishing business known as "Shapiro," and conducted by the late Maurice Shapiro, has been taken over by a corporation called The Shapiro Music Publishing Co. The process of the corporation securing the business was through legal proceedings connected with the Maurice Shapiro Estate.

FIRST CLAIM ON "NUMBERS."

First claims on "numbers" in burlesque shows for next season are being filed. B. E. Forrester, with a show in the Eastern Wheel, has notified other managers on the Wheels that he holds copyright on a certain song which will found a number in his show. Mr. Forrester appears to have sent out the notice in a formal way, to avoid complications.

"Alexander's Rag Time Band" is a song that probably not over fifty out of the seventy odd burlesque shows will use next season. However, Gordon & North, managers of "The Merry Whirl," where "Alex" is a strong card, has asked the Eastern Wheel managers to please let it alone. "The Whirl" has made the piece a production feature of the show. Hurtig & Seamon first used the popular "rag" in their "Bowery Burlesquers" when at the Columbia, Chicago, early in the summer.

To a VARIETY representative Sam A. Scribner stated the Columbia Amusement Co. had no power to direct what numbers any managers should employ, nor could the Censor Committee take that duty upon themselves.

TACKS ON ROCHESTER.

The Western Wheel attractions will play Cook's Opera House, Rochester, this season on a \$1,600 weekly guarantee, Stanley Stop, the manager of the house, getting each show for a full week's stand.

The Empire Co. closed the Rochester deal this week, but the People's theatre matter in Philadelphia is still hanging fire, though something definite will develop by the first of the week.

\$7,400 WEEK FOR "WHIRL."

"The Merry Whirl" at the Columbia had another big week ending last Saturday night when the receipts for twelve performances came within six dollars of reaching the \$7,400 mark.

During the week several tryouts of new principals were held. When the regular season starts there will be nearly a new cast of principals, with the exception of the stars, Morton and Moore.

BURLESQUE SEASON STARTING.

Chicago, Aug. 2.

The Empire opens Saturday with "The Merry Maidens" show, featuring Chooceta, the "cooch" dancer. Manager Herk has redecorated the interior of the house, now carrying a trimming of gold and green.

The Star, the other West Side burlesque theatre, recently acquired by the Western Wheel, opens Aug. 13, with the "Moulin Rouge" show. Mr. Herk will manage both houses. Silvie Ferretti will see that things run smoothly at the Star during Herk's absence.

BURLESQUE FOR SUN HOUSES.

Gus Sun, who was in town this week, has made arrangements for a number of 45-minute burlesques to be produced for his houses. The companies for the presentation of the laugh-making pieces will consist of ten people. There will be four principals and a chorus of six girls.

Mr. Sun has completed arrangements with Hurtig & Seamon for a number of afterpieces that have seen service on the Eastern Burlesque Wheel with their shows. At present, Sun is looking about for a likely comedian, who can double in the role of producing stage manager.

M. MANNIST IN HATS.

Montreal, Aug. 2.

Up in Peterborough, Ontario, is Milton Mannist, once of burlesque, but now thoroughly enthused over the manufacturing proposition Mr. Mannist has placed before the local Board of Trade. He has the Board going also.

Mr. Mannist wants to manufacture hats in Peterborough. Somebody slipped him some dope about Canada importing over \$3,000,000 worth of hats annually, without the Dominion possessing over three hat factories. "That's my cue," said Milton, as he made a slide for Peterborough. If all breaks well, says Milt, he will flag the show business for good and all.

When in New York, Mr. Mannist used to tell Weber & Rush how to run their business. The firm made money, too, while Milton was with them, although they had got along all right apparently before he broke in.

THEATRE SITE SOLD.

Newark, Aug. 2.

There is a rumor in real estate circles that the site on Market street, opposite the P. R. R. station, looked upon favorably as a location for an Eastern Wheel Burlesque house to succeed Waldman's, had been purchased by a syndicate of independent theatrical men.

Nothing has been learned as to the identity or plans of the purchasers. It is understood a large theatre is to be erected, which is to be devoted to independent legitimate attractions.

NO MORE BAKER STOCK.

Portland, Ore., Aug. 2.

George Baker will not have a stock company here next season. It has been arranged that all attractions booked for the Bungalow will play the Baker. The Bungalow will remain dark for an indefinite period.



LA BELLE INEZ.

A versatile dancer, partial to the classical

NEW ACTS NEXT WEEK

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

Ruth St. Denis (New Act, Hammerstein's).

Sherman, Kranz and Hyman, Hammerstein's.

F. A. Clement, Hammerstein's.

Gaston and Reid, Henderson's.

Max Burkhardt, Henderson's.

Hayne Bros., Henderson's.

Valerie Bergere and Co., (2).

"She Wanted Affection."

19 Mins.; Three (Special Setting.)

Fifth Avenue.

Edgar Allan Woolf has supplied Miss Bergere with a very trite theme—so much so as to be almost hackneyed and commonplace. And yet, in spite of the threadbare topic he selected, it is so well written and played that "She Wanted Affection" will more than likely be accepted. From the standpoint of the audience Monday night, that is, in the matter of laughs and final applause there can be no question of its success. A dissatisfied wife, anxious to test the extent of her husband's affection, writes several letters, one to her husband saying she has gone out on some pretext or other and another to a bachelor saying she will visit him at his rooms that evening. She goes to the bachelor's apartment, meets his servant and learns that he has gone out. While developing the plot to the maid (formerly in her employ), the husband drops in, explaining that it was a business call. She placed the letters in the wrong envelopes, but her husband has not yet been home. Then ensues a series of comedy scenes in which she endeavors to communicate to the maid her desire for the maid to rush to her house and capture the letter, before hubby has an opportunity to read the apparently incriminating missive. During the action a special delivery letter to the bachelor is delivered, which hubby takes and declares that it is in wifey's handwriting. She insists that he read it. There is disclosed a missive to the woman's milliner. Meantime the maid has rushed to the home of the couple and it is shown that hubby had really received the incriminating letter. When he develops a sufficient amount of indignation at her deception wifey is happy in the thought that he really and truly loves her. The curtain descends to the music of "All That I Ask is Love." Miss Bergere never did better work, and her two supporting people, Herbert Warren and Uille Akerstrom, are excellent. It plays better—very much better—than it sounds. *Jolo.*

Grace DuBois.
Singer.

7 Mins.; One.

American Roof.

Grace has a fairly good voice, some of the mannerisms of Ray Cox, and three numbers. What she needs most is some one to give her a little coaching in stage business. She can do a "raggy" number with the suggestion of a "bear" dance that goes over in good style. Her voice however is more suited to the rendering of semi-classical ballads. *Fred.*

"Folies Bergere Dancers," with Young Alabama and Rena Hoffman.

11 Mins.; Full Stage.

Folies Bergere, New York.

Ninety per cent of all the "rag" dancers in New York look foolish, after seeing Young Alabama. And the other ten per cent. couldn't start with him, whether any came from "The Barbary Coast" or Grand street. Henry B. Harris is reported to have "discovered" the boy in Chicago. Mr. Harris is some picker, if he did. "The Folies Bergere Dancers" as an act, played at the Folies before the house closed for a vacation. William Rock put the turn on. Besides the two principals, there are twelve girls and six chorus men—and some chorus men, too! The opening is a good last dance by the rank and file. It is taken from "The Top O' the World" show. The finishing dance in which Young Alabama and Rena Hoffman lead, has the chorus for a background, but they are not required. As a matter of fact, the entire turn is superfluous, excepting Mister Alabama and Miss Hoffman. This good looking clean cut boy does a "Grizzly" (called here "The Dallas Dip") that is right. Miss Hoffman dances well with him. Alabama makes a pretty rag two-step of his work, moves over the stage quickly, intermingles some neat windmill work, and makes a great big hit with the audience. The boy's mistake is dressing for the dance in the character of a Bowery rounder. He might as well dress, and have the girl do likewise. Also wasn't it just a little bit foolish to label a young man who will probably be heard from as "Young Alabama?" Anyone reading the billing will expect to see a colored turn. *Sime.*

Morris and Allen.

Retrow Comedians.

13 Mins.; One.

American Roof.

These two boys have an act that is going to find its way to the big time before long. It is a daring novelty in its entirety. The manner in which they deliver their material is convincing. Throughout the act they employ nothing but Irish songs, whenever singing. Both have good voices and do immensely. The fault at present is that the talk seems rather jerky in spots. With this corrected, they will win honors in the bigger houses. Monday night they were the distinctive surprise of the bill and completely stopped the show. *Fred.*

The Original Kids (2).

Singing and Talking.

18 Mins.; One.

Why the "original"? This team, a man and woman, should pick out another name. The man does an eccentric type, while the woman offers "kid" characters. After a little preliminary talk, which doesn't amount to much, the girl in pajama attire sings "Sleepy Head." The man renders "Girls, Girls, Girls." After an exchange of patter and a few daffydills they close with a duet, "Hold Me a Little Closer," etc. The act is giving satisfaction on the "small time." *Mark.*

Petrova. (Muriel Harding).

Songs and Impersonations.

14 Mins.; Three (Parlor).

Folies Bergere, New York.

Like the name of the music hall, the management of the Folies Bergere likes its acts to sound Frenchy. Else why Muriel Harding in England should be Petrova in America, with a French accent, that is not always. In England Muriel is somewhat of a favorite in the halls. Over there she is known as a dramatic impressionist. At the Folies the only dramatic bit was an imitation of Mme. Jane Harding. The remainder of Petrova's act is very light, in texture and execution. Opening with an "Expressions" song, Muriel barely got it over. Before Muriel landed on the dock, Irene Franklin gave us an "Expression" number that was really it. If Muriel hasn't anything to do next week, she might jump out to Chicago, and ask Irene (at the Majestic) to run the number over for her. Then again, but recently in London, Nan Hearn put on an "Expression" selection, with Nan doing it all in the dark, excepting her face, on which the "Expressions" appeared. Muriel forgot all about the facial portions, but she has a pretty phiz and it would have been a pity to distort it for the lyrics she used. Muriel then sang "I Want A Girl," or something like, but not the familiar song of that title. Quickly passing to the next number, which was the Harding impersonation, Miss Petrova-Harding may thank her lucky stars that James J. Morton was in the house. James J. acted as impromptu assistant, Muriel taking a speech from one of the Harding plays, in which the girl berates her lover. Jim was the lover, seated at a table, nonchalantly smoking a cigarette, shuffling a deck of cards, and with one of those things worn by a tenor, on his head. Once in a while Mr. Morton looked over at Petrova. At other times he spoke. It was out of the question for Muriel to give her stock impersonation. Most of the time she was laughing with the audience at James. After a long harangue by the girl about having been thrown out on the streets, and suffering for years, there came a pause. Jim thought it was up to him to say something, although supposedly a lay figure in the bit. So Jim said: "Gee, but you have had a tough life, kid." It was a riot. At another moment, with Mr. Morton on his feet, prepared to leave, and the girl, ranting at him to get out of her sight, James sat down as he remarked, "I guess I'll stick around awhile yet." With Jim playing his comedy against Muriel's dramatic recitations, the bit became one of the funniest things now in New York. It was the only thing in Petrova's act worth while, but she can not always carry Mr. Morton with her, so the present turn, as given Monday evening, is valueless for regular vaudeville. Petrova may have considerable dramatic ability. That was the only flash of anything genuine she showed, for the imitation of the French soubret was worse than the original of it possibly could have been. Petrova should go in for the dramatic matter, or employ other numbers, and change her name back again to where it was. *Sime.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York,
Theatres

"Girl of My Dreams," Criterion.

"The Real Thing," Maxine Elliott's
(Aug. 10).

The Marquards.

Songs and Dances.

8 Mins.; One (4); Four (Parlor), (4)
Folies Bergere, New York.

The Marquards are a foreign couple, probably German, although singing in French and speaking in English. This is their first New York appearance. Coming over for the Folies Cabaret show, the act played for a week at Shea's, Buffalo, during the Folies summer intermission of three weeks. A man and woman make up the turn. As an eccentric comedian, grotesquely made up, the man derives little comedy from great efforts at strained fun making. The woman is merely a straight singer, and dancing assistant to him. It is a wild dance at the finish which saves the turn, and it is really the finale of this dance that saves that. While dancing about the stage, set as a parlor, they break by toppling over many props, concluding by both diving into the end of a rug upon the floor, quickly winding themselves out of sight in it. The shortness of the turn is the second point in its favor, and that, with the roiling finish, might carry the turn in an early spot over the big time. *Sime.*

Burnell.

Sketches.

13 Mins.; Two.

American Roof.

Burnell has a turn that is ideal for an early position on a "small time" bill. He works fast and gets his work over the footlights. He makes a mistake at the finish in the time consumed in sketching a kind applause portrait of George Washington. The interest drops while he is working on this picture. *Fred.*

Braggaar Brothers.

Bar Gymnasts.

8 Mins.; Four.

American Roof.

These "brothers" present a laughable comedy bar turn that winds up with a burlesque wrestling match, much to the liking of the "small time" audiences. Closing the show they managed to hold the bigger part of the house in. *Fred.*

Roeder and Lester.

Gymnasts.

8 Mins.; Full Stage.

Fifth Avenue.

The team comprises a man and a woman, in a ring and trapeze act very much along the lines of those seen hereabouts for the past few years. The finish is a small bid for sensationalism, in that the woman hangs head down from the trapeze, and holds the man by a leather strap held in her teeth. The man has the other end of the thong in his teeth. He pirouettes a number of times. The act is very neat in appearance. It will do for an opening turn in the big houses that remain open during the summer days. *Jolo.*

William Gill and Co., (3).
Comedy Sketch.
18 Mins.; Four.
American Roof.

A comedy playlet built entirely for laughing purposes. Judging from the manner received at the American Monday night, it is successful. Hubby likes to flirt, fight and souse. On his way home in the Subway, he sees a girl and tries to talk to her. She swings on him and has him arrested. He gets off, has a couple of drinks and arrives home at 9 P. M. Wife has been waiting dinner. She upbraids him. He recites to her the occurrences of the evening, but she believes him not. Finally he decides to go out into the garden and dig worms. A few seconds later wife's old school chum from the country arrives, and tells of her adventures in finding the residence of her friend. Relates how she had to beat up a man in the Subway, and verifies the tale told by the delinquent husband. As the women are about to retire, hub comes down the fire escape from the apartment above, where he has been playing cards. He is mistaken for a burglar. To square it all, he pretends to commit suicide, and is forgiven.

Fred.

Jermom and Walker.
Singing and Talking.
11 Mins.; One.
American Roof.

Two young women present a comedy singing and talking turn, suitable for "small time" of the lesser calibre. One works straight, while the other comedies. The act consists of a song by the two, a bit of talk, a solo, some more talk, and a duet number at the finish, all loosely strung together.

Fred.

Karl Cook.
Songs.
10 Mins.; One.

Cook, in blackface, does an impersonation of Bert Williams, lasting over half the time he is on the stage. Cook will have to watch some more clever people before he will have a real act.

Jess.

De Batty and "Jap."
14 Mins.; Four.
Lincoln Square.

This turn will fit in the opening spot on the "small-time" bills. The man, dressed in plainman costume, puts a bull terrier through a routine of tricks, that range from balancing a glass of water on his nose to "laying dead" on the floor. The act seemed to please in spots.

Fred.

Sadee and Sadee.
Comedy Skit.
14 Mins.; Four.
Lincoln Square.

The woman does the "straight," while the man does a female impersonation.

Fred.

Jules Von Tilzer showed up on Broadway Monday, for the first return in a long time. Jules has been educating the westerners to his brothers' (Al) songs (York Music Co.) He will remain around the town for about five weeks, and then fade once again for Chicago.

Waiman.
Violinist.
11 Mins.; One.
Henderson's.

And this is still another. The "rag" violinists must have broken up a few bands and orchestras around the country. Waiman is coming into vaudeville just a trifle late. He has a "rag" named after him, an idea quite old now. Waiman plays three selections, and another for an encore that wasn't, measured by the applause received Monday night. Waiman went very well in just one spot in his act. That was due to the way he played one strain of "Glow Worm," lasting about a half minute. He lacks the style and personality of others who have managed to get along with a fiddle. Waiman can hardly get further than the smaller time. He has a novelty, changing violins with one of the bunch in the orchestra, before playing anything. There may be a reason for this, but it's pretty deep.

Jess.

O'Donnell and Franey.
Songs.
11 Mins.; One.

This sister act has been handed the "Alexander Rag" outfit that is being passed around by the publishers of the song. It consists of a set of band uniforms and some zobos. The zobos and uniforms are worn by men, and they march around the audience with the two girls in the lead. The same thing is being done in nearly all the restaurants, where singers are part of the program. The "small-time" audience, however, was treated to a new one, for they more than liked it. Outside of this number, the girls attempt to sing popular songs, with shocking results. One of the girls sang "When I'm Alone I'm Lonesome." Only the pictures following stopped a tryout for the title.

Jess.

Lewis and Pearson.
Singing and Talking.
15 Mins.; One.
Lincoln Square.

Lewis is a "dutch" comedian, who was with Gus Hill's "Vanity Fair" last season. Pearson was the "straight" with "The Merry Whirl" for a period. The two have an act that in spots is almost good enough for the better time, but when the act is weighed as a whole, it does not qualify for the big houses. Lewis should cut his Hammerstein song. It went well enough in the burlesque houses, but it won't do now. The opening of the act with the comedian in the orchestra pit contains comedy enough, but should not be dragged out to the present length. The best portion of the turn is the burlesque of "Desperate Desmond," used to close.

Fred.

Buckley, Martin and Co., (1).
Comedy Playlet.
18 Mins.; Four.

Presenting a playlet, or rather after-piece popular in the varieties of a dozen years ago, this trio ran through a routine of slapstick stuff that will draw laughs on the smaller time.

Fred.

OUT OF TOWN

Al. B. White and the "Four Melody Maids."
Pianos and Songs.
14 Mins.; Full Stage.
Young's Pier, Atlantic City.

Al. B. White, late of Taylor, Krantz and White, is the feature in this new act. The "Melody Maids" are the Misses Neille Woods, Benzler, Dale and Morrin. The "maids" are seated at four pianos throughout, playing the accompaniments for White's songs, with their several melodies of their own. White is a clever singer, with a dandy voice, and put over his numbers in capital style. The girls did very well. Miss Woods is particularly clever. The act was liked immensely, taking four curtains, Monday. It should prove capital entertainment.

I. B. Pulaski.

OBITUARY

Whiting Allen died at the Sherman House, Chicago, last Friday, of heart failure, at the age of fifty-six. He was in the windy city promoting publicity for the new Klemacolor coronation pictures. Allen was one of the best known press agents and newspaper men in the United States. He has occupied almost every position in newspaperdom, and his talents were always in demand as advance representative for all kinds of amusements, from grand opera to circus. Two seasons ago he was the press representative for the Metropolitan Grand Opera Company. He had occupied similar positions with Barnum & Bailey, the Ringlings, and Sells-Forrepaugh. The deceased ranked in reputation with such stars in the press agency field as "Tody" Hamilton and Major Burke.

Chicago, Aug. 2.

Bernard Meyers, 79 years old, father of Adolph Meyers, the Chicago agent, died of heart failure, Aug. 1. He had lived here fifty years. A widow and five sons survive, the oldest, H. B. Meyer being editor and proprietor of Pure Food Journal. The deceased left Germany with the famous "forty-niners."

Hubert Williams Meers, father of the Meers Sisters, died at Villefranche, France, June 13, at the age of 67. A widow (Adele Newsome) survives. She is the eldest daughter of James Newsome. The deceased was a world renowned circus man, and the father of seven daughters, all equestriennes.

E. R. Edwards died in the Haverhill, Mass., Hospital, last week. He had appeared in "The Country Girl," "His Honor, the Mayor" and "Marriage a la Carte." The deceased was touring the New England states, playing in parks with "The Two Johns" company. The remains were taken to Vicksburg, Miss., for burial. A mother, sister and three brothers survive.

Ada Delroy died two weeks ago in Melbourne. A leading serpentine dancer some years ago, Miss Delroy was, in addition, one of the most versatile comedienne over here.

HERE'S BILLY GOULD

By WILLIAM GOULD.
Haines Falls, N. Y., July 31.

This is a great mountain resort. All of the natives are doing well. (Emphasize "doing".)

The natives are very obliging also. For instance, I asked an 80-year-old lady native, where could I get a buggy to take me to the Kaatersall House. The dear old lady walked a half a mile out of her way to show me a good livery stable.

The livery man was a real bandit. He held me up for \$5. I had been informed that the right price was \$2.50. But it was real nice of the dear old lady, wasn't it?

Yes. The dear old lady was the livery man's mother.

I heard two natives talking about the good time they had in the city last 4th of July? When they said "the city," I thought they referred to New York City, but they meant Kingston.

Caddies, Mashies, Kniblocks, Mid-Irons, Brassies, Buny, Jack Rabbits, Dimples, Bogle, Tees and Putters. No, this is not swearing, nor a code, either. Just learning to talk in Golf.

Some friends and I motored over to Hunter the other evening. Accidentally we found a theatre. We inquired at the box office what was the entertainment. The boy replied vaudeville. We went inside, Thomashefsky and a Hebrew stock company were playing a drama in Yiddish. I had to pretend to the party that I understood Hebrew. Then they asked me to translate the play for them. I did. I told them the plot of "The Deep Purple," and got away with it.

Robinson Bros.' "Uncle Tom's Cabin" here last Thursday. They gave a parade with the three blood hounds in a cage. Eva, Topsy and the very funny Marks rode in separate tableau wagons.

No one here believes I am an actor. Same thing goes for New York City.

A man who tried to burn his own house down, on being caught, said that he was insane. He pleaded, "Nut" Guilty. (Care for it?)

I stayed up until almost nine o'clock the other night and I wasn't the least bit sleepy. Bon soir.

Sydney, Australia, June 26.

Ned Corlesse, at one time the best-liked character actor in Australia, died recently, aged 46, after an operation in Sydney.

Maspeth, Long Island, Aug. 2.

Charles King, a vaudevillian, committed suicide here last Friday morning by firing a 32-calibre bullet through his right temple. He had not worked for two months and had no future bookings. Some seven months ago he was married to a daughter of Mrs. John Frederick, of this town.

HAMMERSTEIN'S.

Hammerstein's is doing business, no doubt about that. But just which one of Willie's features is responsible troubles those on the curb. Is it the high art of Ruth St. Denis, or the poor marksladship of Lillian Graham and Ethel Conrad that gave the house a draw for which the entire staff has been paying? The girls who used W. E. D. as an xylophone on which to play Harry Breen's popular ballad "Oh, You Old Cove, Will You Give Up, Will You Give Up, Will You Give Up," drew them in the first week. Last week people were still taking a peek but it is hardly possible that there are any curious left unless they are the daily transients in New York. As for Ruth St. Denis, she might bring out a fashionable audience at the Carnegie Lyceum, but Ruthie will never fill a vaudeville want—or theatre. It's a great bunk for the highbrows, who insist that dancing is the poetry of motion, but My, Oh, My! you should see "Young Alabama" at the Folies Bergere do a "Grizzly." That's the stuff. In a theatre with a stage at either end with Ruth St. Denis on one and Young Alabama on the other you would never look at the exponent of the classical in body contortions and arm movements.

The whole show at "The Corner" is light. It's not an easy matter to put a good show together for the roof, but it wasn't hard to get this program. The bill is lucky in having Gus Edwards' "School Boys and Girls" (revised). It gave the program practically the only life of the evening. Even this act, however, has done much better up in the air. Gus has dug up a couple of new kids that are there. A boy who does an imitation of Bert Williams, following it up with an eccentric dance, looks like a sure enough comer. The impersonation is unnecessary. A song and dance would answer the purpose much better. A new little girl drew the other big straw. She does a "Yiddisher Kid" that's bully. There have been several changes in the act, not enough to call it new, but still they freshen it up. Lillian Gonne, Rhoda Nichols, Frank Alvin and Albert Frank of the old guard contribute largely.

Harry Breen is a wise little feller. Harry cut out all his talk for the Roof, and just stuck on the stage until he had finished. He did all right.

Juggling De Lisle opened the show and had a tough time. Beside the absence of an audience, he had the heat to beat which was impos. He was pretty well done up when finishing. Harry Jolson, "No. 3," found it impossible to beat the position. The roof is no place for Harry. Cunningham and Marion, on second, show a very good act for the Roof or anywhere else. The boys found the weather a little too much for them also, and did not work as well as usual. Joe Jackson, the comedy cyclist, put it over. Joe made them laugh all the time.

The Rossow Midgets do their familiar specialty without change, excepting the dwarfs are growing into a square, each. Bedini and Arthur closed the show with a funny burlesque on Miss St. Denis' dances.

Dash.

FOLIES' BERGERE.

CABARET.

The American instigator of the "Cabaret" had took its winter start Monday night, following the first show at the Folies Bergere. Excepting Grace La Rue, in the role of "Gaby," no important changes have occurred among the principals in the two revues, "Gaby" and "Hell." Miss La Rue replaced Ethel Levey before the house closed down for three weeks.

A few new faces are in the Cabaret portion of the performance, although that, in the main, is the same. A light crowd watched the second show Monday evening. It was warm, although the interior of the Folies is so prettily inviting that, with the artificial cooling plant, does much to make one forget humidity.

Including James J. Morton, who announces, and Marcel's girls, who pose, there are eight acts in the program. The show costs around \$2,900. While this week's program does not make much of a performance, it fits in somehow at the Folies, where you can never tell what will and will not "go."

To build the Cabaret show and attendance up during the winter, Messrs. Lasky and Harris will have to secure some distinct novelties. They would acknowledge that, if repeated to them, and reply by asking where they are to procure them.

It seems likely foreign turns will about exclusively make up the Cabaret program before the management becomes satisfied. On the other hand, however, three American acts Monday evening were the real hits. One of the two acts hasn't been played steadily for a year. The other has been called a "riot" whenever appearing. A foreign turn looked to for big results nearly flopped, while another barely passed. It's in the picking, however. Whether the acts are domestic or foreign, it will all rest in the selection.

This week "ragtime" is the Cabaret's star. Two of the acts use "Alexander," and the big finishing number is a "Grizzly" dance. One girl played "Alexander" on the violin. The other act sang it. "Alexander" is a hot old rag, but it is apt to never grow old, for the reason that no two sing or play it the same. Irving Berlin is some little ragger, and when he wrote "Alexander," Irving built himself a monument at the same time.

Mr. Morton is still ad libbing his announcements, getting fun for himself, the orchestra and the audience. James J. is thoroughly at home, and a big card for the house. Mile. Simone De Beryl opens the bill with posings. De Beryl rests upon her looks. They are enough, enhanced by a \$20,000 diamond necklace, with a rock in the center that illumines like a headlight, under the spot. Mile. Simone has been with the Cabaret since it opened. They like her for the little clothes she wears. Marcel's posers in the niches have even less, but they are farther away. A couple of other turns appeared.

The Marquards, Petrova (Muriel Harding), and "Folies Bergere Dancers," New Acts. Sims.

HENDERSON'S.

If one would want to break up the show at Henderson's this week, all one would have to do would be to steal the piano used on the stage. Out of the first six acts that appear on the bill, three use a piano. And the piano always looks the same, every time it comes back. The show was rather slow in starting, but toward the finish, things were enlivened by the larger attractions.

Ada Overton Walker, and Ben Welch, both appearing late in the program, held the show away from a flop at the finish. The Walker act was given a great reception, both at the start and at the ending. The turn is in good smooth shape now. The unannounced impersonation the principal did of her late husband was immediately recognized and called for the big applause of the evening.

Ben Welch next to closing had them all his friends soon after commencing. Herman and Rice opened the show. The clown in the act could clean himself up a bit. Other clowns get more laughs in a neater get-up. Clair and West sing and dance. One fellow plays the piano. The act makes a good one for the early spot in the bill they had. "No. 2."

La Belle Lillith stands still and is fitted into stereopticon views. Lillith didn't create much excitement until she got down to the finish with herself apparently covered with American flags.

The Grazers had things their own way after the boy did his toe-dance in the girl make-up. This boy certainly is there. He could easily be more prominent in vaudeville if an act were framed up where he would be given enough time due a principal in the act. At present, there isn't enough of this boy.

Al. and Fannie Stedman, "No. 6," was the first act to get the crowd laughing. The Henderson audience liked the way Al Stedman acted around the piano. Fannie Stedman is a hard working girl, who has very good ideas of how to be funny, and also knows how to deliver a song.

Jewell's Mannikins, always a sure fire act, was worked swiftly and did very well.

John Neff and Carrie Starr turned out to be good laugh getters. The telling of two "gags" might be dropped. Outside of this Neff's travesty musical act provided very good fun.

Byers and Herman in "The Clown's Dream" closed the show. No one left until they had finished. Walman (New Acts).

Joss.

TEDDY IS BACK.

Teddy Marks is again decorating Broadway with his person, having brought it back with him last Friday on the Mauretania.

Mr. Marks came over to place Mella Mars over on this side, and incidentally to represent Walter C. Kelly. Miss Mars is known as "The Viennese Disease." She is having a successful engagement at present in London, at the Hippodrome. Upon Mella playing in the States, she will be accompanied on the piano by M. A. Bela Laszky, who composes for her numbers.

AMERICAN ROOF.

Monday night was a busy one atop the American. The house was almost capacity early, with an audience highly appreciative. They demonstrated their approval so enthusiastically that on several occasions the show was brought to a complete standstill.

The show itself was not well balanced, the first part being so strong that the second portion fell down considerably. The real hit of that section of the show was the Elks' parade pictures, used to close.

A greater portion of the comedy resulted from the manner in which "Whitey" worked the house during the intermission. The tow-haired youngster is rapidly developing into a comedian. He has the general comedian idea of petty vaudeville and is not loth to "borrowing" other people's stuff. Whitey grabbed \$8.20 during the interval, and kept them laughing with a running fire of gab. Last week "Whitey" was fired and re-hired. The other boys on the roof say he is "swell-headed."

The opening spot found the male half of Dotson and Lucas doing a "single," under the billing of Dotson. The early portion of the turn failed to bring results, but his dancing was a big applause winner. The "single" turn will answer on the "small time." The "No. 2" location was held down by Germon and Walker (New Acts), a "sister team" that did fairly.

The next three turns caught the fancy of the house. Each received storms of applause. The sketch presented by William Gill and Co. (New Acts), really gave the show its start. Morris and Adler (New Acts), followed right along and stopped the show.

Closing the first part Vilmos West-ony "cleaned up." The foreign pianist had a hard spot, following the riot created by the two comedians, but the moment he touched the keys, the house calmed down. "Tannhauser" was used for his opening, followed by a humorous bit in the playing of "Every Little Movement" as Sousa would have composed it and as a dead march. "Alexander's Ragtime Band" for the closing was the big winner.

After the intermission the opening was made by Burnell (New Acts.) Lester and Kellett worked along with talk and songs, and with a "Captain, tell us a story" "gag" did big at the finish. Grace Du Bois (New Acts), presenting a single singing turn, did seven minutes with a couple of bows. The Braggart Brother (New Acts) were the closers.

Frd.

LOOKING FOR WESTERN ACTS.

Chicago, Aug. 2.

Frank Evans, of Albee, Weber & Evans, the New York agents, is in town superintending the performance of the Klenamacolor pictures at the Garrick, where the coronation film is being exhibited. Mr. Evans is also looking out for the agency while here, and has engaged several western acts for next season.

Max Hayes, representing Jo Paige Smith, is also in Chicago. Hayes is likewise here for booking purposes. He is making the rounds in search of likely talent for the east.

BRIGHTON THEATRE.

Dave Robinson's prayer was answered Monday night. It didn't rain. About the biggest crowd of the season was entertained at his New Brighton theatre. Dave is handing 'em a lot of comedy down there. This week's show is one of the funniest listed for Brighton in a long time.

The only switch from the afternoon arrangement was placing Marie and Billy Hart to follow the intermission, and putting Milton and the DeLong Sisters in third position.

Lillian Russell was the big card. Lillian may have lost some of that girlish charm that made the world sit up and take notice, but she still retains enough womanly attractiveness to keep her name out in big lights. Lillie got quite some reception.

The Five Pirlscoffs opened with their clever juggling act. The act received more applause than any "opener" seen at Brighton this season. The work of one man stands out alone. His acrobatic agility in catching "boomerang hats" hit Brighton right. They made him do it over several times. The Carbre Brothers danced their way in and got a big hand at the finish. It was a laughing festival with Milton and the DeLong Sisters offering "Twenty Minutes Layover at Alfalfa Junction." Milton's "Rube" character was put over in great shape. His ministerial bit with the organ had them holding their sides. The act is a gigantic hit at Brighton.

The Victoria Four sang entertainingly, and had easy sailing, following the Milton-DeLong combination. Shean and Gallagher scored all the way, though they overstepped the time limit. To a certain point the act is uproariously funny but the comedians apparently persist in holding on too long. At Brighton Shean and Gallagher are large favorites.

Marie and Billy Hart followed the intermission. It was a hard spot but they got away with it splendidly. After Lillian had sang and graciously acknowledged all the honors in sight, Mack and Orth appeared. At first it looked like a bad night for them, but when reaching the songs, they ended with a hurrah.

The Asahi troupe closed. The act is mystifying. The thumb trick in the audience held the most attention. Mark.

UNSTATIONARY WALTER.

In casting about for a position for the coming season, Walter Kingsley selected the post of general press representative for Frazee & Lederer, because it had the advantage of being constantly in New York.

At least, so Walter figured. It now develops that the firm will make eleven productions out of town, to all of which Kingsley must give personal attention.

His first jump will be to Chicago to-morrow (Saturday) where he goes to pave the way for the opening of Thomas W. Ross.

It is not likely that he will spend over twenty-four consecutive hours in the metropolis for the next three months.

FIFTH AVENUE.

The bill at the Fifth Avenue theatre this week is, in the main, unsatisfactory. Manager Irwin in his advertisements has attempted to attract attention to it by billing it as a polyglot aggregation comprising talent from many countries. The first act is announced as Scottish, the second Yiddish, third Irish, fourth English, fifth Swedish, sixth French, seventh Yankee, and eighth German.

Roeder and Lester (New Acts) opened the show and were succeeded by the Arlington Four. Mr. and Mrs. Hugh Emmett had a lot of timely chatter on baseball and a "gag" about Nat Goodwin opening a matrimonial school that was quickly caught by the audience. Bert Howard and Effie Laurence had hard work in a bare stage scene, between a vaudeville stage manager and a female aspirant for footlight honors. Howard's piano playing lifted the act a trifle.

Knute Erickson, in a series of dialect impersonations in "one," caught the fancy of the assemblage. He changes his make-ups in the presence of the audience and interests them in the process. For an encore he sings an illustrated song with travesty slides. It is entitled to commendation for being at least "different" from any other act before the olio drop. Valerie Bergere and Co. (New Acts).

Melville and Higgins in next to closing, did well, as usual. They come under the head of "standard goods." The Berlin Madcaps closed the show with dancing and cavorting, augmented by whoops and an apparent show of good humor.

What the audience lacked in numbers was made up in enthusiasm. Jolo.

MANY "GAMBLERS."

The Authors' Producing Co. (John Cort, president; Charles Klein, general producing director), announces no early presentation of any of the new plays which it will produce during the new season.

The company is making final arrangements for the presentation of "The Gamblers" in every part of the United States and Canada.

Four companies in it are organizing for the road. The first will be headed by Wright Huntington and Mabel Brounell, opening at Newburgh, N. Y., Sept. 11. The second, with Charles Mackay and Lillian Kamble, starts at Morristown, Pa., Sept. 18. The Pacific Coast company will have as its principal players: Paul Everton, Palmer Collins, Frank Losee, Charles Rowan, Matt Snyder and Gertrude Dallas.

Practically the entire original cast, headed by Jane Cowl and Charles Stevenson, begins its season in Boston at the Majestic, Oct. 2.

Charles Klein promises to have his new play ready for a New York premiere before the Christmas holidays.

The Four Konerz Brothers, diablo experts, sailed Tuesday on the Kronprinz Wilhelm, and open at the Berlin Wintergarten, Aug. 16. The boys are booked for six months on the Continent, after which they expect to play in England.

LINCOLN SQUARE

If the show given at the Lincoln Square the first half of this week is a sample of the usual bill there, it is a great wonder there was any audience at all. Of the five acts, but one showed class enough to qualify even for the "small time." The pictures were by far the best of the performance. But anything can go in the hot weather. Perhaps it was just a bad "split."

Tuesday night the lower floor had a fair number of patrons. The balcony held about a score of visitors. In front of the theatre there is a sign saying that 5,000 pounds of ice are used daily in cooling the house. The iceman must have been late Tuesday, or perhaps the Square doesn't buy when business is poor.

Del Baity and his dog Jap (New Acts) held the opening position, without causing much excitement. After followed a picture, and then an Ill. song singer. The latter put over "Sweet Swanee Sue" nicely.

CORRESPONDENCE

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, Orpheum Circuit).—The acts this week individually are passable, but the bill together looks away out of gear, having too few pictures with "singin' men" as the headline in Carter De Haven, Jimmie Lucas and Bert Baker work alone and the two latter come together. In spots the show looms up big, but as a whole, falls flat. De Haven started off with a long and decidedly uninspiring speech Monday night, to the effect that while many headlines looked for applause because of their reputation, he considered himself out of that class, etc. Said he didn't expect any reception (he wasn't disappointed), and promised to do his best, which he proceeded to do, consuming thirty-six minutes, and rendering several numbers, of which but two were stamped O. K. His closing number, "My Honey Moon," well rendered in coon dialect, brought him past the danger mark by a hair's breadth, but still he failed to live up to expectations. De Haven is a classy dresser, and has produced his offering on an elaborate scale. However, his material is weak and the house refused to take him serious. One of the big hits of the evening was the Six Brown Brothers, who appeared rather early. The sextet blew ragtime out of saxophones in such a fashion the house refused to allow them to leave until their repertoire had been exhausted. Most of the comedy has been dropped to advantage. The act as it now appears runs up with the best in its class. Jimmie Lucas is a local Williams, won one of the capital prizes. Lucas appeared at the American a few months ago, and scored a big hit, but his Majestic reception eclipsed his former American showing by several degrees. His material remains unchanged and should carry him through anywhere. Another big factor was Bert Leslie & Co., in "Hogan the Painter." Leslie has new slang, and lands a point a line. Bert Baker, one of the remaining Irish comedians who seem to know how to handle the character, went quite well. Baker is assisted by a man in the pit, helping in the delivery of the routine, but it is Baker who lands the house. His singing is usual in the feature. Williams, won Siegel occupied an early spot with singing and dancing special. Their appearance is an asset, although the couple are clever dancers. Their solo work is exceptionally good. The pair scored finely. Conroy and Le Maire introduced their blackface specialty to Chicago. In the spot next to closing, the "Pinochle" finish was missing, but nevertheless the pair went over flying. The Golden Troupe of Russian dancers closed the bill. Golden has gone his competitors one better in the scenic equipment, and has a first-class offering. Mile. Martha opened the show.

WYNN.

Bert Cortelyou, secretary to Chas. E. Bray, of the Association, made an airship flight last Sunday, with Otto Brady, who is giving exhibitions at the different fairs booked through the association.

Kerry Meagher and Eddie Hayman have returned from their vacations.

The Stanley Sextet is being reproduced under the direction of Alan Foster. The act is owned by Roy Sebree, manager of the Saratoga Hotel. The sextet opens in Louisville, Labor day.

The next act was billed as the Tremaine Sisters, an assumed name. The turn that the girls show is capable of entertaining on the smaller "small time," and that is about all.

"Mrs. Nag" was a picture, bringing no end of laughter and was applauded at the end. After this there came Sadee and Sadee (New Acts), then another picture.

Lewis and Pearson (New Acts) next to closing, were the hit of the show. The Staberfield Trio held the closing spot. Fred.

Max Plohn's western company in "The Girl From Rector's" opens Labor Day at Charleston, S. C. After a trip through the south, the company plays to the northwest coast. Will Elliott goes ahead of the show and Eddie Lester will be the man behind. The principals will be Dorothy Dalton, Frank Darlen, George W. and Lillian Page. The Eastern company will play "The Girl" in Atlantic Coast towns, opening near New York about Oct. 15.

"Little Miss Fix-It" will continue at the Chicago Opera House until along in September. "Wallfording" at the Olympia is in its thirty-sixth week and still doing big. "Dear Old Billy" at the Whitney, with William Hawtrey looks good for an indefinite run.

Johnny Dove has been slated for the role of Robert Kidder in Harry Askin's "The Girl I Loved." Dove is one of the school of minstrel. Others engaged for the same company are Bernard and Dorothy Granville, who scored in "Marriage a la Carte," and later entered vaudeville for a few weeks. The piece is being rehearsed.

"Ziegfeld's Follies" will arrive in Chicago the first week in September, where it will be seen at the Colonial for a run. The house advises that the original company will be here. The show will go to the Coast again.

Carl George, until recently a member of "The Girl Question," is rehearsing his new comedy playlet, "The Latch Key," which will open a vaudeville tour in Chicago shortly.

Chas. Bray will have the management of the Bijou and Academy next season, and William Roche will look after the business end of the Alhambra. The Bijou opens 27 with a revival of "The Heart of Chicago." Later in the season The Black Patti Musical Co. will appear at the Bijou. The Academy will play vaudeville as usual, booked through the Association.

Word comes from "The Rose of the Ranch" Co., playing through Canada for the past several months, saying that show is breaking records in the Canada country and will not close for the summer months this season.

Sidney Heid, former manager of the Fritz Schoultz, concern, and now secretary of the Theatrical Merchants Association of Chicago, has severed connections with the business company. He is looking around with a view of going into the costume business for himself.

Jim Barry, a stage director of this city, has been engaged to play the Major in "Get Rich Quick Wallfording" at the Olympia, replacing Chas. Huntington. Barry will go on the road with the Cohan-Harris show when it closes its run at the Olympia to make way for the Eddie Foy piece, "The Pet of the Petticoats."

Bert Gluckhauff has been engaged to travel ahead of the "Madam Sherry" company that is being routed through the south.

Harry Bonnell has left Chicago, going in advance of "Festival Days of the World," which is being sent through the country in the interest of the good roads movement. Bonnell is working through Illinois. He will return to Chicago about Sept. 1, to spread his press staff for the engagement of the show at the Coliseum here.

Percy Hill will travel ahead of "The God-dess of Liberty" Co. this season. Hill was the advance man of "The Burgomaster" last season.

MASON AND MURRAY

In Songs and Chatter The Classy Act

BOOKED SOLID ON ORPHEUM CIRCUIT THANKS TO ALBEE, WEBER & EVANS

The Indiana theatre at South Bend, Ind., will open 28, playing vaudeville booked through the C. B. O. The house will play three shows a day. It was formerly booked through the local S. & C. office.

Bert Swor opens with the Al. G. Fields Minstrels next season. The show opens in one of the many Ohio towns sometime in August.

E. Allen Warren is rehearsing "Cheese and Crackers," the Al. Foster playlet, and will open in Chicago with the sketch sometime in August. Warren has engaged Bert Percy, a former member of "The Red Mill," and Betty Hunt, late of the Belasco Stock Co. in Los Angeles.

Martin and Emery will steer "The Red Mill" around the middle west next season. The cast will remain the same as last season, with the exception of Bert Percy.

The Angeles Theatre Stock Co. the new venture of Col. Thompson, is rehearsing "Wang," and expects to open the house Labor Day. Later on, Thompson will present "Pinafore" and several others of the light operas.

Harry Scott has returned from New York, where he went in quest of a production. Scott closed several deals while east. He will start a new show out of Chicago sometime in September.

E. E. Rice, who has been reviving the light operas around Chicago's summer parks, is preparing to send out a "Pinafore" company through Canada next season. Rice is negotiating to open the show at the Illinois theatre here in September.

Fred Miller, jr., author of "The Larboard Watch," and several other nautical pieces, left the windy city for New York last week to try again. Ship Ahoy!

The Grand Opera Co. at Ravinia Park closed there for the season this week. Business is reported to have been exceptionally good.

Tommy Toner, a youthful easterner who has been playing in California for the past several seasons, returned to his home in Philadelphia, this week. Toner, while in California, became attached to the staff of a local theatrical paper, and will represent it in the east.

Delmar and Delmar have returned to Chicago from the trip through the middle west. The pair will be under the management of Pat Casey next season.

FOREST PARK (Chas. Hartman, mgr.; agent, J. C. Matthews).—The Ratells; Olive Morgan; Three Marcelle Bros.; Russell & Bergen; Wynne & Lorraine; Kopeland Bros.; Musical Berry.

RIVERVIEW (Col. Thompson, mgr.; agent, J. C. Matthews).—Moscow Musical Trio; Williams Sisters; O'Rourke & O'Rourke; Genevieve Johnson.

VAUDETTE (J. C. Matthews, agent).—Wynne & Lorraine; Sam Alburus; The Ratells; Three Marcelle Bros.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Orpheus Comedy Four; Alice Berry; DeVoy & Dayton Sisters; San Tucci Trio.

SANS SOUCI PARK (W. V. M. A., agent).—Alpha Troupe; Paul Florus; Schaar-Wheeler Trio; Kawkaian Troupe; Nat Nasarro Troupe.

GRAND (Duke Brammon, mgr.; agent, Earl Cox).—Rondas Trio; Bennett Sisters; Wm. Shilling & Co.; King & Mabley; The Creightons.

SAN FRANCISCO

By J. E. McCLELLAN.

VARIETY'S San Francisco Office,
908 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"The Darling of Paris," Parisian pantomime with Mina Minar featured, the hit of the program. "The Dan-dies," in a musical melange and burlesque, "Our Audience," disappointing, failing completely. Wright and Dietrich did nicely. Liepzig, the "Royal Conjuror," best seen here in his line in sometime. An easy winner. Nedderveid's "Jockey Monk" put over an interesting and amusing performance. Wm. H. Thompson & Co. gave their usual good show. Dan Burke and "Wonder Girls" again put it over. Fay, Two Coleys and Fay held up their first week's good record.

Valerie Bergere

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BY EDGAR ALLAN WOOLF

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Madame Lloyd and Whistling Jimmy Dunn have joined forces and are now filling an engagement at the old Louvre Music Hall.

The Gayety, Fillmore St., has Frank Morton and his musical comedy company. This is the third week of Morton's engagement. The Gayety is doing a much better business than ever before.

Ricardo Encarnacao, an operatic singer, while being operated on for some throat affection, met with a fatal accident. The doctors, while removing some swollen glands, weakened the walls of the jugular vein and the vein burst. He bled to death. Encarnacao was one of the best basses about the bay.

Walter Pomeroy and George Bond swam the Golden Gate Straits, 23, breaking the world's record. It is looked upon as a great feat and caused much comment.

"Tempest and Sunshine," the play that has been touring the Coast for the past six weeks, closed at Corning, Cal. Management decided to close until after the hot weather. The same company will be retained when they open in about four weeks, under the management of Louis Lissner.

H. C. Capwell, the Oakland capitalist, has stated he will build a Class A theatre on Broadway and 15th street, to be devoted to pictures. The theatre, already been leased to Turner & Duhanen, one of the

largest film exchanges in the United States. The house will have a seating capacity of 2,000, and will be modern in every respect. Another announcement has been made by A. H. & J. S. Cohn, managers of the Bell theatre, Oakland, that they have leased the site next to their present quarters and will put a modern picture house there. The building will cost about \$35,000.

The Lander Stevens Stock Company, at the McDonough theatre, has caught on.

Tom Phillips, the well-known stage director, who managed the San Rafael theatre for a couple of years, and was afterwards advance agent for Stockwell and McGregor, is now in Los Angeles, assistant to Manager Stoermer, who has the stock at the Auditorium in that city.

Haywards, one of the suburban towns of Oakland, is to have a first-class theatre. The building is to be erected on property owned by A. J. King. The policy will be vaudeville and pictures.

Sam Harris says the new Majestic theatre in the Mission will be controlled exclusively by himself and Erwin Acherman, of the Western States Vaudeville Association. Work has commenced on this new enterprise and in short time a new house will take the former place of the Wigwam. Messrs. Acherman and Harris will also have a new Penny Arcade in San Francisco.

"The Delphenoch Theatre," Sacramento, is to have its policy changed. Hereafter, instead of dramatic stock, they will play musical comedy. A selected company is being engaged and their season will commence shortly. As was reported, the Broadway theatre of Oakland, controlling the Broadway theatre of that city, has been approached by a syndicate with a view of purchasing that paying proposition. Guy Smith, manager of the Broadway, states that when asked to put a price on the property, he hesitated, but after thinking it over, offered to sell at a figure that will be good profit to him. The negotiations are on.

Peters & Spyer have leased the Majestic theatre, Chico, and taken possession. They will book vaudeville through Bert Levy.

"Judge" Al. Hooks, one of the real fellows, a good newspaper man, splendid actor, and popular fellow, from San Francisco to New York, was married yesterday in Oakland to Mrs. Lillie Sewell, a non-professional.

Mace Greenleaf, formerly with coast stock companies, is now a moving picture actor with the Reliance Stock Co.

Leonora Harrison sailed for Honolulu 2, for a four weeks' engagement. Harrison has been one of the clever entertainers at Tait's Cafe some time past. The three Hagens from Australia left for Honolulu July 18, and will play four weeks. Louise Bright jumps from Salt Lake City here and then to Honolulu for four weeks.

PORTOLA LOUVRE (Herbert Meyerfeld, mgr.; Lester Fountain, amusement mgr.).—Four Black Diamonds; Madge Maitland; Arthur Lloyd; Elga Ward; Jennie Fletcher; Bernat Julius and Orchestra.

PHILADELPHIA

By GEORGE M. YOUNG.

PALACE (L. B. Block, mgr.; agent, H. Bart McHugh).—Attendance in the Market street houses is holding up in fairly good shape considering the hot weather and the Palace seems to be getting its share. It's rough going for the acts to get anything from the hot-weather visitors, so that the big hits are few. This week's bill is the fair average. The Three Jacks are the feature, and would hold the position with less stalling, particularly at the opening, which gave the men a slow start. Once in action they did well with some clever floor tumbling, and finished with the trained mule, which balked on working hard in the heat. Holden and Harron furnished one of the best liked acts. They offered almost the same specialty as used last season with Robie's "Knickerbocker," and got away with it nicely, the singing landing them strongly and the comedy talk bringing the laughs. Humphries, who whistles and imitates musical instruments, drew his liberal share of the honors, though his imitations are not close. He handles his

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Week Aug. 7, Orpheum, Duluth
Direction, JAMES PLUNKETT.

act nicely and the singing number scored strongly. Reynolds, a juggler and balancer, also did well. His best balancing tricks were almost spoiled by carelessness in propping the tables, but he showed a lot of nerve. It ought to have been a much better act. Kessney and Riley scored nicely in a "rube" sketch. Bobby has some clever talk and sends it over in good shape. Roscoe and Sims passed nicely with a musical act of the old school type, going back far enough to use a bit of comedy business with a "four-run," which was once used by Gordon and Lick, which is "some" time back. Swisher and Evans, billed as classy entertainers, showed no class. They started badly and never stopped going back, doing a nice flop. Pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—1-5, Reed, St. John & Beauverre; Ned Dandy; Garner & Parker; Collins & Hawley; pictures.

AUDITORIUM (W. C. Herkenreider, mgr.; agent, H. Bart McHugh).—3-5, La Branche Graydon; Three Geeshans; Barnon's Circus; pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—1-5, Musical Thatchers; Hamilton & Mansey; Alvares Duo; Ocean Comedy Quartet; Vera Band; pictures.

COLISEUM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—3-5, Mirambo Band; Felton; pictures.

MAJESTIC (W. Felts, mgr.; agent, Stein & Leonard, Inc.).—Peter Donefer; Barneto's Circus; Dixon & Hanson; Jean Manuel; pictures.

CRYSTAL PALACE (D. Ealeson, mgr.; agent, Stein & Leonard, Inc.).—Whitman Sisters Comedy Co.; Ruth Clair; Walter Wessper; Weston Bros.; Gray & Travis; Shutta Trio; pictures.

ALEXANDER (George Alexander, mgr.; agent, Stein & Leonard, Inc.).—Taylor & Fabian; Caffrey & Grant; Fred Yonker; Kelfer & Brendel; Bransby & Williams; pictures.

FAIRHILL PALACE (Carl Stangler, mgr.; agent, Stein & Leonard, Inc.).—Herbert Shaffer; Wood & Wood; Taylor & Fabian; Johnny Russell.

BOSTON

By J. GOOLTZ.

30 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—One of the hottest nights of the season opened the week for the "Old Timers," but made no difference. Such receptions were never seen or heard before. Mrs. Annie Yeomans got a three-minute ovation, and was cheered at the end. Lottie Gilson and Maggie Cline shared sufficient honors to last the everyday headline act for a year. Gus Williams gained some more friends. Ward and Curran were the same big scream. Fox and Ward are still clever young men. Mr. and Mrs. Harry Thorne and Co. never lost a laugh. Allen and Clark opened the show and got 'em going. George Thatcher, Lew Benedict, Hughey Dougherty and Harry M. Morse, who came here for the all-star minstrel, were held over for the "Old Timers." In the afterpiece, they put on a bunch of nonsense, called "The Hard Baked Jailer," with a chance to ring in the rest of the bill in the "Auld Lang Syne," song before the curtain. It is a great show with great artists to great houses.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Alvica; Gordon & Keyes; Arvant Bros.; Norton & Ayers; William Sexton & Co.; Anna Whitney; Shorty Edwards; The Edwin; Anderson & Evans; Tommy Mack; Wilson & Crumby; Hanlon & Hanlon; others to fill; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Nine Crazy Kids; The Dowlings; Thomas Bates & Prodigy; Sabatias Duo; The Remingtons; pictures.

BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—The Alohilakas; Dow & Lavan; Frank McIntyre; Grace Hawthorne; Shields & Gale; Ethel May; Codin & Clifford; Ben Pierce; pictures.

NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Montague's Cockatoos; Howsley & Nicholson; Bob Don Trio; Beach & May; pictures.

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ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Vennette & Rich; Ray Bailey; Kimball & Donovan; Little Esale; pictures.

SUPREME (J. Levey, mgr.; agent, Fred Mardo).—Langdon & Walker; Alex Wilson; Vennette & Rich; Billy Elliott; pictures.

BOWDOIN SQUARE (J. E. Comerford, mgr.; agent, National).—Brinkman & Steele Sisters; Apollon; Marie Roberts; Lambert Bros.; Frizzo; Ryddie & Rhymo; pictures.

FASTTIME (Frank Allen, mgr.; agent, National).—Pete McCloud; Babe McVeh; Ruby Mack; Tommy Hayes; pictures.

IMPERIAL (M. J. Lydon, mgr.; agent, National).—Ardell & Leslie; Larry McCabe; Gongo Mohawk; Malone & Malone; pictures.

PARAGON PARK (William Hill, mgr.; agent, National).—Ellen Richards; Onthank & Blanchard; Cowboy Quartet; Montecaval Trio; pictures.

OLYMPIA (Frank Woodward, mgr.; agent, National).—J. J. Murphy; Luna Cooper; Margie Addie; The Great Delghan; pictures.

WASHINGTON (Frank Collier, mgr.; agent, C. B. O.).—The Vincents; Church & Church; Joe Pease; Harris & Nelson; Mac MacNaughton; Mardie Raymond; pictures.

OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—Bobby Mack; Close Bros.; The Mills; Delaney & Wohlman; Willett; Grace McVeh; Catherine Horter; Hanson; pictures.

LINGTON PARK (Roger Flint, mgr.; agent, C. B. O.).—Baker & Murray; Four Sullivan Bros.; Loise Berrie; Knox Bros.; Billy Kinkaid; pictures.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock. "The Bachelor's Honeymoon." This is the last week of the summer season. Business has been very good considering the hot weather. This house has been open for forty-nine consecutive weeks.

MAJESTIC (Lindsay Morison, mgr.; agent, direct).—Stock. "Mrs. Wiggs of the Cabbage Patch." The only legitimate show in town this week.

GLOBE (R. Janette, mgr.; agent, Davis, Shedy & Flynn).—Beltrah & Beltrah; Johnson & Watts; Hatch Bros.; Oswald LeGrande; Andy Sawyer; pictures.

William A. Brady will send "Mother" to the Majestic, opening 28.

Thousands of "ad-writers" are here this week, attending their convention. Only Keith's, two stock companies, and some small time houses to entertain them.

ST. LOUIS

By FRANK E. ANFENGER.

HIGHLANDS (D. E. Russell, mgr.).—Metzelle; McCormack & Wallace; Mile; Jenny's Animals; R. A. G. Trio; Brown & Mills; Edna Whistler is the new soloist with Kyla's Band, now in its second and last week.

DELMAR (Dan S. Pihel, mgr.).—Emma Carus in "45 Minutes from Broadway"; Grace Drew joined the company as prima donna.

SUBURBAN (Oppenheimer Bros., mgrs.).—Hattie Williams, second week, in "Decorating Cincinnati."

HEIGHTS (Harry Wallace, mgr.).—Jossey stock, in "The Leper and the World."

MANNION'S (Mannion Bros., mgrs.).—Richard Burton; Innes & Ryan; Belmont & Hall; Eddie Ross; Malone & Malone; Arthur Hahn, baritone singer.

Charlotte Walker will be the next star at Suburban, in "A Woman's Way."

The Kinemacolor (Urban-Smith patent) motion pictures of the Coronation are being shown at the Garrick.

Madge Caldwell, concert singer, at the Highlands last week, and formerly member of a local choir, is suing Harold H. Hallway for a divorce.

Edward B. Martin, former treasurer of the American theatre and Suburban Garden, was married to Mamie Cunningham, a former member of the garden stock company.

WALTER C. KELLY

"THE VIRGINIAN JUDGE"

BACK FROM THE MOST SUCCESSFUL WORLD TOUR EVER MADE BY AN AMERICAN ARTIST

THE VERDICT OF 4 CONTINENTS

AUSTRALIA

A crowded house rocked with laughter for 1½ hour and Kelly will go on record as the best thing America has sent us since the visit of his Country's fleet.—MELBOURNE "ARGUS."

AUSTRALIA

A big, broad-shouldered, good-natured American who has raised Monopoly to the dignity of art. Hats off to the Virginian Judge.—SYDNEY "BULLETIN."

ENGLAND

He would be distinguished in any community of Artists and is by long odds the best thing America has contributed to the London halls.—"MUSIC HALL REVIEW."

AMERICA

Sounds the top note in the art of single entertaining and is as refreshing as the unctuous humor of Finley Dunne or the broad comedy of Geo. Ade. CHICAGO "NEWS."

SOUTH AFRICA

Owing to his extensive Billing we expected great things, and it is only fair to say that he lived fully up to the last measure of his great reputation.—"DAILY MAIL," JOHANNESBURG.

BOOKED SOLID, THANK YOU, SEASON, 1911-12

Sole Representative, TED. D. MARKS

Stella Mette, 20 years old, a St. Louisan, who has been studying and singing in Milan, Italy, for three years, has been engaged for a part in "Everywoman," by Henry W. Savage, it is stated.

Charlie Van Studdiford, former husband of Grace Van Studdiford, is contemplating a revival of "The Golden Butterfly," a former vehicle of the prima donna, the St. Louis Republic announced.

"Piff, Paft, Pouf," will be produced at Delmar the second week the engagement of Emma Carus instead of "Woodland," as at first announced. Business is good.

CINCINNATI

By HARRY HESS.

AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Monday 9).—Chas. Stone, Walton & West; Susanne Carter; Montgomery & McClain; Sidney Jerome & Co.

CONY ISLAND.—Powell & Wilson, good; Six Cornallias, featured; O'Rourke & Atkinson, good; Nutty McNutta, hit; Eunice Howe, good; Cavava, fair.

LAGOON (M. A. Neff, mgr.).—DalBeattie, equillibrist; Jack Davis; May Walnwright.

Sunday Lyman Howe begins four weeks of pictures at the Lyric.

The Walnut will open about 27.

The Grand Opera House will open about first week September, and the Lyric will open early in September with Lew Dockstader's Minstrels.

Kelth's Columbia will open first week in September. Two houses, the Orpheum and the Olympic, are in doubt. Marcus Loew has a lease on the Orpheum. It is reported he intends to put in a high-class stock company.

The Magnolia, taken over by Harry Hart, proved a failure and was abandoned after two weeks. Mr. Hart will reopen the house with a white stock company.

The Standard opens 27. R. K. Hynicka states the Eastern Wheel will not make any change of location this year, although conditions might change. Mr. Hynicka believes that the time is coming when all houses on

upper Vine street will have to move downtown toward Fountain Square. Rumor had it the Olympic and American were under consideration. Mr. Hynicka said there is nothing in either of the rumors, and didn't know what would be done with the Olympic this year.

The Empress will open Sept. 3.

M. L. Sullivan, of the Ted Snyder Music Co., is in the city looking about for a location for a branch store.

The Cline Shows closed a contract with the Coney Island Co. for week 20-26.

NEW ORLEANS.

By O. M. SAMUEL.

WEST END PARK (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Carbony & Williams; Walton & Brandt; Elsie Murphy; Herbert; Toso's Band.

SPANISH FORT (Jules F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Sampson & Sampson; Bill Rogers; Paige; Fucette's Band.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Polleys & George Pearson; Gordon & Gardner; Billy Williams; Ashton & Earle.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

Ed. Mathes, stage manager of the Orpheum, has returned from an extended eastern trip.

"Arizona" will be the initial offering of the Myrtle Harder Stock Co. when the Lyric starts its regular season.

The Greenwall will close for two weeks beginning 19, to admit of repairs.

ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Bessie Wynn, hit; Mrs. Gene Hughes & Co., in sketch full of laughs; George B. Reno & Co., scream; Great Richards, excellent; Carroll & Cook, went big; Al. B. White & Four Melody Mads (New Acts); Veronica & Hurt-Falls, very clever; Rosa Roma, liked; Todd Judge Family, big.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.; agent, Jos. Dawson, direct).—Four Gasting Dunbars, very clever; Four Ciovelly Girls, fine; Ad. Carlyle's Dogs, dandy novelty; DeVeida & Zelds, well liked; The Great Chioy, very clever; Beech's Minstrels, scored; Winston's Sea Lions, very good; The Lavelles, good; pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; pictures.

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

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

COMET (Anson & Levy, mgrs.).—Pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—Richard Carle, in "Jumping Jupiter," with Edna Wallace Hopper.

The great amount of unwelcome newspaper muckraking, with the attendant charges of bribery, political corruption and misrule, that has been handed to Atlantic City in the past few weeks is not, it develops, based on firm grounds. A number of warrants sworn out by an independent reformer in the person of Simon Fisher, in the past week, have been productive of no real results. Monday all the defendants were discharged for want of evidence. The investigation of the alleged election frauds is being done by the grand jury. This is a special panel, the regular grand jury, picked by the sheriff, having been discharged by Justice Kallisch. So far the grand jury has not touched on the excise question and the report is that nothing will be done during this term. This is welcome news to the hotels and cafes, in fear that Sunday closing would be enforced. On advice, all music in the cafes stops at 1 a. m. (Saturday at midnight), and the bars suspend promptly at 2 a. m.

Blossom Sealey, one of the big hits of the Vaudeville Comedy Club show held on Young's Pier last week, was offered \$250 per week by Manager Frank Bowman to sing in the Dunlop cafe. The little "Todelo" singer declined, as she is under contract to Lew Fields.

Tom McNaughton, he of the "wide open" knee and a very necessary part of "The Spring Maid" show, is here for a two weeks' stay. With him is the faithful Mike. (The latter is a full fledged Jap.) Tom's knee is healing

rapidly. Next week Mimi Hajos opens at the Apollo with the second company of "The Spring Maid." Tom is to play his part of the "legit" in several performances here.

Frank Morrell is singing at the Dunlop cafe (where he will stay for a month). He blew into town Saturday night looking more like a locomotive engineer than a dandy tenor. Frank had the regular jumpers on and a map with hirsute adornment that almost put him in the hobo class. He motored down from Freeport, L. I., where he has a farm. The beard revealed the fact that it was speckled with gray, although parts of it looked green. On the way down his Locomobile was smashed in a wreck at Lakewood. He came on from there on a stock car. Sunday he was currysombed and now looks like a regular person.

Billy Farnum is here for a stay. He intends going out in a new act next season.

Rolfe and His Band play a clever descriptive number, entitled "A Day at the Circus," in which Jack Henry does a "barker," and which has a story behind it. In the summer of 1909 Rolfe had his acts in England. He and a band were playing in Col. W. C. Cummings' circus, which was practically stranded, through showing in Sir Thomas Lipton's place, known as Wimberly Park. With the circus were two clever cowboys, called "Texas Tex" and "Chiwawa Bill." They quarreled, Rolfe tried to separate them. Tex pulled a gun, intending to "get" Rolfe. But Jack Henry, Rolfe's general stage manager, jumped in and succeeded in getting the six-shooter. Since that time Henry and Rolfe have always been together. When he was six years old B. A. Rolfe was a feature in John Sparks' circus in England, playing the cornet. He was born at Brasher Falls, N. Y. Mr. Rolfe has eleven acts in vaudeville.

Ed Wynn is with us, to stay for awhile. Eddie eats well, looks prosperous and has no desire whatever to work for another month or so. He motored down from Phillis (home town) in his own car. Also, he is engaged to be married.

Arthur Stone, the young aviator, was here last week and made several flights in his little Queen monoplane. This is a machine built on the lines of a Bleriot and fitted up with

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If I Had a Thousand Lives to Live ★
June Rose ★
Looking for a Nice Young Fellow ★
Let Me Have a Kiss T'll To-morrow ★
Hello, Summer ★
Swing Me High, Swing Me Low
Don't Tense
Love Me (Love Me Just as Much as I Love You)
Yucatan Man ★
The More I Live the More I Love
What a Funny Little World This Is
I'm Getting Kind o' Lonesome for My Old Kentucky Pal ★
Night Brings the Stars and You ★
Hymns of the Old Church Choir ★
I've Got the Time, Place, etc. ★
Amines ★
Nix on the Glow-Worm, Lena
Sweetness, I Love You Best of All

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a. Gnome engine, which has seven cylinders caat in a circle. He made all flights from the Million Dollar Pier, the decking at the starting point being about 160 feet wide. In flight, the air-craft looked like a big butterfly, and went through the air at great speed. Arrangements have been made with Aviator Owens of the Curtiss camp for a series of flights from the Pier in a Curtiss hydroplane. This is the only aeroplane that can alight on the water and rise again, continuing the flight. It is planned to start from the pier, alight on the ocean and fly back, landing on the pier at the starting place.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, June 26.
TIVOLI—No startling features. Headline honors go to Francis & Alfred, comedy jugglers, big hit. Arthur Croxon, mimic, after three years, returns a great favorite. The Zanfrellos, equilibristas, something new, but not startling. Others are Delino, wire walker, very fine; Ted Kaiman, comedian; Vaude & Verne, patter; Godfrey James, singing miner; Fanny Powers; Keldie & Kilmo, novelty cyclists, and others.

Anita Dias and her monkeys are the big features at the National, very good. Hughes & Prior, music, juggling and gymnastics, carry a comedian who has two great neck falls. Heale, tramp juggler, doing fine. Holdovers: Frank Yorke; Lenton Trio, and others. Musical Gardiners still big added attraction.

OPERA HOUSE (Melbourne).—Lamberti, headlines here, impersonations of great com-

posers, big hit; Reichen's Dogs, good; Mme. Blanche Charmeroy, pianolog; Black & White, acrobats; Alf Holt, American mimic, hit of the bill, with Lamberti.

Melbourne Galety is now featuring Daisy Harcourt, big hit. Also, Hassan, magician; Smith Sisters, dancers, and all-ups, Tom Brennan, of the National Circuit, is now manager here.

H. B. Irving, a son of the late Sir Henry, commenced his Australian season at Her Majesty's theatre, Sydney, Saturday. Thanks to splendid publicity, the opening performance was witnessed by a tremendous crowd, whilst many hundreds were unable to gain admittance. H. B., who is a striking replica of his famous parent, possesses much of the latter's remarkable personality. His interpretation of "Hamlet" follows closely the lines adopted by the late Sir Henry. The success of Mr. Irving's Shakespearian season is being watched with much interest.

"The Gay Gordons," at Sydney Criterion, are attracting big audiences. This clever comic opera has a capable cast, and is, accordingly, well supported.

Ben Harney, the ragtime man at the piano, and his wife, Jessie Haines, left for Honolulu two weeks back.

Graham & Dent, the comedy couple, after an eighty-four weeks' run on the Rickards circuit, will probably play America again in December. Fred Graham has some big hits registered opposite his name in musical comedy.

One of the finest exponents of Irish folklore is Martin Hagan, a performer known throughout Australia for thirty years or more. For some years, Martin has cherished a desire to play America. He leaves for the States early next month.

Danny Ryan, a prominent feature with the Wirth Bros. circus, was abruptly closed on the return of George Wirth from Europe. The latter declared that the act put on by Ryan was much inferior to that booked, hence the cancellation. Ryan, though a feature, made no great splash. It is said that he was here twenty years ago. I cannot recall him.

"A Fool There Was" opened in Melbourne Saturday to a fine audience. Unfortunately, the audience was equally divided as to whether it was meant to be drama or farcical comedy.

The New Comic Opera Co. (J. C. Williamson's) is now playing "The Balkan Princess" at Sydney Royal. Business good.

The Sheffield Choir arrived here a fortnight ago amidst a fanfare. The several concerts played to capacity, but they need to, seeing that the company embraces over 300 members.

Souza and his band are in Melbourne and doing nicely. This is another organization which must needs be busy always should they wish to show a profitable account. The combination numbers 60.

Several new union organizations are springing up amongst stage hands, ticket takers, etc. The recognized houses pay good money, but some of the small-time junks which reap good returns, don't like parting with the dough.

The Brennan house in Brisbane opened a fortnight ago in opposition to the St. John-Holland combination, which has had a monopoly of vaudeville in the northern capital for many years. Both managements put up record bills for the week, the old firm featuring the Perceoff Troupe of jugglers. The act, though comparatively a one-man show, went big. The Brennan people featured the Potter-Hartwell Trio; Hessler, comedy juggler, and Armstrong & Verne. The opening week saw both houses playing to capacity, and up to now both appear to be doing well, but the string must break somewhere shortly. The strain is too great for Brisbane to maintain two vaudeville shows. Holland reckons that no rival show can shift him; whilst the Brennan people say that they are there for good.

The Brennan house has just about settled Lucas' vaudeville house in Hobart. That city can never hope to see two variety houses running consistently with good business, but whichever puts on the better program gets the support. So far, Brennan has the latter. Lucas will probably introduce a vaudeville policy next month.

At His Majesty's (Brennan house), De Villiers, magician, big feature, though the support accorded him is not remarkable at present.

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"The Jack and the Beanstalk" pantomime
closed the Sydney season Friday to make
room for the H. B. Irving season. The com-
bination goes to Brisbane, and then it is that
the vaudeville house in the north will get a
kick. Willie Pantzer, Doherty Slater, and
Neil Kenyon are still the features of the
panto.

Sydney, July 8.
Newspaper opinion here is greatly divided
as to the ability of R. H. Irving in his por-
trayal of "Hamlet." Several scribes have
been particularly scathing in their criticisms,
some of them going so far as to state that
were it not for Irving's pere's reputation the
son would never have seen Australia as a
star performer. Be this as it may, Irving's
"Hamlet" is a thing to remember. Whether
his individuality will be capable of proving
himself to be a master of character remains
to be seen. I should imagine, somehow, that
he is a specialist. Despite adverse criti-
cism, Irving is creating a record in attend-
ance.

"The Gray Gilette" a frivolous offering,
was put on at the Criterion Saturday by the
Clarke & Meynall comic opera company.
Business good.

"Our Miss Gibbs" is attracting big houses
in Melbourne.

Ethel Irving, from England, arrived in Mel-
bourne last week. An enormous crowd gave
her welcome to Australia.

Last week I wrote the bills in detail, so
will now only give the arrivals since then:
Spissell Bros. and Mack, who came with a
big reputation, failed to sustain it. There is
no member of the team with any marked
individuality, but George Mack proved to
be the best of the bunch. Though not a
huge success, the act just about passed
through.

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week single, and from \$6.00 to \$8.50 double. Rooms with private bath
attached from \$8.50 to \$10.00 per week single, and from \$9.50 to \$11.00
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PETALUMA, CALIFORNIA

Alf Holt, the mimic, also opened at the
Tivoli and made a big hit. By playing this
house, Holt has created a record, inasmuch
that he is the first American or foreign act
booked by the opposition, to play the Rick-
ards time.

The annual matinee of the Melbourne
branch of the Australian Vaudeville Asso-
ciation eventuates next month. This organi-
zation is still going ahead, but there is no
sign of Sydney reforming its branch, so far.

McGee & Reece, who arrive by the incom-
ing American mail-boat, will open at Bris-
bane on the Brennan circuit. The Vagges,
ball-punchers, also from the States, open at
the Melbourne Gaiety, the southern house
of the Brennan circuit.

Bert Corrie and Doris Baker were married
at St. Mary's Cathedral, Sydney, two weeks
ago.

J. C. Bain, the agent, opened a show at
North Sydney Coliseum last Saturday. The
bill is a first-class one for the suburbs. It
is headed by Morris & Wilson, the comedy
acrobats. Marshall Palmer will stage man-
age, whilst Sid Watson, the pianist, will of-
fciate at the ivories.

Harry Clay still has his organization tour-
ing to big business. Clay is doing so well
that it is his intention to go out with a big
tent next season. This saves the necessity
of sharing on a percentage with hall lessees.

AKRON, OHIO.

LAKEVIEW CASINO (Harry Hawn, mgr.;
agent, direct; rehearsal Monday 10.)—Pollard,
great; Sisters Heulow, ordinary; Force &
Williams, enterprising; The Five Leasies,
great; Beanie Browning, clever; Vittorio &
Georgetti, good.
HORNE AIRDOME (E. M. Stanley, mgr.).
—Stock. TOM HARRIS.

BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Margaret
Ayer; Jack Morley; pictures.
RIVERSIDE PARK (Steven Boggett, mgr.;
agent, U. B. O.; rehearsal Monday 10.30.)—
Four Olivera, featured; Pierce & Dunham,
very good; Raymond, Leighton & Morse, good;
Shelley Trio, pleasing. HOWARD

AT HAMMERSTEIN'S NEXT WEEK (AUG. 7)

5 ORIGINAL 5

PIROSCOFFIS

MANAGERS AND AGENTS ARE REQUESTED TO LOOK OVER EUROPE'S GREATEST JUGGLING SENSATION

THE GEORGIA TRIO

ALDERT — EVENS — ZELL

Will open in New York soon.

Big success on Pacific Coast.

Albee, Weber & Evans

REPRESENTATIVES

Chicago, July 25, 1911.

The public is hereby notified that one John Dickey, of Oklahoma City, Okla., claims to be the Agent and Representative of the

Western Vaudeville Managers' Ass'n. of Chicago.

The Western Vaudeville Managers' Association of Chicago desires to notify the public that the said John Dickey is not its agent, and is not connected with it in any capacity whatsoever, and at no time had authority to enter into any contracts with any person to bind the Western Vaudeville Managers' Association; and all persons are hereby notified that the Western Vaudeville Managers' Association will not be responsible for any contracts made in its name by John Dickey, or any person under him.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION.

By C. E. BRAY, General Manager.

CHARLOTTE, N. C.

ORPHEUM.—Opened under management of Scott & Sherwood (new). They have several vaudeville houses in the Carolinas and Virginia.

CASINO (J. T. Howell, mgr.).—Good show. LAKEWOOD PARK.—Vaudeville; business good. G. H. WILDER.

CLEVELAND, O.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Cadenus, good; Armstrong & Fern, won favor; Anderson & Burt, pleased; Boyd & Moran, good line; Harry LeClair, headliner; La Due, good.

OPERA HOUSE.—Whitford Moore & Co., headliner; Harry Sylvester, hit; Gilmore & La Tour, feature; Musical Simpons; Taylor Twin Sisters, clever; Nicholas Nelson Troupe, very good.

LUNA PARK.—Gugliotta's Band; Capt. D. J. Powers; Jack Howard; Hilda Brown.

COLONIAL.—Stock.

EUCLED GARDEN.—Stock.

WALTER D. HOLCOMB.

DES MOINES, IA.

INGERSOLL PARK (Geo. McCartney, mgr.; agent, S. & C.).—Week 24, International Opera Quartet, good; Fauslo Trio, pleased; Toney & Norman, liked; Eugene Trio, good; Greve & Green, hit. JOE.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Frank Le Dent, opened; Field Bros., fair; Five Armania, good; The Rexos, well received; Diamond & Nelson, applause; Mildred & Playfers, high-class; Temple Quartet, big hit; Hill, Cherry & Hill, clever.

OPERA HOUSE (Harry Parent, mgr.).—Sheehan Opera Co., good business.

GARRICK (Richard K. Lawrence, mgr.).—Stock; big business.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Alice Raymond & Co., good; W. L. Weedon & Co., fair; Howard & Evans, nicely; Freeman & Flake, good; Field & Coro, fair; Harry First, very good.

WAYNE GARDENS (James W. Hayes, mgr.).—Louise Amiot; Flynn & McLaughlin; Murphy & West; Dorla Opera Co.

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3 DOOLEYS

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New York debut at 5th Avenue, July 17, moved down to 3rd from closing, after first show.

This Week, Brighton Beach Music Hall

Next Week, (Aug. 7) Shea's, Buffalo, Aug. 14, Shea's, Toronto.

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THIS WEEK (JULY 30) ORPHEUM, SPOKANE

BACK HOME AGAIN

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HERBERT

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At Brighton Beach Music Hall this week (July 31)

Direction JO PAIGE SMITH.

HAMMERSTEIN'S THIS WEEK (July 31)

JOE JACKSON

Next Week (Aug. 7), Brighton Beach Music Hall. Aug. 14, back at Hammerstein's again. Direction, JENIE JACOBS (PAT CASEY AGENCY).

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NOTE: A new \$25,000 theatre is to be built at the corner of Grand River and Trumbull avenues, same to be completed Nov. 1. Globe Theatre Co. are the owners; they will run it as a vaudeville and musical comedy house. It will be 60x90 feet, with seating capacity for 1,000. The work will start in a few days. This will make five large ten-cent houses added to the present number of such theatres here. JACOB SMITH.

ELMIRA, N. Y.

MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.; rehearsal Monday 12:20).—31-2, Marion & Trevette, excellent; Gratta Mack, good; 3-5, Hilton & Bannon; Romalne.

HORICK'S (George Lyding, mgr.).—31-5, Manhattan Opera Co., in "A Chinese Honeymoon," capacity, delighted. 7-12, "When Johnny Comes Marching Home."

J. M. BEERS.

ERIE, PA.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hahn).—Mark Lee's Aviator Girls, well received; Robble Gordone & Co., clever.

WALDAMEER (E. H. Suerken, mgr.; agent, U. B. O.).—Leone & Dale, big; Devine & Williams, hit; Fred Morton, clever; Donato & Delano, excellent; Helen Dickson, went good.

M. H. MIZENER.

FALL RIVER, MASS.

BLOU (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—31-2, Wilson & Crumby, good; Gertrude Dean Forbes & Co., very good; Hanlon & Hanlon, good. 3-5, Wm. Saxton & Co.; Norton & Ayres; Arnaut Bros.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—31-2, Tommy Mack, good; The Baldwins, very good. 3-5, Anna Whitney; Gordon & Keys.

EDWD. F. RAFFERTY.

KNOXVILLE, TENN.

GRAND (Frank Rogers, mgr.; agent, Inter-State; rehearsal Monday 10).—Harry Fields & School Kids, hit; Robert Wingate, excellent; Hurbank & Danforth, splendid.

WALTER N. BLAUFELD.

LOS ANGELES, CAL.

ORPHEUM (Martin Berk, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 24, excellent offerings. Mason, Keeler & Co., headliners, sketch, uproariously funny and went big; Rousby's "Scenic Review," capital; Melville Ellis, prime favorite; Three Vagrants, took well; Lydell & Butterworth, very good. Holdovers: Raymond & Caverly; Albert Hole; Bergere Players.

EMPIRE (E. J. Donnellan, mgr.; rehearsal Monday 11).—Week 24, Lew Hawkins, headliner, capital; Pearl Young, dainty; Paul Case & Co., skit, funny; Barnard's Manikins.

Geo. F. Moore and Marie Fanchon (etti)

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Interesting: Caron & Herbert, clever; Bliss & Ross, dancers, good.

PANTAGES' (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 24, Willie Zimmerman, headliner, excellent; Rostow, balancer, fair; Sweeney & Rooney, snappy; Cliff Dean & Co., sketch, interesting; Rappo Sisters, Russian dancers, pleasing; Cook Sisters, entertaining.
MAJESTIC and MASON, dark.

Jimmy Britt has been engaged for a week to do a monolog at the Lyceum, beginning July 30.

MERIDON, CONN.

POLIS (Tom Kirby, mgr.; K. & E.).—Stock.
HANOVER PARK (R. P. Lee, mgr.; agent, Henry Meyerhoff).—Ashe & Carr, very good; Jamie Kelly, fine; Frank Sisters, fine; Goodrich & Lingham, excellent.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.; agent, Fred Mardo).—Bobdon Comedy Three, excellent; Beach & May, fine; Housley & Nicholas, fine; Montague's Cockatoos, clever; Saldee Rogers, excellent.

CHAS. E. LACKEY.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Stock; big business.
NEWARK.—Stock; doing well.
OLYMPIC PARK.—James Belden, mgr.).—Aborn Opera Co., very good business. On the open air stage: Three Fendellers, clever; Great La She, good; The Ferdinack Family, great; Four Fredericks, good; Edward Bolland and Fred Owens make flights daily.
HILLSIDE PARK (W. F. Thaler, mgr.).—Demarest's Wild West Show; Bart's Circus; Baby Show; airship flights. Open air vaudeville: French Troupe of acrobats; Ascott & Eddie.
ELECTRIC PARK (C. A. Dunlap, mgr.).—Kemp's Wild West Show.

Nettle May Lyon, of this city, has been engaged as leading lady with "At the Country Club" for next season.

Robert Edgar Long is attending to the press work at the Olympic Park, Newark, this summer.

The Aborna will give a season of grand opera this fall at Olympic Park, Newark. This is an innovation at this place of amusement.
JOE O'BRYAN.

ONEONTA, N. Y.

ONEONTA (George Roberts, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—31-2, Clifford Dempsey & Co., well liked; Harry Woods, good. 3-5, The Burkes; The Grotqueque Randolphs; 7-9, Brandon & Taylor; The Freemans. Excellent business.
8, Barnum & Bailey.

De LONG.

PITTSFIELD, MASS.

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MAJESTIC (W. Nagle, mgr.; agent, direct).—July 26-28, Bert Jordan, good; Hazel Young, pleasant; Cycling Bruennet, very good. EMPIRE (J. H. Tabetts, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10).—July 26-28, Gourley & Keenan, went well; Blou Triu, very good, July 31-Aug. 2, Three Romans, good; Braddock & Leighton, went well; George Lucier, good.

FRANKLIN.

PORTLAND, ME.

CAPE (E. V. Phelan, mgr.).—"45 Minutes from Broadway," excellent attendance.
GEM (Peak's Island).—Stock; business fair; Tremont Quartet, please.

OLD ORCHARD PIER (Yates, mgr.; agent, Marcus Loew; rehearsal Monday and Thursday 10.30).—Mr. & Mrs. Cortes, 31-2, Chas. Farrell; Chan Toye; The Shillings; 3-5 Tarell; Piano & Bingham; Alex Wilson.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Copeland & Walsh, novelty; Creighton Bros., handicapped, baggage failed to show; Mary Davis, pleased; Four Charles, featured, excellent; 3-5, Usher & Whitecliff; Vera Roberts, Blou Comedy Trio. Commencing next week the Portland will open the regular fall and winter season, returning to five acts, orchestra augmented to seven pieces.

B. F. KEITH (W. E. Moore, mgr.).—Stock. RIVERTON PARK (Smith, mgr.).—Pette Emelle Troupe, featuring the Three Vecchi Sisters, big hit; Dinehart & Heritage, excellent; Nettle Knise, tremendous; Binghamville Trio, entertaining; Paul & Rhinola, hit.

CAPE (E. V. Phelan, mgr.).—"The Mayor of Tokio," big business.
GEM (Brown, mgr.).—"A Miss Amias," Tremont Quartet, drawing card.

B. F. KEITH'S—Stock (119th week). OLD ORCHARD PIER (Fred Yates, mgr.; agent, Loew; rehearsal Monday and Thursday 10.30).—24-26, Bell & Currier; Day & Laven; Mary Girard; Bill Jones; 27-30, Ward & Ray; Margie Aldie; Clint Weston.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday and Thursday

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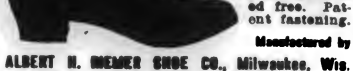
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10.30).—24-26, Gordon Bros. featured; Haight & Deane, good; Miller Musical Trio, familiar and excellent; Ruth Nevin & Co. baggage lost, closed her engagement. 27-29, Payne & Lee; Manson Twins; Ted & Corinne Breton. RIVERTON PARK (Smith, mgr., agent, Gorman; rehearsal Monday 1).—Elsie Minne & Hugh Fay, in "Vacation Days," excellent company.

READING, PA.

PALACE (W. K. Goldenberg, mgr., agent, Morris-Leow; rehearsal Monday & Thursday 10.30).—Garner & Parker, pleased; Collins & Hawley, laughs; Bob & Bertha Hyde, liked; Reed, St. John & Beauvier, well received. G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.).—agent, Walter J. Pimmer.—The Royal Midgents and "Tan," only fair.

WM. ALBRIGHT.

SALT LAKE UTAH.

ORPHEUM.—Week 24, Master Gabriel & Co. great; Moore & Haeger, hit; Namba Japs, good; Louise Stickney's Circus, good; Bessie Brown Ricker, hit; Barnes, Reming & Co. fair; Smythe & Hartman, pleased; good houses. OWEN.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S-C; rehearsal Monday 10).—Week 24, Gretchen Spencer, good; Luttringer & Lucas Co., pleasing; Joe Welch, very good; Sprague & McNeese, went well; Blissett & Scott, clever; The Wilsons, good. PRINCESS (Fred Baillen, mgr.; agent, Bert Levy; rehearsal Monday 10).—Levey Road Show; Art Foner, very good; Laddy & Pony, dainty; Dale & Dale, applauded; De Silvias, good.

GRAND (E. J. Louis, mgr.).—Stock.

L. T. D.

SAVANNAH, GA.

BIJOU (Richard Tant, mgr.; agent, Wells Circuit; rehearsal Monday and Thursday, 21).—21-23, Julius & Parleigh, no merit; Leslie & Adams, laughable; Jumping Jack Hawkins, exceptional; Leslie, funny; Fields & Williams, scored; Lucille Armstrong, strong; Norwood & Norwood, good; Rand's Animals, entertaining. 24-26, Klein Bros.; Klein & Erlanger; Bidney Quartet; Harriett Klein. R. M. ARTHUR.

SEATTLE, WASH.

PANTAGES (Alex. Pantage, mgr.; agent, "Visions in Marble," artistic hit; Four Albanys, excellent; Eleanor Otis & Co., pleasant; W. J. McDermott, hit of show; Arizona Joe & Co., headlined.

MOORE (Carl Reed, mgr.; direction Cort).—21-23, Blurry Band; fair houses. GRAND (E. Levy, mgr. and lessee).—Vaudeville and pictures.

SEATTLE (E. Drew, mgr.).—Stock; good business. ALHAMBRA (Wm. Russel, mgr.).—29-3, Richard & Pringle's Minstrels.

Claire Sinclair, and D. Livingston, local stock favorites, are appearing in a sketch.

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A New Act now making good on the Pacific Coast

Direction BERT LEVEY

"The Union Label," on Pantage's Circuit, and opened this week in Calgary.

After a week of bad business, the Lola closed its doors as a picture house.

ARCHIMEDES.

SHREVEPORT, LA.

MAJESTIC (Ehrlich & Coleman, Co., mgr.; agent, Hodkins; rehearsal Sunday 1.30).—Week 24, The Brobats, very good; Lawrence Peterson & Co., ordinary; Billy Wandes, pleased; Miss Marcin, good. Business very good.

PALACE (J. H. Rowland).—Business fair. DREAMLAND (Joe Brown).—Business fair. MUSEE (R. S. Ayers).—Excellent business.

HOWARD T. DIMICK.

MAJESTIC (Ehrlich & Coleman, Co., mgr.; agent, Hodkins; rehearsal Sunday 1.30).—Week 24, Doc Rice, fair; Marton & Lorraine, good; Casmus & LeMarr, very good; Hughes & Tiffany, pleasing. Capacity.

HOWARD T. DIMICK.

SOUTH BEND, IND.

MAJESTIC (T. M. Moss, mgr.; agent, Frank Doyle; rehearsal Monday and Thursday 12.30).—21-2, Helster Sisters; Leonzo. 2-6, Smith & Adams; Crispin.

C. J. Allard, manager of the Orpheum, left for Ft. Williams, Can., where Allard Bros. are building a new theatre. The house will be called the Broadway and will play vaudeville. H. S. COHEN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Wm. Courtleigh & Co. in "Peaches," big hit; Marvelous Miller, fine; Taylor Holmes, clever; Five Saturdays, sensational; Jones & Deely, good; Ethel MacDonough, favorite; Dennis Bros., pleased.

MAJESTIC (Peter F. Griffin, mgr.).—Great Hayon & Co.; Ed Cooper; Garsson & Garsson; Jean Butler; big attendance.

STAR (Dan F. Pierce, mgr.).—"Gay World," opened the season. Good show. SCARBORO BEACH (Geo. H. W. Munro, mgr.).—Four Bards; The Ishikawas; Zeno, Jordan & Zeno; 65th Regiment Band of Buffalo.

HANLON'S POINT (L. Solman, mgr.).—Enville Prize Band of England. ROYAL ALEXANDRA (L. Solman, mgr.).—Stock.

NOTE: Dave Stewart, a popular official of the Griffin Circuit, leaves for a vacation this week. HARTLEY.

WILMINGTON, DEL.

GRAND (Harris Ames Co., mgrs.).—Jane Barrett, hit.

SHELLPOT PARK (James Henry, mgr.).—Lamontes; Bob Richmond; Prof. Fred Peak; Llyods; Bessie Raymond.

BRANDYWINE SPRINGS.—Stock. HOWARD W. BURTON.

WOONSOCKET, R. I.

OPERA HOUSE (Jas. R. Donovan, mgr.; Ind.).—Lutz Bros. & Co., excellent; Fred Rivenhall, very good; Bert Jordan, hit; Van Hoff, excellent. Business good.

BIJOU (Geo. H. Halel, mgr.).—"The Man of the Hour," Aug. 12. ALLARD.

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ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

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Alrona Zoeller Troupe 269 Hemlock Brooklyn
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Belmont Joe 70 Brook London
Belzac Irving 259 W 112 N Y
Benn & Leon 259 W 28 N Y
Bennett & Marcello 206 W 47 New York
Bentley Musical 121 Clipper San Francisco
Benton & McGowan 20 Western av Muskegon
Bonway Happy 4 North West Warren Mass
Beverly Sisters 5122 Springfield av Phila
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Bretons May & Co 145 W 45 N Y
Brinkley The 434 W 39 N Y
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Brixton & Brixton 703 Lexington Brooklyn
Broad Billy Theatrical Macon Ga
Broe & Maxim 140 Wabash av Chicago
Brookes & Carlisle 23 Glenwood av Buffalo
Brooks & Jennings 21 West Bronx N Y
Browder & Browder 620 S E Minneapolis
Brown & Brown 69 W 115 N Y
Brown Harris & Brown Riverside R I
Brown & Wilmut 71 Glen Malden Mass
Bruno Max C 160 Baldwin Elmira N Y
Brydon & Hanlon 26 Cottage Newark
Bunce Jack 3219 13 Philadelphia
Burbanck & Danforth Berlin N H
Burdett Johnson 240 Morris Pawtucket
Burgess Harvey J 637 Trenton av Pittsburgh
Burke Joe 344 W 14 N Y
Burke & Farlow 4037 Harrison Chicago
Burnell, Lillian 3050 North av Chicago
Burns Jack 397 E Madison Bridge Brooklyn
Burns Sisters 714 S Park Kalamazoo
Burt Wm P & Daughter 123 W 45 N Y
Burton Sydney 136 3 av N Y
Butlers Musical 423 S 2 Phila
Butterworth Charles 350 Treat San Francisco
Byrne Billie Matinee Girl Co
Byron Glacie 107 Blue Hill av Roxbury Mass

Cahill Wm 305-7 Brooklyn
Campbell Al 373 E 34th Bway N Y
Candell & Carleton 2213-20 Bensonhurst L I
Canway Fred R 6435 Woodlawn av Chicago
Cardonville Sisters 425 N Liberty Alliance O
Carey & Stamp 324 43 Brooklyn
Carie Irving 4902 N 45 Chicago
Carmen Frank 465 W 163 N Y
Carmen Beatrice 3188 Washington av N Y
Carroll Nettie Troupe Barnum & Bailey C R
Carroll Chas 429 E Kentucky Louisville
Carrollton & Van 5433 Monte Vista Los Angeles
Carters The Avo Mo
Casad Irvin & Casad Darlington Wis
Casad & De Verne 313 Valley Dayton O
Casburn & Murphy Wichita Kan
Case Paul 31 S Clark Chicago
Casey & Smith 134 Franklin Allenton Mass
Casius & La Mar Box 347 Montgomery Ala
Caulfield & Driver Normandie Hotel N Y
Celot 14 Grove Rd Clapham Pk London
Chameroya 1449 41 Brooklyn
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carmo 2615 So Halsted Chicago
Chatham Sisters 303 Grant Pittsburg
Cheers & Jones 312 W 59 N Y
Chubb Ray 107 Spruce Scranton Pa
Church City Four 1223 Decatur Brooklyn
Clairmont Josephine & Co 163 W 131 N Y
Clark Floretta 10 Lambert Boston
Clark & Duncan 1131 Prospect Indianapolis
Clark & Ferguson 121 Phelps Englewood
Clarke Wilfred 120 W 44 New York
Claton Sisters 2254 6 av Nashville Tenn
Claus Radcliffe & Claus 1649 Dayton av St Paul
Clayton Anderson & Drew Buckeye Lake O
Clear Chas 459 W 123 N Y
Clemento & Miner 39 W 99 New York
Clever Trio 3129 Arch Philadelphia
Cliff & Cliff 4106 Artesian Chicago
Clito & Sylvester 298 Winter Philadelphia
Close Bros 41 Howard Boston
Cole Billy 19-4 av Bklyn
Collins Eddie 5 Reed Jersey City N J
Compton & Plumb 3220 Emerson av Minneap
Conrads Four 124 Trinity av New York
Conn Richard 201 W 109 N Y
Connolly Bros 1906 N 24 Philadelphia

Cook Geraldine 675 Jackson av New York
Cooke & Rother Casino Montivideo Uruguay
Corbett & Forrester 71 Emmet Newark N J
Cornish Wm A 1103 Broadway Seattle
Costello & La Croix 313 Ewing Kansas City
Cots El 905 Main Wheeling W Va
Cotter & Boulden 1836 Vineyard Philadelphia
Coyle & Murrell 3327 Vernon av Chicago
Crawford Glenn 1439 Baxter Toledo
Cromwell & Danasco Gardens London
Crosby Anna 163 E 3 Peru Ind
Croze & Maye 1213 Huron Toledo

CROUCH AND WELCH

Next Week (Aug. 7), Orpheum, Seattle.
Direction, M. S. BENTHAM.

Cullen Bros 2916 Ellsworth Philadelphia
Cunningham & Marion 155 E 96 N Y
Curson Sisters 317 Adele av Jackson Miss
Cycling Brunettes 331 Cross Lowell Mass

D.

Dale & Harris 1610 Madison av New York
Daley Wm J 103 N 10 Philadelphia
Dalton Harry Fen 175 Irving av Brooklyn
Daly & O'Brien National Sydney Indef
Daugherty Peggy 853 30 Portland Ore
Davidson Dot 1305 Michigan av Niagara Falls
Davis Hazel M 2532 La Salle Chicago
Davis & Cooper 1920 Dayton Chicago
Dawson Ell & Gillette Sisters 344 E 53 N Y
De Clnville Bill 1313 Douglas Omaha
De Costa Duo 945 N Randolph Phila
De Frank Sylvia Saratoga Htl Chicago
De Grace & Gordon 223 Liberty Brooklyn
De Leo John B 713 Jackson Milwaukee
De Mar Rosa 167 W 37 21 Chicago
De Mario Deutsches Munchen Germany
De Milt Gertrude 313 Sterling Pl Brooklyn
De Oesch Mile M 328 S 10 Saginaw
De Velde & Zeida 115 E 14 N Y
De Vere & Roth 549 Belden av Chicago
De Verne & Van 4573 Yates Denver
De Witt Burns Torrance Stoll Circuit Eng
De Witt Hugo 342 W 43 N Y
De Young Tom 165 E 115 New York
De Young Mabel 859 E 161 N Y
Dean Lou 453 3 Niagara Falls
Dean & Sibley 463 Columbus av Boston
Deery Frank 304 West End av New York
Delton Bros 361 W 23 New York
Demasco Stoll Circuit England
Demonto & Belle Englewood N J
Denton G Francis 451 W 44 New York
Deveau Hubert 264 Prospect pl Bklyn
Diola The 143 E 5 Mansfield O
Dixon & Hanson 4406 Prairie av Chicago
Dodd Emily & Jessie 301 Division av Bklyn
Doherty & Harlowe 433 Union Brooklyn
Dojan & Lenhart 2460 7 av Chicago
Doice Sisters 349 W 14 N Y
Donaghy G Francis 319 55 Brooklyn
Donald & Carson 316 W 103 New York
Donner Doris 348 Lincoln Johnstown Pa
Dooley Three Shes Buffalo
Doss Billy 103 High Columbus Tenn
Dow & Lavan 393 Cauldwell av New York
Downey Leslie T Majestic Cedar Rapids Ia
Doyle & Fields 2345 W Taylor Chicago
Drew Dorothy 377 1 av New York
Drew Lowell B Stratford N J
Drew Virginia 3225 Michigan av Chicago
Dube Leo 358 Stowe av Troy
Du Bois Great & Co 30 N Wash av Bridgeport
Duncan A O 942 E 9 Brooklyn
Dunn Arthur F 317 E Lacock Pittsburg
Dunn Emma & Co Orpheum Los Angeles
Dupres Fred 553 Quincy Bklyn
Dwyer Lottie Trio 59 No Wash Wilkes-Barre

E.

Edgardo & Earle 651 W Fayette Baltimore
Edman & Gaylor Box 39 Richmond Ind
Edna Ruth 418 W Green Glen N Y
Edwards Geo Grant Htl Chicago
Edwards Shorty 313 Carroll Allegheny
Edyth Mile Rose Box 185 E Northport L I

Edythe Corine 235 S Robey Chicago
Eldridge Press 601 W 144 N Y

KATE ELINORE AND SAM WILLIAMS

In a New Act, entitled
"THE PARSON AND THE COOK."
New Brighton Theatre, Sept. 4.

Ellsworth Mr & Mrs Harry Freeport L I
Elson Arthur 556 E 149 N Y
Eltan Jane 244 W 116 N Y
Elwood Perry & Downing 934 Harlem av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerson & Le Clear 23 Beach Grand Rapids
Empire State Quartet 164 E 137 N Y
Englebreth G W 3213 Highland av Cincinnati
Erie & Leo River View Charleston Ill
Esmann H T 1244 Putnam av Brooklyn
Eve & Roth Lyric Redfield S D
Evans Bessie 3701 Cottage Grove av Chicago
Evans Emila & Evans 2546 7 av N Y
Evans & Lloyd 923 E 13 Brooklyn
Evers Geo 310 Losoya San Antonio
Eweling Charlie 514 W Oconee Fitzgerald Ga

F.

Fairchild Sisters 320 Dixwell av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Falls Billy A 488 Lyell av Rochester
Fanta Trio 3 Union sq N Y
Fenney & Fox 629 Central av Camden
Ferguson Frank 704 W 130 N Y
Ferguson Joe 137 W 67 New York
Fernandes May Duo 207 E 27 N Y
Ferrard Grace 2716 Warsaw av Chicago
Ferry Wm Palace London Indef
Field Bros 146 Lenox av N Y
Fielders & La Adella Majestic Kalamazoo
Finn & Ford 330 Revere Winthrop Mass
Fitzsimmons & Cameron 5609 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Fletcher 33 Rondell Pl San Francisco
Florence G W 23 Bennett Buffalo
Flynn Frank D 65 W 132 N Y
Follette & Wicks 1234 Gates av Brooklyn
Forbes & Bowman 231 W 113 N Y
Force Johnny 300 Edmondson Baltimore

Max Dora Mabel Edwin 4 FORDS 4

Next Week (Aug. 7), Temple, Detroit.

Ford & Co 300 Fenton Flint Mich
Ford & Louise 128 S Broad Mankato Mich
Formby Geo Waltheu House Wigan Eng
Foster Harry & Sallie 1536 E 13 Philadelphia
Foster Billy 3316 Centre Pittsburg
Fowler Kate 324 W 96 N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 173 Madison Rochester
Foyer Eddie 990 Pierpont Cleveland
Frances & Coleman 317 W 32 Phila
Francis Willard 67 W 133 New York
Francisco 343 N Clark Chicago
Fred Jack 36 W 116 N Y
French Henri Gerard Hotel New York
French & Williams 321 W Elaine Seattle
Frobel & Ruge 314 W 32 New York
Fulton Thurston Chicago

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 323 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gale Ernie 169 Eastern av Toronto
Gardner Fanny 1253 N 3 Philadelphia
Gardner Georgia 4446 Kenmore av Chicago
Garrity Harry Princess Los Angeles Indef
Gastunk Mm 517 George Cincinnati

WILLIE GARDNER

Moss and Stoll Tours, England.
Returns to America in August.

Gath Karl & Emma 508 Cass Chicago
Gaylor Chas 768 17 Detroit
Geiger & Walters 1274 W 76 Cleveland O
German Anna O 85 Arnold Revere Mass
Geyer Bert Palace Hotel Chicago
Gilden Sisters 316 Schuykill av Pottsville Pa
Gilmard & Le Moyné 1415-22 Des Moines
Gilmard Marie 41 Howard Boston
Gladstone & Talage 145 W 45 N Y
Gleason Violet 439 Lexington Waltham Mass
Glover Edna 862 Emporia av Wichita
Goffrey & Henderson 3200 E 14 Kansas City
Goforth & Doyle 351 Halsey Brooklyn
Golden Claude 312 Kingsford N Y
Golden Max 5 Alden Boston
Goodall & Craig 146 W 36 N Y
Goodman Joe 2038 N 2 Philadelphia
Goodrode Great South Haven Mich
Gordo El 318 W 137 N Y
Gordon Ed M 6116 Drexel av Chicago
Gordon Paul L 214 W 59 Los Angeles
Gordon Dan 1777 Atlantic av Brooklyn
Gordon & Barber 26 So Locust Hagerstown Md
Gordon & Kinley 2231 Emmonsav Ship'd Bay
Goss John 83 Sawyer Haverhill Mass
Gosses Bobby 400 So 6 Columbus O
Gottlieb Amy 400 N Clark Chicago
Gould & Rice 325 Smith Providence R I
Goyt Trio 555 Willow Akron O
Grace Lew 3844 Penn av Baltimore
Grannon Ida Melrose Park Pa Indef
Grant Burt & Martha 8556 Dearborn Chicago
Grant 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1923 Birch Joplin Mo
Gremmer & Meltz 1487 S 6 Louisville
Grieves John & Co Columbia Boston Indef
Griffith Myrtle E 806 Kirkwood av Pittsburg
Griffith Marvelous Elkhat Ind
Griffs & Hoot 1828 Cambria Philadelphia
Grimes Tom & Co Williamstown N J
Grimm & Satchell 255 Ridgewood av Bklyn
Groom Sisters 503 N Hermitage Trenton N J
Grossman Al 523 North Rochester
Gruber & Kew 408 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall E Clayton Elmhurst Pa
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 56 Orchard Norwich Conn
Halls Dogs 11 E Walnut Revere Mass
Halpern Nan 1621 E 17 av Denver
Halsey Boys 31 E 98 N Y
Halsted Willard 1141 Tyrantia New Orleans
Hamilton Estelle Muskegon Mich
Hamilton H L Clifside Park Ashland Ky
Hamline The 51 Scovel Pl Detroit
Hampton & Basset Bljou Marquette Mich
Hanes G Scott 312 Ritner Phila
Haney Edith Alrdome Boone Ia
Hannon Billy 1538 No Hamlin av Chicago
Hansone & Co 1037 Tremont Boston
Hanvey Lou 553 Lenox av New York
Harris & Randall Jeffers Saginaw Mich
Hart Bros Barnum & Bailey C R
Hart Stanley Ward 3445 Pine St Louis
Hart Maurice 156 Lenox av New York
Hartman Gretchen 521 W 135 N Y
Harvey & Welch 7 E 119 N Y
Harveys 607 Western Mountsville W Va
Hatches 47 E 132 New York

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Clarkston, Mich., Oakland County
EDW. S. KELLER, Rep.

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Hayden Jack Orpheum Denver
Hayden Virginia Alcazar Denver Indef
Hayman & Franklin Tivoli Dublin Ireland
Haywood Chas 43 Clinton Newark N J
Heid & La Rue 1223 Vine Philadelphia
Henderson & Thomas 337 W 40 New York
Henella & Howard 446 N Clark Chicago

LOOK OUT FOR THIS ACT! NEW--BUT THEY "CLEAN UP"

TWO IN A QUARTET

Direction, ALBEE, WILL ROSSITER'S "SOME OF THESE DAYS"
SONG "HITS"
WEBER & EVANS "SOME" COMBINE "THAT CAROLINA RAG," "WHEN I WOKE UP Etc."

Oh! Look! Look! Look! Three Men on Bases and Nobody Out!! Three Heavy Hitters Up!!!

SHERMAN, KRAVITZ AND HYMAN

Will We Score? Well, we shall see.

Official Score at KNOCKERSTEIN'S NEXT WEEK (Aug. 7)

Umpires, Mr. WILLIAM HAMMERSTEIN and Capt. MAX HART

15 Minutes of Pep-And Gone

Henry Dick 307 Palmetto Brooklyn
Henry Glrie 3232 So 17 Philadelphia
Henry 423 E 162 N Y
Herbert Barnum & Bailey C R
Herberta The 47 Washington Lynn Mass
Herman & Rice 312 E 16 N Y
Herr Noodle Box 46 Witter Pa
Hers Geo 322 Stone av Scranton
Heasle National Sydney Australia Indef
Heuman Trio Brighton Beach N Y
Heverly Grace Desmond Sayre Pa
Hill Edmunds Trio 262 Nelson New Brunswick
Hillman & Roberts 516 E 11 Saginaw Mich
Hilliers 192 Bay 25 Bensonhurst N Y
Hines & Fenton 151 W 42 New York
Hoffman Dave 2241 E Clearfield Phila
Hoffman Harry & Co Proctors Perth Amboy N J
Holman Bros 614 Lake Cadillac Mich

HOLMES, WELLS AND FINLAY
Per. address, 2348 W Adams St., Chicago.
Direction A. E. MEYERS.

Holmes Ben 114 W Montana Atlanta Neb
Holmes Wells & Finlay Orpheum Seattle
Holt Alf Sydney Australia
Homan & Helm 123 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 432 W 24 New York
Hopp Fred 326 Littleton av Newark N J
Horter Kathryn 251 Halsey Bklyn
Horton & La Triska Queens London
Hotelling Edward 557 E Division Grand Rap
House Carl C 198 Glover Detroit
Howard Bros 329 W 28 N Y
Howard Emily 644 N Clark Chicago
Howard Comedy Four 625 E av Brooklyn
Howard Harry & Mae 322 S Peoria Chicago
Howard Bernice 3008 Calumet av Chicago
Hoyt Edward N 166 W 47 N Y
Hoyt & Starke 14 Bancroft Pl Bklyn
Hugel & Quinn 535 Rush Chicago
Hulbert & De Long 4416 Madison Chicago
Hunter Ethel 4029 Troost Kansas City
Hunter & Ross 320 So Senate av Indianapolis
Hurley F J 163 Magnolia av Elizabeth N J
Hutchinson Al 210 E 14 New York
Hyatt & Le Nora 113 W Lanyale Baltimore
Hylands 23 Cherry Danbury Conn
Hynde Bessie 151 Pearl Buffalo

Inge Clara 309 W 42 N Y
Ingles & Reading 132a Bower Jersey City
Ingrams Two 1304 Story Boone Ia
Innes & Ryan Aldrome St. Louis
Iolen Sisters 9 W 45 N Y
Irving Pearl Indian Lane Canton Mass
Irwin Flo 317 W 46 N Y
Irwin Ferdinand 34 Horton Fall River

Jackson Cyclists Palace London
Jackson H'ry & Kate 306 Buena Vista Yonkers
Jackson Alfred 30 E Tupper Buffalo
Jacob & Bardel Atkins av Pittsburgh
Jeffries Tom 239 Bridge Bklyn
Jennings Jewell & Barlow 3263 Arl'gt'n St L
Jes & Dell 1202 N 5 St Louis
Jewell Mildred E Alden Boston
Johnson Great 287 W 37 N Y
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6846 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Empire Leeds Eng
Jones & Rogers 1351 Park av New York
Jones Maud 50 W 125 N Y
Jones & Gaines 412 W 55 N Y
Jones & Moore 33 Kendall Boston
Jones & Whitehead 12 Borden Newark N J
Juno & Wells 511 E 75 New York

Kartello Bros Paterson N J
Kauffman 240 E 35 Chicago
Keating & Murray Blakers Wildwood N J Ind
Keaton & Barry 74 Boylston Boston
Kenley & Parks 25 W 150 N Y
Kessler Bros & Baymarket Sq London
Kelle Zena 110 W 44 N Y
Kell Jack 1163 13 Milwaukee
Kelly & Wentworth 1914 E 34 St Joe Mo
Kelly Sisters 4838 Chittenden av Chicago
Keltner 131 Colonial Pl Dallas
Kendall Chas & Maudie 133 Alfred Detroit
Kennedy Joe 1181 N 3 Knoxville Tenn
Kenton Dorothy Whallonsburg N Y

Keough Edwin Continental Hotel San Fran
Kessner Rose 423 W 124 New York
Kidder Bert & Dor' 336 Santa Clara Al'meda
King Bros 211 4 av Schenectady
King Violet Winter Gard'n Blackpool Eng Ind
Klein Ott & Nicholson San Souci Chicago
Klein & Clifton 507 W 124 N Y
Knight Bros & Sawtelle 4450 Sheridan Rd Chic
Koehler Grace 5050 Calumet Chicago
Kohers Three 63 13 Wheeling W Va

Lacey Will 1516 Capitol Washington
Lafayettes Two 165 Graham Okla
Lamont Harry & Flo 23 Clinton Johnstown NY
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 2713 Locust Phila
Lane & Ardell 322 Genesee Rochester
Lane Eddie 205 E 72 New York
Lang Karl 373 Bickford av Memphis
Langdon 1534 Av B Council Bluffs Ia
Langston Joe 103 E 51 Philadelphia
Lansner Ward E 233 Schaefer Brooklyn
La Auto Girl 123 Alfred Detroit
La Blanche Mr & Mrs Jack 3315 E Baltimore
La Centre & La Rue 4461 S av New York
La Clair & West Box 155 Sea Isle City N J
La Grange & Gordon 2603 Lucas av St Louis
La Moines Musical 323 E Baraboo Wis

La Maze Trio
Two months, August and September, Ron-
acher's, Vienna.

La Nolle Ed & Helen 1707 N 15 Philadelphia
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 21 Lillie Newark
La Tell Bros Euclid Cleveland
La Tour Irene 24 Atlantic Newark N J
La Vette 1703 W 21 Kansas City
La Vine Edward Orpheum Oakland
Larose 232 Bleeker Brooklyn
Larriue & Lee 32 Shuter Montreal
Lashy Great 1513 Kater Philadelphia
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 363 E Indiana St Charles Ill
Le Dent Frank Majestic Chicago
Le Grange & Gordon 2603 Lucas av St Louis
Le Hirt 760 Clifford av Rochester
Le Page 236-8 Milwaukee
Le Pearle & Bogart 401 Solome Springfield Ill
Le Roy Geo 36 W 15 N Y
Le Roy Vic 313 Everett Kansas City Kan
Le Roy Chas 1506 N Y Baltimore
Le Roy & Adams 1512 Locust av Erie Pa
Leahy Bros 359 East av Pawtucket R I
Lee Joe Kinsley Kan
Lee Rose 1040 Broadway Brooklyn
Leffingwell Nat & Co 236 W 150 New York
Leipnis Nate Orpheum San Francisco
Lense 1914 Newport av Chicago
Leonard & Drake 1099 Park Pl Brooklyn

A COPY OF NONE COPIED BY MANY
BERT LESLIE
King of Slang in
"HOGAN THE PAINTER"
Next Week (Aug. 7), Majestic, Milwaukee.

Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 139 New York
Lester & Kelle 312 Fairmount av Jersey City
Levine & Susie 14 Prospect W Haven Conn
Levy Family 47 W 125 New York
Lewis & Lake 2411 Norton av Kansas City
Lewis Phil J 116 W 121 New York
Lewis Walt'r & Co 677 Wash'n Brookline Mass
Ligerman 705 N 5 Philadelphia
Livingston Murry 320 E 162 N Y
Lloyd & Castano 104 E 61 New York
Lockhart & Webb 232 W 32 N Y
Lockwoods Musical 121 Cannon Poughkeepsie
Loh & Love 1914 E 34 St Joe Mo
London & Riker 32 W 98 New York
Londons Four Orpheum San Francisco
Longworths 8 Magnolia av Jersey City
Lorch Family Orpheum Oakland

Low Musical 37 Ridge av Rutherford N J
Luce & Luce 326 N Broad Philadelphia
Lucier & Ellsworth 472-41 Oakland
Lynch Hazel 355 Norwood av Grand Rapids
Lynch Jack 32 Houston Newark
Lynn Roy Box 63 Jefferson City Tenn
Lyon Waiter A Ship Cafe Venice Cal Indef

Mach Anna Pleasant Ridge O Indef
Mack & Co Lee 666 N State Chicago
Mack Floyd 694 Ohio Chicago
Macy Maud Hall 3613 E 26 Sheephead Bay
Mae Florence 43 Jefferson Bradford Pa
Main Ida Dunn Cafe San Francisco Indef
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 355 Bedford av Brooklyn
Manning Trio 154 N Wanamaker Phila
Mantelli Marionettes Lakeland Akron O
Marcous 312 Ladin Chicago
Mardo & Hunter, 2122 Eugenia St Louis
Marine Comedy Trio 127 Hopkins Brooklyn
Marion Cliff Grant Hotel Chicago
Marion & Lillian Freeport L I
Mario Aldo Trio Metairie Milwaukee
Marsh & Middleton 19 Dyer av Everett Mass
Marsh Chas 305 14 Milwaukee
Martha Mile 63 W 91 New York
Martine Carl & Rudolph 457 W 57 New York
Mason Dan & Co Empress Spokane
Matthews Mabel 2921 Burling Chicago
Matthieson Walter 445 W Ohio Chicago
Mayne Elisabeth H 144 E 48 New York
McCarthy & Harris 521 Palmer Toledo
McCarthy & Barth 1901 Missouri av St Louis
McConnell Sisters 1347 Madison Chicago
McCormick & Irving 1810 Gravesend av Bklyn

MCCORMICK AND WALLACE
Orpheum Tour
Direction, ALBEE, WEBER & EVANS.

McCune & Grant 626 Benton Pittsburg
McDowell John & Alice 617 E Detroit
McGarry & Harris 521 Palmer Toledo
McGuire Tutz 69 High Detroit
McLain Sisters 33 Miller av Providence
McNallys Four 229 W 28 New York
McNamee 41 Smith Poughkeepsie
Macnicol Jas Charlottetown Canada
McWaters & Tyson 471 60 Brooklyn
Mendelsohn Jack 163 W 62 New York
Menetekel 104 E 14 New York
Meredith Sisters 29 W 65 New York
Merritt Raymond 179 Tremont Pasadena Cal
Meyer Sisters 13 Culton Springfield Mass
Meyer David 1534 Central av Cincinnati
Michael & Michael 320 W 52 New York
Milam & DuBois 354 W 52 N Y
Military Trio 472 E 24 Paterson
Miller & Mack 3641 Federal Phila
Miller & Princeton 55 Olney Providence
Miller Theresa 113 W Grand av Oklahoma
Millman Trio Wintergarten Berlin
Mills & Moulton 58 Rose Buffalo
Minatrel Four Greenan Tampa Fla
Mintz & Palmer 1305 N 7 Philadelphia
Miskel Hunt & Miller 103 14 Cincinnati
Mitchel & Cain Empire Johannesburg
Moller H 25 Elm Delaware O
Montambo & Bartoli 40 E Liberty Waterbury
Montgomery Harry 154 E 124 New York
Montgomery & McClain Magnolia Cincin Indef
Moore Geo W 2154 Cedar Phila
Moran 358 N 5 Philadelphia
Morgan King & Thompson 613 62 E Chic
Morgan Meyers & Mike 1236 W 26 Phila
Morin Sisters 303 Middlesex Lowell
Morris & Wortman 153 N Law Alentown Pa
Morris & Kramer 1904 St John Pl Bklyn
Morris Mildred & Co 350 W 36 New York
Morton & Keenan 574 11 Brooklyn
Motogiri 363 W 46 N Y
Mowatts Empire Newcastle Eng
Mozarte 25 Morse Newtow Mass
Mueller & Mueller Saginaw Mich
Mullen & Correll Majestic Chicago
Muller Maud 601 W 151 N Y
Murray & Alvin Great Adel Co
Musical Empire York Grand Rapids
My Fanny 13 Adams Strand London
Myers & MacBride 162 E av Troy N Y
Myrie & Orth Muscoda Wis

Nazario Nat & Co 3101 Tracy av Kansas City
Nazy Blas & Rose 459 E Main Bridgeport
Nelson Bert A 1042 N Humboldt Chicago
Nelson Oswald & Burger 150 E 123 N Y
Newhoff & Phelps 12 W 117 N Y

Noble & Brooks Mt Clemens Mich
Nonette 417 Flatbush av Brooklyn
Norton C Porter 6242 Kimbark av Chicago
Noss Bertha Gerard Hotel N Y
Nowak Eddie 595 Prospect av Bronx N Y

O'Connor Trio 706 W Allegheny av Phila
O'Dell & Gilmont 141 Monroe Chicago
O'Donnell J R 123 E 154 N Y
Ogden Gertrude H 2325 N Mosart Chicago
Ollivers Four O H Waterville Me
Omar 363 W 86 N Y
Omern Trio Euclid Cleveland
Omern & Regenery 513 Warren Bridgeport
O'Rourke & Atkinson 1345 E 46 Cleveland
Orr Chas F 181 W 41 N Y
Orren & McKensie 603 East Spring Ohio
Ott Phil 171A Tremont Boston
Owens Dorothy Mae 3047 30 Chicago
Osawa The 45 Kinzel av Kenmore N Y

Padula Vincent 533 Park av Bklyn
Palmer Esther Mile 131 E 46 Chicago
Parker & Morrell 127 Hopkins Bklyn
Pavlis Geo W 534 N Franklin Philadelphia
Patterson Sam 33 W 133 N Y

PAULINE
Fall Mail Depositing & Forwarding Co.,
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Paulinette & Pique 4234 Wain Frankford Pa
Pauli & Ryhold 3535 County New Bedford
Pearl Marty 32 Marcy av Bklyn
Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster av Atlantic City
Pepper Twins Lindsay Can
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bl'fmd av Hoboken N J
Phillips Mandane Calvert Hotel N Y
Phillips Samuel 316 Claason av Brooklyn
Piccolo Midgate Box 25 Phenicia N Y
Pinkney Dick Hagenbeck Wallace C R
Pisano & Bingham 50 Christie Gloversville
Pisano Yen 15 Charles Lynn Mass
Pope & Uno 224 Franklin Phila
Potter & Harris 5850 Wayne av Chicago
Potts Bros & Co Park Louisville
Powell Eddie 3314 Chelsea Kansas City
Powers Elephants 745 Forest av N Y
Price Harry M 623 Kelly Bronx N Y
Priss Jolly 1623 Arch Philadelphia
Prior The Tukula Wash
Proctor Sisters 1113 Halsey Brooklyn
Prost Trio Ringling Bros C R

Quartette A 753 Home N Y
Quigg & Nickerson Gormans Boston Indef
Quinlan Jose 444 N Clark Chicago

Raceford Roy 507 W 172 N Y
Raimund Jim 27 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Raper John 172 Cole av Dallas
Rawls & Von Kaufman 3 Cherry Muskegon
Ray Eugene 5603 Prairie av Chicago
Ray & Burns 257 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Turin Italy
Raymore & Co 147 W 95 N Y
Redmond Trio 351 Halsey Bklyn
Redner Thomas & Co 973 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 236 E 62 Los Angeles
Reeves Geo H 194-8 Troy, N Y
Reiffkin Joe 163 Duane Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Remy & Soper 1233 N Alden Phila
Renaldas The 2044 Sutter San Francisco
Renetta & La Rue 2321 80 Hicks Phila
Ree Len 1021 Cherry Phila

REYNOLDS AND DONEGAN
Next Week Aug. 7, 3000 Buffalo

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Richard Bros 116 E 3rd New York
Riley & Ahearn 35 Plant Dayton O
Rio Al C 230 W 146th N Y
Ripon Alf 546 E 27th New York
Ritter & Bovey 49 Billerica Boston
Roberts C 1351 Sherman av Denver
Roberts & Downey 36 Lafayette Detroit
Robinson Wm C 3 Granville London
Robinsons The 901 Hawthorne av Minneapolis
Rock & Rol 1410 Indiana av Chicago
Rooder & Lester 314 Broadway Buffalo
Rogers & Mackintosh 1 Claremont pl M't'n N J
Rolands Geo S Box 390 Cumberland Md
Ro Nero 412 S George Rome N Y
Roode Claude M Ringling Bros C R
Rose Lane & Kolgard 115 W 45th N Y
Rose Clara 6025 67 Brooklyn
Ross & Lewis Argyle Brinkerhead Eng
Ross Sisters 66 Cumberland Providence
Ross Musical Novelty 313 W 43rd N Y
Rother & Patterson Providence
Russell & Davis 1316 High Springfield O
Rutans Song Birds Nemo Asbury Park N J
Rutledge Frank Spring Lake Mich Indef
Rye Geo W 116 Ft Smith Ark
Ryno & Emerson 161 W 174th N Y

Thomas & Wright 555 N Clark Chicago
Thomson Harry 1234 Putnam av Brooklyn
Thorne Mr & Mrs Harry 375 W 141st N Y
Thornes Juggling 53 Rose Buffalo
Thornton Geo A 398 Broome N Y
Threikeld & Wickes River View Charleston Ill
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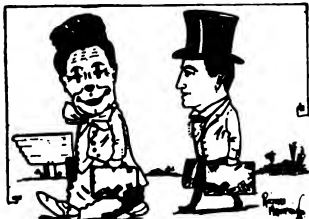
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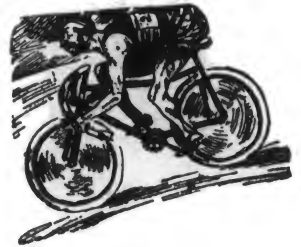
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VARIETY

Vol. XXIII. No. 10.

AUGUST 12, 1911.

PRICE TEN CENTS

BIG BROADWAY SUCCESSOR TO MADISON SQUARE GARDEN

Brewster Block Disposed of to Permit of Another Large Amphitheatre for New York City.

New York is to have two huge amphitheatres, or auditoriums, or whatever one may choose to call them, to replace the present Madison Square Garden, which is shortly to be torn down.

In addition to the new structure to be built by Reginald Vanderbilt to house the annual week's sartorial and equine exhibit, to be located over on Madison avenue in the neighborhood of the new Grand Central depot, another huge auditorium is to be immediately erected on the site of the Brewster block on Broadway, 47th to 48th street.

This enterprise is being promoted by Marcus Nathan, lessee of the Grand Central Palace. Interested with him are a Brooklyn brewer, and several capitalists. The auditorium, according to the plans drawn by architect Henry B. Herts, will have a bigger arena than the present Madison Square Garden, although the plot of ground on which the place will stand is only 203 feet on Broadway and extends west on 47th and 48th streets, a distance of only 300 feet. None of the space will be given over to theatres and concert halls as in the case of the structure in the vicinity of Madison Square park.

According to the plans there will be stores and offices on the Broadway side of the building, and the roof will have a glass covering to house a huge lake for a summer motor boat exhibit and kindred enterprises, while in the winter the lake will be frozen and used as an indoor ice skating rink. In the cellar will be a rathskeller 200 by 150 feet, which the promoters will probably conduct themselves. They have already received an offer of \$75,000 a year rental for the rathskeller,

which is said to be the record rental for an underground restaurant anywhere in the world.

The present Madison Square Garden box and arena seats number some 6,500. The new auditorium plans call for a seating capacity of nearly 8,500.

The ground is owned by the Sutphen estate, which leases the bare site without any improvements to the company promoted by Mr. Nathan, for a period of twenty-one years at \$200,000 a year, the lessees to do all the building and forfeit all title to their improvements at the termination of their tenancy.

That the projectors of this enterprise have gone thoroughly and carefully into the matter before entering into so big an undertaking is proved by the statement from one of the stockholders to a VARIETY representative, that they already have applications for the rental of the new auditorium from the time of its opening.

WILL LEIBLERS GET NEW NEW?

Through having taken over the New Theatre on Central Park and naming that playhouse the Century, there is a possibility that Leibler & Co. may also have the control of the new New Theatre which is now in the course of construction on West 44th street.

Although there could be no verification obtained it is said the firm has already signed for the lease. Just what has developed in the inner workings that has given the house to the producing managers is problematical.

Last week the contract for the building was given out. Marc Eldlitz & Son secured the work. The contract was given out by the New Theatre Co., the directors of which are named as follows: Paul D. Cravath, Otto H. Kahn, H. R. Winthrop and Edmund L. Baylies. The seating capacity called for is 1,100.

EARLY LONDON PRODUCTIONS.

(Special Cable to VARIETY.)

London, Aug. 9.

The list of plays scheduled for production at the London playhouses for the month of September, includes the following:

His Majesty's, "Macbeth."

St. James', a new comedy by Henry Arthur Jones.

Drury Lane, a spectacular melodrama by Cecil Raleigh and Henry Hamilton.

Duke of York's, "The Concert," (August 28), an adaptation from the German by Leo Dietrichstein, played all last season at the Belasco theatre, New York. Henry Ainley and Irene Van Brugh will have the leading roles.

Prince of Wales', "The Great Name," an adaptation from the German, with Charles Hawtrey in the star role, produced last season in America by Henry W. Savage, with Henry Kolker in the leading part.

Comedy, "The Marionettes," a comedy adapted for Sir John Hare, from the French.

New, "Romeo and Juliet."

Court, "Married by Degrees."

Royalty, "The Honeymoon," a comedy by Arnold Bennett, with Marie Tempest as the star.

Shaftesbury, a Japanese musical piece, composed by Lionel Monckton and Howard Talbot, book by Robert Courtneidge and A. M. Thompson.

Whitney, "The Spring Maid," musical comedy from the German, composed by Herr Reinhardt, played in America last season by Christle MacDonald.

REAPPOINTED BY GOVERNMENT.

(Special Cable to VARIETY.)

Paris, Aug. 9.

The Government has reappointed Albert Carre, director of the Theatre de l'Opera Comique, for seven years.

COOK AGAIN IN CHARGE.

Charles Emerson Cook will return to his old position as general press representative for the Belasco enterprises when the regular season begins.

Mr. Cook resigned from this position a year ago to promote some theatrical ventures of his own.

FINE OLD DOINGS.

(Special Cable to VARIETY.)

London, Aug. 9.

There were fine old doings at the Palace last Friday and Saturday, when Pavlowa slapped her dancing partner, Mordkin, for allowing her to fall. Mordkin was booed, and Pavlowa was cheered. The act was closed, as a double turn, but Pavlowa remains at the Palace, and is a big success alone.

The attending scenes Friday and Saturday were the culmination of the evident bitter feeling between the Russian dancers, which had its growth, it is said, through jealousy, and started with the present Palace engagement.

LONDON OPENINGS.

(Special cable to VARIETY.)

London, Aug. 9.

Albert Chevallier reappeared in the London halls, Monday, at the Coliseum, and did big with a revival of his old successes.

Lillian Shaw, an American character singer, opened at the Pavilion, and was a genuine hit; but she will have to rely almost wholly upon her "Yiddisher" numbers for further success.

At the Coliseum, Emilia Nirschy, Hungarian ballet dancer, got over very well, despite poor assistance.

Billee Seaton, another American singer, opened at the Alhambra for her first London showing. In front of a poor house, and taking her turn before nine, she did moderately.

NELLA WEBB, SEASON'S FIND.

(Special cable to VARIETY.)

London, Aug. 9.

Nella Webb is termed by managers the find of the London season. There is great demand for her services. Miss Webb has contracted to play the Empire, commencing Aug. 28.

REJANE PRODUCING REVUE.

(Special Cable to VARIETY.)

Paris, Aug. 9.

Nov. 15 at Rejane's theatre, a revue is announced, to be produced under the direction of the actress. Mme. Rejane will appear in important roles in it.

"OPPOSITION SHEET" IN EFFECT WITH OPENING OF THE SEASON

Secret Inspectors Watching for Acts Playing Under Assumed Names on the "Small Time." F. F. Proctor Files Complaint Against "Opposition."

Aug. 28 is the official date set by the United Booking Offices for the next "opposition sheet" to go in effect. That is the date when the vaudeville season will take its regular start.

The "opposition sheet" will carry the names of all acts which have played in "opposition houses." Acts appearing in these "opposition houses" will be listed, as local managers file a complaint with the United Offices or the Orpheum Circuit. The United and Orpheum Circuit will exchange and recognize each other's "sheets."

There has been no "sheet" maintained since that against the Morris Circuit was dropped, when Morris merged with the Loew Circuit.

A VARIETY representative was informed, this week, by a United manager, that in some of the cities secret inspectors would be sent out to report upon all "small-time" shows not booked through the United Offices.

Philadelphia was especially mentioned by the manager as a city where many acts appear in the smaller vaudeville houses under assumed names, either before or after appearing upon the "big time." The identity of the inspector for Philadelphia would not become known, it was stated, but regular rounds of the houses over there would be made by him. Other cities, with an abundant supply of "small timers," would likewise have their weekly bills scrutinized "from the front."

The "opposition sheet" will not antedate Aug. 28, excepting in those houses already complained against. There have been but two since it was decided by the United early in the summer to follow a plan which put it up to the local or resident manager to protest against houses in his town. This procedure places the house complained against under the ban.

Tuesday, F. F. Proctor filed a complaint with the United against the Grand Opera House, alleging that the Grand is "opposition" to Proctor's 23d Street. The Grand opened last Saturday for four weeks of "pop" vaudeville. The houses are about two blocks apart.

Asked whether the Loew and Fox "small-time" houses would be known as "opposition," the United manager stated that they would not, unless the manager in the near vicinity to any of them lodged a complaint. In New York, the Loew theatres are mostly nearest to the Percy G. Williams' houses, while in Boston, Loew's Orpheum and Columbia will occupy a city that B. F. Keith holds supreme control of for the high-class variety turns.

The manager stated that if Lyman Glover, General Manager for the Kohl

& Castle theatres in Chicago, should forward a complaint against any "small-time" house in that city, it would go upon the "opposition sheet."

The present manner of maintaining the "opposition sheet" differs somewhat to that in the past. Heretofore, opposition barred the circuit, while now the plan will ban but those houses objected to. A circuit may have eight or ten theatres upon it, but only those complained against will be carded as "opposition."

Agents booking through the United were disturbed this week when Zue McClary, directing the Parks and Fairs' Department of the agency, stated that no "United acts" could appear at fairs not booked through her department. The reason given was that the United's Fair bookings wanted these acts available. The agents retorted that the United could not expect acts to withhold from open-air bookings on the unsubstantial outlook that the United might use them. Miss McClary, however, was upheld when the matter was laid before one of the United's booking managers.

MRS. FITZ A "SINGLE."

Mrs. Bob Fitzsimmons, wife of the ex-champion heavyweight pugilist of the world, is to be found battling the fight of vaudeville alone next season in a "single" act. Mrs. Fitz has been booked over the Pantages time by Louis Pincus, and will open her season Sept. 7. Before marrying Lanky Bob, Mrs. Fitz was in musical comedy and appeared in New York as a member of "When Johnny Comes Marching Home."

"OLD TIMERS" AT POLI'S.

Hartford, Ct., Aug. 9.

An "Old Timers' Week" will start around the Poli Circuit, commencing Nov. 13.

S. Z. Poli does not expect to be able to separate his stock from vaudeville much before that date.

PAT CASEY IN CHICAGO.

Chicago, Aug. 9.

Pat Casey, the big New York agent, arrived here Saturday. Mr. Casey came on to look over western material and also to place turns (entrusted to his directing care) with the many middle western managers who handle "big time" acts.

The agent may leave for the east, to-day or to-morrow.

BILLY HAS ANOTHER PARTNER.

This time it is Ada Christy, who will appear as the female support of Billy Gould in vaudeville. The turn is to have its initial showing week of Sept. 4. M. S. Bentham will look after the booking destinies of the popular vaudevillian.

LAUDER AT THE MANHATTAN.

The first engagement that Harry Lauder will play in this country on the occasion of his fourth return date, will take place on the stage of the Manhattan Opera House. The arrangements were completed Tuesday by William Morris whereby the famous Scottish comedian and spendthrift will hold forth at the 34th street playhouse for the period of one week, beginning Oct. 9.

At the Manhattan the prices will be scaled from 25 cents to \$1.50. The Manhattan Opera House has but lately come under the management of Comstock & Gest, and is classed as a Shubert house. The Shuberts were a part to the vaudeville agreement that was drawn when "Advanced Vaudeville" left the field.

Others cities to be visited by Lauder during his flying trip of seven weeks and two days are Washington, Philadelphia, Montreal, Boston, Albany, Buffalo, Toronto, Cleveland, Detroit, Minneapolis, St. Paul, Chicago, Indianapolis, Cincinnati and Pittsburg. In some towns there will be morning performances. With a few exceptions all the theatres Lauder will play in are under the management of the Shuberts. On the road an admission scale up to \$2.50 will be charged.

Among the new song numbers Lauder will sing are "The Scotch Errand Boy" (sung by the Scotchman while seated on a tricycle), "Just Like Bein' At Home," and "Roamin' in the Gloamin'."

Mr. Morris has organized his working force for the preparation of the Lauder tour. Edward L. Bloom is generally directing the preliminaries with Nate Spingold attending to advance press work.

JIMMY BRITT BIG ATTRACTION.

San Francisco, Aug. 9.

The very popular Jimmy Britt, former lightweight champion of the world, is appearing in vaudeville, at the Empress, telling stories as a monologist. Mr. Britt is doing very well, and drawing big business.

Last week, at the Lyceum, Los Angeles, Jimmy "broke in" the act. He lately returned to his native soil after a long visit abroad.

TIED UP FOR LIFE.

Monday James J. Morton was virtually informed that he had become a permanent fixture at the Folies Bergere for "life," or in other words, the tenure of James J.'s stay at the pretty little music hall depended upon himself.

Mr. Morton has become the recognized feature of the Cabaret performances. His "announcements" of the acts are now often composed of continued conversations with the audiences.

MAY BE A HOPE.

Chicago, Aug. 9.

Paul Romano, of the Romano Brothers, is training for a prize fight, in which he will oppose Jeff Clark. The match comes off sometime this month.

Romano is a heavyweight. If successful in his initial attempt, he may desert the stage for the ring.

FEW FOREIGN ACTS BOOKED.

(Special Cable to VARIETY.)

Paris, Aug. 9.

While some of the acts booked for America by agents on this side are known, there are not many in all. Most are small turns. Those engaged for the United Booking Offices do not equal the number secured for the Orpheum Circuit. A majority of the acts reported for export the coming season are continental turns.

Two somewhat important numbers, both French, with early bookings for New York, are Jules Moy, a pianologist, who met with success in England last year. He goes into the Folies Bergere, New York, Sept. 4. During that month also, the same house will have Ydette Bremeunval, a French soubrette, and about the best known in Paris. M. Moy and Mlle. Bremeunval will appear in the Cabaret part of the Folies performance.

Charles Bornhaupt, with headquarters in Brussels, has engaged several European acts for the United Offices. The better known ones are Salerno, the juggler, and Leris. Salerno has appeared in the States before.

Gobart Belling, the English animal trainer, with a mule and a bull, has been contracted for through Clifford Fischer to appear in the Williams New York houses next January. The Willi Brothers will make an American reappearance in November, also booked by Fischer.

W. Passpart, the Continental representative for the Orpheum Circuit, has placed several engagements. The Orpheum's chief foreign attractions the coming season are Cecelia Loftus at \$1,500 weekly, and Ada Reeves, at \$2,500, both English girls.

Among the turns for the opening program at the Olympia (Paris) under the direction of Charles Jacques, is the Arvis Mystery, booked from New York by Fischer.

The Olympia starts its new season Aug. 23, with straight vaudeville, continuing until Sept. 30, when the house will close for two days, reopening Oct. 3, with a revue. The Olympia is the theatre H. B. Marinelli directed for a couple of years, disposing of it last Spring.

It is expected that a large number of foreign acts will be brought over to America the coming season. An estimate by New York agents says that not fifty have been booked to date.

Besides those foreign agents mentioned above, Hugo Morris & Murray Fell are believed to have placed about fifteen English turns, secured by Mr. Morris when in London early in the summer.

Leo Maase, the Marinelli New York representative, who has been across for about three months, is expected to return to New York immediately. He will probably have many new numbers from the other side to submit to American managers.

Mabel McCane will probably join a musical show for the coming season, eschewing vaudeville until she returns to England next summer to appear for fourteen weeks at the Tivoli, London.

S-C-LOEW SIGN UP.

John W. Considine and Marcus Loew signed papers Monday, which place the S-C and Loew circuits on a joint defensive and offensive basis. The agreement also extends to bookings, and territorial rights of the two circuits, Loew agreeing not to go west beyond Cincinnati. The New York booking office of the S-C circuit will remove to the Loew general offices in New York.

A similar "deal" between the two circuits, announced some time ago, with much noise attending, never came to pass. This time, however, the documents are signed and sealed, if not on exhibition.

The Sullivan-Considine office in Chicago will be the western branch of the Loew concern, which may bring some confusion requiring unravelling in the booking arrangement between Loew and Jones, Linick & Scheffer, of Chicago. The headquarters at present are the Doyle Agency, Chicago, made so at the time William Morris disposed of the American theatre, Chicago, to the Jones, Linick & Scheffer interests.

Considine reached New York last week. He returned to Chicago Wednesday.

While here Mr. Considine saw Morris Meyerfeld, Jr., of the Orpheum Circuit. Mr. Meyerfeld held converse with Messrs. Loew and Morris as well.

There have been some reports, apparently well founded, that Loew has been in conference looking toward joining his circuit with the Family Department of the United Booking Offices. With the Loew houses subject to an "opposition complaint" from the larger managers of the United, the big agency has been "stalling" Loew before giving a decisive answer. The S-C-Loew combination would not necessarily prevent a union with the United, if other details were settled upon, although the linking of the United with the S-C chain through Loew would likely not be relished by the Orpheum Circuit, nor could the S-C circuit confine itself to the United's Family Department's bookings.

SUNDAYS IN INDIANAPOLIS.

Indianapolis, Aug. 9.

This coming season, for the first time in Indianapolis, the Grand Opera House, playing Keith's vaudeville, will give Sunday shows, making this a seven-day town.

Weeks at the Grand will commence Sunday, ending Saturday night.

"THE COWARD" IS HAINES'.

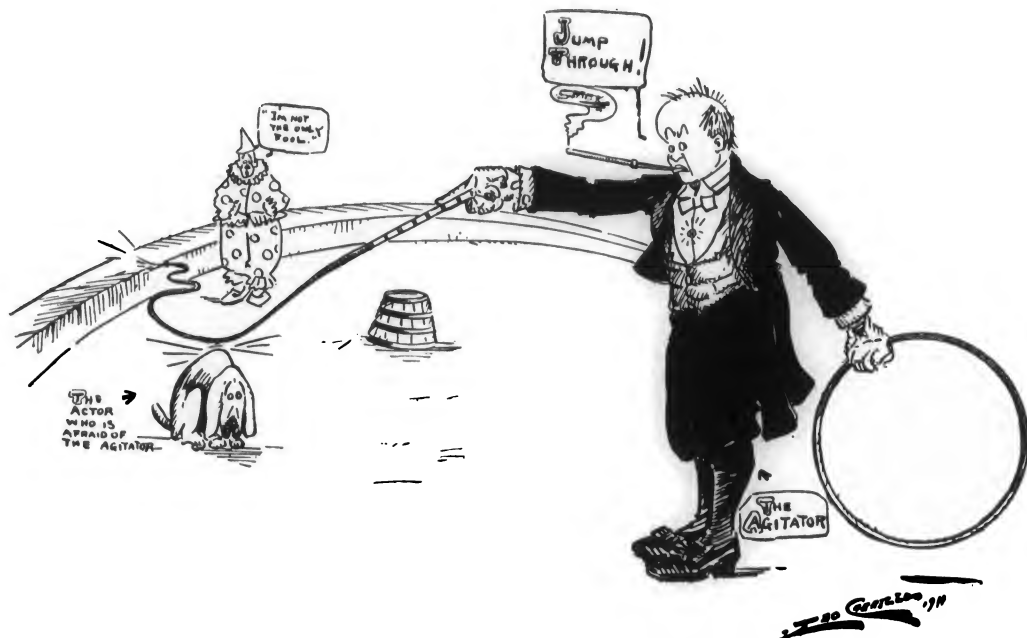
"The Coward," is the title of a vaudeville offering in which Robert T. Haines and a company of four will appear shortly.

The piece is by the star himself, who has had the able assistance of George H. Broadhurst, in its construction.

M. S. Bentham is booking.

SOME DROPS AND CHANGES.

"The Tale of the Comet," a tabloid musical comedy, book and lyrics by Clarence W. Payne and music by Walter Esberger, with ten people, twenty drops and eight curtain changes, will be produced in vaudeville in October under J. Leslie Spahn's management.



WILLIAMS, HIS OWN PROGRAMER.

With the commencement of the season in Percy G. Williams' many theatres, in the Metropolitan District, the manager will blossom forth as the publisher of the programs for his houses. A special department will be created by Mr. Williams to handle the details.

The Bushwick, Mr. Williams' latest house, situated in the upper Broadway section of Brooklyn, will take its initial dip Sept. 11. Mr. Williams has selected Irene Franklin to grace the top of the opening bill.

Ben Blatt, who has steered the Greenpoint link of the Williams chain into prosperity, is scheduled as manager of the new Bushwick. Harold Williams will take up the managerial reins at the Greenpoint for the coming season.

To a VARIETY representative this week, Mr. Williams said there was nothing in the report lately circulated that he had secured a site on Washington Heights, and would build another New York vaudeville theatre in that district.

The staffs for the several Williams vaudeville houses have not yet been settled upon. It is rumored that there will be a change or two in the line-up, from last season.

David Robinson will not return to his post as manager of the Colonial theatre, when that house opens its regular season. At the close of his New Brighton theatre, Mr. Robinson will go to Mt. Clemens for a six weeks' stay in an effort to rid himself of an attack of rheumatics.

DANCER'S ACCIDENT.

Chicago, Aug. 9.

One of the team of Crowley and Crowley, a dancing "sister" act, dislocated her kneecap while playing the Premier theatre this week.

The accident occurred as the couple were dancing off. A trapdoor just within the entrance had been left open and the girl fell through. A damage suit for \$10,000 is contemplated.

NEWS FROM THE NUTS.

Chicago, Aug. 9.

Bert Leslie, who appeared at the Majestic last week, with his new sketch, "Hogan the Painter," was the recipient of a strange letter, addressed by Dr. Joseph A. Smith, of Dunning Asylum.

Mr. Leslie, during the action of his playlet, phones for a couple of guards from a lunatic asylum. Last week Leslie mentioned Bloomingdale, the well known nut factory. Dr. Smith decided to suggest that Leslie patronize home industry and advertise the local mad-house where the Doctor is stationed. The Doctor incidentally put over a few new slang phrases on Leslie. The letter follows:

Dear Mr. Leslie:

I ambled in to put the glasses on your clinic while the dewey shades were falling yesterday, during which I was taken with temporary convulsions, but I quickly recovered. Your operative methods are unique and very successful indeed, as you amputated my dull care with ease and despatch.

I hope you will pardon me for a suggestion, but why not patronize home industry and have your assistant, when he phones for succor, call for Dunning guards instead of Bloomingdale?

Another member of my profession and myself purpose attending your clinic Saturday night. If you want us handy send us the lower berth checks and we'll be there; otherwise we, as usual, will have to take an upper and not be in a position to properly handle an emergency. Well, me to the arsenic.

(Signed) J. A. Smith.

The next day Leslie slipped the nut-smith the following on a postal card: Dr. Joseph Smith:

Listen, nut, your kernel is rusty.

Hilding Anderson, late musical director of the LaSalle theatre, Chicago, will "lead the band" with the "Never Homes" orchestra.

MINA MINAR DIES.

San Francisco, Aug. 9.

Mlle. Mina Minar, the star of "The Darling of Paris," died at the McNutt Hospital, at three o'clock yesterday, of ptomaine poisoning. She was seized with cramps, Monday night of last week, after having partaken of some crabs for dinner, and was removed to the hospital.

Since her illness, Mlle. Minar's part has been played by Mai Poth, her understudy. The act will go on over the Orpheum Circuit.

On receipt of a telegram from San Francisco Tuesday morning which stated that Mlle. Minar's illness had developed alarming complications, Mr. Molasso, Mlle. Minar's husband, immediately boarded a train for the Pacific Coast. This will necessitate the cancelling of several weeks of United time that was laid for him in "Le Son-ambule."

Tuesday evening, efforts were being made to get tin communication with him en route. He was finally reached by wire at 10 o'clock.

Mina Minar had no peer as an "Apache" dancer, and did much in the many Molasso productions to help popularize that style on this side.

ASKS FOR A SEPARATION.

Chicago, Aug. 9.

Mrs. Ethel Smith French, wife of the Great Henri French, is suing her husband, claiming that the impersonator and magician has mistreated her, for which she asks a separation and separate maintenance.

French is playing in town under an assumed name, and up to date has avoided service. The couple have two children.

MEYERFELD IS HOME.

San Francisco, Aug. 9.

Morris Meyerfeld, Jr., arrived here yesterday after an absence of several months, during which he made his annual summer trip to Europe.

EQUITABLE CONTRACT OFFERED VAUDEVILLE COMEDY CLUB

Vaudeville Managers' Protective Association Agrees With Artists' Society that Satisfactory Con- tract to Both Should Be Issued.

The Vaudeville Managers' Protective Association, composed of the leading vaudeville managers of America, will shortly issue a new form of contract for its members to employ in engaging vaudeville turns.

It will be a contract form drafted some time ago for universal use among the V. M. P. A. managers, and will be revised to meet the approval of the Vaudeville Comedy Club.

The Comedy Club, which has a large membership of the best known acts, is on extremely friendly terms with the managers. Its president, Bert Leslie, suggested to E. F. Albee, that a contract satisfactory to all, would be much appreciated. Mr. Albee informed Mr. Leslie that a contract with all cancellation clauses out, had been drafted by the V. M. P. A., but added that if the Comedy Club would have its own draft made, the two could be revised until that remaining would be the equitable contract asked for. This, it is said, the Comedy Club president will see is attended to, and it is expected that the V. M. P. A. will announce the form decided upon in the very near future.

ENGAGES CHINESE ACT.

The Tahnin Maa troupe of Chinese are booked to play the New York Hippodrome for four weeks, starting in Feb., 1912.

The act has been appearing in England for the last two years or so. The novelty of the turn is the swinging of the Chinamen by their "pig-tails," from a wire, back and forth across the stage, the yellow men holding on by their "pig-tails."

NEW MATERIAL SCARCE.

In years, vaudeville has not been walling for "new material" as it is just now. Managers and agents are agreed that there is a scarcity of new acts for next season, while the dearth of strange "feature" numbers is said to be alarming.

In the United Booking Offices, for the past few days, bookings have resumed their normal quantity, but agents complain that managers are loath to book beyond a week ahead, while managers say there is nothing new to engage.

"OFFICIAL ORGAN" SETTLES.

Chicago, Aug. 9.

The suit started against the Player by one of its former Chicago representatives, calling for \$500 and costs for unpaid commissions, was settled out of court this week when W. W. Waters, secretary of the organization, journeyed to Chicago with several other prominent members, as well as the bookkeeper of the official organ. The books of the Player were also

brought to this city, but were not used in any way.

Adolph Marks, acting for the complainant, accepted the settlement and disposed of the matter.

ENGAGED FOR TWO WEEKS.

Chicago, Aug. 9.

Victor Moore and his wife, Emma Littlefield, will remain in vaudeville two weeks longer, anyway. They will present "Change Your Act" at the Majestic, Chicago, for one week, this month, and then spend a like period entertaining the patrons of the Majestic, Milwaukee. As an act, the couple may play during next season.

MISS HAZARD SAILS AWAY.

The Lusitania Wednesday carried away Grace Hazard, who is booked to appear in England for four weeks, and may remain on the other side a longer time.

Miss Hazard opens for the Varieties Theatres Controlling Co. (Alfred Butt) Aug. 28 at Leeds.

CHILDREN FOLLOW PARENTS.

Boston, Aug. 9.

William P. Connery, Jr., of the Conahan & Harris forces, is the son of the Mayor of Lynn. Some thirty-seven years ago Mayor Connery was a member of a song and dance team with George LeGault, also of Lynn.

Last week William P. Jr., appeared in his vaudeville debut, at the Central Square Theatre in Lynn, and had for a partner, Antoinette LeGault, daughter of his father's former partner. After the opening performance, the keys of the city were presented to the talented pair.

WANTS TO BE A REGULAR.

Martha Stewart, who had the distinction of being the first special policeman of female ilk in Greater New York, is no longer directing the crowds to "keep moving" in the section of Hammerstein's Roof known as the Suffragette Farm.

Martie has developed a desire to conquer the stage, and with that end in view is leading a daily assault on the offices of the various legitimate managers. Either musical comedy or the drama will do. Martha knows that she can make good in either branch.

CHURCHILL'S ADDS A STAGE.

A stage is being constructed at the rear of Churchill's restaurant, where there will be a free concert performance nightly. Although "Capt. Jim" denied that he was contemplating giving regular vaudeville, he stated several vocal artists and turns of the style of Trovato would appear.

DISTANCE HOOVER IN CHICAGO.

Chicago, Aug. 9.

Percy Denton, the long-distance knee bender, arrived in Chicago this week, coming from Springfield, where he visited Governor Deneen, one of the conditions of the wager being that he visit every governor on his route, and obtain letters, to be returned to Governor Johnson of California.

Percy is showing his views of California at the Ellis this week. Provided his ankle don't warm up and cripple the hoofer, he will show in Detroit Aug. 21. Percy was met by a delegation of actors on his arrival here, and during the week received quite an amount of publicity. His appearance in khaki suit and walking boots attracted a deal of attention, as he ambled through the streets. Sunday the ballad singer gave a reception at "Smiley" Corbett's Lamb's Club. Early this week several old timers, who appeared here with Haverly's Minstrels at the old Casino in 1891, feasted with the man who is singing his way across the country.

Denton will arrive in New York City Sept. 15, and proceed to City Hall, where he will hand a letter to Mayor Gaynor from P. H. McCarthy, the union labor mayor of San Francisco.

Bert Leslie is making arrangements for the comedy club to look after Percy's arrival in New York.

PEARLSTEIN MOVES WESTWARD.

Syracuse, N. Y., Aug. 9.

The Keith vaudeville at the Grand Opera House will have a new director the coming season. Joe Pearlstein, the B. F. Keith manager here for several seasons, will be promoted to the charge of the new Keith vaudeville theatre at Toledo. That will open Sept. 25. The Grand starts Aug. 28. Mr. Pearlstein's successor has not yet been selected.

The Keith theatres at Columbus and Cleveland, will open the season Aug. 28, booked by Jules Delmar, in the United agency. Mr. Delmar will also place the acts for the Grand Opera House, Pittsburg, starting the same day.



LEONORE HARRISON

Who has just finished a long season at Tait's Cafe, San Francisco. Now playing four weeks in Honolulu, with big success.

Direction, BOB HUGHES.

HOTEL OBJECTS TO REFERENCE.

In the farcical sketch played by Valerie Bergere at the Fifth Avenue theatre last week, she is called upon to say to her stage husband in a humorous way that the last time she dined at the Holland House she was afflicted with ptomaine poisoning.

The hotel management complained to E. F. Albee that such a statement was injurious to their business, augmenting the complaint by the statement that Mr. Albee had often eaten at that hostelry with no ill effects. They did not refer to the "tag" line of the sketch, when hubby and wifey make up, when Miss Bergere says: "Take me to the Holland House."

VINCE HAS BUSTED FOOT.

Vincent Bryan hobbled into town Sunday from the Adirondacks with the aid of a cane. Vince has been camping in the New York hills for several weeks. During a party last week he very foolishly permitted a buckboard to roll across his right foot, breaking several toes.

NEW HOUSE CONTRACTS OUT.

Dayton, O., Aug. 9.

Contracts have been given out for the new \$270,000 vaudeville theatre Hurtig & Seamon will build in this city. Ground will be broken by Aug. 15. The house is to be called the Colonial, seating 1,900 people, and open with the season of '12-'13.

HELEN BYRON'S RETURN.

Helen Byron will return to vaudeville, this time with a tabloid musical comedy by Charles Horwitz entitled "A Small Town Star." Her chief support will be Victor Foster.

Miss Byron's vaudeville return is being engineered by James S. Devlin.

SHARPSHOOTERS LAND A JOB.

Atlantic City, Aug. 9.

The sharpshooting girls, Lillian Graham and Ethel Conrad have landed a job this week. They are appearing at the Savoy vaudeville theatre.

No further engagements have been secured for them, as far as known.

BOSTON'S LABOR TEMPLE.

Boston, Aug. 9.

The Relief Society of Musicians' Union, No. 9, of Boston, has purchased the old Allen Gymnasium, on St. Botolph and Garrison streets, in the Back Bay, for \$40,000, and of this building they will make one of the most beautiful labor temples in the country. The work of remodelling the building into the musicians' labor temple is well under way.

A YELLOW SKETCH.

"With a Yellow Streak" is the title of an act with five people in which Gene Hughes will present Myles McCarthy and Aida Woolcock shortly. The turn is scheduled for a tryout near town next week.

MAY ROBSON'S NEXT.

May Robson will be seen at the Bijou the coming season in a new play.

She has been on tour with her present vehicle for the past two years without a layoff.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor.

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR

LONDON 5 Green St., Leicester Sq.
W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.

J. E. McLELLAN

PARIS 66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN 51 Unter den Linden

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIII. August 12 No. 10

Clark and Hamilton left England a few weeks ago for a trip to Australia.

Jeanette Dupre and Jess Feibes will appear in vaudeville.

R. A. Roberts left Australia July 6, and will reach London Aug. 12.

Viola Clark is the latest of recruits for "The Quaker Girl" cast.

Jolly, Wild and Co. are on the Bre-men, due in New York this week.

The Temple, Rochester, opens its season Aug. 21.

The Princess Baratoff, booked to appear on the Orpheum Circuit, will sail from Europe Sept. 24.

Marion Murray has returned to New York, and will be with a production next season.

Geo. White, the dancer, is engaged to appear in the revue opening Oct. 3 at the Olympia, Paris.

Bert Errol, an English female impersonator, has been signed for a Shubert show for next season.

"The Aviator," which Ed. Schiller is casting at present, will open Sept. 15, playing the Stair & Havlin houses.

Tom Dempsey, the monologist, who disappeared some time ago, is in England.

Vinton Sherman and Adele Palmer were married July 20 at Rye Beach, N. Y.

Rejane, the French actress, will return to play the London Hippodrome Oct. 9.

Mason and Bart, foreign comedy acrobats, return to this side next month, for another season in American vaudeville.

Jack Lorimer, the Scottish comedian, will open an American season with Percy Williams, Oct. 2.

Louis Levine will manage Jack Singer's Hallday & Curley's "Painting the Town" show for next season.

Marie Fenton returned to America Sunday on the Columbia, after playing a few weeks in London.

Dick Staley leaves for Europe tomorrow, for the sea voyage. He will remain but five days on the other side.

"The Israelite," a problem playlet, is announced for its first vaudeville presentment early in October.

Al B. White has been confined to his hotel room this week with an attack of appendicitis.

Mrs. Claude Bostock (Irene Dillon) is the mother of a baby girl born Aug. 4.

Jones and Deeley are in New York, coming back from their western trip this week.

Sylvia Halho, of the Orpheum Circuit office, returned Monday from abroad.

Katherine Stewart and Orlando Daly have been engaged as the latest acquisitions to present "Snobs" at the Hudson theatre, Sept. 4.

Dave Robinson will close his Brighton theatre Sept. 10. The Brighton Beach Music Hall will probably close Labor Day.

John C. King signed Aug. 5 to play the leading male role in Lemmer-Bratton's "Driftwood" which opens Aug. 24 at the Lyceum, Paterson, N. J.

Lillian Ardell and Josephine Bonet are having an act written for them by Havez & Donnelly. They insist that it will not be a "sister" turn.

Franklin Wallace has decided to appear as a "single," in blackface. His partnership with Harry Cooper expired after the first week.

"The Midnight Revue" at the Folies Bergere next week will run forty-five minutes, with but four other turns in the Cabaret portion of the program.

Gertie Carlisle (formerly Midgely and Carlisle) is to be featured in a new musical act in "one," under the direction of James S. Devlin.

Violet Hope, principal dancer in "A Night in a Harem," now playing in Europe, has put on a new dancing act with herself at the head.

Van and Schenck, and the Marlo-Aldo Trio are two new turns on the "big time" (vaudeville), playing the Majestic, Chicago, next week.

Billy Farnum, late of Farnum and the Clark Sisters, will do a double act with a young woman. The Pat Casey agency will arrange the debut in a week or so.

Dr. Ludwig Wullner, the German, will open in this country under Martin Beck's direction at the Majestic, Milwaukee, Sept. 4.

Frank Clayton has been engaged for a prominent part in "The House Next Door" which the Schiller Amusement Co. puts out next season.

Jack McLellan cabled VARIETY from Melbourne, that McLellan and Carson, the skaters, had made a terrific success upon opening Sunday.

Stella Mayhew and Billee Taylor will play at the Brighton theatre next week. In the regular show season, they go with a production.

Fields and Lewis were to play Young's Pier, Atlantic City, this week, but Edwards Davis and Co. have their place. Some argument about salary.

Official announcement was made last week of the marriage of William Hamnerstein to Anna Nimmo, sister of his deceased wife.

Roberts' "Wireless Controlled Airship," is at present being booked and playing on the United time by M. S. Bentham.

Bob Scott is again working with his old partner, Ed Howell, who has been off the boards for over a year on account of sickness.

Jack Levy may not have much money, but he wore a colored shirt Tuesday that made a noise like a tire exploding.

The Kasten Sisters, (formerly of Kasten, Duey and Kasten) have opened "The Alien," at Harrisburg, Pa., for professional playing in the city.

Art Phillips, formerly advance man for several of the Hurtig & Seamon attractions, will have the management of "The Social Maids" the coming season.

The Alexandria Opera House, Washington, D. C., started playing "split week" vaudeville (using three acts at a time) Monday. The house will be booked by the Prudential.

Joe Galtes has engaged Hal Forde, the English comedian who has just finished the Orpheum Circuit, for the leading comedy part in the Kitty Gordon show.

The Pantages house in Calgary, Can., will reopen for the season on Aug. 31. This will again make the Canadian city the opening point of the acts booked over this time.

Tom Waters will leave vaudeville shortly to start rehearsals in the "No. 2" company of "The Pink Lady," playing the part originated by Frank Lawlor.

Van Hoven, the magician, rises to state that he is not dead as yet, even though one of the trade weeklies took the liberty of killing him without investigation.

P. O'Malley Jennings, assisted by a comedienne (not yet selected), will be seen in a new act in "one," under the management of James S. Devlin.

Eleanor Henry will alternate as prima donna with Rose La Harte, at the New York Hippodrome next season.

Carlton Macy is putting out three acts this season for the smaller "big time." "The Girl, the Boy and the Man," "A Timely Awakening" and "Nick's 45" are the acts.

Charles McNaughton, the English comedian, will arrive in New York Saturday, to look over the part of "Roland," in "The Spring Maid," which his brother will reappear in at the Liberty next week. Charles is to take the role in the English production of the operetta.

William Garen has been engaged by Gus Hill to do advance work for his quartet of "Mutt and Jeff" companies. Mr. Garen has for the past several seasons been the resident manager of Havlin's theatre, St. Louis.

A. H. Woods has engaged the Royal Blue Hungarian Gypsy Band from Buda Pest. They will be heard in the garden scene in the second act of the new Franz Lehár comic opera, "Gypsy Love."

Fiske O'Hara, the Irish actor, is appearing in a new vaudeville offering shortly. The vaudeville tour is to be but of a few weeks' duration, prior to a starring venture in which Mr. O'Hara is to be piloted by Bob Irwin.

"The Hen Pecks" reopened at the Broadway theatre Monday night to \$1,702, which, while not capacity, is nevertheless a big house considering that the place ran eighteen weeks there last season.

Jess Dandy has been engaged for one of the comedy roles in "The Never Homes." Dorothy Brenner also has been signed by Lew Fields for the role of Henrietta in his forthcoming production of "The Wife Hunters."

Laurence Dunbar, the juvenile of the Prospect Stock company, was removed to Lebanon Hospital last Monday morning suffering from typhoid fever. He was replaced in the cast by Henry Sharpe, formerly a member of "The Gentleman from Mississippi." Mr. Sharpe went on in the role assigned to Dunbar without a rehearsal, after two hours' study.

Rupert Hughes' new play, "Tess of the Storm Country," was given its initial presentation at the Lyric, Atlanta, July 31, by the Emma Bunting stock company. The author was present at the premiere. It met with sufficient approval to warrant the Schiller Amusement Co. in using it as a vehicle for the starring tour of Miss Bunting the coming season. The play is a dramatization of Grace Miller White's book of the same name.

SHUFFLING THE DATES.

Speculation is rife as to the first dates of the various attractions flying the Shubert banner this season. All sorts of rumors are going to and fro as to the New York openings. Though it had been arranged for Sam Bernard to begin his season in "He Came From Milwaukee" at the Herald Square theatre, Aug. 14, it has been decided to let the Kinemacolor exhibition continue at that Broadway house for the present, and have Sam at the Casino, Aug. 21.

Little satisfaction can be gleaned from the Shubert offices. Even the numerous agents said to be waiting for show assignments are in the dark as to the attractions they will take out this season.

With the switching of Bernard to the Casino, the question is, where will the resumption of the summer run of "Pinafore" be made. When the show closed in July, the Shuberts issued a bulletin that the company must be back on the job on or around Aug. 1. The members are ready, but there seems to be no great hurry to open with the attraction. It looks as though "Pinafore" would be started on a road tour soon.

From the statement issued to the dailies about the many good things in store for theatrical productions this year, it forecasted a busy season for the Shuberts. But from the many applicants for chorus work, speaking parts and any old kind of stage labor, who are being turned down by the Shuberts, to the business managers and press agents hanging around their office, hoping to be handed a show and its route, it doesn't look as though all of those proposed attractions would materialize for some time to come.

It was reported that Eddie Foy, now an A. H. Woods' star, would open the Herald Square in a few weeks. Foy is on the K. & E. side of the fence now, and will start in Chicago, Sept. 3.

Something tangible and definite is expected from the Shubert seat of authority before Sept. 1.

MAY IRWIN'S SON MARRIED.

Detroit, Aug. 9.

Walter Irwin, son of May Irwin, was married here last week. He is connected with a local automobile manufactory.

HONORING THE STAGE.

Paris, Aug. 2.

The monument to the memory of the two Coquelins, the celebrated brothers of the Comedie Francaise, was unveiled at Boulogne-sur-Mer last week. It consists of life size figures of the two brothers, the elder depicted reciting verses whilst the younger is seated listening, with an expression of interest.

ADELE MAY LAND.

Adele Ritchie, now in England, will return to America in September to close her plans for next season. Miss Ritchie may appear with one of the A. Woods' shows. She and the Woods office are carrying on a correspondence to that end. Unless the Adele signs, she will resume vaudeville playing.

RUSSELL, THE RECORD BREAKER.

The engagement of Lillian Russell at the Brighton theatre last week, proved a record breaker for the house. Lillian drew her salary (\$2,000) in excess of what the previous house record was. Capacity was the order for the entire week.

Dave Robinson offered the American Beauty a return date for the week of Aug. 21, but this was declined.

Miss Russell still denies she has signed with any of the several managers mentioned as having her services for the coming season. She prefers, of all of the ones mentioned, George W. Lederer, for two reasons—first, confidence in his ability to launch a new piece, and second, she is very much taken with a musical comedy he submitted to her. One paper announced that the piece is May Irwin's old farce, "Mrs. Black is Back," but this is not so.

Vaudeville offers are very alluring to Miss Russell. She will either continue in that field or come into the Frazee & Lederer fold. Lederer is friendly enough disposed toward her to let her make her own decision.

DEMANDS RETURN OF JEWELRY.

Chicago, Aug. 9.

Mrs. Marino Delgrade Parke has commenced suit against Lawrence W. Comer, leading man with Mort Singer's "Miss Nobody From Starland," asking for the return of jewelry and money advanced, amounting to a total of \$1,000.

Mrs. Parke was divorced from her husband in April, 1910. She was awarded \$250 monthly alimony and custody of her children. This was later reduced to \$100, and the husband obtained charge of the children. Comer was mentioned in the Parke divorce suit.

Mrs. Parke met Comer while the latter was playing the Whitney Opera House in the fall of 1907.

Each side claims to have a number of letters, which they intend to publish, if necessary to gain their end.



FRANK GORDON and ROSE KINLEY

Whose refined and progressive efforts met with pronounced success on the ORPHEUM CIRCUIT, booked by FRANK VINCENT, closed their season at KEITH'S, BOSTON, June 17.

ALBEE WEBER & EVANS, the trio of successful promoters, will represent their interests for the ensuing season.

They present a high class comedy and eccentric acrobatic dancing novelty in "One." The warm weather finds them enjoying the ocean breezes at Sheephead Bay.

THE PHILADELPHIA SEASON.

Philadelphia, Aug. 9.

Beginning next week things theatrical in this city will begin to show some activity after one of the duller summer seasons for some years. The terrific hot weather put an awful dent in show business in this city. The few houses which remained open cannot boast of the amount of money that was made.

None of the first class legitimate houses will reopen until September. The Chestnut Street Opera House is scheduled to open Sept. 18, with "The Girl in the Taxi," but may book something for an earlier date if the weather cools off. The Forrest has "Alma" with Truly Shattuck, for Labor Day. The Garrick will start its season Sept. 18 with "The Quaker Girl." Moving pictures have been doing well in the Garrick all summer. No opening date or attraction has been announced for the Broad.

Edgar Selwyn will open the Walnut Labor Day in "The Arab." The Grand Opera House, open all summer with low price vaudeville and pictures, will start its regular season Labor Day with "The Soul Kiss."

No opening dates for the two Shubert houses (Adelphi and Lyric) have been announced. There will be new managers at both houses this season succeeding Adolph Meyer and Walter Sanford. The latter goes with Klaw & Erlanger. Mr. Meyer will probably go to St. Louis to take charge of a Shubert house there.

The "pop" vaudeville game will probably be just as merry as ever this season. There will be two or three new houses added to the list, opening in September. The Bijou (Keith's) will open the latter part of August. The William Penn and Girard will resume Aug. 21. The Liberty Aug. 28, and the Nixon, Germantown, and several others on or about the two latter dates. The Colonial opens Labor Day. Al White has purchased full control of the house this season. The Plaza is booked to open Aug. 14. A new house in Darby will start Aug. 21. The Lincoln and Globe will resume Aug. 28. Bart McHugh will as usual supply the acts for the last four named houses.

The Chestnut will have the Orpheum Players in stock, and the German, recently leased to Miller & Kaufman, will open about Labor Day with the Blaney-Spooner Stock Company.

The first of the regular road burlesque shows to appear here will be the "Tiger Lillies," at the Trocadero, Aug. 12. The Empire (formerly Park) will open Aug. 19, with Henry Dixon's "Big Review." The Gayety will close its summer stock season Aug. 17, and open the regular Eastern Wheel season Aug. 19, with Roble's "Knickerbockers." The Casino, starts Aug. 19 with Hurtig & Seamon's "Taxi Girls."

SINGLE A WEEK.

Seattle, Aug. 9.

Within a week of the marriage of his divorced wife, George Baker, president of the Portland City Council and general manager of the Baker Amusement Co., owners of theatres along the coast, married, yesterday, Mrs. C. Gallowxl, at Medford, Ore.

CARLTON HOTEL BURNS.

(Special Cable to VARIETY.)

London, Aug. 9.

The Carlton Hotel caught fire this afternoon, and at this hour, seven o'clock, is burning fiercely. The hotel is practically beyond hope. It is full of Americans. The guests will lose all belongings. They are now causing exciting scenes around the hotel through attempting to recover personal property.

His Majesty's theatre is also on fire, and the famous Beerbohm Tree dome is in imminent danger. The treasures in the house have been removed. The bulk of the Salvation Army property will probably be lost. Fifty brigades are making good progress with the flames. Five firemen have been injured.

The fire was at first attributed to the temperature. It was ninety-five in the shade here to-day, the hottest London has endured in thirty years.

The Carlton is one of the best of London's hotels. It has been a popular stopping place for wealthy Americans. His Majesty's Theatre is on the same block.

STILL HOT IN PARIS.

(Special Cable to VARIETY.)

Paris, Aug. 9.

It is still red hot in Paris. The theatres are securing but light patronage.

FAWCETT WITH FAIRBANKS.

George Fawcett has been signed by William A. Brady for a character role in "A Gentleman of Leisure," the piece in which Douglas Fairbanks is to be starred.

FRAZEE BUYS IN.

H. H. Frazee has purchased a fifty per cent. interest in A. H. Woods' contract with Paul Armstrong and Wilson Mizner for the rights to produce "The Greyhound." It is to be an all-star production, but the only stellar performer thus far engaged is Henry E. Dixey. Woods is seeking other actors of equal reputation.

SENDING OUT "GIRLS."

H. M. Horkheimer will send out a company in "Girls" the last of the month. The piece was formerly casted and outfitted by the Shuberts. It is understood that this will be the only company playing "Girls" this season.

NO CIGARETTE SMOKERS.

Wagenhals & Kemper will have no cigarette smokers in any of their companies next season. This is the result of a rehearsal incident last season, when one of their actors lost his voice because of excessive indulgence in the paper rolls. This season, when engagements were made, no cigarette smokers were signed.

RETURNS FROM AUSTRALIA.

Katherine Grey is back in New York after a two-years' starring tour in Australia. She has made no arrangements for the approaching season.

MOVING PICTURE SHOWS TRAVELING ATTRACTIONS

Eight Kinemacolor "Coronation" Outfits in Process of Routing Over Country. Colored Pictures as Evening's Entertainment May Be Permanent "One-Night" Feature.

During the regular theatrical season there will be given for the first time in this country a traveling motion picture show that will play regular theatres. The Kinemacolor people will send out no less than eight companies to present their pictures in natural colors of the Coronation of King George the Fifth. The scale of prices will range from 25 to 75 cents.

Practically the same performance as is at present being shown at the Herald Square theatre, New York, and by the four other companies that are en tour (including a chorus and orchestra) will be presented.

Two additional companies are scheduled to leave New York during the next week. This will make a total of seven on the road. The eighth and last company will be equipped a week or so later. Those who have charge of the routing of the shows are confident, in face of the reception that has been accorded the shows already out, that the companies will have a profitable tour, lasting from six to seven months.

With the business attracted by the Urban process of making pictures of current and interesting events in natural colors, as evidenced by the length of the stay of the Kinemacolor exhibition at the Herald Square, New York, and in other cities at present, it is more than likely that the Kinemacolor company will follow up the "Coronation pictures" with other subjects, joined together for an evening of entertainment. The show at the Herald Square is likely to remain there until about Sept. 1.

A few traveling picture shows have floated about the country, drifting in here and there, but no systematic attempt has been made to provide an attraction that has novelty to it for the draw. Colored pictures are new to this side of the water. The Kinemacolor company now has in its store-rooms over 200 subjects, taken by the Urban company in England. These extend over a variety of subjects. One series, entitled "Bathing at Ostend," could be employed as a feature act in any of the best vaudeville houses.

ROYALTIES TOO HIGH.

With Fred C. Whitney's abandonment of the proposed American production of Richard Strauss' "Rosenkavalier," and Henry W. Savage's subsequent refusal to take it off of the former's hands, there is little likelihood of any other American manager or producer producing it next season.

American managers claim the foreign writers and composers of operas and other theatrical pieces demand too much royalty. Whitney's loss of thousands on Strauss' piece proves that the "foreign chaps" are getting royalty

money that amounts to a small fortune.

It is a known fact that when the composers on the other side of the pond see the American managers coming they figure on royalties that would stagger a bank president. From the way the native sons have shelled out, the foreign writers know a good thing when they see it coming. Strauss, on the Whitney deal, was to have received ten per cent.

Several of the managers feel as though the foreign field has been drained of its best works and have made up their minds to accept the compositions of various American writers.

No American manager or producer has had the temerity to take up "S. A. R. or The Prince Consort," by Ivan Caryll and Leon Xanrof, the payment of 6th per cent royalty and \$1,000 down apparently scaring the American show boys away. Caryll wrote "The Pink Lady."

It is said that some deal may be made whereby Fritzi Scheff will be starred in the piece next year.

MILLER'S NEW SHOW A HIT.

San Francisco, Aug. 9.

The premiere of Henry Miller's presentation of the three-act drama, "The End of the Bridge," registered a big success here.

The local press is unanimous in its praise of the play, Mr. Miller and his company. As a consequence, business is excellent.

HOUSE TOO BIG, SAYS SAM.

Sam Bernard will not be the leading comedian at the Winter Garden. After looking the house over carefully he came to the conclusion that it was altogether too big an auditorium in which to put over comedy in proper shape, and has therefore decided to play through the western tour with "He Came from Milwaukee" as originally mapped out.

The principals thus far selected for the new Winter Garden show are Gaby Deslys, Louise Dresser, Frank Tinney and Barney Bernard.

FRANCHISE STILL HANGING.

Boston, Aug. 9.

The reported sale of the franchise of the Boston National League baseball club to Jack Gleason, announced a few days ago, has fallen through. No actual purchase has as yet been made. H. H. Frazee, the theatrical man mentioned in the negotiations a number of times, is said to be still nibbling for the franchise.

The Brahams, from the west, will appear for the first time in New York, at the Grand Opera House next week.

BEATING IT TO BROADWAY.

Dame Rumor wagged her tongue to beat the band this week. It was reported that Bothwell Browne, female impersonator, who jumps from vaudeville after the fashion of Julian Eltinge to become a Shubert star, would be given a chance to show his new play, "Miss Jack," a comedy with music, book and lyrics by Mark E. Swan and the music by Frederick Peters, on Broadway, before Eltinge reached town in his A. H. Woods' vehicle, "The Fascinating Widow."

Browne opens at Red Bank, N. J., Aug. 17, and plays the following two days at Long Branch (18-19). He will then likely jump to Chicago, where previous announcement has been made that the show will open Aug. 21.

It is said that if the "Miss Jack" show proves the hit expected, it will really be seen in New York before the Chicago engagement is started.

Over in the Woods office the chiefs are not showing any concern about Browne's proposed opening here before Eltinge comes. When the Browne matter is mentioned, they point to Eltinge's success on the road last season, the Chicago engagement alone (ten weeks) bringing in about \$112,000. No change in Eltinge's dates have been made since the reports spread here and there that Browne would beat him to Broadway.

Eltinge's company is now rehearsing, opening Aug. 28, at Atlantic City. Providence will be played week Sept. 4, and Sept. 11, Eltinge opens at the Liberty theatre here.

Browne and the "Miss Jack" show will be under the management of Ben Sangor of the Sangor-Rice Co. In Browne's support will be Olive Ulrich, Suzanne Rocomora, Frank Bernard, Hazel Cox, Jonathan Keefe, May McCabe and Rose Beaudet.

Campbell B. Casad is helping Sangor with the publicity.

FEATURING FANCHON THOMPSON.

Fanchon Thompson, the operatic prima donna, who has spent most of her life abroad studying and singing in the heavier works of the great composers, has been engaged by Lew Fields for the leading female role in "The Wife Hunters."

Miss Thompson will be featured to the extent of practically making her the star of the new production.

ENGAGE WESTERN COMPOSER.

Harold Orlow, the Salt Lake City boy, who made a name for himself by writing a lot of song hits and the music for "The Flirting Princess," "Miss Nobody From Starland," "The Goddess of Liberty" and "The Heart Breakers," produced by Mort H. Singer in Chicago, has been signed by Lasky & Harris to compose new music for a piece to be produced at the Folies Bergere in December or later.

Orlow is the chap who wrote "I Wonder Who's Kissing Her Now," which he sold to Joe Howard. He is from the same town which Otto C. Hauerbach and Carl Hoschna hail from. With Orlow on the next Folies piece will be William Le Baron, who wrote the book and lyrics for "The Echo."

TINNEY AT THE WINTER GARDEN.

Frank Tinney goes to the Shuberts, opening at the Winter Garden around Oct. 1, perhaps earlier. The black-face comedian was placed with the Shuberts by Max Hart, at a figure equivalent to the entertainer's salary in vaudeville.

Sept. 18, Tinney starts rehearsals with the Shuberts and will be seen in a piece written around his capabilities to entertain.

PERRY, BALTIMORE MANAGER.

Baltimore, Aug. 9.

The Shuberts appointed Eugene Larence Perry manager of the Auditorium, succeeding the late Jeff Bernstein, who died suddenly Aug. 3.

Mr. Perry left the Grand Opera House, Atlanta, to assume the new local position.

ATLANTA MANAGER NAMED.

Homer George, an Atlanta newspaper man, will be manager of the new theatre now being erected for Klaw & Erlanger in that city.

SANFORD GOES TO ST. LOUIS.

St. Louis, Aug. 9.

Walter Sanford will be manager of Klaw & Erlanger's Olympic theatre. William D. Cave is in charge of K. & E's Century.

Mr. Sanford has been a K. & E. manager in Kansas City and Philadelphia.

FROHMAN SITTING UP.

Charles Frohman is still confined to his rooms in the Knickerbocker Hotel, but is able to sit up and dictate his mail and receive callers. He expects to be at his desk within a fortnight.

ILLINOIS GETS DE ANGELIS.

Chicago, Aug. 9.

The Illinois theatre reopens Sept. 18, with a musical comedy named "The Ladies' Lion."

Jefferson De Angelis will be in the lead. He had the piece out for a short time last season under the title of "The Jolly Tar."

JANIS CAN'T PLAY.

Permission for Elsie Janis to play the Brighton Beach Music Hall next week was refused by Charles B. Dillingham. Eva Tanguay has been secured for a return date at the hall. The house breaks even on salary, Tanguay receiving the \$3,000 that Janis had contracted for.

The objection to the vaudeville date was placed by Mr. Dillingham on the ground that Miss Janis is to open her tour of "The Slim Princess" in Brooklyn, Sept. 4.

It still remains an open question whether Miss Janis will be the headliner for Arthur Klein at the Criterion, Asbury Park, the week of Aug. 21. If there is no bar to her appearance there that week, Mr. Klein is very apt to vacate the theatre, after the Janis engagement shall have been concluded.

The Dundeen Troupe will sail for England in October. They are booked to open in the London Hippodrome.

WHAT'S HE DONE ?

Another circus trip and another failure to the score of the International Secretary!

Mountford went to Paris to represent you, he said at the Paris convention of the different organizations of vaudeville performers.

He went alone!

He was going to do big things for the White Rats and he wanted all the glory of the doing himself. The other lodges sent three delegates, but Harry scorned assistance. He was a host in himself so he took nobody along who could share with him the distinction of representing the American organization.

What did he do?

Well—he—talked.

And then he talked some more, but at every attempt to introduce his well-known hot air policy, he was sat upon. None of the wise European delegates believed in either him or his policy. He found that he wasn't playing bell-weather for his sheep of the Madrid building. Whenever he began to spread-eagle Max Konorah and the others, who don't agree with him, cordially invited him to sit down and shut up.

The European artists were forewarned against the agitator by those of their confreres who had played in America and know the true conditions here. His attempt to get the artists over there interested in his campaign of self interest was a flat failure.

The matter that was of chief interest over there was the ban on the "copy act." Mountford didn't favor that. He did not want to legislate for or against the artist.

He wanted to be allowed to publicly abuse and vilify the American managers. This did not interest the delegates of the European organizations. Every time he started, a wet blanket was thrown over him.

When Harry can't throw hot air and abuse, he won't play.

What, then, was gained by Harry's free junket to Paris?

Oh, yes, we forgot!

He gave permission to European artists to come to America and he will give them a card that will permit them to work here. How magnanimous! How sweetly obliging—and what condescension! While they didn't, they should have voted Harry "a jolly good fellow" for so kindly extending this privilege.

Now, when he comes back he will, we suppose, give American artists cards that will permit them to work in England, France, Germany and Russia, and maybe Africa and Australia.

If you are nice to him and get good marks in meeting he will some time let you work in HIS vaudeville some place abroad.

What place will depend altogether on the kind of marks the artist gets from the little-minded Big Chief and the vacant-minded Board of Directors.

We wonder if Harry could get a card permitting him to play in England.

It is funny to those who know Mountford's enjoyment of talk-fests—where he can do all the talkin—to read the reports of his triumphal (?) return to England—after the Paris thing. He had a few of his near-friends get up a "scamper" and big time for him. It was a duller frolic than those that are held these days in Chicago. It was a very scant gathering and while he was given a chance to spread-eagle a bit, the American performers there were not in sympathy with him.

Meanwhile, the applications for membership in the White Rats Actors' Union are falling off and the interest of the actors in Mountford and "my policy" has diminished to the fine point of nothing.

In order, however, to create as much unrest as possible in the ranks of the non-members, the non-working members of the Agitation Committee have planned a new style of member-making. They instruct White Rats to ap-

proach all non-members that happen to be working on bills with them and hand out the question. "Are you a White Rat?" The natural answer being "No," they are told to ask "Why not?" When given any reason they are told to form a boycott of all the Rats on the bill against the non-Rats—not speak to nor recognize them in any way—and through this courteous (?) act of one artist to another associated before the public on the same bill show them their position in the profession.

What silly nonsense! What performer will take such ridiculous orders seriously and refuse to recognize or associate with a brother artist just because some fool board of directors suggests that it is their or Mountford's wish. Of course, no actor, be he Rat or non-Rat, will act on such a suggestion, nor will the non-Rats be effected by it, since he is forewarned of the intent of the question: "Are you a Rat?"

The wise ones in and out of the order are those who will pay no attention to the cooked-up schemes to raise foolish questions and get into the treasury more \$10 bills, but will devote themselves to the placing of their acts on a plane of excellence that will get them plenty of bookings.

Then they'll find out that membership in an organization doesn't count and that a strong act does.

Pay attention, therefore, to your act and its quality, and leave the other questions to be argued out by those who can't get work and who therefore have plenty of time for argument and agitation.

You will all be in a position to discount your champion traveller's blowing when he comes back and the sycophantic few who still swear by him may be left to fix up the usual red fire reception.

You'll know how much to believe of the big talk he makes. Harry feels pretty badly over his European squelching—but he'll not show it to you.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

GIVE UP SPECULATING.

Theatre ticket speculating on the street is a thing of the past in New York, so far as the members of the speculators' association is concerned. They have arrived at the decision that it is not very profitable to attempt to evade the law. This conclusion was hastened by the jail sentences administered by the police magistrates recently.

The association, in solemn conclave, has also decided that any further effort to fight the law on the ground of its unconstitutionality is "throwing good money after bad." They have, therefore, for the first time in many years, dispensed with the services of an attorney.

One of the moving spirits of the association, discussing the situation, said:

"Some time ago we were approached by a young man who said he was a discharged employee in one of the largest amusement concerns in the metropolis. He wanted to know what it would be worth to us to secure evidence to show that his late employers had made an offer of \$15,000 a year, for a period of ten years, to keep the sidewalks clear of the speculators. As such evidence would be of no especial benefit to us, we declined to treat with him.

"At the time we believed that if such evidence could be secured it would reveal the opera people. Since then, however, we have changed our minds. When the subscription books were opened for next winter's opera season, one of the people who sent his check for seats which we use was notified by the opera folk that they had discovered he was acting for us, and they did not desire any further subscriptions from him. Since then the man has received several notifications from the 'temple of song,' apprising him that his usual reservations for the coming season are being held. Maybe some of the amusement managers will be glad to have us back before the winter is over. Walt and see."

A few "scrub" speculators are still on the streets, working quietly. With an opening in New York this week, one sidewalk spec invited box-office purchasers to look over his stock of front seats, but spoke so low no officer of the law could hear.

SHE WOULDN'T LISP.

Just because the Shuberts wanted Adele Rowland to play a role in the forthcoming production of "The Kiss Waltz," which necessitated that lady effecting a lisp for stage purposes, Adele will not be in the show.

Miss Rowland handed her part back to the managers Monday afternoon. She may be with a Frazee-Lederer production in the very near future.

PLAYING FOR A DOLLAR.

"The House Next Door," backed by the Bijou Amusement Co., will play the Stair & Havlin circuit at a dollar a throw. Henry Hicks will play Dodson's old role. Others will be W. A. Whitecar, Dudley Arthur, Frank McMunn, Jane Tarr and May Greville.

ACTRESS' DEATH SUSPICIOUS.

Paris, Aug. 2.

Sinister rumors have been current in Paris concerning the circumstances under which Mlle. Lantelme, the Parisian actress, was drowned in the Rhine last week.

She was on board the yacht, of a house-boat pattern, belonging to her husband, Alfred Edwards. It appears that after a merry evening she went to her cabin, where she leaned out of the window, lost her balance and fell in the water, being carried away by the tide before the fact was known. The version of suicide is refuted, and there seems to be no reason why she should have taken her own life. The body was brought to Paris and interred at Pere Lachaise cemetery, in the Edwards family lot.

VARIETY mentioned Mlle. Lantelme's last appearance which was for a short spell in the revue at the Theatre Femina, prior to which she played the part of a tomboy in the piece, "La Gamine" at the Renaissance. She married a few years ago, Alfred Edwards, of an old journalistic family, who founded the Matin, the great Parisian daily, and who is also landlord of the Casino de Paris and the Theatre Rejane.

HOFFMANN SHOW IN MEXICO.

Comstock & Gest have sent out an announcement that Gertrude Hoffmann and her "Saison des Ballets Russes," now at the Winter Garden, New York, were selected as the opening attraction for the new National theatre in the City of Mexico. The opening down there is mentioned as some time during November. Miss Hoffmann's engagement is for two weeks.

RANKIN REPEATS THE SHERIFF.

Chicago, Aug. 9.

McKee Rankin, who recently closed a special engagement at the Auditorium theatre, Los Angeles, will again be seen in his role of the sheriff in Mr. Lawshe's play "Peace on Earth" this season. A new company being organized to present the piece.

ENTERTAINING COMBINATIONS.

The Colonial theatre, Peekskill, and the Academy of Music, Flushing, N. Y., heretofore playing "pop" vaudeville, break into the combination thing this fall with occasional "one night" shows at those houses.

The Colonial will open next month with "The Witching Hour," the Academy starting later. Both will be booked through the Aarons office.

MIDNIGHT FIRST NIGHT.

There will be a "first night" at midnight Monday, when the Folies Bergere presents for the first time its new production entitled "Hello, Paris," for the Cabaret show. The act, staged by Ned Wayburn, will start at twelve sharp, and run forty-five minutes. Press tickets have been sent out for the performance.

MAY RUN ALL SEASON.

Some of the Poll stock companies are expected to run all season, while several of the houses will continue stock as late as October.

A 6-FT. HERO WANTED.

It was easy as falling off a log for Laura Jean Libbey to sit down any old hour of the day, and picture an ideal type of young manhood for her thrilling tales of romance for the readers of the Fireside Companion, etc., but she is having the task of her life in securing a leading man for her repertoire company, now under organization.

For the leads in three of her story-plays, Laura wants a man over six feet tall, who can act and look the part of the hero as she has him drawn in her stories. For four days, Laura and her agents have scoured the field, but the right man hasn't shown up.

It is almost opening time for the Laura Jean Libbey Players and her leading actor must be quickly found.

ONGLEY'S LATEST PLAY.

Byron Ongley, author of "Brewster's Millions," has just completed a new play, called "The Model."

CONTRACTS ANEW.

A new contract between A. H. Woods and Harry Fox was entered into Monday. It calls for Mr. Fox to appear in "Modest Susanne" later in the season, after the Eddie Foy show opens. Mr. Fox is under engagement to Mr. Woods for his appearance in support of Foy.

Tuesday night Harry Fox and the Millers Sisters opened at the Folies Bergere for a stay of two weeks, appearing in the Cabaret show. It is said that Henry B. Harris and Jesse L. Lasky made vain overtures to Manager Woods for a release of Fox, the Folies managers wanting the young comedian to take the principal role in the new revue.

Mr. Woods is negotiating with Sally Fisher for the prima donna role in "Modest Suzanne." The remainder of the cast is being planned, but no definite engagements have as yet been made.

MISS HAYES WITH "DINGBATS."

It is Catherine Hayes and not Sabel Johnson who has signed with the Lefter-Bratton firm to play one of the principal roles in "The Dingbats."

Despite overtures from the Henry W. Savage offices, Miss Hayes will remain with the L.-B. Co.



RITA STANWOOD
In "Excuse Me."

THREE "TAXI GIRL" SHOWS.

"The Girl in the Taxi" ("No. 1") with Bobby Barry in Carter De Haven's former role, and Julia Ring, Harry Hanlon, Helen Sallinger and Jeanette Bageard as other principals, opens in Asbury Park to-night (Friday). After playing Atlantic City a week, the show plays two weeks in Boston and then comes to Brooklyn. It goes west the following week.

The "No. 2" of "The Girl," with Ward DeWolf, True S. James, Lucille Gardiner, and Gertrude LeBrandt, starts out Aug. 21, at Poughkeepsie. A forty weeks' route has been laid out which extends from Maine to the Pacific Coast.

Woods' third "Girl" company, which left New York by rail for El Paso last Saturday afternoon, arrived there in time to open the season Aug. 9. In this company are Jules Ferrar, Roy Sumner, Pearl Sindelar, Grace Walton, J. Washley, Francis Gillard, Richard Bartlett, Cecil Breton, Chas. H. Sindelar, Phil. Prason, and Isabel Maddigan.

From the south, the company jumped to San Francisco, where it opens a two weeks' engagement at the Columbia next Monday. Then a fortnight's stay follows in Los Angeles.

F. A. WADE'S PRINCIPALS.

F. A. Wade will open with his "Three Twins" Co., Sept. 2 and will then work its way to the Pacific Coast, playing Chicago enroute. Wade will personally manage the troupe while "Colonel" Almdolph will work ahead.

George Ebner will plan Clifton Crawford's old part while Estelle Colbert will be the "Yama Yama" girl. Others engaged are: Ernest Geyer, Floyd E. White, Will B. Sanger, D. R. Buckham, John Burkell, Nita D'Ormond, Leda Coro, Emily Burke, Rose Delamater; John Abbott, stage manager; William Henderson, musical director.

Wade's "The Girl Who Dared" Co., playing eastern territory this season, will open Aug. 26 in Poughkeepsie. The principals will be H. B. Williams, comedian; Vera Walton, prima donna; J. C. Hart, Albert R. Tilburne, Signor M. Mykoff, Russian dancer; Lenore Butler, Percy Walling, Julia De Cynthia; Gustav Hemphill, musical director; Herbert J. Carter, manager.

"The Flower of the Ranch," another of Wade's attractions, which opened July 17, will play the north, northwest Canada and the Pacific Coast this season. Frank Flesher is manager while Walter Rolles is advance man.

LOOKING FOR INFORMATION.

Boston, Aug. 9.

The city officials of Raleigh, N. C., have asked Boston's play censors what method they used in compelling show managers to eliminate objectionable lines and situations from plays.

The bone of contention, in Raleigh, is "The Girl From Rector's" that has been attracting the citizens of that city, to the theatre.

The return of Mayor Fitzgerald is awaited before any information is divulged. The mayor is now in Europe. A sight of a real Parisian Cabaret show might put some charity in his heart.

ONE MORE "BIG TIME" HOUSE ASSURED FOR NEW YORK CITY

Either B. F. Keith or F. F. Proctor Will Open High Class Vaudeville in One of Their "Pop" Theatres, Upon the Decision in the Fifth Avenue Matter Being Handed Down. Argued This Week.

Portland, Me., Aug. 9.

Argument on the Fifth Avenue lease in the Keith-Proctor legal proceedings is being held to-day in the Portland courts.

Whoever the decision may say is entitled to a lease of the New York theatre will only mean that an appeal will be taken by the other side. Meanwhile the Fifth Avenue will be conducted for vaudeville under its present direction, E. F. Albee, general manager for B. F. Keith being the active directing head, while F. F. Proctor is a joint manager of the house with him.

Before leaving for Portland, F. F. Proctor stated that while he confidently expected the Fifth Avenue would be awarded to him by lease, if it should not be, he would play "big time" in his 23rd Street theatre.

New York is assured of one more "big time" house through the Maine litigation, Keith having declared that should Mr. Proctor secure the house, he will start high class variety entertainment once more at his Union Square. The Keith side is also looking for a decision in the Fifth Avenue matter, favorable to them.

STAFFS MOVING AROUND.

G. Frederic Sellmann, formerly manager of the 58th Street theatre, has assumed the management of Keith's Union Square theatre. His assistant is Martin Walsh, formerly with the Jersey City K-P house, and the stage manager will be Fred Sneary. The musical directors will be Catherine Healey and Arthur Lang.

At the 58th Street house, where John Buck is now in charge for F. F. Proctor, Philip Hartman is assistant manager; Peter McNally, stage manager, and Charles Marks and Stephen Wilson, musical directors. Geo. M. Bastedo, who ran the picture machine at the Union Square for eighteen years is uptown with Mr. Buck.

Mr. Proctor, since the dissolution of the Keith-Proctor corporation, has had plans and alterations submitted to him for the three Proctor "pop" houses (58th Street, 125th Street and 23rd Street), which will require an outlay of \$50,000 for the improvements.

At 23rd Street a huge electric sign will be erected, the tallest in New York, approximating nearly 100 feet in height.

6 ACTS AT G. O. H.

The Grand Opera House, New York, with "pop" vaudeville, consisting of six acts and moving pictures, opened last Saturday, for its run of four weeks under the direction of Felber & Shea. Prices of admission are 10-15-25.

The opening attendance was quite

large, beyond expectation, but the warm weather Sunday kept the crowds out. The early part of the week opened fairly well. The firm, playing the house on a percentage arrangement with Cohan & Harris, its lessors, anticipates a good showing on the short time, if the weather conditions are favorable.

The Columbia, in which Messrs. Felber & Shea gave Sunday concerts last season, has been re-leased by them for this year, for the same purpose. That, with the Grand Opera House, will give them two New York houses for vaudeville during the Sabbaths of the winter season.

CAN'T BOOK OPPOSITION.

Chicago, Aug. 9.

Theatrical Chicago is trying to figure who will book the new Orpheum theatre being erected in Madison by the F. & H. Amusement Co. The people behind the deal are in control of houses in Champaign, Gary and Michigan City, all booked at present through the W. V. M. A.

It was expected the latter office would supply the new house with attractions, but C. E. Bray, General Manager of the Association, denies that any arrangements have been made.

The Association also books the Majestic, Madison, owned by Ed. Biederstadt, and because of this the new house will have to seek another source for shows.

BIG HOUSE DOWN TOWN.

Down town is to have a big theatre at the corner of Chrystie and Houston streets. The house, according to plans, will have a seating capacity of 2,200. There will also be a roof garden atop of the structure that will seat 1,200. The Minsker Realty Co. is building.



HELEN MORLOW.

One of the entertaining sock at the Polles Bergers.

RUBINS HOUSES STICK.

Chicago, Aug. 9.

The Rubins houses in Des Moines, St. Paul and Minneapolis will continue booking with the Western Vaudeville Managers' Association. The statement of James C. Matthews, printed in VARIETY, that he would book the Rubins houses the coming season, brought a denial from Mr. Rubins to the W. V. M. A.

The manager says he received a letter from Matthews, offering to place the Pantages bookings in his three houses. Mr. Rubins acknowledged the receipt of Matthews' offer, and there the matter ended, states Rubins.

PICTURE HOUSE BURNED.

Seattle, Aug. 9.

The Eagle, a picture house, recently opened here, caught fire Saturday, and was completely destroyed.

GOING BACK TO DRUGS.

Tampa, Fla., Aug. 9.

William S. Oppenheimer, president of the Oppenheimer circuit of theatres, has sold his holdings in the Orpheum, Klondome, Pathe and Rut-hopp theatres to N. H. Harrison, and will return to the drug business, having purchased the Anti-Monopoly Drug Store.

The Orpheum theatre, the second largest in Florida, will be thoroughly overhauled, after which it will open with musical comedy and vaudeville. Mr. Harrison is a local railroad man, and will rent his theatrical holdings.

PAY AS YOU ENTER THEATRE.

New Orleans, Aug. 9.

New Orleans boasts a pay-as-you-enter theatre, the Eureka. You pay the ticket taker.

The manager sells twelve ten-cent tickets for a dollar. He lives over the theatre, and often exchanges theatre tickets with the retail stores for merchandise. It is not uncommon for an employee to apply at the corner grocery for two box seats' worth of butter or an orchestra coupon's worth of beans.

It is said the manager is going to give sample shows.

CIRCUSMAN KILLED.

Taylorsville, Ky., Aug. 9.

Last Friday night, Colorado Grant, proprietor of a dog and pony circus playing here, was killed immediately after the performance. Grant hailed from Owen County, Kentucky, and leaves a widow and one child.

John Pruax, a local farmer, who was ejected from the show for boisterous conduct, is under arrest, charged with the crime.

A WIRTH IN TOWN.

Marizles Wirth, a niece of George Wirth, of Wirth's Circus, has arrived here from Australia and is getting ready to put a riding act with four people, featuring two girls of sixteen and eighteen years, into vaudeville.

Miss Wirth will also do some booking for Wirth's circus while here.

Regarding the report that Danny Ryan was closed by the circus in Australia on account of his act being of inferior quality, Miss Wirth says Ryan quit by mutual agreement, as he disliked touring that country.

KEEPING JEFFERIES OUT.

Philadelphia, Aug. 9.

Whether it is a "blacklist" or "hoo-doo" or just a plain case of too many "agents" around, Norman Jefferies doesn't know, but he is aware that since returning from his summer vacation, all the real estate agents have shied at him when he looked for offices, announcing himself as "a vaudeville agent."

Mr. Jefferies doesn't know yet where he will place his desk. The big buildings over here have a solid grouse on just at present.

SUBSCRIBING FOR THEATRE.

Port Jervis, N. Y., Aug. 9.

As the result of a popular subscription, which exceeded beyond the fond-est hopes of the promoters, a new theatre will be built here.

Up to the present \$25,000 of stock has been sold, all fully paid for.

\$60,000 BROOKLYN THEATRE.

Plans have been completed for a three-story brick theatre, to be erected at the corner of Broadway and Varet street, Brooklyn, at a cost of \$60,000.

Max Gold, of Arverne, L. I., is the owner. The theatre is to have a seating capacity of 1,500.

NEW SALT LAKE CO.

People are being engaged by Jay L. Packard for the new Garrick Theatre Stock Company which opens the Garrick, Salt Lake City, Labor Day.

Clifford Storck has been signed as leading man. Joseph Totten will be stage manager.

FRENCH CIRCUS SCANDAL.

Paris, Aug. 2.

Marseilles is at present thinking of no other subject than the alleged scandal connected with the price paid for the bi-annual pitch of the Egelton Circus in that city. The circus is owned by the Brothers Court, who have not been in the business long and purchased the Egelton concern a few years ago. By payment of the sum of \$3,474 they are allowed to pitch the circus on municipal ground for a month twice a year, during the period of the local fairs. This year the Brothers Court wished to open a month earlier than usual, and this was agreed to by one Roux, member of the Municipal Council whose functions were to allot space during the fairs, on payment of an additional rent of \$1,930, but claimed \$772 of this as a present for himself.

This graft has just come to light, and has raised an avalanche of protests in the old port. The judicial authorities have taken charge of the case and an active enquiry is now being held. It is stated that others are also compromised, but Roux proclaims his innocence and threatens to sue the Court Brothers for defamation.

MUSICAL ONE-NIGHT SHOW.

"The Little French Maid" is the title of a musical comedy which the S. E. Lester Amusement Co., of Philadelphia, is putting out with thirty-seven people over the Aarons Circuit.

"GUILTY, WITHOUT A TRIAL" SAYS MAJ. DOYLE, THE EXILE

**Tells Why He and the Board of White Rats Directors
Are at Odds and Offers Some Sensible Suggestions**

AN EXPLANATION

By the Exile, MAJOR DOYLE

Chicago, Aug. 9.

I have had many requests to repeat why the powers that be in the organization and myself do not agree. I was a member of the board of directors for three years, and a hard worker for the organization. I did not agree with all the business that was done while I was a member of the board. became dissatisfied with the board's methods, had several wrangles with them, separately and collectively, and also with their pet hero. I refused to run again for the board a year ago, and was advised to keep silent, let the board and their overpaid pet hero have their way, as it looked by their methods as though they would surely run up against a stone wall. I think they are at the wall now.

They have been for no one but one man. They have listened to no one but one man, hence this present conditions of affairs, organization and newspaper all in a jumble and has been so for many months. I booked to go to the Coast last September, so I would be away from the meetings and not annoyed by their methods and their hero's bull speeches. After being away eight months I arrived in Chicago, attended the White Rats meetings, and asked questions, to find out conditions. I wrote the board letters, asked questions and told them where they were wrong. It is my organization as well as theirs. I also helped to build it up and I did not care to see it go to smash.

The different members were telling me all about the great amount of money and the many new members coming in on account of that ninety-day scare. I said, "My dear fellows, that doesn't necessarily prove good conditions, it is really like a fellow with a red face. That doesn't prove that he is healthy. If that money did not come in, with the terrible expenses we are now running on, the bankroll would go at top speed."

I wrote the board again and again and received no answer and no argument at meetings to my questions.

I know every if, and, and but about this organization.

It was I who found the mistake in the books when Mudge was our Chief. It was also Major Doyle who found the boy in the club house with a special roll of his own. I was the only member of the board who ever looked at the books, and when I heard that Mountford's salary was raised while I was away, two years ago, I wrote the board the expenses were larger than the income and under such conditions we could not afford to raise anyone's salary. The board then passed a resolution that no member of the board

could look at the books except at meetings.

Do you blame me for not running again for the board? My recent letters to the board asking questions were not answered, but they thought it the proper plan to go on the floor at meetings and poison the members against me. After they got the members full of poison, then Harry Mountford brought "charges" against me. He called them "charges," but anyone with common sense knows that they were not charges, merely conclusions. The by-laws call for specified charges. Mountford, being a paid servant, could not bring charges under Article five of the by-laws. The pet hero should have been ruled out of order and would have been by a competent chairman.

The constitution calls for equity, and all should be treated alike.

I received the charges and answered same, and as my answer made a monkey out of the pet hero, of course my answer was not read to the members at the meeting.

They suspended me without a trial, took away my privileges, as a member in good standing of attending the club rooms and meetings without a trial. The by-laws state that the accused member shall state a time when he can attend, and not the complainant. I believe now that the board has found me guilty without a trial as two of the worshippers came here last week, attended the meeting and said so.

By the way, they learned a few things, namely, how a meeting should be run and a few points on parliamentary laws. The worshippers now want to hedge and claim they brought the charges. They may as well mix it up a lot more, as it certainly has made them the laughing joke of the season. They don't want to weaken because they don't know how, and as I am the aggrieved party, don't condemn me if I have a few laughs.

The said bunch pay no attention to the Chicago meetings and the Chicago meetings get the reports of the New York meetings ten days late. Motions and questions by the Chicago meetings very seldom are read at New York meetings and the members in Chicago claim they don't get any answers.

Their motions and questions must be like Major Doyle's letters, lost on the way to New York, so you might say for the western country that it is taxation without representation.

The Chicago meeting adjudged me innocent until I should be proven guilty and given a trial. It sent that to the New York meeting, and received no answer. The New York meetings only get what the worshippers want to let

them have. They tell me the annual meeting was just one round of applause and hurrahs. Introductions were as follows:

We will now introduce George Washington, Hurrahs and applause. And now we have Abraham Lincoln—Hurrahs and more applause. And now gentlemen we have the Great and only British Lemon—, —, Hurrahs, applause and wild scenes of enthusiasm. The little hero stood erect on the platform and calmly and serenely looked down and smiled at his multitude of worshippers, lit another Richmond Hill Straight Cut cigarette and proceeded to distribute the bull.

That's the way to have 'em. I am told that if anyone asks a question that is not agreeable to the chair, he is barked at and told to sit down. That's all wrong and does away with the equity clause again.

I demanded the annual financial statement be sent to Chicago. Was it sent? NO.

I don't believe in applause. I believe in asking questions and then you can have no kick afterwards. Instead of the financial statement, we heard in Chicago of the frame-up to get rid of Major Doyle, as they did not like the questions the Chicago meetings were asking. Those few, the powers that be, don't want wise guys around. That is why Mr. De Veaux and Mr. Nome are not wanted on the board.

What a flimsy excuse that was used to keep Harry De Veaux from running for the board of directors (that of not being actively engaged in show business). If that's their ruling, why don't they live up to it and get those three or four who are not engaged in show business off the board and away from the board meetings.

They must not think they can fool all the members all the time. When they suspended me from all the privileges of our organization and its club rooms, and made a special notice of it in the Player, I was forced to defend myself to the members of our organization through VARIETY, and I am very thankful to VARIETY for allowing me the space it has, and you members should be also, as this stuff has to come to light sometime. There's no time like the present.

The result will bring a better and more conservative organization.

These fellows must know they are wrong, and are going against their better judgment, also against the best interests of our organization. You can't blame me, for you very foolishly forced it on me, and came near doing the same over a year ago. I only took my pals' good advice after I had gone to the meeting determined to fight to the finish and tell truths, but when Fred Niblo eulogized George Fuller Golden for ten minutes, it took the fight out of me and instead, I used my pals' tip and avoided the fight.

I would have won then against big odds and trickery. I was right then. I am right now. They searched my life then to get something on me and couldn't. They thought they had something on the old Major, but when they met a brother of the same lodge who knew all about the matter and explained it correctly, showing where I

was right and had won the victory, they had to crawl back in their hole again and pull the little tricky Napoleon in after them.

I understand now that some officers of our organization have visited a local detective agency here for some purpose or other.

Let's see what will happen. I hope they get some value for the money expended. I understand they are desirous of securing the names of those members who are seen conversing and chumming with the Major. Well, tell them. The best in the business, such as Nat Willis, Bert Leslie, Carter De Haven, McKay and Cantwell, William Flemen, Avon Comedy Four, Conroy and LeMaire, Mullen and Corelli and others too numerous to mention.

They all came from New York and know conditions, so gentlemen of the board, don't be stubborn and for our organization's sake, retire. You have done the best you could and thought you were doing right, but as you know there should be no worshiping in business. If you must worship, go to church.

Pick out your own successors, take Tricky and those two faithful disciples who are with you right or wrong (I refer to Adolph and the pope) along with you and all will be harmony ever after.

Mountford is certainly a great man and knows how to run a paper. Look at ours, for instance; and the board members are also great when they did not insist that the books of the paper be audited a year ago.

I remember at one of the last meetings I attended of the board, of asking Mountford for a statement about the Player. Mountford pulled from his vest pocket a piece of paper one inch long and three wide, on which was typewritten total receipts, total expenses and total salaries.

If I said anything the worshippers would bark at me, so all I could do was to give the little Napoleon a look and laugh inwardly.

Do you know there are members of this organization who have been initiated now going around with bonded membership cards which does not give them the privilege of attending meetings?

Why is this? Is it a joke or a mistake?

And then, tell me, how many of the best acts don't pay dues and don't attend meetings?

Non-attendance and non-payment of dues means dissatisfaction.

We condemned the Mayor of Buffalo for allowing his secretary to run his business for him and here we have allowed our secretary to run our business for us.

Gentlemen, it isn't too late to rectify, so get together and put this organization back on the standing and condition it should be on at this present time, and stop all the red fire.

Trusting my advice is not annoying since I am placed in a position where I must publicly defend, I remain as ever,

The exile

(Guilty, without a trial).

Major James D. Doyle.

PHILADELPHIA DEAL OFF.

Philadelphia, Aug. 9.

The deal for the People's Theatre in the Kensington district which was being furthered by several of the managers of the Western Wheel shows, with a view to obtaining that house for Empire Circuit attractions was declared off yesterday.

Harry Martell, T. W. Dinkins and George B. Rife were in town trying to complete negotiations. There was some hitch in the proceedings and for the present at least, the People's will remain in the small time ranks.

The first contracts for Crook's Opera House, Rochester, were put through this week. This is the new full week stand that was added to the Western Wheel Circuit last week.

"GAIETY GIRLS" OFF.

Jim Curtin and Slim Williams' joint production, "The Broadway Gaiety Girls," opened the season Thursday night in Harrisburg, Pa. The company will play Pittsburgh and Philadelphia to follow, and start the regular season in the Bronx, Aug. 28.

Slim Williams' "The Ideals" opened its season at the Mishler in Altoona, Pa., Saturday. Searl Allen is starred with the show.

"WHIRL" ENDS RUN.

This Saturday Gordon & North's "Merry Whirl" will end its summer run at the Columbia, much to the regret of the house and show's management. The company takes up its next stand at Hurlig & Seamon's Music Hall Aug. 19, for a week, thence proceeding over the regular Eastern Wheel route assigned to it.

In the road show Mina Strall will replace Rita Redmond.

NO TRUTH IN REPORT.

Harry Seamon has entered a denial of the report that his firm, Hurlig & Seamon, is in negotiation with Hyde and Behman, for one of the latter's Brooklyn theatres.

NEW NAME AND NO DRINKS.

Newark, N. J., Aug. 9.

Waldman's theatre, on the Eastern Burlesque Wheel, will be called the Gayety, when the season opens there Aug. 19. Leon Evans will have the management. Mr. Evans has placed a taboo upon all drinks in the theatre, and has started on a redecorating campaign that will transform the looks of the house.

Dave Marion's "Dreamlanders" will be the first attraction.

"COOCHER" IN ONE SHOW.

Chicago, Aug. 9.

Chooceeta, considered by many to be the best "cooch" dancer in the profession, will be seen in the east this season.

Chooceeta has signed to play the entire season with Butler, Jacobs & Lowery's "Merry Maidens," she will not be farmed out to other attractions as in the past.

The dancer has purchased a \$600 Spanish costume and in cities where the "cooch" is barred, she will offer a Spanish dance. Her husband, Mike Kelly, is also with the show.

DISAPPOINTED "PEACHES."

A boatload of "peaches" came down from Boston Sunday night. They were of the female variety, thirty by actual count. In charge of the bevy of misses was a man, whose name was not known outside the bunch, and who it is said was bringing the "galls" here to place them with a big musical show.

After reaching New York, the "manager" suddenly found that they must journey still further to Philadelphia. Six of the girls refused to go another step and secured lodgings at a theatrical boarding house situated in the West Thirties.

The girls don't speak well of their former manager. They say he made indecent proposals to each of the girls.

For three weeks past there has been an "ad" running in the Hub dailies that "Inexperienced chorus girls" were wanted. That boatload thirty is the answer.

The girls came from the mills, factories and restaurants and were rapturously happy over the thought of going on the stage.

WOULDN'T BE MAYOR.

Painesville, O., Aug. 9.

Robert Manchester, Exalted Ruler of Painesville Lodge 549, B. P. O. E., public spirited citizen and theatrical manager, has been tendered the nomination for mayor of this city, where he has resided for the past thirty-five years. He declined the nomination.

STRENGTHEN IN NEW HOUSES.

It is almost a certainty that nearly all the Western Burlesque Wheel shows will strengthen with a feature act when they play the Empire (old Park) Philadelphia, the (new) Empire, Baltimore, and the Brooklyn houses.

However, if the shows are considered strong enough to run without an added attraction they will be permitted to do so, but the Empire heads are preparing for an emergency.

TO EUROPE FOR ACTS.

John A. Landau sails Saturday for Europe on a mission for several Western Burlesque Wheel managers, which is to include the hunting of acts that will be suitable for featuring with the Empire Circuit shows during the season.

"WINNING WIDOW" CAST.

Max Splegl has completed the cast for "The Winning Widow" which he is to send over the Stair & Havlin time this season. The company will comprise Paul Barti, Henrietta Wheeler, Frances Ruben, George Scanlon, Joe Fields, and Harry La Mont.

Rehearsals are scheduled to commence Aug. 21, with the opening date slated for the Baker Opera House, Trenton, Sept. 14.

OPENING SHOW'S RECORD.

Baltimore, Aug. 9.

The Gayety theatre and the Al. Reeves "Beauty Show" started the season of '11-'12 together Saturday night. The show played to the biggest receipts the house has ever held for one performance. It is here this week also.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Aug. 1.

The temperature has been disastrous for the theatres during the past fortnight. The few that remained open for the summer (excepting the Opera, Comedie Francaise, Vaudeville and Folies Dramatique), closed suddenly last week without the usual bluff of "other contracts" being responsible. The only hibernal music hall remaining open through August is the Moulin Rouge. This establishment is virtually a summer resort—at least it is only during the festival season that it can not be profitably run. "Magic City" is receiving daily about 10,000 visitors, which is a keen competitor for the other summer resorts. Business in the theatrical world is on the whole hardly normal, whereas it should be a record season, for we have not had such a summer in Paris for many years.

However, the vaudeville managers are preparing for the reopening of their halls for the Fall. The Olympia, which has had three successful months with moving pictures, is to be ready for Aug. 23, Jacques Charles having taken possession of the hall on the 1st. In an interview I had with the new manager of the Olympia he states it will be one of the prettiest auditoriums in Europe, and his program will consist of novelties all the time. On the opening bills there will be twelve acts quite unknown to Paris. M. Lecombe has been appointed musical conductor.

The Etoile Palace will open Aug. 23, with vaudeville, the Alhambra and Folies Bergere, Sept. 1. La Cigale, also exceptionally closed this year, will produce a new revue by Wilned early that month, for which the actor Andre Brule has been engaged by Manager Flateau.—The Scala, likewise closed, has terminated its career, for the present, as a music hall, and will be inaugurated as an operette theatre in September.—The Cirque Medrano and the Nouveau Cirque also open about middle of that month with the usual vaudeville and circus acts.

Jules Perrin, for 25 years a well-known music hall singer in France, died in Paris on July 19 at the age of 72.

The Cafe des Varietes, adjoining the theatre by that name, is now closed and will shortly disappear.

Clara Ward, whose matrimonial adventures as the Princess de Chimay have been the talk of both hemispheres, has obtained in the French courts a separation order from her third husband, Beppo Riccardi, a Neapolitan in the employ of the funicular railway up Vesuvius, who married her after her divorce from the cafe violin player Rigo. The latter is still playing nightly at a well known restaurant near Paris.

"Monsieur Pickwick," a comedy adapted by R. Charvay and G. Duval from Dickens, will be the opening piece at the Athenae in September.

Puccini is working on a new opera, on a story laid in Holland, during the life time of Franz Hals, at Harlem (XVII. century), the material for which has been given by H. Helfermans.

Managers Hertz and Jean Coquelin are now making their engagements for the revue by Numa Bles, Lucien Boyer and Dominique Bonnaud, which is to be produced at the Ambigu next season, after "La Petite Roque."—The Bouffes Parisiens, where "Mariage de Mlle Beulemans" has at last come to an end, is likewise preparing for the "Revue des X," to be mounted at this theatre by Cora Laparcerie-Richepin. The house will reopen in September.

It was recently reported that Alphonse XIII, King of Spain, was writing a piece in collaboration with the poet Marquina, to be entitled "Grand Capitain" dealing with the life of Gonzalve de Cordoue. This is hardly correct, for the collaboration of the king consists in loaning to Marquina a number of documents in his possession concerning the hero.

"A court of honor," having finally decided that Henry Bernstein is a gentleman, and therefore in a position to meet his adversaries on the champ d'honneur, he has fought three duels this week in connection with the "Apres Moi" troubles at the Comedie Francaise. Some journalists had previously refused to accept the playwright's challenges on the plea that he was a deserter, and had formerly declined to fight a duel, but the Court of Honor specially constituted for the occasion, after due deliberation, has formally washed him clean of this stigma. Bernstein, instead of writing plays, is therefore daily taking fencing lessons to keep his hand in.

An action for infringement brought by Fregoli last season against a quick change artiste, who appeared in a restaurant scene entitled "The Lightning Waiter," at the Casino de Paris during the short tenancy of the English company, has just been decided in the Paris courts. The defendant, who assumed the name of Cavalieri, is condemned to pay \$10 damages to Fregoli, while Messrs. Arnaud and Gerald, who were in charge of the Casino at the time, after Jack de Freece's departure, are also to pay similar sums, these two having been included in the action as responsible managers of that music hall. Cavalieri and Gerald did not defend the case and are condemned by default, but Arnaud, who has a permanent residence in France, has to pay his share of the fine.

London, Aug. 2.

As a serial story "Sally Bishop" was so successful that many offers came along for a dramatized version. Ultimately Temple Thurston, the author, set to work and built a three-act drama from it. The result was to be seen at the Prince of Wales theatre. In the book Sally committed suicide, but out of deference to the demands of a conservative public the ending in the play is happy. An acting success must be granted to Agnes Thomas, who played the part of Janet Hallard. For the rest there was nothing particularly striking, Dennis Eadie as Traill, and Daisy Markham as Sally being generally unconvincing. The effect of the play was to leave an impression of sloppy sentimentality, and there was not enough relief in it to justify a belief in its future.

"Bunt Pulls the Strings" is proving one of the best London attractions. It is practically certain that it will run until Christmas, when the "Blue Bird" will be revived once more. The Haymarket program thereafter comprises Rudolf Besier's version of H. G. Wells' "Klippo," and Ibsen's "Pretender."

"The Distant Princess" is the title of a play adapted from Suderman's original by "John S. Tanner" (who are two London women journalists).

"The Concert" is due for production at the Duke of York's, August 28. Henry Ainley and Irene Van Brugh will play the leading parts for Mr. Frohman.

"The Arcadians" finishes this week, when the 800th performance will have been registered.

Molnars "Gentleman Protector," with a new name, will be done by Sir George Alexander at the St. James during the forthcoming season. There are also a new play by Henry Arthur Jones and a revival of the "Critic" in the program.

It appears that Mr. Stoll has not approved of Judge Parry's playlet written for James Welch, at least, not for the forthcoming Christmas season. Something more cheerful will be done, and the murder trial sketch reserved for a later date.

When Gertie Millar refused to resign a contract with the Gaiety company, the reason was not far to seek. Her husband, Lionel Monckton, has composed the music in collaboration with Howard Talbot for the "Japanese" musical play which Robert Courtneidge is to reproduce at the Shaftesbury. This is the second big work he has undertaken for the Shaftesbury and doubtless Mr. Edwards and the Gaiety company are not very pleased about it. Anyhow they are not taking any more of Mr. Monckton's music at present, and because of that, Miss Millar has withheld her signature. Such a favorite as she is, she should have no difficulty in finding a west-end home.

Neil McKinley took a good look round before opening in London. He

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.

appeared at the Palladium last week, and in spite of many predictions of failure he made good. His style of work is quite new to audiences on this side, and it is doubtful if, apart from west-end halls, he will be successful. The public here are not yet trained to an appreciation of the ultra-eccentric in rag-time. Twelve months from this McKinley would probably be safe over here.

Joe Howard opened as a single at the Palace and did passably. He sang two songs—without the aid of a piano. The first, "I wonder Who is Kissing Her Now," had been done plentifully over here, and consequently there was no novelty in it. His second, "Lindy," was generally approved, but was accused of a great likeness to "Mandy." Unless Howard makes productions of his songs and builds them up, he has not much chance on his present plan. It is stated that Mabel Barrison has so far recovered as the result of a special treatment at a sanatorium outside London that she will work with Joe in September.

Right after their first appearance in England, Hedges Bros. and Jacobson had a hard fight for time and money. Now they are pretty well booked, and having refashioned their offering more to the taste of the audiences here, are carrying all before them.

Sam Stern after opening moderately at the Oxford, cut out two of his songs and replaced them with better material. In halls of the class of the Holborn Empire, Metropolitan and Canterbury he is not far short of being, in point of popularity, a second Harry Lauder. This is high praise, but it must be given on actual results. What he would do in the higher class vaudeville remains to be seen.

Pauline Chase came an awful cropper at the Coliseum, where she is appearing in a Japanese play previously done in pantomime by Hanako. It is called "A Little Japanese Girl," and it deals with the vanity of a little laundress who put on a Princess's kimono and rouged her face. She was mistaken for the princess and killed by an outraged princely lover. When the curtain descended on the act at the opening afternoon, there was one insistent "hand" and Pauline took a bow where she needn't have troubled. It seems as though "Peter Pan" will have to be revived.

Fred Kitchen and Herbert Darnley are not now on the best of terms. Kitchen claims that he is entitled to quit the services of Darnley within eighteen months, but Darnley holds that he has a further option of three years. The case may be fought out in the courts, as Darnley has booked

Kitchen three years ahead. An effort is being made to get Kitchen to go to America, and he has been promised a musical play in which he shall star, the entire thing to be written around him. Kitchen is one of the biggest drawing cards in this country, and certainly one of the greatest creative comedians.

Starting as a kind of added feature in the bills of the Variety Theatres Controlling Company John and Bertha Gleeson and Fred Houllhan have developed into a "top." They have not yet appeared in London.

The attraction to follow Pavlowa and Mordkin at the Palace is as yet a well-kept secret. It is suspected, however, that more dancers are coming. The Russian craze is apparently as yet unexhausted.

Why do so many American acts pay so little attention to the quality of their scenery and effects? Compared with the majority of English settings, the American cloths are very tawdry. Some of the sketch teams who have appeared here this summer have created a bad impression at first glance by the cheap-looking stage effects. A few pounds spent on scenery is a good investment in England, particularly now-a-days when so many elaborate spectacles are being staged in vaudeville. Booking managers and agents are apt to be impressed by a setting, and the public are in the position of being able to demand it.

The engagement of Leoncavallo to appear at the Hippodrome in September is looked upon as one of the biggest coups of the season. It has been brought about by Mr. De Courville (Sir Edward Moss's private representative), who has also to his credit the "Night With the Sultan" and Mella Mars. These two features are packing the Hippodrome for the first time since Sahara D'Jell. It is reckoned that this week's bill is costing something like \$6,000. It is well spent, for in my opinion they are now nearer to the right class of program than they have ever been.

Elsie Terry, an equestrienne singer, made her first appearance in London at the Hippodrome Monday. In the afternoon she did her full show, making four excellent changes, and finishing riding astride in hunting costume on a fine charger. Owing to the length of the program she was cut down to less than half her time at her subsequent performances, and consequently was only able to do the finish of her act the rest of the week. It is a pity that her first appearance in London should have been marred by these circumstances, as no one could book her on her showing after Monday afternoon.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Haines Falls, N. Y., Aug. 8.

We're going to have watermelon some day next week, they say.

The Herne Sisters, Crystal and Julia, left for wicked New York last Saturday.

Something went wrong yesterday. No collection for anything.

There are a lot of old ladies up here trying to do society stunts. Some day I'll walk into Child's restaurant and one of these royal grande dames will say to me "Watcher goin' to have?"

Geo. Ober and his Sylvan Players (Whatever Sylvan is) played here "Rip Van Winkle" last night. "She Stoops to Conquer," to-night. Business good. Company excellent. Audience of bone heads. Some thought it was going to be a picture film and kicked because it wasn't.

A dollar here is bigger than \$10 is in N. Y.

The manager of our "opery" discharged his orchestra last week. (The poor fellow got drunk.)

The name of our "Operry house" is "Wauwanda."

They sell pictures of this hotel. People buy them, too.

This would be a good town for some wire men. No one here has bought a gold brick this season.

I hear Willie Hammerstein calling to Miss Beulah Binford, "When can you open?"

Does any one of this present generation remember Fred Ward? (Fred Ward originally went with the lease of the Victoria Music Hall.)

Here is a sample of our best and worst barber's wit. (He has the only barber chair in Haines Falls.) His opening greeting is, "How is every little hair this morning?" Before you can pan him, he continues, "That is a cutting remark, coming from a shaver like me."

If I thought that Nat Haines started this place I'd never talk to him again. I remember Nat when he was a knockabout comedian. I used to study Haines' Falls.

REVIVED "LAND OF NOD."

Arthur Ward and Leigh Morrison will revive "The Land of Nod" for the smaller towns next season. They will also have a company presenting "The White Sister." This will make two of the companies of the latter attraction on the road.

Stair & Havlin will offer a company in the "pop" houses which the Ward and Morrison show will be seen in the one nighters.

The Belclair Brothers will sail for the other side Aug. 17.

NEW ACTS NEXT WEEK

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

"Hello, Paris," Folies Bergere.
The Brahams, Grand Opera House.
Edgar Berger, Hammerstein's.
Al White and Girls, Fifth Avenue.

Charles Leonard Fletcher's Players (8)
Comedy Sketch.
18 Mins.; Full Stage.
Fifth Avenue (August 6).

Charles Leonard Fletcher's Players are all right, but the piece they are playing is all wrong. A business man desires a stenographer. Same business man has a penchant for taking his "stenogs" to lunch. He is also engaged. His secretary mistakes his fiancé for an applicant for the "stenog" job (jolly new idea). The girl in this way is made aware of the man's lunch habits. She decides to get to the bottom of it. Returning disguised (she has a different coat on) the man recognizes her not. She proceeds to act like a regular stenographer, comes in waiting, hits the boss on the back, uses plenty of slang and kicks everything about generally. The lunch bug of the boss, however, is not put to flight by this unseemly conduct. He is still keen for taking her out to lunch, notwithstanding her behavior indicated she was accustomed to being lead to a trough. Pathos here. She pulled the old one. "Sir, how would you like it if someone asked your sister out for lunch?" Then she goes on to tell how a lady friend of hers had one lunch in a swell dump and could never reconcile herself to beanery food thereafter, so she died of consumption or non-consumption. She ends the scene by beating up the boss and the Sec. Some sketch! *Dash.*

Sherman, Krans and Hyman.
12 Mins.; One.
Songs.
Hammerstein's.

One of the men in the act is a portion of another rathskeller three seen hereabout last season. Somebody must have told them that in order to make good on the roof it was necessary to be heard, for they certainly made herculean efforts, with the pianist keeping his foot on the loud pedal all the time. Their songs are new, but not all catchy. One of their numbers is a replica of a song used by the Two Bobs in London. They do a few rathskeller steps, but attempt nothing that borders on dancing. For a finish they essay a travesty on "legit" melodrama, telling the "gag" about somebody being a spy in the mint, hence a "mint spy." In a theatre with their voices modulated, the boys may shine to better advantage. *Jolo.*

Hayne Brothers.
Acrobatic Equilibrists.
9 Mins.; Full.
Henderson's.

A turn consisting of balancing, table work, tumbling and falls, that while not sensational, seems startling and dangerous at times. The men both work hard. They were formerly known as the Heyn Brothers. *Fred.*

Roy Atwell and Co. (2)
Comedy Sketch.
17 Mins.; Full Stage.
Fifth Avenue (August 6).

Roy Atwell is rather well known in the musical comedy field as a light comedian of ability. Until last season he had been associated with Marie Cahill's shows, also acting in the capacity of stage manager. In figuring for vaudeville Roy has fallen into the mistake of so many others before him. Very little if any thought was given to the vehicle. It is a bare stage affair, which goes to all extremes for laughs. There are bits in the piece that it is hard to understand how a man of Atwell's experience could permit. Evidently Atwell got the recipe from some other legit who has probably seen a half a dozen vaudeville shows, and he sized it up in this manner: fall down, tear your coat, spill a glass of water and finish with that uproarously funny bit of getting stuck to fly paper, and your act is a knockout. Roy knows differently now. He opened the try-out at the Fifth Avenue Sunday. That's as far as the act will get in vaudeville. Some one suggested that they were making it up as they went along, but they weren't. The act was too poor for that. *Dash.*

Charles Brown and May Newman.
Singing and Dancing.
20 Mins.; One.
Henderson's.

A singing and dancing turn that with judicious cutting will fit in an early spot on any big time bill. The man is a clever singer and dancer, who will get his stuff over as soon as he ceases imitating George M. Cohan in speech. Perhaps before his advent into varieties, he was associated with a Cohan production. The woman is shapely and wears clothes. She makes four changes during the act. With work the team will string their offering together in a logical manner that will make it a go. *Fred.*

Marie Dorr.
Recitations and Impersonation.
18 Mins.; One.
Fifth Avenue (August 7).

Marie Dorr is rather a good looking girl, with fairly engaging personality, but without an act suitable for the big houses. Marie starts as a stereotyped imitator, giving an impression of Elizabeth Murray, announcing in the new comedy manner "My next will be." The imitations stopped with Miss Murray, but the "Next will be" stuck to the finish. A "rube" song with goggles and whiskers was the second number, easily the strongest and best. The Italian bit that closed was not well done, and let the specialty down in the worst place. The "small time" will fit Marie for the present. She may work into big time timber. *Dash.*

Rene Dyris.
Songs.
11 Mins.; One.
Fifth Avenue (August 6).

Rene Dyris is a straight singer, probably from some operatic quartet. Rene has no chance as a "single" in the larger houses. *Dash.*

Tivoli Quartet.
Songs.
18 Mins.; One.
Fifth Avenue (August 6).

The Tivoli Quartet was the last of seven "try out" acts to show at the Fifth Avenue last Sunday, and it was the only one of the seven with a chance. The turn was a tremendous hit before a well filled upstairs and a light downstairs attendance. The hit was due entirely to the second portion of the specialty. The quartet open slowly. Half the running time is consumed before they get going, but when striking the popular day stuff they never stop. The boys look extremely well, making three changes, all well fitting sack suits. The brown clothes are the classiest and should be worn last. The Tivoli Quartet should have no trouble finding good time. The opening of the specialty may be quickened or cut. Fourteen minutes would do just as well as eighteen, and it would leave the act a winner from start to finish. The singing of "Oceana Roll" and "Some of These Days," make them a hurrah finish that's a dandy. As an encore, they do a small "Nance" bit that is funny and new giving them a very neat getaway. *Dash.*

Berg Brothers.
Cycling Comedians.
10 Mins.; Full Stage.
Hammerstein's.

Practically all of the Berg Brothers' act is new to the metropolis. And in addition, which is more important, it is excellent. One of the men works "straight," and the other in comedy makeup. The routine is very fast, the entire act going with a vim and snap that earned for them Monday night a series of rounds of applause quite unusual for third position on the roof. Riding a single wheel with one leg was one of the many novelties. They finish with a ride down a steep flight of stairs, two-high, turning when reaching the stage, and riding down to the footlights with such precision as to give the impression that they gained no impetus in the descent. It isn't easy to show anything new in trick cycling; hence the men are entitled to be classed as a novelty. *Jolo.*

Heuman Trio.
Cyclists.
11 Mins.; Full Stage.
Brighton Theatre.

The Heuman trio, two men and a woman, are closing the bill at the Brighton theatre this week with their bicycle act. While the routine offers nothing sensational, the act is clean, snappy and well put over. The woman has a pleasing appearance and is a splendid rider. The taller of the men works in eccentric makeup and displays some grotesque wheels. The "straight man" is a graceful rider and shows no inclination to stall. There is team work by the "straight" and the woman, unicycle feats and a trio routine. The Heuman's display a banner calling attention to the "great one-mile race," the men pedaling wheels on stationary stands, dials showing how the race is going. The idea has been displayed before, but the Heuman's work up much excitement. *Mark.*

F. A. Clement.
Cartoonist.
10 Mins.; One.
Hammerstein's.

Attired in the regulation Windsor tie in order to indicate unmistakably that he either draws or paints pictures, Mr. Clement, a timid youth, draws first in black and afterwards in colors. Throughout the act he talks in a meek voice and to further handicap the act, directs most of his conversation to the easel, with his back to the audience. The patter is billed as "comedy," but on the roof it fails to get across. His drawing is conventional, the last picture being sketched upside down. Mr. Clement will hardly qualify for modern big time vaudeville, in any position. *Jolo.*

Bren and Duque.
Piano and Songs.
15 Mins.; One.
Fifth Avenue (August 6).

Bren and Duque will have to do much playing, before they may hope to appear regularly in houses of the Fifth Avenue calibre. The man plays the piano, acting as accompanist, for a good looking girl of the doll type, who has probably never appeared outside a pony ballet on the stage before this trip. There is some incidental business that amounts to nothing. The couple appear amateurish. They should try the "small time" for experience. *Dash.*

Ruth St. Denis.
Hindoo Dances.
18 Mins.; Full Stage (Special Settings).
Hammerstein's.

The so-called "Cobra" and "Nauth" dances consist of a series of postures, wiggles and gyrations, enhanced by wierd atmosphere in the shape of Oriental settings and a number of gibbering Hindoos more or less attired—some less. As a freak act it may serve the purpose for which it is placed in the roof garden program—to attract sight-seeing visitors, who have no "classical dancers" of their own. *Jolo.*

Lida McMillian and Co. (2).
Comedy Sketch.
17 Mins.; Four (Interior).

Lida McMillian formerly presented a sketch in vaudeville entitled "After The Matinee." Her present offering is along different lines, but like the first does not give her the right opportunity to show what stage talent she apparently possesses, judging from her work in both sketches. Miss McMillian plays Aunt Fanny, whom her sweet, unsophisticated little niece Flossie thinks is an ugly old spinster, and reaches the latter's home at a time she is entertaining a rich Mr. Latimer, who is mighty sweet on Fluffy. The sketch jumps too many steeples and one must have a very vivid imagination to "get it." To a "pop" audience the funniest line was: "It's a terrible thing to have relatives." Some of these days Lida may make connections with the right kind of a vehicle that will draw her across the sands of the "big time." *Mark.*

McGarry and Revere.
Singing and Dancing.
4 Mins.; One.

The woman does nearly all the singing while the man attends to the dancing. For the finish they use a turkey trot song which drew the most attention. The man's dancing is the best part of the act. *Mark.*

Heeves and Bradcome.
Singing and Dancing.
9 Mins.; One.

A pleasing "sister act," receiving deserved attention in the "pop" houses. The girls look nice in their stage costumes and show versatility in their offering. They work hard to please and should have no trouble in getting time. For the finish, the girls, one dressed as boy in white flannels, put over "That Moonlight Glide." They close strong with this number. *Mark.*

Williams, Jones and Co. (2).
"Strictly Business" (Comedy).
19 Mins.; Three (Interior).

A married couple are at outs through the jealousy of the young wife, who works herself into perfect frenzy when her little brother, Bobbie, tells her that Hubby Fred had been seen out in a green motor car with a blonde woman. Everything is explained in the end. The people do well in their respective parts but the sketch is entirely too long, the comedy being strained at different points. The fun slows down at a time when it should be going with full speed to the end. The lines are well spoken but the idea is carried beyond the natural closing point. *Mark.*

Five Alfords.
Comedy Sketch.
21 Mins.; Four (Exterior).

The work of three kids (a boy and two girls) is making this act a popular one in the smaller vaudeville houses, the girls in particular forming the strength of the offering. The trio of little entertainers offer several songs which win recognition. The sketch tells of Artist Henry Brush's experiences with a little Bowery girl, who is sent by the Fresh Air Fund to enjoy the air in the Catskill mountains. The ending is the weakest. The five sing "My Baby Rose" for the finale. At the opening, Marjory sings "Summer Time." The kids are the whole act from the audience's standpoint. The Alfords were formerly the Four DeWolfs. *Mark.*

DONNELLY'S SIDE LINE.

The many friends of Leo Donnelly, who have often wondered where he got all the money he spends about town, need worry no longer. The secret is out.

Leo was a non-commissioned officer in the Seventy-first N. Y. regiment during the Spanish war. Since then he has been drawing a pension of eight dollars a month from the government. Martin Herman is the notary, who, every three months, attests the Donnelly signature to a statement asking for a remittance.

Sam Goldman.
Hebrew Comedian.
9 Mins.; One.
American.

Sam Goldman depends mostly on parodies, though he talks a little. His parodies revive some awful old boys in the joke line, and during his monolog he told one that Joe Welch used when he was almost the only Hebrew comedian in the business. Sam made part of the audience at the American Roof laugh Tuesday evening. *Jess.*

Maar and Evans.
Equilibristic.
9 Mins.; Full Stage.

The "straight" man in this act is a very pretty worker in the equilibristic line, also a very good ground worker. The comedian is a corking knockabout, and if he will stop talking, he can make people laugh as he pleases. The act moves along very swiftly. It should find a spot on any bill. *Jess.*

Belle Dixon.
Songs.
11 Mins.; One.

Belle is a fair single for "small time." Her selection of songs was rather faulty, as is her enunciation. *Fred.*

OUT OF TOWN

M. Georges Marck.
"A Terrible Dream."
18 Mins. Full Set.
Hippodrome, London.

Marck has gone one better than Lafayette; in fact, it might be said that he has gone two better, for he uses three lions, where the "great one" used but one. A Parisian painter fell in love with a lady lion-tamer. When he went home to his wife and child he preferred to sleep on the sofa. He dreamed of the trainer. As he dreamt the Devil appeared. Then the walls opened, and cages containing lions surrounded him. The animals rush around and finally dash for the apartment in which the wife and child are sleeping. He goes to their rescue, but stumbles and awakens. The lions disappear. His wife and child rush to his bosom. The little one takes from its coat the flower which the lion-tamer had placed there. As she drops it from the window papa sees the force of the lesson and takes his family to his arms. As a new use for an animal act this piece provides novelty and there is a certain thrill resultant upon the sudden disclosure of the various lions' cages. On such a stage as the Hippodrome, however, a few more lions might be spread around to advantage. The scenery and effects are good, but the acting is not quite the best. Still, it is the novelty that will be the cause of the act being booked. The success of the "Terrible Dream" seems to suggest a way out for the many animal acts which have been going around for many years, and which do not seem to be able to leave the smell of the circus behind. In English vaudeville, at any rate, it will be necessary in future to build spectacles round all acts in this class. *Bayard.*

Edwards Davis and Adele Blood (1).
"Like Kelly Did"; (Comedy).
24 Mins.; Full Stage.
Young's Pier, Atlantic City.

Edwards Davis and Adele Blood, who presented a sumptuous staged dramatic playlet ("The Picture of Dorian Gray") in vaudeville last season, have, in the present sketch, made a departure. With simple enough setting, they are giving one of the cleverest little comedies seen here. Both dramatic players, they depend on straight work for the most part in "Like Kelly Did," and are succeeding admirably well. The action takes place in a private dining-room at a summer resort in the mountains. Zoe Dare (Miss Blood) is the assumed name of a woman of wealth, who pretends to be a show girl. Van Raensselaer (Mr. Davis) is a millionaire, who pretends to be broke. The two met at the hotel and have dined together several times. Each is desirous of entering the bonds of matrimony, but seek the proper mate. Attracting one another, they pretend to be what they are not, each endeavoring to discover the other's real self. While the man is called out, the girl makes the waiter, Kelly (James L. O'Neill) make love to her, figuring the man on his return will find a situation that will center his attention upon her. She succeeds. After several tests, they reveal their real selves. With bright lines, many laughs. Miss Blood's statuesque beauty and Mr. Davis' fine appearance, the sketch was greatly liked. Mr. O'Neill's character of a waiter is excellent, and he secured hearty laughs. The act ran remarkably smooth for a new offering. "Like Kelly Did" should prove a real winner for some time to come. *I. B. Pulaski.*

Armenie Ohanian and Co.
"A Night With the Sultan."
20 Mins.; Full Stage.
Hippodrome, London.

This is another pantomimic piece resulting from the success of "Sumurun" and "Kismet," but like neither. It opens in the private chamber of the Sultan, with odalisques engaged in a harem dance. A major-domo wearing a black face, a Prince Albert and a fez is busy keeping them going with a long cane. The approach of the Sultan is heralded with weird sounds and much agitation among the servants. He proves to be a living replica of Abdul Hamid. It appears that the object of the gathering is to give him an amusing evening. A quartet of black-faced men, weirdly caprisoned and chanting something which seems to be a cross between rag-time and grand opera, apparently pleases him moderately. He is evidently better satisfied when they bring him a beautiful young girl. She dances one of those passionate measures which seem to be essentially of the East, and he creeps down from his throne to be nearer to her. The fact that she can dance saves the thing from being charged with out-and-out burlesque. The bulk of the audience may have been affected in same degree as the naughty old Sultan seemed to be. Her second dance, to the accompaniment of instruments bearing the names of the kementche,

the canon, the out and the tef, was something of a revelation in the terpsichorean art of the near-East. One had to have a very pure mind, however, not to see the suggestiveness in this exhibition, though when it comes right down to argument, the sheer art of the thing, and its setting, would probably win out. There is a touch of grand opera introduced, and the curtain falls on the Sultan squatting in the center of the stage, one arm around the dancer and the other arm around the statuesque singer. These Persians and Turks are absolutely guaranteed to be the real thing. It is stated that Armenie Ohanian was for two months in the harem of a Persian princess. It is the first intimation princesses had harem. *Bayard.*

JUDGE TRAVELED 28,125 MILES.

After traveling 28,125 miles in making a trip around the world, Walter C. Kelly ("The Virginia Judge"), returned to New York. As Mr. Kelly stepped from the boat, it completed the 21,415th mile of the total, which the Judge passed over on water, the remaining 6,710 having been taken by rail.

Walter saw New York for the first time in two years. He cut short an engagement at the Palace, London, to come home, having contracted a slight malarial fever while in South Africa. It is a fever apt to recur at any time, although Mr. Kelly blames his indisposition upon having met with a series of summers in the various countries, finally landing in the midst of the hottest weather London has ever had.

Mr. Kelly had barely registered at his hotel before a message from the United Booking Offices called him over to the agency, where he was handed contracts for thirty-eight weeks the coming season. Then "The Judge" jumped upon another train and hied to Atlantic City, for the good rest he had returned for.

Mr. Kelly sailed from Vancouver to Sydney, Australia, Aug. 9, of last year. It is a distance of 7,342 miles. From Australia to Africa is 6,100 miles; from Africa to England, 4,980, and from England to New York, 2,993. This comprised the water travel.

By rail Mr. Kelly went from New York to Vancouver, 3,200 miles; Sydney to Melbourne, 500 miles; Melbourne to Adelaide (Australia), 480 miles; Adelaide to Sydney, 980 miles.

In Africa, Mr. Kelly traveled 1,550 miles by rail, appearing at Cape Town and Johannesburg.

En route, the humorist stopped at the Hawaiian, Fiji and Fanning Islands, Queensland, Brisbane, and returning from Africa, explored the Madeira Islands, off the coast of Portugal. On the Africa-England sail, the boat encountered a monsoon, lasting over two days, with mountainous seas, and the wind blowing over seventy miles for eight hours. Walter says there were impromptu camp meetings all over the ship.

Mr. Kelly likes all the countries, but gives it to South Africa for "splendid distances and magnificent isolation." Any country an act makes good in is pleasant enough, remarked Walter, but the further you get from Broadway, the lonelier you are.

THE GIRL OF MY DREAMS

"The Girl of My Dreams" is at the Criterion. Wilbur D. Nesbit and Otto Hauerbach did the dreaming. It was a peaceful sleep. What little the authors remembered of the mind mirage, they called a "plot." Each ate at a different table the night before the dream came off.

There is no story to speak of, unless one cares to dignify quick exits and the separation of a jealous Frenchman from a flirtatious wife as a farce. The book of the Dream Girl reads like an old burlesque afterpiece, polished up.

But the show, as a whole, isn't so bad. Bright lines help it greatly. These compose the comedy of the piece, and are mostly allotted to John Hyams, who, with Lelia McIntyre, are featured with the Jos. M. Gaites production.

There is one bit of comedy, though, in the last of the two acts. It is a bad boy, too—and on Broadway! A couple of young lovers are about to seat themselves on a bench, when the Frenchman's wife in an upstairs room, tipped off by a German admirer to escape via torn bedclothes, starts to rip up the quilts, as the boy and girl are about to seat themselves. Well, you know what happens. Those awful rips frighten the youngsters near to death. They think their clothes are torn. It's terrible! Someone must have thought this piece of business funny, for they ripped long enough to have broken up a linen closet. It was funny when Welch, Mealy and Montrose, funny acrobats in vaudeville, first did it.

What saves "The Girl of My Dreams" from a flop is the numbers. There are plenty. Though no striking novelty is brought forward, several have little twists that are pleasing. One or two are musical enough to stand by themselves, but Karl Hoschna, the composer of the songs (with his past performances programed), didn't extend himself any in this piece.

The best number of all is the last, "Dr. Tinkle Tinker." It came late, but was very useful. The next best was "Dear Little Games of Guessing," made good by the third member of the Hyams-McIntyre family being introduced to carry it through. The third member is very youthful, and a girl, but she put it over, with her father inserting ad lib remarks that caught on with the first nighters, who were somewhat over enthusiastic on encores, although it wasn't a certainty that the music publisher handling the songs had not attended to the applause end.

The cast of principals looks like a couple of teams and a couple of singles. It seems a series of "girl acts," with principals leading numbers in front of fairly well dressed choristers. After productions like "The Red Rose," Mr. Gaites was there with his nerve when he thought the present "Girl" could make good for a Broadway run at \$2. One idea of "The Rose" show was fished, however. That was the giving away of flowers to the early comers. Mr. Gaites must have a conservatory or a hot house somewhere. The Criterion gave away plants of all descriptions, while the Suratt show stuck to red roses. But, of

course Mr. Gaites couldn't give away his girls to help advertise the title, for all of his chorus girls are not dreams.

The first act seemed intolerably long, but it ran only an hour. The second version, after a twenty-minute intermission, moved a trifle faster. There's not enough speed to the performance, for the lapses between the numbers are filled in with talk. In a girl show, it's the action that counts.

The two teams in the cast are Hyams and McIntyre and Forbes and Bowman. The singles are Edouard Durand, Irving Brooks and Alice Hills. There would have been another team, if it were not for the separation of the Frenchman and his wife (Henrietta Lee). Mr. Durand is the Frenchman. He was all right in the first act, but the same Frenchman in the second, and pretty prominent all the time. Miss Hills was the eccentric comedienne of the Emma Janvier-Alice Hegeman type, very common nowadays, but Miss Hills did quite well. She has "the" line of the show; "You can't insult me, I have been insulted by experts." Miss Hills also forced one number into a matter of encores. It was "What's Sauce for the Gander is Sauce for the Goose." In it Miss Hills interpolated a series of character delineations. They were the only interpolations of the evening. If Mr. Gaites receives credit for nothing else beyond his nerve in connection with this show, at least hand it to him for getting on Broadway without a "rag" or "Grizzly Bear" exhibit.

Mr. Hyams handled his material rather well, placing the points right, and away over the footlights. His style as a production comedian is somewhat against him. His methods and actions are suggestive of others, no one particularly, but the composite recalls several. Miss McIntyre as a Quakeress became a quick favorite. She sang well, looked pretty and danced gracefully.

When Hyams and McIntyre weren't dancing, Forbes and Bowman were. Carrie Bowman is the sweet young thing, loved by Harold Forbes, just as sweet, because all the girls in the show were in love with him. They said so, any way, and when they did, Harold sang "Every Girl Loves Me But the Girl I Love." Mr. Forbes did a lot with a "Follow the Leader" number in which two or three of the choristers brought many laughs with their antics.

Mr. Brooks as the German had a nice accent, but too little occasion for it. His only chance was with a ladder. He went to that hard, but even then, it seemed as though his fun-making possibilities at this point had been shut off. As a ladderist, Mr. Brooks seems to be on a par with Louis Simon.

The chorus boys were right on the job at the opening ensemble, securing a recall with "Bachelor Days." Mr. Hyams nicely steered into "I'm Ready to Quit and Be Good," and made it a surprise all the way. Forbes was also given "Story of a Marionette," hardly worth while.

Hyams and McIntyre are strong enough for "The Girls of My Dreams,"

Chicago, Aug. 9.

The Western Burlesque Wheel fired the initial shot of the season Saturday evening, when the Empire opened to a capacity crowd, offering Butler, Jacobs & Lowery's "Merry Maidens," with Chooceta, the extra attraction.

The most noticeable feature about the "Merry Maidens" is the wearing apparel. The company has been equipped with beautiful costumes, every one brand new and of the best material. To say the effect was stunning would be a mild expression.

As for the show itself, it will stand a little doctoring, but considering that the principals had not worked together before, the company did very well with what material they have. The latter is the weak prop in the production.

The plots of the first part and burlesque are considerably shy. Neither hang together any length of time, but even this point could be overlooked provided the comedians offered something worth while in the bits attempted. The majority of the latter are of ancient origin and unfunny to a large degree.

Mike Kelly and Murray Simons share the stellar honors in the male department. In the first part Kelly essays a Frenchman; in the burlesque he is the typical Irishman. Simons does a Hebrew character throughout. Kelly surprises with the French character, makes a splendid appearance and juggles the dialect excellently for one named Kelly. As the Irishman, Kelly falls a little short, principally because of the lack of proper material. This alone holds him down, for the comedian is capable of handling much better stuff, and would no doubt carry away the honors under favorable circumstances. Simons is the same kind of a Hebrew burlesque has seen for years back. The one difference between Simons and the average comedian is that Simons never varies his vocal tones. In the "Merry Maiden" the comedian oversteps the limit of decency at times and might clean up to advantage. While Simons is a good character man, he has little idea of handling risque material. For a laugh, Simons will go the limit.

Eventually Kelly and Simons should get into a working stride and provided they do, the pair will make a good comedy team.

William Harris handles the "straight" in the first part and acquits himself admirably. Harris looks well in his new clothes and goes through nicely. Joe Phillips is an excellent tough office boy, but should avoid wearing evening clothes in the burlesque. He looks out of place among the others.

The female end has been well taken care of. Lilla Brennan and Anna Meek Bonner head the list. Miss

but the show is not strong enough for Broadway. There's not enough to it. On the road the piece should be well liked at \$1.50. When the regular season draws the attention of New Yorkers to the regular thing, Mr. Gaites will probably tell his "Girl" at the Criterion to keep on travelling.

Sim.

MERRY MAIDENS

Brennan looks better than ever this season. She leads her numbers properly and never fails to make her point. For appearance and work, Miss Brennan will equal any soubret on the Wheel. Miss Bonner, tall and stately, makes a splendid leading woman, and helps a lot in the olio where with her partner she offers "At 3 A. M."

The chorus has been selected for appearance. With a few exceptions they pass muster easily.

Margaretta Utter offered a few numbers in "one" between the two parts, working in the chorus during the rest of the evening. Bonner and Meek with their comedy offering in "one" scored one of the big hits of the show.

A little new material and, if possible, something of a story would help the "Merry Maidens," and might bring the show up among the top runners. It's so early, however, the company has plenty of time. Eddie Shafer is the manager.

Wynn.

AMERICAN BOOF.

Ten acts at a nickel apiece the American is offering this week. It is a very long show for the money. The Tuesday evening audience seemed to enjoy it, or at least most parts.

Two new acts, Maar and Evans, and Sam Goldman, were in the first two positions. Marcus and Gartelle appeared next, and gained plenty of laughs with their roller skating. The team also do a dance on the rollers.

Marie Sparrow sang popular songs, and in the big soubret class the girl ranks very fairly. If Miss Sparrow would like the better time, she might drop her last song with comedy verses now being handed to everyone. Miss Sparrow is really good enough to be different.

Dorothy De Schelle and Co. closed the first part with a comedy sketch. When Miss De Schelle and her male support were not acting, the sketch was passable.

Stewart and Donahue, in opening the second part, pulled down the applause hit of the evening. The pair have a dandy little act. If the kid number were shortened a bit and a little of the talk left out, their dancing would place them on the bigger time to stay.

Vera De Bassani, with her soprano and the violin imitation, pleased the audience very much. The girl has a very pleasant voice and does much better than most acts of the kind in vaudeville.

The Musical Hodges are wearing white costumes that have been touched by the summer dust. The four played the national anthem with the flag thrown on a screen behind them for a finish, but it wasn't a riot.

Mile. Palerma and Cheffalo and Co. are doing the same act, or at least the same kind of an act as when the turn was billed under the name of Cheffalo. A few assistants may have been added. The two attempt to make the act look very big, but the actual illusions don't make it count for much more than a simple magical act. It closed the show.

Jess.

HAMMERSTEIN'S.

Hammerstein's this week is minus a sensation. But the roof garden always does big business throughout the month of August, and possibly anything designed to arouse one's emotions are unnecessary. Then again, perhaps sensational turns are not readily available. Taken as a whole the bill seemed rather mediocre.

Clement, a cartoonist (New Acts), opened the festivities at 8.15. Gordon Brothers, singers and dancers, consumed a few minutes in second position. Berg Brothers (New Acts) third; Sherman, Kranzmar and Hyman (New Acts) fourth.

The Five Piroscuffs, foreign pantomimic jugglers, did excellent work and were applauded proportionately. Luciana Lucca, the double-voiced singer, was all right for a time but didn't know when to quit. A little of his freak voice goes quite a distance. Gus Edwards' "School Boys and Girls" closed the first half. Monday night the "professor" character was out of the cast. He wasn't missed.

Will Rogers, with his cowboy imitations, opened the second half, and was probably the hit of the evening. Yvette followed "by permission of Lee & J. J. Shubert." So many things have been laid at the Shubert door that one more or less may pass unnoticed. Ruth St. Denis (New Acts). Bedini and Arthur employed most of the members of the Gus Edwards act in their "Yiddish" burlesque on Miss St. Denis. Kramer and Spillane, acrobats, closed the show and suffered from the constant stream of departing spectators. *Julio.*

UNION SQUARE.

The Union Square bill the first half of the week was running over with gymnastics and acrobatics. But there was enough spice and variety in the picture display to make up for the deficit of other things of a vaudeville nature and the show pleased.

First display of gymnastics was given by the Gus Mells troupe. There is still that lack of speed and a tendency to stall that pulls the other way. Gatchell and Medora offered a neat singing turn that netted them much applause. The woman presents a nice appearance and her voice is heard to good advantage throughout.

George A. Clark and Co. (of one woman) elicited many laughs with their sketch which veers out of line occasionally. Clark as Mike Flarity gets his lines over in fine shape. Hubert DeVeaux made a good impression with his crayon work.

Acrobatic display next with Black and Smiri, doing some excellent work. The bigger man takes some hard bumps. Winkler's Military Maids, with three men and four women, one the danseuse, offered a mixture of dances and acrobatics, the latter predominating. *Mark.*

BOHEMIAN "JINKS."

San Francisco, Aug. 9.

The Bohemian Club is to hold its annual midsummer "jinks" Saturday. Edward Strickland has composed the music for the presentment.

BRIGHTON THEATRE.

Business started off with a hurrah Monday afternoon and at night there were few empty seats when the show started. For the past fortnight Dave Robinson has been giving them comedy with a capital C. While this week's bill does not cause as much prolonged laughter, it gives satisfaction just the same.

Four "singles" breezed into the home stretch with honors, and from the Brighton "regulars" way of passing judgment, were declared winners. Princess Rajah was the carded feature with her Oriental dances. Louis Stone and Bud Fisher came in for a generous share of the applause.

De Dio's animals opened, giving a good start. The act is minus the yak's tricks and the rough riding with the mule has been omitted. It's a pity not to show off that sleek, sleepy looking yak to those beachboys.

Louis Stone showed "No. 2." When he had finished with his novel dancing stunt, upside down and otherwise, he had to acknowledge several curtain calls. Stone works like a Trojan, and gets results.

Bert Howard and Effie Lawrence in "The Stage Manager" pleased. Belle Baker did well. For Edwin Holt and Co., in "The Mayor and the Manicure" curtain calls were in demand.

Bud Fisher followed the intermission. He handed 'em "Jeff and Mutt." Bud seems to be taking the stage thing seriously, as he showed unmistakable signs of real make up on his face.

After Fisher, came Hawthorne and Burt, with their "army" absurdity, but failed to call a halt when the comedy tide was at its height. The shooting "bit" was a strong finisher. Princess Rajah danced. Between the live snake and the chair balancing, she received considerable applause. The Princess is proving more of a curiosity down there than anything else.

James Francis Dooley and little Miss Sales had a hard row to hoe just before closing, but managed to pass swimmingly. It was late when the Heumann Trio (New Acts) showed, but the cycling stunts held most of them in. *Mark.*

BUSY AROUND THE CENTRAL.

In keeping with the improvements in realty adjacent to the new Grand Central Depot, now in course of construction, the work of revolutionizing the neighborhood is being pushed rapidly.

One of the first and important pieces of building construction to be undertaken is the erection of a huge hotel on the block bounded by Madison and Vanderbilt avenues and 43d to 44th streets. It is to be erected by William C. Brown, chairman of the board of directors of the Central, and has been leased to Mr. Baumann, at present manager of the Holland House.

Other commercial propositions are working toward that locality. An offer of \$2,250,000 was made for the property, Madison to Vanderbilt avenues, 42d to 43d streets, but the owner declares that it is not for sale. Things are active in real estate operations all the way to 59th street.

HENDERSON'S.

By inaugurating the two-show policy at Henderson's, Manager Faber seems to have solved the policy of getting a large sized evening house. The audience Monday night was one of the biggest of any Monday of the season. They were quite demonstrative in appreciation. Four runners up were in for the hit honors of the evening.

The Hayne Brothers (New Acts) held the opening position to fair applause, followed by Louise Brunnelle, who put four numbers over with changes of costume in a manner that earned several bows for her at the finish.

Charles Brown and May Newman (New Acts) fairly cleaned up in "No. 3" position. Then Marie Hart and Billy Hart, with their merry hodge podge, concluding with the "million dollar circus parade," made the audience howl at the finish. Henderson's is not the house for an act of this sort. During its entirety, there was difficulty in hearing either of the members. The Spissell Brothers and Co., with acrobatic pantomimic offering, "A Scene in a Cafe," were one of the biggest hits of the evening in the next spot. The auditors just sat back and looked and laughed. It was an ideal turn for the Coney Islanders.

The Kaufman Brothers in a black face specialty did nineteen minutes in "one" that even in face of the applause at the close, seemed too long. An Italian bit at the close which went well would have been twice the hit if they had not attempted a similar number earlier in the turn. One should be dropped, preferably the earlier song.

The real hit of the Monday night show was Frank Milton and the De Long Sisters, in "Twenty Minutes Layover at Alfalfa Junction." Milton's effeminate "Rube" was a scream from the minute he took the stage. "Alexander's Band" for the close caused the audience to demand more so strenuously that the show came to a standstill.

With the laughs once started, Ed. Blondell and Co., the next position, just eased into a laughing hit of no mean dimensions. "The Lost Boy" found his own again with the Island visitors, and kept the audience laughing until the close. Mack and Orth in "The Wrong Hero" were another laughing hit.

Hugh Lloyd and Co. were in the closing spot. Hugh is one of the Brothers Lloyd, who did a rope bounding act. The "company" is a female assistant, furnishing a bit of whistling. She looks charming in white "pantellettes." The act held the audience in to the finish. *Fred.*

AT HOME REHEARSALS.

William Collier began rehearsals of his new comedy, to be called "Take My Advice," this week and has invited the entire cast to spend a fortnight at his home at St. James, during which time they will be expected to perfect themselves in their respective roles.

Collier will next season be under the management of Lew Fields, despite all rumors to the contrary.

FIFTH AVENUE.

The show this week is running like a no hit and errorless baseball game. The crowd was somewhat better than the average summer attendance at the Fifth Avenue. The bill got a pretty slow start, it resting with Gallagher and Shean in "No. 3" position to pull the audience out of their fit. Trovato did the same thing later, and Nat Willis put a good finish in next to closing.

Willis is now doing a monolog that contains some of his experiences in England. It's full of good laughs. Nat is pretty hard on John Bull's subjects, but 'tis said he means no harm. Nat was made to sing many parodies before the crowd would let him finish.

Trovato with his fiddle shared the hit honors with Willis and had to leave the audience when they were making a whole lot of noise. The eccentric musician was placed "No. 5."

Gallagher and Shean, almost strangers lately in vaudeville, were fixed as favorites after they had been on three minutes. Watching Ed. Gallagher as a "straight," it is easily seen how important that part of a patter act really is. Shean is also there with fast comedy work, and the turn were a big scream on Monday night.

La Titcomb appeared on a fine looking horse, but the animal seemed just a trifle new and made the act drag in places. However, the singing equestrian managed to get her songs over nicely and finished amid plenty of applause. The light effects are still good to look at.

Glady's Clark and Henry Bergman appeared No. 4, and were liked for their dancing. There is some baseball talk in the act that in part has been done by many before. The talk of the act slowed it up considerably, but the two finished dancing and they went very well. Miss Clark is a very neat looking little person.

Beth Tate was buried by being placed in second position. It is doubtful, however, if Miss Tate could have done well in a better position, with her present repertoire of songs. These songs that Miss Tate is at present doing have been busy for the past few months convincing some series on the "small time" that they will stay in the business. While all are good numbers, they have been done a trifle too much for a "single" with a "big time" reputation.

The De Vole Trio in their very pretty ring act closed the show and were a real success in that position.

Herman's Animals opened the program, and got away nicely. *Jess.*

WANT HOME TALENT.

Mark Lagen, the New York manager, after a six weeks' trip through the middlewest and Canada, has returned to Broadway. He booked up quite a number of artists, the greatest demand being for the American stars. His wife (Fay Cord) accompanied him on the trip.

Martin Beck is due back in New York Aug. 15.

STOCK

WINTER STOCK PLANS.

Though the summer has been rather severe on Corse Payton that wizard of popular-priced stock ventures is planning for a strenuous winter. If present plans do not fall by the way-side, Corse will have another New York house playing his "ten-twenty-thirty" pieces. Corse says it looks like a dead sure thing but is not quite ready to divulge the exact site as the contract for the place has not yet been signed.

Payton's Lee Avenue, Brooklyn, will reopen Aug. 28 with a typical Payton company. Claude Payton and Phyllis Gilmore will handle the leading roles.

In Newark Corse is moving bag and baggage from his former stand there to the new Orpheum on Washington street, where he expects to hold forth all winter.

Una Abell Brinker, who is playing Proctor's Broad street house is also announced to move from her present Newark quarters to Proctor's Bijou Dream on Washington street, opening there Sept. 2.

Richard Thornton joined the Brinker company Aug. 7, to play opposite Miss Brinker.

TRYING STOCK.

Philadelphia, Aug. 9.

The Majestic theatre opens the latter part of August with a melodrama by the G. Scott Hanes' Associated Players. The Majestic has been playing "pop" vaudeville but if the stock venture proves a success, the company will remain there during the winter.

Hanes will personally direct the shows. The company comprises Earl C. Mayo and Charlotte Shaw, leads; James Clifford, Richard Stille, Ted Baucher, Billy Grim, Walter E. Piper, Claire Hally and Florence Allen.

MARRY ON STAGE.

Seattle, Aug. 9.

Nina Gallagher and Jose Leo, members of the Pringle Stock company, playing at the Seattle theatre, were married on the stage Saturday, during a performance of "The Two Orphans."

AUTO INSPECTION TOUR.

A. H. Woods is busy mapping out an auto tour that he is to take in November, with Franz Lehar as his guest. The trip is to take in the cities of Albany, Buffalo, Detroit, Cleveland, Chicago, Springfield, Ill., St. Louis, Indianapolis, Columbus, Pittsburg and Philadelphia.

In each of the cities named there will be an A. H. Woods attraction holding forth and the tour will really develop into one of inspection. In addition to Mr. Woods and Mr. Lehar, Mrs. Woods and Mr. and Mrs. Barney Oldfield will be included in the party.

SPOONER CO. REOPENS.

The Cecil Spooner stock company, under Charles E. Blaney's management, reopened at the Metropolis theatre, Aug. 5, in "The Girl and the Detective."

The Metropolis was closed for three weeks during which time many alterations were made on its interior.

Philadelphia, Aug. 9.

The new American theatre, Girard Ave., seating 1,800, will be opened to the public for the first time Sept. 20, when the Spooner Stock Co. will begin an all-winter's engagement under Manager Wall's direction.

A COUPLE OF CLOSINGS.

Emma Bunting, who closes with the Schiller Players at the Lyric, Atlanta, Oct. 1, will open her starring tour in "Tess of the Storm Country," Oct. 1. The piece was presented for the first time in stock last week by Miss Bunting at Atlanta.

The Lyric, which closes its summer stock season Sept. 16, will resume its regular Stair & Havlin policy at that time.

PERMANENT CO.

A permanent stock company is announced for the Southern theatre, Columbus, beginning in September.

It will be under the management of Harry O. Stubbs.

STOCK SEASON CLOSES.

The season of stock at the Majestic, Johnstown, Pa., will come to an end this week. The house will show pictures until early in October when the regular vaudeville season will begin.

STOCK PLAYERS MARRY.

San Francisco, Aug. 9.

J. C. Von Hartman and Claire Landragen were married recently in this city. Both are members of the McRay Stock Company at Sacramento, where they first met.

OBITUARY

Richard M. Gulick, the well known Pittsburg theatrical man, died in that city, Aug. 6, at the age of 57, after a prolonged illness, extending over several months. His body was taken to Brooklyn for burial. The deceased was for many years interested in theatres in Pittsburg, with the late H. M. Bennett, and was reputed to be a very wealthy man. He leaves a son, who lives in New York, but not connected with the amusement business.

Mrs. Charles Mowrey, thirty-six years of age, was found dead in bed in a furnished rooming house in Kansas City last week. It is believed that she committed suicide.

George Grosser, musical director of the Garrick theatre, Stockton, Cal., died, July 26, of acute meningitis, due to the bite of an insect.

LYCEUM

LEHAR'S LATEST WEAK.

Franz Lehar's operetta, "Die Juxhelrat" ("The Fun Marriage") proved more or less a disappointment when produced last month at the Apollo theatre, Nurnberg, Germany.

IS WRITING ANOTHER.

D'Annunzio, the Italian composer, who became widely known through his "The Holy Sebastian," which the press of Paris, "kidded," and which brought a reply from the composer that the leading woman was "very physically fitted for the part" (calling forth more comment) is writing "La Hache," a tragedy for Suzanne Despres, the Parisian actress.

OPERA FOR FOUR MONTHS.

San Francisco, Aug. 9.

The Lombardi Opera Company will open at Idora Park, Aug. 15, with "Lucia." In the cast will be Campagna and the original Lombardi Company.

They will play a season of four months at the Park, changing operas weekly.

THREE NOVELTIES AT MET.

There will be three principal novelties at the Metropolitan Opera House next season. Giulio Gatti-Casazza, director of the Metropolitan Co., announces Parker's "Mona," Giordano's "Mme. Sans Gene" and Wolf-Ferrari's "Le Donne Curiose."

Frieda Hempel's postponement of her visit to America calls off the revival of "The Magic Flute." "Riesli" will not be revived either, but Hermann Well and Emmy Destinn will sing Wagner's "Der Fliegende Hollander."

DAMAGES AND INJUNCTION.

London, Aug. 1.

As the result of Arthur Shirley's (the dramatist) suit against the Tivoli theatre, Manchester, and Mr. Neilson, whose company played at the Tivoli, for damages for infringement of copyright, the latter producing Shirley's stage adaptation of "Gringoire," judgment was entered July 27 against the defendants for sixty pounds each, and injunction issued against Neilson.

FRENCH OPERATIC SEASON.

Paris, Aug. 2.

The first choreographical work of the coming season at the National Academy of Music will be "La Roussalka," music by Lucien Lambert. "Dejanire," the new lyrical drama by Camille Saint Saens, will be produced in October, with Mme. Litvinne and M. Muratore. When "Cobzar" by Mme. Gabrielle Ferrari is produced later, Mile. Lucienne Breval will probably hold the leading role.

It is reported that Herr Otto Lohse will be the successor of the late kopelmeister Mottl at Munich.

Rosa Oltzka, contralto, will make a long concert tour of the United States next season under the management of R. E. Johnston.

Mrs. William McLoughlin, known professionally as Louise Snyder, died recently in London. She was an Indianapolis woman and achieved a brilliant reputation in light opera roles in American before going to England.

BILLS NEXT WEEK

NEW YORK.

HAMMERSTEIN'S. Ruth St Denis Trovato Geo B Reno & Co Joe Jackson Bert Fitzgibbon Edini & Arthur Victoria Four De Dio's Circus Watkins & Williams Sisters Kramer & Ross Edgar Berger	MORRISON'S (Rockaway) Four Mortons "Consul" "Son of Solomon" "Vassar Girls" Costeney Sisters Al & Fanny Steadman (One to fill)
FOLIES BERGERE (Carbaret) James J Morton Fougere Mignonne Kokin Petrova Marcel's Poses "Midnight Revue"	FIFTH AVENUE Kramer & Fenton Bert Fitzgibbon Tivoli Four Collins & Hart May Tully's Players Mabel & Norton Al White & Girls Iale & Boyle
HENDERSONS Belle Baker Snyder & Buckley Hawthorne & Burt Three Escardos "Marvellous" Dick Robust Quartet Mr. & Mrs. Harry Thorne Mack & Williams Alvin & Kenny (One to fill)	BRIGHTON THEATRE Stella Mayhew Tempest & Sunshine Bell Family Harry Fox & Millership Sisters Melville Ellis Howard & Howard Bond & Benton Co 3 Leightons Latoy Bros

SAN FRANCISCO.

ORPHEUM Nana Morny Cash Connelly & Webb Delro	"Scrooge" Stone & Kalisz Four Londons Lou Anger.
--	--

BOSTON.

KEITH'S Charles Richman & Co Gus Edward's "School Boys & Girls" Melville & Higgins	Carroll & Cooke Will Rogers Major & Roy Williams & Warner Harry Tauda
--	--

DETROIT.

TEMPLE Elizabeth Murray Mile. Simone D'Beryl Una Clayton & Co Mullen & Corelli	Haviland & Thornton Harry T McConnell Original Bandy Mile. Martha
--	---

CHICAGO.

MAJESTIC "Romance of Underworld" Frank Fogarty "Musikgitar" Van & Schenck	Geo. Austin Moore & Co Nevins & Gordon Namba Troupe Mario-Aldo Trio
--	---

MONTREAL.

ORPHEUM "Top O' World Dancers" Wilfred Clarke & Co Jack Hazzard	Marie & Billy Hart Sully & Hussy Bertisch (Two to fill)
---	---

LONDON.

COLISEUM Albert Chevalier Mitschky Hilda Trevelyan Robert Steidl Elsie Hall	The Bensons Harry Friskes Chris Richards Cedra & Edgar Jewel St Leger Elmer Spylglass
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SHOWS NEXT WEEK.

NEW YORK.

"AS A MAN THINKS" (John Mason)—Nazi-mova's. "EXCUSE ME"—Gaiety. FOLIES BERGERE (3d week). "FOLLIES OF 1911"—New York (8th week). "GET RICH QUICK WALLINGFORD"—Columbia (5th week). "GIRL OF MY DREAMS" (Hyams and McIntyre)—Criterion (2d week). SPOONER STOCK—Metropolis (2d week). STOCK—Academy. "THE HEN-PECKS" (Lew Fields)—Broadway. "THE PINK LADY"—New Amsterdam (23d week). "THE REAL THING" (Henrietta Crossman)—Marine Elliott's (3d week). "THE RED ROSE" (Valeska Suratt)—Globe (9th week). "THE SPRING MAID" (Christie MacDonald)—Liberty. WINTER GARDEN—"Saloon des Russes" (Gertrude Hoffmann).
--

SAN FRANCISCO.

STOCK (Richard Bennett)—Alcazar. "THE GIRL IN THE TAXI"—Columbia.
--

Arthur Rosenberger, who filled in the summer as the treasurer of Cincinnati's Coney Island, has come east and will take care of the advance work for Al. Rich's "Honeymoon Girls."

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STAMPS AND PROGRAMS

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The Queen City Four, a quartet playing around Frisco for some time has split. Mead Reglar left for his home town, Seattle, where he says he will look for a job in some other line.

A deal has been closed whereby Modesto will have a new opera house and Mr. Howell will be the manager. Howell has made quite a success of vaudeville at Modesto, hence the proposition to build him a new opera house.

Thurston Hall has been engaged to play a special limited engagement at Ye Liberty Theatre, Oakland. He opened in "Sweet Kitty Bellairs."

PORTOLA-LOUVRE (Herbert Meyerfeldt, mgr.; Lester J. Fountain, amusement mgr.; Black Diamonds; Elsa Ward; Walsh and Band; Jennie Fletcher; Hal Beck & Francis Preston; Benat Jaulaus and Orchestra.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B.).—It is not often that a summer season will run as smoothly as the one Manager Jordan put together this week. The first show, for the staid Quaker audiences are not quite used to the brand of material heard about "Hammerstein's Corner" and the cutting left the show a bit short. Trixie Fragona, looking as fresh and chipper as a Newport belle, just waltzed right into a large sized hit—this didn't mean anything on Trixie, for she doesn't look like the same party in her sparkling bare-skirt affair. Miss Fragona was down dead to nothing, not such a fine spot on a warm night in any house, but with a lot of happy chatter and two or three songs which she sent over right, brought her ample reward. She served "Prunes" for the entire, for which she can be excused, and then closed with "The Bird on Nellie's Hat," which took her away in good style. It's been a long time since Miss Fragona played this house and she was warmly welcomed. "The Fire Escape" was Charles Richmond's presentation for his first appearance here in vaudeville, and for the first few minutes it looked like a pretty good vehicle, but it took a sudden stop and never recovered, finishing weakly. There did not appear to be the needed strength in the last half of the sketch to carry it through to the climax expected from the excellent start, though it was no fault of the principal. Mr. Richmond is supported by Antoinette Walker and Charles Silber. The former suffered along with the star in lack of material at hand. The boy proved himself a clever youth in his part. Carroll and Cooke wrote a new act after the first show and put it over in good shape for the evening performance. Their songs carried them through to a corking finish and the applause was still going when the following act was announced.

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In my previous announcement I stated this fact. Since it has become necessary for me to change the name of the act because of the IMITATORS. I TRUST THAT ALL MANAGERS will remember that "THE FOUR CLOVELLY GIRLS" are the ORIGINALS and all other troupes are copies. They are not only the ORIGINALS, BUT THE GENUINE ARTIST AND EXPERT CLUB JUGGLERS.

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Invites Managers and Agents to View Act. Direction, JAMES E. PLUNKETT.

The talk is also well handled, the act hitting a nice average from start to finish. One of the real big hits of the bill was jolly Fanny Rice. She had all new numbers for her little figure and each one scored by itself. The "kid" bit was her best, and she received enough applause to hold her for a chorus, which she sang after leaving the cabinet. The cutting down shortened the show and the Five Musical McLarens were added for the evening. No act seen recently has shown as much improvement. If they continue along the same line they will land right up among the top-notchers. The musical portion is arranged to a nicely, the dressing in Scotch costumes helps their appearance and the little girl drummer is a big hit all by herself. The

act did a lot for the first half of the show. Rorder and Lester opened the bill nicely with some clean cut ring work, the pair making a neat appearance and handling their tricks nicely. J. C. Pope and his dog "Uno," did very nicely with the familiar routine. Clemmons and Dean have a singing and dancing turn which ought to keep them right busy. They are clever dancers, the man being a dandy on the loose-stopping stuff, and the girl an airy, snappy worker with a pair of nimble feet. The Grazers received their share of the honors, the man's dancing landing him solidly in favor, particularly the toe-stepping. If memory serves rightly, the man opened with his impersonation dance when the act was seen in Boston recently. It makes a bet-

ter arrangement than with the girl opening with a horn solo. She plays well, scoring with the duet at the piano. The Boudins Gordons made a capital closing act. One of two of the tricks may be new, but all are dandies, and the act received its usual laurels.

PALACE (L. B. Block, mgr.; agent, H. Hart McHugh).—Tinkham & Co., cyclists in the "Globe of Death," made a good feature act for the week's bill, the surrounding acts hitting a good average. Bernie, a violinist, scored strongly. He is following along the line laid by others. His "rag" number needs more snap. Turner and De Armo did a pleasing juggling act. Their comedy needs bolstering or cutting. Freed and Bertin pleased with a singing and dancing turn. The man's comedy song is weak. The girl is a big help. Harry Bosty combined some good singing with his capital stepping in hard shoes and did very nicely. The Two Loretas have a dandy bar act, the girl being one of the best ever seen for her sex. The boy is a clever worker on the bars and should work straight. The poor attempt at comedy helps none. McCort and Fisher have a lively music and dancing act, novel in its way and able to hold its place as a first-class act for the small time. Pictures.

VICTORIA (Jay Maubham, mgr.; agent, H. Hart McHugh).—Good bill this week, headed by the Cox Family, a sextet who combine a little of almost everything for splendid results. Folette and Wicks were very well liked in their singing and dancing act. The man is a dandy stepper. Wiegand and Brennan pleased with their posing and hand-to-hand work. Johnny Ahearn did nicely with his whistling and mimicry. Sadie Fondelier won favor with juggling and slack-wire walking. Williams Bros. scored with a snappy dancing act. Pearson and Dore were liked in their singing and dancing number. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—Four Kalls; Two Hardis; Mr. & Mrs. Harry Stockton; Martini & Frora; Della Ross; Kit Carson; pictures. GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Hart McHugh).—10-12, H. S. Pinafore Co.; Holden & Harrison; George Feldman; pictures.

AUDITORIUM (W. C. Kerkenreider, mgr.; agent, H. Hart McHugh).—10-12, Jack Dorn, Duffy & May; McCreery Bros.; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—10-12, Jessie Bell, Leslie Thurston; Garner & Parker; Four Howards; DuVall & Lotta; pictures.

COLORADO (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—10-12, Mysterious Monro; Loma; Woodford's Alvinia; pictures.

ALEXANDER (Geo. J. Cunningham, mgr.; agent, Stein & Leonard).—J. Cunningham, Brindle & Lewis; Thompson; pictures.

CRYSTAL PALACE (D. E. Johnston, mgr.; agent, Stein & Leonard).—Gene Mannel, Lester Bros.; Gray & Travis; Ashes Train; pictures.

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en, pleased; Three Methuen Sisters, work good; act dainty "Airship Controlled by Wireless," clever demonstration; Cook & Stevens, pleased; Valerie Bergere & Co., clever farce Welch, Masly & Montrose, good comedy. Kalyama, handwriting expert, very good; Burnham & Greenwood, acream; Her-
bert's Dogs, well trained; picture.
ORPHEUM (V. J. Morris, mgr.; agent, Lewy).—Arthur Kirk; The Ringlings; Gilmore & Latour; Friscilla; Fred Rivenhall; Dayton Edwards & Co.; Lewis & Pearson; Grey & Le Roy; Guy Hunter; The Geers; Straub Sisters; Lee Barth; Cohan & Young; Mr. & Mrs. Geo. Curtis; Maud Tiffany; McRae & Levering; pic-
tures.
HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Cora Youngblood Sextet; Davis & Davis; "Mac"; Charles Farrell; Kinkaid; pic-
tures.
BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—Daly & Lee; Bertha Rich; Oswald LeGrand; Cody & Christy; Harrell; Weston & North; Biscane; Knight & Day; pictures.
NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Gus Williams; John LeClair & Co.; Landis & Knowles; Edgar Foreman & Co.; pictures.

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WALNUT, Woburn (John Finn, mgr.; agent, Fred Mardo).—Malumby & Merritt; "Mac"; Oterta; Bob Desmond & Co.; pictures.
ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Savarto Duo; Rita Murri; Piano & Bingham; pictures.

OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—Paul & Wynalda; The Dancing Durande; Delray & Holcomb; Hines & L. W. Dan Green; Charlie Lane; Stanley Hall; Will Adams; pictures.

WASHINGTON (Frank Collier, mgr.; agent, C. B. O.).—Bobby Mack; The Mills; Delaney & Wohlman; Willett; Dinkell & Perry; Catherine Horter; pictures.

LEXINGTON PARK (Roger Flint, mgr.; agent, C. B. O.).—Paul Brock; Joe Ponce; Lawrence & Wright; Dave Lynn; Emerson Trio; pictures.

BOWDOIN (J. E. Commerford, mgr.; agent, National).—The Great Mara; Monte Calvi Trio; Melvin & Thatcher; Ted & Cora Braton; The Leikins; Liking Weston; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Marge Adila; Harry Taylor; Manning Bros.; Billy Mack; pictures.

OLYMPIA (Frank Woodward, mgr.; agent, National).—Bobby Mack; Pete McCulloch; Tommy Hayes; Alice Wilbur; pictures.

GLOBE (R. Janette, mgr.; agent, Davis, Shedy & Flynn).—Bob Don Comedy Three; Gere & Delaney; Julia Raymond Tracy; Hello Bros.; Joe Waniela; pictures.

PARAGON PARK (William Hill, mgr.; agent, National).—Grand Opera Trio; Mme. Calvert; Bigney; Will Hill; Mile. Morisiani; Sparrows; pictures.

SOLIMBERA PARK (Carl Albert, mgr.; agent, Mardo).—Carlo Grand Opera Four; Alexander's Russian Dancers; Jack McKay; Leopold & Francis; Italy & Pickett; pictures.

SILBERT (E. D. Smith, mgr.; Shubert).—"Over Night," opened to big business. This town has been without a summer show for months. Bostonians were hungry for something aside from vaudeville and pictures.

MAJESTIC (Many Morison, mgr.; agent, direct).—Stock, "Charlie."

Ernest L. Waltz, for four years VARIETY'S Boston representative, and now secretary of the Fitchburg Board of Trade, was chosen

one of the speakers at the "Ad-mens" convention. He covered himself with glory.

John Craig, manager of the Castle Square, was the guest of honor at the "Ad-mens" banquet held at Symphony Hall. This distinction was awarded him "for his truthful manner of advertising his playhouse." Some honor.

Oreste Svavaglia, the chorus master of the Boston Opera House, has returned from Europe. The first rehearsal of the chorus in the new opera to be produced during the coming season, will take place next Tuesday in the foyer of the house.

Fred Mardo begins hooking the New Orpheum, at New London, 28.

Fred Church, head of the C. B. O., is in Philadelphia.

Marcus Loew owns the Columbia theatre, which he will open 15, but he is not satisfied with the name of the house, and has offered \$50 to anyone suggesting a new name that will be accepted. The whole city is covered with paper announcing the opening.

ST. LOUIS

By FRANK E. ANFINGER.

FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—Mr. & Mrs. Edwin Connelly; Dave Ferguson; Robert Demont; Trio; Nevins & Erwood; Big City Quartet; Cavallo's Band succeeded Kryl. Lillian Keener is the new soloist.

DELMAR (Dan S. Fishell, mgr.).—Emma Carus, second and last week in "Piff, Paff, Pout."

SUBURBAN (Oppenheims, mgrs.).—Charlotte Walker began a three weeks' engagement in "A Woman's Way."

HEIGHTS (Harry Wallace, mgr.).—William Jossey, in a play by himself, "The Little Lady of the Heart's Desire."

MANNION'S (Mannion Bros., mgrs.).—Nat Nasarro, acrobats; Pote & Christopher; Escall & Frank; Merredith & Snosser; Jack Taylor, the talkative magician.

The Standard (Empire circuit) will open Sunday, beating the other downtown houses to the barrier. The star will be "The Cozy Corner Girls."

Julia Breuer, prima donna, of "The Red Mill" and "Merry Widow" companies, was married last week to C. Carroll Karst, a son of her singing teacher, Mme. Vetta Karst. She has retired from the stage.

Charlotte Walker has changed the order of her play at Suburban Garden. She will put on "The Inferior Sex" before "Just a Wife," as Gene Walter, her husband, and the author of the latter play, will not arrive in time to direct rehearsals for the premier, had it been done the second week.

CINCINNATI

By HARRY WERN.

AMERICAN (Harry Hart, mgr.; agent, Consolidated).—Bob McDonald; Carlos & Carlos; Florence Rayfield; Lynn & Wesley; Palmer & LaRue.

CONY ISLAND.—Tom Brantford; Morris & Sherwood Sisters; Al. Harrison Mack; Three Bartos; Stapleton & Chaney; Four Grohins.

Jas. E. Fennessey has left on an automobile trip through Kentucky, visiting Louisville, and Indianapolis, winding up in Chicago. He expects to be gone about two weeks.

NEW ORLEANS.

By O. N. SAMUEL.

GREENWAVE (Arthur B. Leonard, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—Fleiss May Wilson; Emersons & Morris; La Croix; Grace Walton; Henry Bogo.

WEST END PARK (Julius F. Bista, mgr.; agent, W. V. M. A.; rehearsal Sunday 10).—Mack; Moeck; Bennett; Bennett; Walton & Brandt; Carbow & Williams; Tocco's Band.

SPANISH FORT (Julius F. Bista, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Hyla Allen; Ramson & Ramson; Paige.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

Local papers have authenticated VARIETY's story of a month ago, stating that the building at Canal and Delphine streets would be converted into a picture theatre.

L. E. Sawyer has donated of his interest in the Gaiety theatre, situated in the heart of "The Italy."

The benefit tendered the family of the late Lou Sully was a success from every viewpoint.

The Tulane and Crescent theatres will open early in September, according to an announcement of Manager Campbell.

M. Ruzzi will be the leading tenor at the French opera house the coming winter.

The Winter Garden will be a picture emporium next season, unless somebody shows the Jackson Brewing Co. a better proposition.

BALTIMORE

By ARTHUR L. ROBB.

FORDS (Charles E. Ford, mgr.; agent, K. & F.).—Howard & Howard.

NEW THEATRE (George Schneider, mgr.; rehearsal Monday 10).—Satisfactory bill to same kind of business. Carroll-Gillette Acro-

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battle Troupe, scored well; McClain & Mack; hit; The Ozarks, mystified; Del De Louis & Co. closed after first showing; Devine & Van; hit; Edgardo & Martine, pleased; pictures.

VICTORIA (C. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Good program to very good business. Catalucia Family; hit; Devuill & Lotta, clever; Leon; scored; Caldera & Co., entraining; Travertine, pleased; pictures.

GAYETY (Wm. Ballauf, mgr.).—All Reeves and his "Big Beauty Show." Good costumes, well staged and the company generally clever. Big opening last Saturday night, and so far this week large houses.

SUBURBAN PARK (Fred Halstead, mgr.).

—Morris Grand Opera Quartet; Kathleen Potter; Charles & Minnie Burroughs; Sprague & Dixon; Pearl Sisters. Business very good.

GWYN OAK PARK (John Farrow, mgr.).—Polar, Piclet & Howard; Evelyn Ware; Cycling Herbets; Due Sisters. Business continues good.

ELECTRIC PARK (P. B. O'Brien, mgr.).—Bob Burman; City of Yesterday; McQuay & McQuay; Gayety Diving Girls. Business fair.

FLOOD'S PARK (William H. Truheart, mgr.; agent, Tanner & Co.; rehearsal Monday 1).—Stock burlesque, big business.

HOLLYWOOD PARK (Joe Goeiler, mgr.).—Guy Johnson Musical Comedy Co. Excellent business.

RIVER VIEW PARK (Wm J. Gahan, mgr.).—Tyrolean Singers; Italian Military Band.

Big crowds.
BAYSHORE PARK (J. Duncan Ross, mgr.).—Boston Orchestra; The Barkers. Fair attendance.

Regular season starts at Ford's Sept. 4, with Al. Wilson, in a new song play.

The Auditorium opens 14 with a short season of pictures.

Jefferson Davis Bernstein, manager of the Auditorium, Shubert's local playhouse, died suddenly Aug. 3, at his apartments in the Hotel Kernan. The immediate cause was a stroke of apoplexy. Your representative bade him good night in front of his hotel at 11 p. m. the night before his demise, and he declared he felt tip-top in every way. Mr. Bernstein assumed the management of the theatre early in August, 1910. During his residence in this city he endeared himself to a host of friends. The theatre under his care last season showed a nice profit. He is survived by his wife, professionally known as Vernona Jarbeau, two sisters, Mrs. Bella Simmons and Emma Bernstein, and two brothers, Jacob and Henry Bernstein, of New York. The remains were shipped to New York Friday afternoon. The funeral was held from the residence of his brother, Jacob Bernstein, 240 West 52d St., New York.

Marie Branhon, a Baltimore girl, is making good with Al. Reeve's company at the Gayety this week. She is a clever toe dancer and her many friends have given her a royal reception.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. C. O.).—Casper Rivoli, U. B. C. O. hit; Fitzgibbons, big hit; Lyons & Yocco, hit; Goldsmith & Hoppe, hit; Edwards Davis & Adele Blood, fine playlet (New Acts); Cook & Lorenz, very funny; Mile. Rialta, went big; Al. Pannu, Siedman, scored; Michael Braham, very clever.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.; agent, Jos. Dawson, direct).—Carlisle's Dogs; The Luckies; U. B. C. O.; George Beech's Minstrels; Four Clovely Girls; Four Casting Dunbars; Winston's Sea Lions; pictures.

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

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; pictures.

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

COMET (Anson & Levy, mgrs.).—Pictures.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Spring Maid" with Mizzi Hajos.

Monday night Worba & Luecher presented their road company in "The Spring Maid" with Mizzi Hajos as the star. (The show opened at Red Bank Friday last.) That the show was well given was attested by the wonderful appreciation of the packed house. Miss Hajos proved a real star in every sense of the word and her singing was always a delight. The company is an excellent one and measures up to the standard of the original cast, excelling it in some characters. Monday night Tom McNaughton played his "legit" part. Monday, Leo Stark, who takes the role was indisposed—due to being a hero Sunday at Long Branch. One of company was caught in a undertone, carried beyond the ropes. Stark rescued him, but in doing so slipped enough brine to last him several days.

Frank Morrell and Paul LeCrox got sore at the town for a little while Monday, both being victims of petty larceny. Morrell's car was standing outside of a hotel. It was quite dark. Someone stole the extra shoe (tire) that is carried. It costs eighty men to buy a new one. Frank was going to take a ride, but when he found out about the pinch, he changed his mind. LeCrox's grievance comes from the fact that someone had stolen his baseball glove. Paul had just broken in the glove. He claims that he is the best ball player in Atlantic City, bar none.

Shep Friedman, of the Morning Telegraph, is here.

"Barkers" near and below the Million Dollar Pier were arrested a few days ago for violating the ordinance. They were fined \$25 with the warning that rearrest on the same charge would provoke a fine of \$200.

Walter Daniels, the chairman of the house committee of the Vaudeville Comedy Club, is here for a week and is incidentally picking up a little loose change by working, playing in his act, "It Happened Monday Morning Before the Show." When the V. C. C. were holding their benefit here, Walter was the only one left in New York, and was the busy little person looking after the moving of the club into the dandy new quarters. Now that the mob is back, he thought he'd look our town over himself.

Coming down on the train on Sunday Walter Daniels and Al and Fannie Stedman were sitting together. When they reached Trenton, Walter said: "This is the Delaware River. It was right here that Washington crossed." In answer to a query from Al, Al took a look and said, "Gee, that's funny. It's nothing like the picture I saw showing all the ice."

Bert Fitzgibbons is sure some "hot" He was talking about himself the other day telling how big he went at certain places. A couple of weeks ago he closed the bill at

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BANGOR, ME.
NICKEL (H. F. Atkinson, mgr.).—Margaret Breck, Jack Morrissey; pictures. Packed houses.
RIVERSIDE PARK (Steven Boggett, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Mysterious Maida, featured; Barrett & Scanlon, good; Spaulding & Dupree, won favor; Copeland & Walsh, pleased; Manson Twins, clever.
HOWARD.

CLEVELAND, O.
GRAND (J. H. Michaels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Omega Trio; Cummings & Frank; Moyer & Clark; Barney Flirt; Crawford & Montrose; Three Belkats.
STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—Redecorated and many changes have been made. The house reopened with Williams' "Imperial Burlesques," Harry L. Cooper, chief comedian, local favorite here; "Pickaninny Band" feature of the show.
PRISCILLA (Proctor E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 10).—Six Cornellas; Whyte, Feizer & Whyte; Rainbow Sisters; Stone, Florence Hume & Co.; R. J. Hamilton; Hazel Watson.
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opened; Rem Brandt, did nicely; Stafford & Stone, splendid; Jimmy Lee, hit; Six Brown Bros., hit; Four Ford, big; Josie Heather, encores; Hastings & Wilson, many laughs. MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Rice & Cady, funny; McGrath & Yonson, fair; Ver V. Vain, fair; Austrian Wheeler, nicely; W. L. Wenden & Co., good; Mile. Nadje, good. FAMILY (Dave Markowitz, mgr.).—Royal Midgots; Stinson & Long; Sam Gilder; Downey & Willard; Fox & Summers; Tommy Harris; Three Gliden Sisters.

DETROIT (Harry Parent, mgr.).—Sheehan Opera Co., business continues good. GARRICK (Richard Lawrence, mgr.).—Honorable Stock Co., playing capacity. AVENUE (Frank Drew, mgr.).—"Lady Buccaneers." Business fair. WAYNE GARDENS (James W. Hayes, mgr.).—Paul Florus; Howard Sisters; Dayton; Kuhn, Wentz, Scheiberg & Worth.

Evans' Minstrels open the regular season at the Detroit Opera House starting 21.

Thos. E. Shea and Co. open the regular Lyceum season 13.

The writer had a long and jolly talk with Nellie Revel at the Park Hotel, Mr. Clemens Sunday. She is coming into Detroit Tuesday night to be the host of a dinner and theatre party at the Temple.

Mildred Holland, who played here that week, met with several of our clergymen Saturday morning at the Ste. Claire Hotel, to discuss plans for the organization of a local chapter of the Actors' Church Alliance. JACOB SMITH.

KRIE, PA.

WALDAMEER (theatre) (E. H. Suerken, mgr.; agent, U. B. O.).—Baxter & La Conda, clever; Greta Mack, went big; College Trio, hit; Jack Dredner, excellent; Deodato & Co., mystifying.

FOUR MILE CREEK PARK (H. T. Foster, mgr.).—Pollard, clever; Heclow Sisters, good; Exposition Four, excellent; Chick Sale, big hit; Melvin Bros.

HAPPY HOUR (D. H. Connelly, mgr.).—Nellie Daly Moran, good; Barr & Evans, amusing; Arthur Leo, good; Captain Powers, clever.

The Colonial and Columbia (formerly Alpha) will open Labor Day. The Colonial has advanced price to 30-35. It will book with U. B. O. and Gus Sun. The Columbia will give vaudeville and pictures at popular prices.

The Happy Hour, which has been giving vaudeville, two acts, and pictures at 5 cts., has raised the price to 10 cts., putting on four acts and two reels pictures. It is also rumored that the Park may also open with cheap vaudeville, meaning another winter vaudeville war—and no one making any money.

Regular season at the Majestic opens 19, with "Polly of the Circus."

M. H. MIZENER.

HOOFSTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.).—7-9, Great Arnolds; Martell & Gill; Chas. Arnolds; Kemp & Knight. RIGGS.

KNOXVILLE, TENN.

GRAND (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10).—Week 31, Al. Franklin & Lewis; Murray, well received; Hamilton Bros., fair; Faly & Tennien, took well.

WALTER N. BLAUVELD.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 31, Al. Jolson, big success; Jesse Laury Co., took well; Gene Greene, wins; Marcel & Boris Trio, dexterous. Holdovers; Hanson & Keeler; Rousby Review; Three Vagrants, and Lydell & Butterworth.

EMPRESS (E. J. Donnellan, mgr.; agent, S-C; rehearsal Monday 11).—Week 31, Roth & Pelt, clever; Somers & Storke, laugh; Dancing Bugs, entertaining; Edmund Stanley & Co., fair; Four Londons, good; Olivetti Troubadours, pleasing.

PANTAGIES (Carl Walker, mgr.; agent, direct; rehearsal Monday 10).—Week 31, Allen Doone, went big; Sam Hood, fair; Powell & Rose, passable; Juggling Johnsons, skillful; The Hidalgo, artistic.

Majestic and Mason dark.

Jimmy Britt opened at the Lyceum July 30 for a week. He was well received. He will play a week's engagement at the Empress Theatre, Friday, Aug. 2, and then may go to Australia under the management of Hughey McIntosh. EDWIN F. O'MALLEY.

MILFORD, MASS. LAKE NIPMUC PARK (Dan J. Sprague, mgr.; agent, Fred Mardo).—John Le Clair & Co., clever; Landis & Knowles, artistic; Gus Williams, hit; Edgar Foreman & Co., excellent; Saldee Rogers, excellent. CHAS. E. LACKEY.

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BERT LEVEY

1).—3-5, The Burkes, well liked; Randolphs, good; 7-9, Fuji Japanese Troupe, well applauded; Brandon & Taylor, pleased. Big business.

2. Barnum & Bailey, capacity afternoon. Second largest afternoon of the season. DeLONG.

PITTSFIELD, MASS.

COLONIAL (Jas. Sullivan, mgr.; K. & E.). Chicago Stock Co. closed summer season 5, Evans Minstrels.

EMPIRE (J. H. Tabbetta, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10).—3-5, Mack & Worth, good; Clinton Amos & Co., very good. FRANKLIN.

FORTLAND, ME.

CAPE (E. V. Phelan, mgr.).—"The Runaways," featuring Miss Poppy Robbins in solo dance. Eddie Phelan leaves next week to join Lester Louigan's Stock Co. at the Hathaway, New Bedford. George Bogues goes to Boston, joining "Alma, Where Do You Live?" Attendance has been big at house the past week.

OEM (Peak's Island) (Brown, mgr.).—Stock.

B. F. KEITH'S (J. W. Moore, mgr.).—121st week of stock. Labor day the house will make its second attempt to run vaudeville. Seven acts booked through the National, two shows daily, straight week, Matinees 5-10, evenings 10-30, is the policy Mgr. Moore has outlined.

OLD ORCHARD PIER (Fred Yates, mgr.; agent, Mardo; rehearsal Monday and Thursday 10.30).—Jack Symonds; Shields & Gale; Will White; Langdon & Walker. 10-12, Natalie Normandie; Savasta Duo; Beach & May.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Braddock & Leighton, good; Mason & Pease, tremendous; Clinton Amos & Co., scream; Marathon Comedy Four, entertained; Erogetti & Lilliputians, featured. Fall policy resumed this week.

RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman).—Bob Ott, with "The Pirate and the Girl." Biggest success this season, featuring the Three Jacks and Allen & Tenney.

The Congress, which closed last June, will reopen Labor Day. Mr. Lynch, the owner,

reports that it will continue to play vaudeville as usual. He has received several propositions to lease the house and over a dozen applications to manage it.

Local managers are receiving propositions from Joe Wood's Agency offering to book their houses at New York prices.

READING, PA.

PALACE (W. K. Goldenberg, mgr.; agent, Low; rehearsal Monday and Thursday 10.30).—Carraya, liked; Holden & Harron, laughs; Bob & Bertha Hyde, well received; Aviator Girl, headline.

ORPHEUM.—Reopens 14; policy unchanged.

Hippodrome announces opening next week.

CARBONIA PARK.—Amphions, local; good attendance. G. R. H.

SALT LAKE CITY, UTAH.

ORPHEUM.—Week 31, "A Night in a Turkish Bath," big applause; Belle Adair, scored big; Bowers, Walters & Crocker, good; Yakka Egawa, good; James H. Cullen, liked; Redway & Lawrence, did only fairly; Benjamin Horning & Co., ordinary.

SALT LAKE.—Week 2, last bull fight. Wild buffalo was used, but was not as good sport as the bulls.

SALT PALACE.—Bicycle races. OWEN.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S-C; rehearsal Monday 10).—Week 30, Lew Hawkins, very good; Paul Case & Co., good; Bernard's Manikins, pleased; Caron & Herbert, applauded; Pearl Young, good; Billa & Ross, went well.

PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; rehearsal Monday 10).—Week 30, Bristol & Warner; The Dunbars; Hazel, Bidett & Buater. L. T. D.

SAVANNAH, GA.

BIJOU (Richard Tant, mgr.; agent, Well's Circuit; rehearsal Monday and Thursday 2).—3-5, Juvenile Quartet, lack ginger, but went well; Klein & Eriander, hit; Billy Doss, old stuff, well put over; Klein Bros., tremendous 7-9, Ferris & Mann, scored; Mme. Crystal Bell,

good; "Reggie" Futch, favorite; The Blessings, big hit; 10-12, McCue & Grant; Signor Ricci; Bert Western; Bogart & Nelson.

The Arcadia, new picture house, will open early in Sept. with pictures and songs.

Van Osten's Band at the Casino, Thunderbolt, is drawing big crowds nightly. Ada Bracken, soloist.

Savannah theatre opens its regular season latter part of August. William E. Beekind will probably return as manager of this house. R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

ORPHEUM (P. K. Breymer, mgr.).—7-9, Clifford, Dempsey & Co., well received; Turtin & Wilson, good; Musical Maidens, excellent; Floretta Clark, dainty and very good. Good business.

VAN CUESER O. H. (Charles G. McDonald, mgr.).—Opening season, Kirk Brown Stock, supported by Florence Creighton and Co., presenting "The Great Divide." First bill attracted two large houses.

MAJESTIC.—Vaudeville and pictures. Reopens 14 on Keeney's Circuit, splitting with Binghamton.

MOHAWK (Ackerman Gill, mgr.).—Burlesque. Opens 28.

HENRY RICKMAN.

SOUTH BEND, IND.

MAJESTIC (T. M. Moss, mgr.; agent, Frank Doyle; rehearsal Monday and Thursday 12.30).—6-9, Mack & Wilson; Earl Kern. 10-12, George & Westeno; Marie Sallsbury.

OLIVER (Cary P. Long, mgr.).—7, "Jumping Jupiter."

15, Young Buffalo Wild West Show. 6-12, Alken Amusement Co.

Guy Darrell, formerly heavy man with the Indiana Stock Co., will open a school of dramatic art and elocution here in a short time.

Cary P. Long, manager of the Auditorium and Oliver theatres, was married recently to Mercedes Lake, of Grand Rapids, Mich.

Horace Genge, last season's treasurer of the Orpheum, will manage the Orpheum, Michigan City, the coming season.

South Bend local No. 187, I. A. T. S. E., was granted an increase in wages by the managements of the Indiana and Orpheum theatres, in accordance with the new scale of wages adopted by the alliance at their convention in Buffalo.

The Indiana opens 31 with burlesque.

H. S. COHEN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Elizabeth Murray, favorite; Chevalier de Loula, sensational; Sanders Russian Troupe, clever; Reiff Bros. & Miss Clayton, pleased; Haviland & Thornton, well received; Sully & Hussey, hit; Webster Cullison & Co., fair; Mayer & Ray, clever; pictures.

MAJESTIC (Peter F. Griffin, mgr.).—Carl Clayton; Griffin & Lewis; De Rosier; The Spauldings.

SCARBORO BEACH (Geo. H. W. Moran, mgr.).—Hill & Syllvan; Three Romans; Great Santelli; Military Band.

ROYAL ALEXANDRA (L. Solman, mgr.).—Summer show.

PRINCESS (O. B. Sheppard, mgr.).—Coronation in natural colors.

STAR (Dan F. Pierce, mgr.).—Kentucky Belles; opened season Monday; good. HARTLEY.

WASHINGTON, D. C.

COLUMBIA (E. Berger, mgr.).—Stock. COSMOS (A. J. Brylawski, mgr.; agent, Jeffers; rehearsal Monday 10).—Booth Trio; Kitty Ross, comedienne, first honor; Hedder & Son, amused; Mozart, well received; Seisor Trio, hit; Jolly John Reynolds, pleased.

WM. K. BOWMAN.

WILMINGTON, DEL.

GRAND (Harris Amusement Co., mgrs.)—Jane Barrett & Pictures.

SHELLPOT PARK (James Henry, mgr.).—Libby & Trayer; Mr. & Mrs. Lavarina; Ilean Murtha; Forsyth & Povah; Crescent Comedy Co.

BRANDYWINE SPRINGS.—Stock opera. HOWARD W. BURTON.

WOONSOCKET, R. I.

OPERA HOUSE (Jas. R. Donovan, mgr.).—Six vaudeville acts, which, with the usual five-piece orchestra, is some show for a tent limit. Foster & Dog, very good; Gertrude Dion, Mail & Co., team; Hammond & Forrester, good; Great Baro, hit; Joseph Godbout, sopranoist (local), very good. Business at local pictures houses, fair.

ALLARD.

YOUNGSTOWN, O.

IDORA PARK (Ray Pratt, mgr.; agent, Frank Melville).—Garvin & Platt, good; Tackley & Bunnell, good; Ingals, Duffell & Ingalls, hit; Lewis & Bell, pleasing; Ed Winchester, funny.

PARK THEATRE (Felber & Shea).—Being redecorated for opening 29. L. B. Cool will continue as district manager in charge of Park, Youngstown, and Colonial Akron, for the firm. E. M. Stanley will be resident manager of Colonial, Akron.

GRAND (Joseph Schagrin, mgr.).—Opens with Field's minstrels 25. C. A. LEEDY.

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VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 14

WHEN NOT OTHERWISE INDICATED.

The routes are given from AUG 13 to AUG. 20, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.
Abeles Edward Orpheum Denver
Adair Art 1119 Van Buren Chicago
Adams Billy 39 Milford Boston
Adams & Lewis 106 W Baker Atlanta
Admont Mitzel 2235 Broadway N Y
Altken Jas & Edna 947 Park av N Y
Altken Bros 214 Bedford Fall River
Altken Great 2219 Gravier New Orleans
Alburtus & Millar Orpheum Salt Lake
Aldines The 2922 Cottage Grove Chicago
Alexander & Scott Ocean View Norfolk Va
All Sidi 902 Spring Pittsburg
Allen Leon & Bertie 112 Central av Oshkosh
Allinel Joseph 422 Bloomfield Hoboken N J
Alpine Troupe Forepaugh & Sells C R
Alquist & Clayton 545 Bergen Brooklyn
Altrona Zoeller Troupe 169 Hemlock Brooklyn
Altus Bros 122 Cottage Auburn N Y
Alvarado Goats 1225 N Main Decatur Ill
American Newboys Muskegon Mich indef
Anderson & Anderson 219 Dearborn Chicago
Andrews & Abbott Co 2942 Morgan St Louis
Antrim Harry 1 Glenwood av Wyncote Pa
Apollon 104 W 40 N Y
Araki Troupe Sun Bros C R
Arberg & Wagner 5 E 72 N Y
Ardelle & Leslie 19 Broessel Rochester
Ardell Bros Englishs Indianapolis
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Australian Four 222 W 42 N Y

B.

Bader La Valle Trio 220 N Christians Chc
Baehen & Desmond 1247 N 11 Philadelphia

Baker Elsie 1914 Newport av Chicago
Baker Harry 2942 Renow W Philadelphia
Baldwins Players Star Memphis indef
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Barto & Clark 2221 E Cumberland Phila
Bates & Neville 57 Gregory New Haven
Baum Will H & Co 97 Wolcott New Haven
Bauman & Ralph 240 Howard av New Haven
Baxter Sidney & Co 1722 42 av Melrose Cal
Be Ano Duo 2422 Charlton Chicago
Beardsley Sisters Union Motel Chicago
Beers Leo Lake Harriet Minn
Bees Two 602 Bryant av N Y
Behren Musical 52 Springfield av Newark N J
Bell Arthur H 482 12 av Newark N J
Bell Boy Trio Empress Portland
Belle Italia Troupe Box 756 Brookfield Ill
Belmont Joe 70 Brook London
Belzao Irving 259 W 112 N Y
Benn & Leon 229 W 22 N Y
Bennett & Marcello 206 W 47 New York
Bentley Musical 121 Clipper San Francisco
Benton & McGowan 20 Western av Muskegon
Benway Happy 4 North West Warren Mass
Beverly Sisters 5722 Springfield av Phila
Beyer Ben & Bro 1496 Bryant av N Y
Bicknell & Gibney 441 Marion Oak Park Ill
Bimboe 273 Laws Appleton Wis
Birch John Sayville L 1 indef
Bisset & Shady 242 W 27 N Y
Black & Leslie 222 Eberly av Chicago
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Dalton Harry Fen 178 Irving av Brooklyn
Daly & O'Brien National Sydney Indef
Daugherty Peggy 553 1/2 20 Portland Ore
Davidson Dott 1805 Michigan av Niagara Falls
Davis Hazel 1853 Le Salle Chicago
Davis & Cooper 1920 Dayton Chicago
Dawson Eli & Gillette Sisters 244 E 53 N Y
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De Costa Duo 455 N Mansfield Phila
De Frankie Sylvia Saratoga HI Chicago
De Grace & Gordon 233 Liberty Brooklyn
De Leo John B 718 Jackson Milwaukee
De Mar Rose 207 W 37 Pl Chicago
De Mario Deutscher München Germany
De Milt Gertrude 218 Sterling Pl Brooklyn
De Oesch Mile M 238 S 10 Saginaw
De Velde & Zaida 116 E 14 N Y
De Verve & Roth 445 Belden av Chicago
De Verve & Van 4573 Yates Denver
De Witt Burns Torrance Stoll Circuit Eng
De Witt Hugo 243 W 43 N Y
De Young Tom 153 E 113 New York
De Young Mabel 250 W 131 N Y
Dean Lou 452 1/2 Niagara Falls
Dean & Sibley 443 Columbus av Boston
Dee Roy Airmore Webb City Mo
Deery Frank 204 West End av New York
Delton Bros 261 W 22 New York
Demacoe Stoll Circuit England
Bemonte & Belle Englewood N J
Denton G Francis 451 W 44 New York
Deveau Hubert 264 Prospect pl Bklyn
Dioia The 143 E 5 Mansfield Phila
Dixon & Hanson 4405 Prairie av Chicago
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Doherty & Harlowe 423 Union Brooklyn
Dolan & Lenhart 2440 W 14 New York
Dose Sisters 249 W 14 N Y
Donaghy G Francis 319 55 Brooklyn
Donald & Carson 218 W 102 New York
Donner Doris 248 Lincoln Johnston Pa
Dooley Three Sheas Toronto
Dose Billy 109 High Columbus Tenn
Dow & Lavan 188 Cauldwell av New York
Downey Leslie T Majestic Cedar Rapids Ia
Doyle & Fields 2440 W Taylor Chicago
Drew Dorothy 377 E 10 New York
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Lawrence & Edwards 1140 Westm'r Provid'ce
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Le Grange & Gordon 3203 Lucas av St Louis
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Le Roy & Adams 1213 Locust av Erie Pa
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Joe & Dell 1202 N 1st, Louis
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Kartello Bros Paterson N J
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Keating & Murray Blakers Wildwood N J Ind
Keaton & Barry 14 Boylston Boston
Kearley & Parks 251 W 150 N Y
Keeley Bros & Haymarket Sq London
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Kell Jack 1163 16 Milwaukee
Kelly & Wentworth 1914 E 34 St Joe Mo
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Marion & Lillian Freeport L I
Mario Aldo Trio 204 W 42 N Y
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Ogden Gertrude H 2225 N Mosart Chicago
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Raymond & Co 147 W 42 N Y
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Storcheln H 2522 Atlantic Brooklyn
Stubblefield Trio 5208 Maple av St Louis
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Sullivan Dan J & Co 1917 W 41 Cleveland
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Stacey Delia (C)
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Stanton Walter Jr
Steiger Bessie
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St Onge Delany
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Stuart Frankie (P)
Sully Wm F (C)
Sully B (C)

T.

Traut O (SF)
Tully May
Tyler Will

V.

Van Hoven
Van Hoven (C)
Vann Jack (SF)
Vassar Milton C
Vocleska L

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Walker Jack (SF)
Walker Ernie (SF)
Wallace Irene
Ward Elia (SF)
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Ward Al (C)
Ward Fred (C)
We Chok Be (C)
Weber Chas (C)
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Whitfield Ethel
Wilson Jack
Wilson Elsie (C)
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Wynn Ed

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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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Alpine Pearl
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Arnold Wm
Ashton & Earl (P)
Atwell Ben (C)
Austin Shade

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Baker Chas M (C)
Bance Jack
Banvard Bert
Banjo Phields
Barnes Roy
Barrett Bartha
Basque Quartet (C)
Beeman Theresa
Bell Jack (C)
Bennett Geo (C)
Bernard Mike
Blaney Hugh
Boudin Bros (C)
Brooks Bob
Brook Harry (C)
Burk Fred (C)
Byron J O

C.

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(C)
Carilino Adolfo (C)
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Carre Maybelle
Carroll Mrs Tom
(C)
Chase Billy (SF)
Childers Grace
Clancy Geo (C)
Clifford Edith
Coleman John (SF)
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Cretl Armando (C)
Crispi Ida (C)
Cucco, Joe (C)

D.

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Daub Jack
Dean G
Dean Leora
Deane S
De Grace & Gordon
(C)
De Veaux Chas
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Dumont Merle (C)
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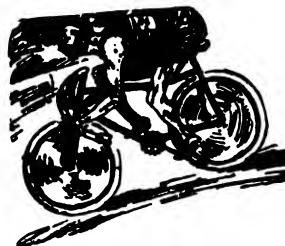
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VARIETY

Vol. XXIII. No. 11.

AUGUST 19, 1911.

PRICE TEN CENTS

ALBEE AND MURDOCK BEHIND KOHL & CASTLE CHANGES ?

Mrs. C. E. Kohl Buys Holdings of Geo. Castle and Geo. Middleton in the K. & C. Properties. More Pleasant News for Martin Beck.

Chicago, Aug. 16.

It is growing to be the annual custom, following the return of Martin Beck from his summer vacation abroad for Messrs. E. F. Albee and John J. Murdock to have some pleasant news waiting upon his arrival. Last year it was the purchase by B. F. Keith, through his two mentioned lieutenants, of the Anderson-Ziegler interests in the southwestern vaudeville theatres, booked by Mr. Beck.

Now it is the reported sale of the stock holdings of Geo. Castle and Geo. Middleton in the Kohl & Castle properties. Mrs. C. E. Kohl is the purchaser. The sale was consummated yesterday.

When Charles E. Kohl died last winter, there was much wirepulling by Messrs. Beck and Albee in order that each should know where he stood in the new order of affairs that Mr. Kohl's untimely death might bring about. At that time it was said Messrs. Castle and Middleton pledged their support to Beck in any matter affecting the direction of the theatres, requiring a vote of the stockholders. With Herman Fehr appointed as director of the Kohl Estate, it looked serene for the Majestic theatre to continue in the Orpheum Circuit's list of bookings.

The purchase of the Castle-Middleton stock by Mrs. Kohl gives her complete control of the Chicago theatres operated by Kohl & Castle. It has been suggested since the sale became known that Mrs. Kohl may have been the purchaser with the idea of permitting Mr. Albee or Mr. Murdock, or both, to become joint stockholders with her. As the Majestic is the only first class vaudeville theatre in Chicago, and the starting or finishing point on the Orpheum Circuit, the future disposition

of the Majestic is an important item to Mr. Beck.

Should Mrs. Kohl, in her complete or divided control sway toward Mr. Albee and the Keith side, it would add one more important western house to Cincinnati, Louisville and Indianapolis, where Keith has secured a foothold. With that contingency, Keith might extend his United Booking Offices route to Chicago, instead of halting it at Cleveland, as at present.

With the new condition, no one would be surprised to hear that Mr. Beck had taken over the American theatre, from Marcus Loew and William Morris. It would be there at any time Mr. Beck might think he needed it.

Martin Beck returned from Europe, Tuesday. Beyond mentioning a few acts booked for the West, the general manager of the Orpheum Circuit issued no statement. He is the single manager this summer to have passed up the chance of a column in the newspapers for nothing.

Charles B. Dillingham got a column on two productions, by saying he would not announce all that he intended to produce, as the public was tired of reading about new shows.

ROGERS RETURNS TO KEITH.

Elmer F. Rogers has returned to the employ of E. F. Keith. Mr. Rogers is now associated with U. G. Blackford in the direction of the Keith "small time" vaudeville houses, lately sliced away in the Keith-Proctor mutual separation.

DIVORCED BUT NOT SEPARATED.

In the Fifth Avenue advance notices for next week, the billing matter under Cameron and Gayford, reads "Divorced, but not separated."

GERMAN COMEDIAN FROSTS.

(Special Cable to VARIETY.)

London, Aug. 16.

Robert Steidl, the second ranking comedian of Germany, appeared at the Coliseum Monday for his first English appearance, and ran into a frost. Steidl was probably booked for here at about \$1,000 weekly.

McMahon and Chappelle, playing a return London engagement, opened big at the Hippodrome Monday.

STRIKES AND HEAT TOO MUCH.

(Special Cable to VARIETY.)

London, Aug. 16.

The continuance of the strikes here is killing the theatrical business. What little patronage remaining that is not ruined by the unsettled condition of affairs, has to contend with the terrific heat which prevails. Between the two, playhouses are in a bad way.

"THE ECHO" GOING OUT.

"The Echo" will go on the road this season, with Bessie Clifford in the part formerly taken by Bessie McCoy.

John Pollock and E. A. Well have secured the playing rights of the show from Charles B. Dillingham. A route through the south and west will be laid out.

DALE A GRANDDADDY.

Monday at about one p. m. Alan Dale reached the average limit of man's endurance, when becoming a granddaddy, through his daughter, Mrs. Ronald Orr, placing to the family record an eight-pound boy.

Mrs. Orr, who is Mr. Dale's eldest daughter (Daisy) was married last October.

GABY'S SPANIARDS.

(Special Cable to VARIETY.)

Paris, Aug. 16.

It has been decided by Gaby Deslys that upon leaving to keep her engagement at the Shuberts Winter Garden, New York, she will take along five Spaniards, now in her company. These will support Gaby in the productions she will make in the States.

Gaby has booked passage for America on the La Lorraine, sailing Aug. 7.

BREAKS DOWN ON STAGE.

(Special Cable to VARIETY.)

London, Aug. 16.

Last night, after singing her first song, Ethel Levey broke down, and retired from the Alhambra bill. She may be out of the show for a week. Laryngitis is given as the cause.

Miss Levey opened at the Alhambra Monday, with Jos. Smith, an American stage manager, as assistant. Mr. Smith danced a "Teddy Bear" number in his street clothes. He went into the act temporarily. Although there was a poor house on hand Monday, Miss Levey scored distinctly.

"ORIENTAL ROSE" BROKE.

(Special Cable to VARIETY.)

London, Aug. 16.

The trunks of "The Oriental Rose" have been seized to cover a board bill. "The Rose," otherwise Miriam Marcelle, is stranded here, penniless, and without a husband, although she claims that Abe Hammerstein promised to marry her. It was because of that promise, says Miriam, that she turned down a personage in the diplomatic service.

Abe brought the act back to this side, after taking it across. The girl appealed to Oscar Hammerstein, but he refused to have part in the affair, although Oscar did stake Abe to \$100, and Abe took a boat back to New York last week.

"The Oriental Rose" of London is not "The Maid of Mystery of New York."

OPENED UNDER DIFFICULTIES.

(Special Cable to VARIETY.)

London, Aug. 16.

Pauline, the American hypnotist, opened at the Hippodrome, Liverpool, the day the strike riots commenced. As a consequence, he did but moderate business.

This cannot be taken as a criterion of his drawing powers as the theatres all over are so poorly patronized, owing to the danger of street traffic, that the playhouses in Liverpool contemplate closing until the difficulties are adjusted.

PLANNING TO PRODUCE PLAY WITH SIXTY SPEAKING PARTS

Jos. W. Brooks Preparing to Put a Dramatized Version of "An Enemy to Society." Thinks It "The Play of the Century." Biggest Production Since "Ben Hur."

Joseph Brooks believes that he has found the play of the century in "An Enemy to Society." The play is to be dramatized from a serial appearing in a magazine, and which is to be published in novel form next month.

The author is George Bronson Howard, the New York newspaper man, who has had several of his literary and dramatic efforts accepted by Henry B. Harris. One, "Snobs," is to be the opening attraction at the Hudson theatre.

Howard has been commissioned by Brooks on behalf of the Brooks and Dingwell corporation to prepare a stage version of "An Enemy to Society." In this the author will be assisted by Wilson Mizner, who has been collaborating with Paul Armstrong.

"An Enemy to Society" will be one of the biggest, if not the biggest dramatic productions of the current season. All told there are to be sixty speaking parts in the piece, and in addition to this, forty extras will have to be carried.

It is the intention of Mr. Brooks to make the production the greatest seen in this country since the celebrated "Ben Hur." At present the indications are that the play will have its initial presentation at McVicker's theatre, Chicago, about Dec. 1.

LAMBS-FRIARS BAD FEELING.

The ill-feeling engendered between the Lambs Club and the Friars over the recent frolic by the latter, instead of abating with the march of time, is growing more bitter. It has reached the stage where there may be secessions from the membership of the older organization.

The idea of the Friars' "frolic" is identical with the several public "gambols" by the Lambs in quest of funds for the maintenance of their clubhouse. The Lambs felt that they controlled a monopoly of the scheme and looked upon the Friars as plagiarists.

George M. Cohan's interest in the Friars is dated back to the years, when he was not regarded as a desirable acquisition to the membership list of the Lambs. Recently one of his well-meaning friends insisted on proposing the comedian and playwright, and he was unanimously elected, but never qualified by paying his initiations or dues.

William Collier, a "dyed-in-the-wool" Lamb, and also a leader in the Lambs' inner circle known as the "Colliers," was seated in one of the Longacre restaurants the night after the final performance of the Friars' affair, in company with Cohan. They were joined toward the close of their repast by several members of the Lambs, who exhibited unmistakable

feelings of resentment over Collier's participation in the newer club's successful tour.

Cohan did not like the people and blurted out that despite his recent election, he would never enter the Lambs clubhouse, to which Collier added a similar remark as applying to himself. Prior to this Collier always kept a room at the Lambs for himself, but since that day he has been missed from his usual chair in the grill room.

Collier's friends declare that his decision to remain away is not likely to be altered.

BOWERS' "GIRL" GETTING READY.

Frederick V. Bowers in "My Cinderella Girl," under the personal management of William Warmington, started rehearsals Thursday. The show will open Labor Day in a New England city. The company will trip to the west, playing the Pacific Coast for the first time.

Annie Hart, Irish comedienne; Rose Murray, soubrette, and Inez Girard, prima donna, both of "The Gingerbread Man;" Sol Solomon, C. R. McKinney, Evelyn Ramsey, late of the Six American Dancers; Leo Flanders, musical director, and Royal Cutter, stage manager, will be with the show.

INCORPORATES FOR "PEGGY."

Thomas W. Ryley has incorporated the Peggy Company at Albany, with a capital stock of \$10,000, all paid in. The object of the new corporation is to produce the English musical comedy "Peggy," which Ryley secured on his recent trip abroad.

CORT SELLS SEATTLE THEATRE.

Seattle, Aug. 16.
Control of the Seattle theatre has passed from John Cort to Edward Drew, who has been for some time resident manager of the house. The theatre will in future play the "dollar attractions" booked this way by Mr. Cort, instead of the stock company at present occupying the stage.

This practically confirms the prediction made some time ago that Cort intends to move his headquarters from Seattle to San Francisco. He has already disposed of the Grand to Eugene Levy, which now leaves the Moore the only house under his control here.

O'NEIL STARTS REHEARSALS.

"The Guardsman and the Lady" is the title of the sketch in which James O'Neill is to appear in vaudeville. Mr. O'Neill and his company started rehearsals for the vaudeville junket Thursday of this week. A John A. O'Neill, who lately "broke in" at Yonkers, was mistaken for James A., through preferring "J. A." to spelling his first name out.

"EASIEST WAY" IN FRENCH.

St. Louis, Aug. 16.
Eugene Walter, who has arrived in St. Louis from his summer camp in Wisconsin to join his wife, Charlotte Walker, who is playing an engagement at Suburban Garden, announced that he had sold the French rights to "The Easiest Way" to Mme. Bernhardt, who will make an early Paris production.

A 25-cent paper back edition of the play is said to have been sent the great French actress by Walter. The next he heard of the affair was when he was summoned to sign the papers.

"HAPPIEST NIGHT" ON TOUR.

"The Happiest Night of His Life," the Victor Moore show of last season, is to take a new start in September. According to understanding, it is not yet settled whether Mr. Moore will again lead the procession. It has been reported that Rube Welch and Kitty Francis would head the show.

DRURY LANE'S DRAMA.

(Special Cable to VARIETY.)
London, Aug. 16.
A sporting drama has been settled upon for the Drury Lane. It will be built around a big coup as the central scene. The piece has not been named.

POLAIRE A PICTURE POSER.

(Special Cable to VARIETY.)
Paris, Aug. 16.
The Continental managers are grumbling because Polaire is posing before the moving picture cameras in several of her short scenes. The picture reproduction hurts an artist as an attraction, say the managers.

DALY WILL STAY ABROAD.

Arnold Daly, who is clicking them up with his acting in London is to stick there until October, 1912. Daly was due here this fall but will try out new plays over there instead.

JEFFERSON IN REP.

A southern route has been laid aside for William Jefferson in repertoire. The son of the famous Joseph will start on his journey, with the usually composed company, some time in September.

HAVE GEO. MARION, EXCLUSIVE.

After Oct. 1, Geo. Marion has engaged to become the general producer for Werba & Luescher, exclusively. For some time back, Mr. Marion has been free lancing.

"MISS JACK," SEASON'S FIRST.

Philadelphia, Aug. 16.
"Miss Jack," the farce comedy by Mark Swan and William Frederick Peters, which will be used as the vehicle to star Bothwell Browne, the female impersonator will be the first legitimate attraction to be shown this season. The piece will be presented in the Lyric next Monday night, for preparation for the New York engagement.

In support of Mr. Browne will be Olive Ulrich, Suzanne Rocamora, Hazel Cox, Jonathon Keefe, Frank Bernard, Carl Stall and May McCabe.

CHILD IMPERSONATOR SIGNED.

Lefler & Bratton have signed Matie Lockette, the delineator of child types, for the role of Angelina Clementina Delores Dingbat, in "The Dingbats and The Family Up-Stairs."

ALTERATIONS FOR NEW YORK.

Despite the many reports Klaw & Erlanger are evidently not over-sanguine that the sale of the New York theatre property will be brought to an immediate head, for they have just filed plans for some alterations in the front of the structure.

At the conclusion of the run of "The Girl of My Dreams" at the Criterion, Charles Frohman will present Haddon Chambers' play "Passers By." For the early fall "The Enchantress," with Kitty Gordon, is booked to play in the New York theatre.

Stanley Price, late with "The Crisis," joined Kelly and Wentworth in their sketch last week at Duluth, where they opened for a tour of the Orpheum Circuit.



"VICTOR."

THE ONLY GENUINE TALKING DOG.

One of Jacobs' group of trained canines.

This week (Aug. 21), featured on the opening bill of Chase's Theatre, Washington, D. C. Booked solid for the coming season.

Under the management of PAUL DURAND.

FIRST STRAND OF THE SEASON COMES TO "GOOD ROADS" SHOW

**"Festival Days of the World" Winds Up at Aurora, Ill.,
With Manager Missing. National Good Roads
As'n Denies Responsibility. Benefit
Helps Actors Into Chicago.**

Chicago, Aug. 16.

The first real strand of the season was recorded here Saturday, when forty-five members of the defunct "Festival Days of the World" company, or "Good Roads Show," as it was familiarly known, came into Chicago from Aurora, Ill., where the combination had been abandoned a few days previous by its manager.

Aurora is a matter of only an hour's ride from the Windy City on a fast train, but with unpaid hotel bills amounting to over \$300 the stranded company was confronted by a serious and decidedly embarrassing situation, only relieved by a testimonial benefit Friday night at the Fox theatre, a local vaudeville house. It was largely attended.

A hastily arranged program was presented. To the credit of the deserted thespians it may be said their efforts in the entertainment line were quite worthy of the generous response of the public of Aurora. Nearly \$500 was realized from the benefit. After paying \$60 for the use of the theatre, enough money was left to pay all hotel bills and lift the troupe back to Chicago.

After the unceremonious departure of Manager H. L. Brown Wednesday evening, the bulk of the responsibility fell on the shoulders of the advance agent, Harry E. Bonnell. With the united support and co-operation of Mayor Sanders and a number of Aurora's leading citizens, the efforts of the former were successful.

Seldom, if ever, was a theatrical venture launched under more favorable conditions than "Festival Days of the World." The early closing of the show after a season of three days is one of the amusement surprises of the season.

The proposition looked so good from every angle a number of prominent acts declined other offers in order to join the "Good Roads" proposition.

The announcement that the show was going out under the "Direction of the National Good Roads Association," an organization supposed to be closely identified with the lawmakers at Washington, gave the venture a ring of genuineness, but Arthur C. Jackson, president of that organization, told a VARIETY representative that while he was sorry to hear of the misfortune of the troupe, he was in no way responsible and could do nothing. Mr. Jackson stated that in the event of Brown reorganizing he would give him as much moral support as he could.

The H. L. Brown Festival Co. (Inc.), a concern promoted and organized in Denver, put over the venture. When President and General Manager Brown came to Chicago several weeks ago, he spent money so lavishly that even the

president of the National Good Roads Association was favorably impressed, and consented to the use of the name of the Good Roads Association on the billing matter.

Several members of the company, as well as the scenic firm which constructed the scenery, attached the show while at Aurora. Seeing things grow warm, Brown hiked for Chicago.

MAY SEND OUT KELLERMAN.

As an attraction with a piece especially written to introduce her tank and diving specialty, Annette Kellermann may bloom forth as a star in the legitimate coming season.

Werba & Luescher have been talking over the proposition with James E. Sullivan, Miss Kellermann's manager. It seemed quite possible the middle of the week.

Tuesday Miss Kellermann returned mysteriously from the other side, on the Crown Princessen Cecile. The diver came in second class, spoke to no one on the voyage over, and left the boat heavily veiled. She as mysteriously took a departure for Europe some months ago.

The starring tour proposed by the firm for Lillian Russell will be indefinitely postponed, if sufficient vaudeville time may be secured for Miss Russell, to keep her busily engaged in the varieties until next spring. There is a chance that the Orpheum Circuit may be prevailed upon to accept Miss Russell as a star attraction, provided no legitimate manager hoves in sight with a play that suits the prima donna.

HATTIE WILLIAMS SING.

St. Louis, Aug. 16.

Following the close of Hattie Williams' engagement here at Suburban Garden, she sued the Suburban Park Co. for \$3,500, two weeks' salary, alleging checks given were not honored at the bank.

The funny part of the action lies in the fact that at the conclusion of Miss Williams' first week, she was offered her salary in cash, but declined to "be bothered" with it. Miss Williams hurried East on account of the illness of her mother, who since has died.

CAST FOR "THE WOMAN."

It is now officially announced that Frances Starr will not play the leading role in "The Woman," the piece in which Helen Ware played for two weeks on the road.

The principal part has now been assigned to Mary Nash. Others in the cast are Jane Peyton, John W. Cope, Cuyler Hastings, Edwin Holt, Carleton Macy, Harold Vosburg. The play, which is by William DeMille, opens out of town Sept. 4.

\$10,000 SOUSE.

Cincinnati, Aug. 16.

A story is going the rounds of the Big Alley district of a well known Southwestern theatrical manager who, with a party of boon companions, started from the Hotel Knickerbocker to have a good time. Wine was opened en route, then more wine, and so on till daybreak.

During the celebration a gambling house was visited and the playhouse magnate lost a trifle over \$10,000 across the table, for which he gave his I O U. He then adjourned to his hotel for much needed rest and slept throughout the day.

Arising at dusk, he was greeted by the owners of the promise-to-pay with a request for liquidation. The manager scrutinized the paper closely and declared he was not responsible for it, inasmuch as he was in no fit condition to gamble. Upon being assured by his friends that he had legitimately lost the amount specified over his signature, the magnate paid out \$5,000 in cash and gave his note for the remainder.

TAKES THREE FOR LULU GLASER.

Lulu Glaser has been secured by Werba & Luescher and will be starred by that firm in the Viennese opera, "Miss Dufelsack." The piece is being adapted by Grant Stewart, and Al. Holbrook will stage the production.

A. H. Woods and H. H. Frazee originally controlled the American rights to the opera, but were unable to secure what they considered a suitable star for the title role. Klaw & Erlanger and Woods will be associated with Werba & Luescher in the production, but not in the management of the tour. Rehearsals will start immediately.

WHAT JOHN CORT EXPECTS.

San Francisco, Aug. 16.

John Cort, who is here attending the opening of his new Cort theatre, stated to a party of friends the other evening he expected to have a theatre in New York City, beginning in the fall.

Mr. Cort added he is in active negotiation for the lease of a Broadway playhouse and that as soon as his new Frisco structure is properly launched, he would depart immediately for the metropolis to close contracts.



ELIZABETH MAYNE.
in "Dr. De Luxe."

HARRY FOY IN FOY'S PART.

Eddie Foy is out of the cast of "The Pet of the Petticoats." Harry Fox has been selected by A. H. Woods to replace him.

This change was arrived at when Foy demanded that Woods remove Fox from the cast or he would retire. Without an instant's hesitation Woods decided.

Rehearsals of the piece had been going along smoothly for two weeks when some one attended a rehearsal at the invitation of Foy. As near as can be gathered, he is alleged to have told Foy that "that boy will run away with the show."

Mr. Woods, in discussing the affair said:

"It is about time that some manager made an example of some of these stars who insist upon a mediocre company so that their own work will stand out as the only thing in a show. I do not intend that when one of my stars is off the stage that the whole show shall fall down until he or she returns.

"Then again I advanced Foy \$1,500 and have on the shelves over \$8,000 worth of printing with his name on it. He is under contract to me and I will stop him from playing with any one else. Personally, I am well pleased that Foy is out of the cast, but at the same time I don't propose to lose the money advanced and the cost of the printing, nor do I intend to let Foy or anybody else get away with anything so high-handed as Foy is putting over on me.

"The piece is a musical version of 'The Man from Mexico,' which Willie Collier played some years ago, and as Fox works along pretty much the same lines as Collier, I look for him to be a tremendous hit. I regard Fox as one of the cleverest comedians developed in recent years, and as I have him under a five years' contract, the sooner he is boomed as a star the better for me."

Robert Barbaretto has been selected to play the role originally assigned to Fox.

WILLIAMSON TAKES IT ALL.

Walter Jordon, the American representative for J. C. Williamson, the Australian theatrical magnate, is in receipt of a cable advising him that J. C. Williamson, Ltd. has acquired the theatres and productions of Clark & Meynell and Denton & Bode throughout Australia.

Mr. Jordon says he doesn't exactly know just how large a transaction this really is, but expects details by mail in due course. It makes Williamson about the only producing manager in the Antipodes.

AFTER NAT WILLIS.

An Aaron Hoffman show for next year has been submitted to Nat Willis by Gordon & North, who have the script.

The firm would like to send the comedian over the Stair & Havlin time at the head of a production. It is a matter of terms at present, with a possible showing in the spring if an agreement is reached.

Charles K. Harris is expected to return to New York Aug. 25.

FROHMAN'S NEW PRODUCTIONS TO BE MADE BY HENRY MILLER

**Charles Frohman's Illness Necessitates the Calling of
Mr. Miller From the West to Take Charge.
Manager's Return to Theatrical Har-
ness in Considerable Doubt.**

The new dramatic productions proposed by Charles Frohman for the coming season will be launched under the direction of Henry Miller. Mr. Miller is in Los Angeles this week, playing "The Havoc." At the expiration of his contracted Coast engagements, he will return to New York to take charge of the Frohman producing department.

Mr. Frohman is still quite ill, in his apartments at the Knickerbocker hotel. Last Saturday some alarm was expressed by his friends over the condition of the manager.

Several of the Frohman office staff have been allowed to leave. According to authentic reports, it is a matter of much doubt when Mr. Frohman will be able to resume charge of his theatrical enterprises.

His illness is a very serious matter, and the cause of much concern.

Formal announcement was made from the offices of Charles Frohman late last week, that Al Hayman had transferred all his theatrical interests and retired from active business. While it is possible that a final adjustment of the theatrical holdings of Mr. Hayman has recently been made, it has been known for a long time to those on the inside of the "Syndicate" affairs, that Hayman has been gradually disposing of his theatrical investments.

This move was necessitated, not from any desire to quit, but at the peremptory command of his physician that he was a sick man and any prolonged application to business would result fatally. Realizing, however, that a sudden cessation of all business activities would be almost as injurious as continued adherence to it, the doctor informed Mr. Hayman he could have a few years in which to effect the altered change in his mode of living.

What is not generally known is the fact that most of Al Hayman's interests in theatres and attractions have been assumed by his old partner, Charles Frohman.

It now transpires that Frohman, in conjunction with his general manager, Alf Hayman (younger brother of Al) has been for a long time absorbing all the Al Hayman holdings. He now has about all the theatrical investments formerly held by his partner, with the exception of a twenty-five per cent. interest in the Knickerbocker theatre lease.

The Empire theatre is owned by the estate of Frank W. Sanger and Al Hayman, and is leased to Charles Frohman for a term of years. There has been no change in this, as Hayman never had any say in the conduct

of the house, merely building it with the late Frank Sanger, as a real estate investment. Frohman paid the builders more than the entire investment in the first ten years rental of the property.

Al Hayman is one of the original founders of the so-called "syndicate," which controls theatres throughout the country. The other members of it are Charles Frohman, Klaw & Erlanger and Nixon & Zimmerman.

Al Hayman is the owner of the property corner of 40th street and Broadway, adjoining the Empire theatre, the Berkeley Lyceum on West 44th street, the Pabst restaurant on West 125th street, and other realty on Fifth avenue. These are purely investments, and have no connection with things theatrical.

OVERSUPPLY OF ACTORS.

Dramatic booking agents are lamenting the lack of work for the many legitimate actors who haunt their doors week after week. The supply for the present demand is so great that the agents to a man predict a hard winter for a big raft of them.

Paul Scott says that the present condition is the worst in thirty years. He holds the reasons for such a deplorable state of affairs are due to manifold reasons.

Betts & Fowler claim that they are not doing one-half the business they did this time last season.

All of the offices report the same story. One agent said the picture houses, autos, picture shows, lack of show novelties, the cutting down of road attractions, the relegation of melodramas and old pieces to the store shop, and the dearth of new productions are in a measure to blame for the hard times among the dramatic people.

Unless the unexpected happens there will be more actors on Broadway this winter than at any previous time in the last six years.

During the week it was reported in the offices of the various producing managers that there was an unusual quantity of western musical comedy actresses in town looking for positions. The managers stated that Chicago musical comedy favorites were all trying to enter the ranks of dramatic work.

HACKETT OPENS BLACKSTONE.

Chicago, Aug. 16.

The Blackstone has announced its opening date as Sept. 18, when James K. Hackett will come to town with "The Grain of Dust," a play made from the story of that name by David Graham Phillips.

Hackett will play the part of the young attorney who falls in love with his stenographer.

E. D. STAIR PRODUCING.

Detroit, Aug. 16.

Norman Hackett, the Detroit actor, is to be presented as a star during the coming season in a dramatization of Hallie Ermlina Rives' novel "Satan Sanderson." Contracts were signed last week. The first performance will be given Sept. 11, in Toledo.

The dramatization has been made by three Detroit people, and will be produced by E. D. Stair, playing the Stair & Havlin circuit. Mr. Hackett leaves for New York this week to engage his company. All rehearsals will take place in Detroit under the personal direction of Jesse Bonstelle, now playing a stock engagement in this city. Last year Mr. Hackett played the leading role in "The City" (Western) under the Shubert management, and later was leading man for the Catherine Countis Stock Co.

HIP'S ORCHESTRAL CONCERTS.

Announcement is made that a series of twenty Sunday night orchestral concerts will be given at the New York Hippodrome this fall, beginning Oct. 15. The musical idea was framed up by R. E. Johnston and Lee Shubert, while they were going and coming on the Lusitania.

It is planned that all the great artists available next season will be heard at these concerts.

A noted conductor will be imported from Berlin, whose name neither Johnston nor Shubert will divulge at present.

MANAGERIAL OPPONENTS REPEAT

St. Louis, Aug. 16.

Adolph Mayer, former manager of the Adelphi theatre (Shubert), Philadelphia, will be the new manager of the Garrick, St. Louis, it is announced. He will succeed Harry Buckley.

Mellville Stoltz will remain manager of the Sam S. Shubert Memorial theatre here.

Mayer, when he comes to St. Louis, will be pitted against Walter Sanford with whom he was associated in Philadelphia last season, when Sanford managed the Lyric, the other Shubert house there. Sanford is the new Klaw & Erlanger manager of the Olympic.

ALL IN ONE CORPORATION.

The incorporation of the Shubert Theatrical Company Tuesday, in New Jersey, with a capitalization of \$1,800,000, is said to be the outcome of the requests made by the financial backers of the Shubert brothers for a concentration of their theatrical enterprises, under one corporate body.

The main object sought is reported to be economy, doing away with the great number of sub-corporations the Shuberts have formed, to direct each of their ventures. For these companies, the Shuberts boys (Lee and Jake) are said to have drawn \$50 weekly each, as managerial salary, while another \$50 was charged up for office expenses. With from forty to sixty sub-companies in existence, these fixed charges made large inroads. It was a custom inaugurated by the late Sam S. Shubert, before the Shubert business had reached its present prominence, and in the days of the great Sam, was a providential step.

The directors of the new company are William Klein, (the Shuberts' attorney), Charles A. Bird (now said to be the chief counsellor and worker of the Shubert forces), and Joseph W. Jacobs, (the cash manipulator for the brothers).

In a statement given out by the Shuberts, anent the incorporation, some mention was made of proposed theatres the brothers intended building abroad. The consensus of opinion, however, among those who know the conditions best, is that the Shuberts have plenty of theatres at home.

The claim is made by Shubert connections that the entire capital stock has been paid in. This is supposed to include the capitalization of the former Shubert smaller companies.

MOVES ON TO OGDEN.

Seattle, Aug. 16.

After fifteen years as manager of the Grand for John Cort, Gilbert Barry will move on to Ogden, to superintend the erection of the new Cort theatre there.

FEMALE THEATRE STREET.

Feminine titles will prevail in the theatre signs on 42nd street, between 7th and 8th avenues, when the season opens.

The Belasco will announce "The Woman"; New Amsterdam, "The Pink Lady"; Lyric, "Everywoman"; Liberty, "The Fascinating Widow," and the Harris (formerly Hackett), "Maggie Pepper." The erection of the theatre by A. H. Woods on 42d street, adjoining the Liberty, will be ready for occupancy by February, next, declares Mr. Wood. The plot is 80 by 100 feet and the plans to be drawn contemplate a seating capacity of 1,000.

The new theatre which Mr. Woods will build in conjunction with Julian Eltinge and Sol Bloom, adjoining the Liberty, is on ground leased from the New York Life Insurance Co. for a period of twenty-one years.

Mr. Woods says that he has the cheapest theatre in the United States, and that the house will have a rental charge so small as to be utterly ridiculous when compared with other metropolitan playhouses.



JOSEPHINE COHAN.

Returns to the stage after an absence of two years in the No. 1 "Fortune Hunter" company this season.

VARIETY

Published Weekly by

VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor.

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR

LONDON 5 Green St., Leicester Sq.

W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.

J. E. McLELLAN

PARIS 66 bis, Rue Saint Didier

EDWARD G. KENDREW

BERLIN 57 Unter den Linden

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 4 p. m. Wednesday.

Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign \$5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIII. August 19 No. 11

"The Ladies." 'Tis the familiar start of a standard toast. But we are not toasting nor roasting the Ladies of Vaudeville. In fact, we are mentioning them to give the vaudeville managers a little inside information on something they have entirely overlooked.

The vaudeville managers, the reputable vaudeville actors and the honest trade newspapers are fearful of the results of a strike by the actors. So are the Ladies of Vaudeville, whether playing in that profession themselves, or interested by proxy; i. e., having husbands, brothers or sons who are bringing the bacon home from moneys earned as public entertainers.

The Ladies are a great piece of Nature's Work. In the World's Original Plan of Humanity, Woman was destined to be a Mother. That is a duty that could fill the full province of any woman's whole life.

Excepting one other thing given to woman, possessed by no one else, woman has had through ages a life of acquired cultivation in the world of necessity. This has brought the woman nearly to the equal of man in the daily work. But there yet remains many matters of greater or less importance that women can not or will not understand—those matters that man has a firm grasp upon, because he doesn't understand what he thinks he does.

The one other thing given to woman that no one else possesses is intuition.

The intuitive sub-conscious sense given by nature's laws to man, instead of woman, would have changed the complexion of the universe. Many is the man thankful for listening to a woman's advice, given upon a purely abstract subject to her. That intuition, implanted in the child-bearer to

protect the babe and unborn, is found to carry true, invariably, in even those things the woman knows not of. And some people would call it plain common sense.

And so, the White Rat who wanders home late from a meeting, awakens his wife, depicts in glowing enthusiasm what is going to happen in vaudeville, and makes his mate listen, to receive the reply as she turns over under the coverlet, "Oh! you make me sick," can well know that the answer is inspired by that intuition that is hers alone.

There is the little inside information on the vaudeville situation, for the managers. When a "strike" is talked about nowadays, the manager's strongest allies are the Ladies of Vaudeville. Not all, for there are several wives and partners, who are not playing on the "Big Time" themselves, nor are their husbands.

Harry Mountford's hold upon certain variety people of the male persuasion is the puzzling problem of the present theatrical day. But Mr. Mountford can not win over the women. Why?

The women and the foreigners, in the current vernacular, have Mr. Mountford's number.

"Schoolboy" was the nickname given to Mr. Mountford the second day he attended the Paris Conference. "Schoolboy" Mr. Mountford will likely be forever known among the foreign acting element. "Schoolboy" is a term implying a man of little bottom.

"Schoolboy," Mr. Mountford was called by a gathering of the leaders of vaudeville actors' organizations all over the world, meeting in Paris to discuss international measures for the good of the artist.

And the delegates to that conference, some wise and learned among show people, are referring to Mr. Mountford as the "schoolboy" in their continued interchange of correspondence.

Is the White Rats of America to be led by a "schoolboy"? To what possible end will such a leadership bring it? We have an idea, and we have had the idea for some time. We expressed our idea a long while ago. It has found many echos of different variations.

We think that unless the White Rats is reorganized, the White Rats organization may find itself dissolving, slowly or quickly, as the force of circumstances will call for.

In the sentimental novels, where the unloved stands in the way of the loved one, he removes himself that the lost hope of his life may be happy forever after. That occurs when the lover loves as truly as he says he does.

But do Mr. Mountford and his choice group of allies love themselves the more and the actors the less? Or do they know that by Mr. Mountford persisting in holding onto his job, that the actors will eventually be the gainer? It must be the last, for we can not forget that one act, in writing Mr. Mountford, said "You are the Christ of the show business."

The Ladies of the "small time," however, are in ownership of as much intuition or common sense as their "big time" sisters. And all the small time acts are not in accord with the "Christ" proclamation. Where you see an act working on the small time, that looks as though it would reach a higher plane, there you will find an actor who believes the conditions just now are wrong.

We are not so certain, either, that the labor organization thing isn't a very good move for a certain grade of actors. Since the White Rats has proven itself incapable of looking out for the small actor, the small actor needs a union affiliation to protect himself from the wily manager.

The managers undoubtedly don't care for the union connection of the Rats, no more than do the great majority of those members who were former good Rats. The former good Rats, in the great majority, are now passive.

Though it must be mentioned, in addition to the Ladies of Vaudeville and the foreigners who got on to Mr. Mountford's curves, that out in Chicago, at one time the hot-bed of White Ratism, the western White Rats took a tumble to themselves and their leader. One of the peculiar turns of the actors' agitation is the Chicago situation. It once again seems to prove that the farther away from Mr. Mountford an actor is, the less dim is the Mountford light.

He is a weak leader who must take each follower by the hand to hold him.

Two of the writers who have been working for the salvation of the actor and his organization, have guessed Mountford out, from separate points of view. J. C. Nugent wrote his articles on general lines, making a prima facie case through pointing that things could not be as they are and still be.

Major Doyle bases his statements upon personal knowledge. The Major makes points that can not be controverted.

When Major Doyle says that the White Rats is under such abnormal expenses, heroic measures are necessary to hold up the financial end of the organization, it proves that Major Doyle is some little thinker.

The Rats are being ruled by an iron hand, but they for the most part were driven into the order with a mallet flat. And the happiness of discontent is the satisfaction of dissatisfaction. Let the White Rats look out for

their organization. There is too much going on within the organization which gets outside for the Rats to claim much loyalty. The Rats are weak. They should be strong.

The Player paid a dividend last December of five per cent. upon its capital stock of \$10,000. The fact was advertised. Will Mr. Mountford make a financial statement to the White Rats disproving that his press sheet (and the Rats official organ) is not \$40,000 behind. And it would not be amiss for Mr. Mountford to explain to the members, some of whom are intensely interested in the Player, how it can afford to sell a page advertisement for \$25, or a half page advertisement for \$15, when the actual cost of printing either is nearly three times those amounts?

We are merely mentioning these figures to furnish those ardent White Rats the information they have failed to obtain, with respect to their paper; also to tell the many others who have written to VARIETY, complaining that their contributions or letters have not been published (though very brief) in the Player, that that paper last week devoted eight and one-half columns to Mr. Mountford in London.

For the further information of the non-informed Rats on the "official organ," we might call their attention to the personally appointed staff Mr. Mountford is surrounding himself with, consisting of mostly-like himself—foreigners. All others who knew too much or might have, were discharged. If some of the Rats are really curious about the press sheet, wouldn't it be well to ask Mr. Mountford for an explanation of the relation that sheet bears to the White Rats, if it isn't, at the present time, a private business enterprise, with the White Rats as a base of cash supply, and the use of the "White Rats Actors' Union of America," as a trademark, for the sole purpose of helping the owners of the paper?

If the Player is an organization paper, published for the information of the members of the White Rats, why should certain acts be singled out to have press dispatches printed in it, telling what a big hit these certain acts were in small cities. Why should not the paper, if printed in the interest of all the actors, tell about all the acts? Why should it become a favorable critic for a select few? Is it because these few are influential, and insist that the paper, if no one else, say that they are good and a success? Or is it thought advisable to throw this mush at them in order that they may become stronger supporters of Mountford and his "policy"?

It's time the Rats turned over. It's time the Rats were like the sleepy wife who murmured "Oh! you make me sick," as she flopped toward the wall, and away from the Mountford "policy," which covers everything except what the actor needs the most—work and salary.

MIDDLE WEST AGAIN LIVELY; USING VAUDEVILLE'S BIG ACTS

Pat Casey Books Seventy of His Turns Through W. V. M. A., of Chicago. Large Number of "Small Timers" Next Season in that Section. Hebrew Acts Frowned Upon West.

Chicago, Aug. 16.

The middle-west has started bookings for the season to indicate an unusual degree of liveliness in vaudeville.

After Pat Casey left for New York last week, it was stated the big New York agent had placed over seventy of his turns with the managers booking through the Western Vaudeville Managers' Association. This is the large Chicago agency, over which Charles E. Bray presides. It is affiliated with the United Booking Offices and Orpheum Circuit, but books independently.

The W. V. M. A. will supply over 150 houses next season, according to report. Among its houses are the interstate theatres in the south. This circuit alone is offering from fifteen to eighteen weeks to moderately priced acts, while giving high priced turns six to eight weeks.

From twenty-five to thirty weeks for each act was secured by Mr. Casey. The managers wanted standard turns. His booking sheet was gone through by them with avidity. Casey did the booking in two days. He will make monthly trips hereafter to Chicago, meeting the W. V. M. A. managers, and furnishing them their feature numbers.

In addition to the big Bray time, the Frank Q. Doyle agency is out for recognized acts, to meet the demands of the managers booked by Doyle. Principally among these is the firm of Jones, Linick & Scheffer, who must have feature turns for the Star and American. It is thought unlikely that Martin Beck will agree to a continuation of the Orpheum Circuit supply of acts to that house. Beck discontinued the bookings late last spring.

The James C. Matthews office can also use above the average priced acts, Matthews booking from Chicago for the Pantages Circuit, as well as for other houses he may secure.

The Theatre Booking Corporation, with Walter F. Keefe at the head, formerly secured its greatest strength from the C. H. Miles theatres. Of late, however, Miles has been buying acts from New York agents, although the booking may nominally have passed through the T. B. C. agency. Other than Miles, the T. B. C. has developed little strength.

A number of Chicago agents, known as "ten percenters," are on the lookout for acts to supply the demand, the "ten percenters" booking through the other and larger agencies. This method, little different from that in vogue in the larger offices of New York, gave the "outside agents" the cognomen of "ten percenters," through

the acts having to pay them five per cent. commission, in addition to the regular five deducted by the big agencies.

According to report W. S. Butterfield, with a circuit covering Michigan, and who books through the W. V. M. A., was made a tempting offer by one of the local agencies, to break away from Bray, but Butterfield would not listen.

The middle western and southern managers are frowning upon Hebrew acts. They give as the reason, that their patrons have objected to any type of "Jew Act," which caricatures the Hebrew. The Orpheum Circuit has issued an order that no act of this nature be engaged. Accordingly, it is expected that but few of Hebrew turns will be seen west this season.

\$1.65 PARADE UNIFORM.

Dayton, Aug. 16.

Local Union No. 104 of the United Brotherhood of Carpenters and Joiners of America has issued and distributed among its members a "special circular," stating it is the aim of the committee to have a larger and better Labor Day parade than ever before. The following uniform is demanded for the parade:

"White duck trousers 85c.; black belt, 20c.; white soft shirt, blue four-in-hand necktie, 18c.; gray cap, 42c.; total, \$1.65."

It is whispered around the stages of the local theatres that if the responses to the call for the mammoth turn-out contemplated are not as numerous as the "local No. 104" would wish for, that all White Rat actors playing in the city on that date will be called upon to garb themselves in white duck trousers and assist in swelling the paraders.



MRS. LESLIE CARTER.

MALE CHAPERONE BUSY.

Elliott Forman did a "leading man" stunt Tuesday. As a male chaperone, he led the Eight Palace Girls, who arrived here direct from London for an American tour under Martin Beck's direction, all around the town. No Harvard "eight" ever received a reception like the one Elliott tendered the girls when they planted their too-tie wootsies on Uncle Sam's domain.

Elliott had to wait three hours before a quarantine inspection ended. He took the English misses in tow, and, engaging a wagonette, started up Broadway.

The girls had been "steered" on the ship to stop at a Broadway hotel, but Elliott rounded them up at a private rooming place. Mr. Beck told him to extend them theatre courtesies. Elliott took the eight to the Fifth Avenue. During the second number, they trailed in (Indian fashion) with Elliott bringing up the rear. The show was stopped until the girls and Elliott had ensconced themselves in a box.

The electric signs kept the girls busy craning their necks on the homeward lap up Broadway. After each stop, Elliott would count eight, and the line of march resumed.

The young women form the original Tiller dancing act, from the Palace, London, and are under contract to Alfred Butt, manager of that house. The turn will open next week at the Orpheum, Montreal, play around some, and then join Mr. Beck's Road Show for the season.

"In the Shadows," an instrumental composition that has suddenly grown very popular on both sides of the water, was in use at the London Palace, as incidental music to the girls' dances, for two years, without anyone being especially attracted by the melody.

A GOLDEN SKETCH.

Charles Wayne will shortly offer a unique single skit that George Fuller Golden wrote. The title of the bit is "The Easiest Way." It tells the story of twin brothers, one addicted to drink and the other a total abstainer. The theme is treated in a humorous manner, and the one actor plays both characters.

FROM DIRECTOR TO MANAGER.

Buffalo, Aug. 16.

Henry Marcus, for fourteen years musical director of Shea's theatre, has been appointed house manager for the Academy of Music in this town by Mark & Broeck.

Mr. Marcus assumed charge last week. His many friends as a tribute to him packed the house to the doors and sent a dray load of floral offerings.

OLD LECTURER ILL.

Boston, Aug. 16.

Professor William Street Hutchins, the oldest lecturer in the world, famous for many years as the announcer of Austin & Stones Museum, is dangerously ill at his home at 8 Bulfinch street. Professor Hutchins is suffering from a complication of diseases brought on by extreme age. His recovery is doubtful. He is more than eighty years of age.

\$3,500 FOR TANGUAY.

\$3,500 is the price reported will be paid by the Brighton Beach Music Hall next week for Eva Tanguay. Miss Tanguay will produce her "Salome" travesty for the extraordinary amount.

The high figure placed by the Music Hall management seems to be the judgment only of that direction. None of the large managers of the United Booking Offices has made any application for the services of Miss Tanguay for next season, for any amount.

PORTLAND, "BIG TIME."

Portland, Me., Aug. 16.

Keith's theatre, this city, will play "big time" vaudeville. It has been harboring stock. The house was built for a first class vaudeville policy, but the conditions at its completion about two years ago, did not allow of the higher priced shows being placed.

The Portland theatre, which has a "pop" show, will likely continue that grade of variety offering, probably booked through the Family Department of the United Booking Offices. The Keith house, of course, will secure its bills from the big agency.

A report of some business consolidation between W. E. Greene, of Boston, who leases the Portland, and B. F. Keith, can not be confirmed. It is likely that nothing more than an understanding on policies has been reached between the managers.

THREE ACT BREAKS UP.

Chicago, Aug. 16.

The engagement of Louise Meyers by Harry Askin, the producing manager, has disrupted the "three-act," formerly known as Warren, Lyon and Meyers. Mr. Askin will assign Miss Meyers to his new "Louisiana Lou" or "The Girl I Love" show.

In addition to Miss Meyers, the cast of "Louisiana Lou" will include Alexander Carr, William Riley Hatch, Eva Fallon, Sophie Tucker and Mary Quive (a sister of Grace Van Studdiford).

Bert Lyon, formerly of Warren, Lyon and Meyers, is with the Gus Edwards "High Flyers" act. Johnny Stanley is likewise a member of that troupe.

SHARPSHOOTERS' RAW WORK.

Atlantic City, Aug. 16.

The sharpshooters, Ethel Conrad and Lillian Graham, are still keeping up their "raw" press work. Yesterday one of the leg-pluggers stood up in about eighteen inches of water and yelled for help. A camera took her picture, while a man pulled her to shore. A physician pronounced her as faking. Afterwards she was roller-chaired into the lobby of the Savoy Theatre, where the gun-play workers are finishing the second week of their seashore engagement.

HAS A "JAP" HONEYMOON.

A vaudeville production called "The Japanese Honeymoon," is in rehearsal. It will shortly be presented by a company of fourteen, six principals and eight choristers.

"SMALL TIME" BOOKINGS MAY BE GENERAL UNDERSTANDING

United Booking Offices "Fam. Dept." and Loew-S-C Combination May Get Together on Mutual Booking Proposition. W. V. M. A., Pantages and Others to be Invited to Join.

A VARIETY representative met no denial this week, either at the Loew Circuit or United Booking Offices, when asking at each if there is not a prospect of the two large "small time" agencies reaching an understanding regarding bookings and territory.

At the Loew Agency it was said that some negotiations were afoot. The VARIETY man was referred to the United for any details for publication. At the United, the VARIETY representative was informed that there was some likelihood of a common understanding being reached between the United's Family Department (small time branch) and Loew, but that there was nothing positive, nor would such a connection, if made, alter the present status of either agency.

Inside information says that Marcus Loew is promoting the scheme to bring all the larger "small time" together in a booking and territorial understanding. The first direct move was the combination of the Loew and Sullivan-Considine Circuits last week, in a booking arrangement as reported in VARIETY.

When Mr. Loew was asked if the booking amalgamation with S-C meant an "opposition sheet" of any kind for "small timers" outside the combination, Mr. Loew made his reply emphatic that it did not. Questioned further whether an object of the combination by S-C was the "blacklisting" of acts playing for Alexander Pantages, Mr. Loew said that there had not been one word of conversation to that effect between himself and John W. Considine. The Loew Circuit, stated its head, would play any and all acts, regardless where they had previously appeared, excepting the usual course of not booking an act into a town where it had before played at an opposition theatre.

Mr. Loew also said that there was no intent to "blacklist" any act working for William Fox. It has become accepted among the "small time" managers and agents in New York that Messrs. Loew and Fox have reached a mutual understanding regarding bookings, and "opposition" theatres.

It is understood that the "small time" booking combination now being promoted by Loew comprehends the inclusion of the Pantages Circuit, also the managers booking through the Western Vaudeville Managers' Association of Chicago, and the many "small time" circuits that large Chicago agency represents. VARIETY has been informed that Mr. Loew believes this booking deal can be put through. He is also said to be of the opinion

that such a general combination is, or will be, the salvation of the "small time."

Chicago, Aug. 16.

The American Music Hall will remove with the Loew Circuit bookings to the Sullivan-Considine branch in this city, pursuant to the combination made last week between the two circuits, for booking purposes.

It may also be stated that if the Orpheum Circuit declines to furnish acts desired for the American, that house will advertise and play "big time" vaudeville, making up its bills as best it can.

These may be in part the Sullivan-Considine Road Shows, which play the Empress here. The Empress is about five miles from the American.

There is rumored to be a bare chance that upon the failure of Messrs. Marcus Loew and William Morris to agree with Martin Beck upon the booking of the American, that Mr. Beck might take over the American for himself, playing it as the second first class vaudeville house of Chicago. This latter move might be subject to the approval of Lyman B. Glycer, as general manager and representative of the Kohl & Castle interests, which include the Majestic, the present sole high grade vaudeville theatre here, and booked through the Orpheum Circuit (New York) headquarters.

John W. Considine left here Monday for Seattle.

EVA MUDGE IN AUSTRALIA.

(Special Cable to VARIETY.)

Sydney, Aug. 15.

Eva Mudge, the American change artiste, opened here this week and registered an artistic hit.

FOR THE LAUDER SHOW.

Of the six or seven acts to be engaged by William Morris for the forthcoming Lauder tour, Trovato, Maude Tiffany and Emil Markel have been secured.

Trovato is in possession of a contract by William Morris, Inc., for twenty-five weeks this season, at a salary of \$500 per. The agreement was made last year, when the violinist "fopped" from the United Booking Offices to the Morris "opposition."

Trovato appears at Hammerstein's next week, but under a contract independent of the Morris agreement.

The Lauder tour is for seven weeks, and two days. The route for the entire trip has been laid by the Morris office having the tour in charge, but it will not be made public until shortly before Mr. Lauder opens his American season Oct. 9 at the Manhattan Opera House, New York.

THREE SHOWS PRO RATA.

Chicago, Aug. 16.

Three vaudeville shows weekly will be played this season at the Orpheum, Fargo, N. D., by acts traveling over the Orpheum Circuit. The shows will come the latter part of the week. One each will be given Thursday and Friday night, with a Saturday matinee. How the Orpheum management expects to fill in the remainder of the week has not been announced. The house was a full stand on the Circuit the latter part of last season. The Orpheus Amusement Co. (J. H. Garrett), which controls the Orpicum, Salt Lake, has the Fargo Orpheum.

Orpheum acts will reach Fargo from Los Angeles. After closing there, they go to Salt Lake for the next engagement.

The three shows will be paid for "pro rata" of the act's weekly salary.

K-I' DECISION RESERVED.

Portland, Me., Aug. 16.

Judge Bird reserved decision, after hearing argument last Thursday, in the matter of the Fifth Avenue theatre (New York) lease in the Keith-Proctor case.

Former Judge Morgan J. O'Brien and Howard R. Ives, with Maurice Goodman, argued for B. F. Keith. William F. S. Hart appeared for F. F. Proctor. Each side also was represented by local attorneys.

There is no forecasting when a decision will be handed down.

It was proposed before the argument that Judge Bird's decision be accepted as final, without appeal, but was not acted upon.

SPADONI SENDING OVER ACTS.

An arrangement has been reached between M. S. Bentham, on this side and Paul Spadoni, the juggler, on the other. Through the understanding, Spadoni will act for Bentham abroad, sending over acts to America, that the New York agent can place for him.

Two new foreign turns have been submitted by Spadoni for Bentham to book.

V. M. P. A. MEETING.

The meeting of the Vaudeville Managers' Protective Association, held Tuesday, developed nothing of importance, that was given out for publication.

Toledo, Aug. 16.

The next meeting of the National Vaudeville Protective Association will be held in Wheeling, next February.

While in session here the Association adopted a uniform form of contract for all members. The form was suggested by the Vaudeville Managers' Protective Association of New York.

The National Association is composed of many managers on the Gus Sun and other western circuits. It is affiliated with the Western Vaudeville Association of Chicago.

RAIL COLLISION FEATURE.

One of the features promised by Fred C. Whitney in his proposed American production of "The Whip" is a racehorse scene with power supplied by an electrical dynamo.

A railroad collision is also planned.

PALACE MANAGER LEAVING.

(Special Cable to VARIETY.)

London, Aug. 16.

House Manager Pickering, of Alfred Butt's Palace, has tendered his resignation, to take effect in November.

LILLIAN SHAW'S OFFERS.

(Special Cable to VARIETY.)

London, Aug. 16.

The run of Lillian Shaw at the Pavilion has been prolonged. The American comedienne was engaged for the hall for two weeks, with an option of two more. The Empire has made Miss Shaw an offer to appear in a revue.

BOOKED YEAR AHEAD.

(Special Cable to VARIETY.)

Beattie and Babs, an act, have been engaged to appear in New York next July.

A STAND-OFF.

(Special Cable to VARIETY.)

London, Aug. 16.

Anna Chandler, the American singer was bitten by a dog in Dublin. The bite was cauterized and Miss Chandler came on to London. She is recovering, without being in any danger, and the dog is doing as well as can be expected.

AUSTRALIAN MIMIC DIES.

(Special Cable to VARIETY.)

Sydney, Aug. 16.

Garden Wilson, a well known Australian mimic, died yesterday, of tuberculosis.

THRILLING FINISH TAKES.

(Special Cable to VARIETY.)

London, Aug. 16.

The Aerial Smiths began an engagement at the Empire Monday night. The opening of their act was regarded as very conventional but they more than made up for the slow start by a sensational and thrilling finish.

RATHSKELLER ACT CATCHES ON.

(Special Cable to VARIETY.)

London, Aug. 16.

Hedges Bros. and Jacobson seem to have caught on in good shape. They have just booked ninety more weeks in this country and could probably remain forever.

ETHEL ROBINSON RESIGNS.

Chicago, Aug. 16.

Ethel Robinson, who for a long time has looked after the park and fair department of the Western Vaudeville Managers Association, severed her connections with the agency to-day.

Miss Robinson's successor is yet to be appointed.

CONFIRMS DUMONT'S NEXT HOME.

Philadelphia, Aug. 16.

Frank Dumont, the veteran minstrel manager, confirms the report that the old Museum building, Ninth and Arch streets, has been leased as the future home of Dumont's Minstrels, opening there Sept. 16.

Negotiations for the Iris theatre in the Kensington district fell through.

Al. Jolson has a thirty-five weeks' "play or pay" contract with the Shuberts, commencing with the current week, but has not yet been assigned to any production.

CONDITION IN BOOKINGS SAME AS FORMER YEARS

Sam K. Hodgdon Says Bookings Are Normal. Hammerstein's Opening Sept. 4 With "17," Finds Scarcity of "Women."

The regular vaudeville season for '11-'12 will open at Hammerstein's, Sept. 4. Seventeen acts to the program will once again become the fixed policy. The lengthy bills were discontinued temporarily, with the engagement of Ruth St. Denis for the Roof this summer.

In the first show for the all-downstairs performances, William Hammerstein has so far engaged Carter De Haven, Bert Leslie and Co., Smith and Campbell, Bernard and Weston, Lyons and Yosco, Howard, Kauffman Brothers, "Boxing Kangaroo," "O'Brien Havel and Co.

In commenting upon the opening show Mr. Hammerstein said that the scarcity of "women" (single, double and "girl") acts is astonishing. None seem available for "big time" vaudeville. Openings in the program, unfilled, are held vacant, pending the discovery of females who may be secured to give the first bill some shade in sex.

The many musical comedy productions proposed have drawn the greater number of vaudeville women away from their usual field. New shows, or revivals, have also drafted an untold quantity of desirable acts. These may return later, but, at present, their absence has much to do with the managerial complaint of shortage of material.

Aug. 28, on Hammerstein's Roof will appear, for the first time in New York, Coccia and Amato's new pantomime. It has been named "The Apple of Paris." It may be the "apple" that "The Darling of Paris," etc. At any rate that is the title of the new act while up in the air for the week.

Sam Hodgdon, the general booking manager of the United Booking Offices, and perhaps the one man in America who always has the "feel" of the vaudeville supply, stated this week to a VARIETY representative, that while there seemed a scarcity of productions for the coming season, the condition at present is little different to that of previous seasons at this time.

Mr. Hodgdon said there would be plenty of acts available within a few weeks, and that there were sufficient in sight for current needs, although several reasons combine just now to make bookings seem slow. The United managers, however, added Mr. Hodgdon, had their bills fairly well filled in for the first few weeks of the season. By that time, said he, some of the shows starting out would probably release a number of desirable turns. (While Mr. Hodgdon did not say that "shows starting out" would "come back," that is the general impression.)

Not over the normal number of European acts would be imported the

coming season. Of the well known turns abroad, nearly all have been seen here, and what few of the smaller turns are to be brought over will not exceed in numbers the usual quality of foreign acts, said Mr. Hodgdon.

In the Orpheum Offices headquarters, the bookers there are complaining of a shortage of acts. The programs for the Orpheum theatres on the regular circuit are well booked. The shortage appears to exist in early programs at the middle western houses, booked by John J. Collins and Geo. Gottlieb, under the direction of Martin Beck. Messrs. Collins and Gottlieb agreed that while there was no actual dearth, acts were postponing their own bookings through placing a valuation upon services that the house managers would not agree to pay. The opening of the season would simplify the salary question, said the Orpheum booking men.

Speaking of the absence of "women" for vaudeville programs, P. Alonzo, the boss booker of the Poll Circuit, thought the United managers might take a trip to Italy, where many could be secured. Mr. Alonzo returned last week from a vacation in that country. While at Rome, he called at the Salone Margherita-Olympia, one of a vaudeville circuit of four theatres, operated by Marino & Co.

On the bill, said Mr. Alonzo, were nine acts. Eight were females. The only man was Democritos, in "picture mysteries," which, mentioned Alonzo, constituted a "copy" of Bert Levy's American turn.

The women were Les Fleurs, Lily Coquette, Les Dubary, Rita Doria, Sorelle De Balsamo, Renee Phalese, Feodorowna and La Bella Oterita.

After looking over the show and audience, Mr. Alonzo said that he commenced to appreciate the vaudeville theatres and programs given in America. Rather than sit through another show in Rome, he would watch the entire performance at Poll's, Bridgeport, without offering a "kick," did P. Alonzo say.

OFFERING TO BOOK REVUE.

The "Hello Paris" revue, produced at the Folies Bergere Monday evening as New York's first midnight production, has been offered to the vaudeville managers, to go upon the circuits at the expiration of its Folies run.

Jesse L. Lasky and H. B. Harris, who own the show, have placed a salary of \$2,500 weekly for it, as given at the Folies, but in a much more condensed form.

Harry Pilcer, who scored the individual hit of the new Folies show, dislocated his shoulder the opening performance while falling down some stairs during a dance. He has had one arm in a sling since.

REFUSE "TRIAL SHOW."

"The Chorus Lady," Rose Stahl's stepping stone to fame, may not be revived in its original sketch form, as announced. James Forbes, the author, had agreed to place Lottie Williams in the act, for vaudeville, if a reasonable quantity of booking was forthcoming, but the United Booking offices managers refuse to commit themselves before a trial performance. This Forbes absolutely refuses to consent to.

Forbes is willing that in the event his revival of "The Chorus Lady" is not the success anticipated to surrender the contracts.

BIG SCENES FOR VAUDEVILLE.

James Forbes is said to be about to launch two big scenes out of Broadway successes in vaudeville for the coming season. He has commissioned the Pat Casey Agency to feel out the managers about giving them "The Poker Scene" from "The Travelling Salesman," and the last act out of "The Commuters."

CALLIOPE-PARADE ADJUNCTS.

Two mammoth circus calliopes have been purchased by C. D. Willard for his "Temple of Music" acts. These instruments, mounted on a gold-carved chariot and drawn by six Shetland ponies, will be displayed in daily parades to boom the musical acts.

Each act carries forty-seven pieces of baggage and eight people, traveling on a special car. Both turns will play vaudeville.

SELIGMAN-BRAMWELL DATE.

Chicago, Aug. 16.

The Majestic will feature for week Aug. 28, Minnie Seligman and William Bramwell. They may remain in vaudeville throughout the season.

M. S. Bentham, the New York agent, placed the Majestic booking.

"MUMMING BIRDS" COMING BACK.

(Special Cable to VARIETY.)

London, Aug. 15.

Billie Reeves will return to the States, with Karno's "Mumming Birds," opening in vaudeville over there Sept. 11.



FLORENCE HESTON.

17-year-old leading lady with "Checkers."

DAVIES' VAUDEVILLE ARTICLE.

Acton Davies will have to be more careful, or his reputation for knowing little about vaudeville will equal the one Alan Dale has. Mr. Davies is the dramatic critic on the Evening Sun, and some critic, but he was steered wrong on the vaudeville subject the other day. The result was that Wednesday evening, Mr. Davies had half of his column full of wrong dope on the "vaudeville situation."

While Mr. Davies' remarks would have no especial bearing upon the profession, a theatrical paper might reprint them, not knowing otherwise. In fact one day this week a sheet which believes it is theatrical, had almost as much misinformation about the Stoll-Gibbons combination in England as Mr. Davies published.

That combination of London halls will not give more time than formerly to either English or American acts. Neither will it help to increase salaries of American turns. Nothing but intense opposition abroad will ever accomplish that. The salary question is what drives so many American acts home, after making an English success. Oswald Stoll and the others over there don't believe in big money. The exceptions have been when they could not be avoided. Lately Stoll offered Belle Baker \$150 weekly for an English visit. That is one time in a hundred when he got nearer the proper price than the American managers do. Over here they pay Miss Baker \$300—but she can't secure more engagements at that figure.

The American vaudeville managers are not cutting salaries. They might have if the White Rats had not threatened to strike some time ago. That warned the managers not to give the Rats a good reason, when they had none at all. Regarding the feature numbers Mr. Davies mentions, any one who can present a new and big feature to the managers with drawing powers in "name" can get the price. There are none such in sight at present. Feature acts of last season, which commanded big money through box office value will get the same figure this season.

In the article Mr. Davies printed, he quoted Francesca Redding, who brought out the point that if the United Booking Offices places opposition theatres on an "opposition sheet," the names of those houses should be made public. While it is a good point, from the actor's side, it depends upon the trade papers to publish that information as news. It is unlikely that the United would object. As no house will be declared opposition until a complaint has been lodged against it by the resident manager of a "United theatre" in the same town, an act would not be barred through playing there, unless appearing after the house had been declared "opposition."

There are many American turns now holding out for next season's contracts, through making demands for increases of salary, ranging from \$50 upward. That is a condition always existing before the commencement of the vaudeville year. The opening of the theatres will adjust it.

VAUDEVILLE MAY YET GET GERAGHTY-FRENCH ELOPERS

Husband Reported to be Holding Off From Big Offers Until Finding Which Way the Wind Is Blowing. Agents Are Hopeful.

A determined effort is being made on the part of several booking agents who make a practice of handling freak acts to secure Jack Gerahy, the heirless marrying chauffeur and his bride, formerly Miss Julia Steele French, the Newport society belle.

The Gerahys are resting in seclusion in Springfield, Mass., at present with a Mrs. Joseph H. Harris. A lengthy telegram to the bridegroom, offering them some vaudeville time was answered immediately by long distance telephone.

Freeman Bernstein sent them a "Day Letter," offering a large salary for the elopers in vaudeville. The groom replied he would not be in a position to answer before a week or ten days, pending overtures which might result in a reconciliation with the family of his wife.

In case the senior Frenchs decide that the daughter will have to take the consequences of her marriage with the family chauffeur, there is a possibility that the pair will be seen at one of the local houses within the next few weeks.

The weekly figure was placed at \$1,000 for the first offer, although it is probable they might receive much more.

The French family is well known in Detroit. C. H. Miles, who has several houses in that territory, has offered \$1,000 for them to play a week in Detroit.

The Gerahys are reported by the dailies to be shy on a bank account just at present. The dailies also say that several friends of the young husband, when appealed to for funds to tide over the honeymoon expenses, replied that they were in financial distress also.

The managers of the larger vaudeville theatres are not inclined to the belief that a Vanderbilt-French will become a drawing card for them, at least not yet.

Boston, Aug. 16.

It is reported that Hammerstein's, New York, has offered the Gerahy elopers a large weekly salary, if they will agree to sit in a box during performances, and have the spot light thrown upon them.

OPERA PRESS AGENTS GATHER.

The flying squadron of advance agents that Henry W. Savage is going to have herald the advent of Puccini's "The Girl of The Golden West" gathered at the executive offices of the manager, Monday for a preliminary discussion.

There will be four agents in advance, including Henri Gressitt and Col. James Hutton, both of whom were avant couriers for the "Madam Butterfly" tour of several seasons ago.

DUSE WON'T RETIRE.

Paris, Aug. 8.

Mme. Duse, the Italian tragedienne, denies she is leaving the stage. Mme. is at present in a private hospital, at Florence, and hopes to act again when her health permits.

WYATT MATTER SETTLED.

Los Angeles, Aug. 16.

The lease of the Mason Opera House has been sold to Klaw & Erlanger, the sale having been made by Attorney Dunn, executor of the estate of H. C. Wyatt, late manager of the house. This disposes of all litigation with respect to the future management of the theatre, which was started when it was discovered that Wyatt had willed the lease of the house to his prospective bride, Elsie Crossley, his private secretary.

Wyatt's son had been managing the theatre since the death of his father. July 18 Miss Crossley startled all the interested parties by marrying Joseph Toplitsky, the former general assistant to the deceased. Thereupon young Wyatt left for New York to consult with Klaw & Erlanger in an effort to continue in his personal right the franchise for "syndicate" bookings. The taking over of the lease by K. & E. will probably result in the appointment of the son of the deceased as resident manager.

CANDIDATES FOR KING.

"Uncle Jim" Curtin doesn't know whether to laugh or cry. Some one has submitted his name as a candidate for King of the Coney Island Mardi Gras, which contest is being conducted by a New York daily. Jim's friends are rallying to his support.

His picture appeared the other day. Right away his candidacy took a boom. "Uncle Jim" says he would rather be left (alone) than be king. He says he doesn't care to be crowned anything.

"John the Barber" also got a nomination, but declined on the ground he couldn't win enough money at poker to capture the prize.

SCHOENECKER, NEW MANAGER.

Milwaukee, Aug. 16.

Robert C. Schoenecker, general auditor for the Herman Fehr enterprises, covering Chicago, Milwaukee and St. Paul, succeeds F. R. Trottnan as manager of the Star, which opens with "The Pacemakers" Aug. 19.

The house has been renovated and remodeled during the summer. Harry E. Billings will have charge of the publicity department.

BOSTON SEASON ON.

Boston, Aug. 16.

The theatrical season is now on in full swing. One house opened last week, two more are scheduled for the coming week and all the other houses of the legitimate order will be running in full blast before the first week in September is fairly over.

"The Nest Egg," with Zelda Sears, is booked to open at the Park theatre, Sept. 2. Raymond Hitchcock, at the Colonial in the "Red Widow," Sept. 4, and Helen Ware, in "The Price" at the Hollis the same date. Louis Mann in "His Wife's Comedy," will play at the Hollis later in the month. "The Belles of the Boulevard," is scheduled to open at the Gaiety (burlesque) on next week.

ALBANY IS OPTIONAL.

Western Burlesque Wheel managers will for the most part fill in the lay-off week between Boston and Montreal by playing Oliver Stacey's house in Albany, the visiting managers to receive 75 per cent.

As it is optional with the managers, they may fill in a week of one-nighters in eastern territory which does not have regular burlesque. It seems to be the belief that Albany will get the majority of the Empire shows.

SENDING OUT FIVE.

Philadelphia, Aug. 16.

John Jermon (Jacobs & Jermon) has been rehearsing five burlesque shows which will tour the Eastern Wheel Circuit this season. All are about ready to take to the road. The "Columbia Burlesquers" leave for Kansas City, Aug. 24, opening the 29. The "Big Gaiety" opens Aug. 19 in Boston, leaving here Friday. The "Golden Crooks" opening date is Toronto, Aug. 21. The "Queens of the Jardin of Paris" opens at Hoboken, Aug. 28, and the "Bon Tons" in Chicago, Aug. 27.

The last change to be made brought Joe Hollander, last season with "The Majestics," and Marie Beauguard, last season with "The Merry Whirl" into the "Big Gaiety" show, in which Gus Fay is principal comedian.

"THE SIREN" OPENS MONDAY.

Atlantic City, Aug. 16.

The first big new musical comedy to open here this season is "The Siren," which will have its premiere at the Apollo Monday night. Charles Frohman presents the show with Donald Brian as the star. "The Siren" is by the authors of the "Dollar Princess." The Americanized version is by Harry B. Smith.

The supporting cast as billed claims Julia Sanderson, Elizabeth Firth, Frank Moulan, Will West, Pope Samper, Gilbert Childs, Florence Morrison, Moya Tanning, and, of course, a chorus.

A new singing, dancing and acrobatic team will be seen in vaudeville shortly. It consists of Mr. Mulvey, late comedian with "The Love Waltz" and Charlotte Amoros, the younger sister of the Amoros girls. It is being piloted by Paul Durand.

THE H. B. HARRIS PLANS.

Henry B. Harris has arranged most of the opening dates for his various theatrical attractions. The Hudson theatre inaugurates its ninth season Sept. 4 (Labor Day) with Frank McIntyre in "Snobs."

Edgar Selwyn's new play "The Arab," with Selwyn, Edna Baker, Ethel Von Waldron, Edward Mawson, John Gilbert, Victor Benoit and Edward See, opens at the Star, Buffalo, Labor Day. After a Philadelphia showing it comes into New York.

Helen Ware in "The Price," George Broadhurst's new piece, also starts Sept. 4, at the Hollis Street theatre, Boston, entering New York a few weeks later. In her support will be George Barnum, Austin Webb, Jessie Ralph, Gertrude Dalton and Margaret McWade.

The Harris (formerly Hackett) re-opens Aug. 31, with Rose Stahl in "Maggie Pepper."

Sept. 18 is the day set for Robert Edson's opening in Gellett Burgess' new play, "The Cave Man" at Providence, coming to New York early in December. Elsie Ferguson in "Dolly Madison" begins her season some time in October.

"The Quaker Girl" opens the latter part of September with Clifton Crawford and Lucy Weston in leading roles. It shows at the Majestic theatre, New York, during October.

Mr. Harris will send out two "Country Boy" companies, one that was in New York, and the other that played fourteen weeks in Philadelphia. "The Commuters" goes on a tour that winds up in Philadelphia after playing the Pacific Coast. "The Traveling Salesman" will travel the road throughout the east and middle-west.

Ruth St. Denis will make a tour abroad, visiting India en route. A new play will be written for her by Richard Tully.

The Folies Bergere Co. takes to the road early in November, playing Boston, Chicago and other large cities.

"Fillette," a new piece by Mrs. Fremont Older and Elmer B. Harris, will be produced early in November.

"The Wild Olive," dramatized by Elmer B. Harris, is scheduled for a stage presentation in December.

"Hearts and Masks," Harold McGrath's book, is being dramatized by Martha Morton for a Harris production, before the close of the new season. Ramsay Morris is also working on a new play for Harris.

Mr. Harris has given instructions to his scenic artists and stage manager to rush forward the production of "The Arab," in an effort to forestall the other Oriental pieces publicly announced. He desires to be the first in this field before "Kismet," "The Garden of Allah" and "Sumurun" are shown in New York.

"DON'T LIE" ON THE ROAD.

Chicago, Aug. 16.

Rowland & Clifford will send "Don't Lie to Your Wife" on the road this season, having leased the piece from its former managers. Dave Lewis will play the principal part.

HIGH GRADE PICTURE THEATRE FOR COLORED VIEWS

**Kinemacolor Co. Proposes to Build in New York City,
Following the Urban Co.'s Scala, London.
Two Sites to Select From.**

Before the new year has been torn off the calendar of New York theatricals, a Kinemacolor theatre will be built within a stone's throw of Broadway. The men behind the colored pictures that are now making an unmistakable impression on this side, have decided that a theatre such as the Scala in London is imperative to display the Kinemacolor pictures in New York, without having to make any overtures to the owners of Broadway's legitimate houses for a showing of the films.

In all likelihood the New York Kinemacolor theatre will be situated on 45th street, between Broadway and Sixth avenue. The owners of the proposed site have made a proposition that looks favorable to the picture manufacturers. The property opposite the Playhouse on 48th street is also on the market. The Kinemacolor Co. feels sure that there will be no trouble in securing a central and convenient location.

The Scala in England has a main auditorium and two balconies with a seating capacity of 1,380, the prices ranging from 25c. to \$2.75. Just Kinemacolor pictures are shown and the house is open all the year round.

It is planned that the New York picture house will seat 1,100, being of an architecture similar to that of the Scala, which the late W. S. Gilbert pronounced as being "both architecturally and structurally a magnificent building."

The project here is fast assuming legible shape and it is expected to be in full running order by a year from next September.

By the first of next week the Kinemacolor Coronation film will be on view in thirteen cities, namely, New York, Brooklyn, Washington, Indianapolis, Boston, Cleveland, St. Joe, Norfolk, Dallas, Minneapolis, Kansas City, San Francisco and Seattle. The best business has been registered here and in Cleveland, Seattle and Washington.

OPENING OF THE BIGGEST.

Boston, Aug. 16.

The new National theatre, claimed to be the largest vaudeville house in the world, with a seating capacity of \$3,700 and standing room for 400 more, will open Labor Day. The house is owned by the Tremont-Berkley Company (B. F. Keith interests), and will be booked through the U. B. O. office in New York. G. W. Ryder is the manager. It is situated on Tremont street, near Berkley.

The prices will be 5, 10, 15. It is said that the house is worth \$500,000 and that the interior decorations cost \$150,000. It seats 1,000 more than the Boston Opera House, and 500

more than the Boston theatre, another Keith house. There are thirty-six rows of seats in the orchestra. The theatre covers 17,000 square feet of land and extends back 172 feet from the Tremont street front. There are thirty exits in the house. It can be emptied in two minutes.

With the opening of the Columbia by Marcus Loew and the National, and the additional number of small time houses in the South End, all within a few blocks of each other, it will be a survival of the fittest.

OLD TIME BILLING.

After next week the prices at Proctor's 58th street will receive a tilt. At present the gallery is five cents, while the balcony and orchestra are fifteen cents. Under the management of John Buck, the gallery will go to a dime, and the remainder of the house will cost 20 cents.

An extensive campaign of billing is also contemplated. A catch line will be employed along the lines of "The Old Policy Back Again. Continuous, 11 to 11. Come When You Like and Stay as Long as You Please. Real Vaudeville. Six Acts and Pictures." The major portion of the advertising will be placed across the Queensboro Bridge.

UPPER 5TH AVE. HOUSE.

Philadelphia, Aug. 16.

The papers have been signed for the erection of a new theatre to play "pop" vaudeville, the house to be situated between 105th and 106th streets on Fifth avenue, New York.

It is to seat about 1,500. The building will cost about \$100,000 and it is planned to have it ready about Jan. 1, 1912.

Felix Isman owns the property. The deal was closed in this city last week.

NEW HARRIS "POP" HOUSE.

Pittsburg, Aug. 16.

Contracts were given to the Thompson-Starrett Co. Aug. 7 for the construction of the new Harris "pop" vaudeville theatre here, to be put up on the site of the old Great Northern hall. It is on Diamond street, just behind the Grand Opera House. The entrance will be within fifty feet of Smith street.

John H. and Dennis Harris are stockholders in the Harris Amusement Co., which is promoting the theatre. H. C. McIlowney, president of the Washington Trust Co. is also in on the theatre corporation.

The house will seat 2,000 when completed. The estimated cost is \$150,000, the amount of the company's capital stock. A Cincinnati architect has drawn the plans. Ground may be broken next Monday. The theatre will go up on leased ground.

MATTHEWS IS TRUTHFUL.

Chicago, Aug. 16.

A suggestion of untruthfulness is denied by J. C. Matthews, the Chicago agent. Mr. Matthews says that an article appearing in last week's VARIETY, wherein it stated that beyond Mr. Matthews writing a letter to I. H. Ruben, for the booking of the Ruben houses in Des Moines and St. Paul, he did nothing, is erring, for the reason that Mr. Rubin visited the Matthews agency, in this city, discussed details of bookings with Matthews spent an hour going over the books, and left, assuring Matthews that his manager, Mr. Dempsey would return with him to close the booking deal.

Mr. Matthews states that they did not return, and that he is not booking the Ruben houses, but that is immaterial, as he merely wishes to say that the facts at the time as he gave them out were correct.

The Ruben houses are and have been booked through the Western Vaudeville Managers Association, this city.

THE STRAND, A M-B.

Toronto, Aug. 16.

The Strand Theatre, which is the name given to the reconstructed and remodeled Shea house here, by Mark & Broeck will open Aug. 28. The house has undergone a wonderful change in appearance in both the interior and exterior, the Buffalo managers having spent \$65,000 in alterations. M. H. Epstein, general manager of the company, was in town last week, and set the opening date.

PICTURE MEN IN POLITICS.

Philadelphia, Aug. 16.

George H. Earle, Jr., one of the heaviest stockholders in the Moving Picture Co., which operates several of the vaudeville-picture houses in this city, will very likely be candidate for the Republican nomination for Mayor of this city.

There is a split in the party over the movement to nominate Recorder of Deeds William H. Vare for Mayor. Earle is the man selected by Senators Penrose and McNichol, the bosses, to run against Vare.

CHURCHILL'S \$250 OVERSIGHT.

Chicago, Aug. 16.

Barney Fagan, of Fagan and Byron, has started suit in Kansas City against E. P. Churchill for \$250 for a week's salary, contracted for by Churchill when his Grand Rapids house was booked direct. Churchill booked the act. When C. H. Miles took the house over, he agreed to play all acts previously engaged. When Churchill submitted the list the name of Fagan and Byron was not present. Upon the team appearing in Grand Rapids, the house manager refused to play them.

WEDNESDAY FOR PRO. TRYOUTS.

The Shedy office has made an arrangement with Walter Rosenberg for the use of the Savoy Wednesday nights for the showing of unknown acts. No more amateurs will be put on the bill. The acts trying out will be spliced into the regular program, and those worthy will be given time immediately.

PRESS DEPT. REMEDY.

Chicago, Aug. 16.

Chas. E. Bray, general manager of the W. V. M. A. has arranged to establish a press bureau in connection with the other departments on the eleventh floor of the Majestic theatre building. If things come around as expected the new department will begin action late this month. Ned Alvord has been selected to handle the bureau and in addition to handling the billing matter and booming the booking abilities of the Association, the new department may later do press work for the individual artists, for a weekly compensation.

Chas. Hodkins was the first Chicago agency to open a press bureau in connection with his booking office and has found the idea both profitable and helpful. Walter Hill who manages the Hodkins bureau, has the majority of the Southern houses on his books and finds enough work to keep him busy seven days a week.

Eventually it is thought all the better class of agents here will establish their own press bureaus, thus doing away with the Dutch lunch agents who scare the artist into subscribing for their publicity schemes which at best is nothing more than a bag of wind.

BUYS RYAN'S INTERESTS.

Cincinnati, Aug. 16.

The interests of John J. Ryan in the Colonial, Covington, and Family, Newport, have been bought by Friberg & Parker, who operate the Casino, Covington.

The Family, projected by Ryan, is not yet completed. The purchasers will finish the house by Sept. 15. The Colonial is a leased house. Both will play vaudeville. About \$50,000 was involved in the transaction.

TWO FOR FAM. DEPT.

Elmira, N. Y., Aug. 16.

The new theatre building here, owned by the Schwepe Brothers, will play "pop" vaudeville, booked by the Family Department of the United Booking Offices. The house will seat 1,600, and open Sept. 11 or 18.

Lebanon, Pa., Aug. 16.

The Family, a "pop" vaudeville house, will be booked this season by the United Booking Offices "small time" branch. It opens Sept. 4.

GIVING UP ORPHEUM.

Cincinnati, Aug. 16.

The Orpheum may be dark the coming season. Marcus Loew has ordered all property belonging to the Loew Circuit, returned to New York. Jos. L. Rhinock and Ben Heldingsfeld, have arranged to pay the watchmen's salaries.

The house belongs to I. M. Martin, who tried to play vaudeville once in it himself, but didn't last long.

A PICTURE NEWSPAPER.

The Fifth Avenue started this week "The Pathe Weekly News" as the moving picture feature of the program. The film is a weekly exhibit, and will disclose pictorially big current news events.

The picture was first tried out at the house last Sunday. It is made by the Pathe factory in Flushing, L. I.

MAJOR DOYLE'S OPINION OF THE PARIS CONFERENCE

How the Boy Hero of the Wild Actors Flivvered

By the Exile, MAJOR DOYLE

Chicago, Aug. 16.

It's all over, Boys; the expected has happened. Our pet hero, the great and only overpaid servant of the White Rats of America is coming home, sadder but wiser. He has met with defeat when a wise guy and not a boob would have accomplished a victory easily. He put up an awfully bad fight; was outclassed all the way; was not trained right, and his handlers, his backers and his worshippers are all to blame. Why, the man went into the ring without any instructions.

I pulled the finish a few weeks ago in one of my articles which appeared in *VARIETY*. I stated that when he returned, although he went away a hero, we should have slow music, the horses walking slow, and all our noble brothers with a sad look on their "pans." I should rejoice but I can't, as I wanted to see our organization win even though I don't care for the delegate they sent across to represent us.

Did you notice the banquet he got up for himself, by himself and for the benefit of himself? That was not a banquet—that was a wake, and when he returns why not let us all give him a farewell wake. We will smoke clay pipes so as to get into the atmosphere of conditions, and then let us bury our self-made hero at Richmond Hill in a straight-cut box with all the pomp and ceremony he demanded during his life.

Did you notice who attended the banquet, and how Harry wants to let you know in his personal press sheet that there were some Water Rats there? To prove it he places after their names the letters, "G. O. W. R."

I cannot understand why those few received billing matter and the rest allowed to run unclassified as a common and ordinary attendant. Even Herr Director Lloyd of the noble order of the White Rats of America did not get any billing. I also noticed in looking closely over the same article that the big moguls of the various European organizations were conspicuous by their absence. Where were W. N. Clemart, C. C. Bartram, R. G. Knowles, Eugene Stratton, Bert Sheppard, Will H. Fox and the others who are known?

Funny thing about that London banquet I noticed. The boy hero of the wild actors wouldn't break bread with *VARIETY*'s correspondent at Paris at the banquet given by the French delegates to the visitors, but at the kid's London spread I see that *VARIETY*'s London correspondent sat right at the first table in the picture. Funny, wasn't it? I wonder if the London correspondent has something on him? I shouldn't wonder but what a few of those Water Rats slipped in on our editor, too. I am told the Water Rats mentioned in the billing matter are just a few good fellows, who probably

wanted to see the kind of a curlo the boy hero is and wouldn't even hide their dislike for him, at the expense of passing up a good meal, with eats and drinks.

The pet hero is in the same class as Wm. Jennings Bryan. He will have to get some new stuff in order to get by. The reports on his act are all bad. That "Cross of Gold" of Wm. Jennings Bryan doesn't get over any more, and that stuff of the Richmond gladiator, "Down with the United," can't get any more applause, as the United has stolen his former audience and worshippers and put them to work.

It looks bad for Tricky. He has had a good time and cleaned up a nice piece of money in the past four years, but it was too good to last. Dear old Harry, not being a good billiard player, did not know how to nurse the situation, and is on his way to the rack. Had he given his tongue a rest and used his ears a little more, he would have lasted longer.

Of course, those pals of his are somewhat to blame, as they helped him in his mad dash and downward glide. Had they disagreed with him at the meetings as Major Doyle and a few others did he might have been a hero yet. But no, when they disagreed with the Richmond gladiator, they went to his home at Richmond Hill and had a bite of toast and a bit of jam with him while they disagreed, and he jellied them over.

Well, you know the overpaid hero. He thought he knew it all, and that the White Rats from George Fuller Golden and the late Ezra Kendall down knew nothing. You could never get him to acknowledge he was wrong. Ezra Kendall proved to him he was wrong. Robert Nome proved to him he was wrong. Major Doyle got tired trying to convince the inflated agitator he was wrong on many different occasions. His silly answer—and the answer that disgusted Ezra Kendall—was "Why should I acknowledge I'm wrong?" And he was always allowed to get away with such a flimsy excuse.

I don't blame the V. A. F. for its treatment of our delegate. We were to have three delegates, the same as the other organizations attending the conference had, but no, we tried, or our noble Harry tried, to do it all on his own, and thereby insult their intelligence. I do not think that Mr. Mountford was the proper representative for us to send over, considering how badly he stood with the V. A. F. through past performances; but, as we did send him over, he should have been as diplomatic as possible and used every effort to apologize and to try and square the past grievances he had with that organization and its various members. He should remember he is working for the White Rats Actors' Union, and, therefore, he

should have been duty bound to work for the organization, as he was our only representative at the conclave. If he was as loyal to the organization as the organization has been to him, he would have tried every possible way to apologize and square himself so as to help the W. R. A. U. that has paid him and treated him so fine; but, as I have said, the man is so stubborn, he would not apologize even though we would have gained the benefits derived from his action. But he will accept our money and allow us to send him over as our special representative and delegate at a big expense and then coolly hand us a double cross. Then those worshippers will tell you that he is a great man, a brainy man and a good leader of men, and then they don't like it because I say, after knowing all this, that they are a lot of bone-heads.

When are we going to get some common sense? The worshippers might have told him to stick to the truth at least while he was over there. But the great and only had to have some place to test his lung power. The V. A. F. did not invite him to talk at its meeting. They had heard the pet hero before and did not care to annoy the members with his surplus noise, so Harry had a banquet arranged for himself where he could get up and gab and unload a lot of untruths and hot air. That's very fine and classy for the White Rats' representative, in another organization's country, to go gas-bagging and without their permission (perhaps he did not get the permission of his own organization) to disrupt the atmosphere with his crazy untruths in a foreign land. I think that comes under the term and classification of proselytizing. If such is the case, which it surely is, I sincerely hope our organization has enough gray matter left to immediately apologize to the V. A. F. for the uncalled-for conduct of the special envoy, and also we should be big enough to acknowledge the sad mistake and print it in our official organ.

There is nothing left now but to can that overpaid, selfish hero. He was to have taken two more to Paris, but not he. The egotist could do it all alone. If he has read and remembered what he read, he must have read at some time that two heads are better than one, though that one is a blockhead.

What is all this Detroit noise about? Looks like jealousy on the part of our overpaid hero. This man in Detroit has been doing things and not making hot air speeches. I suppose he was accomplishing too much, and has naturally gotten himself into the limelight unsolicited. Tricky wants that all for himself.

What business of Tricky's worshippers getting together and finding ways and means to get rid of this hard worker in Detroit? They state in the Player he has resigned. He has not resigned. They asked him to resign. He will not resign. Of course, under present conditions we can only have one hero in our organization, and the powers that be must remove the Detroit candidate. A committee of two of the officers of our organization (one "his holiness" from Chicago, and the other official from New York), met at

the Ponchartrain hotel in Detroit, telephoned the labor council and after disposing of a lot of beer and good cigars, started to sow the poison against the Detroit hero. The sanctified one of the committee went so far as to invite a single member of the labor council into the wash room and there sowed some more poison against the same defenseless individual. After the meeting the two officials are reported to have gone joy riding in an automobile for two or three hours, at, I suppose, the expense of the W. R. A. U.

Well, the labor representatives being on the level, wanted a two-sided story. They therefore hunted up the aggrieved party and stated what the two officials had told them. The defendant gets in communication with "his holiness" at Chicago about the statement alleged to have been made and the "sanctified being" repudiated his former damaging statement, saying he was the Detroit man's pal, best friend, etc., and wishes he and his wife and family the best of success. "His holiness" has worked that Jekyll-Hyde stuff so often that all White Rats in this section of the country are wise to him. He once worked it twice a thousand miles apart, doing the gentle role here and the savage stuff in New York, when he attacked Major Doyle at a New York meeting and then came west and mitted the Major, stating he was for the Major always. His act, as usual, was an awful flivver. We all had and still have his number.

I regret that I shall be unable to be in New York to meet our hero-agitator on his triumphant (?) return from foreign lands, for I would dearly love to be present with a brass band and a few Richmond Straight Cuts to welcome him home, thus giving him an opportunity to use several more pages of our official organ in a description of his return.

As ever, the exile,
Major James D. Doyle.

CHARITY STAYS AT HOME.

Chicago, Aug. 16.

Al D'Aljois, a well known performer, who, until a few years ago was one of The Three Sheppards, died in the county hospital here after a lingering illness.

His sister applied to the White Rats for sufficient funds to bury him, but the organization refused because at the time of his death D'Aljois was not a member of the order. The girl took up a collection, raising the amount in a few hours.

NEW FOREIGN TURNS.

From seven to ten foreign acts placed over here by Charles Bornhaupt, have been accepted for routing in the United Offices by Sami Hodgdon, the general booking man for the establishment.

Of these Leris Loyal, something of an animal or esquireienne turn, the Zenga Troupe, an ensemble vocal number, Ivanoff, on the revolving trapeze, and the Victoria Sisters, bicyclists, are new to this side.

Salerno, the juggler, is another foreign booking for the United, made by Bornhaupt, who is the international agent at Brussels.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Haines Falls, N. Y., Aug. 14.
I overheard the following financial conversation at the cigar counter.

Village Beau Brummel: Give me a five-cent cigar.

Female Clerk—We don't keep five-cent cigars.

V. B. B.—Then I'll pay ten.

Female—We don't keep ten-cent cigars. We have some two-for-five and some three-for-ten.

Sunday up here is the big day.
(Everybody visits the cemetery.)

I visited New York City last Tuesday and Wednesday. Town was too lively for me, so I returned to Haines Falls. (I can't stand excitement and speculators.)

Miss Suratt wishes me to state that no one but Robt. Hood Bowers will write the music for her next show. She will not need a new show for this season or next, however.

Miss Force and John Jacob Astor can be married on Hammerstein's Roof. Willie won't mind.

The Vaudeville Comedy Club is coming to the front rapidly and strong.

Freda Newhouse wishes me to state that she will not work with her sister Etta next season, but contemplates doing a sketch with Ollie Archer. (Who is Freda and Ollie?) (You can search me; I don't know either.)

If I don't see a saxophone challenge in this paper pretty soon I'll issue one myself.

Wilson Mizner is the latest member in our newspaper circle Ditto, Marshall P. Wilder.

They are singing a new song up here, called "My Old Kentucky Home." It is very pretty. One of the boarders is going to Kingston next week to get "The Swanee River."

A lot of the girls want to flirt but they don't know how. If Willie Cohen was here, he'd show them.

TEN DAYS ON AN AUTO.

Automobiling for ten days is the vacation of Sam A. Scribner and R. K. Hynicka, both Eastern Burlesque Wheel fellows. They started in Mr. Scribner's machine last Saturday, bound for what is known as "The Ideal Trip." That means seeing a whole lot of New Hampshire.

START OFF AT READING.

Jack Barrymore and Tom Wise started rehearsals in Dillingham's new play, "Uncle Sam" this week and it will open Aug. 28 in Nathan Appell's theatre, Reading, Pa.

After two weeks of "one nighters" our patriotic sire will very likely be taken into Chicago.

Noadie Herr, who has been seriously ill with pleurisy at her sister's home, Wiltmer, Pa., announces her resumption of vaudeville work the latter part of August.

SPORTS

Variety's baseball team was beaten last Saturday in a real warm game, by the O'Brien Press team. The final score was 4-3 in favor of the printers. The game was played at Boehm's Park, Staten Island, upon the occasion of the annual outing of the C. J. O'Brien Mutual Aid Society. The contest was a rattler for amateurs, neither side scoring until the seventh inning. The O'Briens had not practiced during the summer, which reflects all the more credit upon their victory, mostly won by the pitcher, Lilligander. He was the star of the opposing nine, in the box and at the bat. For the Varietys Georgie put up a gilt edged game at short, but fell down running bases. Benny pitched a strong and consistent game, but Varietys lost through muddy headwork. A peculiar accident befell Fred Beck (catching for the O'Briens) while Mr. Beck was at bat. Striking at a pitched ball, and hitting a foul, Mr. Beck somehow brought his bat up on the strike, hitting the bone just above the eye, causing a severe wound. On another diamond at the same time, the second O'Brien team was defeated by the McCready Publishing Co., 17-14.

The week previously the Varietys won from "The Merry Whirls" by a score of 15-14, the second win from the Gordon-North nine. The "Whirls" were so defeated by the defeat they have refused to come across with sufficient money to pay for the diamond used.

Tony Falco, who umpired the O'Brien-Variety game, is in line for a National League job. Then Sherwood Magee would receive a vote of thanks. Among all the umpires in the world, Tony can travel with the best of them. But he squared everything by the end of the game and wasn't partial to either side.

Lew Fields' baseball club which claims the theatrical championship, will strive to retain its prestige at the Timothy D. Sullivan Association's outing, Aug. 28, at Donnelly's Grove, College Point, L. I., when it crosses bats with Charles Grapewin's slugers. A loving cup, donated by the Hon. Tim, goes to the winner.

Jack Kelly (Jack and Violet Kelly now playing in London), has issued a challenge to Fred Lindsay, also in England, for a contest with the whips. The amount mentioned in the challenge is for \$500 a side.

Over in Paris, the "Boys Blisley" has been organized to encourage rifle shooting among schoolboys. As a result of the recent "vode" engagement of the "girl sharpshooters" at Hammerstein's, the chorus girls of the "Big Street" may organize a shooting club to become expert with shooting irons.

SHUBERTS TAKE HAZZARD.

The Shuberts this week engaged Jack Hazzard for the Fritzl Scheff show. Mr. Hazzard has been playing vaudeville, since leaving "The Red Rose."

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Aug. 9.

Mlle. Almee Faure, a divette well known here, has taken the Theatre des Mathurins, which will be enlarged, to seat 700. This house was one of the most fashionable "small theatres" of Paris ten years ago, but has not been successful of late. This makes the third theatrical manageress in the gay city, the others being Mme. Sarah Bernhardt and Mme. Rejane. Moreover we have two manageresses at music halls here, Mme. Rasmi at the Ba-Ta-Clan and Mme. Varlet at the Galte Rochecouart. Miss Andrews, who formerly directed the Theatre des Arts, is now in London.

When Louis Gaumont opens the Hippodrome as a moving picture theatre at the end of September it will be the largest house of its kind in the world. Vaudeville may be also introduced later. This establishment, which has seen so many failures, was a picture house three years ago, before being taken by Crawford & Watkins for a skating rink.

A. H. Kaffenburgh, of New York, has acquired the American theatre, 23 Boulevard de Clichy, Paris, which will remain as a moving picture house. Kaffenburgh is a nephew of A. H. Hummel, once a well known New York lawyer.

Mlle. Napierkowska, who last season played a leading role in the Oriental ballet at the Folles Bergere, Paris, has been engaged for the Apollo, Vienna, in September, followed by Berlin and London.

Miss Adelaide and J. J. Hughes have been prolonged at the Marigny, Paris. They appear twice in the revue, with their clever dancing acts. Regina Badet, with the pantomimist Volbert, will replace them about Aug. 15. Messrs. Delorme and Leo Pouget have been formally nominated directors of the Marigny and have assumed office. They at once made changes in the personnel, M. Deprez being no longer in charge. Business is not particularly good. Mlle. Merville (from the Folles Bergere) assumed the role of commere Aug. 1, while Claudius and several other people withdrew on the same date. The chorus and "figuration" have likewise been curtailed.

The Concert Varieties Margherita, at Bari, Italy, has been totally destroyed by fire. It was only a small hall. The artistes have lost all their property.

They have had the barber in at headquarters of the Marinelli agency. H. B. Marinelli and Dante having both sacrificed their moustaches. It makes a wonderful change of physiognomy, and the boss resembles a full fledged societaire of the Comedie Francaise. Charley Braun refused to be operated on.

Mariette Sully, a well known divette in France, whose family name is Colinet, has obtained a divorce. Her husband, M. Thys, is the son of the Belgian colonel who was prominent in the Congo some years ago.

Edmond Rostand's new play on "Faust" is ready, and may be produced next year by Sarah Bernhardt at her own theatre in Paris. Le Bary, who declares he will leave the Comedie Francaise at the end of 1911, may joint Sarah Bernhardt to play a big part: whether Faust or Mephistopheles is not known.

THAT NEW "MORRISON'S."

When Patsy Morrison was told this week that some acts were saying the greatest need in Rockaway Beach just now is a new Morrison theatre, Patsy broke out in a smile, and replied: "Just say what I have said every summer, that we are going to have a new house next year."

Then Patsy stopped to tender the information that Lillian Russell refused to play next week at his house, although he had offered her \$2,000. Patsy expects that everyone will believe he did offer Lillian all that money, but everybody knows that if Patsy did it someone tipped him off in advance that Miss Russell would decline. Patsy thought he saw a chance of finding out how it feels to offer real money, without a come-back.

But Patsy will persist in dodging the issue about the new house. It almost looks as though young Mr. Morrison will have to bend an ear pretty soon. Some of the complaints set up by artists playing down there have not been far removed from wild whoops against the dressing-room section.

Rockaway has a short season, and Patsy has faith in short memories. He says it will be all right, and then breaks out another smile, while looking over all the route books the United ever owned to find out how much acts formerly received.

Tuesday, Jules Delmar said to Mr. Morrison: "Patsy, why don't you put in a bid for Wilkie Bard?" "Can't use him," replied Patsy; "have enough acrobatic turns until Sept. 4. Wasn't he the understander for the Bards (Four Bards)? I didn't know he had left them," and then Patsy discovered that Rooney and Bent, at Rockaway this week, played for \$200 in 1907. Mr. Morrison immediately telephoned his box office to rewrite the billing for next week, doubling up the names of a four-act in the advertising, exclaiming: "I'll get that money back by cutting out that comedy turn, Goldie. The bill will look the same, and I'll stall through the show to make up the time."

Work and Ower, after eight weeks' engagement at the Empire, London, starts a United tour at Detroit, Sept. 4. The Sutherland office booked 'em.

London, Aug. 9.

It is now stated with some show of authority that the Turks and Persians in the "Night With the Sultan" at the Hippodrome are actually Armenians.

Billy Reeves surprised a few people here by signing again with Karno. As soon as Karno secured him, an offer for the revival of "The Mummie Birds" with Billy Reeves in his original part of the "drunk" was cabled to New York. An acceptance was received instant, and twenty-five consecutive weeks, commencing in New York, were fixed up.

Joe Elvin produced a new sketch, "The Witness for the Defence," at the Oxford Monday. It is the funniest thing he has done for several years and will doubtless supply Joe with a much-needed excuse for bookings. It is a court scene in which Joe plays the part of a 17-year-old witness, who, though apparently dull-witted, holds the lawyers and judge at bay with some characteristic Cockney witticisms.

Jack and Evelyn are being very much sought after for an American engagement. They will probably go out in December.

Little Tich returned to the fold after a vacation by the sea. He put on two new songs, "The Gamekeeper" and "The Sailor." Tich is far and away the hit of the Oxford bill this week.

Lillian Shaw was an immediate hit at the Pavillon, which has now come to be known as the "Morgue." She sang four songs on her opening night and then obliged with an encore written by herself. She was at her best in the "Yiddisher" stuff and if she has any sense she will specialize in this for the rest of her stay in England. Anyone who makes a hit at the Pavillon is entitled to all credit. In the Oxford, Tivoli or Palladium, Lillian would be a sure fire. From the point of view of her money value, it is a pity she started at the Pavillon. When a real live management gets hold of this hall, it will be patronized as a house in its advantageous position ought to be. It is said that in the course of some improvements in that district the Pavillon will be demolished, but whether another hall in its place will be erected is not known.

When Billee Seaton walked out on to the stage of the Alhambra there was a mere handful of people in the auditorium. Apart from her being on early the bulk of the habitués of the Leicester Square house had left town. She got little more than a simple acknowledgment for her work, and the assertion previously made that she was in the wrong house was fully borne out.

There has been a great and mighty slump in theatrical and music hall patronage in the last week. There are two causes for this. One is the continuance of the distressingly hot weather, and the other is the opening of the holiday season. It would seem that something like a million people have left London for the resorts. Most

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.

of the halls are losing money. A few of the theatres are doing well, considerably due to a large influx of American and Continental visitors. There are more people coming over on the boats from the States than in the period before the Coronation, and when the theatres empty each evening the streets seem crowded with American tailoring and the air thick with accent.

The "Count of Luxembourg," "Kismet," "Passers-by" and "The Chocolate Soldier" have the pull on all the other plays, though "Bunt Pulls the Strings," Shaw's "Fanny's First Play" and "Peggy" are more than holding their own. If this weather continues much longer bankruptcy will stare some people in the face. The position in the provinces is becoming very serious indeed. Another month of this adopted torrid zone will bring about a forlorn situation.

Arthur Houghton is in London, where he hopes to meet Fred Stone. Stone sailed in a whaler bound for Greenland and Iceland and was due to arrive on or about Aug. 8 at Tromsø in Norway. His plan then was to come at once to London. He ought to be able to tell some good fishing stories on his arrival.

The newest of the Variety Theatres Controlling Co.'s houses opened Aug. 7. It is located at Bristol, and called the Bedminster Hippodrome. Charles T. Aldrich was the first attraction.

Eddie Girard and Jessie Gardiner are back in London, at the Coliseum. They have improved upon their first appearance, which means that they held their own with the best on the bill.

Among those leaving for South Africa under the Hyman banner on August 5 were Elliott Savonas, Rene Graham, Ernie Myers, Lily Lonsdale, Mlle. Elonia.

Vardon, Perry and Wilbur have nailed their colors to the mast in England again, and the fact that they have more offers than they can accept is some proof that they are building up a fine reputation within these shores.

The Irish Players, who are natural actors and a product of the Dublin Abbey Theatre school, are playing for the first time in the music-halls in the provinces. They sail for Boston Sept. 12, for a season of four months in the States. When they came to London recently they showed West-end actors the meaning of real, unaffected playing. In the company are Sara Allgood, Arthur Sinclair, J. M. Kerrigan, J. A. O'Rourke and W.

Wright. In the halls they are playing "The Rising of the Moon," the work of Lady Gregory.

Mella is the name of a French woman who made her first English appearance at the Palace. She is good-looking and a pretty good dancer, but lacking in personality. Her dress is somewhat daring, but she does not depend upon that entirely. Her piece de resistance is dancing blind-folded, among some fifty eggs strewn about the stage. The opening evening she almost got applause. Mella goes down as one of the Palace "flivers."

Ida Crispi put up a new offering at the Pavillon last week. She had the assistance of a young English actor, Louis Victor. Miss Crispi worked in a drawing room set. Her first entrance was in the grotesque attire of a low comedy girl, not unlike that of Nellie Wallace. Legmania efforts gave her a good start. Then the act fell away badly for five minutes, owing to the presence of the young man assistant. When he had thrown off his chest a few ancient gags Ida returned in her "widow" make-up. When learning that smutty lyrics are not needed on this side, she will stand a big chance of being allowed in the best houses. The final effort of the pair in a burlesque of the "Apache" dance was the best thing in the show, and on that, and that alone, they made good. Ida is a clever girl, and I am not so sure she is well advised in having assistance. If it is money that Miss Crispi is after, she should remember that old axiom in England, "a good single act always gets more than a good double act."

Mrs. Patrick Campbell, recently concluding a run in "Lady Patricia" at the Haymarket theatre, has been lured into vaudeville. She will play a season on tour, doing a sketch by J. M. Barrie.

There is quite an interesting exchange going on between the legitimate and vaudeville. Martin Harvey is to follow his provincial tour of the theatres with a season in the halls. With both Mr. Harvey and Mrs. Campbell, the engagements are the result of several years of intermittent negotiations. Mr. Harvey was one of the attractions at the opening of the Palladium without noticeable success. Since he has reconsidered the proposition in regard to the provinces, and will go out next spring for the Variety Theatres Controlling Co.

"Sumurun" comes back to the Coliseum Aug. 21. It will play a month for Mr. Stoll, and then be taken in its entirety to the Coronet theatre, played in its original form, providing a two-and-a-half-hour show. When at

the Coliseum the first time it played, with cuts, an hour and thirty-five minutes. Reinhardt artistically manipulated it down to sixty-five minutes. It will be an interesting experiment, finding out whether the public will stand for two and one-half hours of pantomime.

Whilst "Sumurun" is to be done in the theatres, "Kismet" has been fixed for a series of music hall engagements. George Dance has secured the touring rights from Oscar Asche, and will do with it what he did with "The Whip." It will be played in music halls and will occupy the entire evening. Some of the theatrical managers are objecting strongly against the exploitation of dramatic fare in the music halls. There is talk of retaliation. I think it will go no further than talk. The music hall managers know of a thousand difficulties which stand in the way of the theatrical managers running vaudeville, and they invite them to go ahead.

The business at the Playhouse with "Pomander Walk" fell down pretty badly with the exodus of society from London. It finished on its thirty-seventh performance. "The Butterfly on the Wheel" closed at its 109th performance.

Neilson Terry will appear as Juliet in her father's production of "Romeo and Juliet," Sept. 2.

It appears that after all Laurence Irving has not secured the rights of "The Girl of the Golden West." In his forthcoming tour he will rely upon "The Unwritten Law." Maxine Elliott is to remain in England for the remainder of this year. She is now located at Hartsbourne Manor, near Bushey Heath, having for company Mr. and Mrs. Forbes Robertson, and their children. Mr. Robertson tells me that he will return to America late in September, to commence his 30,000-mile tour of Canada, the west, and the south. His wife, Gertrude Elliott, will go to the States a little earlier, to prepare for her tour, the commencement of which Mr. Robertson will see.

It is stated that Katherine Kaelred, at present in Paris, will return to New York within the next few weeks. There is talk of a new play for her in London next season.

The death of Fred Moullot in tragically sudden circumstances at the Royal York Hotel, Brighton, Friday, will bring about a considerable rearrangement in the directorates of a large number of companies. He was an Irishman, born in Dublin. His first partnership was with H. H. Morell, son of the famous physician, Sir Morell Mackenzie. He was concerned in a large number of enterprises in the British Isles, and within the last twelve months had founded a theatrical and music-hall tour in South Africa. The day before he died I spoke to him in the Cavour restaurant. He was lunching there with Walter De Frece and Vesta Tilley.

ANNA HELD COMING SOON.

Anna Held is to return to this country early next month. This statement was made by a member of the Zeigfeld staff. The steamer on which the musical comedy star is to arrive is not known as yet, but her sailing from the other side is scheduled to take place Sept. 6.

Already the working staff is preparing for the launching of Edition No. 2 of "The Parisian Model," in which Miss Held will appear over here next season.

This season's roof garden production, "The Follies of 1911," will take to the road in two weeks. Leon Friedman will leave for Chicago Sunday to take charge of the advance publicity for the attraction. After three weeks in the western metropolis, he will return to New York to make preparations for the Anna Held tour.

"The Follies" will play until some time in March, without traveling west of the Mississippi. The cast that is at present appearing in the piece will remain intact, with possibly one or two minor exceptions. Bessie McCoy will remain with the show, Florenz Zeigfeld having come to an arrangement with Charles B. Dillingham, who holds a contract for the dancer.

The Chicago engagement will open at the Colonial Labor Day, for eight weeks. The company will then return eastward, traveling by easy week stand stages until Philadelphia is reached, where an engagement of four weeks will be played. Toward the end of the season Boston will also be visited. The Hub is also scheduled to retain the company two months.

YEAR'S RECORD OF NEW SHOWS.

Paris, Aug. 3.

Eight hundred and thirty new pieces were produced in France during the past season, as follows: Opera, 3; Comedie Francaise, 12; Opera-Comique, 4; Odeon, 9; Palais Royal, 7; Vaudeville, 4; Gymnase, 2; Varietes, 3; Porte Saint-Martin, 2; Ambigu, 5; Gaites, 2; Renaissance, 4; Chatelet, 2; Theatre Sarah Bernhardt, 6; Theatre Rejane, 4; Antoine, 6; Nouveautés, 6; Athenes, 3; Bouffes Parisiens, 3; Apollo, 3; Folies Dramatique, 4; Uejazet, 4; Cluny, 3; small theatres and music halls, 378; provincial theatres, 233.

"RED ROSE" TO LEAVE.

"The Red Rose" is expected to hold the boards of the Globe theatre until Oct. 31, when the new Woods' show, "Gypsy Love," with Marguerite Sylva and a big-star cast is scheduled to open.

An injury to Gus Weinberg's foot gave Max Reynolds, the German comedian, a chance to show his ability Monday night. A special rehearsal was called Tuesday afternoon, but for some reason Max failed to show up and Lee Harrison felt rather wet around the neckband as a result.

Edwin Wilson, tenor with Frank Daniels in "The Girl in the Train" last season, has been signed for the Suratt show, and will join next Monday.

Jack Von Tilzer is spending a vacation at the Thousand Islands.

OBJECT TO INCREASED RATE.

The annual meeting and election of the National Association of Theatrical Producing Managers was held at the Hotel Astor Tuesday. About fifty members present were most upwrought over the increase in the wage scale that the Musicians' Union were directing against the road and traveling managers carrying special orchestras or extra musicians.

The Union does not ask for an increase in the actual salaries of the men, but they demand that the board allowance be increased from \$10 to \$14 weekly and that the management furnish sleepers on all night jumps.

In July, 1909, the Musicians' Federation entered into an agreement with the managers, which was to hold good until July of next year. The scale under the agreement was \$4 a performance and \$10 board allowance. Last month the Union informed the managers it had decided to increase the amount of the board allowance, and that the managers would have to furnish sleepers.

Several music houses have informed the managers they believed that they have solved the matter entirely with orchestra organs. A committee was appointed to investigate the various innovations. A unit orchestra such as is being used at the Hotel Statler, in Buffalo, will be installed at the Playhouse (New York) for a trial.

The officers elected for the coming year are Wm. A. Brady, president; Hollis E. Cooley, secretary; Jules Murray, Harry Doel Parker, James K. Hackett, Gus Hill and Winthrop Ames, directors.

OFFERING BLANCHE WALSH.

The latest legitimate star to fall a victim to the lure of vaudeville is Blanche Walsh. Miss Walsh has authorized agents to secure her contracts in the big houses, provided at least ten weeks at \$2,000 per can be had.

If in vaudeville, Miss Walsh may be seen in a sketch entitled "The Thunderbolt," supported by a company of three. A previous attempt to place Miss Walsh at her figure brought forth but four weeks of time.

A MENACE TO FISH.

Atlantic City, Aug. 16.

Thomas Quigley, of the Lammele Music Co., had a loss while in bathing a few days ago that was nearly tragic. While splashing with a girl, Tommy started to say something, when a big wave washed over him and "bop" went his false teeth.

He and others made frantic efforts to regain the hand-made molars, but 'twas no use.

Tom bought a new set next day. Telling Tom McNaughton about it, the latter said, "My gracious, man, supposing they were to bite a fish."

MIZNER'S MUSICAL PLAY.

Not satisfied with honors won as co-dramatist with Paul Armstrong in the past year or so, Wilson Mizner, is to try his hand at constructing a musical comedy.

Mr. Mizner and Vincent Bryan have been busy on the work for a week or so past. The scenario will be submitted to a noted producer within the next fortnight.

BILLS NEXT WEEK

NEW YORK.

FIFTH AVE.
Charles Richman & Co.
Linden Beckwith
Covington & Willbur
Cameron & Gaylord
3 White Kuhns
Aurora Troupe
Carroll & Cook
Mile Olive

FOLIES BERGERE
"Young Alabama" & Co.
Fougere
Petrova
Revue

BRIGHTON THEATRE
Macklyn Ar.
buckle Co.
Clarice Vance
Rooney & Dent
Trova
Lyons & Yosco
Felix & Harry
Sisters
Frey Twins
E Stanley
Herman's Cats & Dogs

MAJESTIC
Victor Moore
Bessie Wynn
Bowers, Waiters & Crooker
Dorothy Rogers & Co.

COLUMBIA
Cartier & Haven
Frank Fogarty
E Fred Hawley & Co.

MAJESTIC
Henry E. Dixey & Co.
Musikgiris
Geo Austin Moore & Co.

ORPHEUM
(Running Order)
The Dorlans
Geo Feomans
Neff & Starr
Will Rogers

KEITH'S
(Running Order)
Gray & Peters
Ray Rogers
Williams & Warner
Witt's "Melody Lane Girls"

KEITH'S
Willard Simms & Co.
Alexander & Scott
Mack & Orth

MARYLAND
Annie Yeamans
Maggie Cline
Lottie Gilson
Gus Williams
Ward & Curran

TEMPLE
Wilfred Clarke & Co.
Genaro & Bailey
Reynolds & Donagan
Warren & Keefe

COLISEUM
"Sumurun"
Albert Chevallier
Mile Nirschy
Walter Passmore & Co.

MOULIN ROUGE
"Belle of New York"
JARDIN DE PARIS
Inez & Reba
Kaufman
Lucette de Verly
Sisters Gardenia
Las Akulleras
Les Berthos
Goddin & Miss May

HAMMERSTEIN'S
Stella Mayhew
Ada Overton
Walker & Co.
"Paris by Night"
Belle Blanche
Collins & Hart
Hedini & Arthur
Bert Flaxibbon
Belle Baker
McCarty & Plantadosi
Welsh, Mealy & Hickey
Circus
Louis Stone
Van Der Koors
Kit Karson
Austin & Connelly

HENDERSON'S
Minnie Amato & Howard & Howard
Flanagan & Edwards
Burd & Peyser
Kearley & Wood
Yalto Duo
McBride, Purcell & Shelly
White & West

CHICAGO.

Chick Sales
4 Regals
Jack Hazard
Smith & Melnottes
Jetter & Rogers

ST. LOUIS.

3 Hickman Bros
Renoir & Ward
Ethel McDonough
Barry & Nelson
Mario-Aldo Trio

MILWAUKEE.

Van & Schenck
Carson & Willard
Namba Troupe
Nevins & Gordon
Mile Marthe

MONTREAL.

Cross & Josephine
8 Original Palace Girls
Fields & Lewis
Three Dooleys

PHILADELPHIA.

Pouchot's "Flying Ballet"
Ed Morton
Ross & Fenton
Hernard & Weston
Flying Martins

BOSTON.

Jewell's Manikins
Cotter & Boulden
Ploetz-Larella Troupe
(Others to Fill.)

BALTIMORE.

Fox & Ward
Mr. & Mrs. Harry Thorne
Allan & Clarke
John Le Claire

DETROIT.

The Langdons
Spissell Bros & Co.
Van Bros
Vittoria & Georgetown

LONDON.

Robert Steidl
Macara & Rossi
The Craggs
Howard & Harris
Albert Lettine
Mena Brae
Elsie Hall

PARIS.

Renee Tamary
Boines Trio
Clack & Clack
Oran Trio
Guichenet
The Jards
MARGNY
Ward Bros
Isaac
Revue

Weston, Field and Carroll are the latest recruits from vaudeville for the Harry Fox show, "The Pet of the Petticoats," which opens Aug. 25 at Asbury Park.

SHOWS NEXT WEEK.

NEW YORK.

"AS A MAN THINKS" (John Mason)—Nazi-movs.
"EXCURSION"—Osley.
FOLIES BERGERE—Revue (4th week).
"FOLLIES OF 1911"—New York (9th week).
"GET RICH QUICK WALLINGFORD"—(Cushman's) (2nd week).
"GIRL OF MY DREAMS" (Hyams and McIntyre)—(Criterion) (3d week).
"HE CAME FROM MILWAUKEE" (Sam Bernhardt)—(Carnio).
"JODITH'S REVENGE"—Irving Place (1st week).
"SPOONER STOCK"—Metropolis (3d week).
STOCK—Academy.
"THE HEN-PECKERS" (Low Fields)—Broadway.
"THE PINK LADY"—New Amsterdam (24th week).
"THE REAL THING" (Henrietta Crossman)—Maxine Elliott's (3d week).
"THE RED ROSE" (Valeksa Suratt)—Globe (10th week).
"THE SPRING MAID" (Christie MacDonald)—Liberty.
WINTER GARDEN—"Saloon des Russes" (Gertrude Hoffman).

CHICAGO.

"AN EVERYDAY MAN" (Thos. W. Ross)—(Cort).
"GIRLIE MISS FIX-IT" (Bayes and Norton)—Chicago O. H. (10th week).
"THE SPECULATOR"—Crown.
"THE GODDESS OF LIBERTY"—Imperial.
"THE MILLIONAIRE KID"—National.
"GET RICH QUICK WALLINGFORD"—Olympic (37th week).
CORONATION PICTURES—Garrick (3d week).
"DEAR OLD BILLY" (Wm. Hawtrey)—Whitney.

PARIS.

"COUP DE BERGER" (farce)—Palais Royal.
"MONSIEUR PICKWICK" (comedy)—Athenes.
"BELLE OF NEW YORK" (operette)—Moulin Rouge.
"FRANCESCA" (comedy)—Theatre Pre-Catholique.
"PAPA" (comedy)—Gymnase.
"TOUR DU MONDE EN 80 JOURS"—Chatelet.
"PETIT DE VIGNE" (farce)—Folles Dramatiques.
OPERA AND COMEDIE FRANCAISE—Repertoire.

SAN FRANCISCO.

"GIRL IN THE TAXI"—Columbia (2d week).
"THE SORCERESS" (Nance O'Neill)—Alcazar.
"THE RICH MR. HOGGENHEIMER" (Max Dill)—Savoy.

ELLIOTT JOINS BELASCO.

William Elliott, son-in-law of David Belasco, in association with his father-in-law, will develop into a producing manager. In a statement to the press Mr. Elliott announces that he will be especially interested in the encouragement and development of new authors. Mr. Elliott is best known as a juvenile man, having created important roles in "The Rose of the Rancho," "The Music Master," "A Grand Army Man" and "Madame X."

TWO DEATHS AT MEET.

Chicago, Aug. 16.

The International Aviation Meet, held this week in Grant Park, is the most successful ever held in this country. Grant Park is within a stone's throw of "The Loop." The event is attended by a multitude of Chicago's working people. The peculiar location of the park makes it possible for hundreds of thousands to witness the flights from Michigan avenue without paying admission.

Yesterday W. R. Badger and St. Croix Johnstone were killed. Johnstone dropped 1,000 feet into Lake Michigan. Badger fell on the field.

Monday afternoon, Harry N. Atwood, who is making a flight from St. Louis to New York, dropped on the aviation field and stirred the excitement of the crowd to the panic class.

At times there are as many as eight machines hovering over the "Loop District." Passersby are beginning to complain of stiff necks.

The present meet will close Sunday evening, after an eight-day program.

OBITUARY

The wife of Neville Maskelyne died recently in England. Mr. Maskelyne is of Maskelyne & Devant, the English illusion manufacturers, formerly Maskelyne & Cook.

The father of Arthur J. Pickens died Tuesday at his home in Columbus.

James McGavisk, author of "Gee But It's Great to Meet a Friend From Your Home Town" and numerous other song successes, died Tuesday morning at 1:30 at his summer home in Middletown, N. Y., of heart trouble. He leaves a wife, but no children.

Geo. W. Leslie, died Tuesday at the Hotel Algonquin, New York, from cancer of the stomach. For the past month it has been only a matter of a few days more or less when the end would come. The deceased was 48 years old. Funeral services, under the auspices of the Lambs Club, of which Leslie was a member, occurred Thursday morning at Campbell's undertaking establishment in West 23d street.

Verner Clarges, one of the "old school" actors, died Aug. 11, in New York, aged 63. He was buried Monday. Clarges was a member of the old Lyceum theatre stock company, afterwards appearing with Mrs. Flske and Mrs. LeMoine. His last engagement in New York was with Arnold Daly at the Berkeley Lyceum.

The mother of Henry Wise, died in San Francisco, Aug. 9. She is survived by five sons and a daughter.

Jameson Lee Finney, one of the best known actors in America, was burned to death at the Hotel Carlton fire in London last week. His last stage appearance was in Liebler & Co.'s original production of "The Deep Purple." For months past the deceased was constantly haunted by a premonition of some impending tragedy in which he would be the victim. The remains were taken in charge by a committee of English actors.

Boston, Aug. 16.

Mrs. Annie E. Williams, mother of Hattie Williams, died at her home No. 74 Shepard Street, Ashmont, Wednesday. In addition to Hattie Williams, she is survived by two sons, John D., business manager for Charles Frohman, and Joseph R., business manager for Maude Adams.

Robert B. Marsh, a circusman, died last week in Huntington, W. Va., at the age of 60. At one time the deceased managed Tom Thumb.

Ed. Kelly, a vaudeville agent in Boston for twenty years, and previously a performer, died at his home, 10 Sargent avenue, Somerville, Mass., July 26.

Mrs. Okawa, mother of Mrs. J. J. Murdock and Mrs. Thos. Hunter, died Aug. 11 at Fulton, N. Y. A husband also survives.

LYCEUM

JOHNSTON'S LIST.

With the return of R. E. Johnston, the American concert manager, from a six weeks' trip through Europe, comes the announcement that he will bring Yvette Guilbert back to America during the coming season for a series of 60 concerts, with a septet of old instruments in "An Evening With Marie Antoinette at Versailles."

In addition to Guilbert, Johnston has contracted with some notable stars for an American concert tour.

Ysaie, with his daughter Carrie, as accompanist, is coming for one hundred concerts. Dorothy Namara Toye, soprano, who Johnston thinks is a "phenom," has been engaged for three years. Countess Luba d'Alexandrow, Russian pianist, is under a three-year contract, and Alexander Heinemann returns for seventy-five concerts, Kusewitzsky, famous double bass player, is listed for thirty concerts in January and February of 1913.

Arthur Friedheim, Russian pianist, and Marie Herites return here next season. Johnston landed Arturo Tibaldi, violinist, for forty concerts. He has Eddy Brown, the Indianapolis violinist, and Livi Boni, 'cellist, under contract.

Felix Barber, violinist, is due to play forty concerts during season of 1912-13. Dr. Ferry Lulek will give fifty concerts.

Mary Garden makes another tour of this country this coming season, starting at the Maine Festival where she sings Oct. 7-14. Afterward Mary appears in Montreal, Troy, Syracuse, Buffalo, Erie, Pittsburg, Cincinnati, etc.

Johnston also has a raft of other artists under his management for the new season.

OPERA IN JAPAN.

Paris, Aug. 8.

There is at present no opera in Japan, but this state of affairs is to be soon changed. Arrangements are now being made at Tokio to form a regular Japanese opera company, with Mme. Shibita at the head.

The first national production will be "Yuga," the libretto by Professor Tsubouchi.

The Flonzaley Quartet is announced to give seventy-two concerts in America this winter.

Lillian Nordica will appear as soloist with the New York Philharmonic Society during its New York subscription series this fall. She will also tour with the Society, singing in Philadelphia, Baltimore and Washington.

Micha Eitman, violinist, returns for an extensive tour this fall under the direction of the Quinlan International Musical Agency.

From Paris comes a report that M. Cherubini, the famous Italian conductor, has been engaged for his London Opera House season.

Andrew Dippel, general manager of the Chicago Grand Opera Co., has signed a contract with the Milwaukee G. O. committee to give that city four performances of grand opera with his company this season, playing there Nov. 24, Dec. 8 and 29 and Jan. 5.

G. Dexter Richardson, the New York concert manager, and William Wield, baritone of the Criterion Quartet, came to blows in the Hotel Arlington recently at Ocean Grove. The latter had Richardson held under bail for assault. Richardson claimed the singer interfered with a contract agreement with one of his artists.

The recent festival given by the Association of Rhinisch Singers at Cologne lasted two days and the affair proved a grand success. The association is a thriving one; it includes six subordinate associations, comprising no fewer than 105 choral and other societies and 7,600 members.

STOCK

A SEASON IN CANADA.

The Dominion Stock Company, headed by Gertrude Shipman and Jack Lorne, left New York last week for Winnipeg (Canada) where it opens the fall season at the Winnipeg theatre Aug. 28.

REOPENS AT PATERSON.

The Paterson Opera House Stock Company reopens in Paterson Aug. 21, with Henrietta Brown retained a leading woman. Jack Chagnon has been engaged for principal roles. Frances McGrath, who played Jane Cowl's role last week at Union Hill, will be the ingenue.

Lella Davis is second woman. The other members of the company will remain the same as during the summer. Al. Reid will continue as stage director.

USING "UNCLE TOM."

The Poll Stock company, Scranton, Pa., is producing "The Virginian" this week. Harry Holliday, J. P. Dougherty, Alice Gilmore, Emory Blunkhall, Caryl Gillin and Sanford Anderson were specially engaged for the piece by the Paul Scott agency.

The Poll company, Wilkes-Barre, is putting on "Uncle Tom's Cabin". Constance Robinson is Eva. James Frawley was also specially engaged.

BLAZING SLIDE FOR LIFE.

Lafayette, Ind., Aug. 16.

J. W. Howard, of Chisholm, Wis., was severely burned night of Aug. 7 while doing a slide for life into the Wabash River from the Main street bridge. Howard, with handcuffed wrists, started in a blazing gunny sack on the slide, his teeth gripping a pulley running on a wire into the water.

Howard saved himself from instantaneous death by dropping into the river, but not until his body, arms, legs and face were badly burned. He is still in the hospital here, but will recover.

STILL CHEWING UP BONAVITA.

"Captain Jack" Bonavita, the animal trainer, fought for twenty minutes with a large African lion which he was putting through his paces during a night performance Aug. 13, at Coney Island. Before leaving the cage he was painfully bitten and clawed by the beast.

Bonavita's breast and left wrist were lacerated and one of his arteries severed. An ugly wound was also inflicted on his right side. He will recover.

The Travers Vale Stock company, with Louisa Vale as leading woman, reopened its season at the Gayety, Hoboken, Monday night, in "Mrs. Temple's Telegram."

Philip's Lyceum Stock company, which has done a stock business for more than twenty years in Brooklyn, reopens next Monday with "The Girl of Eagle Ranch." The house has been dark since the last week in June.

HURT IN PARK FIRE.

Palmer, Aug. 16.

Ralph T. Campbell, of New York, a member of the Columbia Stock Company, was seriously burned, Aug. 11, in a fire which destroyed the open-air theatre at Forest Lake. With Charles T. Jackson, another member of the company he attempted to save some of the "props." Campbell was removed to the Ware Hospital.

Forest Lake, a summer resort, is owned and operated by the Springfield Street Railway Company. The loss by fire is \$15,000.

TO TRY STOCK IN HARLEM.

William Fox is going to install a stock company in the Family theatre on East 125th street. The company will open Labor Day. A number of the members of the Academy Company will be transferred to the Harlem house.

STOCK FOR STATEN ISLAND.

William H. Currie is to inaugurate the stock season at the Richmond theatre, Stapleton, S. I., Labor Day with "Jimmy Valentine."

The house has been remodeled and redecorated. The seating capacity has been increased to 900.

LOST THREE ELEPHANTS.

London, Aug. 16.

Rudolph Bohm, who was fined here for being drunk, told the court that he had been sent from Africa to Hamburg, with three elephants, but had not the faintest idea where he had left the huge pachyderms.

Bohm spoke through an interpreter. He does not remember how he reached England. It was "some souse" for Rudie.

TRI-STAR LOOKS GOOD.

San Francisco, Aug. 16.

Believing that the tour of the tri-star alliance, comprising Florence Roberts, Thurlow Bergen and Theodore Roberts, will be a huge success (it is under the direction of Ernest Shipman), John Cort has released Theodore Roberts from the contract binding him to appear in Cort's forthcoming production of "Sadie."

The Roberts-Bergen-Roberts tour will continue until next December, when a new play will be provided for the trio.

Philip Loring, tenor, son of former Senator John C. Spooner, of Wisconsin, will be heard in concert next season, a tour being arranged by Antonia Sawyer.

Edwin Arthur Kraft, the American organist, will make an extensive recital tour of the U. S. this fall.

The Tremont theatre, Webster and Tremont avenues, reopened Aug. 12, with the Actors' Cameron Stock Co. in repertoire of dramatic pieces.

Henry Molloy, who has been the director of a stock company, Sacramento, has announced his intention of playing a six weeks' season of musical comedy in that city. He is engaging a company for that purpose.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance In or Around

New York

"Young Alabama" and Co., Folies Bergere.

Minnie Amato & Co, Henderson's.

White & West, Henderson's.

Kessler & Wood, Henderson's.

E. Stanley, New Brighton.

Fletcher Norton and Audrey Maple.

Songs and Dances.

14 Mins.; One.

Fifth Avenue.

Fletcher and Audrey Maple should prove a winning combination for vaudeville. The couple on their appearance alone are almost able to carry things to a sure success. Mr. Norton lately tried out a variety specialty with the Conley Sisters, the only trouble with the specialty being that Norton and the Sisters were not suited to each other in a vaudeville way. Audrey Maple (last season with "The Arcadians") is about the happiest thought that could have been conveyed to Norton for a vaudeville partner. The well dressed, debonaire, elongated song and dance man needed just the blonde beauty, grace and sweet manner of the girl to stand off his brisk dashing style. For class the couple will make the two-acts get busy to keep the pace. Opening with a light song and dance number that gets over splendidly, Norton then goes into a song, in which he is joined by Miss Maple on the finishing chorus. The order is then reversed. Miss Maple sings a "Moon" song in which Mr. Norton joins in a whistling finish. The "Moon" number is bulky and put over in captivating style. Mr. Norton's song might be improved upon. It is the weakest of the offering. A number in which just enough of a waltz is introduced to be aggravating makes the finale and leaves no chance for them not to be able to get back to do "The Roulette Wheel" dance for an encore. It is a lively hurrah affair that at the Fifth Avenue brought them back for several real bows. Fletcher Norton and Audrey Maple should have no trouble in finding a ready berth in the two-a-day. They have a fast moving specialty that bears the seal of class all over.

Dash.

Alfred.

Strong Man.

9 Mins.; Three (Parlor)

Fifth Avenue. (Aug. 13).

Alfred is a "strong" or "Iron-Jawed Man." He lifts things with his teeth, from a bench with two boys seated upon it, to a doll piano. With Alfred are either two or four assistants. A couple of boys Sunday evening seemed to have put on the wrong uniforms. Their big boots kept them from walking very fast. Two other men were also uniformed. Alfred doesn't know how to sell what he has got, which isn't much at the most. Until he acquires a great deal of showmanship, Alfred will have to be content with the "smaller time," or exhibit in museums.

Rime.

Bond-Benton Co. (5).

"The Horns of the Altar" (Comedy).

18 Mins.; Interior.

Brighton Theatre.

Fred Bond will be wholly responsible for the success of a comedy playlet about a nervous man about to be married. Bond does a wonderful piece of work when he makes a piece funny, that hinges on a bridegroom who has no shirt and a bride without a veil. Of course, the author is somewhat responsible for the laughs that the sketch is bound to get. He or she handed Bond and another fellow a few clever lines during the action. The cast is a nervous bridegroom, willing bride, bridegroom's best friend, a Bishop, and the bride's mother, who is a society martyr. The bridegroom musses up all his shirts, his friend steals the Bishop's shirt and the bride's veil doesn't show, which all ends by the happy pair being married in the bridegroom's bed room, the bride and groom not in evening dress. The piece rests with the comedian, Mr. Bond. They laughed at it in Brighton, and will probably laugh at it elsewhere.

Jess.

Tyrace O'Connell.

Songs.

11 Mins.; One.

Fifth Avenue (Aug. 13).

Tyrace O'Connell, in evening dress, sang "Killarney" and "Where the River Shannon Flows." He sang the "River Shannon" twice, or perhaps there are two verses to that song. John Russell always sang the "River Shannon." That was the moment in the act of the Russell Brothers, when Jimmy Russell would stand mute, with John's hands resting upon his shoulders. Then Jimmy would plan out the next day's doings. It was always a three-minute intermission for Jimmy. Tyrace has no partner to rest his hands upon, so he hides them behind his back. Mr. O'Connell's repertoire may not be limited to the two A. O. H. popular melodies, but that's all he employed at the Fifth Avenue Sunday evening. Tyrace might get over on the "Small Time," but, even then, he couldn't play the Grand Street and be a riot, nor the 7th avenue, nor the Star. At Keeney's Third Avenue though, he would clean up, and for the Fourteenth Street, it's safe betting Tyrace could hold over for a couple of months. In regular vaudeville, Mr. O'Connell will need an all new act to try with again.

Sime.

Edgar Berger.

Equilibrist.

9 Mins.; Three (Exterior).

Hammerstein's.

Berger is one of those double-jointed chaps who can bend his body out of shape without batting an eyelid. He does some close harmony with his chin and feet on a pedestal. His act is typical of the circus and is more of the contortion type than anything else. For the finish, he comes to the footlights, with his head on the floor and unsupported by his hands makes complete revolutions with his lower extremities, without removing his noodle from one fixed position. It's his best trick.

Mark.

"Hello Paris."

Musical Comedy.

65 Mins.; Full Stage (One Set).

Folies Bergere.

An expurgated dance from a Chicago show was the one real live moment in sixty-five minutes of drear and drivel in the new "Midnight Revue" at the Folies Bergere Monday. Harry Pilcer and Minerva Coverdale did the dance. Mr. Pilcer was a member of Jos. Howard's "Love and Politics" at the Cort, Chicago, performing this same dance, when the police told him to stop. He stopped, but Mr. Pilcer did not forget, nor did Ned Wayburn, who staged "Hello Paris." Mr. Wayburn has such a vivid recollection that he also inserted "The Frisco Friz" from the same Chicago production, for the New York music hall "revue." If the Folies continues calling its productions "revues," New Yorkers will at last commence to understand that by a "revue" in a music hall the author or book writer of the piece is merely reviewing those things he has heard and seen before upon the stage. Edgar Allen Woolf wrote "Hello Paris." The lyrics were contributed by J. Leubrie Hill. J. Rosamond Johnson, Mr. Howard and A. Baldwin Sloane composed the music. Messrs. Howard and Wayburn wrote "The Frisco Friz." That may be why Wayburn's name is mentioned in it. The song is supposed to be a "bear." At the Folies it was just a Wayburn dance, the same as all the other numbers were. "The Friz" came right after, but looked very simple by comparison, excepting that one "Apache-Vampire" by Mr. Pilcer and Miss Coverdale. Though it will be an awfully nerve wearing task to sit through the first sixty minutes to wait for this dance, it's worth the waiting for. In announcing the show Monday evening, James J. Morton saved the audience for Mr. Pilcer by intimating that there would be a "Grizzly" on view that would burn up all the wires. Jim was right in intent, but he mentioned the wrong number. Anyway, it was sufficient to keep the sleepy bunch from turning homeward. The "revue" started at 12:45 (a. m.) and finished at 1:50. In between were several principals, some chorus girls and other chorus boys. Of the ordinary numbers of the skit, "Sentimental Tommy" was by far the best. Mr. Howard wrote that also. It was first heard in Andrew Mack's "Prince of Bohemia." Bits of dialog, such as "A Cracked Head Can't Ring" and "You're Always Pickin' On Me" came from vaudeville direct. The story is simple and silly, with no life in the lines, no action for comedy, and the "novelty bit" tiresome. That was the undressing of Mr. Pilcer from a young man in evening dress into a "kid" by cutting off coat tails and trousers legs. The re-dressing through the detached pieces was completed upon Will Archer, from a "kid" to a youth. Mr. Johnson, formerly of Cole and Johnson, colored entertainers, led the orchestra. Cut down to the best numbers only, with Mr. Pilcer and Miss Coverdale leading, "Hello Paris" might do nicely. As a matter of record, Mr. Pilcer did enough hard work in the final five minutes to "make" any act, and to

Walter James.

Songs and Talk.

15 Mins.; One

Fifth Avenue (Aug. 13).

There was a Walter James in vaudeville, who gave impersonations, featuring Harry Lauder's "silly kid." The Walter James at the Fifth Avenue Sunday evening may be the same, but without the imitations. At any rate the Walter James of the Fifth Avenue has a better chance for the big time than the Walter James of the Lauder support. Though at that, it did seem, from a falling memory, that the Fifth Avenue James remembered quite well Whit Cunliffe's "Girls, Girls, Girls." And it was the best of his turn, with some talk on girls to follow the number. He opened with "She was a Dickey Bird," also an English song. James, however, forgot an English accent. His finishing number was a new telephone song, in which he called up his sweetheart at the Chicago Auditorium Annex at 2 a. m. James was soused, but not very much. The Bell Telephone made a record on the connection. There was a little talk in this. If Mr. James procures a new finishing number and places his talk with a more confident bearing, he'll get a regular opportunity on the small big time. Sime.

The Rianos (5).

"The Wishing Tree" (Comedy Acrobatics).

15 Mins.; Full Stage.

Brighton Theatre.

These clever acrobats have put together a comedy acrobatic sketch that will be placed better on other vaudeville bills, than at the Brighton, where they are in opening position this week. The act starts slowly with a girl and fellow talking. It promises nothing then, but aided by good props, these two and the other two boys who play the monkeys put over a whirlwind turn that made good a mile. Also before the rough work by the monks, there is a dance by another girl who is quite at home on her toes. The full stage scene is a jungle idea, rope-ladders and ropes being neatly covered by what looks like what ought to grow in a jungle. "The Wishing Tree" is used mostly to introduce "The Fairy," who does the toe dance. The Rianos should encounter little trouble in routing this new act for anywhere.

Jess.

Murray and Wilson.

Singing and Dancing.

12 Mins.; One.

These boys, one working in blackface, are shy good comedy material. The songs are only fairly put over, but dancing at the finish saves them from falling from the good graces of "pop" house audiences. The burnt-cork boy should attend a few minstrel shows for pointers, if he is going to stick to the blackface thing. Mark.

further record, he has placed himself on quite a high dancing pedestal through this show. The costuming is pretty and always brilliant, which sums up "Hello Paris." Sime.

Al B. White and Five "Melody Maids."
Music and Songs.
14 Mins.; Full Stage.
Fifth Avenue.

Al. B. White and Five "Melody Maids" after a couple of weeks out of town are being paraded for metropolitan judgment this week at the Fifth Avenue. White was formerly of Taylor, Kranz and White, a rather-keller organization. He is one of the best of that style of entertainers perfectly capable of handling the "rag" and dialect numbers which have become almost a mania in the past twelve months. In the present act, Mr. White is backed up by four girls who play pianos. A fifth girl assists in the singing, also putting over a number of her own. The big double piano dug up by Jesse Lasky as a novelty for the Cabaret show at the Folies Bergere, (remaining there one week) is utilized in the offering. Through circumstance the act this week has been placed to close the show, a position wholly unsuitable. The turn could be improved in several ways as it stands. The first need is dressing. The girls in white skirts and shirt waist might be alright if going to play a Child's Restaurant scene, but as they are there to dish up music at the pianos and not hash, they should be dressed for the occasion. Class is needed. It is the Lasky piano idea at best, and if Jesse did nothing else, he always dressed the girls properly, the saviour of many a Lasky production. The girl who sings with Mr. White also needs clothes. She wears one gown throughout. It is neither pretty nor becoming, or, if the gown is pretty, then the girl in it lacks appearance. The young women cut a pretty sorry figure following Audrey Maple on the same program. White himself could go in more for a dressing. The act makes fairly good entertainment. White with a piano player could probably entertain as much. The girls carried do not even make the specialty look big. It is an act without class and one that will not gain distinction, although it will entertain, if not asked to carry too heavy a load on the big bills.

Dash.

Tarantelle Troupe (8).
12 Mins.; (Native Set).
Hippodrome, London.

If you can imagine an assembly of ice-cream men and female organ-grinders taken from the streets of any city and dressed up in garish finery, you will have an idea of the Tarantelle Troupe. For sheer crudity, unmusically, inexperience and downright amateurishness, the Tarantelle Troupe has secured an option on all future plans. It came into the Hippodrome heralded as direct from Naples and Sorrento. The troupe is composed equally of men and women. They are armed with guitars, mandolins and tambourines. At least one of the women ought to be taken home and cared for, whilst the old men of the troupe could be with advantage persuaded into permanent retirement. As an act it captures the entire bakery.

Bayard.

Geo. Fairman.
Pianist.
9 Mins.; Three (Parlor).
Fifth Avenue (Aug. 18).

Geo. Fairman is a young man, who plays straight music upon the piano. Most of the music is claimed as the personal compositions of Mr. Fairman. One of the instrumental pieces was called "Presto!" The other was "Tornado." If Mr. Fairman doesn't object to the remembrance, his "Tornado" is of the "Storm" family. "The Storm" years ago as parlor piano exercise and fireworks was a standard pyrotechnic display on the ivories. What Mr. Fairman did well was the "Double Triple Finger Variations." The variations made up another sort of "rag" accompaniment. The card announced the pianist as "America's Greatest Self-Taught Pianist." Until Geo. appeared, the audience wasn't certain whether that meant a new self player or something else. "Self-taught" has been called "Playing by ear," maybe. Anyway, Geo. plays the piano well enough for the "small time." If he had torn off an "Alexander's Rag Time Band" or something else as lively, there may have been a different story. It's a good judgment for a self-taught pianist to play his self-composed "classical" tunes on the big time. Give 'em the raggy stuff, even if not written by self.

Time.

Roach and McCurdy.
"The Two Rubes," (Patter, Travesty Magic).
18 Mins.; One.
Brighton Theatre.

These two fellows, in rube get-ups, have an offering that is full of good comedy ideas. While burlesque magic is not at all new, the way they put it over is quite different from any of the rest. One does the young farmer-man, while the other is his father. The son is the "straight." The little old fellow handles the comedy. Outside of the talk, which is funny, the two men are the unexaggerated type of rubes, and do not become tiresome. The finishing bit has a pathetic start, with a comedy finish. It is a gem in the comedy line and the pair close big. The act appeared second on the bill, but this didn't hurt them materially.

Jess.

Hathaway, Madison and Mack.
Singing and Dancing.
15 Mins.; One.

One fellow and two girls who sing popular songs and dance. A dark haired girl seems to know what to do on the stage. The boy has a pleasant voice, but stops there. While the girls make a few costume changes, it would have been better if they had spent all the money on one good costume.

Jess.

Barbour Bros.
Ring Gymnasts.
6 Mins.; Three (Exterior).

Two strong armed men with a poorly arranged Roman ring routine. They score with a few tricks, but the closing feat is weak for an act of its kind. The men show capabilities and could no doubt handle a much better arrangement.

Mark.

Albert Kenyon and Bessie Moore and Co. (1).
"Who Cares" (Comedy).
14 Mins.; Full Stage (Special Set, Exterior).
Fifth Ave.

Albert Kenyon and Bessie Moore appear as though they might have conceived the idea of "Who Cares" while playing juvenile roles in some stock company. They also may have witnessed "The Fortune Hunter," or the latest sketch played by Agnes Scott and Henry Keane. The story tells of a summer flirtation that ends disastrously. The couple decide to marry. The set is rural, a field with the gate and fence. A third party is involved, in the person of a "rube kid" who is tipped by both sides for not telling the other that the accidental meeting had all been previously thought out by both participants. The "kid" of course tells all he knows to each from which some laughs are forthcoming. There is some bright dialog, intermingled with a quantity of commonplace material. The action is rather slow, although the running time has been held down so well that it does not become tiresome, before the life saving finish is introduced. This is where "The Fortune Hunter" came in handy. The couple seated upon the gate become so engrossed in each other that they do not heed the coming storm, remaining seated through a downpour of rain, until the "rube kid" returns with an umbrella, informing them it is raining. The effect is very good and probably has enough novelty to it to carry the act over the big time in a not over important position. Bessie Moore is a cute looking ingenue whose winsome charm goes a long way toward keeping the piece together before the novelty finish. Albert Kenyon is rather better when serious than in the laughing moments. Then his actions becoming forced and stilted. The "kid" is capable.

Dash.

Sisters Gardenia (2)
Singing and Dancing.
Jardin De Paris, Paris.

Two pretty young women, one of whom appeared in a troupe of English girls at the Jardin de Paris. They opened Aug. 1 in a small act of their own, singing and dancing fairly, and made a creditable impression for their debut, which they were able to make thanks to the kindness of Mr. Oller, the manager, who baptised the act. There are scores of similar numbers on the road, but there is no reason why the Gardenia Sisters should not be as successful as the remainder of their mind, on small time.

Ken.

Bennett Trio.
Acrobats.
18 Mins.; Four (Interior).

The Bennett Brothers have added a third member and changed the old routine of tricks. The change has been for the better. The smallest Bennett keeps up his good work and shows improvement. The act goes with more vim and the closing trick, though of a Belleclair nature, is well executed, the smallest of the trio doing the hand leap. In the "pop" houses, the Bennetts stand ace-high and their stock is booming.

Mark.

Paul Durand Trio.
Operatic.
9 Mins.; One.
Fifth Avenue (Aug. 18).

"The Paul Durand Trio," has the same value to Paul Durand that "Old Crow Rye" as the name of a sketch, would have to the whisky people. It advertises something. Therefore, Mr. Durand is recompensed at least. For be it known in this year of Our Lord, and also next year (if the Trio lasts that long) that the Paul Durand Trio is booked by Paul Durand, agent, and thus receives some valuable advertising, gratis. Paul Durand, agent, has noticed that Max Hart has some Steppers, and other agents "present." The agents who "present" take a chance on the house management editing the billing. But if the "Paul Durand" weren't there, then the act would just be "Trio." Of course "Trio" couldn't be billed, for it tells nothing. "Paul Durand Trio" tells nothing more, but the "Paul Durand" must be read. Wise guys, these agents—at any rate in the billing matter. Mr. Durand must have framed up this act for the small time, or the small big time. He could never have hoped to put it over in the regular houses. The best of the turn is three changes of costume by the men. First they throw off a cloak and funny hat, intended to make them resemble tourists. Then they are dressed in evening clothes, with red stockings inside the pumps. But the red stockings are a portion of the underdressing for the "Toreador" song, in costume. The young woman also changes for this, although before she had sung a solo. The opening number was a little lively, with a neat bit of pantomiming in the refrain. Then "The Rosary," then the solo; then "The Toreador." The turn resembles a cinched act, songs selected that have never failed before. Mr. Durand seems to have the singers, but he must get some melodies, although the "small time" would stand for these. What the "small time" wouldn't stand for the small timers managers are still trying to discover.

Sime.

Brahams Photograph.
18 Mins.; Three.

This act differs from the regulation shadowgraph act in showing a scenic back-ground, with figures seen between a transparent screen and the back-ground. The comedy is much on the order of the shadowgraphist. The back-ground scenery in all the pictures help the act, especially a scene showing Brooklyn Bridge. For a finish the battle of the Monitor and Merrimac is shown with good results. The act could prove interesting anywhere.

Jess.

Cora Unsell and Co. (3).
Comedy-Dramatic Sketch.
12 Mins.; Four.
23d Street.

The story of a female wealthy kleptomaniac, who, when cornered, tries to fasten her guilt on another. The other in this case is the maid. The police discover the guilty one. Finally the maid and the former sultor of the mistress decide to wed. The piece is highly improbable in spots, but is entertaining for small time, and well acted.

Fred.

THE TIGER LILIES

Philadelphia, Aug. 16.

T. W. Dinkins, "Tiger Lilies," one of the regulars on the Western Burlesque Wheel, was the first of the road burlesque shows to open the season here, playing an extra show in the Trocadero Saturday night. A capacity audience packed the theatre and the show got off to a good start. If it is the intention of the Empire Circuit managers to get away from hackneyed burlesque, the "Tiger Lilies" will have to be sidetracked later on, for the show which opened the season is arranged along the old lines, even to a "cooch" number for the finish.

This may have become a habit with the "Lilies," so much so that the producers did not think it looked like the regular thing without a "wiggler" in the cast. For the past two or three seasons "Zallah" has been featured with the "Tiger Lilies." This year it is just Flossie McCloud, a banxy little blonde, built for speed, and a busy little person in the chorus, in the olio, and finishing with the "cooch," without the "cop" chase she used to have.

Matt Kennedy is the principal and only comedian in the "Tiger Lilies" who gets anything out of the comedy lines and business. If it was not for Kennedy, a first rate Irish comedian of the quiet type, there wouldn't be many laughs in the show. Kennedy is funny in action and talk and he has a voice. With him are several other men who vary their efforts between character, comedy and straight bits with varying success. At no time do any of the men but Kennedy reach any height in legitimate comedy, though Charles Barrett secures all there is to be had in what he has been given to handle, making a clever Frenchman in the first part and a good "Rube" in the burlesque. Al Bruce attempts a German bit opposite Kennedy, but is not able to make the part funny. Probably Bruce is carrying too much of a handicap for his ability.

The first part "O'Day Abroad" is just a plain every day burlesque bit, a lot of dialog split up by numbers, but at all times following the beaten path. At times it is so slow it drags badly, so badly that the numbers, really good, are a welcome relief. It is the first part that needs mending. The lack of speed is its principal fault, but it is doubtful if the men employed can inject what is needed. "Made" comedians are never funny.

Frank Terrill is funny without trying. Terrill is a slim built chap with a voice like a tenor singer and he plays a tough prize-fighter. Jim Doherty is also a tenor. Doherty can sing which he proves later, but he is not funny. Henry Simon looks and tries to act like a Frenchman.

Lena LaCouvrier is the principal woman, having little to do but sing, which she does with good results for Miss LaCouvrier's voice seems better than ever. In the olio, where she had a better chance to show it Miss LaCouvrier made a hit. Clara Gibson is the soubret, a lively worker and will

probably send her numbers over in good shape when she wears out of the effects of the summer lay-off. The only other principal woman is Flossie McCloud. She stands in the line until appearing to open the olio. Then Flossie tears off a couple of "rag" bits with a little "Texas Tommy" strutting. Flossie looks the part and she was well liked, though her voice is not strong.

For the afterpiece "Patsy Boliver" with much of the old schoolroom stuff retained is named "Sorefinger." According to the program this is the only name could be found for the piece which has been going the rounds since Billy Van first worked in burlesque. In this Kennedy carries all the fun and gets his share of the laughs. Aside from Kennedy's comedy the merit goes to the numbers, freely sprinkled throughout the show.

In this respect the "Tiger Lilies" made a good showing. The numbers were plentiful, well handled considering that this is the first week of the season, and the girls employed appear capable of working them up. It is a nicely dressed show, the Colonial costume used for the opening number and the red soubret dresses being pretty and looking well on the girls. In the first part Miss LaCouvrier sings "Every Little Movement," while the girls in brown back her up with a little shoulder shrugging. The number went big, as did "Sit Still Bill," an "audience song" which should be a hit when working at its best. The one poor number is the march. This is old and very much passe. Miss LaCouvrier led it with a song, but did not dress for it.

Following the regular first part there is a ten minute burlesque on "Pinafore," well handled and well sung, doing a lot to pass the first part, though the finish was very bad.

The olio hits a nice average. Following Flossie McCloud the musical act of Terrill and Simon did nicely on the instrumental work alone, their comedy and acting being on a par with their work in the first part. Miss LaCouvrier and Jim Doherty, billed as a team, did "singles" and each made good. Miss LaCouvrier wears some pretty gowns. She should get a substitute for "Carrissima." The Flying Weavers scored strongly with their showy "teeth" whirl.

"The Tiger Lilies" ought to please when it is in good running order, but with the present material will not figure in the advancement of burlesque as promised by the Western Wheel managers.

The Trocadero shows many improvements since last season and looks like a new house for which Colonel Sam M. Dawson deserves much credit. Harry Newbauer is still leading the orchestra, augmented by a piano, an improvement. The color scheme has been entirely changed and in decorating the lobby the painter has secured almost life-like sketches of "Beef Trust" Billy Watson and Jimmy Kenny, the treasurer. It's a sure laugh going in, anyway.

George M. Young.

THE KNICKERBOCKERS

The first of the season's regular burlesque troupes, got its start around the metropolis Saturday night at the Olympic. It was Louis Roble's "Knickersbockers." The house Monday night, however, was good, though not capacity.

"The Knickerbockers" are giving practically the same show as last season, without as capable or expensive a cast. The burlesque has been shifted about to make the opening. The after piece now used may be new or has at least been changed about some. The same good looking exterior is there for the first part, although it can't appear to the same advantage at the Olympic, as it did at the Columbia. The interior used for the burlesque at the Olympic is very ordinary, not new nor attractive. What is said of the scenery also goes for the costumes. They are not new, well fitting nor in good taste. Last season's wear has told on them, and they are now tawdry and untidy. The same pink tights that were worn all through last year's show are still the background of the present changes, of which there are very few. The girls number sixteen, looking as well as possible in the various get ups. They work fairly, considering this is their first attempt. They can't improve a great deal as there is very little opportunity for improvement. The numbers were the last season's weakness and as they have not been changed, the weakness is now even more pronounced.

The lack of interpolated songs is greatly felt. A score for the burlesque has been attempted. This is the failure. The manner of going after the numbers is wrong. The program tells that Cohen is a fur salesman and that Gayboy is a millionaire, so why sing about it.

While the troupe is in town it would do a whole lot of good for some one to make a round of the music publishers, get a few songs and at the same time secure someone to put them on properly. The same numbers that got over last year were the only ones to score Monday night, although the scoring was less pronounced. "My Abyssinian Maid" and "The North Pole" repeated a success. "The You-gooboo" just passed. "The Love Kiss" a duet extremely well worked by Jas. J. Lake and Zella DeMar was the hit of the evening.

The comedy is not handled in the capable manner that it was last season, and so this year's show falls down in the only department that held the entertainment up before.

There is too much of the men, and not nearly enough of the women. Not only have the women been excluded from any comedy bits, but they are not strongly evidenced in the numbers. There are no new comedy bits. The bathtub incident is worked, but its laughing powers are now exhausted; also the case in the disappearing wine, and the one or two other bits. The men try hard to get laughs, and, as is usually the case when laughs have to be worked for, they are not forthcoming.

There is no one featured amongst

the principals. Mr. Lake appears to be the prime mover, everything revolving about him. In the first part he plays a Gayboy millionaire and does it very well. Mr. Lake is all the time trying to put go and dash into the proceedings. The best that can be said is that he gets all possible. The burlesque finds Mr. Lake as a sort of a "con" man in which he also gives a creditable performance.

Chas. Blake is the Hebrew. Blake should develop but he is material in the raw. His make up reminds strongly of Sam Stern. Self consciousness appears to be interfering with him. He is prone to bowing his acknowledgment although appearing in fear of his audience at the same time. More tidy dressing should be adopted without delay, and shoes worn that won't hamper each step.

Sam Green, like the others, feels the handicap of material. His tough guy in the opener is alright and his Irishman of the burlesque not bad, but he has no real knitting to do. His olio partner, Oscar Lewis, gets no opportunity, whatever, in the pieces, although proving himself a good Swede comedian in the specialty.

Val Newman is another without opportunity in the piece. A good voice appears to be Val's asset, but aside from the olio act with Lottie Newman, he has no chance to show it. In the act he overdoes it with a lot of mushy pathetic stuff that didn't even get over at the Olympic.

Carol Schroder, Zella DeMar and Lottie Newman are the women principals. The trio are not called upon for any great effort, which is a big mistake. Miss Schroder and Miss DeMar are two as stunning looking women as any audience would care to see. Both dress extremely well and carry themselves in befitting manner. More opportunity for both should be given at once. They look too well to be off the stage for any length of time. The proceedings took a trip upwards whenever they appeared. Miss Newman is sort of a soubret. As the role now stands she fills the bill. In the olio with Mr. Newman, she does fairly well after she gets into skirts. The newsboy bit is a trifle trying. Kip and Kippy not working in the show to any extent make the third olio turn.

"The Knickerbockers" is a long way from a good burlesque show, and it will probably be just as far from a good one at the end of the season unless there is a shake up from top to bottom to make it good. *Dash.*

OAKLAND HOUSE STARTED.

San Francisco, Aug. 16.

Ground was broken this week for the house of Alexander Pantages in Oakland.

A new picture theatre in Oakland opened Sunday. It is located on 12th near Washington street. Dorgan & Corbett are the managers.

Irene Warfield has been signed by A. G. Delamater to play the lead in "Beverly of Graustark," opening in Pittsburg, Aug. 21.

THE TROCADEROS

The devotees of burlesque turned out at the Columbia Monday night, when the '11-'12 season took its start with Charles H. Waldron's "Trocaderos." Had the weather been five degrees cooler, the Columbia would have had a turnout, and this, notwithstanding that "The Merry Whirl" completed a highly successful summer run at the same house, Saturday night.

The "Trocaderos" though, drew the regulars. They hadn't laughed at burlesque comedy since the spring, and were ready for anything in the usual line. The Hebrew comedian made them giggle, but the laughs really started at the first line up. The chorus legs of the chorus girls made the first comedy hit. If you don't believe girls were scarce this summer, take a look at the sixteen rankers in "The Trocs." They have 'em all sizes, shapes and ages. Two or three are pretty, or at least they look so among the bunch. Others took on so much weight during their vacation, that the lower limbs formed part of an "X". But in the march that Frankie Bailey so nicely led, in the second act, the girls showed up somewhat better, although the stage manager had contrived to have two pairs of fat legs march side by side, which contrast made the two pairs of thin ones behind ever so much thinner.

Miss Bailey is quite a star in the Waldron show. She "shows" up all the women, for summers may come and Weberfields may go, but the Frankie Bailey legs hang on forever. She has a couple of the trimmest little ankles Broadway has in stock. Mr. Waldron should bill them as the feature attraction. And Miss Bailey is slipping over some acting this season. She is a mother and widow in the play, doing extremely well, with a modulated voice that acts as though it was frightened. But there's class to Frankie Bailey in stage clothes.

In the new piece called "Sweeney's Vacation" that Frank Finney has written for his Boston boss, Miss Bailey's son (in the play) is the chief attraction. Mr. Finney is the principal comedian, and let it be said to Mr. Finney's credit, that that very capable comedian loses no chance to assist him. Sam J. Adams is the fellow, playing a big overgrown kid, but playing it within reason. He isn't the bawling, yelling sort, who makes a face and thinks he's a comedian because some manager couldn't find anyone else to accept the salary. Mr. Adams is handling the kid most legitimately, taking the role through both acts, and convincing the house, without tiring them. That's some achievement in a show where there is no olio, to mark a break.

Mr. Finney has written a story that hangs together until near the finish of the second act. Then everything is forsaken for a corking well worked baseball number, that is the final finale. The finale of the first act is a Scotch number, with Mr. Finney impersonating Harry Lauder singing "I Love a Lassie." It is Mr. Finney's work as Lauder that attracts in the Scotch number. There have been im-

personators of the Scotchman, but none like Finney. Next to Lauder, he is Lauder. With a little study, Mr. Finney could impersonate Lauder as an understudy, for he resembles him most strikingly.

In the piece, Mr. Finney plays an Irishman, who promised several young women to marry them, while well soused up at a ball. The ladies keep so close to him to make good, believing he owns the property upon which an oil well had been discovered, that Sweeney migrates to California, taking along the son of the widow, who is the actual owner of the land.

The hotel exterior set at the opening of the second act is quite pleasant to look at, in the dim light. It's too bad the entire act could not be played through with the body of the house darkened.

The show opened in Albany last week. Several changes could be detected, from the programing. Several others have to come. Mr. Finney's greatest problem now is arrangement of numbers. "Alexander's Rag Time Band" was moved up from the second to the first act. The question remains what is to follow that. All the numbers after seemed tame. "The Whirl" gave "Alexander" twice daily at the same house, but along comes Finney and his company literally tearing the house apart with it. The number was roughened up some in the dancing, but it was permissible, for it brought laughs, more permissible in fact than to have those chorus girls continually harping on that side to side swing that they always did in any number where dance steps could be used.

Minnie Burke and Geo. Brennan lead the "Band" number. Miss Burke is at the head of two or three others. Miss Burke is the soubret, a hard and lively worker who needs to train down yet before she will be fit. And Miss Burke might take that overmuch "coon" dialect out of her singing. It's used now only by "shouters." And also Miss Burke takes the time of "When You're in Town" much too fast, though putting the number over. She also handled "Oceana Roll" in the second act, and should have done better with that than she did.

The best voice in the company belongs to J. P. Griffith. His vocal end is so pleasing it is strange he has missed a quartet. In the "Beg Your Pardon, Broadway" number (sung by Ethel Levey in the Folies Bergere revue) Mr. Griffith brings encores by himself, and that's going some for a man in burlesque. He has the chorus behind him, with grips, each having a letter spelling "The Trocaderos." Mr. Finney might work out evolutions in encores of this number, for the girls to spell other words also.

Although there is a necessary wait for a change of costume to be filled in in the second act, the "Lucia" extract isn't the thing. That the opening ensemble of the second act, led by Pearl Wade, singing a strain from "The Pirates of Penzance" did so well might suggest another comic operatic song right there instead.

THE LONDON BELLES

Chicago, Aug. 16.

Manager Wood of the Columbia made a lucky selection when he picked Rose Sydell and her "London Belles" to open the preliminary season of the Eastern Wheel "Loop" house. If indications turn out right, Bill Campbell will finish the season considerably ahead in cash, and with the honor of having one of the best shows on the Wheel.

While both the first part and the burlesque have been written regardless of theme or sense, nevertheless there are innumerable funny bits, the majority left to Johnny Weber. The audience were perfectly satisfied to sit and laugh, without being bothered by a "story."

The costumes are classy, all new, and the girls, while not a beauty chorus, are quite passable, especially since they were evidently chosen for singing abilities.

The numbers are for the most part catchy and well staged. Four specialties come between the two parts, all well fitted to burlesque, and all noticeably shy of "rough stuff."

Among the principals, Vinie Henshaw carries off the honors among the females, with Anna Morris running a close second. Miss Henshaw essays a tough character, and gets away with it excellently. During the olio, Henshaw and Morris offered a specialty called "A Professional Try-Out" that would do well anywhere. Miss Henshaw here presented a "kid" character that will run second to none, while Miss Morris with her "coon shouting" and character work helped out admirably.

Florida Clark, formerly of Armstrong and Clark, has joined the vaudeville act "The Girl Behind the Counter." It opens on the S.-C. time Sept. 3.

Mr. Finney has a corking good and catchy song in "I'm Going Back to Mary Ann." It was the hit number of the second part. Mr. Finney is the enjoyable player he always is, with a full understanding of what he is doing all the time. Several numbers were omitted as programed. When the show smooths out, Mr. Finney will have a chance to look about. There is a "drunk" in the first act, who gets many laughs. Frank Ross as the Hebrew is very passable. It is the comedy, however, that needs to be fattened up. Two or three chances in the performance for gentle slapstick might be taken advantage of. There are good lines in the book. Much interpolated current talk gets over easily, mostly taken care of by Mr. Finney.

Jeanette Young is a principal, along with Miss Wade for high notes. Miss Young has one number by herself. 'Tis plenty. Messrs. Ross and Finney indulge in parodies at one time, but they are not strong. It's a matter of lyrics.

The show is plainly costumed, but looks well enough. Mr. Finney will hold up its good name for Mr. Waldron. *Sime.*

Rose Sydell was absent until a few minutes before the final curtain. She then appeared to lead two numbers and assist in the comedy end with Johnny Weber. Mr. Weber is the same "Dutchman," as funny as he is natural, and while at times a little glibbery, never offensive. Florence Nicoll is another principal who attracted attention in both parts, with her splendid voice.

Opening the olio, Mark Davis, James Bogart and Miss Nicoll presented "Hans, the Grocery Boy," in which Davis yodeled his way to success. "You Stole My Gai" was easily the best number in the several offered and helped round out the theme. Davis did good work in the first part also, but in the burlesque was lost for lack of opportunity. Dewey Campbell as a "nance" tramp brought a laugh on each appearance and in the vaudeville department, with Monta Parker and George Park, scored a safe hit.

Closing the olio Messrs. Weber and Campbell with their old piece, "Papa at Home," were a big hit. Weber's Dutch kid character is in a class by itself. The material has been written to order.

The second part is a continuation of the first, slightly exaggerated, but not noticeably so. Instead of an ensemble finale to the first part, the curtain descends abruptly after a number, made necessary because of the olio.

The company has been well rehearsed and in a few weeks, what few rough spots are present should be entirely eliminated. W. S. Campbell is the manager. *Wynn.*

The principals engaged for Joe Weber's contemplated production of "Senorita" were notified last week that rehearsals had been "indefinitely postponed."

TWENTY-THIRD STREET.

Down at Proctor's Twenty-third Street house they are going the greater part of the small time houses just about one better, serving seven acts for 15 cents. Tuesday night, after the big storm, the house was well crowded, and the audience seemingly enjoyed the show. The bill, in many spots, was of "big time" calibre. As might be expected, the acts of class walked away with the performance.

Laveen, Cross and Co. were in what might be designated as the opening position. The acrobatic and posing routine in a Roman setting was well received. Following them Jessie Noble, a single woman, did fairly well.

After a picture Cora Unsell and Co. (New Acts) offered a sketch, "In the Paris Slums" was the title of the following picture that roused interest. Ted and Clara Steel (New Acts) followed.

The hit of the performance was Julian's Manikins. The act was an applause hit right from the start. A comedy picture followed and then came The Bandanna Four, whose harmony was applauded. Howard Truesdale and Co. closed. *Fred.*

AMERICAN ROOF.

There seemed to be more agents than audience on the American Roof Tuesday evening (rain). And when the representative of a Philadelphia "small time" circuit dropped in, the bunch couldn't kid him on the Philadelphia shows, because they were all seeing a program before them that had nothing on anything along "small time" lines. Every time a cheap act appeared, the Philadelphia man applauded loudly, thinking he could send the price up for next week. Mr. Philadelphia was kept pretty busy, too.

The show wasn't any too good looking to have played downstairs. On the Roof, where they collect 50-75, because there are nine acts, the program appeared thin and puny.

The intermission lasted twenty-five minutes. After the first twenty, the orchestra played an overture. Then the house slipped over a turn for "the first after," that was such a plain case of cheating that all the wise ones had to laugh. Under the old William Morris regime, this slipping over of a forty or sixty double while the house is returning after intermission was accepted as a regular thing, but in a "small time" show that is even smaller than that, where the intermission runs to save two turns, and the audience has fallen asleep, it is no use trying to put a fish across.

The program had too much dancing, which gave it almost no variation. One of the acts, and the feature, was a dancing number, "breaking in." With rather a pretentious setting, the Roof could not afford the required stage space.

Anderson and Goines, colored, copied the hit. They have a good act. Considerable comedy is attached, with a comedian who works all his points, fed by a first class "straight." The announcement talk for one number is carried a trifle too far. Edwin George was in the first half. He is a talking juggler, depending more upon the patter. Some of it is good, and nearly all got over, but Mr. George has a couple of bad boys in the talk, that were working before he started. George handles his act well and should brace up the remarks.

Maude Tiffany is singing on the Roof for a week. Using four songs, and three costumes, Miss Tiffany does well enough for the "small time." Her straight number, third, should be first. The white dress is the dressmaker's best. Maude has an Italian number, with laughs in the lyrics, while "Oceana Roll" for the finish put the young woman over strongly.

The eccentric dancing of the man in Arlington and Helston's turn saved it. The woman isn't so very prominent, but still on the stage often enough to make an investment in a pair of silk stockings worth while. Mareno, Navarro and Mareno closed the show, with "strong" work and acrobatics. Three other turns were there, in the first section.

From the reports on the American Roof shows during the summer, this bill must have been an accident. It's odds on that Loew couldn't pull another like it, if he tried, and if he does, then it's a certainty that Loew is trying for cheap shows. *Time.*

FIFTH AVENUE.

The bill at the Fifth Avenue got twisted about in good old fashioned style this week. The entire program was shifted, before it ran to suit.

The show on paper looks as though it might contain too much singing for the general good, but it works into a fast running program, with no conflicts in the songs, and just enough comedy to keep it head topmost.

Tuesday night the house was little short of capacity, for which condition the weather man deserves some of the thanks.

Bert Fitzgibbons came up from Hammerstein's for the next to closing thing. The house simply couldn't get enough of the crazy kid's comicallies. He sang parody after parody, and when he had run out stuck around and made things up. All was accepted as funny. If Bert is having any trouble at Hammerstein's this week, he has an overflow of success at the Avenue.

Ross and Fenton, playing their familiar sketch, "Just Like a Woman," did very well. A local every now and then anent the Astor-Force-Ministry controversy hit 'em a twister.

The Flying Martins, "No. 7" (an odd spot for the act) tore through their six-minute routine to continuous outbursts of applause. These boys are veritable wonders for speed, and they crowd more real work into five minutes than most aerial trapeze acts get into fifteen. It is a great little act that deserves all that it gets.

The Tivoli Four who had their first New York showing at the Fifth Avenue a Sunday or two back have quickened up the first portion of their specialty and ran splendidly. The two "rag" numbers at the finish caught the house and placed them amongst the real hits. The brown suits are still the best looking and should be worn at the end. Dropping the gray suits altogether might do just as well.

Dale and Boyle opened the show, fooling them altogether. The man is a good female impersonator, with a deceptive voice. He handles himself well and is a good dresser. No one in the line ever got more from removing the wig than does this man, who uses good judgment in selecting the proper moment to unwig. A new song or two would brighten up the specialty some.

Collins and Hart, not programed, slipped over a laughing hit early on the bill that was a royal welcome after their extended stay abroad.

Albert Kenyon and Bessie Moore & Co., Fletcher Norton and Audrey Maple, and Al. B. White and Five "Melody Girls," New Acts. *Dash.*

FRED MACE AND THE CAMERA.

Fred Mace, the comedian, by special contract with the Biograph Co., posed for the leading comedy role in "The Interrupted Game," released last week. This is Mace's first work for the camera. The Biograph people intend to have him the central figure in a series of comic films. Mace has been the chief comedian in a number of big musical comedy productions.

HAMMERSTEIN'S

The bill, this week, wobbles and wiggles and there is a funereal aspect all the way. Atop the Roof Monday night was a big audience, but it didn't seem to care two whoops about the show, judging from the lack of applause and attention. One man read a magazine during nearly the whole show, while there were enough gab-fests on the side to disconcert the jabbering darkskinned natives from the Orient, who chatter like magpies during Ruth St. Denis' gyrations.

The bill moved like a Sante Fe freight through the panhandle section of Texas and at various intervals even lacked as much steam.

Edward Berger (New Acts) opened. Kramer and Ross barely created a ripple while Billy Watkins and the Williams Sisters managed to make themselves heard with "Alexander's Ragtime Band."

Bert Fitzgibbon did as well as he could under the strain of noises up in the air, while Joe Jackson, with his cycling comedy, proved that pantomimic stuff goes on the roof. The Victoria Four were caught in the undertow but fared fairly well nevertheless.

George B. Reno and army misfits started something just before the intermission. That motley aggregation of humanity never fails to get a laugh from any old angle.

DeDio's Animals followed the inspection of "Beessie's place" and the shearing the sheep on the farm. It's hard for an animal act to follow another but De Dios drew some attention. Trovato nearly yanked his head off his shoulders and pounded his fiddle for all he was worth, but the audience did not come out of its hypnotic state only long enough to whistle.

Miss St. Denis came along with her creepy "cobra" dance and that settled it. That weird, uncanny music seemed to chant a funeral march for those who had "died" ahead, but Bedini and Arthur came on after Ruth's "Nautch" dance, and tried to dispel the gloom. They were assisted by Jackson, Trovato and others on the bill, creating laughter among those who were there to laugh. *Mark.*

HENDERSON'S.

A bill with no new offerings on it at Henderson's, this week, smacked strongly of a Broadway show. The house was almost capacity by 8.30, Monday evening. The acts had no trouble in putting their material over in good shape.

It was hot, in fact, there wasn't a bit of air on the Island. The audience was good natured, though sweltering. The opening spot was assigned to Alvin and Kenney, in a juggling comedy bit, which, with the house coming in, earned two wholesome bows at the end.

Mack and Williams filled in at "No. 2." The man is a mighty clever dancer. If the girl did not over make up she would look quite pretty. The team should drop the closing in one and finish with the stair bit in full stage.

Mr. and Mrs. Harry Thorne and Co.

BRIGHTON THEATRE.

The Brighton is certainly showing a regulation humdinger of a vaudeville show this week. Ten acts without a single chance of one fall down, is the program. The show, while long, didn't tire.

Stella Mayhew, Howard and Howard, and Tempest and Sunshine, were the three big attractions. Miss Mayhew and that Billee Taylor argued a whole lot back and forth across the footlights. The Brighton Bunch did enjoy it. Miss Mayhew appeared all in red, and started right off telling about how thin she was getting. Miss Mayhew is certainly thinner than a year ago. Billee was there with his solo, and he could be heard in the passing trains.

Howard and Howard followed the headliner, kicking up their usual row. The boys have just started their training for the season after a long rest. The rest seemed to have agreed with them. Tempest and Sunshine opened the second part. Miss Tempest in her boy's clothes, made a clean single the first time up. The two are using two brand new songs that will be winners for them. "Bless Your Ever Loving Heart," is especially good.

Joe Keno and Rosie Green appeared "No. 3." With their act now in good fast working order, they were a good sized hit. The couple are going swiftly through their numbers now, and all are well rewarded.

Leo Carrillo, in the spot two before intermission, spoke Chinese and horse talk and finished big with his Italian George Washington number. The Bell Family, on before the interval, looked very big to the Brighton throng, and the musicians finished amid much noise.

The Latoy Brothers closed the show. Though it was something like 11:30 when they appeared, most of the audience were there to see them.

The Rianos, Roach and McCurdy, and the Bond-Benton Co. are under New Acts. Attendance at the Brighton theatre Monday night was capacity. You could never guess any "opposition" was around from the size of the houses Dave Robinson's shows have been drawing all summer. *Jess.*

were switched from the fourth spot to "No. 3," at the night show. The act did not get all of the points over. It was rather hard talking against the noise. The finish was a big laugh nevertheless. The Bootblack Four, with singing and comedy, got over for four bows with ease.

"Marvelous Dick," the canine exponent of the Spencerian art, was a revelation to the Islanders, and the comedy finish of the turn was a big laugh.

Belle Baker sang a verse and chorus of four "coon" numbers, and an Italian hit. In the next spot Snyder and Buckley with their diversified musical offering held the audience until the finish.

Gus Edwards is offering a revised edition of his "Kountry Kids" in the third from closing position.

Hawthorne and Burt scored. Threo Escardos did five minutes closing.

THE REAL THING

The dramatic season opened with the premier of "The Real Thing" at the Maxine Elliott theatre. To be sure the inaugural was ushered in by the thinnest kind of an excuse for a plot, but it is so brilliantly written and so exceptionally well acted, and the weather has been so hot, that one should not be too prone to pessimism with regard to the outlook of the announced presentments for the current season.

"The Real Thing" is palpably designed as a minor problem play. The lesson it teaches—and proves in its working out is: Resolved, that it is the proper caper for a young wife to give her children over to the care of a nurse and be "a good fellow" with her husband, or stick to the kiddies and take a long chance that father will seek companionship of the "skirt" in closest proximity.

The authoress is Catherine Chisholm Cushing. This is said to be the first of her plays to receive a metropolitan hearing. Her work sounds very much like that of a novelist, lacking utterly in dramatic action. It would make a dainty little novel for perusal in a hammock at a summer resort while hubby was alone in town and give romantic young mothers food for thought and trepidation.

An athletic, tennis-playing young woman marries a young fellow of similar tastes. In due course two children arrive. The wife resigns herself to the bringing up of the offspring and the conduct of the household, to the almost total exclusion of the male parent. This abnegation is not at all to the liking of the husband, who continues his membership in the local tennis and whist clubs. He takes for his companion on all outings, a young girl neighbor. In this he is aided and abetted by the wife (Mrs. Grayson) until the girl is playfully dubbed "Mrs. Grayson's Understudy."

This is the situation at the opening of the play when the wife's sister, a dashing young widow, calls to pay the first visit since the Graysons married. Just why she remained away so long is not developed, except possibly for the fact that the Grayson homestead is located at Freeport, a spot on Long Island.

Widow reads wifey a lecture on the mistake of sacrificing everything to be constantly with the children and doing everything to satisfy their slightest whim. Wifey protests that sister has sized things up wrongly and gets away with the argument until the visitor to Freeport walks in upon hubby embracing the aforementioned understudy.

Hubby starts on his annual vacation, and sister, without telling what she saw, determines to bring wifey to her senses. She compels the mother to leave the children to the care of the nurse for a full week and come to New York for "a good time."

When the husband returns his wife has been once more transformed into a breezy, care-free woman. Hubby interprets this as a sign that she is flirting with a male friend, who in reality is an old flame of the widow's, and eventually wins her.

There is nothing especially startling in the way of "action" in this little plot. Even the cleverness of the dialogue falls to wholly satisfy when it all leads up to so easily to be foreseen a denouement.

The audience, hungering for something to happen, was demonstratively appreciative of the single scene that savored of action. That was in the second act, when the widow's lover, learning for the first time of the departure from this earth of her husband, pours forth his love with fervor, augmented by an attempt to embrace her. Not aware he knows she is a widow, the latter interprets his honest protestations as improper overtures. But before and after that one moment nothing happens but conversation.

Henrietta Crossman plays the widow with marked genius. No matter the fate of the piece, Miss Crossman can safely be credited with one more personal triumph to the many she has recorded. Her ability to "feed" a scene while in apparent repose is equivalent to anything in that line shown by Sarah Bernhardt.

Too much cannot be said of the star's willingness to permit the other members of the company every opportunity to shine. But with her inimitable elocution she could well afford to be generous.

Minnie Dupree, one of our perennial ingenues, gave a sympathetic touch to the rather unattractive role of the wife.

Albert Brown, the lover, was too ponderous in physique for the portrayal of "romantic virility," but was otherwise excellent. Marion Kerby, the "understudy" got all that could be squeezed out of a small part. The children (Mac Macomber and Allene Morrison) were quite true to life and compare favorably with any "stage kids" seen hereabout in many a day.

Frank Mills, as the husband, punctuated his speeches by forcibly jerking his head backward and forward whenever it became necessary to emphasize. He was the most unconvincing member of the cast.

The three acts are played in one set, which is altogether adequate and in good taste. But "The Real Thing" is hardly equal to its title. Its New York life will probably be a short one.

Jolo.

THE "MERRY MARY" SHOW.

Chicago, Aug. 16.

"Merry Mary," which the Charles M. Baker Amusement Co. will send for a thirty-five weeks' trip through the Stair & Havlin houses, started rehearsals here Thursday. The company opens at the Haymarket Aug. 27.

The company includes Bertha Gibson, Ruby Rathnour, Marie Welter, Martyn, Willard Jarvis, Thomas A. Hearn, C. L. Patterson, Mae Enright, Ethel Wallace, Evelyn Sterling, Elinor Lavelle, Margie Lloyd, Evelyn Jaeger, Ella Lohmar and the Taxi-Cab Chorus. Charles M. Baker will be general manager; Morton M. Stern, press representative; Harry Wallace, musical director; and Jack Kenyon, stage director.

Rose and Adams.
Hebrew Comedians.
14 Mins.; One.

A comedy singing and talking turn that will not advance any further than the small time. The "straight" man makes the mistake of trying to deliver an East Broadway dialect in upper Seventh avenue costume, and even then does it quite poorly. The comedian works in the chauffeur costume that Bobby North affected several years ago. The best the duo offers is a parody on "Alexander's Band," used to close.

Fred.

Frank Dale.
Singing and Dancing.
9 Mins.; One.

Mr. Dale just escapes being eligible for the big time. His first number is built and dressed along the lines of Gene Greene. The second, a "dope," is very poor, and the third, another "coon" number, is passable. He finishes with a violent eccentric acrobatic dance, a veritable riot. Mr. Dale dressed neatly and with a change of songs (the elimination particularly of the "dope" number) and his whirlwind finish, is certain of recognition as a feasible small time act.

Jolo.

Ted and Clara Steel.
Singing and Talking.
14 Mins.; One.

This duo offer a singing and talking turn that is of the ordinary variety and just suitable for "small time." The man does the major portion of the work, with the woman acting as a "feeder." There is a stretch of twelve minutes of straight talking by the man, with the woman only getting in a word or two. It is rather tiresome. The pair received some applause, with a duet at the close.

Fred.

Emilia Nirschy.
12 Mins.; Full Stage (Special Set).
Coliseum, London.

The latest dancer (Emilia Nirschy) to arrive in London is a Hungarian, and the only one hailing from that country thus far. She was Oswald Stoll's selection, he having seen her in Buda Pest last year. Nirschy made a good impression from the outset, but there were several things in her act which needed attention. In strong contrast to Genee and the Russian dancers, her action is of the slower order. She is well formed, of medium height and rather good-looking, with a somewhat Oriental cast of features. Of the Italian school, Nirschy is undoubtedly a fine specimen of her class. Her great specialty is pirouetting on the toes. At this she is probably the most graceful exponent, though otherwise showing nothing new. The act was let down considerably at opening by her assistant, Herr. Eduard Brada, described as "the famous Hungarian dancer." If he is famous in Hungary, someone can make a lot of money there by starting a school for male dancers. Still perhaps as Emilia nominated this man, she may be prepared to take the responsibility. Later in the week the dancer put in two new numbers, infinitely superior to her earlier efforts. Nirschy is a really good dancer. She should be in for a considerable stay at the Coliseum.

Bayard.

Karl Hewitt and Co. (2).
Farce.
17 Mins.; Three (Parlor)
Fifth Avenue (Aug. 18).

In the days of Tony Pastor, before they built the Astor, sketches were easily accepted downtown. Now that times are better, those sketches have become a fetter, and are at present looked upon with a frown. In those days they used a horse, and that was a matter of course, because the writers all wrote the same way. Hewitt and Co. have a yacht, but it's just as big a botch, with nothing more in it to say. Hewitt has a wife he married for life, and a cousin his spouse knows nothing about. When he buys his wife a boat, that eventually gets her goat, and the cousin is ordered up the spout. The actors are not so bad though everyone was glad, when the sketch finally reached its end. It's fair acting wasted, and the author should be basted, for believing this one over he could send. On the small time it may go, for they laugh at any show, in the houses where the scale is 10 and 20. Otherwise it has no chance, because perhaps a yacht can't prance, and anyway twelve minutes would be plenty. Karl Hewitt is the best, he's the husband who is blessed with the wife whose better point is good looks. Then there's the cousin, who sings and laughs, and thinks she's making chaff, but the story is the thing that needs the hooks. The author of the act is on vaudeville years back and what he wants is variety as a diet. He should take another peep, then go home and get some sleep, with a chance of after turning out a riot.

Stime.

Norton and Ayres.
Conversational Singing and Dancing.
15 Mins.; One.

The team comprises a young man and woman who essay a "flip" sort of turn, partially resembling Mack and Walker, with the addition of some costume changes. The main drawback is the self-satisfaction with which they work, conveying to the audience utter confidence in their ability. The patter is neither new nor bright. They use such "gags" as "I'll buy you the seeds so you can grow them yourself," one of the lines in George Hobart's "Cherie" sketch.

Jolo.

Pauline Verdayne.
Singing.
10 Mins.; One.

A strong point in Pauline Verdayne's favor is her enunciation. For her first two songs, "When You're In Town," and "Mississippi Splash," she wears a white dimity dress trimmed in blue, and for the finish, displays a black silk evening gown. Although Miss Verdayne received quite some applause at the closing, her present song arrangement could be changed to her advantage. Her voice is of contralto quality. She made the best impression with her last number, "Don't Blame Me for Loving You." The house showed appreciation of her efforts.

Mark.

Sol Litt, manager of McVicker's theatre, Chicago, has been in New York the past week, paying his annual summer respects to the metropolis.

Raymond Hitchcock is announced as the author of a novel entitled "Love, Life and the Law."

Havez & Donnelly are supplying Peggy Monroe with some new material for her vaudeville turn.

Irving Berlin will make his first regular vaudeville appearance Sept. 11, at Hammerstein's.

November 30 has been designated by the President as the official date for Thanksgiving Day.

Adele Oswald, with an all new act, including wardrobe, will play the Majestic, Chicago, Aug. 28.

Reed Albee is moving into New York this week, from New Rochelle, to be nearer his place of business.

The Princess, Hamilton, has been completed. It will play pictures and vaudeville. The house seats 800.

A. J. Bayer of St. Marys, Pa., has erected a theatre, which will open with pictures and vaudeville Sept. 4.

Jones and Deeley will make their reappearance in the East, after almost a year at the Fifth avenue, Aug. 28.

Hugo Morris & Murray Fell have placed the Martine Bros. for the Orpheum Circuit, to open Aug. 27 at Omaha.

Edgar Atchison Ely will be starred in vaudeville in the revival of Sydney Drew's old vehicle "Billy's Tombstones."

Jean Havez has gone and done it at last. It's a ballad, title "Roses Say You'll Be True." Don't kid Jean about it.

Joe Kalliski, formerly manager for one of the Fox houses, is going in advance of the western "Nest Egg" company this season.

Scamp and Scamp, a German act, has been placed on the Orpheum Circuit for a tour this season, by the Marinelli Agency.

Fifteen "try out" acts presented themselves for a showing at the Fifth Avenue last Sunday. Six were discarded after the matinee.

The Academy of Music starts its vaudeville concerts this Sunday, with bills for the one day weekly booked through the United Offices.

The Malaguerias, a Continental act, has been booked by the Shuberts to appear in New York, after which the turn will play the Orpheum circuit.

Chris Jago has joined Elverton, the baton swinger. His former partner, Olive Stewart, has been engaged by Gordon & North, for a production.

Alice Terry, a society girl, of Portsmouth, O., was married Aug. 5, at her home, to Roy W. Gordon, a member of "The Littlest Rebel" company.

NOTES

"Young Alabama" and two girls will appear in a new act at the Folies Bergere next week.

Eben Plympton has been engaged by Liebler & Co. for "The Garden of Allah."

Sunday concerts at the Folies Bergere were resumed with the reopening of the house.

Marie Cahill and company will start rehearsals in her new play Aug. 28, her season opening under Daniel V. Arthur's direction some time next month.

Stephen Manley, an acrobat, fell from a trapeze at the Broadway theatre Monday night and was removed to Roosevelt hospital with a fractured leg.

Charles E. Hammond, manager of the Colonial and Orpheum theatres, Cambridge, O., is at the Cadillac, New York. Mrs. Hammond accompanied her husband east.

King George of England visited the Scala theatre, London, accompanied by the Prince of Wales, Wednesday evening, to witness the Kinemacolor pictures of his own coronation.

"Tad's" (Thos. A. Dorgan) vaudeville engagement has been declared off by the cartoonist, for some personal reason. He had been booked to appear at Hammerstein's.

Johnny Heagney, formerly the mimeograph manipulator of the Orpheum Circuit, has switched his base of operations from the vaudeville field to the office of Werba & Leuscher.

Link?, the impersonator, will return from the other side to open for a round of the Percy G. Williams houses, commencing Nov. 20, booked by Hugo Morris & Murray Fell.

James Howard, formerly of Howard and St. Clair, has entered into a partnership with Ernest Dupille. Fannie St. Clair, now known as Fannie Howard, is with "The Jersey Lilies."

Ethel Kelley has left the Hathaway-Kelley-Mack act. Marie Madison, solo dancer, has joined the trio. They open Aug. 28, under Thomas J. Fitzpatrick's (Sutherland agency) management.

Eileen Clanford, an English girl, has been engaged to create the ingenue role in Blanche Ring's company in her new musical comedy "The Wall Street Girl."

E. M. Robinson, of the United Booking Offices, is placing the bookings for the Keith houses at Syracuse, Columbus, Cleveland and Toledo; also for the Grand Opera House Pittsburgh.

"Volplaning" by Edouard Durand, the comedian, has been accepted by Hubert Latham, the French aviator. After a premiere in Paris it will be given a New York vaudeville showing later in the season.

La Milo, the English "poseuse," was offered last week to the American vaudeville managers at a figure that sounded like \$1,500. One-third of the amount was the best the managers would go.

"The Clansman" will be produced this season by the George H. Brennan Co., opening about Sept. 15, for a preliminary season in New England territory. The show is booked for a southern tour.

Ned Finley, who appeared in vaudeville with Charlotte Parry some years ago, and last season was with "Seven Days," is to have an important role in John Cort's production of Rupert Hughes' new play, "Sadie."

Wagenals & Kemper have re-engaged Edna Brothers for the role of Emma Brooks for their company of "Paid in Full." Miss Brothers was formerly in the company, but her contract with the firm expired with the closing of last season.

Margaret McKinney, of Minneapolis, was married Aug. 10 to Nathan C. Watt of San Francisco. The ceremony was performed at the Orpheum theatre, Calgary, Can. Lewis and Lake sent out the announcement of the marriage.

Billy Farnum, late of Billy Farnum and the Clark Sisters, and Grace Field, will open at Reading, Pa., next week, in a sketch produced by Tom Penfold, written by Bert Kalmar. The act is under the direction of Helen Lehman, of the Dan Casey Co.

Percy Denton, accredited with "hiking" all the way from San Francisco to Chicago, and due in New York next month, says that he is "training" reports to the contrary notwithstanding. The ballad singer declares he is not strong on the walking thing.

A fire at Chester Park, Cincinnati, Monday night caused damage of \$100,000. The vaudeville performances will be continued in the opera house which is at the extreme end of the park. All of the acts on the bill lost their wardrobe.

The Hippodrome, St. Louis, with 3,000 seating capacity, will open in October. The policy is to be "pop" vaudeville. The management wants one big feature weekly and suggested Lillian Russell, stating she could do three or four shows a day, each show to last five or six minutes. The management is prepared to pay the regulation vaudeville salary for feature acts. Admission to the Hip will be 10-20.

The Collingwood, Poughkeepsie, and the Academy of Music, Newburg, have opened their legitimate seasons, playing pictures and vaudeville on the odd nights, when there is no attraction booked at the theatres.

John E. Kellard and Co. (including ing Aubrey Bouclicault, Clyde Shropshire, Louis Dean, George Manning and George Reynolds will open at the Irving Place theatre, Aug. 21, in a series of "rep" plays.

Mrs. Richard Golden, George Neville and their company of six players will open the season at the Empire, Pittsfield, Aug. 28. The act, played originally by the late Richard Golden, is under the management of Jack Levy.

Princess Rajah who was to sail for Europe to play in Dresden the month of September, has cancelled that engagement for the present, along with others on the continent, the excuse given being inability through illness. The Princess' agent says she had an accident at the Brighton Sunday night, fracturing a muscle somewhere.

W. H. Turner was put under contract by Liebler & Co. this week to support H. B. Warner in "Alias Jimmy Valentine," playing the role of Bill Avery. Turner has been a road star on his own account, appearing in character roles like "David Harum," etc.

The Hippodrome, Reading, and the Linden theatre, Brooklyn, (new) open Aug. 28. The Garrick, Norristown, Pa., and the Family, Williamsport, Pa., open Labor Day. The Williamsport house is two-a-day. The others play pictures and vaudeville.

Joe Raymond returned to New York Tuesday, coming direct from San Francisco, in charge of the remains of Mina Minar. G. Molasso, the husband of the deceased dancer, has ordered the body shipped to Turino, Italy, where it will be interred.

"The Sun Dodgers" is to be the title of a new Lew Fields production this season. It will have to do with those who believe the moon is the sun, through not remembering the last time they saw the latter. Hazel Kirke is a western prima donna, secured by Mr. Fields for "The Bigamists."

Sydney H. Horner was engaged as musical director of the Manhattan Opera House for next season some three months ago by Charles A. Bird, general manager for the Shuberts. This week he received a letter from Mr. Bird stating that Morris Gest had made other arrangements.

Irene Langford, prima donna, will sing the role of Josephine in "Pinafore" which will be given during the Asbury Park carnival, beginning Aug. 19. The revival will be given on a barge anchored in Wesley Lake near the Park. Other principals will be Wm. H. Brown and C. B. Vaughn. William Henderson is running the show.

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AND NOW! EXIT GLOOM! ENTER JOY!

The Dingbats are asleep

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P. S.—If Bert Van Alstyne were a horse, could Lee SHU-bert?—
Oh, plectles, I'll tell Tad on you!

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WITH A BUNDLE OF NEW HITS!

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CHICAGO
MAJESTIC THEATER BLDG.

UNION SQUARE.

That new drop curtain at Keith's Union Square in its spick and span condition gave the picture sheet a run for first honors Tuesday night. During three acts the audience read that lunch sign so many times it became hungry for more signs on the drop.

There was more comedy in the pictures than in the bill. Lawrence and Thompson opened, the Hebrew comedian of the team keeping the act in favor. Cook and Beale scored with the girl's "kid" impersonation. The man should pay more attention to his make-up.

"Jimmie's Dream Lady," a repeater, with a woman as Jimmie, did well, notwithstanding the girl's hoarseness. The Bennett Trio (New Acts) scored. Pauline Verdane (New Acts). Montgomery, Medley Co. impressed with their dramatic sketch, "A Tale of The Hills," but quicker results could be obtained by cutting out some of the dialog. It's a long way to the climax.

Mark.

LINCOLN SQUARE.

A well filled house welcomed a good "small time" show at the Lincoln Square, Tuesday evening. Five acts interspersed with pictures occupied the time between 8.15 and 10.55.

Will Campbell opened the show with club swinging and juggling, essaying, with more or less success, some of the juggling tricks shown by the foreign performers in America on the "big time." By far the classiest thing he does is some work with a racquet and tennis balls at his opening. He has some style, but little originality.

Frank Dale (New Acts) got away in fine shape after starting slowly. A new act contributed the sketch num-

ber of the bill. Norton and Ayres (New Acts) got a couple of laughs by calling attention to a man in the second row who was fast asleep, and in so doing distracted the attention of the audience from their work on the stage.

The Three Stewart Sisters, assisted by three young men, who acted as if they had been recruited from the chorus, have a rather pretentious act for the small time. The costuming and the number of dances create the impression the turn is really bigger than an analysis would reveal.

Jolo.

GRAND OPERA HOUSE.

The Grand is running seven acts and two reels of pictures, one at each end of the show. Monday evening while the "supper show" was rather small, the late show drew very well.

Al Burton sings and tells stories, some slightly aged. The Heyn Brothers who open the show, have a corking hand-standing act, some of their tricks being wonders.

Gray and Peters, a bicycle act, close the show, and show some good stuff on the wheels.

Elliot and Neff do a "bell-boy and a lady guest" affair that interested the Grand audience at times. Their close harmony could better be left undone.

Charles Leonard Fletcher's Company play "Nerve." The act made a good feature for the small time house.

Hathaway, Madison and Mack and Braham's Photograph (New Acts).

Instead of putting out cards at this house the names of the acts are flashed on a screen. Sometimes this is accomplished much too quickly.

Jess.

RIVERVIEW PARK.—Conway's Band and summer vaudeville.

SANS SOUCI PARK (Miss Fried, mgr.).—French vaudeville.

RAVINA PARK.—Russian Symphony Orchestra.

BISMARCK GARDEN.—Ballman's Band.

Several of the successful aviators competing in the present meet being held here at Grant Park have applied for vaudeville dates. Business managers are calling daily on the agents, but the salaries asked will probably keep them out of vaudeville, especially at this time of the season.

Rose and Ruth Ade are here from Des Moines to join the Ethel Alton act, "Birds on a Feather." Ruth Ade has been with Miss Alton several seasons. Her sister, Rose, has received several offers to join a show there, but will return to Germany to complete her musical education.

Roussel, formerly a member of The La Valls, is rehearsing a new single.

The Comet theatre, of Albia, Ia., has changed hands. Alex Long is now behind the business end. The Comet Amusement Co., of Red Oak was the former proprietor. The house is booked through the W. V. M. A.

Ed. Livingston has joined the office of the Beeher Brothers, and will handle several of their vaudeville attractions.

Tom Bourke is now the vaudeville editor of the Chicago "American," succeeding Jack Lait, who, in turn, succeeds Constance Skinner, the dramatic critic, on the same paper. Lait was until recently manager of the American Music Hall for William Morris, Inc. Bourke is a local boy, well known and as well liked, and will write under the pseudo name of C. Sharp.

E. B. Hopson has been appointed general manager of the Louise Amusement Co., controlled by A. Hamburger. Hopson has at different times managed every house owned by the company.

(Miss) Jefferys Lewis will act the ex-thief in "The Deep Purple" when that show opens at McVicker's. The part was handled by Ada Dwyer last season.

Robert O'Connor, a French characterist, has been engaged to play a principal role in "Louisiana Lou," the new piece scheduled to reopen the La Salle Opera House.

Ezra Kendall, Jr., son of the late monologist, is at present a member of a Milwaukee stock company. Kendall, Jr., played several weeks of small time around here last season.

Conlin, Steel and Carr, Harry Breen, and Caskley, Hanvey and Dunleavy stopped off in Chicago for a few days last week on their way to open in the northwest on the Orpheum circuit. Ed Howard, of Howard and North, also dropped off for a few minutes.

Joe Whitehead is now working alone. Whitehead has been working with his wife, Flo Grierson, and just completed a trip over the S-C time. Whitehead will break in the new act in Chicago.

GRAND (Wm. Brammon, mgr.; agent, Earl Cox).—Three Juggling Millers; Kentucky Trio; Sam, Brennan & Co.; Toney & Norman; Dayton, Pearl & Martin.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—San Tucci Trio; Arthur Hahn; Dupree & Co.; Dean, Orr & Gallagher; Tuxedo Four.

SANS SOUCI PARK (agent, W. V. M. A.).—Yamanoto Bros.; Four Dancing Belles; The Bambos; Wilson Bros.; Four Casting Campbells.

ASHLAND (W. V. M. A., agent).—John Zimmerman; Edward Vernon & Co.; Barney Williams; Guyer & Valle & Co.

FOREST PARK (J. C. Matthews, agent).—The Nifty Girls; Chas. Hitchcock; John Mangels & Bros.; Browning & Manning; Le Ora Vennetti; The Revels & Devoy.

VAUDETTE (J. C. Matthews, agent).—Stockwell & Payson; Revel & Devoy; The Great Wilbur; The Nifty Girls.

WILSON AVE. (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Adams & Dog; Chas. Lindholm & Co.; Trevett Quartet; E. Alva Warren & Co.; Jacobs & Sardelli; Nanon & Mignon; Cushing & Waldon; Chas. Hitchcock.

WHEELAR (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Schaar Wheeler Trio; Clivette; Jacobs & Sardelli; The Salambos; DeRossi Duo; Bennett Sisters; Chief Tendehos.

SAN FRANCISCO

By J. E. McLELLAN.

VARIETY'S San Francisco Office,

ORPHEUM (Martin Beck, mgr.; agent, Orpheum Circuit).—Nana, decided impression upon her initial appearance; Morny Cash, English comic, got over in first class style. Connelly and Webb, laughing hit; Delro, with plenty of accordion, scored repeatedly; "Scrooge," as big a success as last week; Stone and Kalisz in their pretty operetta, "Mon Amour," welcomed the second week. Four Londons gave the show good send off; Lou Anger did nicely.

Bert Levey's office was the scene of a pretty lively encounter one day last week, in which an actor by the name of Dan Mack played an important part. He endeavored to get a pugilistic stunt in the office, but was shown the door in a very effective manner. During the encounter Billy Daley received personal injuries. Mack was arrested and fined.

Ferris Hartman and his company arrived in San Francisco last week, and are now busy rehearsing the musical comedy, "The Campus," for its presentation here at the Savoy theatre in September. Business has been very good on the road. Mr. Kavanagh reports a very successful season.

Now that the Fair ate has been selected, "What part will the theatricals of the west have in its realization?" Will the authorities give our theatricals only a cursory recognition, or will they give them a prominent place in the affairs of this great fair? This is a question that is most important to the theatrical men of the west at the present time.

For the opening week, \$8. Max Dill will present "The Rich Mr. Hogenheimer" at the Savoy. This will be followed by the Tri-Star Combination, Roberts, Bergen and Roberts. For the week of Sept. 3, Ferris Hartman will present the "Campus," featuring Walter De Leon and Murgina Davies.

At the Portola theatre on Market street is featured an act deserving of special mention. Felix and Cecil are billed and causing a great deal of comment. This is one of the acts sent out here to Bert Levey.

At the Portola Louvre Cafe the orchestra now consists of nine pieces under the able direction of Bernal Jaulas.

Edward Anderson's earnest pleadings were all in vain when he appealed to his vaudeville partner for leniency last week. He was ordered into custody by Police Judge Shorn on a charge of battery. Anderson and Miss Kobertine have worked together as a vaudeville team. They had a quarrel. Miss Kobertine alleged that Anderson beat her. He begged her to open court not to press a charge, but she refused. He was held without bail.

Mina Strales, playing the small vaudeville houses around Frisco, has been lying dangerously ill at the Empress hotel. She has not been working for sometime and is in destitute circumstances. Performers started a collection for her. It was liberally subscribed to.

Perl Sindolar, the young Bohemian actress, who made a personal hit when "The Girl in the Taxi" appeared in San Francisco last year will be at the head of the company when that show appears here Sunday night at the Columbia theatre.

Fallon, Nev., is to have a new theatre. Ground has already been broken. The building will represent an outlay of \$20,000. Already a number of attractions have been booked by James Holland, who has leased the new house.

Frank Bonner is making a marked success with the King Dillon Musical Comedy company at Stockton.

Virginia Brissac has closed with the Pringle stock company in Seattle. She is succeeded by Ann Phillips.

Richard Lonsdale, a well known actor in the northwest, was recently married to Hildegarde Broche. The father of the bride is a well-to-do theatrical man of Everett, Wash.

Byce Howlston, a relative of Sir Herbert Tree, the English actor, is in San Francisco. He came west with the body of Lionel Swift, whose partner he was and with whom he had been playing eastern vaudeville dates.

Jack Livingstone and Claire Sinclair have been signed with Stockdale & Sandusky for the stock company that they will put in at the Loise theatre, Portland.

Elaine Davis, formerly connected with the stock company at the Valencia theatre, and who has been living recently in Los Angeles, was married in the southern part of this state last week. Miss Davis lately has been employed with one of the moving picture producing companies at Los Angeles. Her husband, a Mr. Trussel is an eastern railroad man.

Frank Charles Nye, for a long time lessee of the Loring theatre, Riverside, and later lessee of the Potter theatre, Santa Barbara, was in town, having sold out his theatrical interests in the south. He had intended going out of the show business, but the call is too strong, and he is now looking around for a good proposition.

Julius Sonnenberg, the treasurer of the Oakland Orpheum, has just got back from his vacation down in southern California, where he spent two weeks.

The Lander Stevens Stock company closed its engagement at the McDonough theatre, Oakland, 14. The company will go on the road for season.

Jack Kelley has been appointed grand marshal of the Labor Day parade which is to be held in Oakland. Billy Horne was elected first vice-president of the Grand Lodge of T. M. A. at the convention recently held.

A petition was circulated around San Francisco last week by some of the White Rats asking all the White Rats in and around Frisco not to play the houses where acts are changed every day. There was a meeting of Rats held at the Continental Hotel and at the meeting it was voted by a quorum to circulate this petition.

The Chas. Adler Stock company opens up at the Jose theatre, San Jose, 21, for a season of dramatic stock.

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 big feature of the Majestic bill, "The Romance of the Underworld," is, "The Romance of the Underworld." It makes a terrific hit and puts a crusher on one of the best singles in vaudeville, Frank Fogarty. Unfortunately, it is placed behind the Armstrong number, and probably for the first time in a long time, the Dublin Minstrel troupe, who were walking out before he could get started. Those who remained, enthusiastically applauded for Fogarty and insisted on his telling everything he knew. Despite the adverse circumstances, Fogarty cleaned up with ease. As for "The Romance," it gave several good people a good chance to become acquainted with a Chicago audience. Frank Dixon scored an individual hit, as did his partner in crime, Louise Burton. The sketch appealed to the whole house and was rewarded with several curtain calls at the finale. The surprise of the afternoon turned out to be Joe Schenk and Gus Van, who presented a routine of rather light material in a way that put them right to the top of this class of offerings. The pianist reaches the top notes nicely, and helped the team considerably. The two boys opened the show, but nevertheless carried off the top honors. A better position and there would be undoubtedly stopped the performance. Alfonso Zelaya, billed as a diplomat, soldier, artist and musician, attained the role of impersonator without success. Zelaya's impersonations, last Strauss and Paderowski. During the action of his routine he played several classics and played them finely. The impersonation end of the offering is away off color however, and the musician might better work straight. As for the pianist, he ranks away up, but as an impersonator he is away shy. The Mario Aldo Trio of gymnasts helped things along nicely in an early spot and claimed a hit. Nevins and Gordon, a team usually going big before a Chicago audience had a little trouble in getting started. The material went a trifle high for the Monday afternoon audience, but the "scarecrow" bit at the finale sent them over safely. The Mu-

skalgrile were a welcome addition to the program and kept things lively during their stay. George Austin Moore and Cordelia Haeger might better introduce a few new songs. Moore's dialect numbers over very well, but his routine is padded with excess baggage in the way of several old songs that have been warbled to death around Chicago and the east. Thus handicapped, the pair did not go over as well as they should have. The Namba Japs closed the show with a good routine of head balancing and Jap work.

WYNN.

CORT ("Sport" Herman, mgr.; Shuberts).—Opens 19 for the season with Thomas Ross in "An Everyday Man."

CHICAGO O. E. (George Kingsbury, mgr.; K. & E.).—The very successful run of "Little Miss Fix-It" will be brought to a close 26. On the following day Dustin and William Farnum will present "The Littlest Rebel."

GARRICK (W. W. Freeman, mgr.; Shuberts).—The popularity of the Kinemacolor motion pictures has the effect of keeping them here indefinitely. No succeeding attraction has yet been announced.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—The record breaking run of "Get-Rich-Quick Wallingford" will terminate Aug. 27. The succeeding attraction is "The Pet of the Petticoats."

STUBBAKER (George Davis, mgr.; K. & E.).—There is no perceptible abatement in the World Travel pictures at this house and they are likely to be retained indefinitely or at least until the opening of the regular season early in September.

WHITNEY (Frank Peers, mgr.; K. & E.).—William Hawirey is endeavoring himself to Chicagoans in the English farce, "Dear Old Billy." The attraction bids fair to enjoy a prosperous run that will keep it here until well along into autumn.

CROWN.—This week the comedy drama, "The Hoosier Schoolmaster."

WHITE CITY.—Revival of the comic opera "Pinafore."

HILDA

GEORGE C.

MASON AND MURRAY

In Songs and Chatter

The Classy Act

BOOKED SOLID ON ORPHEUM CIRCUIT

THANKS TO ALBEE, WEBER & EVANS

MANAGERS, HAVE A PEEK

W. E. WHITTLE

VENTRILOQUIST

Aug. 21-22, LINCOLN SQUARE
24-26, AMERICAN MUSIC HALL
New York

Week Aug. 28, KEITH'S, BOSTON

Clarence Elmer, who has been for three seasons with the Ye Liberty Stock company, Oakland, has joined the Gerald Griffin act, "Other People's Money."

J. C. Brandlin, stage manager at the Oakland Orpheum, has returned from his vacation in the south.

Elizabeth Stewart left for New York last week to accept an engagement. She has played successfully on the Pacific Coast for a long time.

At Idora Park is Ferullo's Italian Band and a program of popular music has been arranged that seems to please the Idorites.

A new play draw considerable attention at the Burbank theatre. "Kindling" is the name of the piece. Margaret Illington appeared in the principal role. This is the piece and the role in which Miss Illington will star next season.

Nat Goodwin returned to the stage last week at the Auditorium in a production of his once famous play, "An American Citizen."

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The weather man seems to pick Monday for the hot wave visitations this summer season. Probably those who took in the first show here were trying to make themselves cool by appearing that way. The show felt the impression and there wasn't anything to boast of in the way of a hit until Milton and DeLong Sisters made everybody forget the uncomfortable weather and loosen up in great shape. The act was better placed for the night show being moved down next to closing. Milton's funny "rube" stuff just hit the right mark, and he had the house laughing every minute, while the girls added their share and helped put over a corking good finish with the saxophones. Linden Beckwith held down her spot in the middle of the bill very nicely with four songs. Her last number in the natty looking "Peter Pan" costume did a whole lot to make one forget the "Devil-May-Care" number preceding. Miss Beckwith was in excellent voice and her pleasing personality is a marked feature in making her a very enjoyable singer. The "Paris by Night" pantie sketch drew down a liberal share of the favors distributed mainly through the single and team dancing numbers of the principals. Walter and George Lawrence in "Just Landed," have a dandy little singing and talking act to show in "one" and they scored strongly with it. The Temple Quartet, following the big laughing hit made by Milton and DeLong Sisters, had it a bit hard in the afternoon, but their classy singing number with the harmonious blending of the voices quickly won its way and they were solidly in favor of their second number, finishing in good shape. The Sisters Ioleen furnished a neat-looking and interesting variety sketch and shooting act for the opener, being well liked, and Louie Stone, with his novel dancing turn, kept up the speed to the high mark. Stone has arranged a novelty which should always meet with favor where stepping is liked. The sketch "Mis-Mated" presented by Webster Cullison, Lucie K. Villa & Co. did not help the first half of the show any. The people employed made a whole lot of noise without convincing anyone that the sketch was more than ordinary interesting, and very ordinary at that. Cullison won some laughs for his comedy and Miss Villa makes a nice-looking "matron," but the others assist only in a light way. The Brothers Dere closed with their clean-cut hand-to-hand balancing feats, which found favor with those who were left to see them. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Well, the "Water in the Hat" trick has finally hit the Market street route. It was only a question of time. We had the "Irish Justice," "Room 44," and several others lately, and now comes the "hat trick." It was done at the Winter Garden, New York, not long ago, but Jimmy Cole and Johnny Collins, who pulled it off on the shoppe Monday did not get it there. And those same shoppers, who probably never saw Broadway, didn't care where it came from.

ALBEE, WEBER & EVANS

Present

LOUISE COLEMAN

IN

"JULE"

(The Story of a Moonshiner's Daughter)

BY LULA S. VOLLMER

either. It was funny to them and they laughed at it. It must have been funny to Cole, for he was laughing, too. It's lucky Joe Mitchell went to Atlantic City on Sunday, for if "Caleb" had seen it he would have laughed the lining out of the new boiler he got at Carlsbad. Cole and Collins were not featured on the Victoria bill, but they got away with as many laughs as any act on the bill and finished nicely with a song which goes along with the "hat trick" for age. The "Four Hoofers" were the featured act and their dancing was well liked. It pleased before, when the act held "sax" stoppers. The Great Chio is a Jap who does some clever hand balancing stunts and kicks a barrel about in the air. It's a clever turn, part of a larger act. Wells and Fisher have framed up a nice-looking turn, but the act needs a lot of strengthening before it will take them along at a satisfactory pace. Neither has a strong voice for singing, and the talk is below the pleasing line. The Coltons were pulled along by the strong opening number done by the woman. The man's talk did not reach because little of it could be understood and the songs went the same way. Grace Dean pleased with a straight singing turn. The Musical Coppelias have a novel act which can be made something of. At present it is about half and half. The one number by the woman should be dropped. Pretty dressing and stage effects help. Pictures.

PALACE (L. B. Block, mgr.; agent, H. Bart McHugh).—Consul II, featured act. Robinson Sisters; Harry Fields; Gelety Trio; Two Newells; Billy Barron; Lorenzo Bros.; pictures.

GREAT NORTHERN (M. Greenwood, mgr.; agent, H. Bart McHugh).—17-19, Sadie Fonteller; Fred & Bertin; Harry Bestry; H. S. Saitman & Co.; pictures.

AUDITORIUM (H. C. Harkensreider, mgr.; agent, H. Bart McHugh).—17-19, Green & Adams; C. Ernest Edwards; Van Lear & Lester; pictures.

FOREPAUGH'S (Miller & Kaufman, mgr.; agent, Taylor & Kaufman).—Mammoth; Landry Bros.; Rita Marchan; Johnny Burke & Co.; Happy Four; Patter Tom Wilson; pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Gallardo; Verdon & Dunlop; George Lauder; Foster Sisters; Musical Mathews; Bonhair Troupe; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—17-19, Andy McLeod; Cox Family; Faust Bros.; Wonn's Circus; W. G. Rawl; pictures.

COLISEUM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Du Ball Trio; Ed May Duo; Billy Barlow; pictures.

GERMANTOWN (W. Stumpff, mgr.; agent, Charles J. Kraus).—17-19, Mile. Rialta; Louis Winch & Co.; Great Nicholas; Three Burns Bros.; De Vern & Van; pictures.

MODEL (J. Lord, mgr.; agent, Charles J. Kraus).—17-19, Duffy & May; Two Rednoses; Marie Lee; Two Trents; pictures.

IRIS (M. J. Walsh, mgr.; agent, Charles J. Kraus).—17-19, Eddie Reeves; Spangler & Montgomery; Johnny Russell & Four Cafe Girls; The Polots; pictures.

ALEXANDER (G. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Blair & Crystal; Bryan & Nelson; Two Trents; Gordon & Kent; The Siltons; pictures.

CRYSTAL PALACE (D. Baeseon, mgr.; agents, Stein & Leonard).—Butterworth Sisters; Sadie Miller; Van Field; Hallman & McFarland; pictures.

AUDITORIUM (agents, Stein & Leonard).—William Morris; The Mexiconos; Michael & Michaels; pictures.

FAIRHILL PALACE (C. Stangler, mgr.; agents, Stein & Leonard).—Three Ronells; Switcher & Welsler; pictures.

BOSTON

By J. GOOLITZ.

50 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Every act on the bill met with favor. Charles Richman & Co., clever comedy; Gus Edwards' "Schoolboys and Girls," made good; Carl McCullough, pleased; Melville & Higgins, unique, good comedy; Major & Roy, pleased; Will Rogers, fine; Williams & Warner, pleased; Harry Tauda, good; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Kenney & Hollis; Maxwell & Dudley; DeHaven & Sidney; Dorothy DeSchelle; Marr & Evans; Morris & Sherman; Barnul; Cody & Lynn; Lester & Kellett; Grace Du Bois; Hritage & Dinehart; LaMaise; Quail & Tom; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Whitney's Operatic Dolls; Roman Opera Troupe; La U Auto Girls; Kelley & Davis; Nat Farnum; pictures.

BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—Millard Bros.; Landers & Knowles; Billy Dick; Frank Phillips; Alex Wilson; Lawrence & Wright; James Murray; Foster Ogden; pictures.

NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Miramba Band; Langdon & Walker; Johnson & Wattle; Jack Slmonds; pictures.

SUPREME (J. Levey, mgr.; agent, Fred Mardo).—Bowen & Taylor; Hagan & Westcott; Harrell; John Bowen; pictures.

ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Saxe, Harding Comedy Co.; Margaret DeFrees; Henry Lowenburg; Irving Roth; Mae Russell; pictures.

WALNUT, Woburn (John Finn, mgr.; agent, Fred Mardo).—Ethel May; Gibson & Banks; Lewis & Elliott; pictures.

GLOBE (R. Janette, mgr.; agents, Davis, Shedy & Flynn).—Lockhart & Webb; Strolling Players; Bertha Rich; Nettie & Niles; Gilbert & King; pictures.

IMPERIAL (M. J. Lydon, mgr.; agent, Davis, Shedy & Flynn).—Avalon; Harris Bros.; Adella Sears; Mr. & Mrs. Tom Carroll; pictures.

OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—Bert & Emma Spears; Almon & De Lisle; Dave Lynn; James Quatrell; Jonathan; Edwards & Sparks; Johnny Yeager; Laddell & Taylor; pictures.

WASHINGTON (Frank Collier, mgr.; agent, C. B. O.).—Dancing Durands; DeLay & Holcomb; Himea & Lewis; Stanley Hall; Mike Dowd; Will Adams; pictures.

LEXINGTON PARK (J. T. Benson, mgr.; agent, C. B. O.).—Close Bros.; Malone & Malone; Mardie Raymond; Church & Church; Dow & Lavan; pictures.

CENTRAL SQUARE, Lynn (W. G. Stanton, mgr.; agent, C. B. O.).—Mr. & Mrs. Tom Carroll; Sid Vincent; Catherine Herter; Dolan & Boyne; John Marron; Raymond Moore; pictures.

BOWDOIN SQUARE (J. E. Oomerford, mgr.; agent, National).—Tommy Hayes; Beltrath & Beltrath; Ellen Richards; Barnes & Wallace; Brown & Sheftall; Valerie Sisters; pictures.

PASTIME (Frank Allen, mgr.; agent, National).—Gladya Rich; Harry Bar-Del; Roe Reeves; LeRoy; pictures.

PARAGON PARK (Mr. Dodge, mgr.; agent, National).—Flying Waldo; Kelley & Donovan; Aerial Macks; The Dentos; Florence Measer; pictures.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Over Night." Second week. The only big show in town and is getting the cream. GRAND O. H. (George Magee, mgr.; agent, Shubert).—"Across the Pacific." Opened the house.

BOSTON (Al. Lovering, mgr.; K. & E.).—"The Girl in the Taxi." Here for the third time. On its last visit to the Globe theatre, the official board of censors did things to show.

CASINO (Charles Waldron, mgr.; agent, direct).—Fred Irwin's "Majestic." The first burlesque of the season.

MAJESTIC (Lindsey Morison, mgr.; agent, direct).—"Wildfire."

James J. Murphy of the Libble Show Print gave a dinner to all the local managers, 10, at the Palm Garden, Paragon Park.

The Church offices are booking the Apollo, a new house that will open on Waverley street, in the South End, 28. The house will seat 800 and has a balcony. Six acts, split week, will be used. The owners of the house are Boston and Springfield people. Church also reports booking the Auditorium, Quincy, and the Palace, Quebec.

Henry W. Savage is cruising about the coast of Maine in his private yacht. He keeps in touch with his business interests in New York by traveling at his convenience and dodges the crowded railroad trains.

George E. Clark, treasurer of the Castle Square theatre, is at his old home in South Hanson, attending to his farming, fruit growing and is getting a few fish now and then.

Conductor Tracy, the leader of the Commonwealth Band, that furnished the music for the concerts at Revere Beach, is a court officer.

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Henry E. Dixey, supported by Miss Marie Nordstrom, first headliner of the season, with Gladys Moore, dancer, as the feature. Others are, Jeter & Rogers; June Ames; McDevitt, Kelly & Lucey; The Langdons; Carson & Willard; Rice, Sully & Scott.

HIGHLANDS (D. E. Russell, mgr.).—Charlton, Warren & Keefe; Barrows, Jones, Lancaster & Gordon revive "Tactics"; Corson Bros.; Fox & Fox; Lola Locke, singing with Cavallo's Band.

DELMAR (Dan S. Fishell, mgr.).—Revival of "Pinafore," with Edward P. Temple as Sir Joseph Porter and Grace Drew as Josephine.

SUBURBAN (Oppenhelem Bros., mgrs.).—Charlotte Walker in "The Inferior Sex."

HEIGHTS (Harry Wallace, mgr.).—Jossey stock in "The Blue Mouse."

STANDARD (Leo Helchenbach, mgr.).—"Cozy Corner Girls," practically all new. Dan Crimling is producer and comedian of "A

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THE SONG SENSATION OF THE CENTURY. Managers, critics and the public want it. Any act can make good with it. The double version is a knockout. The instrumental lends class to any dumb or dancing act; in fact, it is the only song on the market to-day that makes "making good" child's play.

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"When You Kiss An Italian Gal"

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"KISS ME, MY HONEY, KISS ME"

By BERLIN AND SNYDER

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She is much funnier in the latter. The plot
deals with the troubles of a newly rich chap
to get his daughter married and involves
detectives and smuggling. Lissette Howe,
Gladys St. John and Gus Bruno have fair
parts. The work of the chorus is excellent
and the costumes and scenery adequate.
MANNION'S (Mannion Bros., mgrs.)—Les
Arados; Kollins & Hunter; Mike & Bente;
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The Gayety opens Saturday night with
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The American will open for the season
Sunday matinee with "The Rock of Ages."

This is the last week of the Delmar Opera
company. Vaudeville may succeed the mu-
sical show there may be no big show.
Business has only been fair.

Walter Sanford has arrived to take charge
of the Olympic theatre and announced that
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AMERICAN (H. Hart, mgr.)—O'Leary &
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"The Daffydill Burlesque," with Sam Rice,
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NEW ORLEANS.

By O. M. SAMUEL.

GREENWALL (Arthur B. Leopold, mgr.;
agent, B. J. Williams; rehearsal Sunday 10).
—Alys Lamar; Two Longfellows; Sterling
Bros.; Pat & Fannie Kelly; Lillian Bonner.
WEST END PARK (Jules F. Blates, mgr.;
agent, W. V. M. A.; rehearsal Sunday 2).
—Harry Narvelle; Demarest Bros.; Floyd Mack;
Beale Bennett; Tosso's Band.
SPANISH PORT (Jules F. Blates, mgr.;
agent, W. V. M. A.; rehearsal Sunday 2).
—Newhoff & Phelps; Oscar Starr & Co.; Hyla
Allen.
MAJESTIC (L. E. Sawyer, mgr.)—Vaude-
ville.

Mgr. Seligman has announced that the
Shubert will continue with pictures through-
out the coming theatrical season.

Benefit tendered the family of the late Lou
Sully netted \$1,200.

The Greenwall will be closed for two weeks
commencing Sunday. Arthur B. Leopold,
manager of the theatre, left on an extended
eastern trip last week. He reached New
York Monday, and will remain there several
days.

Mme. Lavarenne has been engaged to sing
light soprano roles at the French opera house.

BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.; K. & E.).
—Howe's pictures; good business.
HOLLIDAY ST. (Wm. Rife, mgr.; Stair &
Havlin).—"Chief of the Secret Service"; good
business.

NEW (C. E. Whitehurst, pres.; George
Schneider, mgr.; booking direct; rehearsal
Monday 10).—Royal Roman Band, very good;
Russell Bros. Minstrels; excellent; Byron &
Nelson, fair; LaDonna, clever; Rittler & Ro-
bertson, entertaining; Cycling Herbert, hit.

VICTORIA (Charles E. Lewis, mgr.; agent,
Nixon-Nirdlinger; rehearsal Monday 10).—
Faust Bros.; Met & Mrs. Fairchild; The Two
Hardis; Raymond Litchfield; Rinel Mordant;

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WILL FEATURE WILL "LET'S MAKE LOVE WHILE THE MOON SHINES," Etc.
ROSSITER'S "HITS"

Monte Carlo Trio; Grimm & Satchell; Stadium Trio; Mable Dickey; Arthur Wrigley. Good business.

GAITY (Wm. Ballauf, mgr.).—"Jersey Lilies," good clean show, well staged and thoroughly enjoyed by large audiences.

NEW MONUMENTAL (Montague Jacobs, mgr.).—"Fashion Plates," good show; big houses.

SUBURBAN (Fred Halstead, mgr.; agent, R. Heller; rehearsal Monday 11).—Mooreale Quartet; Tom Sprague & Stella Dixon; Pearl Stevens; Tinsley & Tool.

QWYNN OAK PARK (John Farnon, mgr.; James Pratt, director).—Polar; Ethel Talbot; Charles Leonard; Greeno & Greeno.

ELECTRIC PARK (P. J. O'Brien, mgr.; agent, John T. McCaslin; rehearsal Monday at 11).—Lacrosse Sisters; Hoff Bros.; Buok Piliert; McGraw & Mack; Marie Shoff.

HOLLYWOOD PARK (Joe Goiser, mgr.).—Guy Johnson Comedy Co.; good business.

FLOOD'S PARK (Wm. Trueheart, mgr.; agent, Tanner Co.; rehearsal Monday 1).—Stock burlesque.

BAY SHORE PARK (Duncan Ross, mgr.; James Pratt, director).—Bostonia Orchestra; Howard Le Van; Mr. & Mrs. Barker.

PIVVER PARK (Wm. J. Mahan, mgr.).—Diving Girls; Royal Artillery Band; Tyrolean Singers.

ATLANTIC CITY

BY L. B. PILLSBURY

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Carrie De Mar, big hit; Joe Hart's "Bathing Girls," hit; Pouchet's "Flying Ballet," beautiful act; Fred Dupres, well; Hilbert & Warren, dandy duo; Dorothy Rogers & Co., full of laughs; Van Bros., well liked; Ben Byer & Bro., excellent; Duff & Walsh, clever steppers.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossman, mgrs.; Wistar Grockett, bus. mgr.; agent, Joe Dawson, direct).—George Beech's Minstrels; Four Casting Dancers; John LeClair & Co.; Todd Judge Family; Ad. Carlie's Dogs & Ponies; Orleans & Horfalls; Winston's Trained Sea Lions; pictures.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; pictures.

STEPPLECHASE PIER (R. Morgan & W. H. Fennas, mgrs.).—Pavilion of Fun; 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.).—"The Girl in the Taxi," with Bobby Barry.

Julian Eltinge opens his season 21 at the Apollo in "The Fascinating Widow."

Joe Mitchell, of Quinn and Mitchell, is here for the tail end of his vacation. As has been his custom, he spent the early summer abroad.

The Sharpshooters, the Misses Graham and Conrad, are held over this week at the Savoy, together with "Alfred the Great." The "monk" played the house about ten weeks ago.

Dorothy Regel, a striking brunette, and Louisa Winsch, a well-known singer, appear at Young's Pier next week in a new act that is said to be a dandy. Much time and money have been expended in the settings for this offering, which is entitled "No Trespassing."

Carrie De Mar is to be held over for next week at Young's Pier. She is a big favorite here and a big drawing card.

De Dios Comedy Circus

THIS WEEK (August 14) HAMMERSTEIN'S, NEW YORK
Direction, PAUL DURAND

Charles Bennett, who hails from Newark, the nervy young parachute jumper, who is the best of Johnny Mack's bunch of balloonists at the Million Dollar Pier, met with a peculiar accident last Sunday. Young Bennett (twenty years old) dropped from a height of about 1,500 feet, making a triple parachute leap. The wind was blowing quite hard and was gusty, making the manipulation of the parachutes almost impossible. He did, however, open up the three, but in nearing the ground he could not avoid landing on the Marlborough-Blenheim. With a crash he struck the glass dome over the dining room, and fell bleeding on the wire mesh just underneath. It was reported he had been killed and fearfully injured, but he was discharged from the hospital Tuesday, having sustained only lacerations of the head. There is a humorous side to the accident. The Marlborough officials had warned the sky-men not to land on the hotel, they having done so many times. This was caused by the fact that a fair wind generally blows towards the hotel and a parachute jumper never knows exactly where he will land. It is said that an injunction will be asked for restraining the balloonists from landing on that property.

Helen Brown, the clever child actress, who appeared last season with Lew Fields' "Summer Widowers," is here with her mother. Helen is to appear this season for Mr. Fields again in "The Never-Homes."

The Old Vienna has a novel sign announcing the entertainment and reads: "Grand Concert and Solree and Artistique. Cabaret, Atlantic City Four; Hawkins, Arbuckle, Pagan and Richter; Miss Laura Evans, singing comedienne; James Froelich, Joe Santley and G. Sutton."

BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Al. D. Weston, Margaret Breck.

RIVERSIDE PARK (Steven Boggett, mgr.; agent, U. B. O.; rehearsal 10.30).—14-19, Nola Family, clever; Millar Musical Trio, hit; Creighton Bros., good; Bachelor Club, very good.

HOWARD.

CLEVELAND, OHIO.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Keller & Dunn, clever; Clarence Oliver, pleased; Farnum & Delmas, good; Beatrice Turner, nicely; Wilson & Crumby, hit; Toki Kish, headliner.

PRISCILLA (Proctor E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 10).—De Espe Family, headline; Claries-Keller-Grogan Trio; Edith Doyle; Sydney Jerome & Co.; Ardel Bros.; Hobart & Allen; Hazel Watson.

OPERA HOUSE.—Saona, Impersonations, headline; La Vire, good; Barr & Evans, hit; Monarch Comedy Four; Carrie Lille, passed; Ehrenfeld Bros. & Dutton, big.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"The Girls From Reno."

LUNA PARK.—Schreyer's dive is the feature; others are Verer's Hungarian Band;



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DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, Pantages; rehearsal Monday 12.30).—Opens 18.

GRAND (D. L. Hughes, mgr.; K. & E.).—Miss Hajas, in "The Spring Maid," will open season 22.

PRINCESS.—John Hughes, formerly manager of the Grand, will probably take over this house for vaudeville, starting September. SHARON.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Mile. Martha, opened, splendid; Original Bandy, fair; Una Clayton & Co., good; H. T. MacConnell, good; Haviland & Thornton, nicely; Mile. Simone De Beryl, big hit; Elizabeth Murray, scored; Mullen & Correll, many laughs.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Prevost Bros., funny; Patching Bros., elaborate; Boyd & Moran, fair; Madame Tendonos, good; Mortimer Sisters, fair; Orpheus Comedy Four, hit.

GARRICK (Richard K. Lawrence, mgr.).—Stock.

DETROIT (Harry Parent, mgr.).—Sheehan Opera Co., big business.

LYCEUM (Charles Warner, mgr.).—Thomas E. Shea in repertoire.

AVENUE (Frank Drew, mgr.).—"Ideals," high class. Capacity.

WAYNE GARDENS (James R. Hayes, mgr.).—Lopez & Lopez; Fanelli & Berman; Dick Miller; Lyric Quartet.

FAMILY (Dave Markowitz, mgr.).—Cliff Nelson Players; Gardner, West & Sunahine; Barbour & Denne; The Vandervilts; Meyer & Hyde; Ward & Monahan; Louise Rene; Cornallio Troupe.

Charlie Williams, manager of the Temple theatre, and James Moore, one of the proprietors, just returned from a two weeks' fishing trip in Canada.

May Robson, who just finished a long western tour in "The Rejuvenation of Aunt Mary," stopped off in Detroit last week. She will appear in a new play by C. T. Dasey next season.

ELMHURST, N. Y.

MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—14-19, Groves & Claire, good; The Dorians, well received; 17-19, Henri French; Norton & Crane.

RORICK'S (George Lyding, mgr.).—14-19, Manhattan Opera Co., capacity. 21-26, "The Gingerbread Man."

LYCEUM (Lee Norton, mgr.; Relis Circuit).—15, Black Patti.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—18, "Polly of the Circus."

J. M. BEERS.

ERIE, PA.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hahn).—Musical stock.

WALDAMBER PARK (E. H. Suerken, mgr.; agent, U. B. O.).—Tanna, good; Perry & Elliott, big; Hilton & Bannon, good; William Cahill, hit; Dennis Bros., clever.

HAPPY HOUR (D. H. Connelly, mgr.).—McMullen & Rheda, good; Herbert Camp, clever; Fryor & Anderson, fair.

M. H. MIZENER.

JAMESTOWN, N. Y.

COLORON (J. J. Waters, mgr.; agent, U. B. O.; rehearsal Monday 10).—Fields and Lewis, good; Exposition Four, fine; Max Witt's Southern Singing Girls, pleased; Stewart & Donahue, satisfactory; Kennedy & Mack, clever.

Cary W. Hartman has a band of Indians playing "Hiawatha" next this resort again.

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NORFOLK, VA.

With the two new ten-cent vaudeville theatres nearing completion, the new Wells "Taxiwell" will house the legitimate attractions.

S. W. Donald will again manage the local Wilmer & Vincent vaudeville house, for its fifth season, which opens Monday next.

Mgr. Elburg of the Academy of Music, held over John F. Conroy and Annie Morecroft in their diving specialty, and is smashing all records for business.

The Kinemacolor Coronation pictures are at the Granby, handled by Otto Wells. The show is doing enormous business.

The Casino at Ocean View still retains the Wells Musical Co., playing "In Atlantic City," to consistently large houses.

The Granby opens 28 with "The House Next Door," which Jake Wells and Ed Schiller have secured for the Wells popular price circuit. Henry Hicks will essay the role formerly held by J. E. Dodson.

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LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 7, best program in weeks. Willa Holt Wakefield, big success; Emma Dunn & Co., very interesting; "Gen." Ed LaVine, unique; Charles Ahearn's cyclists, great laugh producers; Dingwall & Bronson, clever. Holdovers: "The Photo Shop"; Gene Green; Marcel-Boris Trio. EMPRESS (E. J. Donnellan, mgr.; rehearsal Monday 11).—Billy Van, headliner, great favorite; George Roland & Co., diverting; Murray Livingstone & Co., interesting; Sandberg & Lee, pleasing; Joale O'Meara, dexterous; Premier Trio, good.

FANTASIES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Keough & Nelson, snappy; Norton & Lee, fair; Oliver Duo, excellent; Howard De Coursey, entertaining; Tossing Austina, clever; Hoey & Lee, took well; Josetty Bros., ordinary.

MAJESTIC.—Week 13, "Baby Mine."

MASON.—Week 14, Henry Miller in "Havoc."

EDWIN F. O'MALLEY.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.; agent, Fred Mardo).—Johnson & Watta, excellent; Jack Symonds, clever; Langdon &

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The Academy vaudeville show will move to the Majestic, and both houses will open 28; the Academy as usual housing the legitimate and musical shows, while the Majestic will, as before, be booked by Norman Jefferies.

The new Galeski-Hofhelmer house, to be called the Victoria, will be completed some time during October, while the Athenian house will be finished around the same time.

The "Tasewell," the latest addition to the Wells string, will hardly be completed before the wane of the approaching season; from the plans it looks to be a handsome house.

All the picture shows, as well as the ten-cent vaudeville houses still maintain good bills and excellent business despite the present torrid spell. HELLER.

ONEONTA, N. Y.

ONEONTA (George Roberts, mgr.; agent, Prudential; rehearsal Monday and Thursday 1).—10-13, The Freemans, pleased; Curtin & Wilson, good. 14-16, Chas & Hoffman, well applauded; The Maidens, big. 17-19, The Great Hugo; The DeForrests. 21-23, Garrett & Garrett; Ross Felmer. 25, "Girl in Taxi." 22, Cole and Rice Consolidated Shows. DELONG.

PITTSBURGH.

GRAND (Harry Davis, mgr.)—Stock. FAMILY (John P. Harris, mgr.; agent, Morganstern).—Nichols-Nelson Troupe, good; May Lewis & Co., funny; Juggling Dada, good; Al Dandy, well received; Gardner & Parker, scored; Covert & Marshall Slaters, skillful; Bertha Holland, hit; Harry Sachs, took well.

ACADEMY (Henry Kurtzman, mgr.)—"Broadway Gaiety Girls," to large houses. HIPPODROME (management of Harry Davis & John P. Harris).—Rapol, great; Howard's Bears and Dogs; Reed Bros.; Bush & Peyser; Patty & Desperado; Four LaDells Comiques; Four Musical Hodges, pleasing; Four Bard Bros.; Polar; Stubbinsfield Trio; Percy Smallwood; Conti's Fireworks; Hugh F. Blaney, sings; Doblado's Sheep, interesting; The Two Johns; Nirella's Band. LYCEUM (R. M. Gulick, mgr.; agent, S. & H.).—"St. Elmo." M. S. KAUL.

PORTLAND, ME.

CAPE (E. V. Phelps, mgr.)—"The Royal Chef," good attendance. GEM (Mr. Brown, mgr.)—"The Elopers," business improving.

KEITH'S.—13th week of stock, 2 weeks more before vaudeville season.

OLD ORCHARD PIER (Fred Yates, mgr.; agent, Mardo; rehearsal Monday and Thursday at 10.30).—14-16, Hallen & Hayes; Ray Bailey; Kimball & Dorr; Little Essie; 17-20, Wanater; Malumby & Mirette; Nat Parnham.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Week 7, Jessie Edwards-Pomeroy, excellent; Mack & Worth, passed; DeMutha, fair; Lasso Musical Trio, entertained; Four Olivers, featured.

RIVERTON PARK (Mr. Smith, mgr.; agent, Gorman; rehearsal Monday 1).—Week 7, "The Missing Miss"; best; drawing big.

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SOME CLASS

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Max Burkhardt, good; Mints & Wertz, liked; Geo. Harcourt & Co., well received; Tom Linton & Jungle Girls, pleased. PALACE (W. K. Goldenberg, mgr.; agent, Loew; rehearsal Monday & Thursday 10.30).—Pearson & Dale, laughs; Danny Ahearn, liked; McCourt & Fisher, good; H. M. S. Pinafore, headline. G. R. H.

RENOVO, PA.

FAMILY Albright & McCarthy, mgrs.; agent, W. J. Plummer).—Aug. 14-16, Alabama Comedy Four, good; G. W. Hussey, fair. WM. E. ALBRIGHT.

SALT LAKE.

ORPHEUM.—Week 7, all round good show. Edward Abeles & Co., feature, big; Brent Hayes, opened show and scored; Kenney, Nobody & Platt and Raymond & Caverly, very good; Master Albert Hole, pleased; The Havelocks, good; "Room 44," good. SALT LAKE.—18, "Jumping Jupiter." OWEN.

SAVANNAH, GA.

BIJOU (G. R. Fourton, mgr.; agent, Well's Circuit; rehearsal Monday and Thursday 3).—10-12, McCue & Grant, no merit; Bert West-ern, funny; Bostart & Nelson, entertaining; Signor Alvan Rische, artistic. 14-16, The Stallings, very good; Joe Holland, scored; Stewart & Earle, hit; Kelley & Murphy, went big. 17-19, LeBeau Trio, Gwynne & Gossette; McNally & Stewart; Leo St. Elmo.

NOTES: Jake Wells has affiliated with Frank and Hubert Bandy, the owners of the Liberty theatre here, this making both the Bijou and Liberty in which Mr. Wells is now interested.

Manager William B. Seeskind announces that the Savannah theatre will open its regular season Aug. 29 with Bud Fisher's cartoon play, "Mutt and Jeff."

The Arcadia, a new picture house, opens first week in September.

R. MAURICE ARTHUR.

SEATTLE, WASH.

PANTAGES (Alex Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 31, Ryan & Tucker, usual; Walter Percival Co., slow; Demetresan & Viron, splendid; Fred Wyckoff, amusing; King, Sinclair & Livingstone, applauded. Week 7, Masafro Troupe, unappreciated; Mona Herbert, pleased; William Flamen Co., big hit; Allie Hansen, favor. Three Marx Bros & Co., hit.

SEATTLE (E. Drew, mgr.).—Stock; good business.

LOIS (D. Inverarity, mgr.).—Stock; fine business.

GRAND (E. Levy, mgr.).—Vaudeville and pictures.

Ringling Bros. Aug. 23-24.

ARCHIMEDES.

SOUTH BEND, IND.

MAJESTIC (T. M. Moss, mgr.; agent, Frank Doyle; rehearsal Monday and Thursday 12.30).—13-16, Morris & Sherwood; Barrymore & Frankie. 17-20, R. P. Murphy; Withers & Lorraine.

INDIANA (W. J. Himebaugh, mgr.).—Burlesque.

15, Young Buffalo Wild West.

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August 16, Orpheum, Spokane, Wash.

VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 21 WHEN NOT OTHERWISE INDICATED

The routes are given from AUG. 20 to AUG. 27, 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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Alrons Zoeller Troupe 269 Hemlock Brooklyn
Altus Bros 128 Cottage Auburn N Y
Alvarados Goats 1235 N Main Decatur Ill
American Newboys Muskegon Mich Indef
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Clear Chas 459 W 123 N Y
Clemento & Miner 39 W 9 New York
Clever Trio 3129 Arch Philadelphia
Cliff & Cliff 4106 Artesian Chicago
Clito & Sylvester 285 Winter Philadelphia
Close Bros 41 Howard Boston
Cole Billy 19-4 av Bklyn
Collins Eddie 5 Reed Jersey City N J
Compton & Plumb 2220 Emerson av Minneap
Comrades Four 324 Trinity av New York
Conn Richard 201 W 109 N Y
Connolly Bros 1908 N 24 Philadelphia
Cook Geraldine 675 Jackson av New York
Cooke & Rotherth Casino Montivideo Uruguay
Corbett & Forrester 71 Emmet Newark N J
Cornish Wm A 1108 Broadway Seattle
Costello & La Croix 313 Ewing Kansas City
Cott 821 805 Main Wheeling W Va
Cotter & Boulden 1836 Vineyard Philadelphia
Coyle & Murrell 3227 Vernon av Chicago
Crawford Glenn 1439 Baxter Toledo
Cronwell & De Croix 313 Ewing Kansas City
Crosby Ana 162 E S Peru Ind
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Direction W. S. BENTHAM.

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Cunningham B & D 112 Washn Champaign
Cunningham & Marion Keiths Phila
Curzon Sisters 317 Adel av Jackson Miss
Cycling Brunettes 221 Cross Lowell Mass

D.
Dagwell Sisters Keiths Providence
Dale & Harris 1610 Madison av New York
Daley Wm J 108 N 10 Philadelphia
Dalton Harry Pen 175 Irving av Brooklyn
Daly & O'Brien National Sydney Indef

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De Frates Manuel Empress Los Angeles
De Grace & Gordon 932 Liberty Brooklyn
De Leo John B 712 Jackson Milwaukee
De Mar Rose 807 W 37 Pl Chicago
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De Vere & Roth 445 Beiden av Chicago
De Verne & Van 4572 Yates Denver
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De Young Mabel 350 E 161 N Y
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Dean & Sibbey 463 Columbus av Boston
Dee Roy G Francis 219 E 15 Brooklyn
Deery Frank 204 West End av New York
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Dodd Emily & Jessie 301 Division av Bklyn
Doherty & Harlowe 424 Union Brooklyn
Doan & Lenhar 2460 7 av New York
Doice Sisters 349 W 14 N Y
Donaghy G Francis 219 E 15 Brooklyn
Donald & Carson 216 W 103 New York
Donner Doris 343 Lincoln Johnstown Pa
Dooley Three Orpheum Montreal
Doos Billy 103 High Columbus Tenn
Dow & Lavan 808 Cauldwell av New York
Downey Leslie T Majestic Cedar Rapids Ia
Doyle & Fleida 2348 W Taylor Chicago
Drew Dorothy 377 8 av New York
Drew Lowell B Stratford N J
Drew Virginia 235 Michigan av Chicago
Dube Le 253 Stowe av Troy
Du Bois Great & Co 30 N Wash av Bridgeport
Dulisei Paul Orpheum Duluth
Duncan A O 94 E Brooklyn
Dunn Arthur F 212 E Lacook Pittsburg
Du Pars Dancing Empress Los Angeles
Dupres Fred 552 Quincy Bklyn
Dwyer Lottie Trio 59 No Wash Wilkes-Barre

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Evans Bessie 3701 Cottage Grove av Chicago
Evans Emma & Evans 2546 7 av N Y
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Evers Geo 210 Losoya San Antonio
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Fairchild Sisters 320 Dixwell av New Haven
Fairchild Mr & Mrs 1221 Vernon Harrisburg
Falls Billy A 458 Lyell av Rochester
Fanta Trio S Union sq N Y
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Ferguson Frank 704 W 130 N Y
Ferguson Jos 127 W 67 New York
Fernandes May Duo 207 E 37 N Y
Ferry Grace 3716 Warsaw av Chicago
Ferrell Bros Empress Los Angeles
Ferry Wm Palace London Indef
Field Bros 146 Lenox av N Y
Fields & Hanson Medford Mass
Fields & La Adella 3041 Mona av Chicago
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Fletcher Ted 470 Warren Brooklyn
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Foster Billy 2316 Centre Pittsburg
Fowler Kate 324 W 96 N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Elmoro Rochester
Foyer Eddie 9920 Pierpont Cleveland
Frances & Coleman 3147 N Broad Phila
Francis Willard 67 W 133 New York
Francisco 343 N Clark Chicago
Fraser Hugh Riverview Chicago Indef
Freed Jack 36 W 116 N Y
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Gaffney Sisters 1407 Madison Chicago
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Gibson Sisters 216 Schickerville Potteville Pa
Gillmore & Le Moyn 1415-32 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Glascock Violet 489 Lexington Waltham Mass
Glover Edna 562 Emporia av Wichita
Godfrey & Henderson 2209 E 14 Kansas City
Goforth & Doyle 251 Halsey Brooklyn
Golden Claude 177 Walnut av Boston
Golden Max 5 Alden Boston
Goodall & Crake 146 W 66 N Y
Goodman Joe 2038 N 3 Philadelphia
Goodrode Great South Haven Mich
Gordo Ed 255 W 42 New York
Gordon Ed M 6116 Drexel av Chicago
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Gordon Dan 1777 Atlantic av Brooklyn
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Gordon & Kinley 2261 Emmons av Sh'psh'd Bay
Gordon & Marx Orpheum Denver
Goss John 33 Sawyer Haverhill Mass
Gossans Bobby 400 So 6 Columbus O
Gottlob Amy 600 N Clark Chicago
Gould & Rice 326 Smith Providence R I
Goyt Trio 255 Willow Akron O
Grace Lew 2844 Penn av Baltimore
Grannon Lia Melrose Park Pa Indef
Grant Burt & Martha 3956 Dearborn Chicago
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1923 Birch Joplin Mo
Gremmer & Melton 1437 S 4 Louisville
Grice John & Co Columbia Boston Indef
Griffith Myrtle E 5805 Kirkwood av Pittsburg
Griffith Marvellow Elkhart Ind
Griffs & Hoot 1828 Cambria Philadelphia
Grimes Tom & Co Willamstown N J
Grimm & Satchell 255 Ridgewood av Bklyn
Groom Sisters 503 N Hermitage Trenton N J
Grossman Al 533 North Rochester
Gruber & Kew 408 E E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

H.

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Hall E Clayton Elmhurst Pa
Hall & Fray 50 Columbia Swampscott Mass
Hall & Briscoe 56 Orchard Norwich Conn
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Halpern Nan 1621 E 17 av Denver
Halpern Boys 21 E 93 N Y
Haired Willard 1141 Tyrantia New Orleans
Hamilton Estelle Muskegon Mich
Hamilton H L Cliffside Park Ashland Ky
Hamlin The 51 Scovel Pl Detroit
Hampton & Bassett 4866 Winthrop av Chicago
Hanes G Scott 812 Hiner Phila
Haney Edith Wayne Detroit
Hannon Billy 1528 No Hamlin av Chicago
Hansone & Co 1037 Tremont Boston
Hanson Lou 553 Lenox av New York
Harris & Randall Palace Hotel Chicago
Hart Marie & Billy Dominion Ottawa
Hart Bros Barnum & Bailey C R
Hart Stanley Ward 3445 Pine St Louis
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Henderson & Thomas 22 W 40 New York
Henella & Howard 646 N Clark Chicago
Henry Dick 207 Palmetto Brooklyn
Henry Giris 2326 So 17 Philadelphia
Henry 423 E 145 N Y
Herbert Barnum & Bailey C R
Herberts The 47 Washington Lynn Mass
Herman & Rice 332 W 36 N Y
Herr Noodle Box 56 Wilmer Pa
Hers Geo 323 State av Scranton
Hessie National Sydney Australia Indef
Heverley Grace 201 Desmond Sayre Pa
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Howard Emily 644 N Clark Chicago
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Howard Harry & Mae 223 S Peoria Chicago
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Hulbert & De Long 4416 Madison Chicago
Hunter Ethel 4039 Troost Kansas City
Hunter & Rose 230 So Senate av Indianapolis
Hurley F J 152 Magnolia av Elizabeth N J
Hutchinson Al 210 E 14 New York
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Irving Pearl Indian Lane Canton Mass
Irwin Flo 227 W 48 N Y
Irwin Ferdinand 81 Horton Fall River

J.

Jackson Cyclists Palace London
Jackson Hry & Kate 206 Buena Vista Yonkers
Jackson Alfr'd 30 E 35 Tupper Buffalo
Jacobs & Sardi Atkins av Pittsburg
Jeffries Tom 339 Bridge Bklyn
Jennings Jewell & Berley 3553 Alft'n St L
Jesse & Dell 1802 N 5 St Louis
Jewell Mildred S Alden Boston
Johnson Great 857 W 37 N Y
Johnson Kid 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6545 Callowhill Phila
Johnstone Chester B 48 Lexington av N Y
Johnstones Musical Ardwick Manchester Eng
Jones & Rogers 1351 Park av New York
Jones Maud 50 W 135 N Y
Jones & Geo 424 W 48 N Y
Jones & Moore 39 Kendall Boston
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Kendall Chas & Maudie 123 Alfred Detroit
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King Bros 811 4 av Schenectady
King Violet Winter Gard'n Blackpool Eng Ind
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Klein & Clifton 507 W 124 N Y
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Koehler Grayce 5050 Calumet Chicago
Kohers Three 402 E 13 Philadelphia Va
Koners Bros Wintergarten Berlin

L.

Lacey Will 1516 Capitol Washington
Lafayette 25 185 Graham Oakosh
Lamont Harry & Flo 20 Clinton Johnstown NY
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 312 Geneva Rochester
Lane Eddie 305 E 73 New York
Lang Karl 273 Blackford av Memphis
Langdons Temple Detroit
Langdons 1534 Av B Council Bluffs Ia
Langran Joe 102 E 13 Philadelphia
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The One Big Waltz Song
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By Composer of "Meet Me
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"LET ME CALL YOU SWEETHEART"

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Greatest Novelty Song written in years. BELLE BAKER says it's the best chorus she ever heard!! A positive "knockout."

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And our big novelty HIT by composer of "SOME OF THESE DAYS"

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Lavades Lillian 1209 Union Hackensack N J
Lavine & Inman 3201 E 81 Cleveland
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 252 E Indiana St Charles Ill
Le Dent Frank Orpheum Spokane
Le Grange & Gordon 2602 Lucas av St Louis
Le Pages 255 Milwaukee
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Geo 36 W 115 N Y
Le Roy Vic 332 Everett Kansas City Kan
Le Roy Chas 1806 N J Baltimore
Le Roy & Adams 1812 Locust av Erie Pa
Leshy Bros 259 East av Poughkeepsie N Y
Lee Joe Kinsley Kan
Lee Rose 1040 Broadway Brooklyn
Leffingwell Nat & Co 335 W 150 New York
Leipzig Nate Orpheum Oakland
Lensa 1914 Newport av Chicago
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King of Slang in

"HOGAN THE PAINTER"

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Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 129 New York
Lester & Kellert 218 Fairmount av Jersey City
Levine & Euse 14 Prospect W Haven Conn
Levy Family 47 W 123 New York
Lewis Waltr & Co 677 Washt'n Brookline Mass
Lingermans 705 N 5 Philadelphia
Livingston Murray 81 E 168 N Y
Lloyd & Castano 104 E 61 New York
Lockhart & Webb 222 W 33 N Y
Lockwoods Musical 132 Cannon Poughkeepsie
Lois & Love 2914 2 Brooklyn
London & Riker 32 W 98 New York
Longworth 8 Magnolia av Jersey City
Lorch Family Orpheum Los Angeles
Lowe Musical 37 Ridge av Rutherford N J

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This Week (Aug. 14) Shea's, Buffalo.
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Lucier & Ellsworth 472-41 Oakland
Lynch Hazel 355 Norwood av Grand Rapids
Lynch Jack 32 Houston Newark
Lynn Roy Box 62 Jefferson City Tenn
Lyon Walter A Ship Cafe Venice Cal Indef

M.

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Mack Floyd 6944 Ohio Chicago

Macy Maud Hall 2613 E 26 Sheepshead Bay
Mae Florence 43 Jefferson Bradford Pa
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 355 Bedford av Brooklyn
Manning Trio 154 N Wanamaker Phila
Mantella Marionettes 4420 Berkeley av Chicago
Marcus 519 Latin Chicago
Mardo & Hunter 2122 Eugenia St Louis
Marine Comedy Trio 187 Hopkins Brooklyn
Marion Cliff Grant Hotel Chicago
Marion & Lillian Freeport L I
Mario Aldo Trio Columbia St Louis
McGuire Tula 69 High Dyer av Everett Mass
Marsh Chas 305 14 Milwaukee
Martha Mile 63 W 91 New York
Martine Carl & Rudolph 457 W 57 New York
Mason Dan & Co 2005 Pacific av Atlantic City
Mathews Mabel 2341 Burling Chicago
Mathieson Walter 843 W Ohio Chicago
Mayne Elizabeth H 144 E 43 New York
McCann Geraldine & Co 706 Park Johnston Pa
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McDowell John & Alice 627 E Detroit
McGarry & Harris 521 Palmer Toledo
McGuire Tula 69 High Dyer av Everett Mass
McLain Sisters 35 Miller av Providence
McNallys Four 229 W 38 New York
McNamee 41 Smith Poughkeepsie
Macnicol Jas Charlottesville Canada
McWaters & Tyson 471 50 Brooklyn
Mendelsohn Jack 163 W 62 New York
Menetekel 104 E 14 New York
Meredith Sisters 29 W 65 New York
Merritt Raymond 178 Tremont Pasadena Cal
Methen Sisters 12 Cullen Springfield Mass
Meyer David 1534 Central av Cincinnati
Michael & Michael 320 W 53 New York
Milam & DuBois 234 W 52 N Y
Military Trio 679 E 24 Paterson
Miller & Mack 254 Federal Phila
Miller & Princeton 55 Olney Providence
Miller Theresa 118 W Grand av Oklahoma
Milman Trio Wintergarten Berlin
Mills & Moulton 58 Rose Buffalo
Minstrel Four Majestic Birmingham
Mintz & Palmer 1305 N 7 Philadelphia
Mikel Hunt & Miller 108 14 Cincinnati
Mitchell & Cain Empire Johannesburg
Moller Harry 24 Blymer Delaware O
Montambo & Bartoll 40 E Liberty Waterbury
Montgomery Harry 154 E 134 New York
Montgomery & McClellan Magnolia Cincin Indef
Moore Geo W 3164 Cedar Phila
Morgan Bros 2525 E Madison Philadelphia
Morgan King & Thompson 516 E 41 Chic
Morgan Meyers & Mike 1236 W 26 Phila
Morrin Sisters Empire Toledo
Morris & Wortman 132 N Law Allentown Pa
Morris & Kramer 1306 St John Pl Bklyn
Morrison Mildred & Co 350 W 35 New York
Morton & Keenan 574 11 Brooklyn
Motogiri 383 W 46 N Y
Mozarte 26 Morse Newton Mass
Mueller & Mueller Saginaw Mich
Muller Maud 601 W 153 N Y
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Nelson Bert A 1042 N Humboldt Chicago
Nelson Oswald & Borger 150 E 123 N Y
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This is the latest waltz ballad by LEO FRIEDMAN, and it's the best melody he ever wrote. Just another natural hit.

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Ogden Gertrude H 2825 N Mozart Chicago
Oliviers Four H Auguste Me
Omar 252 W 36 N Y
O'Neill & Regency 592 Warren Bridgeport
O'Neill Trio Mt H Pawtucket R I
O'Rourke & Atkins 1245 E 65 Cleveland
Orren & McKenale 606 East Spring Ohio
Ott Phil 178A Tremont Boston
Owens Dorothy Mae 3047 90 Chicago
Ozawa The 48 Kinsel av Kenmore N Y

P.

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Parris Geo W 2534 N Franklin Philadelphia
Patterson Sam 29 W 133 N Y

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Pepper Twins Lindsay Can
Pera & Wilson Park New Orleans
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 B'f'mfield av Hoboken N J
Phillips Mondane Calvert Hotel N Y
Phillips Samuel 216 Clason av Brooklyn
Piccolo Midge Box 23 Phenicia N Y
Pinkney Dick Hagenbeck Wallace C R
Piano & Bingham 50 Christie Gloversville
Piano Yen 15 Charles Lynn Mass
Pope & Uno 224 Franklin Phila
Potter & Harris 4330 Wayne av Chicago
Potts Bros Park St Louis
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest av N Y
Price Harry M 823 Kelly Bronx N Y
Prices Jolly 1625 Arch Philadelphia
Prior The Tukulu Wash
Proctor Sisters 1112 Halsey Brooklyn
Prosit Trio Ringling Bros C R

Q.

Quartette A 753 Home N Y
Quigg & Nickerson Gormans Boston Indef
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 507 W 172 N Y
Rainaud Jim 27 E Adams Chicago
Rainbow Sisters 540 14 San Francisco
Raper John 173 Cole av Dallas
Rawls & Von Kaufman 3 Cherry Muskegon
Ray Eugene 5602 Fairlie av Chicago
Ray & Burns 287 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Milan Italy
Raymore & Co 147 W 95 N Y
Reardon Trio 251 Halsey Bklyn
Reidner Thomas & Co 572 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed Bros Hip Pittsburgh
Reed & Earl 236 E 62 Los Angeles
Reeves Geo H 194-5 Troy N Y
Reffkin Joe 113 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Remly & Roper 1232 N Alden Phila
Renfro The 2064 Butler San Francisco
Renzetta & La Rue 2321 So Hicks Phila
Rose Len 1021 Cherry Phila
Rhoads Marionettes Steeplechase Coney Island

Rice Frank & Truman 626 S 48 av Chicago
Rich & Howard 214 E 19 N Y
Rich & Rich 2943 Milwaukee av Chicago
Richard Bros 116 E 3 New York
Richard Great Young Atlantic City
Riley & Lippus 35 Plant Dayton O
Rio Al C 230 W 146 N Y
Ripon Alf 545 E 87 New York
Ritter & Bowry 49 Billerica Boston
Roberts C E 1851 Sherman av Denver
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Robinson The 901 Hawthorne av Minneapolis
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Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh 3 Claremont Pl M'tch'r NJ
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Roe 412 S George Home N Y
Roode Claude M Ringling Bros C R
Rose Lane & Kelgard 125 W 43 N Y
Rose Clara 6025 57 Brooklyn
Ross & Lewis Pavilion Newcasste Eng
Ross Sisters Aldrome Chattanooga
Ross Sisters 65 Cumerford Providence
Ross Musical Novelty 218 W 48 N Y
Rother & Anthony 8 Patterson Providence
Russell & Davis 1316 High Springfield O
Rutherford Frank Spring Lake Mich Indef
Rye Geo W 118 Ft Smith Ark
Ryno & Emerson 161 W 174 N Y

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Sabel Josephine Empress Los Angeles
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Scott Norman R Riverview Chicago Indef
Seely & Yost 40 Morningside av N Y
Seibly Will 2 W 10 Brooklyn
Scutty Hal M 204 Schiller Bldg Chicago
Senzell Jean 213 Eleanor Pittsburgh
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LETTERS

Where C follows name, letter is in Chicago.

Where S F follows, letter is at San Francisco.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two weeks.

P following name indicates postal, advertised once only.

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Alpine Pearl
Archie Will
Arnold Jack
Atvelli Ben (C)
Austin Shade
Clifford Edith
Coleman John (SF)
Collins Jack (C)
Cooper Jane
Cox Eddie (C)
Crett Armando (C)
Crispi Ida (C)
Cucco Jos (C)
Curtis Marlene

B.

Baker Chas M (C)
Bance Jack
Banvard Bert
Banjo Phlelds
Barnes Roy
Barnes Blanche
Barrett Bertha
Basque Quartet (C)
Beeman Thelma
Bell Jack (C)
Bennett Geo (C)
Bernard Mike
Blaney Hugh
Boudini Bros (C)
Brook Bob
Brooks Jeanette (C)
Broot Harry (C)
Byron J O

C.

Cameron & Gaylord
Carlino Adelle (C)
Carlton Millicent
Carl Edythe
Carlyle Lydie
Carre Maybelle
Carroll Mrs Tom (C)
Chase Billy (SF)
Cherle Doris
Childers Grace
Claire Jack
Clancy Geo (C)

D.

Daly & O'Brien
Daub Jack
Dean Leora
De Grace & Gordon (C)
Demichelle Bros (C)
De Rosella Rex
De Veaux Chas
Diamond Four
Dixon M L (C)
Dolson & Lucas (SF)
Dumont Merle (C)
Dupre Jeanette

E.

Edwards Jessie (C)
Egan Geo
Electra
Elmore Alan

F.

Fiddler & Shelton (C)
Fidello & Carr (SF)
Fielding Bert
Fletcher Chas Leon
Ford Flann Earl (C)
Ford Hugh
Forrest Arthur
Fox Jack
Frances Chas

G.

Gaston Billy
Gaylord Bonnie (C)
Gilbert G G
Glicker Chas
Gottlieb Amy (C)
Gregorie & Elmina (C)
Green Gene (C)

H.

Haines Robt
Hallfax Deul (C)
Hamlin Richard
Hankerbhoff Mrs F (C)
Harvey De Vora Trio
Hayden Joe (C)
Healy Matt
Henry Carl
Holmes W D
Holland Alfaretta (C)
Hopper Lightning
Howard Coulter (C)

I.

Ishikawa K
Jeanette Belle
Jennings O'Malley

J.

Karl Rudolph
Kauffman Reba & Inez
Kelley Thos P
Kelly Spencer
Kilmer Wm
Kirkmirth Sisters (C)
Kleemy E R
Kla Fred
Kramer & Ross
Kusino Mr (P)

K.

Sampell Guy (C)
Serranilla La Belle (SF)
Sharp & Wilkes
Shattuck Truly
Simon L
Snook Great (SF)
Snook Great (C)
Sousloff (SF)
Squires John (SF)
Stacey Della (C)
Stafford Frank
St Onge Daley
Storr Musical (C)
Stricker Will
Stuart Cal
Stuart Frankie
Sully Wm F (C)

L.

La Tour Babe
Lawrence Effie
Lawrence Pete & Co
Le Roy & Harvey
Leslie Ethel (SF)
Lester Violet
Lewis Harry W
Lillmans Three (SF)
Link E R
Linter Helen
Lloyd Lee

M.

Marion & Pearce
Marquis Mabel (C)
Mason Elisabeth (C)
Mayer (C)
McKissack & Shadney (C)
Melrose
Melrose Ernest
Melrose Rene (C)
Melville Joe A (C)
Messier Sisters
Millman Jennie
Mooney Gypsy
Moran W D
Mortlock Alire
Munford & Thompson (C)
Murphy Francis (C)
Mykoff B

N.

Nadel L E
Nana (SF)
Nelson Jeanette
O.
O'Donnell Chas
O'Hearn Will (C)
Olson Harry
Orville Victoria
Palmer Minnie (C)
Percival Mabel
Postheur Henry
Quigley Bob
R.
Ragininnie
Rattray Allan (SF)
Rialto Mme
Rice Don
Richardsons Dogs
Rose Cliv Quintet
Rogers Ed
Ryan Thos J
S.
Sampell Guy (C)
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Stricker Will
Stuart Cal
Stuart Frankie
Sully Wm F (C)
Valder Marion
Van Hoven
Vann Jack (SF)
Vocleska L
Walker Jack (SF)
Walker Ernie (SF)
Wallace Irene
Ward Elsie (SF)
Ward Al (C)
Watts Fred (C)
We Chok Be (C)
Webber Chas (C)
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VARIETY

Vol. XXIII. No. 12.

AUGUST 26, 1911.

PRICE TEN CENTS

CONTROL HAS NOT PASSED, SAYS BECK, ABOUT CHICAGO

**Controlling Interest in the Kohl & Castle Properties
Could Not Be Secured, Without His Consent
Claims Mr. Beck. Agreement to That
Effect. How the Stock is Divided.**

"The control of the Kohl & Castle theatres remains as it was," said Martin Beck this week, to a VARIETY representative, when asked regarding the story that Mrs. Chas. E. Kohl had secured by purchase from Geo. Middleton and Geo. Castle a controlling interest in the theatres her late husband promoted.

"Notwithstanding the reports," continued Mr. Beck, "it is impossible for the control to have passed without my knowledge."

Mr. Beck would say no more upon the subject. He is the president of the Kohl & Castle Company.

Chicago, Aug. 23.

The newspaper account of the purchase by Mrs. Chas. E. Kohl of stock in the Kohl & Castle corporations was somewhat twisted about last week, when printed. Mrs. Kohl bought only Geo. Castle's interest in the Bijou and Academy theatres. Col. William Roche was appointed by Mrs. Kohl as general manager of these houses, along with the Haymarket, but Col. Roche's new position in no way affects that of Lyman B. Glover as general manager of the more important and full interests of the Kohl & Castle corporation. Mrs. Kohl's present holdings secured from Mr. Castle, do not include any of the latter's stock in the K & C "Loop" theatres (Majestic, Olympic and Chicago Opera House).

The Geo. Middleton share in the properties was taken over by Mrs. Kohl. This amounted to about five per cent of the whole.

It is understood that in about 1904 or 1905 when Martin Beck and Morris Meyerfeld, Jr., both of the Orpheum Circuit, became financially interested in the late Chas. E. Kohl's theatrical

ventures, an agreement or contract was entered into between all stockholders whereby they bound themselves, before disposing of any of the stock held in any K & C concern, to first offer it to the corporation.

A meeting of the Kohl & Castle Amusement Co. stockholders will be held in the near future, when Mr. Beck will be here. It was reported that such a meeting was scheduled for today. Concurrent with the meeting of the larger company, the Bijou-Academy Co. will meet to elect Charles E. Kohl, Jr., president. At the same time Col. Roche will be officially made secretary, treasurer and general manager of that corporation.

The holdings of Kohl & Castle stock is somewhat authentically reported to be divided up as follows:

Mrs. E. C. Kohl.....	40%
Geo. Castle	20
*Martin Beck	15
Fred Henderson	10
Max Anderson	10
Geo. Middleton	5

*The Beck holdings inclusive of the Meyerfeld investment.

Some of the vaudeville people are surmising that Mrs. Kohl has acquired an option on Fred Henderson's ten per cent. This with her own and the Middleton stock, would give control.

The point is only important in so far as the Majestic is concerned, around which revolves a nice question of future bookings of that house, as outlined in VARIETY's story last week.

A denial was made by E. F. Albee, general manager for B. F. Keith, of VARIETY's story intimating that Messrs. Albee, Keith and John J. Murdock might have been behind the pur-

(Continued on page 9.)

McKAY BUYS OUT FIELDS.

Tuesday Frederic Edward McKay became the sole owner of Blanche Ring's new show, "The Wall Street Girl." Mr. McKay bought the interest of Lew Fields, with the proviso that Miss Ring shall continue over Shubert bookings.

The production started in rehearsal Tuesday. Jack Mason is staging the song numbers. Among principals engaged for the support of the star are Harry Gilfoil, William P. Carleton, Eileen Claford, an English miss, and Cross and Josephine, from vaudeville.

DOINGS IN FRISCO.

San Francisco, Aug. 23.

Richard Carle, who is returning to Frisco after an absence of three years, opens here Monday for a fortnight's engagement with "Jumping Jupiter."

Richard Bennett closed his special engagement at the Alcazar Sunday night. His appearance was a marked success.

Nance O'Neil opened her starring engagement at the same house Monday night in "The Sorceress," and received a reception bordering on an ovation.

The Savoy theatre opened Sunday to capacity business, Max Dill proving his local popularity by the size of the house. His show is a good one.

JOE HOWARD COMING BACK.

(Special Cable to VARIETY.)

London, Aug. 23.

Jos. E. Howard and his wife, Mabel Barrison, will sail for the States about Sept. 2, opening over there in "The Goddess of Liberty."

"The Goddess of Liberty," under the management of Frank Jones, is now playing in the west. Mr. Howard will step into the place.

HEADING EAGLE PARADE.

San Francisco, Aug. 23.

John Cort, John Considine and Harry Leavitt, founders of the Order of Eagles, have been selected to head the big Eagle parade scheduled for to-morrow (Thursday).

WATER SHOW A SENSATION.

(Special Cable to VARIETY.)

London, Aug. 23.

"Mexico," a water show, employing a huge tank, proved a big sensation at the Palladium on its initial showing. Dramatically it is weak, but the aquatic presentment seemed to catch the fancy of the audience.

A SLIGHT DIFFERENCE.

(Special Cable to VARIETY.)

London, Aug. 23.

Bert Erroll, the English female impersonator, who was to have gone to America under contract to the Shuberts, has terminated his negotiations with that firm of managers.

Erroll wanted one hundred pounds as weekly stipend for his American engagement. When the Shubert contract was received, it called for one hundred dollars.

OPENED IN WRONG HOUSE.

(Special Cable to VARIETY.)

London, Aug. 23.

Von Klein and Gibson opened at the Metropolitan Monday and were only moderately well received. They are in the wrong hall, and suffered considerably from the poor house orchestra.

WERE THE LAUGHING HIT.

(Special Cable to VARIETY.)

London, Aug. 23.

Quinlan and Richards, Americans, opened at the Oxford Music Hall, Monday evening, scoring the laughing hit of the bill. This will bring them plenty of offers for future work here.

WALLINGFORD STUFF.

Erie, Pa., Aug. 23.

Sam H. Harris, of Cohan & Harris, was here last week, and announced his intention of building a new theatre here, should he "be successful in securing a desirable location."

MURDOCK QUITE ILL.

John J. Murdock has been quite ill for a week past at his summer home in Larchmont, N. Y. Mr. Murdock has been much troubled of late with his stomach.

"FIX-IT" CLOSES RUN.

Chicago, Aug. 23.

Jack Norworth and Norah Bayes in "Little Miss Fix It," at the Chicago Opera House, since early last May, abruptly terminate their engagement to-night, to permit Miss Bayes to undergo an operation on her throat and to give her eyes a good rest.

The show is booked by Werba & Luescher to reopen at the Grand, Cincinnati, Labor Day. Bayes and Norworth will follow with stands in Pittsburgh, Cleveland, Detroit and then play the south, with a trip from New Orleans to the Pacific coast.

The management decided to close before next Saturday night in order to give the co-star more time to rest up.

The New York men behind the show claim that last week's business went beyond the \$12,000 mark.

"The Littlest Rebel," with Dustin and William Farnum, was announced to open at the Opera House, Sept. 2, following the first reported date of "Fix-It" closing, Aug. 31. The new order of affairs may bring another show here.

JEROME & SCHWARTZ DISSOLVE.

The song writing team of Jerome and Schwartz, after years of collaboration, has been dissolved.

Jean Schwartz is setting music for some lyrics by Charles Grapewin.

William Jerome will probably free lance for the time being.

THE LAST TIME?

Just once more: Harry Kelly is rehearsing a revival of "His Honor the Mayor."

CHANGE OPENING DATES.

Chicago, Aug. 23.

The Garrick opens Saturday night instead of Sunday, as announced recently. Holbrook Blinn in "The Boss" will be the attraction.

The Haymarket has likewise changed its opening date and Thomas Shea opened at the West Side house Sunday afternoon with "The Orphan."

In two weeks the majority of Chicago's playhouses will be in operation again, the vaudeville houses opening on an average of one a day at present.

DICKSON'S COMPLETE CAST.

The complete cast for Charles Dickson's new comedy, "The Golden Rule, Ltd." is as follows: Louis Morrell, Madge Tyrone, Eugene Powers, Charles Dickson, Jennie Dickerson, Charlotte Townsend, Sylvia Norris, Mirzan Cheslir, Patrice Fisher, Phillip Sheffield, Erville Alderson, Martin J. Cody. The season opens at New London, September 23.

ACCIDENT WHILE DRIVING.

Red Bank, N. J., Aug. 23.

Mrs. Stuart Robson, widow of the late actor of that name, was out driving Monday with William A. Hopping, a local real estate broker, looking over some property she contemplated purchasing. Through an accident to the vehicle, Mrs. Robson was thrown against the front seat and received a large gash across the forehead, which required the services of a surgeon.

SHOW AT SHERIFF'S SALE.

Chicago, Aug. 23.

Although one disastrous road venture was recorded last week in the "stranded" column, the members of the ill fated enterprise "Festival Days of the World," with few exceptions, have since been placed with other shows, and the wheels of the producing mill are turning onward as if nothing had occurred to disturb the serenity of their motion.

The frame up of the production was one stupendous exhibition of mismanagement and the the "Good Roads" show, as it was known, had little chance of success from the start. The production is still tied up in Aurora, where a sheriff's sale is scheduled to take place Monday to satisfy several attachments served immediately following the desertion of the company's manager.

It is understood that H. L. Brown intends to revive "Festival Days," but with a new title. It is doubtful however if the production will be staged under a tent and "under the direction of the National Good Road's Association" as originally planned.

REWARD TO MARRY.

Boston, Aug. 23.

An offer of \$25 and a seat in a box, is offered the couple that will agree to be married on the stage of the Boston theatre. The offer is made by the management of the "Girl in the Taxi" company, who will also pay all necessary expenses.

The offer is restricted to girls in the sales, typewriter, telephone, manicure, dressmaking and office business.

CURRAN APPOINTED MANAGER.

San Francisco, Aug. 23.

John Cort has appointed Homer Curran to the post of local manager of the new Cort theatre, now near completion. Curran is a nephew of old Peter McCourt, of Denver, and last year was manager at Atlanta.

DILL LOSES ANOTHER PARTNER.

San Francisco, Aug. 23.

Nat Wagner and Max Dill, associated in the Dill theatrical ventures, have dissolved partnership. Wagner states he has sold out to Dill, but will continue to act in an advisory capacity.

MANY INCORPORATING.

The Woods-Elttinge-Bloom Theatre Co. has been incorporated at Albany, with a capital stock of \$100,000. The avowed object is to build the Eltinge theatre on the ground 236-242 West 42nd street. The directors are Martin Herrman (Woods' brother), Julian Eltinge, Mortimer Fischer, Ralph Kohn, Sol Bloom and M. S. Guiterman.

The "Miss Dudelsack" company was also incorporated with a capital stock of \$20,000, with the object of producing the piece of that name. Its directors are A. H. Woods, Meyer Livingston and Louis F. Werba.

Down in Savannah the Liberty Theatre Co. filed articles of incorporation Aug. 15, permitting them to issue \$10,000 worth of stock. The incorporators are Jake Wells, Frank W. and Hubert A. Bandy.

BRIAN'S STELLAR DEBUT.

Atlantic City, Aug. 23.

Monday night at the Apollo, Donald Brian appeared for the first time as a star. His vehicle was "The Siren," a new Viennese opera by Leo Stein and A. M. Wilner, who wrote "The Dollar Princess." The English version is by Harry B. Smith. The show is presented by Charles Frohman. It was produced under the stage direction of Thomas R. Reynolds.

While advertised as a musical comedy "The Siren" is more nearly an operetta. The chorus, richly dressed and very good looking, is of moderate size. There are nearly as many male choristers as females.

Mr. Brian assumed the role of a Marquis, suspected of having written verses derogatory to the throne because he imagined the Emperor had unfairly treated a friend of his. He fails to succumb to the wiles of the Minister of Police (Frank Moulan), who endeavors to secure a specimen of his chirography. But he does fall a prey to the innocent plot of a country girl, Lolotte (Julia Sanderson). Lolotte had run away from home because her parents wished her to marry a veterinarian (Will West).

There is a vast amount of singing and a lot of excellent music. A few of the numbers are wonderfully tuneful, suggestive of Vienna and the land of Bohemia—especially "The Music of Violins" and "Wall-Flower." They were sung by Mr. Brian and Miss Sanderson.

The show is all Brian, but Miss Sanderson ran a close second, and has rarely been seen to such good advantage. Mr. West provided some excellent fun in a show which isn't overburdened with comedy, and laughs could not be denied him. His two numbers, "Nature's Mistakes" and "I Want to Sing in Opera," were capitally received. Mr. Moulan gave a capable performance. Others in the cast are F. Pope Stamper, Elizabeth Firth, Gilbert Childs, Florence Morrison. With about a half hour's excision on the running time, the new piece should prove a go.



ALFREDO.

The talented young Italian violinist who will appear at HAMMERSTEIN'S VICTORIA THEATRE, NEW YORK CITY, NEXT WEEK (Aug. 25).

PICTURES AT SUBURBAN GARDEN.

St. Louis, Aug. 23.

Beginning Sunday night, the Suburban Garden theatre, which for at least six years has been the home of dramatic stock, with stars, will offer vaudeville and pictures.

It was generally believed that another star would follow Charlotte Walker, whose engagement ends this Saturday, but contrary to expectations, ten acts or pictures will be the attraction and the prices will be ten cents.

If the new policy is a success and the weather favors, there will be several weeks of "pop" stuff. Delmar began the same offerings last Sunday night. Poor business is responsible for the two changes, it is said.

TWO WINTER GARDEN SHOWS.

The regular Winter Garden company began rehearsals this week, with practically the old cast, in preparation for reopening there Sept. 11. Mildred Elaine, late of "The Merry Whirl" will replace Frances Demarest.

The show plays in New York a few weeks, then six weeks in Chicago and four in Boston, returning to the Garden later in the season with a new production.

During the absence, the production designed to exploit Gaby Deslys, and featuring Frank Tinney as principal comedian, will hold forth at the music hall. It is designed to have two complete Winter Garden organizations alternate between the New York house and the road. The Deslys specialty is counted on to occupy the stage for not less than one hour.

The plan adopted for the Winter Garden this season will be the engagement of specialty features for a period of eight weeks each, or a longer or shorter time.

Bookings have been made by J. J. Shubert of American turns, mostly engaging them direct. Foreign acts have been placed for the Shuberts by the H. B. Marinelli agency. Among the American turns taken is Belle Baker, the "coon shouter."

USING ACTORS IN TWO SHOWS.

When the present Folies Bergere show takes to the road in October. Henry B. Harris will present at the music hall-restaurant a Parisian musical comedy. This is scheduled for presentation there Oct. 19. The cast will be composed in the main of performers who can do specialties in the Cabaret show.

The piece was secured by Mr. Harris on his recent trip to Europe, but its identity has been thoroughly concealed up to the present time.

SOMMERS BUYS THEATER.

South Bend, Ind., Aug. 23.

Harry G. Sommers, manager of the Knickerbocker theatre, New York, and who controls a circuit of houses in the middle west, has purchased the Auditorium property on South Michigan street, from the Studebaker corporation, and will take possession Sept. 1.

Mr. Sommers has for several years controlled the lease of the Auditorium, and also the Oliver Opera House here.

THE WEBERFIELDS POLICY AT THE AMERICAN, CHICAGO

**Travesties With Acts the New Style of Entertainment.
Lew Fields the Producer. Loew and Morris
May Extend Plan to New York
and Boston.**

Chicago, Aug. 23.

The American Music Hall has decided on a policy for the coming season. It will establish a permanent musical stock organization, producing burlettas and travesties on the style much in vogue in New York some years ago by the Weber & Fields people. A few acts will also be played. The special features will be travesties on current dramatic successes in the local legitimate houses. New York producers will look after them.

The new policy will be inaugurated about the end of September. Prices will be \$1.00 and \$1.50.

This is in line with the idea promulgated by William Morris during his stormy days. If it proves successful, the Circle theatre in New York and the new house Loew will have in Boston (arranged for by William Morris, Inc. and yet to be built) may establish a similar policy of entertainment.

The Chicago experiment is expected to possibly start a new vaudeville era. The installation of the new policy does away with the high grade vaudeville booking problem. Jones, Link & Scheffer have a conditional agreement with Messrs. Loew and Morris for the American.

VAUDEVILLE?

William Morris says:

"Vaudeville this season is a question mark."

LOST \$1,500 BROOCH.

Through her attorneys, Guggenheimer, Untermeyer & Marshall, Marie Dressler is suing the Pullman Palace Car company and the Northern Pacific railroad for \$1,500, the value of a diamond brooch the comedienne claims was stolen from her en route between Spokane and Winnipeg.

Miss Dressler has not yet signified her intention of reporting for rehearsals with "Tillie's Nightmare." Lew Fields, having no official knowledge Miss Dressler won't appear in time to open her season, has made no positive engagement for her successor.

"THE DUCHESS" REHEARSING.

Rehearsals for "The Duchess," by Joseph Herbert and Henry B. Smith, and music by Victor Herbert, in which Fritz Schell will star this season, are well under way. The premiere is set some time next month.

FAY IN REVIVAL ROLES.

Unless present plans fall through, Fay Templeton, who has been absent from the stage for four years, will make her "come back" debut in the role of Little Buttercup in "Pinafore," which the Shuberts are announced to

resume at the Casino, Sept. 4.

It is understood that Miss Templeton will be assigned the part of Ruth in "The Pirates of Penzance," which the Shuberts have in line for revival following the Pinafore engagement.

NEW "HELLO PARIS."

A new "Hello Paris" is being played at the Folies Bergere. William Le Baron wrote a fresh book for the piece, which retains the numbers of the first production, last week.

Harry Pilcer and Minerva Coverdale are still there, but Nita Allen has supplanted Julia Ralph, while James J. Morton is acting in place of Will Archie.

PLAYING WITH BELLEW.

Isabel Irving will be leading lady with Kyrle Bellew in the revival of "The Mollusc."

BROTHER IN CHARGE.

Chicago, Aug. 23.

Harry Robinson has been placed in charge of the park and fair department of the W. V. M. A., recently abandoned by his sister Ethel.

Harry will also look after the clubs and socials booked by the association. Miss Robinson has announced no plans for the future.

HONEYMOON COST A JOB.

Gilbert Douglas and bride are back from their honeymoon abroad. On Gilbert's return he found a bit of bad news awaiting him. He had been engaged by A. H. Woods for a part in the Julian Eltinge "Fascinating Widow" show, but was disappointed to hear that during his absence the management decided to make a change.

Lionel Walsh has been assigned to the role. Just what will be done with Douglas is a matter of conjecture. Douglas' wife was formerly Miss Steele of the Elsie Janis forces.

"BABY MINE" DOING BIG.

Los Angeles, Aug. 23.

"Baby Mine," the first of the road shows to arrive here from the east, is doing a big business.

WALLER GETS BIGGEST SALARY.

(Special Cable to VARIETY.)

London, Aug. 23.

Lewis Waller, the English actor, has been engaged by Liebler & Co. at the highest salary ever received by an English actor.

Mr. Waller will take part in "The Garden of Allah," when that piece is produced by Liebler & Co. at the Century theatre, New York.

SENDS A. WORM OUT WEST.

A. Toxen Worm, general press representative for the Shubert enterprises, has been transferred to Chicago for an indefinite period. It is given out that he is to act as general manager for the Shubert theatres in that city.

H. Whitman Bennett, Worm's former assistant here, will be in charge of the press department in New York.

Chicago, Aug. 23.

A. Toxen Worm has been appointed general western representative of the Shubert Brothers, and arrived in Chicago early this week to commence work. Worm has already started his publicity machine in action and promises some surprises for the coming season. The new manager will probably handle all the western press work from his office in the Schiller Building since it has been announced that he is to be the general western representative of the new daily Shubert organ, promised shortly.

Herbert Duce, the Shubert representative up to the close of last season, is at present editor of the "Post-er," the official organ of the National Union of Billposters.

Lawrence J. Anhalt will not hold down the managerial chair at the Lyric this season, having been shifted to Philadelphia where he will look after the Shubert interests. It has also been announced that W. W. Freeman, last season at the Garrick (Shubert), will not be seen around that house this year.

On his arrival here Mr. Worm issued a statement to the local press announcing the fact that he had been appointed general western representative for the Shuberts, in Chicago and the entire west, with full power to pass on all questions affecting the Shubert interests in the west—the object being to free the already over-burdened minds of the Messrs. Shubert of a multiplicity of business affairs; that previous representatives did not keep the Messrs. Shubert informed correctly, honestly nor completely. To do this the Messrs. Shubert have selected no less a personage than A. Toxen Worm.

MISS STARR'S LEADING MAN.

Harry C. Browne will be leading man with Frances Starr this season, when she opens in her new play.

"RED ROSE" LEAVING.

Valeska Suratt and "The Red Rose" will close the summer engagement at the Globe theatre Saturday. After a fortnight's layoff, the show will reopen at the Grand Opera House, New York, Sept. 11. After a week there it will begin a road tour that will last forty-five weeks. The company will play as far west as Chicago. Glenmore Davis will travel in advance of the troupe.

Gus Weinberg, now out of the cast with an injured right ankle, will rejoin at the Grand. The only change in the company will be that of Beatrice Doane for Carrie Reynolds, the latter remaining in New York.

Joe Welch starts a United tour Oct. 9, at Hammerstein's. In a new act, under the direction of Joe Pincus (Casey Agency).

"MISS JACK" POSTPONED.

Philadelphia, Aug. 23.

The musical comedy "Miss Jack," in which Bothwell Browne, the female impersonator, is featured, was scheduled to open in the Lyric Monday night.

The show was not ready and the opening was postponed until this Saturday.

"Miss Jack" opened last Friday in Long Branch, N. J., and played the following night at Red Bank. It is almost sure to play Chicago before coming to New York.

The show, in Philadelphia this week, has a new press agent in the person of George White, who recently closed with a western attraction.

Following the initial presentation of the show, it was agreed that the cast for "Miss Jack" could stand strengthening. Accordingly John Slavin and others were despatched to Philadelphia early this week, for rehearsals. Reports of further difficulties in the organization are denied at this end.

SADIE MARTINOT ABOUT.

Sadie Martinot, just recovered from a prolonged siege of nervous prostration, is once more about, and contemplates a return to the vaudeville stage.

"LOU" AT MILWAUKEE.

Chicago, Aug. 23.

The Harry Askin production, "Louisiana Lou" opens at Milwaukee, Aug. 27.

SUPPORTING HILLIARD.

Alphonse Ethier, last season leading man with Mary Mannering, has been engaged for the coast tour of "A Fool There Was," in support of Robert Hilliard.

POWERS' NEW SHOW.

The Shuberts have started rehearsals for the new show James T. Powers will star in this season. Harry E. Smith wrote the book. No name has been given to the play, as yet.

PREFERS VAUDEVILLE SEASON.

Vaudeville for this season is preferred by Adelaide Norwood, the prima donna, to any of the several offers for productions Miss Norwood declined.

Albee, Weber & Evans have routed the singer, who will start on a tour of the United Booking Offices houses Aug. 28, at Atlanta.

BUSINESS PICKING UP.

Chicago, Aug. 23.

A merry legal row is taking place at the People's theatre on the West Side. Mrs. Della Hayden claims to be interested in the lease of the house and has been living on the premises since Saturday. She refuses to leave although served with an injunction ordering her not to go on the premises.

S. W. Quinn, the original lessee, alleges the Mrs. Hayden company has failed to live up to its end of the bargain, and since Saturday has taken charge of the box office and receipts.

Mrs. Hayden has several friends supplying her with entabes. The daily papers have taken up the story. Business is picking up.

SEASON OF ONE-NIGHTERS ALL IN STATE OF TEXAS

**Shows Being Routed to Remain Within the Texan
Boundaries During Eight Months. Three
New Railroads Opening Up Make
Booking Possible.**

For the first time in the history of theatricals, a show may play an entire season in one state, changing its stands daily. The state is Texas.

The smaller shows are being booked by the Albert Weis offices in New York for Texas territory only, in some instances. Abe Thalheimer is the boss router for the booking office. Sometimes when the routing becomes desirable, a few weeks of one-nighters in Oklahoma are thrown in to avoid a crush on the little southern state, which is so small three new railroads have opened up new territory in it during the past year, without anyone taking especial notice.

The Texas time of this character is not on the regular route of the Weis bookings, which carry most of the big productions into the south.

The Coronation moving pictures have been booked in Texas for seven months. There is an organization down there known as Fox's Lone Star Minstrels, which has been playing for years, without ever having left the state.

BIG TIME OPERA WEST.

San Francisco, Aug. 23.

Arrangements have been concluded by Manager Greenbaum and Pierre Grazi for an eight week's season of French opera. Grazi was for five years director of the Theatre Lyrique, Paris, where annual seasons of opera are given by a company selected from the government supported opera house. Prior to that he was impresario of the Theatre Oran, Algiers, where government subsidies provide annual seasons of opera.

The performances here will be given at the Valencia theatre. They promise to give annual seasons of French opera in this city with a company that will compare favorably with any in the east. The organization will also make tours of the coast towns, and fill the same place here that the Metropolitan Grand Opera company does in New York, and the Chicago branch of the Metropolitan company does to the middle west.

The company this year will include twenty-five principals, a chorus of fifty, a ballet of twenty-four, three principal solo dancers, an orchestra of fifty, two conductors, a chorus director, a ballet master, two stage managers, three scenic artists, a staff of stage musicians, mechanics, etc., the entire organization including business attaches totalling over two hundred.

This season Los Angeles will be visited and perhaps other places. If the enterprise meets with success arrangements will at once commence for next year's season, and a choral school established in this city.

BILL POSTERS STRIKE.

Boston, Aug. 23.

Donnelly's bill posters have been on a strike for the past week. It has held up the billing and paper of Loew's Orpheum and Columbia, also the material for the Tremont theatre.

An awful howl was made by the managers of the Loew houses, but to no effect. The Columbia, the new Loew house, opening Monday, was severely handicapped by the strike. It was intended to flood the town like the announcement for a circus. It was necessary to make a house to house canvass with small cards, with a notice of the opening. This, and the newspaper advertisements was all that the management of the theatre had to rely on.

The sixteen members of the Boston Bill Posters and Billers Union, who are out on strike from the shop of the Donnelly Company, voted to continue the strike at the last meeting. They will hold out until the demand for an increase in salary is met. A strike fund of \$7 a week for the married men and \$5 for the single ones is ordered. It is reported that a compromise was offered the strikers consisting of one-half the amount demanded, but this was refused. Now the compromise offer is withdrawn. It looks like a fight to the finish. An advertisement is out for strikebreakers.

JIM LEDERER IN TOWN.

James L. Lederer arrived in New York Wednesday morning via the limited express, carrying in his belt a huge wad of money. "Jim" has sold out his interest in the several popular priced vaudeville houses with which he was connected and has some new ideas for the exploitation of pictures and vaudeville in New York. If the field does not appear especially fertile in the metropolis "Jim" will journey on to London and survey matters there.

James L. is the pioneer of two shows a night (vaudeville) in Chicago, having inaugurated it about five years ago. Since then over two hundred houses have been built in the Windy City and the business is now so thoroughly divided he feels there is no longer opportunity for profit.

Chicago, Mr. Lederer says, is still suffering as a result of the strikes of the past winter and all told he thinks he got out from under at about the right time.

Lewis Waller, the famous London actor, has been engaged by Liebler & Co., to create the part of Boris Androvsky in "The Garden of Allah," to be produced at the Century theatre.

WOODS SELLS "THE PET."

Eddie Foy will star in "The Pet of the Petticoats"—but not under the management of A. H. Woods. Charles B. Dillingham has taken over Foy, the play, cast, printing and production, and brings the entire layout to the Globe theatre, Labor Day.

The one defection from the cast as originally planned is Harry Fox, who now assumes the same attitude toward Foy, as Foy arrogated toward him. His five years' contract with Woods is continued as before and he will be given the leading male comedy role in "Modest Suzanne," which opens Oct. 29 in Philadelphia. For the title role in this piece, Woods is negotiating with a well known singer. If the deal is consummated it will be somewhat in the nature of a surprise.

Fox left for West End, N. J., on Wednesday, to spend the remainder of the current week as the guest of Otis Harlan. He and the Millership Sisters are booked to headline the show at Morrlson's, Rockaway, next week. The act will play a few weeks of vaudeville until called for rehearsal for the new show in which they are to appear.

Chicago, Aug. 23.

"The Pet of the Petticoats" was to have opened at the Olympic, Chicago, Sept. 1, following the closing of "Get Rich Quick Wallingford, Sept. 2, after the 357th consecutive performance of the Cohan & Harris piece in that house.

It is said that the management of the Olympic objected to the show coming in without its advertised star, Foy, and that this led to the sale by Woods to Dillingham.

"Uncle Sam," with Thos. A. Wise and Jack Barrymore, will be the Chicago "Wallingford's" successor.

"LUNA" IN BRUSSELS.

Brussels, Aug. 16.

A six years' lease of a plot of ground near the Place Saintelette, has been secured by G. Marquette, former director of the Kursaal, Ostend. He intends erecting a "Luna Park," which will contain a large concert hall.

Leo Maase will sail Aug. 29, on the America for New York.



GERTRUDE DALLAS

Leading lady with the Western "Gamblers" Company.

ZIEGFELD IS WORRIED.

Reports have reached F. Ziegfeld, Jr., that some of the scenes from his "Follies of 1911" are contemplated in forthcoming vaudeville productions.

Mr. Ziegfeld has given Pat Casey warning not to book any acts containing anything from "The Follies," and also informed Mr. Casey that any manager would be held responsible for harboring an infringement.

The scene Mr. Ziegfeld believes will be presented in a vaudeville program is said to be "Everywife," now an incident of "The Follies" show. Geo. Hobart wrote the book of "The Follies," including the morality playlet. This is incorporated into the performance.

Jos. Hart, who has a contract with Mr. Hobart, to produce all of the latter's sketches in vaudeville, is reported to have "Everywife," perhaps under another title, in readiness to play at the Orpheum, Brooklyn, next week.

"Everywife" is copyrighted, as a portion of "The Follies" book. Ziegfeld is said to contemplate injunction proceedings, should the vaudeville presentation develop "Everywife," as given on the Roof.

"Everywife" was first produced at a Lamb's Gambol, and afterwards made a part of "The Follies" show. Mr. Hart believes that under his contract with Mr. Hobart, his rights to the sketch antedates those secured by Ziegfeld. There is said to be a prospect of a settlement between the two managers.

BALLET MASTER DEPARTS.

Mons. Curti, the European ballet master, imported here by special contract to stage the dances at the Folies Bergere, and his American employers, Lasky & Harris, have come to the parting of the ways. Curti, with his wife and baggage, and ten weeks' salary, sailed suddenly for Europe last week.

The ballet instructor arrived here under two years' contract, beginning his work prior to the opening of the Folies. His wife worked in the show. One day Curti is reported to have asked one of the English girls in the chorus to don her practice armor and go through a routine to show the other dancers. The girl declined telling Curti to use his wife instead. This is said to have started a rumpus, and, with other things on the side, is believed to have caused Lasky & Harris to part with Curti's services.

No sooner had Curti left the portals of the Folies than another American manager made overtures to him and the former said, just before sailing, that he was coming back to resume his dancing instructions under a different banner.

Lasky and Harris, hearing that there was danger of losing Emille Lea, the English-looking, high kicking, dancing miss, contracted for her until next June. Miss Lea will go on the road with the show in November.

Genie Pollard is recovering from an operation for appendicitis at the Jefferson Hospital, Philadelphia, and joins "The Whirl of Mirth" as soon as she is well enough to go to work.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN
Proprietor.

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR

LONDON 5 Green St., Leicester Sq.

W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.

J. E. McCLELLAN

PARIS 66 bis, Rue Saint Didier

EDWARD G. KENDREW

BERLIN 57 Unter den Linden

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIII. August 26 No. 12

Charles Grapwin and Co. will open on the Orpheum Circuit Nov. 5.

Josephine Davis is in New York. She cancelled Western dates owing to illness.

Geo. Wilson, formerly a Boston stock player, has another sketch he is going to try out for vaudeville.

"The Sharpshooters," Lillian Graham and Ethel Conrad, are not working this week.

Maurice Goodman, attorney for the United Booking Offices, is away on a vacation that will end Sept. 2.

"Attorney for the People" is a new Harrison Armstrong sketch, now "showing" around New York.

Frank Sheridan, in a new sketch with four people, has been annexed by the James Devlin agency.

The Knickerbocker theatre sign-board now reads: "Charles Frohman, Klaw & Erlanger, proprietors."

Annabelle Whitford will resume her tour with Lederer & Frazee's "Madame Sherry."

Dave Burke will be the stage manager of Percy Williams new Bushwick theatre next season.

John E. Cain and a company of ten, will "break in" next week with "Fun in a Flyer." Henry Brunelle has booked the act for Portchester.

Emily E. Miles, a principal with "The Parisian Widows" last season, has engaged to go with A. H. Woods' "Gypsy Love."

Mabel Hite will be assisted by Tom Kelly, the pianist, in her new act, when opening at the Columbia, St. Louis, next week.

"Betty The Kid," which is backed by a well known New York manager, opens Sept. 4, at Reading, Pa. and a company is now being engaged.

The Liebler regime of the Century theatre is to be inaugurated in September with a revival of "The Blue Bird."

The Six Bracks, foreign acrobats, open on the Orpheum Circuit next month. Some of the act were formerly of the 8 Allisons.

William H. Hallett (formerly with Neil O'Brien) and Mabel GeBeau, are having a sketch written for them by Havez & Donnelly.

Robert A. Bennett has been secured for Herbert Kelcey's former role in "The Thief". Spitz & Nathanson are sending it out on the road.

Williams and Van Alstyne, the song writers, have commissioned M. S. Bentham to secure a few weeks in vaudeville for them.

Harry Ferns, the fighter, has joined Harry Sullivan's vaudeville sketch company, presenting "The Favorite." He has left New York for the west.

The article in VARIETY last week mentioning that the Orpheum, Fargo, would play Orpheum acts the last three days of the week, should have read Ogden.

The Shuberts have signed the two Munich Dancers, now in Germany, for an engagement in this country, to start in November. The dancers are men.

The date of John Drew's opening at the Empire will be Sept. 4, his show being "The Single Man," by Hubert Henry Davies, author of "Cousin Kate" and "The Mollusc."

Gertrude Dean Forbes has written a sketch, which will be produced by the Loew Circuit Production Department. Roland West is the Loew producer.

Marie Pavey, playing in stock this summer, has been engaged for the leading feminine role in "The Story of the Rose," in which George Beban will star.

Frank R. Tate, the St. Louis theatrical manager, has been in New York this week, looking over the Cohan Theatre Building, which is the property of Mr. Tate.

Charles E. Bray, general manager of the Western Managers' Vaudeville Association, Chicago, came to New York Tuesday, returning to Chicago Wednesday.

Little Bert Burton's work as Bobby in "Alias Jimmy Valentine" for Poli's stock, Wilkesbarre, resulted in the lad being held over to play Little Lord Fauntleroy.

C. R. Wilson, the assistant manager of the Lyceum theatre, Pittsburg, has been appointed by Stair & Havlin to manage the house, succeeding the late Richard M. Gulick.

James F. Kelly, of Kelly and Kent, and Joe Barrett, formerly of Gallagher and Barrett, will soon have a vaudeville act ready for them to be seen in around New York.

"Driftwood" received its premiere last night (Aug. 24) at the Lyceum, Paterson, N. J. The Leffler-Bratton firm took a party of New Yorkers over to see the new production.

Sam Tauber, who has done a little of everything, is now going to try vaudeville, as the producer of "An Aerial Honeymoon," containing four people. It worked the first half of this week at Mt. Vernon.

The Family, Williamsburg, Pa., has been secured by the Prudential Vaudeville Exchange. It will be run as a two-day house opening Sept. 4. Seven acts and pictures the program, admission 10-20-30.

Jim Callahan, of Callahan and St. George, is spending a few weeks in Hot Springs taking the baths. Jennie St. George is in New York getting a new action in her harp (musical term).

C. H. Miles, of the Miles theatre, Detroit, last week tacked the Temple, Grand Rapids, to his possessions. The temple will play three vaudeville shows daily under the Miles management.

The Colonial, Lawrence, Mass., and the Orpheum, Richmond, Va., supposed to open Sept. 4, have postponed the event indefinitely. Acts booked have been notified through their representatives.

Archie Colby, erstwhile actor, refused a tangible and ordinarily attractive offer to return to the stage, preferring the more uncertain opportunity offered to make a name for himself as a sketch writer. Colby doesn't eat much anyway.

Homer B. Mason and Marguerite Keeler finished their season in Denver, Aug. 27, after fifty-three weeks on the road. They take train for Detroit and motor from there to New York, making a fortnight's stop at Glen Alex Farm, New Hartford, N. Y.

Though fire destroyed the theatre at Forest Lake Park on the outskirts of Palmer, Mass., Aug. 11, the house has been sufficiently rebuilt to permit a resumption of attractions there, the Empire City Minstrels giving the show last week.

The Primrose Four, with their "Thousand Pounds of Harmony," are not booked to play the Dunlop Cafe in Atlantic City, but opened for a tour of the Orpheum Circuit, at Spokane, Aug. 13. The act is booked over the big circuits until next June.

Harry Atwood, the aviating fellow, now at the head of his class, is reported as once having been a member of the bicycle act that was called the St. Onge Brothers. Fred St. Onge, owner of the turn, is still in vaudeville.

White's Savoy theatre, Taft, Cal., a new house, will open with Max Dill and Co. in "The Rich Mr. Hoggenghelmer," Oct. 2. The seating capacity of the new theatre is 500. It is booked through Cort's northwestern theatrical association. Taft is in the oil fields region.

Little Garry Owen is recovering from a painful and what threatened to be a serious accident. Four weeks ago he went to Albany to open at Electric Park. One morning, while seated on a dock, a boat attempting a landing crushed both his legs. He is up and around now, hobbling about the house.

Myrtle Tannehill, daughter of Frank Tannehill, Jr., has been engaged by Liebler & Co. for one of the companies for the coming season. Miss Tannehill has been playing in the "Get-Rich-Wal-lingford" Chicago company for the past year.

All the properties and scenery for "La Dance de la Chichine," which Gaby Deslys will appear in at the Winter Garden, are solely owned by the French girl. Mile. Deslys is a blonde. Vera Maxwell, of "The Follies of 1911" bears a striking resemblance to her.

Rose Stahl, in "Maggie Pepper," will have a capacity opening house Aug. 31 at the Harris. The entire theatre was sold out on mail orders, before the box office opened. The mail applications also cleared the racks for the first three Saturday nights.

An English cob, with a bob tail, passed the Putnam Building, Wednesday. The horse was hitched to an express wagon. When in front of the building, the cob commenced to frisk about. Several actors standing near the curb watched its high flown antics. One remarked: "Gee, I'll bet that horse played the big time once!"

Halton Powell, in a printed circular sent out by him, says "I am the sole owner, manager, originator and producer of the best popular-priced show in the world, the Halton Powell Company. You'll slip me a hand-shake after you have seen the show." Aug. 21 Mr. Powell's show played the Opera House at Kenton, Ohio.

Burns O'Sullivan, who has been with Frederic Thompson and the old Thompson & Dundie firm for five years, was engaged Monday to go ahead of the Kolb show, "The Girl in The Train." John Curran, business manager of the company took to the road this week to arrange for the opening of the show Sept. 4.

WALTER HELD OUT ON ARTHUR.

Aubury Park, N. J., Aug. 23.

Saturday night came and went, but Arthur Klein did not draw down his share of the coin taken in at the Criterion for the week then ending. It was because Walter Rosenberg, who sub-leased the house to Mr. Klein for the summer, issued orders that no money be let loose.

There were furious times, it is told of, around the theatre, but Mr. Klein is still minus the \$500 or \$600 that should have been his portion last week. Arthur is playing another bill at the Criterion this week, patiently waiting for Saturday to arrive. The youthful vaudeville Herr Direktor Lopes by that time Walter will have listened to reason, disgorging a statement and cash to balance.

Mr. Rosenberg has made public his intention to give Mr. Klein a statement, when the season is over, but declines to be minute in his description of what the accounting will contain.

This has been a worrisome summer for Mr. Klein and his vaudeville season. It started out auspiciously, whatever that is, but soon commenced to look like rain, and has kept up a cloudy appearance ever since.

Mr. Rosenberg isn't standing so very well in the burg just at present. He expressed his opinion of the town's executives so freely a few of them have gone on the warpath.

FEW ACTS IN HIP.

While there will be no circus olio to the new show at the New York Hippodrome, opening Sept. 2, there will be a few variety acts worked into the action of the scenes.

These have been booked direct by John B. Fitzpatrick, manager of the Hip.

The new show for the Hippodrome has been named "Around the World." A party of travelers over the sphere will appear in seventeen scenes. The tank will be put in use for water effects. 200 animals are press agented to be part of the performance.

FORMING TWO-ACT.

Chicago, Aug. 23.

Major James J. Doyle, commonly known as the Exile, has doubled up with Jack Matthews, and the pair will offer a travesty on "Virgilius." The new team expects to open in Chicago in a few weeks. Matthews worked last with Joe Barrett presenting "The Battle of Too Soon." Major Doyle has up to date been appearing in vaudeville alone, offering a monolog.

BERT LEVY IN THE MAGAZINES.

Bert Levy, the noted artist entertainer, has the full-page cartoon in Life of Aug. 17. The New York Herald next Sunday, Aug. 27, will have a full color page written and illustrated by Mr. Levy, and has commissioned him further pages.

The subject of his first Herald page is "The Submerged Scholars of the East Side" and it is illustrated with several striking drawings of venerable scholars studying the Talmud.

The title of Mr. Levy's cartoon in Life is "Moths," a timely and much discussed aviation theme. * * *

FIFTH AVE. STOPS "TRY OUTS."

Last Sunday closed the "try out" season at the Fifth Avenue theatre. During the past two Sundays programs there have been overlaid with new acts. Most were not even "acts." The house management, to save the Sunday night business for the house, decided to stop the amateur sketch writers, although the amateur sketch writers were not wholly at fault. The percentage of hits was too low.

"Try outs" at the Fifth Avenue have been a Sunday night occurrence for a long time. During last season they became a feature Sunday afternoon, when the gallery boys made "amateur night" out of the performance. To prevent a repetition of the disturbances, as the early crop of new ones indicated would happen, Bob Irwin, the manager, called it all off after watching the "new acts" there last Sunday.

Hereafter new turns will probably be spread over the city in the smaller vaudeville houses, or those theatres playing bills for that one night of the week only.

It has not been unusual for Fifth Avenue "try outs," though rank failures, to insist before the booking men that they had been "a hit" because sufficient of their friends were present to make a noise.

SUNDAYS AT MURRAY HILL.

The Murray Hill theatre, a weekly stand for the Eastern Burlesque Wheel shows, will play Sunday vaudeville concerts, commencing Sept. 3, under the management of Felber & Shea.

The Murray Hill gives that firm three New York houses on the Sabbath. The others are Grand Opera House and Columbia.

MART FULLER AN AGENT.

Chicago, Aug. 23.

Mart Fuller (brother of George Fuller Golden), who has applied for an agency license, expects to begin operations next week, buying the office and business of Tom Brantford, who retires to stick to vaudeville work.

CLARICE VANCE.

Clarice Vance, whose fame as a truly great American star, extends from Labrador to the Coast, and whose picture adorns the cover of this week's VARIETY, bears many distinctive charms, none so emphasized as that of modesty, in her professional career.

Despite the remarkable prominence of Miss Vance as a vaudeville celebrity she chooses simply to be known as "The Southern Singer," and, despite her artistic triumphs, is a "good fellow, hale and well met" in all her social environments.

Miss Vance has been before the public in varying engagements for many years. She has appeared in every leading theatre of the higher class vaudeville in America, popularizing songs by the dozens of scores.

Her latest effort in this field is the quaint syncopated number known as "The Oceana Roll," which, yielding to the infallible method in which Miss Vance interprets it, has now become the midsummer and autumn allurements in popular Senegambian ditties.

SITE FOR FIGHT PLACE.

A proposition has been made to the William R. Hearst representative for a lease of the site of the Durland Riding Academy, at Columbus Circle.

Walter Rosenberg made the offer. He wants to erect a one-story building to cover the 36,000 square feet. In it he will give boxing exhibitions and other sporting contests. It is a triangular plot.

Mr. Hearst has not concluded whether he will use the land for the uptown home of his newspapers. If Rosenberg secures a tenancy of the ground, there will be a cancellation clause, which may provide for the owner of the property to stand a portion of the cost of the building erected.

Under the new Boxing Law of New York, passed by the last Legislature, places may be licensed to conduct limited rounds fights. James E. Sullivan, president of the Amateur Athletic Union, is the newly appointed Boxing Commissioner. It is expected that with legal permission given promoters, only bouts between well known fighters will take place this winter. These will require a large hall to accommodate the crowds, for New Yorkers have the fighting fever once more.

TWICE DAILY AT WASH.

Washington, Aug. 23.

The new house being erected by Manager McKeown, will have a seating capacity of 1,400. When opened it will be booked by the Loew-Morris agency, playing shows costing \$1,600 weekly. It is promised for opening early in the fall.

This will be the only two-a-day house to receive its bookings through the Loew-Morris office, with the exception of the Savoy, Fall River.

HAS THE ORIGINATORS.

Al Jolson brought with him from San Francisco two colored dancers (male and female) who are, he claims, the originators (?) of the "Grizzly" and "Frisco Glide" dances. They open with him at the Winter Garden, and Al promises they will be a revelation to the metropolis.

BORNHAUPT BOOKING ABROAD.

London, Aug. 15.

Quite some booking about has been done by Charles Bornhaupt, the Brussels agent, who lately made a connection with Will Collins. Mr. Collins is the London agent. He will handle the Bornhaupt bookings in this country hereafter. Mr. Collins is looking after the tour of Jarro, who opens Aug. 28 at the Palace, placed there through Bornhaupt.

Bornhaupt also booked Pauline, the hypnotist, at Barassford's, Liverpool. The Varieties Theatres Controlling Co. holds an option for four more weeks after that engagement, at the very large figure of \$1,500 weekly.

The Viola Bros. have been booked by Bornhaupt until 1913, including Australia, South Africa and the Continent. Paul Gordon, a copy of Robledillo, the wire walker, opened at Brussels, early this month. Mazuz and Mazette are an American couple Bornhaupt has placed for a Continental tour, opening in September. The act has played in London and Paris.

FUNNY WRITER AN ACTOR.

Tommy Gray makes people laugh with his funny writings. Mr. Gray thinks he can accomplish the same result as an actor.

Next week Tommy is going to try his idea out, for vaudeville. As an assistant, he will have Fanny Bourke.

The last thing Tommy wrote was a check for a drop in one. He doesn't think the act will be expensive to produce, since Tommy Gray is the author.

EXPECT GOOD FAIR SEASON.

The New York agents who map out the various open air acts for the big fairs, are of the opinion that the coming season will prove one of the most successful in their history as there has been an increase in the demand for talent for the fairs in the east, south and middle west.

One agency here has had four men working for some time in getting the privileges to book up acts for the numerous fairs, and they have made a satisfactory report.

The first big fair will be held at Toronto, Aug. 28, and something like thirty-five acts have been contracted for this two weeks' doings. Other big fairs, including the one at Brockton, Mass., start in September.

PARKS CLOSING.

The park season is about to close. In the outdoor places booked through the Orpheum Circuit headquarters in New York by John J. Collins, vaudeville will stop as follows: Fountain Ferry Park, Louisville, Sept. 2; Forest Park Highlands, St. Louis, Sept. 2; East End Park, Memphis, Sept. 9; and Ramona Park, Grand Rapids, Sept. 17.

According to all reports, this summer (the worst the show business is said to have ever known), has not been a profitable one for summer parks. But few are claimed to have made any money. In some instances, the early closing dates would indicate as much.

**VERA FINLAY.**

Engaged by Lew Fields for one of the principal roles in his new production, "The Never Homes."

14 VAUDEVILLE THEATRES PLACED IN LIQUIDATION

Frank Macnaghton's English Circuit May be Sold by the Liquidator. Strike Abroad Precipitates a Clash Between Managers and V. A. F.

(Special Cable to VARIETY.)

London, Aug. 23.

The Macnaghton Vaudeville Circuit, comprising fourteen variety halls, has gone into liquidation. The liquidator may place the theatres for sale.

Negotiations pending between Frank Macnaghton and the Varieties Theatres Controlling Co., through which Macnaghton was to have been taken in, collapsed, leaving the proprietor no alternative, with the labor difficulties also confronting him.

Last Saturday the vaudeville managers met and proposed that the artists accept reduced salaries, pending the settlement of the strikes. Unless this was agreed to, the managers said the strike clause in the contracts would be enforced, and acts laid off, the halls closing until the strike should be settled. The Variety Artists Federation refused the proposition, and threatened managers with opposition shows should their halls close.

The real cause of the managers manifesto, however, was the losses brought about by the great heat over here.

The settlement of the railroad strike, Saturday, averted what may have been a serious clash.

Many artists paid large sums for transportation into the provinces while the strike was on. Sunday autos were receiving \$100 for a 150-mile run to some provincial town. The Moss Empires provided autos for its acts.

The Macnaghton Circuit is about to England what the Poli Circuit is in America, in its relative position among the variety managements. Several of the acts playing the time are: Will H. Fox, George All. My Fancy, George Gibbey, Gregory Troupe, Mazuz & Mazette, George Leyton, Marie Santol, Three Richardinis, Wilton Heriot and Co., Bert Coote and Co.

The Macnaghton Vaudeville Circuit, of which Frank Macnaghton is director general, and Sidney Arthur, booking manager, is composed of halls at Southampton, Burnley, Warrington, Blackburn, Halifax, Bradford, Lincoln, Bath, Huddersfield, Southport, Leicester, Carlisle, London Halls, Surrey and Palace, Battersea.

Macnaghton houses not playing acts, but pictures or combinations are at Stoke, Chesterfield, Rotherham, Nottingham, Attercliffe, London, Palace, Bow, Sadler's Wells and Forresters.

The Surrey is the best known "try out" hall in London.

(Special Cable to VARIETY.)

London, Aug. 23.

Harry Lauder established a new record for poor receipts at Liverpool when he played to ten pounds nightly, due to the strike riots prevailing here.

Lauder is learning to play the fiddle, and announces his intention of producing dramatic sketches.

CORBETT AND LAUDER.

James J. Corbett will open his vaudeville engagements on the United Booking Offices time commencing Sept. 18, at Montreal, booked by William Lykens.

William Morris has been negotiating with "Pompadour Jim" for the Harry Lauder show.

YOUNG KOHL AS PRODUCER.

Chicago, Aug. 23.

Chas. Kohl, Jr., secretary and treasurer of the Kohl & Castle Amusement Co., is preparing to enter the producing and promoting end of the vaudeville field. In a few weeks he will become a member of the Beehler Brothers office.

Since the death of C. E. Kohl, Sr., Charlie Kohl has become quite active in vaudeville, holding down his father's desk in a way that has caused considerable favorable comment. Now that young Kohl has become acquainted with actual conditions and realizes the need of novelties especially on a large scale, he has decided to get busy and enter the other end.

Dave Beehler was for a long time secretary to the late C. E. Kohl. This friendly feeling is probably responsible for Kohl Jr.'s latest move. The Beehlers will continue in their present office, but it is possible the name of their firm will be changed.

CLOSED "MAD WALTZES."

The Marquards, in their vaudeville act, "Waltzing Mad," opened at the Folies Bergere, New York, when that theatre reopened for its fall and winter season.

After the act played two weeks, it was cancelled by the management. In all probability there will be a lawsuit as a result of the closing. The couple had a few more weeks to play. They are Europeans.

MOUNTFORD RETURNING.

According to report, Harry Mountford, leader of the White Rats, is returning to this side on the New York, due here tomorrow (Saturday).

For some reason the White Rats have made a secret of Mr. Mountford's return. It was planned to have him quietly enter, without the flare connected with his leaving some weeks ago, when a notice posted on the bulletin board in the White Rats headquarters for a week before Mountford sailed, called for all members in the city on that day to be at the dock for a big send off. Twenty-three were there.

Julia Marlowe and E. H. Sothern were married, abroad, last week.

SHOW WORLD GOES UNDER.

Chicago, Aug. 23.

The Show World, Chicago's only theatrical paper, after a desperate struggle covering a period of four years, sputtered a little and flopped for the final count last week, not having appeared on the stands up to date. At the time of its suspension, R. M. White was acting as editor, with Warren K. Patrick, its founder, playing the role of general manager.

A little over four years ago Patrick started the Show World. While the sheet never had a definite policy to work under, it went along nicely until the rough season commenced, and Patrick had to look about for financial aid. At the time it was said that J. J. Murdock was the financial backer, but Murdock denied all such reports. Nevertheless Murdock's former picture company carried an exceptional amount of advertising with the paper, and this alone was a considerable help.

When Murdock deserted the motion picture field, Patrick had to hustle for another live one. H. H. Tammen, the newspaper publisher and circus owner of Denver, became interested. This necessitated another change of policy. Along with this came a change in price. The Show World started as a ten cent sheet. A short time ago it dropped to a nickel.

Without proper management the sheet became prey for press agents, willing to send in worthless copy boosting clients, who, in turn, paid the press agents. One printed weekly opinions on current events, laughable to everyone but the writer. This alleged press agent although stating at various times that the sheet was in a deplorable state, continued putting his stuff over on it. Now that his only prop has gone under, his cheerfulness has turned to gloom.

It was rumored recently that the Show World had some understanding with either Harry Mountford or the White Rats to act as the Western support of the order. While the matter was well talked about, nothing definite could be learned.

The Show World is said to have cost its backers in the neighborhood of \$75,000.

"WHITE SLAVE" SKETCH.

Estanyo Lloyd Logan, a well known magazine writer, and the wife of Hugh Logan of the New York World, is dramatizing a series of her "white slave" stories, in collaboration with Rupert Hughes.

The first effort will be a vaudeville sketch which, if successful, will be elaborated into a three-act play.

HUMORIST HAS SKETCH.

Chicago, Aug. 23.

Gene Morgan, the Chicago Tribune's humorist and writer of character stories, has completed his first comedy farce, "The Black Handkerchief," and will produce it shortly in this city.

The Beehler Brothers have been commissioned to launch the piece. Those who have read the script pronounce it a good job.

Beattie and Babs, the English girls, booked over here for seven weeks by Clifford Fischer, will open at the Colonial, New York, Feb. 26.

CONTROL HAS NOT PASSED.

(Continued from Page 3.)

chases of the control of the Kohl & Castle corporation by Mrs. Kohl.

Mr. Albee stated to a VARIETY representative that there was not a word of truth in it, and that, in fact, Mr. Murdock was ill, and knew nothing of the transaction. He also said that such stories tended to raise an impression that an attempt was being made to create a breach between Mr. Beck and himself, which he (Mr. Albee) did not desire.

The story of a possible Keith entry into Chicago through the Majestic in that city brought about much comment from vaudeville managers and agents, who are closely following the trend of vaudeville events.

DARK DAYS IN JANUARY.

(Special Cable to VARIETY.)

Paris, Aug. 23.

There will be dark days in Paris during January, 1912. At the Olympia will appear a plantation number that will employ many of the colored folk. At the Alcazar, a revue will be put on to be called "Nigger Piece de New York."

It is reported continental agents are being kept busy scouring the European cities for colored performers.

SPLIT BEFORE OPENING.

Lewis and Ryan have split once more—this time before they opened.

Tom Lewis has signed again with Cohan & Harris, and Sam J. Ryan will do a sketch with his wife (Maud Huth), entitled "Interviewing the Senator." This will mark the return to the stage of Miss Huth, who has been absent for a number of years.

The act asked \$800 for vaudeville. Managers were backward at that figure.

ASIATIC PRODUCTION.

"A Romance of Asia," a light operetta, employing ten performers and a musical director, music by W. S. Valentine, is being produced for vaudeville by F. R. Bellamy and C. W. Bos-tock.

Special scenery is to be carried and the condensed opera is to be staged by Jack Mason.

JULES RUBY'S FUNNY FACE.

Jules Ruby thinks he can land Neil Brinkley for vaudeville. He is out to corner the cartoonist market, so far as vaudeville is concerned, and already has Winsor McCay and Bud Fisher under his managerial wing—or fin.

Jules says he (Ruby) has such a funny face the cartoonists like him.

TWO-A-DAY IN PATERSON.

Pateron, N. J., Aug. 23.

When A. M. Bruggemann's Empire reopens for this season, it will play two vaudeville shows daily, booked by Feiber & Shea of New York. The only opposition is the Majestic, booked through the Family Department of the United Booking Offices.

The Empire is the single house handled by Feiber & Shea, holding to the twice-daily policy.

Ruth St. Denis and her dances will play the Majesties at Chicago and Milwaukee during September.

DISCLAIMS KNOWLEDGE.

Los Angeles, Aug. 23.

The Sullivan-Considine representatives here disclaim all knowledge of the reported strike at Fresno, where the management of the "Sullivan-Considine theatre" one Cole Salling, so called, forked over \$32.50 to Agnes Burr upon the threat of Thomas C. Seward that unless the money was paid, Mr. Salling's show would "walk out."

Seward was reported in the Times, which first printed the story in its usual characteristic manner of handling labor troubles, as having been afterward arrested upon the complaint of the manager, who alleged extortion. The outcome of the matter is not known in this city.

The Times story said Miss Burr appeared at the "Sullivan-Considine theatre in Fresno some time ago. After the first show she was canceled, through her act not satisfying the management. Afterwards the White Rats Actors' Union is reported to have taken the matter up, securing a settlement through Seward, vice-president of the state Federation of Labor.

SEGREGATION THE SOLUTION.

Chicago, Aug. 23.

The new Evanston theatre opened, with all the pomp and ceremony that goes with a grand opening, Monday evening. Alderman James Turnock in speaking for the Mayor of Evanston, congratulated his constituents on their luck in having such a beautiful playhouse, etc. The performance following the alderman's speech came off without a mishap.

One of the novelties of the new house is the "Jim Crow" section in the gallery, reserved for the colored race. There are a large number of negroes in Evanston. The management decided on the segregation plan as a final solution of the problem.

TAKES HALF INTEREST.

San Jose, Cal., Aug. 23.

Ed. Redmond has purchased a one-half interest in the lease of the Jose theatre building, and will assume the management of the playhouse at the end of the current month. The theatre will open with "The Rose of the Rancho."

APPLY FOR RECEIVER.

Denver, Aug. 23.

A petition has been filed in Littleton, Arapahoe county, asking for the appointment of a receiver for The Tulleries. The minority stockholders claim that W. R. Gilpatrick, president and manager of the park, F. F. Maynard, secretary, J. D. Putnam, director, and Jacob C. Jones, owner of the grounds, are trying to squeeze out the smaller stockholders. This is due to a notice served by Gilpatrick to the stockholders that he intends to protect himself, as Jones intends to foreclose a mortgage, due Aug. 31.

The company leased thirty-five acres of ground from Jones upon which to construct the park. The lease was for five years. The company had an option to purchase the ground for \$35,000 at the conclusion of the rental period.

LIVELY S-C OFFICE.

Chicago, Aug. 23.

Activity is becoming manifestly apparent in vaudeville circles here. Nowhere is this more noticeable than in the local Sullivan-Considine offices, where increased and improved booking facilities have been provided.

Despite several current rumors, the "big time" will be booked through the New York office as usual, and this will be increased this year by the addition of houses in Salt Lake City, Omaha, St. Joseph, St. Louis, Memphis and New Orleans. The four first named are scheduled to commence the season early in September, the latter to open about the middle of the same month, while the Memphis house (at present under construction), will open, it is expected, sometime in February. The Salt Lake City house will be known as the Empress. The Omaha, St. Joseph and St. Louis houses were formerly devoted to Shubert road attractions, and the New Orleans theatre in former years held the Klaw & Erlanger attractions. The six new houses may be all called Empress.

The Chicago, Cincinnati and Milwaukee theatres will reopen Aug. 27. All houses on the "big time" will open by Labor day.

The smaller or "pop" houses will be booked out of the Chicago office. While the list is not complete the total number of theatres subscribing to this service is approximated at half a hundred, all supposed to be running by Labor Day.

Paul Goudron of the local S-C office has secured the Syndicate theater in Waterloo, and will book a two-day show there commencing Sept. 1. The house will be renamed Majestic. This is the first season of vaudeville for the house which has been playing traveling attractions.

ROAD SHOW IN OCT.

Edw. Blondell's Road Show, for vaudeville, will open for its season Oct. 9 at Poli's, Waterbury. It has been placed for six weeks over the Poli Circuit.

A number of people are interested in the outcome of Mr. Blondell's venture, which may mark a new era in vaudeville programs. He has received several propositions containing partnership plans, but Edward is awaiting results, being somewhat of a gambler. (Several years ago Mr. Blondell lost \$1.75 matching quarters, and has been looking for "hunk" ever since).

In producing the show, Mr. Blondell says he will invest about \$6,000. Formerly an actor and known as "The Lost Boy," Mr. Blondell says though he does blow the six, he will have left a remembrance of when he was a manager, and that will remove a big chunk of the bad account.

But to see all that money going out, with nothing coming in, remarks the Blondell man, is the best weight reducer he has ever discovered. He recommends it to all stout persons with a bankroll.

Tory Cavallo, last season assistant treasurer at the Majestic, Utica, will act as assistant manager of the Orpheum, in the same city, the coming season.

FAVORS HEBREW ACTS.

Wildwood, N. J., Aug. 19.

Editor VARIETY:

In this week's VARIETY, I notice the west is frowning upon acts portraying the Hebrew character, and that the Orpheum Circuit will book none.

I have heard this kind of talk before, but thought it had died out.

The writer is interested in a vaudeville theatre. I find the Hebrew comedian is appreciated more than any other type, especially by the Jewish element, and I do not believe the public wishes to bar the funniest character on the stage.

If an audience does not care for an act, it becomes apparent. I have never seen an audience in New York (where there are ten Hebrews to every one found in a western city), fail to show its appreciation of a Hebrew comedian.

Some old fossil who never goes to the theatre writes a letter objecting to the Hebrew, and some one is foolish enough to pay attention.

I think that article in the last Anniversary Number of VARIETY about Hebrews ("The Jew on the Stage") is the best thing you ever published, and I would be glad to see it republished with this letter.

I wish to take occasion to commend VARIETY on its stand in this matter, and also on its attitude toward "copy acts."

Yours truly,

Joseph R. Ginder.

THREE IN ON COMMISSION.

Paris, Aug. 15.

Three agents are dividing the ten per cent. commission paid by Adelaide on her Folies Marigny engagement. Marinelli is taking 4% for delivering Adelaide's signature, Ercole gets 3% for having closed the negotiations, and Charles Bornhaupt is declared in for the other 3% through having recommended the turn.

SOFT FOR ELLIOTT.

Montreal, Aug. 23.

Elliott Foreman kept up his duties as governess to the "Eight Palace Girls," and accompanied them here. The act opened Monday at the Orpheum. It will play a few weeks in the east. The girls are to travel with the Orpheum Road Show.

KATZES LEAVES LYNN.

Lynn, Mass., Aug. 23.

Harry Katzes has leased the Auditorium to Lindsay Morrison and Mitchell Mark, who will establish a stock company in that house. By the deal Katzes will net about \$3,000 annually. He will leave Lynn.

B. F. Keith will run vaudeville at the Lynn theatre, a much larger house, doing business there under the name of the Lynn Amusement Co.

Katzes will put out on the road a revival of "The Gingerbread Man," and some of the old shows controlled by F. C. Whitney, organizing to meet the requirements of the three days and one-week stands.

Richard Thornton, playing leads with the Una Abell Brinker Co., in Newark, leaves this week to resume his engagement with Mrs. Leslie Carter.

IRENE HAS NO BROTHER.

In publishing that her relatives are limited to the mixed baseball nine, now at Irene Franklin's summer home "Greenheath," Chester Hill Park, Mt. Vernon, N. Y., Miss Franklin lets loose the inner troubles of a hard working \$1,500-a-week stage star in the following story, caused by the many attempted "touches" and "dates" that all theatrical successful beauties are subjected to, more or less.

Still Miss Franklin lives at "Greenheath," "Chester Hill Park," "Mt. Vernon," and that must be some recompense. The "Green" is to perpetuate the name from ever fading of Burt Green, the great single handed composer and accompanist, husband of Miss Franklin, who is first choice in the betting through thinking of the title.

What Miss Franklin said was:

"I must first say that within the last four years I have had many relatives (imitation ones) thrust upon me. Up to the time of my obtaining a 'steady route' these dear ones had been conspicuous by their absence. In fact, while playing the Maurice Boom Circuit of Parks for the very necessary sum of \$25.00 per week, I was quite alone in the world—my only friends being a pair of lusty lungs that could be heard in most outdoor places of amusement. But in the last four years my family has grown amazingly. I have put up with Aunt Jill of Omaha, who begs me to come home and have my lurid stage past forgiven. I have not complained when Uncle Ike of Chicago called me an unnatural child and stated that he alone knew that I had left town with that Uncle Tom's Cabin Co. so many years ago. I have put up with my four sisters of St. Louis, whose father is a well known man about town and keeps a livery stable. But believe me the limit of human endurance has been reached with Brother Abe.

"Abe loves me. From all I can hear Abe is for little sister, morning, noon and night. He seems to be one of those jolly chaps who makes friends everywhere and always puts in a good word for little Irene, God bless her! From the number of letters that I have had about him from all parts of the country, Abe must be an absconding bank cashier or a lightning rod inspector. Much as it pains me the time has come to cast him off. If it were not for the girls—there, you see, it has slipped out! Every family has its dark secret, and the Amours of Abe is ours.

"So, through VARIETY, I wish to inform the Respectable Jewish Girl of St. Louis, The Landlady of Detroit, the young lady of New York, who wants to know where to send the things he left in her flat, and the chambermaid at the hotel at Brighton Beach (whom he married, Oh, Abe!) that I have no brother, never did have one and after these glimpses of Abe's career, don't want one.

"The only relatives I have are living with me in Mt. Vernon—nine of 'em, count 'em—and I hasten to tell this so the twins may not be left on my front porch.

MAJOR DOYLE TELLS HOW MOUNTFORD GETS IT OVER

"Worshipping Is the Cause"

By the Exile, MAJOR DOYLE

Chicago, Aug. 23.

Is it possible that the members of the board of directors of the White Rats Actors' Union do not know conditions as they exist to-day. Of course the few that do attend the board meetings have always been easy for this overpaid "schoolboy." I always knew they were easy, and those who were not easy, left the board rather than keep fighting with their brother members on it. Then there are the others who refused to attend the meetings for the same reason.

It is impossible to convince those few stubborn bone-headed worshippers that the present condition of the order is unhealthy and the order itself in mighty bad shape, and has been so for nearly two years. Little do they know that as the W. R. A. U. is an incorporated body any member dissatisfied can insist on looking over the books. If finding anything wrong he can have a receiver appointed.

One board member stated at the Chicago meeting that we had \$200,000 in all. In New York at a meeting a few weeks afterward it was stated by the secretary-treasurer that we only had \$140,000 in all. Where is that other \$60,000? The "vacation" could not have been that expensive. Someone said he was to have only a month's vacation. He must have voted himself an extension. Go to it, Tricky, and rub it in. Make them like it while you have those worshippers and "yes men" on the run.

I suppose Tricky will slip over his automobile bills, his banquet bills and make that clique of boneheaded worshippers like it. Let's all have a good laugh. How they must be laughing in England at the White Rat Actors' Union. What a joke we must be to them. Four years ago we were somebody, respected and feared. Everybody wanted to join the organization, only wondering whether they could get in. We had our big entertainment every year, bringing us in a few thousands for our charity fund, but it was the great and only Tricky who got us in wrong with the managers that wished to help us, by his impossible methods, but sad to relate the powers-that-be have blended charity, equity and brotherly love into one word and only one word. That word is Mountford. It means the ad lib agitator and "its" collection of war stories, battles and lies, to fool and bewilder the very easy listeners.

It also means the ad lib salary taken and the ad lib expense account. We had a great organization once. Everyone was proud of it. It was as white and pure as the lamb Mary took to Pittsburg. Now look at it. How the mighty have slipped. We have dropped out of the race. Where are the

heroes? Have we none or are they all disgusted? Get it out of this terrible disorder it is now in.

George Fuller Golden has written an article or two and the powers that be tried to belittle his wonderful message by saying he did not know conditions. I will now tell you dear readers of two incidents that I think were the meanest and most despicable ever, and they were both put over on our founder and his articles by this self-same, overpaid, tricky schoolboy. It was Golden who notified the W. R. A. U. that our second big chief, Ezra Kendall, had died. Golden wrote a beautiful eulogy about his old pal, Ezra, and sent it to the Player.

It was published in the Player. But how? I will tell you. You can look up the old Players as you have them bound in book form in the club room and see that my statement is correct. Directly in the center of Golden's eulogy of Ezra Kendall was Mountford's eulogy of the same man, an article within an article and Mountford's article brought out the strongest and with a heavy black border around it. I suppose that is not dirty work? Well it's Mountford's and that says it all. Kendall never cared for Mountford nor his methods. He considered him a very selfish egotist. Mountford claimed he had nothing to do with putting his eulogy inside of Golden's. But murder will out, and I will prove that he did, as he has repeated the stunt, but not in so dirty and nasty a manner. Look at Golden's last article in the Player, his answer to J. C. Nugent, and you will see where this overpaid hero could not let that pass without putting a few lines at the top intending to try and annul all the beautiful and sensible things Golden had said.

If you Rats ever grow wise enough to have an investigating committee appointed, among other things find out what Tricky did to Golden's book, "My Lady Vaudeville." I don't think that would be a bad little story. Why was that book smothered. And speaking about Golden, do you think that Tricky's eulogy of him expressed Tricky's real feeling. I am sure that Tricky will never tell anyone what he thinks of Golden. Why he thinks it, is because he saw in Golden the idol of the actor, and there could be no other God of the White Rats while the I Am was on the job. So he stuck Golden in the back while smearing the salve outwardly. Golden needs no defender, but I am just letting this escape from me while it is handy, for I am convinced that during the past three years, Tricky Mountford's main object toward Golden has been an attempt to obliterate his memory. The poor nut! He hasn't a chance to obliterate anything excepting himself, and it looks very much as though our Tricky has nearly accomplished that.

Now, how do you like Tricky? That's

the man you are following, Rats. That's the man you are paying. That's the man who is getting all the money. That's the man they tell me has a contract calling for a year's notice. That's the reason, Rats, you cannot get any charity. That's the reason the bankroll is not larger. That's the reason we have a secret fund, and do you know what that secret fund is? It's a very large amount of money. It's the back dues and the other fifteen and twenty-five dollars that performers owe to consummate their membership of the W. R. A. U. It only totals about sixty thousand or more. That's your secret fund, and what has caused it? Dissatisfaction and the methods employed by the tricky schoolboy and the marionettes he controls and feeds on hot air. Are you going to stand for this?

Are you asleep, Rats? Have you all lost interest? Do you know how much salary our overpaid hero gets and takes? Fifty-two hundred from the organization, and he takes, I believe, thirteen hundred from the Player, making sixty-five hundred in all. Also his traveling expenses and hotel bills, automobile and ad lib incidentals. The officials of the United States Government's Revenue service found they could not travel in automobiles at the expense of our Government, so why should our imitation Napoleon, who is in perfect health, be allowed to play the automobile circuit when there are so many deserving cases of charity.

Of course Tricky figures a sick rat or non-paying rat is a dead rat, and therefore pays no attention to him.

I have stated about what sum Mountford receives for his anarchistic efforts. What do you think Mr. Samuel Gompers, president of the Federation of Labor receives? He must understand the details of 128 National and International unions, which have 27,000 locals, and contain a membership of three million unionists. For this he only receives \$5,500 per year. Frank Morrison, secretary of the Federation, gets \$4,500 per year. John Fitzpatrick, president of Chicago's Federation of Labor, is paid \$30 weekly, and has to look after 400 locals, with a membership of 250,000.

Now you can plainly understand why I consider Tricky the overpaid hero, when these great men, unaided by a personal press sheet, do not get anywhere near the amount of his salary for their great work. So you see, Rats, you are the joke and the laughing stock of all sensible people. I have waited patiently for his return. His time is up. He may be here Saturday, so let's hear from this wonderful schoolboy.

It's an old story that a one man organization is no organization. Even if you must disagree with your best pal, don't weaken because he has more gab and a stronger will power than yours. Always call in the third party and let him decide.

Worshipping is the cause of all the troubles of the W. R. A. U. Worshipping was never intended for servants, because when you worship anyone, you will not correct them when they are wrong.

As ever the exile,

Major James D. Doyle.

THE SAVAGE OPENINGS.

When the English operatic version of "The Girl In The Golden West" is produced by Henry W. Savage, it will cost him every bit of \$10,000 a week to keep it going. "The Girl" opens Oct. 29, at Bridgeport, Ct. Only principal cities will be played.

150 people will be carried, including three sets of principals.

Savage's original company in "Everywoman" reopens at the Lyric, Sept. 4, and after playing until October, will be taken to Boston, while Henry Kolker in "The Great Name" will bid for favor at the Lyric. Kolker opens at Allentown, Sept. 21. After two weeks of "one nighters" he will come direct to New York.

"The Great Name" will enter Boston after its New York engagement. The musical production "Boy Blue" scheduled for a New York showing at the Lyric.

The Western Company of "Everywoman," with Jane Oaker and Frederick Warde, starts Sept. 25, at Buffalo, and after playing Cleveland and Detroit, goes into Chicago for a limited engagement.

"Le Million," the new French farce, of Savage's, opens Oct. 5, at Trenton, N. J. After a ten days' road trip, skips into New York to follow "Excuse Me," scheduled to go direct from the Gaiety, New York, to the Studebaker, Chicago (Oct. 23), for an indefinite engagement.

William Burress, formerly of "Con and Co.," will play one of the leads in "Le Million."

Mr. Savage will produce a new musical piece by Avery & Hopwood and Gustav Luders some time before the holidays.

CASAD A DUCK ON DRESS.

Campbell B. Casad has been appointed press agent for "The Spring Maid" company which closes at the Liberty theatre two weeks from tomorrow night and takes to the road, opening in Boston for a four weeks' engagement after playing a week of one-nighters on the way.

There were more than a hundred applicants for the publicity job but Campbell landed it for various reasons. In addition to writing a lot of press notices and putting over some real stories, the man in question must be a regular Beau Brummel in one sense of the word. That is he must don a becoming business suit in the morning, wear a Prince Albert and a Hi Henry in the afternoon and at night display the regulation evening clothes. Casad is there on the dress thing like a duck.

The show is due for a six weeks stay in Philadelphia and about sixteen in Chicago.

SIM'S SHOW TOO EXPENSIVE.

Sim Williams has been doing some close trailing after his three shows. Sim swears by all that's holy that his Searl Allen show is too expensive for his own good. He says if he pulls out even money he will be doing something as he claims he spent \$8,000 on the show.

He expects to make money on the other shows.

HOLDING BACK ON ROCHESTER.

Rochester, N. Y., Aug. 23.

Stanley Stop's papers, calling for Western Wheel shows in Cook's Opera House, are still unsigned at the New York office of the Empire Circuit Co. It looks as though the matter will not be definitely settled for another week at least.

While there is a possibility of the shows coming into Rochester, the Western Wheel managers will make sure that a certain clause in the former lease of the house is eliminated. This was ironclad to the point that no burlesque attractions should be booked there.

Everything is in readiness for the opening of the regular Western Wheel season, Aug. 28. Nearly all the shows are winding up their preliminary season, while the remainder are under rehearsal.

"The Star Show Girls" will not start its regular Wheel traveling until Sept. 4 when opening at the Howard, Boston.

The inability of the Empire Co. to land the Columbia, Boston, forces the managers to play Albany or fill in one-nighters for the open week.

"The Follies of the Day," after opening at the Bon Ton, Jersey City, will hit up the one nighters for a week before making the Boston stand. "The Century Girls" are also routed to duplicate the trick during week, Sept. 11. "The High School Girls" are listed for Albany, Sept. 18.

ONLY ONE IN BOSTON.

Anent the report that Farron & Walker, who figured in the former Columbia (Boston) deal, had a location picked to replace the house taken by Marcus Loew, and that the Western Wheel was now assured of two houses in the Hub, several men closely identified with the affairs of the Empire Circuit said it was likely for F. & W. to keep their eyes on another site, but that it was a certainty nothing new would turn up in Boston for this season.

Walker is a Toronto man and one of the big stockholders in the Empire Co. He has informed several Western managers there isn't any chance of doing anything in the Hub until next year.

SCRAP IN "THE WHIRL."

A long wait during the performance of "The Merry Whirl" at Hurlig & Seamon's Music Hall last Saturday night, was reported to have been caused by a fist fight between two of the rude principals. One was "knocked out" in the encounter.

Cliff Gordon, one of the show's owners, was telephoned for, and succeeded in having his comedians go on with the entertainment, although one is said to have been very much disinclined to do so.

The cause of the trouble was not made known. It was entirely unlooked for and occasioned much surprise.

Princess Baratoff, booked by the Marinelli agency, will open two weeks ahead of the announced date, first appearing at the Columbia, Cincinnati, Oct. 8, sailing from the other side Sept. 23.

RICHARD HYDE A GRANDPOP.

All week around the Hyde & Behman offices in Brooklyn, it certainly did seem as though one young man, arriving Aug. 14 in the family of Mr. and Mrs. V. B. Hubbell at Bay Shore, (Long Island), would have to struggle through life with the weight of two or three of Richard Hyde's theatres.

Mr. Hyde cast a radiant gleam within 800 feet of his waist line when the news of the birth which made him a grandpop arrived. Mrs. Hubbell is Mr. Hyde's daughter.

The purchase by Mr. Hyde of the Behman Estate interest in the Hyde & Behman properties has made no perceptible change in the managerial staff of that chain. Archie Ellis continues at his post as general manager, and has associated with him in the general offices, James R. Hyde, who will handle the account books of the several houses his father presides over. Willie Hyde, as usual, will exercise his showmanship supervision over the visiting attractions to the Hyde & Behman theatres.

At the Star, Brooklyn, Dick Ryder is at the helm. Louis Krieg has charge of the Gaiety, in the same Borough, which has had 125 seats added to its capacity through a remodeling of the rear of the house.

There is no intent at present on Mr. Hyde's part to change the name of the famous Hyde & Behman firm.

AFTER "THE MAJESTICS."

Monday evening when "The Majestics" appeared at the Columbia, New York, Sam H. Harris, of Cohan & Harris, watched the burlesque or second part of the show. In it was a rewritten version of "Get Rich Quick Wallingford," somewhat scissored down since the firm gave notice last week to the management of the show, when it appeared in Boston, that the version would not be permitted to continue.

"The Majestics" "Wallingford" piece hinges upon one "Wellington" selling stock in a "Vacuum Company," which manufactures holes for doors, keyholes and so on, coming under the heading of what is known as "imaginary" in the "business" of the book.

J. Goldenberg leased "The Majestics" for this season from Fred Irwin. He said to a VARIETY representative he could not understand why Cohan & Harris would object to the piece, since it was intended as a travesty, and would advertise "Wallingford."

It was said during the week the firm might secure an injunction against Goldenberg.

One of the Cohan & Harris billers, spreading paper for the show's engagement in Boston, accidentally dropped in to see the burlesque show there last week. Upon noting the similarity, he informed his employers, when Bert Feibleman made a special inspection, writing Goldenberg a warning.

From the outlook Wednesday it seemed quite likely that Mr. Goldenberg and "The Majestics" would lose the "Wallingford" attachment altogether, replacing it with another burlesque.

BILLS NEXT WEEK

NEW YORK.

ORPHEUM.

Amelia Bingham
Chip & Marble
Jack Wilson & Co.
Great Lester
Harry & Wolford
Courtney Sisters
McConnell & Simpson
Three Keatons
Flying Martins

HENDERSON'S.

Edward's High Flyers
Les Marquards
Pendleton Sisters
Roos Roma
Jarvis & Harrison
McKen's Dogs
Bush Bros.
Cooper & Robinson
(Two to fill)

HAMMERSTEIN'S.

"The Apple of Paris"
"Consul"
Tempest & Sunshine
Howard & Howard
Aida Overton
Walker & Co.
Bert Lewis
Stepp, Mehlinger & King

ROCHESTER.

Genaro & Bailey
Wilfred Clarke & Co.
Reynolds & Donegan

MAJESTIC.

Sellman & Bramwell
Hud Fisher
Maister Gabriel & Co.

MAJESTIC.

Moore & Littlefield
Bowers, Walter & Crooker
Temple Quartet

COLUMBIA.

Mahe Hite
Dorothy Rogers & Co.
Van & Schenck

CHASE'S.

Simone De Beryl
Montgomery & Moore
Middleton, Spellmeyer & Co.

HIPPODROME.

Ruth St Denis
Kalykama
Cross & Josephine
Martineti & Sylvester

GRAND OPERA.

Edwards' "Song Revue"
Charles Leonard
Fletcher

PHILADELPHIA.

Keith's
Bert Leslie & Co.
Ethel Green
Rooney & Bent
Maxim's Models

MARYLAND.

Charles Vance
Barnes & Crawford
Mrs. Gene Hughes & Co.
Burnham & Greenwood

ORPHEUM.

John & Emma Ray
Marvellous Millers
Loji Troupe
Martini Bros

ORPHEUM.

"Photo Shop"
Gene Greene
Maret & Horis
Trio

KEITH'S.

Ross & Fenton
Murray & Lane
Felix Adler
Great Aurora
Troupe
Whitlie

ORPHEUM.

Mme. Hanson & Co.
Cadets de Gasconne
Crouch & Welch
Wynne Bros.

ORPHEUM.

Mme. Hanson & Co.
Cadets de Gasconne
Crouch & Welch
Wynne Bros.

ROEHM'S "ATHLETIC GIRLS".

Williams & Warner
Louise Stone
Ollie Young & April
Alfredo
Anita & Paul

FIFTH AVENUE.

Rose Plonof
Emma Carus
Porter J. Walte & Co.
Roehm's "Athletic Girls"
Salerno
Tim Cronin
Mr & Mrs Allison
Joe Fanton & Bro

BRIGHTON.

Carrie De Mar
Frank Tinney
Lydia Barry
Willard Slims & Co.
Jolly Wild & Co.
Ruby Raymond & Co.
W. B. Patton & Co.
Musical Hodges
Sander's Russian
Dancers
Altus Bros.

THEATRE.

Carrie De Mar
Frank Tinney
Lydia Barry
Willard Slims & Co.
Jolly Wild & Co.
Ruby Raymond & Co.
W. B. Patton & Co.
Musical Hodges
Sander's Russian
Dancers
Altus Bros.

WARREN & KEEFE.

The Langdons
Spisell Bros & Co.
Joe & Ernie Van
Victoria & Georgia

ADELE OSWOLD.

Pine Pierces
Hawthorne & Burt
Rayno's Dogs
Ronair & Ward
Carson Bros

KNUTE ERICKSON.

4 Regals
Ethel McDonough
Smith & Meinottes
Jetter & Rogers

NAMBIA TRUPE.

"Campbell & Yates"
Mullen & Correll
Hal Merritt
The Dalys

Bert Fitzgibbon.

The Grasers
Rice, Sully & Scott
Hathaway's Monkeys

GARDNER & STODDARD.

Johnny Johnson
Avery & Hart
Richardson's Dogs

FIELDS & LEWIS.

Frank Stafford & Co.
Ella & McKenna
Cameron & Gaylord
The Rials

PATRY & DESPERADO.

Ashley & Lee
Herman's Dogs
Rem Brandt
Al White's new act

MARINI & BROWSKY.

Fred St. Onge
Troupe
Three Plotz
Larella Sisters
Mack & Orth

LYNCH & ZELER.

Brent Hayes
Oakley, Hanvey & Dunleavy

HAYLAND & THORNTON.

Eldia Morria
Guro & Carmen
Marcellis

FINNAGAN & EDWARDS.

Harry Richards & Co.
Ray & Rogers
The Pelots

PLANOPHEND MINSTRELS.

Pender Troupe
Carlton
Karl Emmy's Pets

DETROIT.

TEMPLE.

McIntyre & Heath
De Laur Trio
Ferry & White
Selbini & Grovini

ORPHEUM.

Romany Opera Co.
May Tully & Co.
Geis H. Wood
Three White Kuhns
Heim Children

MELLINI THEATRE.

(For Sept.)
Emilia Rose
De Mario
Hall & Earle

CENTRAL THEATRE.

(For Sept.)
Les Marbes
McDonnell
Doppelers
Hollandisches
Al Melons
George & Gusti
Elder

MOULIN ROUGE.

"Hello of New York"
JARDIN DE PARIS
Inez & Reba
Kaufman
Lucretie de Verly
Sisters Gardenia
Las Agulleras
Les Berthos
Goddin & Miss May
Renee Tamary

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Renee Tamary

MARIGNY.

Ward Bros
Balzac
Revue

HOLMES TRIO.

Clark & Clark
Oran Trio
Gulchenet
The Jaryds

MARIGNY.

Ward Bros
Balzac
Revue

SEVEN DAYS.

Astor.
SPOONER STOCK—Metropolis (4th week).
STOCK—Academy.
"THE HEN-PECKS" (Lew Fields)—Broadway.
"THE REAL THING" (Henrietta Crossman)
Maxine Elliott's (4th week).
"THE RED ROSE" (Valeska Suratt)—Globe (18th week).
"THE SIREN" (Donald Brian)—Knickerbocker (1st week).
"THE SPRING MAID" (Christie MacDonal)—Liberty.
WINTER GARDEN—"Saloon des Russes" (Gertrude Hoffman).

CHICAGO.

"AN EVERYDAY MAN" (Thos. W. Ross)—(2d week).
"CHIMES OF NORMANDY"—White City (1st week).
"THE GODDESS OF LIBERTY"—Crown.
"GET RICH QUICK WALLINGFORD"—Olympic (38th week).
CORONATION PICTURES—Garrick (4th week).
"DEAR OLD BILLY" (Wm. Hawtrey)—Whitney (13th week).
"THE DEEP PURPLE"—McVickers (1st week).
REPertoire (Thos. Shea)—Haymarket (1st week).
"THE LITTLEST REBEL" (Dustin and Wm. Farnum)—Chicago O. H. (1st week).

SAN FRANCISCO.

"JUMPING JUPITER" (Richard Carle)
Columbia.
"FIRES OF ST. JOHN" (Nance O'Neill)—Alcazar.
"JIM THE PENMAN" (Roberts, Bergen & Roberts)—Savoy.

PARIS.

"FEMME NUE" (comedy, revival)—Iteneau.
"MONSIEUR PICKWICK" (comedy, new)—Athenae.
"VAGABOND" (French version from German)—Antoine.
"REINE DE GLOUCE" (new farce (Sept. 15)—Folies Dramatique.
"VIE PARISIENNE" (operette, revival)—Varietes.
"LES TRANSACTIONS" (operette, revival)—Apollo.
"HELLO OF NEW YORK" (operette, revival)—Moulin Rouge.
"MARIAGE DE Mlle. BEULEMANS" (comedy, revival)—Houffes Parisiens.
"Mlle. JOSEPHINE" (comedy, revival)—Mlle. JOSEPHINE.
"VIEUX MARCIEUR" (comedy, revival)—Porte St. Martin.
"LEON ETRANGER" (drama, revival)—Ambigu.

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"MARIAGE DE Mlle. BEULEMANS" (comedy, revival)—Houffes Parisiens.
"Mlle. JOSEPHINE" (comedy, revival)—Mlle. JOSEPHINE.
"VIEUX MARCIEUR" (comedy, revival)—Porte St. Martin.
"LEON ETRANGER" (drama, revival)—Ambigu.

CHICAGO.

"AN EVERYDAY MAN" (Thos. W. Ross)—(2d week).
"CHIMES OF NORMANDY"—White City (1st week).
"THE GODDESS OF LIBERTY"—Crown.
"GET RICH QUICK WALLINGFORD"—Olympic (38th week).
CORONATION PICTURES—Garrick (4th week).
"DEAR OLD BILLY" (Wm. Hawtrey)—Whitney (13th week).
"THE DEEP PURPLE"—McVickers (1st week).
REPertoire (Thos. Shea)—Haymarket (1st week).
"THE LITTLEST REBEL" (Dustin and Wm. Farnum)—Chicago O. H. (1st week).

SAN FRANCISCO.

"JUMPING JUPITER" (Richard Carle)
Columbia.
"FIRES OF ST. JOHN" (Nance O'Neill)—Alcazar.
"JIM THE PENMAN" (Roberts, Bergen & Roberts)—Savoy.

PARIS.

"FEMME NUE" (comedy, revival)—Iteneau.
"MONSIEUR PICKWICK" (comedy, new)—Athenae.
"VAGABOND" (French version from German)—Antoine.
"REINE DE GLOUCE" (new farce (Sept. 15)—Folies Dramatique.
"VIE PARISIENNE" (operette, revival)—Varietes.
"LES TRANSACTIONS" (operette, revival)—Apollo.
"HELLO OF NEW YORK" (operette, revival)—Moulin Rouge.
"MARIAGE DE Mlle. BEULEMANS" (comedy, revival)—Houffes Parisiens.
"Mlle. JOSEPHINE" (comedy, revival)—Mlle. JOSEPHINE.
"VIEUX MARCIEUR" (comedy, revival)—Porte St. Martin.
"LEON ETRANGER" (drama, revival)—Ambigu.

JONES, LINICK & SCHEFFER MAY JOIN LARGE CHICAGO AGENCY

Possibility of a Connection Likely to Become Probability. Both Parties Acknowledge Negotiations Are On and Juncture Would Be Agreeable.

Chicago, Aug. 23.

Jones, Linick & Scheffer may place their theatres with the Western Vaudeville Managers' Association, for booking purposes. In the event the firm does that, Frank Q. Doyle, who has been acting as the J. L. & S. agent, will probably go with them, or be taken care of in a manner satisfactory to him.

Charles E. Bray, general manager of the W. V. M. A., and Mr. Linick of the firm, admit there has been some conversation leading to this result. Each says that the juncture of the two would be an agreeable move, and each also believes the move has now become more of a probability than a possibility.

While there would be several Jones, Linick & Scheffer houses to be given particular attention to, as present "opposition" to theatres booked by the W. V. A., this would not prove a serious obstacle.

The J. L. & S. agency was supposed to be linked to the Loew Circuit, until the latter combined with Sullivan-Considine. The scarcity of material for next season may have considerable to do with the three-firm joining the Association, if that should come about.

GIVE UP A STARTER.

The Opera House at Porchester, N. Y., will pass from the books of the Family Department of the United after Sept. 2. This is due to the fact that the office cannot book two houses in the same town, and that precedence will have to be given to F. F. Proctor, who is booking the New Theatre in the town. The Opera House was one of the first to enter the Family Department, when that office was opened. It is said that Mr. Proctor entered a complaint against the opera house, as opposition.

HOYT'S MAKING MONEY.

So. Norwalk, Ct., Aug. 23.
At last Hoyt's Opera House is making some money, with vaudeville. A collection of local men entered a company, which took over the house last spring. The same company leased the Music Hall, closing it up, to keep opposition quiet. Bookings are obtained from New York.

FINISHING TWO THEATRES.

The new McKinley Square theatre, which will likely pursue a "pop" vaudeville policy, is scheduled for an opening Sept. 9, although there is a possibility of the house not being turned over to the owners by that time.

Work is progressing favorably on the new DeKalb theatre, DeKalb avenue, Brooklyn, and although the house is only about half completed, is expected to be ready by the middle of

October, probably earlier.

The policy of the house has not been fully settled upon.

The Oxford theatre, Brooklyn, is announced to reopen with "small time" vaudeville, Aug. 28.

MORTGAGE ON BROOKLYN HOUSE.

A mortgage was recorded last week affecting the new theatre being built by the Clark Co. on DeKalb avenue, near Broadway. The mortgage was made to the Title Guarantee & Trust Co. as trustee, to secure \$150,000.

The Clark Co. also built the Shubert theatre in the Brooklyn borough.

PICTURES IN ORPHEUM.

Cincinnati, Aug. 23.

Through arrangement made with the Loew Circuit, a picture (only) policy will be played in the Orpheum this season.

TWO IN SEPTEMBER.

Philadelphia, Aug. 23.

Two new houses have been added to the list booked by Charles Kraus, the local agent whose office is affiliated with the Family Department of the United Booking Offices. The Darby (Dr. Harrington) will open Aug. 28, playing five acts.

The New Grand at Seventh and Snyder avenue will open Sept. 18, playing stock sketches and four acts. The house seats about 1,400. William Rapport will be the manager. It is probable that Eleanor Kent, formerly with the Lubin Company, will be secured for leads for the stock. Kraus will furnish the vaudeville acts and the members of the stock company.

NAME THE OPPOSITION.

Boston, Aug. 23.

The story appearing in a recent issue of VARIETY concerning the "opposition sheet" going into effect with the opening of the season, is attached to a notice, both enclosed in a heavy frame and posted in a conspicuous place in the National Booking Office.

The notice reads, "If artists receiving contracts from this office for the Howard, or Bowdoin Square theatres, Boston, play the Old South, Beacon, Austin and Stones, or the Star, previous to date of said contracts, whether under an assumed name or not, their contracts will be cancelled."

"P. S.—A representative from this office will review these theatres weekly."

(Signed)

NATIONAL BOOKING OFFICE, INC."

The National office, Boston, is affiliated with the United Booking Offices, New York.

Sunday concerts at Hurlig & Seamon's Music Hall will start Sept. 10.

TAYLOR & KAUFMAN DISSOLVE.

Philadelphia, Aug. 23.

The dissolution of partnership in the firm of Taylor & Kaufman which has been rumored for a long time occurred yesterday. Both members of the firm will continue booking vaudeville separately.

M. W. Taylor has leased a suite of offices in the Parkway Building, and has installed Frank Wolf as general manager. His will be known as the M. W. Taylor Agency, with a New York office in the Heidelberg Building.

Mr. Taylor has been connected with the theatrical business for many years and has had vast experience in handling circus and vaudeville. At present he is manager of the Liberty, and will manage the Orpheum and Keystone theatres, new vaudeville houses to be opened this year. All three were built by J. Fred Zimmerman, of Nixon & Zimmerman. Mr. Taylor expects to add to the list a house with a seating capacity of 4,000.

Is. Kaufman, the other member of the dissolved firm, will retain his present offices in the Parkway Building. In addition to his booking interests, he is associated with William W. Miller in operating Forepaugh's and the Girard, and holds the lease of the American (formerly German) which has been released to the Blaney-Spoon-er Stock Company.

The booking firm of Taylor & Kaufman was the largest in this city. The dissolution, while not coming as a surprise, will mean much in the handling of many acts, and the booking of a great number of "pop" houses.

G. O. H. STOPS.

"Pop" vaudeville at the Grand Opera House, New York, stopped last Saturday night. Feiber & Shea consumed but two of the four weeks they had secured to try out the experiment in the theatre.

Last week the Grand is said to have played to \$800, gross, with the smaller vaudeville entertainment. The house opens with Feiber & Shea's Sunday vaudeville concerts Sept. 10.

PICTURES AND MUSIC.

Detroit, Aug. 23.

The new Cadillac, directly opposite the hotel of that name, being built by the Marks Amusement Co., will likely open some time next month or early in October. The policy will probably be high class pictures with special music.

COLUMBIA, BOSTON, REOPENS.

Boston, Aug. 23.

The Columbia reopened Monday, as a vaudeville theatre, on the Loew Circuit. It was formerly a Western Burlesque Wheel house.

The opening drew a large crowd, with a great number of women, presaging a successful future for the theatre, if the bills hold up.

Marcus Loew and Jos. Schenck, of the Loew office, attended the first shows. A great number of congratulatory telegrams from the best known theatrical people were received by Mr. Loew.

Mabel De Young leaves the Loew Circuit booking offices this week.

W. V. A. TAKING 'EM ON.

Chicago, Aug. 23.

The Western Vaudeville Managers' Association has been adding on many new houses of late. Charles E. Bray, general manager of the big booking agency, says they are coming in so fast he can not recall of all of them.

Those that Mr. Bray mentioned are at Eau Claire, La Crosse and Waterloo, houses belonging to Mr. Koppelberger, also a theatre at Columbia and another at Jefferson City, Mo., and a new theatre at Kansas City, Kans.

The Association has issued contracts for the booking of houses in Fort William, Ont., Superior, Wis., and Virginia and Hibbing, Minn.

Electric Parks at Kansas City, Wichita and Hutchinson, Kans., formerly booked by J. C. Matthews, are now supplied by the W. V. M. A., which has added on a Peoria, Ill. house.

ANOTHER 42D STREETER.

The Emmett Theatre Co., recently incorporated, Tuesday secured a long term lease from the Sperry & Hutchinson Co. of 223 West 42d street, 100 feet west of the Republic theatre.

The three-story and basement dwelling at present occupying the plot is to be transformed into a picture house, and will be known as the Bryant theatre, with a seating capacity of about 700.

WALDRON DOESN'T WAIT.

Without waiting for comment, pro or con, Chas. H. Waldron, the Boston theatre owner and manager, decided last week, while his "Trocadero" played at the Columbia, New York, that the first part setting for the show was not right.

Although everybody contradicted the manager, saying it would do, Mr. Waldron remarked it didn't strike his fancy somehow, and forthwith put in an order for a new \$500 set.

The Columbia Amusement Co. officials were wondering during the week how many other managers on the Eastern Wheel are apt to follow Mr. Waldron's precedent. One of the officials in commenting on the incident, stated "it showed a great spirit and the proper one."

Mr. Waldron has ordered a few changes in "The Trocadero" show.

MARION VS. REEVES.

Dave Marion is willing to wager Al Reeves that the Marion "Dreamlands" will finish "1-2-3" on the Eastern Burlesque Wheel list of winners. Mr. Marion wants to bet \$1,000 on that proposition, and a few thousands more on any other prop, offering to give Mr. Reeves \$500 if he will accept one of the bets.

For his side of the betting war, Mr. Reeves wants to wager some thousands that the Reeves' "Beauty Show" this season is the best that Al Reeves ever had, or that it is the best burlesque show in the world, or that it is the best burlesque show on the Eastern Wheel, or that it will finish the season "1-2-3" on the Eastern list, or that it will finish first, or any other old thing anyone with a lot of loose money may care to gamble on. Still Mr. Marion says—

NEW ACTS NEXT WEEK

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

"The Apple of Paris," Hammerstein's.
Ollie Young and April, Hammerstein's.
Porter J. White and Co. (New Act),
Fifth Avenue.

Joe Fanton and Bro., Fifth Avenue.
Tim Cronin, Fifth Avenue.

Jarvis and Harris, Henderson's.
Pendleton Sisters, Henderson's.
McHeen's Dogs, Henderson's.

"Hello Paris."

Musical Comedy.

60 Mins.; Full Stage (Special Set-
ting.)

Folies Bergere.

With a new book by William Le Baron, new comedy by Nita Allen and James J. Morton, "Hello Paris" became a new show at the Folies Monday evening. The Harris-Laaky production needed something, and received it. From a slow moving tiresome and listless piece of stage entertainment, "Hello Paris" is now a lively bit of playing, with the numbers serving as the glinger in the background to the very relishable fun served up by Mr. Morton and Miss Allen. In the rewritten "Paris," the story has been all changed about. Will Archie and Julia Ralph are absent from the cast. Zeke Colvan has been added, playing a slangy fellow for a few moments. "The Siberian Whirl," the hit of the first week, is still holding its place on the successful list, danced by Harry Pilcer and Minerva Coverdale. In the faster entertainment the revision has brought about, this bit of "Apache" work doesn't seem as big, but it is still a vivid bit of whirling, described by Mr. Morton as something that should be called a "Hell Galop" instead. Miss Allen did extremely well. Her number, "That Aeroplane Rag" made a distinct score, and she brought laughter continually by eccentric comicalities. During the performance, Miss Allen employed for laughs, "You can't insult me, I have been insulted by experts," and "All dressed up with no place to go." These lines are in "The Girl of My Dreams," at the Criterion. Miss Allen claims that when playing the eccentric female role in that show she interpolated these remarks, but when leaving could not remove them, the management holding onto the quips for Alice Hills, her successor. Mr. Morton just walked through the show, playing naturally, and once again became a waiter, his first waiting job in a production since up at the Circle some years ago. Jim is a tower of strength to "Hello Paris." The numbers have been held down nicely, with but a couple of dancing ones to recall the familiar Wayburn steps. "Hello Paris," as it is now regulated, could become a dandy turn, somewhat lengthy, for vaudeville although the new show causes one to forget the passing of time. It is a strong illustration of the foolishness of first presenting anything in New York. Had "Hello Paris" gone out for a week before shown at the Folies, the show now given would likely have been the first one seen there, with a different tale for the box office to tell the Cabaret.

Sime.

Coccia-Amato and Co. (6)

"The Apple of Paris" (Pantomime),
16 Mins.; Three (Interior) (18); One
(Black Curtain) (1); Full (Exterior)
(2).

Henderson's.

When it comes to the art of pantomiming the Coccia-Amato combination is one to be reckoned with. In their newest dancing offering a dramatic pantomime in two scenes, written and produced by Aurelio Coccia, with Minni Amato in the principal role, they are putting over a legitimate success. Odetto (Amato) is an adventurer who carries on what first appears to be a harmless flirtation with Pierrot (Coccia), but which ends in real tragedy when the man receives a mortal sword thrust by Odetta during a duel between her and Pierrette (Ines Palange). The first scene takes place in Odette's boudoir on her birthday, the second (duel) in her garden. During the change, Coccia does some splendid pantomime work before a black curtain. A. Ranghella as the baron, Odette's protector, and Lina Costa as Liane, have minor roles acceptably filled. The rest of the company form the guests with Marcel Danty doing a servant. Coccia in whiteface as a buffoon acquits himself in fine style. He is a master in pantomiming. It is the first time Coccia has played in chalk. He and Amato put over their dance in the first scene with the desired results. The beautiful blond dancer is an animated piece of femininity throughout and puts a lot of life into her work. The opening might be stimulated by shortening the pantomime leading to the "bit" between the leads. At such a birthday party as in progress with the wine flowing freely there should be a snappier more livelier getaway. The duel scene puts a novel ending to the act. Ines Palange made a pleasing impression with her looks and acting. Eugene Salzer had charge of an augmented orchestra which played Daniel Dore's Parisian music. This is the first week of the new production.

Mark.

Martin Howard.

Dances.

6 Mins.; Three (Exterior).

Combining grace with familiarity of some of the dances of the nation, Mr. Howard is winning recognition in the "pop" houses. He is light on his feet and does the sailor's hornpipe, Highland sword dance and the Irish reel, costumed accordingly, quite well. Mr. Howard should have no trouble in filling in on any of the "small time" bills.

Mark.

Helen Davis.

Dancer.

6 Mins.; One.

Watching Helen Davis, dressed in knickers and wearing a smile that disclosed a gold tooth and at the same time dancing (very difficult), one could imagine himself in an English music hall, where acts of this kind are placed on the bill to chase the King's subjects to the bars. Helen is taking a long chance appearing all alone in a very simple dancing act.

Jess.

Young Alabama and Co. (3).

Dances.

9 Mins.; (Full Stage).

Folies Bergere.

Leaving the "Top O' Th' World" or "Folies Bergere Dancers," Young Alabama has taken his girl assistant in the "Grizzly" number, and with another young man, formed a three-act, nearly all dancing. The exception is where Alabama sings for a moment. He should not sing at all. The former "Dallas Dip," danced by Alabama and the girl, is repeated, with the young people dressed in civilian clothes, much preferable to the Bowery make up they before affected for this. The better music Alabama can procure for this dance, the better he will dance it. The girl is concerned in all three dances. For the first, the "Dallas Dip" music is taken to waltz time, the second young fellow dancing from a slow Spanish into a fast whirling finish. It is very good, and looks pretty. After the "rag" dancing by Alabama and the same girl, all three people get in a line, close formation, with the girl in the center, for a waltz. It made a good ending to a very neat dancing act, one that could step right into the big bills, about "No. 3," or opening after intermission. If young Mr. Alabama is sensible, he will select a new name for himself, not "Young Alabama" nor "The Alabama Kid," but some regular civilized title.

Sime.

Lillian Graham

Songs and Dances.

7 Mins.; One (5); Two (2).

Fifth Avenue (Aug. 20).

In "The Red Rose," Lillian Graham did a little toe dance. For some reason, perhaps because the dance opportunity was taken away from her in the Valeska Suratt show, Miss Graham left the troupe. Sunday night she made the mistake of appearing in vaudeville, singing two songs and dancing twice. One was a repetition of the little toe dance Miss Graham did in "The Red Rose." It isn't really the girl's fault. Whoever advised her to chance vaudeville is the one to be censured. Miss Graham has all to learn, beyond the few steps on the toes she knows. It is hardly likely Lillian could succeed on the "small time," although a round of those houses might teach her a great deal that she should know. If this Lillian ever does return to vaudeville, it would be most advisable for her to choose another name. That "Lillian Graham" is well known now in police and show circles, and this Miss Graham, who never shot a man in the leg or anywhere else, merely becomes a mark for the managers who might listen to the benefit of a well advertised title. But Miss Graham looks like a nice little girl, and if the report that she has a nice home is true, there is no better place for her to play a permanent engagement.

Sime.

Duffy and Edwards.

Comedy Bar.

As an opening turn on the small time, Duffy and Edwards, in a comedy bar act, make a desirable number, with fast, though not unusual work.

Sime.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres

"Maggie Pepper" (Rose Stahl) (Aug.
31), Harris.

"The Siren" (Donald Brian), Knicker-
bocker.

Charles Leonard Fletcher Players (4).
"Get-Away-Quick-Dugan" (Comedy
Drama).

23 Mins.; Four (Office: Special Set).

Fifth Avenue (Aug. 20).

Every week or so now some "Charles Leonard Fletcher Players" are bobbing up. Four were at the Fifth Avenue Sunday evening, "trying out" in a home made sketch. It was about a crook, so wise in his profession he wore gloves when opening a safe by the proper combination to prevent "headquarters" getting his thumb mark. As a little piece of valuable information for regular crooks, this was going some. There's a fly crook named Dugan, who changes disguises in view of the audience. Dugan rented an office next door to the chief of detectives, who had, as an aside, a German cop in uniform. Mrs. Van Rensselaer or some other high toned bug had lost a job lot of jewelry, stolen from her, but recovered by the chief and placed in his office safe. The author of the home made sketch wrote that Dugan should have an office next door, that the chief and his assistant should vacate, then have Dugan come in rob the safe, give the jewels to a confederate, have the confederate secure \$15,000 on them from Fence Mother Hennessy, have the detective and the cop return (one at a time), impersonate both to the perplexity of the other, have the confederate squeal upon him, get the \$15,000 in cash, and eventually also secure the diamonds again, then tie up the chief, the assistant and the confederate in a knot, with ropes and handcuffs—and have the audience believe it. The sketch took a turn for farcical comedy toward the end that did rather well, but even then the silliness of the story ruined it.

Sime.

Switzer and Delaney.

Rathskeller Duo.

11 Mins.; One.

One of the boys does nearly all the singing, offering "Sweet Italian Love," "That Kasatsky Dance" and "Dat Lovin' Man." The piano man does that "hero, not me" bit, fairly well received. The singer has a strong voice, and works hard to please. The boys could improve by getting a new song arrangement and sporting some new suits of similar material. The sameness of the songs holds the act back.

Mark.

Polk and Polk.

Equilibrists.

8 Mins.; Interior.

American.

Two men get over a good exhibition of balancing and ground work, finishing with some spring-board tricks that look new and from which they get decent results. The act will make a good opener for the big time.

Jess.

Hilda Trevelyan and Co.

"The Gate of Dreams."

18 Mins.; Full Stage.

Coliseum, London.

As "Pomander Walk" brought tranquility and the breath of olden time so "The Gate of Dreams" gives the peaceful air of a garden in the Southern States during the Civil War. In the old fashioned garden, set with cut out box trees, is a white haired old lady, dozing over her knitting, and the "old man" tending his flowers. Into this earthly paradise break a horde of dust-begrimed Northerners in search of a spy. They scour the grounds and house. Into the sudden turmoil comes Penelope Lavender, the granddaughter of the old folks. She calls the Captain, "Colonel," and looks wondrously upon this stalwart man, perhaps the prince of her dreams—the first stranger within the gates. When the soldiers have gone, the bedraggled spy creeps in timorously. Here then is another wonder for Penelope's amazed eyes. He tells his story, laconically, and when she has torn some muslin from her dress to bind his wound, Penelope knows that this and not the other, is her hero. He eats ravenously of cake and drinks goodly portions of the old man's ancient Sherry. Soldiers are heard approaching again. She hides her strangely given lover in a boxwood bush, and lies like a trooper to the inquiring Captain. Ingeniously and innocently she gives the key to the situation. He is dragged forth. She pleads for his life, but failing, the spy kisses her on the brow and goes forth to his doom through the "gate of her dreams." A shot rings out. The little woman sinks to the floor. The bells of the distant church ring out a merry peal—they are her wedding bells. Miss Trevelyan, the original "Wendy" in "Peter Pan," never had the success of the piece in doubt. She played naturally, with that quiet, convincing restraint which not only got her all the sympathy necessary, but made the audience feel that the whole thing was real. Her emotions—and she displayed many—were never exaggerated, and no effort was made to slam the loud pedal on. Credit for the play goes to Dion Clayton Calthopp, and the production to Norman McKinnel. It is the best thing in the legitimate line done in any West-End hall for many moons.

Bayard.

De Haven and Sidney.

Singing and Dancing.

10 Mins.; One.

These two boys have attempted to get away from the regulation routine of the up-to-date dancing act and they succeed in a big measure. The team starts off singing a song and imitating a couple of old timers and their style of dancing. After this the young fellows sing a two-minute Hebrew number that has many good laughs, and finish it off with a lively "Yiddish" dance. The real dance closes the act, and now they are stepping in soft shoes. De Haven and Sidney have framed up a very neat act and will get along with it.

Edna Aug and Co. (2).

Comedy Sketch.

24 Mins.; Three (Dining Room).

Fifth Avenue (Aug. 20).

Edna Aug, when in vaudeville before, sprawled all over the stage as the directing genius of a mop. In the process Miss Aug delivered some more or less humorous talk in a German accent, and was much liked. At the Fifth Avenue, Sunday evening, Miss Aug literally sprawled a sketch all over the stage. It ran for twenty-four minutes, and seemed a week. There is a story, without the least action. In the center of it, Miss Aug inserted a monolog again. The characters were a German girl (Miss Aug), who had to take care of her brother, though she married. Herman, a German youth, wanted to marry the girl, but with farsightedness that seldom hits the love-lorn, barred the kid from the future family group. Herman would marry the daughter of a delicatessen keeper. At the finish the wedding bells rang, and the curtain came down, with the girl and her brother on the stage alone. Herman only returned for a curtain call. The audience isn't certain yet whether the stage manager rang off on the act, or whether Herman did really marry the daughter of delicatessen, although anyone in the house would have made an even wager that the delicatessen girl's father might have been the author of the piece. It's impossible for the big time.

Time.

White and West.

Dancing.

8 Mins.; One.

Henderson's.

"Nothing ventured, nothing gained" is an old saying that has proved itself over and over again. George White, formerly of Ryan and White, is in a new dancing venture with a young woman who has assumed the modest nom de plume of West. The hit this duo rung up at Henderson's Monday night is bound to gain White and West a foothold in New York vaudeville halls that will not be shaken for some time to come, anyway, not as long as the "Bearcat" craze lasts. White and West have about the "bearliest" thing imaginable. After the stepping warm-up, with White doing a solo dance. Miss West appears in a short, black costume a la seashore design—one of those clinging, creepy, shimmering things—and she and Georgie execute the "rag" that the staid, old Coney Islanders are talking about today. It's daring, but New York should take to it.

Mark.

Heins and Fenton.

Singing and Dancing.

11 Mins.; Four (Interior).

Heins and Fenton work in grotesque attire. They start out with the right speed, but lose a lot of valuable time with some wornout patter and some should-be-forgotten burlesque magic. On the dancing thing, the men get the biggest results. The loose dancing by one is well put over. Working up a better routine and getting some better comedy material, the act will make a much better impression. They could bolster up the ending.

Mark.

Helen Pingree and Co. (2).

20 Mins.; Three (Parlor).

Helen Pingree is the life of the college boy sketch she is the also the centre of. Two young men assist her. Both are in love with the girl, but one turns out badly, because he needed \$500, and the only way he knew how to obtain the amount was to steal it from a safe in a room the girl had dozed off in. Then the other fellow, amid a dark scene, traps the robber and tries to protect his identity from the girl who loves him. But she finds out, and then echoes what the "diamond in the rough" said; that there are as good fish in the sea as there are on the stands. So the girl married the other fellow. And the sketch ended slowly, because it required quite some time for the young Miss Pingree to decide about the fish left in the water. But just supposing that you knew a young fellow, loved him well, and he stopped to cop \$500 in his school days, like a regular burglar, would you consider that that was the right touch to give an open and free handed college boy and girl love story? Hardly. Well, that is what will keep this piece off the big time. Whoever wrote the skit—and the good in it is not half badly done—became too illogical. It's like throwing a streak of blueing in clear water. The college trainer and Miss Pingree are very passable, although she did sing a song. As a small time act it can go anywhere, and when the small time has been played out, it can retire. Meanwhile Miss Pingree should have more of the slang and dash, with a little bit added of her "kid" stuff, and who can tell—Helen Pingree and Co. may yet become a regular act.

Time.

Griffith-Collins and Co. (1).

"Aunt Louisa's Advice" (Comedy).

12 Mins.; Three (Interior).

A variety playlet with an old idea. A married couple are entertaining blue-eyed Dicky, whom the wife detests for taking her darling hubby to the club too many times. Through a letter from Aunt Louisa, who tells her how to get rid of a troublesome friend, she makes love to Dick. The latter discovers the letter and reciprocates her affections. Hubby enters with shooting irons and would make short work of Dickybird. The letter explains all, after some exaggerated comedy between the irate husband and the innocent little friend. The piece seems to find favor in the "pop" houses. The finish is weak.

Mark.

The Hylands.

Singing.

10 Mins.; One.

A woman presides at the piano while a sweet faced little miss of tender years offers four songs in dialect. All the honors fall to the kid. Her work is meritorious and a few points ahead of the average girl entertainers. Miss Ethel first offers "It's Awfully Hard On Me," good for a laugh, and follows it with Italian, Irish and Yiddish numbers. "Dot Yiddisher Rag" was the biggest hit. The girl shows decided talent. The pianist should lay aside a bow of ribbon at the back of her neck. It gives her a deformed appearance.

Mark.

Baby Doll Morrison.

Songs.

7 Mins.; One.

Fifth Avenue (Aug. 20).

Baby Doll Morrison is a ratskeller singer. The girl handles the "rag" songs very well, although at the Fifth Avenue Sunday night her selection of numbers was very poor. The applause and laughter secured came from a little wriggly motion she had while turning around. That process disclosed an angular figure, incased in a thin and cheap little white dress. But it was enough. "Baby Doll" as a prefix to her name probably was suggested by a hit she had made with the song of the same name. Miss Morrison is a singer in one of the ratskellers around Broadway. She has some personality and were she placed to lead a female "three-act" might carry it on to big time victory. But alone the small time would have to agree with her for some while yet, before advancement could be had. Miss Morrison needs experience on the regular stage. In a ratskeller she should be a riot twelve times nightly.

Time.

Dena Cooper and Co. (2).

"The Confession" (Dramatic).

18 Mins.; Four (Parlor).

"The Confession" is melodramatic, with three people and a story not at all convincing, containing as it does too many improbabilities. But there is enough action toward the finale to carry the piece along on the "small time." In some houses it will go very big, for in some houses they like the dime novel heroics, and an actor who can make a kiss appear like a bite. Were all three principals crack actors, this would be close to a big sketch for the regular houses, but the cost of good acting people would make the piece too expensive for the big time managers. Dena Cooper is the wife who saves her husband from the penalty of murder, by having the real murderer confess through his love for her. Then the real murderer, after whipping a detective while handcuffed, takes poison so there may be a quick finale. The plot sounds very monthly-noveltish. It is more than likely that someone has compressed a story into the little space. The sketch, with Miss Cooper and her company, is worth featuring however on the smaller time.

Time.

Kessler and Wood.

Songs and Dances.

11 Mins.; One.

Henderson's.

It's rough going these days for the straight singing and dancing teams unless they show something out of the ordinary routine. In the Kessler-Wood offering it is a flashy, exaggerated harem outfit of divers hues which the young woman displays at the finish. As to the singing this juvenile couple get their words over nicely, but it's too bad that there isn't more music in their voices. Their dancing pleases, but the arrangement is of the usual type one sees so much nowadays. In the deluge of dancing at Henderson's Monday night, their routine suffered in comparison. The young people look nice on the stage, and that's quite an item in their favor.

Mark.

(Continued on page 21.)

THE WHIRL OF MIRTH

On the billboards "The Whirl of Mirth" is described as a different show with "Funny Face" Eddie B. Collins featured. Both statements are truthful ones. The show is different, and Mr. Collins has a funny face.

It's a Whallen & Martell company, as new as the costumes and the book, the latter written by Edgar Seiden. Charles W. Daniels, resident manager of the Western Burlesque Wheel house, Casino, Brooklyn, produced the entertainment.

"The Whirl of Mirth," as a show and production, is something that Harry Martell need never be ashamed of. Within memory, it is the only show that Mr. Martell has had that that could be said of. The credit going to Mr. Martell is on liberality, from stage setting to costumes—but not including the cast.

Outside of a few "Hells" in the first act, uttered by Mr. Collins, "The Whirl of Mirth" as presented at the Casino, Brooklyn, last week, was as clean as a whistle. If any or all of the Western Wheel productions fall below the standard proposed by the Empire Circuit Co., for this season, it may be handed to Harry Martell, on the strength of "The Whirl" alone, that he made an honest effort to place burlesque on the Western Wheel where it should be.

"The Whirl" will gain the greatest fame from its production. The two sets are very pretty, that for second act specially so. One is an exterior, the other an interior, but more nearly a palace. The costuming is neat, often pretty, of good material and always well made. In "Back to New Orleans," the girls wear a tight arrangement that is very attractive. It is in this number, led by Robert Beattie, that a "Grizzly Bear" dance is tried for, but the young women of the chorus can not put it over. They should be further rehearsed. It is the "number" opportunity of the performance.

"Alexander's Rag Time Band" has been left for the two "singles" in the olio. Other than these two singles, the olio at the Casino held only one other turn, an illusion similar to the "Arvis Mystery," where the dependence was placed upon partially nude posings by three women. The act, probably an extra attraction for the Wheel shows, is well enough worked, but not nicely nor newly set. In "Mammy's Shuffling Dance," led by Willie Mack, the girls wore "Yama" suits, looking very well, although the best dressed number to the audience is the fencing song, led by Hester Waters near the finale of the performance.

Mr. Collins did nicely with his only song, "They Don't Speak to One Another Now." About the poorest selection of the pieces is "Old Love Letters," sung by Miss Waters near the opening of the second act. It is just about this time that the action slows down to such a point the stage looks like a stock company setting. There is too much explanatory dialog throughout.

Nellie Walker, the principal woman,

is in front of several numbers, and is made again to sing in the olio. She is one of the "singles," but could be well left out of it. Miss Walker is a good looking woman, wears nice gowns, four in all, although the one for her olio act poorly fits. Were she supported by a lively soubret, Miss Walker would seem quite big. As it is, Miss Waters, supposed to be the soubret, isn't there in any way.

There are but two comedians in the first act, both Irishmen, Mr. Collins and Wm. J. Kenney. In the second act, George M. George appears as a "shyster lawyer" with Richard Carle methods and mannerisms, gaining many laughs, as his advent is welcome. Throughout the evening, Messrs. Collins and Kenney are really indulging in comedy in nothing more than "sidewalk conversations," same as the old double Irish acts did years ago. This may be the fault of the book, which tells a farcical story, very straight, too straight in fact. The story will need some elimination of dialog. This is not a particularly bad fault, however. The story as it runs evidences that Mr. Seiden had quite a good idea of what he was doing. Several of the lines catch laughs, and the consistency is commendable.

Willie Mack is the juvenile, playing opposite Miss Waters. He does well enough, all but in the olio, where the young man has an opinion of himself, causing the billing "The Cohanesque Entertainer." After singing a song about the U. S. A. with "Brooklyn is my home" in it (although the finale of the first act was "Ladies of the U. S. A."), Mr. Walker gets over with "Alexander." He spoils that by pulling "There's Nothing New Beneath the Sun," so old, Walker doesn't know yet that Cavalleri and Chandler have been separated for some time. A five-dollar note could have got him a verse on the Astor-Force engagement, if he thinks he can sing the song, anyway.

A couple of numbers were added to the programed matter. The show would have been a little short on them otherwise.

Harry McAvoy was an Irishwoman in the first act, and a butler in the second, singing one song. Maude Stevens had a small "old maid" role.

Of the sixteen chorus girls, four are "show," four, "mediums," and eight "ponies." As a rule the girls are unusually good looking, but not competent workers. The two seldom are found together, although this bunch may do better after awhile. Six chorus men also add to the singing. The volume is never big. It sounds thin. The singing would have been helped by a larger orchestra. Seven pieces did very little with the score. While speaking of the Casino orchestra, perhaps the house management hasn't noticed that the stage is not well lighted.

Of the numbers, a double sextet by the chorus, "I Like the Hat, I Like the Dress, I Like the Little Girl That's In It," was very well put on, and made to score by the six girls and six boys.

GIRLS FROM HAPPYLAND

"The Girls From Happyland," in its first season's form, was evidently considered fit for another tour over the circuit by Hurtig & Seamon. There have been very few changes made. The show is well able to go over the ground again.

A better dressed troupe than the "Girls From Happyland" will be hard to find. If some of the managerial boasts of the early season are to be made good, they will have to go some for better judgment in the selection of costumes, combinations of colors and taste has not been shown in dressing a chorus to date. Nothing has been overlooked.

There are no less than ten complete changes worn by the chorus of twenty. Of the lot there is but one that appears anything but brand new. Those are the outfits at the opening of the burlesque, when the chorus for just a minute or two do not look well. The women principals fall in line with the good dressing of the chorus, each of the quartet wearing a series of costumes, one outdoing the other. The numbers, of course, profit by the good dressing, for, if nothing else, they look well at the getaway. This is a great help.

Further than this, however, Dan Dody, who staged the numbers, has done excellent work in the arranging. The one trouble is the numbers have not been selected with the best of judgment. Once or twice when the action of the piece is at the high water mark, a number of the ballad order breaks into the proceedings, and hits a telling wallop. One ballad is plenty for any burlesque show. The show is in need of one or two more lively numbers. The women principals are there to lead them and the chorus to back them up. A "rag" would probably do the trick. Amongst the present numbers an audience song in the burlesque received the most, although it is a worn out idea and one that a show of the calibre of the "Happylands" does not need and should not countenance. Several more encores than were called for were given.

The finale of the first act uncovered a good finish, showing the principal women in various hued tights and the chorus in the uniforms of different nations. With each nation a change of scene is shown. It is a big finale and got its rewards. Several other numbers went over nicely.

In the matter of comedy there is Billy W. Watson, almost saying enough. Watson still insists upon expectorating, which admittedly gets laughs, but it is pretty low comedy.

In the opening piece the fun grows a bit rough and noisy, which also seems unnecessary. Mr. Watson and Joe Buckley, who plays an Irishman opposite, are funny enough without going to the ends they do for laughs.

"The Whirl of Mirth" should develop into a first class show. Perhaps if a little more money had been appropriated for the salaries of principals, it would have been better.

Time.

Some of their business should be subdued. Chas. Lipson, a Hebrew, in the opener, and a Frenchman in the close, helps along the rough comedy work, getting into the heart of the action at times but for the most part as a helper only. Lipson needed a little rehearsing in his French role, but should fit in alright when he gets going. Thos. A. Brooks does a "coon" bit in the opener, getting something with a little dancing in one number.

Margie Austin takes the star place amongst the women principals, in the soubret role. Margie has not much real soubret work to do, but she looks the part and at the head of a bunch of numbers, shines at all times. She is a dandy soubret, lively and good looking with a wardrobe that seems endless. Margie is also able to wear tights. Her Japanese costume is a beauty. Nellie Watson and Ida Bayton helped the looks of the feminine end of the show considerably. Both work well and keep things going at a lively clip. They crowd Margie in the dressing line, both girls wearing several stunning costumes. June Adair is the leading woman, heading several numbers with a pleasing voice. June is a good looking girl, not of the heavy weight type, usually saddled with the leading lady role. She is well built, can and does wear, not costumes, but gowns. June has a couple of the numbers on the ballad order. She could stand some rehearsing in these. She fights the numbers, making a lot of prima donna gyrations that are unnecessary. Mabel Blake is among the principals in a small way and aids through wearing her clothes well and looking pretty.

Misses Austin and Blake have a "sister" specialty in the olio, that makes a very good starter for the vaudeville section. The girls keep up their reputation for dressers in the specialty, making three very pretty changes. The dancing was liked.

Ernest and Adele Yexas have a contortion specialty that is out of the ordinary and a big help to the olio. The act received well earned applause.

The 4 Harmonists do their best work helping out in the numbers in the show. The olio specialty does not develop anything unusual in the quartet line. The act did not do as well as quartets usually do in a burlesque show.

"The Girls from Happyland" is a very good burlesque entertainment. The management have wisely given the girls a showing throughout and they have secured girls that can be shown with profit.

Dash.

Hugh C. Cannon, the song writer, was taken ill on the street in Toledo, and removed to St. Vincent's Hospital last Friday night. His condition was said to be improving a day or so later.

Tom Morris, the open air amusement resort promoter, returned this week from a long trip abroad, where he has several projects started. Among them is a proposed "Dreamland" for Berlin.

NEW CENTURY GIRLS

"New Century Girls" has a two-act burlesque by Tom McRae, called "The Two Pikers." The author is featured with Lydia Jopsy. The lady of the peculiar name comes in for featuring in the billing only, however.

Mr. McRae is the star at all times, and deservedly so. The book is satisfactory in every respect. While there is no more plot than is usual in a burlesque show, things work out logically, and there is at least a reason for the various bits.

Comedy is the show's stronghold. Several unfamiliar bits introduced are exceedingly funny, besides some business that is familiar, but given with a new twist that makes it at least different. The method of getting laughs is to be highly recommended. It comes easy and the comedy might be termed restful. The production end, as all other ends, suffers in comparison with the comedy. The two sets used, exterior and interior, are not elaborate. The interior is at least up to the average. The costumes go with the sets. In the first act the dressing of the chorus is frankly poor. There are but one or two changes and these amount to little if anything. In the second act the dressing takes a strong turn for the better. There are several pretty combinations, all running to the "tights" order. Each set of draperies carries tights of its own. All are new and bright looking. One or two of the costumes are distressing. The opening dresses of both acts look badly. Those in the second part are so unbecoming they could well be dispensed with, even if some costume had to be worn for two numbers. Twenty chorus girls are carried. They average up well. Inability in the dancing line prevails and is readily noticeable in a couple of the numbers. This is probably no one's fault, as the managers had to take them as they came this season. The difficulty might be overcome in this case by allowing the "pony ballet" now used to become a travesty affair. There are a couple of good natured little fat girls in the crowd, who could do a whole lot for the numbers in a comedy way, if allowed to extend themselves.

The numbers in the show falls. Not because of the staging, but through poor selection and the lack of "pep" by the girls. In the latter part of the show, "Oceana Roll," the best of the numbers selected, went off with but two encores, when it should have drawn five or six. The girls could not get the "rag" at all. The two encores came through the bully swing of the music, with the work of Mr. McRae and Petite Marvelle at the head. A baseball number with a burlesque baseball game along familiar lines given by the principals got through nicely, although much applause came from the names of the various teams on the shirts worn by the girls. "Won't Go Home Until Morning," in which the chorus girls are utilized by McRae, one at a time, comes more under the head of comedy than number, and is a very good bit. Among several other numbers, none gained especial distinction. An

"Amazon March" looked well, but the girls should have had the full stage. A cramped interior with twenty girls manouevring hurt the result. A good finish is utilized for the first act, when the entire company appears in jockey get up and go through a race description. The company looked particularly well. "Dances of All Nations" will not prove as big a winner as probably anticipated. The number is slow moving and grows tiresome. The dances have very little merit, and the whole thing should be gingered up. The verse before each dance, after repeating five times, becomes annoying, although well delivered by Miss Jopsy.

Mr. McRae is a different comedian to the usual run. He does a cross between a hairlip talker and a fellow who has lost all his front teeth. His speech is funny and still understandable. He has a quiet, easy way of working that is effective. At times his facial expressions and pantomime work go far ahead of the material he has handed himself. Joe Madden works with him, playing a very good "straight." His rushing bullying methods making an excellent contrast to the quiet easy manner of the other. Madden looks the part and is a strong figure in the best end of the show, the comedy.

Tom Nolan does a "Rube" of the better sort and gets something out of it. He fits in nicely and works well with McRae and Madden. Nolan might drop the beer incident. It is the only bit that gets anywhere near the off-color.

Ed. Stewart plays a straight and has little to do but look well which he does. Wm. F. Allen also has a minor role. At times his voice can hardly be heard, even in the front rows.

Miss Jopsy is the main spring of the three female principals, with little more to do than the others. Lydia is a jolly little ingenue, with a capital singing voice far ahead of the burlesque standard. A smile a yard wide is one of her best assets. Miss Jopsy wears a couple of pretty gowns, although her dressing is not elaborate. A very capable Miss and a good attraction for the show is Lydia. Mabel Leslie, a tall statuesque blonde, with a tremor in her voice, fills in very well. She looks splendidly in her several gowns, and is some figure at the head of "The Amazons."

Miss Marvelle does an eccentric country girl, going the extreme in dressing so much it detracts from the comedy which the role might afford. She does well in the role, not a heavy one.

The olio holds three acts and is not strong. Davis and Marvelle have a dancing offering that is not there. The Runaway Four, a quartet, who help the singing in the show, are but a fair singing organization. The Three Musical Stewarts pass very nicely with a clean straight singing specialty.

The "New Century Girls" will be classed generally as a good evening's entertainment. With two good numbers inserted in each act, it will be graded as a first class show.

Dash.

THE MAJESTICS

It is not necessary that "The Majestics" should await the report of the Eastern Burlesque Wheel Censoring Committee. At the Columbia, Monday, it looked as though the entire first part of this season's "Majestics" will have to go. The burlesque, also, a rewritten "Get Rich Quick Wallingford" needs rearrangement. After that, the numbers, without exception, must be restaged. About the only things J. Goldenberg will not be called upon to look after are the costumes (not over plentiful, but sufficient), settings, and some of the songs.

Mr. Goldenberg this season is operating the former Fred Irwin show. Dave Gordon is manager. Mr. Goldenberg has gathered a large group of principals, men and women, without averaging up the work between them on an equitable basis.

The show is called "Rouge De La Mode." The opening act was in use by Mr. Irwin. There's not enough to it. Frederick Ireland, Joe Emerson and Geo. Stevenson have been handed the burden. The two latter men are conventional tramps, playing "crooks." Mr. Ireland is the chief crook. There is nothing in the comedy nor the dialog that did not tire long ago, nor do any of the comedians give it a fresh twist.

And before forgotten, it should be mentioned that "The Majestics," in attempting to be "spicy" just becomes nasty. All the double entendre stuff should be dropped instantly. The effort became so constant Monday evening that it all paled.

No doubt Mr. Goldenberg will be surprised to know that he hasn't a well staged number in his show. One, "The Trombone in a Ragtime Band" led by Margie Catlin, may have fooled him, but the encores demanded for this "rag" dance came partly from an over enthusiastic patron in a box, and the absence of any real liveliness in numbers before it. Otherwise it would class as merely ordinary in the nowadays "Grizzlys," although a couple of chorus girls did work up the "Band" quite well, if not elegantly. The applause throughout was mainly from the gallery.

In the first part "Burglars" with Messrs. Stevenson, Emerson and the "ponies" carrying hand searchlights, was given on a semi-lighted stage, killing all the effect. "I Was All Right in My Younger Days," sung by May Walsh, and "Charlie's Place," by Miss Catlin (as an olio contribution) are not the best lyrics in the world for a "clean" show. Several of the other songs could be made good with ginger in the chorus girls, and some further coaching. The numbers, as well as the comedy, are all too deadly conventional.

In the changes to come, Mr. Goldenberg may hang onto his settings. Probably he will also retain the principals. Besides those mentioned is P. W. Miles, who plays excellently in both characters assigned him. Then there is James Nugent, who does but little outside of dancing with Mr. Stevenson in an olio turn. As this is the only dancing, really, of the show, the act

got over rather well. Another olio act with dancing was Marshall and King "sisters," but they were placed wrongly, and barely scraped through. Their act is newly costumed.

Among the leading women are the Misses Walsh, Catlin, Nell Capron, and Cecilia Weston, the latter doing but little besides her "act." Edna Roberts is given program prominence, though relegated to the "ponies," and not even permitted to display her abilities as a stage "kid."

Miss Walsh has the most numbers, and for dressing, she stands alone in the show. Miss Walsh is a kaleidoscopic vision of "clothes," wearing no less than six dressy gowns throughout the performance, and easily taking the lead among the females in every way. Miss Walsh handles her songs well enough, but has no support. Miss Catlin is a good looking Spanish hotel proprietress in the first part, singing "Madrid," an utterly useless number. Miss Capron is almost a lay figure, excepting when at the head of a march in tights.

The opening of the show runs through four musical numbers before the performance starts. This was an Irwin plan. There is little costume changing for the choristers in the early part. In the burlesque, there are a few changes. The chorus girls are dressed well, but they are far from being lavishly clothed.

If Cohan & Harris do not object to "The Majestics" version of "Wallingford," the best thing that can then happen to it is for the burlesque and the olio to be separate divisions. Now the acts are in the piece, continually breaking up the action, and spoiling the sequence. In this, besides Mr. Ireland, who plays a first class "straight" throughout the show, is Miss Walsh, who, as an aide to the con man handles the dialog allotted to her most skillfully. Messrs. Emerson and Stevenson are still the tramps, and the story of the first part, in a way through this, is continued into the burlesque.

The setting of the second part (hotel exterior) together with some of the lines, are closely suggestive of "The Trocadero's" final act. The "Majestics" is following that show over the "Wheel."

Miss Weston sang "The Frisco Trot" and was at her best when handling "rag" songs, so much so Miss Weston should chance nothing else. Particularly should that imitation of Sam Bernard go out. The Four McNallys gave their combination act, including a little of everything most often seen in a vaudeville show, with preference extended to wire walking. It made a good olio number, but should have its finish strengthened up. Three of the McNallys play principals in the burlesque. A couple do quite well with their little roles.

Mr. Goldenberg has engaged plenty of actors. Now he should see that they give a show their numbers and reputations entitled him to; but the manager must help himself and them by furnishing material to work with.

Sime.

AN EVERYDAY MAN

Chicago, Aug. 23.

The reopening of the Cort with Thos. W. Ross in "An Everyday Man," was rather a more auspicious event than the attempted reopening a few weeks back, when Fred Miller, Jr.'s nautical venture, "The Larboard Watch," was offered, only to stop ticking in its second week.

Owen Davis' latest work has apparently gotten away to a good start. While the melodramatic comedy carries a certain amount of the hero and villain thing throughout, nevertheless it is well balanced, and judging by its reception should enjoy a long and profitable run. Davis, who is well known to melodrama patrons, has made a partially successful try for a classy job. Still the manufactured thrills are always apparent. While the everyday man looks perfectly natural in all respects, he occasionally wanders from the everyday man's routine, straying into the hero and villain class. This is especially noticeable at the finish of the third and last act, when the hero foils his opponent's crooked game by steering the calcium on his character and winning out the heroine.

As for the plot, it is as consistent as the plot of any Owen Davis melodrama, a style of entertainment in which the plot is of second importance to the title only.

In "An Everyday Man" the chief characters are the hero and heroine (who eventually do the conventional matrimonial trick), the villain and arch villain and several others who handle the comedy department. As Mr. Ross is starred, he is the natural hero. Florence Nash, who heads the female list, is the pretty heroine. Ross makes a splendid everyday man and a splendid hero, in this instance a rising attorney. Miss Nash is equally as good in her part, principally because she is pretty, vivacious and chock full of magnetism. C. Morton Horne is the villain, one of those fopish English kind, not sufficiently fopish in this instance, but enough so to be classified as a "fop" villain. Horne could improve his accent and thus possibly "hog" the comedy of the piece. Despite this defect however, Mr. Horne carried his role to the suc-

cessful point and did so without acting the least bit foolish.

The theme deals with a young attorney who, a few months prior to the rising of the curtain, had met his ideal girl in Europe. Unfortunately he failed to become acquainted with her, and figured her as out of his life. The opening scene is a trout lake camp. His sister has invited him to visit her, partially because he is her brother, but principally because her chum is badly in need of legal advice. He comes, and discovers the prospective client to be none other than his girlie of the European suburb.

The first act is consumed in assuring the audience that the two following promise some real Owen Davis meller drammer. The two following live up to the promise. The hero, after several embarrassing experiences, finally wins out and marries the young and pretty heroine, despite the various near-successful attempts of the also young but villainous villain capably assisted by his equally designing and villainous father (C. B. Wells).

W. H. St. James, playing opposite Mr. Wells, helped considerably in spots, while Chas. Keane made a valuable addition to the cast through his role of guide, good because it was different from the others. Rosa Rand and Sarah McVickar (the former essaying the role of Miss Nash's aunt, while the latter played the landlady of the camp), were excellent in their respective parts. Maldel Turner was delightful at all times, and for honors ran second to Miss Nash only, and this simply through lack of opportunities. There were several others who helped fill in, but to Mr. Ross and Miss Nash fall the bulk of the work. In the second act the couple had the stage to themselves most of the time.

Some time ago a prominent producer suggested that the public would fall for the Owen Davis brand of show in the first class houses. The new Cort show seems to back up this assertion. The audience liked it immensely and "An Everyday Man" should stick for a long visit. At any rate, the house has offered one or two that fall away behind the Davis show, and incidentally, as many more that have registered several notches above it. *Wynn.*

ONE-NIGHT WEEKLY CIRCUIT.

G. E. McCune has a circuit of eighteen towns in New York, Connecticut and New Jersey, in which he will play vaudeville (seven acts) one night weekly.

Specified nights will be set aside in each town at the local combination houses and the dates will be played by regular travelling organizations in the same manner as an ordinary road show. Each show will have an advance agent and a musical director.

The three agents are Harry Sloan, Mike Coyne and Sam Maurice. Two of the companies open Monday night, one at New London, the other at Gloversville.

RIGGS FAMILY FIXED.

Harry Riggs, who was with Mort H. Singer's "Miss Nobody from Starland" last season, has signed a three years' contract with Joseph M. Galtes and has been assigned one of the leading roles in "The Enchantress," which will go into rehearsal shortly.

His brother, Bernard Riggs, opens with E. J. Carpenter's "Forty-Five Minutes from Broadway" Sept. 3 at Long Branch, playing Victor Moore's role of Kid Burns.

Charles F. Riggs, daddy of the Riggs boys, has signed as business representative with Frazee & Lederer, to pilot one of the "Madam Sherry" companies.

The Savoy, Wilkesbarre, will open Sept. 4 with vaudeville and pictures.

HAMMERSTEIN'S.

What appears to be a great show for the house downstairs does not work into an over good roof entertainment. Atop "The Corner" is not exactly a morgue but it contains the remnants of many a broken heart.

The first eight acts on the bill which would probably contain at least five real hits in the theatre proper went for naught up in the air. Not one received more than a few scattered hands. It was well up to the sixth number before the audience took on a settled air.

Belle Baker hit the seventh position and caught the house when it was just about settled. It would have made little or no difference to Belle had she been a few numbers later or earlier. The one little party with the willing hands was all she needed. My, how that boy can applaud. He would make the claque at the Alhambra, London, sound as though they were applauding with rubber pads. If they divide this week's salary according to worth Little Two Hands should receive \$145 and Miss Baker the remaining \$5. Miss Baker has been at Hammerstein's before, but never with as poor a selection of numbers. Her first got nothing, not even from the Busy Bee. The second, a "rag" affair, showed where Miss Baker has profited by watching Blossom Seeley. It is a bad number at best and alongside of the many carking "rags" lately written, sounded foolish. Lillian Shaw was next featured by Miss Baker, and it began to look as though Belle Blanche was not going to be the only imitator on the bill. The closing number, not really called for, introduced the style that Artie Hall first showed to the varieties. Miss Baker might take a further look by calling at the Rathskeller where Baby Doll Morrison puts over a rag number. Then Belle's "acquired" education would be complete.

Stella Mayhew, way down near the closing, held the audience seated as few have done ahead of her this season. Miss Mayhew was a big hit, but she is doing something unknowingly this week. She is showing the true worth of some of the "music-publisher-made singers" who have lately broken into "big time" vaudeville. A Stella Mayhew on a few bills would soon chase the crowd back to the illustrated songs or the chorus.

Collins and Hart, old time roof favorites, have lost none of their cunning. The boys did splendidly. Aida Overton Walker, closing the intermission, went exceedingly well. A clever girl, Aida, ably assisted by Bob Kemp and a regular act.

Belle Blanche was up against the roof proposition. Her bully singing voice, however, saved the day. The one verse used before her first imitation might be dropped. It is in poor taste, especially for an imitator.

That Old Mule still has a good many laughs in him, and Hickey's Circus was a genuine laughing hit. "That Mule" is probably the ideal roof act. Welsh, Mealy and Montrose, Bert Fitzgibbons, Van Der Koors, Louis Stone and Kit Carson

FIFTH AVENUE.

Unless the "paper" for the week was in the house, the Fifth Avenue theatre played to considerable money Monday evening. If it wasn't "paper" it is difficult to figure just what drew, for there is nothing on the bill calculated to drag people out of their way. Then again the assemblage was especially demonstrative, applauding to the full every act disclosed—with but one exception.

Mlle. Olive (New Acts) succeeded a one minute overture, at 8.21. She filled the position adequately. Carroll and Cooke were billed as "No. 3" but were shoved up to second spot. They were received very well. Will Cooke had several locals which only "got to" the vaudeville people present. They are better known as "asides."

The Aurora Troupe showed a lot of original tricks on bicycles and other paraphernalia. Probably the best is a three-high, head-to-head balance with the underlander riding a wheel. Cameron and Gaylord followed with their "On and Off" sketch. "No. 5" was Linden Beckwith and her rich soprano voice. It is worthy of note that good singing always goes well in vaudeville, provided one doesn't get too lengthy. Miss Beckwith had a dramatic recitation with orchestral accompaniment, entitled "Devil May Care," which might readily be dispensed with. "Reading" does not appear to be her forte.

Charles Richman and his company in "The Fire Escape," after an excellent start and a warm round of welcoming applause for the star on his first entrance, simmered down until at the finish, it fell with a thud. It was the only act on the entire bill that did not get half a dozen or more bows or curtains.

But all that the auditors omitted to bestow upon the Richman skit was showered upon Burnham and Greenwood, announced by card, and replacing Mack and Walker, the program turn. From the moment Charlotte Greenwood reached the centre of the stage, starting her grimaces and eccentric pedal evolutions, she was "it." The act finished with two solid minutes of applause.

Covington and Wilber, with their protean playlet, were the closing number. They make a grave error of judgment in disclosing the simplicity of their changes, at the close of the act. It tends to detract from the sensationalism, on the theory that nothing is wonderful when you know it is easily accomplished.

"The Pathe Weekly," showing recent events in the eye of the public, displayed nothing of consequence on the screen. *Jolo.*

Ethel Jacobs has opened an agency of her own for the booking of "small time" houses. Miss Jacobs was formerly with Joe Wood. She should not be confused with the only Jenie Jacobs, of the Pat Casey Agency.

were the first portion of the program that suffered.

"Paris by Night" and the Bedini and Arthur burlesque that followed caught the other end of the program. *Dash.*

HENDERSON'S.

As dancing festivals are becoming all the rage, Manager Faber is giving a veritable feast of the terpsichorean art at Henderson's this week. Out of ten acts, six are there with legmania of some kind.

In sizing up these dances at Henderson's, one gets everything from the grotesque to the sublime. The audience Monday night did not grow tired of what passed in view.

With a superfluity of dances, the bill ran short of comedy. That made it easy for what was displayed to rush over the footlights with telling effect.

As to the dancing it fell to White and West (New Acts) to stir 'em up. Harrington, triple bar cutup, and his knowing little black dog gave the show a nice start, followed by the first of the dancing acts, Kessler and Wood (New Acts). McBride, Purcell and Shelly combined comicalities, singing and dancing and got away with the combination nicely.

The Yalto Duo, whirlwind dancers, scored heavily. Flanagan and Edwards chalked up their usual hit and topped off their work by taking several bows. White and West followed and then came Bonita and Lew Hearn. The act found big favor and the audience wanted more when the comedy "bit" at the close was over.

The Coccia-Amato Co. (New Acts) in "The Apple of Paris," closed strong with deserved attention. Howard and Howard were "some cleanup." Twenty minutes were consumed by these fun-makers.

Bush and Peyser wound up the dancing bill with their comedy bar act. *Mark.*

AMERICAN BOOF.

On top of the American the first three days of this week, the vaudeville show was a very decent affair. Al and Fannie Stedman De Haven and Sydney, Kenny and Hollis, Dean and Price, and La Maze, Quail and Tom, all helped to make the bill look like a big time.

The Stedmans had things their own way in closing the first part of the show. That Stedman girl keeps coming along and is bound to be one of the big comedienesses some of these days. Dean and Price have worked up a corking good act. They should be heard from on the bigger time very soon.

The comedian of Kenny and Hollis went right out and landed them a very short time after appearing. There is a line or two that could be cut out of the act, especially the "gagging" about "Distinctly." The turn doesn't need it. The two also should get to the finish more quickly. The comedian ranks with the best.

La Maze, Quail and Tom closed the show. No one moved until they had finished. It is a corking knock-about number.

Marie Dorr with her character singing appeared quite early and got away nicely. Polk and Polk, De Haven and Sydney and Polk and Miles (New Acts).

An illustrated song opened the show. Irving Cooper sang quite loudly from a box during the chorus. *Jess.*

BRIGHTON THEATRE.

After the matinee show Monday Dave Robinson shifted all his big acts until he had what may be called a very smoothly running show. Maclyn Arbuckle, the big attraction, was moved from second after intermission to close the first part, and Rooney and Bent went from next to closing to Arbuckle's spot. This sent Trovato down one, next to closing. Clarice Vance, who was to have opened the second part, was given Trovato's position of third after the interval. The Frey Twins who closed the first part in the afternoon, opened the second part in the evening.

While the audience was very much interested in Maclyn Arbuckle's clever bit of work in his funny sketch, "The Welcher," the applause hit of the first part, was captured by Lyons and Yosco. If these two boys would quit one number earlier they would be almost a riot. They are pretty popular at the beach, receiving the reception of the evening when they first appeared.

Pat Rooney and Marion Bent are back again to their newstand act. The two are singing a new song, "Tootsie," that just fits in. Pat is doing a single dance somewhat different from his other one, and using new music. It was one big hit. Pat Rooney, the third, in the form of a light haired kiddle, helped take the bows.

Trovato, the violinist, cleaned up the second part with his funny business with the fiddle. It was pretty late when he finished but he got them all.

Miss Vance was made quite welcome by the Brighton throng and scored with four songs.

The Frey Twins proved interesting with their lessons in wrestling. It is the fine appearance of these lads that helps the act a whole lot.

Herman's Dogs and Cats and a goat opened the show, doing well in this position. The cats make the airship finish a pretty funny affair. The Stanleys were on "No. 2." With their shadowgraphs they established themselves as a very good act for an early position.

Les Montforts, acrobats, closed the show.

George Felix and the Barry Sisters appeared early in the program, and cleaned up in a comedy way. That Felix fellow is some laugh-getter. He proved it all the while Monday night. *Jess.*

PUT OUT BY STAGE FRIGHT.

Joe McCarthy, song writer, and Al Plantadosi, composer, were booked to appear at Hammerstein's this week. It occurred to them it might be a good scheme to "break in" the act at the City theatre for three days last week.

On the first show McCarthy was taken quite ill with stage fright, and on the second performance was even worse. Plantadosi decided to cancel the Hammerstein engagement and broke it gently to Aaron Kessler, adding: "If it is going to hurt the house any, I'll go on and do a single." Hammerstein's is surviving without the act.

Tom Smith's wife presented him with "the finest baby girl in the world," Aug. 17.

FOLIES' BERGERE.

The Cabaret show at the Folies Bergere this week is the best one the house has had since it opened. This is mostly due to the revised "Hello Paris" (New Acts), which moves along smoothly, and makes a very pleasing finish to the evening. The earlier turns are short and sweet.

Alabama and company (Alabama, Garrett and Bena Hoffman) opened the performance (New Acts). They were a decided success in that spot, giving the Cabaret a pleasant strong start. Al B. White and the "Melody Maids" were second. It is a rather good "piano act." White sings while the girls play the pianos. Jesse Lasky's "double piano" is in the turn. This may give the importer of the two-faced instrument a proprietary interest in the act. Outside of a "Yiddish" song sung by Mr. White, which did not at all fit in at the Folies, and a couple of instrumental selections for the four female pianists, the act is well framed up, closing with White and a young girl singing "Alexander," always sure of a recall (whether sung or played). The instrumental work might be dropped. It isn't worth while. While the girls are plainly and neatly costumed in white summer dresses, they will look much better when really gowned.

A foreign Spanish dancer, "Ledesha" was billed, but did not appear. Fougere was the "single woman," although accompanied by her "sister." Fougere has cut her turn down until it just suits the Cabaret. In an act having the same foundation as the one given by her at Hammerstein's, Fougere was quite at home with the audience, accepting a glass of wine from a front row diner. In "The Frisco Rag," sung by the French woman, she employed a "dummy" of a man for a "rag" partner, performing the dance very well. It was a big hit.

Fougere in this latter day, proves a couple of things; that she is still the first French soubret, and that all French soubrets are alike in method.

Due to the length of the performance, Jean Marcel's "Living Statuary Groups" had a night off Monday.

The house was fairly filled, not as full though as it would have been had "Hello Paris" of the second week been the "Hello Paris" of the first. *Time.*

23RD STREET.

To say nothing of the excellence of the bill, one picture alone Tuesday night at Proctor's 23rd street theatre was worth ten cents of the best money ever made. It was "The Runaway Leopard" (Pathe), and from start to finish kept the house in an uproar.

Seven acts are still being offered. Business Tuesday night was almost a sell-out from pit to dome. Barring the sameness of eccentric dances in two acts, the bill was pretty nicely balanced for a "pop" show.

Helms and Fenton (New Acts) started with Margaret May and Co. following in their melodramatic playlet, an absurd thing with the kind of endings the old-fashioned "mellers" had years ago.

Weston's Models got applause on

HERE'S BILLY GOULD

By WILLIAM GOULD.

Haines Falls, N. Y., Aug. 22.

Lew Fields claims there isn't a funny comedian in all of Europe and England combined (Interview in American, Aug. 14). While I have a great respect for Mr. Fields' ability as an artist and as a good judge of comedians, I think his assertion is much too broad. Wilkie Bard and Geo. Formby are really great, and as I have often said, either of them would score an absolute riot in any American city.

Everybody is looking forward to Labor Day at our hotel. Labor Day they are going to give us meat.

Did you ever notice that the moving picture actors are creating a new style of acting? They all over-play for expression.

The Chas. Frohman of Haines Falls wore a clean shirt last Sunday.

The natives have as much use for an actor as the Pope has for a pinocchio deck.

Nearly had a fire in our house Monday. It wasn't a regular fire because our noble fire department took his uncle to Palenville to show him fast life in a large city.

I think the clerk at our hotel reads my mail before he hands it to me. I suppose he wants to see if the contents are fit for me to read. (I get all my newspapers open. Sometimes I have to send a chambermaid up to his room to get my weeklies.)

I wish Ted Marks would bring his English clothes up here. All we need to be really classy is "foreign atmosphere."

Haines Falls was illuminated last night. Big doings for two hours, then the constable turned the old lamp out, and we were in total darkness again.

The Symphony Band from Tannersville came over and serenaded us. The only instrument in tune was the bass drum.

It is cold enough up here to wear an overcoat.

Golf Note:

I can never do anything with my "Mashie" after I wash it.

Judiciary Note:

Judge Ogalsby presides at the Tenth Court every morning.

Musical Note:

Art Saxs is having his fish horn mended.

Each pose. "The New Stenographer" has some good lines, though the act needs some toning. The man playing "Schultz" does capital work, putting his lines over effectively.

Harvard and Cornelle, Blanche Gordon, and Tyson, Brown and Co., New Acts. Miss Gordon stopped the show with "coon" songs. *Mark.*

STOCK

ACTOR-MANAGER'S COMPANY.

Donald Meek, actor-manager, is organizing a stock company that will become a permanent feature at Hathaway's theatre, Lowell, Mass., next month.

Meek will manage it taking a prominent role in each production.

STUBBS NOW MANAGING.

Harry Stubbs, identified with the Stubbs-Wilson Players at Olentangy Park, Columbus, has left to become director of the Southern theatre, Columbus, this season.

STOCK COMPANY TRANSFERRED.

The Poll stock company, holding forth at Waterbury, Ct., was transferred almost bodily to the Scranton house this week.

The cause for this was the manner in which they presented "The Man Who Owns Broadway" at the former house last week.

The company has been appearing in the usual run of dramatic successes available for stock. The Cohan piece was one of the first musical comedies attempted. It was so successful the management decided to transfer the principals, including D. Howard, John Robb, Florence Chapman and W. Tucker, to Scranton and play the piece there for a week.

NEW AMERICAN STOCK.

Philadelphia, Aug. 23.

The new American here, with James Wall as manager and Charles E. Blaney as the power behind the house, will open Sept. 18 with Blaney's Spooner Stock Co.

Edna May Spooner will head the company supported by Arthur Behrens, leading man; Florence Hill, soubrette; Harold Kennedy, comedian; Harry Tidmarsh, Clarence Chase, Harry Sedley, stage director.

ALTERNATING IN BAY CITY.

Bay City, Mich., Aug. 23.

The Alvarado theatre has changed management, the Bay City Theatre Co., comprising W. S. Butterfield of Battle Creek, W. A. Rusco, Saginaw, and J. D. Pilmore of this city, assuming charge and renaming it the Lyric.

Stock companies will alternate with one night stands, the Ideal stock company opening Sept. 3. Harvey Arlington will be resident manager of the house.

TAKING STOCK OUT.

Scranton, Aug. 23.

The stock company now playing at Poll's will be withdrawn immediately and the house will remain closed until Oct. 2, when vaudeville will be reinstated. Pictures and popular priced vaudeville will be continued at the Academy of Music. This house is also owned by Poll.

The only Poll houses to open Sept. 4 with regular vaudeville are those at Bridgeport and New Haven.

"JINX" DOWN AND OUT.

St. Louis, Aug. 23.

The Wilbur Highby stock company, at the Garrick last Spring, has succeeded the William Jossey Stock Company at West End Heights, and will play a three weeks' engagement.

Business has been very good at the Heights, ever since the "Jinx" was put down and out early this summer by "Three Weeks."

CHANGE OF COMPANY.

New Orleans, Aug. 23.

The Gagnon-Pollock Stock Company will open at the Lyric, instead of the Myrtle Harder Company, as at first announced.

L. E. Sawyer will manage the theatre.

QUIT AFTER READINGS.

Laura Jean Libby and her own players are announced to open Labor Day and tour the New England states. Laura assembled the actors at her home on President street (Brooklyn) a couple of weeks ago. For three hours she read plays announced for her repertoire.

One was "Love or Bough Conscience." Another was something of "The Girl From Martin" type. The third was very touching and romantic.

After the reading ended, six actors, out of the eleven signed, called all bets off, giving no particular reason for quitting.

One of the plays is going to sizzle with dramatic action. Right away the villain is found pacing the stage at the rise of the curtain on the first act. The heroine's doting papa enters. Impulsive, unscrupulous heavy man would marry his darling daughter. He fails to obtain daddy's consent and threatens to crush him in the end. Afterwhile a child with a contagious disease is refused admission to a hotel. Servant is immune. So is the daddy who carries the kid boldly into the inn just as the mother, who has never seen the inside of the hotel appears and exclaims "Thank God, they will take the baby in!"

Undaunted by the withdrawal of half of her company, Laura is trying to engage others and expects to open on time.

Cameron Clemons and Victoria Montgomery were signed through the Betts & Fowler agency to play the leads with the Portchester, N. Y., stock company.

"At the Mercy of Tiberius," with the principal roles played by Eleanor Montell, Louis Thial, Lawrence Atkinson, Lew Warner, Virginia Bray and Dorothy Lobdell, opens next week at Erie, Pa., with other eastern territory to follow. Francis S. Segerson will manage the troupe, which is backed by Vaughan Glaser and Stair & Havlin.

Phillips' Lyceum stock, Brooklyn, which opened its new season Monday night, has Harold Claremont and (Miss) Gery Morey playing the leads. Claremont was with the Scranton (Poll) stock this summer and Miss Morey was at Wheeling, West Virginia. J. M. Hollicky will do the heavies, while former members of the company will be assigned the other roles.

The Mary Emerson Players, headed by Miss Emerson and Franklin Ramsey, open Aug. 28 at Lewiston, Me.

"On the Suwanee River" is scheduled to run through eastern territory this season under the direction of H. R. Jacobs.

LYCEUM AND CONCERT

MARC LAGEN'S BOOKINGS.

Marc Lagen, the New York manager, has placed Anna Hull, the Swedish soprano, with the Aborn Opera Co. for a tour of nine months. He has Fay Cord booked for twenty concerts in the west for the winter season, her accompanist on the trip being Clarence Adler, a piano pupil of Godowsky.

Inga Hoegsbro and Charlotte Lund go to the coast for a two months' tour, visiting Canada also for a short season. The Hahn Quartet, which is under Lagen's direction, makes a tour of the New England states early in the spring.

Lagen is negotiating with Julia Allan, the prima donna, to remain in America this season. Frieda Langendorf, contralto; Corinne Rider-Kelsey, soprano; Gina Ciaparelli-Viafora, prima donna; Marion May, contralto; Charles Hackett, Arthur Hackett, tenors; William Simmons, Claude Cunningham, baritones; Isabella Beaton, Jeanette Durno, Charlotte Herman and Betsy Wyers, pianists, are also on Lagen's list this coming season.

SOPRANO-COMPOSER.

Emmy Destinn, the famous soprano, is said to have written an opera, "Libussa," her first work, in which she expects to play the leading role when presented.

ROUTE ARRANGED FOR CHOIR.

Salt Lake City, Aug. 23.

George D. Pyper, manager of the Salt Lake Theatre, has returned after a trip east arranging a route to New York for the Tabernacle Choir this fall.

The choir will make its first stop on the eastern trip at Cheyenne, Oct. 24, and will have engagements consecutively as follows: Omaha, Chicago, Detroit, Toledo, Cleveland, Rochester, Syracuse, Scranton and New York.

They will remain in New York ten days, singing at the big land show to be held in Madison Square Garden. On the return trip to Salt Lake, leaving New York, Nov. 19, they will visit Philadelphia, Baltimore, Washington, Richmond, Pittsburg, Cincinnati, Indianapolis, St. Louis, Kansas City, Topeka and Denver.

LOMBARDI OPERA GOING.

San Francisco, Aug. 23.

Signor Lombardi, the Italian impresario, who has brought many noted singers to the Pacific coast, and whose many operatic seasons in this town have been of educational value, has arrived from South America with his latest organization.

He opened at Idora Park theatre Sunday afternoon with "Cavalleria Rusticana" and "Pagliacci." The Presentment was favorably received. The prices of admission have been set at one dollar.

CONDUCTOR WORTH \$40,000.

It is almost a certainty that Arturo Toscanini, for three years the first conductor at the Metropolitan Opera House, will not return to the "Met" after next season. It is understood he has an offer to spend the season of 1913 at Buenos Ayres, returning thereafter to his old post at La Scala, in Milan.

Toscanini will receive more money for the Buenos Ayres job in three months than he would receive in six months in New York. During the coming season he will get more than \$40,000.

DIRECTING GRAND OPERA.

Arthur R. Moulton, who directed the orchestra during the run of "Everywoman" in New York, has been chosen by Henry W. Savage as one of the conductors for his production of "The Girl of the Golden West" in English.

Moulton has already gone to Milan to attend the rehearsals of the show at that place.

FIRST TIME HERE.

"The Legend of St. Elizabeth," Liszt's famous oratorio, will be performed, December 11, Carnegie Hall, by the MacDowell Chorus, under Kurt Schindler. This will be the first time it has ever been presented in New York.

For St. Elizabeth, prominent soloists will take part and the chorus enlarged.

Mme. Gadske has been secured as leading soloist for the Cincinnati Music Festival to take place in Cincinnati May 6-11 of next year.

Alfred Picaver, who sailed abroad Aug. 15 goes to Vienna to fill a three years' contract at the Royal Opera there.

Ella Hirschberg, the Newark contralto, is putting New Jersey on the map through her engagement to sing one of the leading roles at the Municipal Opera House, Bremen, debuting there next month.

Michael Elliot, interpretative dancer, and her own string orchestra, opens her season at Williamsport, Pa., followed with a concert at Reading. She appears in Newark, N. J., Nov. 25.

Clarence Adler, the American pianist, and Anton Hekking may likely appear in concert together in America during the season of 1912-13.

Tetrazzini opens her annual British concert tour in October. Early in November she comes to America, being scheduled to make her first appearance in Philadelphia in "Lucia di Lammermoor."

Josef Lhevinne, the Russian pianist, is expected to arrive about Jan. 1 to start his fifth annual season. His first appearance will be with the New York Philharmonic Society.

There doesn't seem to be the slightest chance of Richard Strauss coming to America. He hasn't forgotten how "Salome" was received in the United States. Strauss has been engaged to conduct a series of orchestral concerts in South America during the spring of '12.

The Minneapolis Symphony Orchestra is announced to inaugurate its ninth season Oct. 20, lasting twenty-three weeks in all. Emil Oberholfer will be the conductor.

Arthur Phillips, the American baritone, engaged for the London Opera Co., will sing in this country in concerts between stage seasons.

Clarence Whitehill, the American baritone, will sing the role of the Sheriff in "The Girl of the Golden West," to be given in English in London, beginning Oct. 1.

Valerie Bergere Players (3).
"A Peculiar Elopement" (Melodramatic).
 12 Mins.; Three (Exterior; Special Set).
 Fifth Avenue (Aug. 20).

It will take Valerie Bergere's own statement to convince anyone who knows her that she selected "A Peculiar Elopement" as a possibility for vaudeville. Rather it is believed that the pieces Miss Bergere has been producing of late have been thrust upon her, as a producer. As produced, this sketch passes muster, but otherwise, it falls down on all fours. Melodramatic, with gun play, thieves, and a love story that brought a girl on an auto-elopement in evening dress, the sketch never had a chance. Besides that, it opened the show at the Fifth Avenue. *Sime.*

Mlle. Olive.
Juggler..
 11 Mins.; Full Stage.
 Fifth Avenue.

Reviewing Mlle. Olive as a new act may be a trifle far-fetched, but the presentment in its new form is the first showing in New York. The basis of the turn is the same, but the woman has two assistants—a clown, (Mr. Harding, late of Harding and Ah Sid) and a boy who intersperses his handling of the various objects to be juggled, with a series of cartwheels and somersaults. Mr. Harding's "clowning" is neither good nor bad for the reason that he doesn't essay any. The turn itself is fast and furious, but lacks a certain style. The act is well dressed, but Mlle. Olive's efforts to simulate the "chic" and "abandon" which mark the work of most foreign performers, is quite apparent. *Jolo.*

Lewis and Pierson.
"Desperate Diamond and Rosamond" (Songs and Talk).
 18 Mins.; One.

For the opening of the Lewis and Pierson act, the German comedian of the couple has borrowed from Sam Mann. He first appears in the orchestra pit. For a few moments, the turn closely resembles Mr. Mann's work in "The New Leader." The comedian then joins the "straight" man on the stage, when a melodramatic travesty is gone through. In the house where the act was seen, a dramatic sketch ahead of it on the program gave a good reason for this, and helped it through. Otherwise the turn goes down as a middling one for the "small time." The "straight" of the couple possesses a pleasant voice. He is wearing a black bow with full evening dress. *Sime.*

Polk and Miles.
Banjoist and Comedienne.
 14 Mins.; One.

The man in the act is the best handler of a banjo in vaudeville lately. He might drop the first overture. The girl is a tall person who sings songs. She sings Marie Dressler's "Working Girl" number in a burlesque harem costume. She looks funny. While singing "Lovey Joe" the fellow does some messing around that banjo that's immense. He is a wonder with that instrument. *Jess.*

John Birch.
"The Man With the Map" (Monolog).
 12 Mins.; One (Special Drop).
 Fifth Avenue (Aug. 20).

John Birch has a new idea. The chief trouble is that Mr. Birch forces his idea to a full act, something it can not stand. A special drop represents the interior of a railway station, with a map of the United States fully outlined. Mr. Birch goes over the country, referring to all states, and mentioning humorous peculiarities of each. It's something monologically new, and well worth developing, but six or seven minutes are plenty. To complete the turn, Mr. Birch will have to find something for the tail end. The talk held several good points, and could stand many more. Formerly Mr. Birch was known as "The Man With the Hats." In "The Map" he has the foundation of a good new act, sprung upon New York before it was ripe. *Sime.*

Tyson, Brown and Co. (3).
Singing and Dancing.
 14 Mins.; Full Stage (Special, Exterior).

Tyson and Brown formerly worked a "double act." With a special farm setting and three men as the company, one doing a farm hand and the other two impersonating a prop. cow, they are now playing the "pop" houses. Tyson and Brown work throughout as "scarecrows." They first do the old "Snowman" song and dance, and later the woman renders "When Broadway Was a Pasture." For the closing they sing "You'd Better Hide from the Cobweb Man," from Elsie Fay's old show, with a downpour of rain for the finale. The dancing and singing got over among the "small timers," but the jokes fell pretty flat. The rain idea, while not new, will score in the "pop" houses. The scenic effects are nicely worked up. The act could be improved by the principals omitting their patter and getting one or two new songs. *Mark.*

Farley and Morrison.
Songs and Dances.
 13 Mins.; One.

What one may say about the "small time" is true, because Farley and Morrison prove it. After eleven minutes of nothingness, these two, boy and girl, sing "Mississippi Dip," an ordinary "rag," and dance an ordinary "Grizzly" to it. Immediately thereupon the "small timers" enthuse. They applaud and applaud, sufficient to receive these young people into believing they are offering an act of real merit. Barring several neat changes of dress the girl makes, and some ability on the part of the young man to put over a song, they have nothing, and that goes for the "rag"—but if the small timers welcome them as strongly at the finish as they did Tuesday evening at the New York, Farley and Morrison will be well satisfied with themselves. 'Tis the "small time." *Sime.*

Minor alterations to the Broadway theatre, which will enlarge the seating capacity a little, will be made at once. The changes will not necessitate closing.

Harvard and Cornell.
Singing.
 11 Mins.; One (8); Two (3) (Exterior; Special).

The names suggest a college contest. It beats all how the naming of an act can fool you. This turn gives a man and a woman a chance to display their voices in songs ranging from the topical to the classical. The man first appears as a foppish Englishman, changes to an Irish costume and for the finish, appears in white behind a prison window. The woman solos "You Came into the World with Nothing and You Won't Take Anything Out." The man's Irish song was well received. For the finish, the prison scene from "Il Trovatore" is used, the team giving their voices full play. The man's is the more conspicuous. The act is receiving considerable attention in the smaller houses. *Mark.*

OUT OF TOWN

Regel and Winsch.
"No Trespassing" (Talk and Songs).
 19 Mins. Full Stage; One (4) (Special Setting and Drops).
 Young's Pier, Atlantic City.

Dorothy Regel, a handsome brunet, and Louis Winsch, who owns a dandy voice, are presenting a very pretty little act. "No Trespassing" was written by George Totten Smith, the music coming from Leo Edwards. Most of the action takes place in an apple orchard in full bloom. Daisy Day (Miss Regel) is seated in a tree, studying, for she is a seminary girl. Nearby a sign reads "No Trespassing." The owner, Robert Fair (Mr. Winsch) chances along. When identities are revealed, a quick love story begins. The talk is bright and very well handled. Several songs by Mr. Winsch were excellently sung, and as well received. They finish in "one," before a drop showing the exterior of the Folies Bergere. Miss Regel appears here in a beautiful close-fitting gown of silver cloth, with a little domed hat to match. No expense has been spared for the settings and costumes. Miss Regel has a pleasing personality that lends charm to her work. There is every reason to believe that they will fare very well. The act scored distinctly here. *J. B. Pulaski.*

Carrie De Mar.
Songs.
 21 Mins.; One and Two.
 Young's Pier, Atlantic City.

In the second week of her engagement at Young's Pier, Carrie De Mar put on the new act she intends playing over the vaudeville way this season. Four new numbers are sung, with "Three Days on the Ocean" retained from her former repertoire. Each number is newly costumed. Miss De Mar's hats are a feature. The opening song is a "trouserette," followed by "What a Nickel Will Do." "For Sale, a Widow" went very big, and "The Matinee Girl" is excellent. The songs were pyramided for value, each one sending the average a little nigher. "Three Days" closing sent Miss De Mar off the stage, a riot. Her vivacious style and charming manner are not the least counts in the score. The present is the best act Miss De Mar has done, and that means much. *I. B. Pulaski.*

MUSICIANS' GRIEVANCES SETTLED
 Chicago, Aug. 23.

The grievances of the local Musicians' Union have evidently been satisfactorily patched up by the local houses, each acting independent of the Managers' Association and arranging terms for themselves independent of any movement made by the Managers' Association.

The Majestic, the only first class vaudeville house in the city, was the only one to come under the ruling which called for fourteen men in the orchestra and a forty per cent. raise. With the engagement of Director Fisher, formerly of the American Music Hall, the matter was adjusted.

Cincinnati, Aug. 23.

The Columbia theatre, which threatened at one time to place a piano-drum orchestra in the house if the demands of the Musicians' Union were not moderated, has entered into a contract with the Union at the advanced scale.

URGES PROFESSION TO WRITE.
 Wilkesbarre, Aug. 23.

George L. Marlon, convicted of murder in the first degree, has been sentenced to be hanged Sept. 28. The board of pardons, at Harrisburg, is the only tribunal that can save him from such an awful fate.

His attorney, Charles B. Lenahan, of this city, is preparing to take his appeal before that board on Sept. 20. He earnestly requests all members of the theatrical profession to petition the board at once, by mail.

Never in the history of the stage has one of its members suffered death on the gallows. Every effort should be made to avert so terrible a calamity.

DOLLY VARDEN DEAD.
 Toronto, Aug. 23.

Dolly Varden, the giant negress, weighing 650 pounds, who exhibited with a circus for six years, died here Aug. 18.

Her right name was Mrs. Selitia Campbell.

SHOT UP A FAMILY.
 Middlesboro, Ky., Aug. 23.

"Mexican Joe" Morgan, owner of a small tent show travelling in this part of the country, was shot dead and his wife and two daughters are not expected to live.

The catastrophe occurred during a fracas with some bolsheroos spectators, who are said to have been crazy drunk and took exception to several injunctions to abstain from making so much noise.

Some fifty shots were fired during the melee. Two men are in the local lock-up charged with the killing.

TOLEDO'S OPENING SHOW.

The first program to be seen at the new Keith vaudeville theatre, Toledo (opening Sept. 25), has been booked by E. M. Robinson, of the United Offices.

On the bill will be Charlotte Parry and Co., Pouchot's "Flying Ballet," "Old Soldier Fiddlers," Haines and Vidocq, Frank Milton and De Long Sisters, Art Bowen, and two other turns yet to be selected.

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- 4 "THE HARBOR OF LOVE" By Jones and Blake
- 5 "THE RED ROSE RAG" By Madden and Wenrich
- 6 "THE HOUR THAT GAVE ME YOU" By Dempsey and Schmid
- 7 "MAYBE THAT IS WHY I'M LONELY" By Goodwin and Meyer
- 8 "YOU'VE GOT TO TAKE ME HOME TO-NIGHT" By Bryan and Goetz
- 9 "LOVE ME" (March Song) By Madden and Gumble
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Unless otherwise noted, the following reports are for the current week.

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Representative

CHICAGO

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MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The Majestic is carrying an exceptionally good show this week, the second section being especially strong because of the comedy offered. Of the nine acts programmed there were several big hits. While Victor Moore and Emma Littlefield, the headliners, went as well as expected, still the honors fall between Beale Wynn and Chick Sale. Miss Wynn appeared next to closing, and with three songs, delivered with a personality second to none, captured her audience without the least trouble. Sale offered a comedy protean conception of "A Country School Entertainment" in which he impersonates several scholars, the teacher and two of the school board. His routine is as near perfect as possible, and his characters evidently the result of long and careful study. Sale has a novelty. The Majestic audience howled at Sale and placed the stamp of approval on his act with plenty of vigorous applause at the finish. Besides scoring a hit Sale through his position directly before Bowers, Walters and Crocker, handicapped "The Three Rubes" greatly. For a while the trio had hard going, but soon worked the house up and finished big, although far from their usual record. Another number that passed through nicely was the Temple Quartet. The four men make an excellent appearance and have picked a repertoire away from the conventional male quartet, although the bass singer might discard the present solo for something away from "Asleep in the Deep." Clay Smith and the Melonette Twins were on rather early and had to work to a moving audience. They have some nifty material and catchy songs. The act scored well. Jeter and Rogers opened the performance with what was programmed as a comedy roller skating act. There is no comedy although the comedian attempts some. The straight man does most of the work and Monday afternoon just succeeded in pulling the pair over the danger line. Dorothy Rogers and Co. in a comedy sketch made them laugh despite the fact that the theme is very old. The unsuspecting father who visits his unmarried son who in turn hastily secured a wife and child, etc., is the whole plot. The Four Regals closed the show with their familiar strong act in which some heavy work is done. The setting is an asset and the Regals themselves have the proper idea of their line of work. WYNN.

Morgan and Kline are rehearsing a new specialty which will allow them a chance to talk, sing and dance and have already received an opening from the W. V. M. A. Office. Morgan formerly worked with McGarry and Kline until recently was a member of the team known as Keifer and Kline.

Arthur Lavine is in Chicago rehearsing his new burlesque act, "The Flying Dreadnaught." The act carries three special acts, three comedians and four dancing girls. Automobiles, airplanes and a dirigible also receive attention in the new Lavine act. Frederick Allen has completed readings for two new vaudeville acts and the tryouts are

announced for the coming week. Allen will again tour through the middle west with "His Phantom Sweetheart."

Madam Toona's Grand Opera Company is being routed for the season. In a few weeks the Indian act will be presented with more elaborate scenery and a few more red men will be added to the cast. The act will probably be seen in the east during the coming season.

Lew H. Fuller who has been appearing with a midget around Chicago during the past year, the pair impersonating Bud Fisher's "Mutt and Jeff," and who during the summer was the feature free attraction at Forest Park, has left for New York to join one of the Gus Hill "Mutt and Jeff" shows now in rehearsal.

The Kaiser Gardens on the North Side will close its summer season shortly after Sept. 1. Plans are in progress for transforming the German garden into a winter resort. If estimates are satisfactory to those in possession of the place, it is likely the open air park will be roofed for the cold weather and vaudeville offered throughout the winter.

W. A. Downey who was at one time a member of the William Morris Inc., staff in New York where he looked after the small time and club department is now associated with Burt Earle the latest Chicago agent to open an office.

Ed. Blondell is in Chicago putting the finishing touches on his road show which he expects to open in a few weeks. Blondell has been looking over several vaudeville acts and will probably engage some Chicago talent before starting rehearsals. J. C. Matthews is steering "The Lost Boy" around where he can look over some promising material.

Ray Samuels the Chicago girl who has been at the Alcazar, a small house on Madison Street all summer has been handed a blanket contract by A. E. Meyers calling for a solid season's work. Miss Samuels is a "coon shouter" with lots of ability and has stirred up considerable talk through her continued engagement at the Alcazar. The girl has been compared favorably with the best in her line and will bear watching.

The Plaza in this city now booked through the Interstate office will open next Sunday playing two shows nightly. The Plaza will be the starting point of the Interstate time for next season and will at times be utilized as a tryout house for the booking agency.

Otto Brody the aviator who has been working exclusively for the Western Vaudeville Manager's Association has had an exceptionally successful season despite the hardships the various other birdmen have experienced. Brody was invited to compete in the International meet which just closed here but refused on account of previous bookings. Tim

Keeler has been booking the attraction around the fairs and parks.

Chas. Kohl, Jr., treated Oconomowoc, his summer home, to a big vaudeville show Thursday of this week. Kohl staged the performance at the Town Hall. The town has been crowded with yachtsmen all week because of the regatta being held on Oconomowoc Lake.

The J. C. Matthews office has succeeded in landing the Lyric, Oklahoma City, formerly booked through the S.-C. office. The house plays three shows a day.

ALHAMBRA: Melodrama; This week, "The Heart of Chicago"; Next week, "The Convict's Daughter."

CROWN: This week, "Hoosier Schoolmaster"; Next week, "Goddess of Liberty."

CHICAGO OPERA HOUSE (George Kingsbury, mgr.; K. & E.).—Farewell performance of "Little Miss Fix-It" played Wednesday night. Saturday Dustin and William Farnum will begin an indefinite engagement of "The Little Rebel."

GARRICK (W. W. Freeman, mgr.; Shuberts).—The successful run of the Kinemascope pictures will be brought to a close Sept. 2 and immediately after Holbrook Blynn will open the regular season in "The Boss."

CORT (Sport Herman, mgr.; Shuberts).—The reopening of the house was celebrated Aug. 18 with Thomas W. Ross in Owen Davis' new play "An Everyday Man."

HAYMARKET (Col. Roche, mgr.).—Thomas Shea reopened the house 20 in a repertoire of standard legitimate plays. Next week, "Merry Mary."

IMPERIAL (Kilmit & Gazzolo, mgrs.).—This week, Raymond Paine in "The Millionaire Kid"; Next week, "Graumark."

MCVICKER'S (George Warren, mgr.; K. & E.).—Reopened for the season 21 with "The Deep Purple" at popular prices. Engagement is limited to three weeks.

NATIONAL: This week "Goddess of Liberty"; Next week, George Sidney in "Busy Day."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Sept. 2 will mark the farewell performance of "Get-Rich-Quick Wallingford." The record of the Cohan company will be 357 times here.

The succeeding attraction will be "The Pet of the Petticoats" in which the part originally assigned to Eddie Foy is to be interpreted by Harry Fox, who recently scored a hit at the Majestic and is a big favorite in Chicago.

STUDEBAKER (George Davis, mgr.; K. & E.).—Last Sunday the World Travel pictures gave way to the Russian Symphony Orchestra, here for one week. The succeeding attraction is as yet unannounced.

WHITNEY (William Hawkey is on his third month in the English comedy "Dear Old Billy" and is going strong enough to justify the prediction of a long run.

HIVEVIEW PARK: Conway's Band and motorcycle races.

WHITE CITY: Summer comic opera; This week, "Pinafore"; Next week, "Chimes of Normandy." Concerts by Bohumir Kryl's Band.

FOREST PARK: Brousek's Band and summer vaudeville.

SANS SOUCI (Miles Fried, mgr.).—Free vaudeville.

WINNIE PARK: Grand Opera repertoire.

RISMARK GARDEN: Haiman's Band.

KEIZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Sandy McGregor, Careno Trio; Four Gypsy Players, Stuart Kollins and Hunter, Valerio Sisters.

SANS SOUCI (W. V. M. A. agt.).—Sas Balcots, Alice Berry, Five Musical Ladies, Twin City Four, Three Livingtons.

EVANSTON (W. V. M. A. agt.).—Thieusars Dogs, Sadie Hoff, McKay and Cantwell, Wilson Brothers, Seven Columbians, Yamanoto Brothers, San Souci Trio, Imhof Conn and

Corrine, Tuxedo Comedy Four, M'ille, Alaska's Cats.

SOUTH CHICAGO (W. V. M. A. agt.).—Valerio Sisters, Madie De Long, Seymour and Dupree, Sans Souci Trio, Orpheus Comedy Four, Gordon and Barber, Dayton, McLean and Bryant, Sutherland and Curtin, McKay and Cantwell.

LINDEN (J. C. Matthews, agt.).—Three Juggling Millers, Grace Orwa, Sterling and West, Luigi Picaro Trio, Three Masquerade Girls, McGee and Hayes and Warren, Anna Gordon and Co., Emile Subers, Seymour and Robinson.

FOREST PARK (J. C. Matthews, agt.).—Loos Brothers and Hayden Family, Marie Salisbury, Morris Jones, The Jeannettes, Kramer and Wilbour.

ASHLAND (W. V. M. A. agt.).—Stuart Kollins and Hunter, Aaron and Brown, Eldridge and Barlow, Tuxedo Comedy Four.

ACADEMY (W. V. M. A. agt.).—Manhattan Newsboys Trio, Jeannie DeWessaw and Cuba, McLean and Bryant, DeLong Trio, Hawes Sisters, Wood and Sheppard, Florence Wilson, Schoen's Happy Youngsters.

GRAND (Duke Brammon, mgr.; Earl J. Cox, agent).—Eugene Trio, Ada Banks, Ruth Ade and Co., Mabel Elaine, Dixon, Bowers and Dixon Co.

SAN FRANCISCO

By J. E. McCLELLAN,
VARIETY'S San Francisco Office,

908 Market St., mgr.; agent, Orpheum Circuit).—"Planophand Minstrels," very well received; Ila Grannon, scoring individual success; Pender Troupe, went through nicely; Carlton, comedy magician, wizard with cards; Karl Emmy & Pets, good; Nanna, second week, stood up well under the test; Morny Cash, easily made good, better understood second time seen; Connelly and Webb opened the show, and started things in the proper direction. Diers held up the proceedings with his playing on the piano-acordion.

Dan Woolf, manager of the San Luis Obispo opera house, is in town on business. He has booked the Newman Fells Co., "Giri in the Taxi," Max Dili and Richard Carle for his house this being the only town they will play between San Francisco and Los Angeles.

Frank Bacon the character actor has left Chicago where he will begin rehearsals with his new company, in "The Fortune Hunter." The Cohan & Harris success. Mr. Bacon will be seen in the play, the coming season, on this coast. His daughter, Beale Bacon, and her husband, also left for the east to play in stock at Brooklyn and Yonkers, N. Y., respectively.

"Marriage Bells" is the title of the new musical comedy, which opened at Pasadena, last week. Among the new company, is Monte Carter, formerly of the Alphon company, Laura Atkins, Maxie Mitchell and C. E. Lewis. Mr. Lewis is the director. The opening show was a success. The chorus is very good, while the members of the company work together in perfect harmony.

Ernest Shipman, head of the American Amusement Co., announces that Florence Roberts & Co., will open at the Savoy, 27.

Arthur Harrison at one time with Billie Fieldlander in the south, will open at the Lyceum theatre on Kearney street, his big American Musical Comedy Co., 15. The opening bill was "The Walter and the Chef." Three acts are used in conjunction with the comedies. One of the features is a ladies' orchestra.

H. Tyler Brooke of the cast of the "Daring of Paris," the Orpheum act, has left the act and intends to remain out here on the Coast on account of his wife's health. He

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intends doing a single turn in vaudeville for a time, and feels very well pleased with the encouragement the managers and agents are showing him.

The Chutes will reopen in a short time as a five-cent vaudeville and moving picture house, but the grounds will not be thrown open to the public until sometime next spring. Messrs. Harris and Ackerman will then control the Alcazar, Wigwag, Majestic, Garrick, Third Street Theatre, Lincoln and Chutes.

Morris Reisch, general manager of the W. C. Campbell Dog and Pony Show, left town with a thoroughly up-to-date tent show, to visit all the coast towns. One of the features of the company will be the women trainers with women in charge of all the concessions. In the parade the predominating feature will be women, which no doubt will appeal to the family patronage, which this aggregation of performers cater to.

Billy Dodson who has been absent from the stage in commercial business for the past two years, could not resist the call of the foot-lights, so he sold out his millinery business in Los Angeles, and will shortly be seen in the east under the management of Arthur Don. He will be accompanied on his tour by his wife.

Howard Scott, playing in Los Angeles in dramatic stock for a long time, spent a few days in San Francisco on his way to New York and thence to Europe. "Not for business," says Howard, "simply pleasure."

Mr. Scully, for a long time President of the Honolulu Amusement Co., arrived in town. Mr. Scully states that he is here partly on business, and partly for pleasure. Regarding his business he intends to promote some Aviation Meets on the Pacific Coast. One of the big events will be the flight from Los Angeles to Santa Barbara, which will take place some time next month.

Grace Cameron opened on the Orpheum time at Winnipeg, with the Circuit to follow. She is featuring Jack McClellan's song hit, "Won't You Be My Grizzly Bear?" with special scenery.

The National theatre has changed hands again. Mr. Fest, who recently sold it to P. Gergervits, has bought it back again after Gergervits had it three or four weeks. Mr. Gergervits is a brother-in-law of S. Morton Cohn, who has a chain of vaudeville houses in the north-west.

Ernest Howell, who runs a vaudeville booking office here, has been black listed by the White Rats, because he would not discontinue booking the Regal theatre, Los Angeles. Mr. Howell told the Variety representative that the White Rats had placed a picket in front of his office in the American Theatre building who is warning all White Rats to keep out of the office. Howell states he will if necessary import acts from New York and Chicago, to play his houses here and in the southern part of the State.

Ned Hanks, who has been manager of the Philippi Bank was shot and instantly killed at Ogden recently. His home was in Chicago.

"The Barrier" will go out on the road again under the management of Ernest Shipman. The opening will be at Reno, Nevada, Labor Day. The company will visit Salt Lake, Denver, and several other large western cities, and will then return and tour the coast. This "No. 1" company will be under the stage direction of Norval MacGregor. He was specially engaged to play the role of John Gale, the Squaw Man.

Sept. 18 the new Metropolitan theatre in Seattle will see its premier. Some of the attractions to be seen are Cecil Lein and Florence Holbrook in "Bright Eyes," Constance Collier in "Thais," Edith Taillero in "Rebecca of Sunnybrook Farm," "The Spring Maid," and Maude Adams.

Carl Newhall of San Jose was injured in an automobile accident at Capitola, and died that afternoon. In the automobile at the time of the

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accident were Mary Hauley, and W. H. Jones, Jr., a resident of San Jose. The automobile driven by Newhall went into a ditch north of Capitola station in an endeavor to pass a delivery wagon. Newhall was a prominent member of the Theatrical Stage Employees' Union.

The moving picture theft which occurred in this city more than a year ago, and which represented a loss to Turner & Danken, the Film Exchange people, of \$1,000, was cleared up with the arrest of Orville D. Harder. One of the reels was of "Roosevelt in Africa." It was discovered that Harder had sold the films and had made an affidavit in Japan that they were his property. Harder who was working on the Barbary Coast at the time of the robbery, was found in his old haunts by Detectives Wren and McGrayan.

Peter Robison for many years before the big fire, a reporter on the San Francisco Chronicle, died at Boyse Springs recently. Roberts was a Scotchman by birth. He was quite successful as a librettist, having written the lyrics and words of the comic opera, "His Majesty," which had quite a long run at the old Tivoli. He was buried in Sonoma.

Billy Van denes he was closed at the Bell, Oakland. Mr. Van says his name was connected with that of Grace Cameron, closed there about two weeks ago. "What I know about the case" said Mr. Van, "is that Miss Cameron broke her contract at the Bell by doing half an act when her turn called for more. Mr. Cohen told her she was closed. I don't know how it came to be reported that I also was closed. I make this statement in behalf of Sullivan-Cosline, Cohen Bros. and myself."

PHILADELPHIA
By **GEORGE M. YOUNG.**

KEITHS (H. T. Jordan, mgr.; agent, U. B. O.).—The regular theatre goer, whether

he be patron or the one called there through business following is always glad when the summer season is over. It makes a lot of difference to the artist and to those in front. Few acts receive their full reward and a show never appears to its best advantage when those in front are in the grasp or just recovering from that tired feeling. This week's bill is a good average show, with no sketches to place a halt in the running, but the Monday audience was there with that tired feeling. Ross and Fenton made their first appearance in this house with the sketch "Just Like a Woman." The sketch now in use is a clever bit of comedy, but its worth is stamped in the admirable way in which it is presented, the bit of sentiment at the finish being nicely placed. Having to follow the many piano acts which we have had lately, Mike Bernard and Willie Weston must be credited with making more than a hit. Pouchot's Flying Ballet was the big "picture" number on the bill and was well received. The one draw back always noticeable in these flying acts is the lack of suitable staging. It is probably a difficult handicap to overcome, but it is needed in the picture. A very pleasing act was Max Witt's "Melody Lane Girls," a quartet with pleasing voices. The second selection, while well sung, did not average up with the others, but the girls easily won their share of the honors. Ed. Morton, a local favorite proved one of the best liked. One or two of his numbers were new and went over in good shape. The "Preacher and the Bear" is still Morton's trademark in his home town at least and he was forced to sing it. Williams and Warner, a team of musical eccentrics did only fairly well, their comedy, which bears the evident stamp of foreigners, holding them back. The novelty of the musical work was liked. The team made a bad finish Monday afternoon, one of the two leaving the stage until his partner had almost finished the number. Ray and Rogers put over a good sized hit in the second position. The men have a different style for their talk and the oddity of it alone helped considerably in putting the act through in splendid shape. Gray and Peters started things nicely

with their cycling act and the fast and showy trapeze work of the Flying Martine fitted in well for the closing, securing liberal reward from those who remained. Pictures.

WILLIAM PENN (George Mettel, mgr.; agent, U. B. O.).—One of the best bills ever put together in one of the "pop" houses was arranged for the opening of the season this week. Packed houses in the afternoon and at both shows in the evening gave the show a great start and proved that vaudeville will hold its own in the territory across the river. Tuesday afternoon, with the weather conditions none too favorable, the William Penn held a great crowd. The lower floor which seats about 900 was filled to capacity and more than two-thirds of the audience was composed of women and children. It was a beautiful picture to look at and what an audience to work to. Every act went with a whirl and three of the six were real big hits. Hillebrand and De Long opened the show nicely with some strength feats. Miss De Long also used a song, finishing by disclosing a healthy looking figure in tights. They were well liked. Julia Rooney—one of the famous family—formerly in a "sister" act and now doing a single put over a pleasing number. Very blunt and very likely Julia did some snappy stepping which pulled her through in good shape. Goldsmith and Hoppe were a scream from the time the comedian's crepe whippers showed in the first entrance. It was soft going for him and he never missed hitting the mark. He had plenty of assistance from the "straight" and the band finish brought a riot. "The Mayor and The Manicure" sketch with James Fulton, Edith Cloate, Robert MacLeod and Josephine Guthrie also scored heavily. Many of the corking good points in the dialos missed fire on the women, but the sketch registered an unmistakable hit. Smith and Larsen in a first rate comedy acrobatic act drew down liberal reward. The featured number, Frank Milton and De Long Sisters, closed the show in a riot of laughter, the women laughing themselves tired. The act finished with enough applause to have satisfied an entire bill. There were pictures before and after the vaudeville and like the penny-ante game, every body stayed in. House now booked by United Family Dept.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Haslam, who escapes from straight-jackets while under water, slips through a long tube and disrobes during the slip and does various other escape tricks proved a corking good feature for the week's bill. It is a dandy act for small time; Leona, a young woman who is gifted with a voice of remarkable range and sweetness and a personality bound to elicit her best, scored a huge success. In a field where single singers predominate, Leona stands out for special commendation. Laurie and Alcen offered a singing and talking act, out of the ordinary class and secured good results. The comedy roller-skating act of Steele and Mc Masters was well liked. Chess and Checkers furnished a singing turn which did nicely. The novelty of playing a game of checkers while playing music on bells could be worked up to better advantage. The Fondellers, who juggle, walk a wire and finish with a Russian dance, won favor, and Gaines and Brown, colored, did very well with some singing and talking. Pictures.

PALACE (L. Block, mgr.; agent, H. Bart McHugh).—Pleasing bill this week, headed by Annette DeLestare who offered a showy singing number with poings, nicely staged. It was very well liked. A "three-act" which was billed as McShane and Murray have an entertaining number. McShane and Murray are assisted by Walter Baker who does a "George Primrose" dance, the others singing and telling "gags." The act is mounted like a minstrel first part and secured good results. Cloy and Rochelle did some clever hand-to-hand work. The top-mountain is a bit lighter than the average and this gives the underlander a chance to show some skillful handling, the routine including a number of good tricks. Agnes Aldra offered character songs. Miss Aldra is probably an English girl and was some song on the big time by well known artists. Aside from mouthing her words too strongly, Miss Aldra put her numbers over nicely. Edwards and Van are a pair of clever steppers. They tried

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getting away from their old turn by attempting a new opening, but it fell away to nothing, their stepping carrying them through Leslie Thurston, the xylophonist did nicely, but did not finish as well as she should, using numbers which have long ago lost their applause-winning qualities. Four colored men did a quartet specialty, attempting comedy. They call themselves the "Happy Four." No one else was in the picture.

FORBPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Fugl Jap Troupe; Harry Holman & Co. Jackson & Marguerite; Brown & Bragg; Victor; Rose Redding. Pictures.

GIRARD (Miller & Kaufman, mgrs.; agents Taylor & Kaufman 24-26).

MERMAIDA: Martin's Dog Bandits; DeVerne & Van; Kelly & Laferty; William Slato; Pictures.

DIXIE (David Label, mgr.; agents, Taylor & Kaufman). 24-26.—Goyt Trio; Libbey & Trayer; Tanean & Claxton; Harry Woods; Pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Lucifer and Kipler; Williams and Weston; Nellie Etinge and Co.; Five Lunds; Telegraph Four; Great Leon and Co; Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency). 24-26.—Flying Caros; Bassalari; Verdin and Dunlop; Harry Penn Delton; Burfank and Danforth; Pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh). 24-26.—Williams Bros. Gayety Trio; Whysall Edwards & Co.; Three Troubadours.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh). 24-26.—Coleman & Williams; Coleman & Garfield; F. E. Peak.

PLAZA (C. Oelschlagel, mgr.; agent, H. Bart McHugh).—Sadie Fondeller; Ripon; Cox Family; Mullen & Coogan; Aviator Girl.

GERMANTOWN THEATRE (Walter Stuenkel, mgr.; Chas. J. Kraus, agent). 24-26.—The Runtions; Four Melody Monarchs; Joe Brennan; Dyer Graham; Three DuBall Bros.

MODEL THEATRE (Mr. Lord, mgr.; Chas. J. Kraus, agent). 24-26.—Great Nicholas; Boydell Duo; A Day in a Cafe; Joe Wilton.

IRIS THEATRE (M. J. Walsh, mgr.; Chas. J. Kraus, agent). 24-26.—Boydell Duo; Grimm & Satchell; Wilson & Co., Martinelli.

ALEXANDER (G. Alexander, mgr.; agents, Stein & Leonard, Inc. 24-26).—Side and DeLane; Will and Mable Casper; Mathis Trio; Jordan and Francis; Butterworth Sisters; Kent Stock Co.; Pictures.

FAIRHILL PALACE (C. Stangler, mgr.; agents, Stein & Leonard, Inc.).—Gardfields; Bell Quartet; Pictures.

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CRYSTAL PALACE (D. Baeseon, mgr.; agents, Stein & Leonard, 24-26).—Prince and Virginia; Sytz and Sytz; Lawrence Woodfall; Green and Green; The Howards; The Mexicons; Pictures.

AUDITORIUM (agents, Stein & Leonard, Harris; La Rose and Smith; Pictures.

H. Walter Schlichter (Slick) formerly sporting editor of The Item, an afternoon daily in this city, is now associated as assistant-manager of the Stein and Leonard Booking Agency.

An act called Wilks and Wilks is causing considerable confusion owing to the similarity

of names between it and Dilks and Dilks. The latter claims to be the original of the style of musical act offered by both.

The offices of the Nixon-Nirdlinger Vaudeville Agency are now located in the Forrest Theatre Building, Broad and Sansom streets.

EMPIRE (E. J. Buckley, mgr.).—When E. J. Buckley, the new resident manager of the Empire (formerly Ye Park), the new house of the Empire Circuit in this city, arranged a dress rehearsal to signalize the formal opening of the theatre as a home of polite burlesque, he thought out something that will go down to his credit even if bur-

lesque on Broad Street fails to bring results. As a result of special invitations sent to several of the classy clubs and distributed where they would do the most good, the Empire held more women Friday night than has ever attended a regular burlesque show in recent years at one performance in this city. The placing of burlesque in the Empire is a problem which time alone will solve. With its inception, the house has had everything from the \$1.50 attractions to the moving pictures at a nickel a throw, vaudeville at 10-20 being the last before the change to the present policy. The Empire has everything in its favor, larger and superior equipment to any of the other burlesque houses in town, with the exception of the Casino. The evening patronage is not so much a question as the matinee. It is the latter which may decide the future of the house. It is believed the Empire Company has fortified itself if the Empire fails to show results. The opening was not only cleverly planned and carried out, but the selection of "The Big Review" as the initial attraction was a wise one. It is a first rate sample of what "polite burlesque" should be to secure patronage for the Empire and despite the fact that the Friday nights performance was the first dress rehearsal the company had had, it proved entertaining and no doubt impressed favorably those in front many of whom witnessed a burlesque show for the first time. With the exception of a too free handling of women's apparel and an unnecessary use of the word "Hell" the show was absolutely clean. The book used by "The Big Review" this season is another of the Billy Van series, "Patsy in Politics," with some alterations to permit of the use of a few specialties and numbers. It ran smoothly for a dress rehearsal performance, the slowness in picking up cues and a break at the finale of the first act spoiled one of the best numbers of the show, being the only drawback. There were no speeches and the only additional feature was the presentation of two huge floral bouquets to Frankie Heath. Miss Heath earned these, for if ever a star worked for the success of a show Miss Heath was that one. There isn't a girl in burlesque today who is able to do more in a general way to uplift a show than Frankie Heath. She has the looks, a personality which grows, knows how to put her songs over and never is tiresome. The gowns she is wearing this season are many, unique as well as beautiful and Miss Heath wears them to advantage, a slight fault being that one or two of the hats worn hide too much of her face. The book of "Patsy in Politics" is not as good for burlesque as the one used last season, and for this reason the comedy will have to be built up. Harry L. Van has this task. When the long stretches of dialog

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have been pruned to permit of faster action, Le Van should make his part equal to the one of last year, which was ample for the purpose. Miss Heath and Mr. Lee Van are a big help to the "Fatsy" show. The two work together splendidly, making every number in which they appear, score by individual effort. Miss Heath had four numbers in the first act and three in the second, including her specialty of a scene from "The Girl of the Golden West." In four she has Le Van assisting, either at the piano or singing, and every one was a hit by itself, the biggest going to "The Mysterious Rag." This should have been held for the last as "Good Night, Mr. Moon," was not strong enough to follow. The "Rag" drew a dozen encores and could have taken more. It's one of the best ever heard. In it Miss Heath has great support from the chorus, with a lively lot of ponies. The Spanish song finale of the first act and the Harry Lauder number also went big. Gussie Irwin has the second principal woman role and fills it noticeably by leading two or three numbers. Miss Irwin was a stunning picture in a pink harem affair with a large picture hat which set off her brunet looks to the best advantage. Miss Irwin led "Sit Still Bill," an audience song which, had it been done in front of a drop, would have stood out stronger and would have avoided the stop put in the show by setting in view the "cabin" for "The Girl" hit. This is retained from the other show and scored as usual through the excellent work of Miss Heath and Russell Simpson as "Jack Rand." Harry Lorraine was not convincing as the lover. The "sherriff," played by Simpson and "Bliss Hemlock" by George Howard are retained from the other "Fatsy" books, and a "grouch" character is done by Lorraine. The latter three parts are talky, too much so to permit of the speed needed to keep the show going along with the pace set by the numbers. There is plenty of room for cutting without hurting the book, the "grouch" being the most in need of the knife. Charles Saxon does good work as an English fop. Nellie Woods makes a sprightly soubret with her stepping and Florence Brooks proved her vocal ability by scoring strongly with an operatic specialty. A comedy hit by Grace Bennett needs to be subdued. There is a speech by Le Van, sounding much like Frank Fogarty's, which needs shortening. A bit between Saxon and Le Van, concerning golf clubs, sounds as if it had been lifted from "The Red Rose." Saxon handles his part cleverly and sings in pleasing style. The dressing throughout is elaborate and brilliant in color. The numbers should be the show's strongest asset, with Miss Heath and the other leaders backed by the snappy working and good looking bunch of choristers. It was such a good show at dress rehearsal that it ought to land right up among the very best when working right. It was the right selection for the Empire Company to offer as a sample, and if the other managers can follow the pace set by Henry Dixon, the average for the season ought to fulfill the promises of a general improvement made by the Empire Circuit managers. And it ought to settle the question regarding burlesque on Broad street.

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BOSTON

By J. GOULTZ,

30 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Good weather and good bill attracted good house. Rose Pitonof, repeated swimming act. Willard Simms & Co., scream. Alexander & Scott, very neat. Keller Mack & Frank Orth, very good. Rosow Midgots, pleased. Jewell's Mankins, interesting. Jack Cotter & Ada Boulden, pleased. Floetz-Lar-elia Sisters, neat gymnasts, opened. Pictures. TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Excuse Me," opened the house for the season. Good attendance and a fine start. BOSTON (Al. Lovering, mgr.; K. & E.).—"The Girl in the Taxi." This is the opening production. At its appearance last season, this play was censored and certain situations either modified or eliminated. Business is good.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Over Night," got the jump on the other openings. It is now on its 3d week and making good.

COLUMBIA (Irving Hamilton, mgr.; agent, Loew).—Will Campbell; Dotson & Lucas; Maud Tiffany; Walters & Frank; Joe Flynn; Webb Trio; Ferrari & Co.; Carrie Little; Arthur Rigby; Dena Cooper & Co.; Pierson & Lewis; Mme. Cecile; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Nelson; Carrie Little; Dena Cooper & Co.; Pierson; Lewis; Ferrari & Co.; Arthur Rigby; Cecile & Co.; Will Campbell; Prit-kow & Blanchard; Brady & Mahoney; Dotson & Lewis; Maud Tiffany; Walters & Frank; Joe Flynn; Webb Trio; pictures. HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Dorsch & Russell; Rap Hand & Co.; Louis Demetrios; Vennett & Rich; The Halk-ings; Irving Roth; pictures.

BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—Bel Canto Trio; Hogan & Wescott; Emil Chevalier; Ray Raceford; Frank Barrett; May Russell; Frederick & Helena; The Winn Stanleys; pictures.

NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—Finlay & Burke; Vis-sioch Bros.; Fluke & McDonough; Marks & Young; pictures.

ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Myers & Sachs; Agnes Marsh; James Murray; Dan Malumby; Hazel Childs; pictures.

SUPREME (J. Levey, mgr.; agent, Fred Mardo).—Dow & La Vann; Charles Hardo; Marie Girarde; Savasta Duo; pictures.

WASHINGTON (Frank Collier, mgr.; agent, C. B. O.).—Jonathan; Aman & DeLisle; Dave Lynn; Bert & Emma Sears; Johnnie Yeager; Dooley; pictures.

OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—Malone & Malone; Victoria Hinder; Troupe; Farley & Prentiss; Walker & Burrell; Palmer Hines; Lillian McNell; Archie Collins; Harry Bar-Dei; pictures.

LEXINGTON PARK (Roger Flint, mgr.; agent, C. B. O.).—Cunningham & D'Vivy; Burdett, Johnson & Burdett; Hanson & Co.; Julia Tracy; Hatch Bros.; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Capt. D. J. Powers;

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Sept. 18, Orpheum, Memphis.
Sept. 25, Orpheum, New Orleans.

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18 Minutes of Excitement

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PRESS NOTICES

NEW YORK "TIMES."

"Greatest act ever seen at Hammerstein's, now playing 100 consecutive nights.

NEW YORK "HERALD."

Thunderous outburst of applause greeted the Pekin Zouaves on their appearance at the New York Rook Garden last night.

PHILADELPHIA "RECORD."

18 minutes of excitement prevails at Keith's theatre this week. The Great Pekin Zouaves

still hold full houses although this is their fourth appearance in this city.

CHICAGO "TRIBUNE."

The world's greatest military act at the Majestic theatre. 13 men go through this remarkable act with the precision of one man. The costumes and scenery are magnificent, the work is bewildering and inspiring. Greatest act seen here in years.

SAN FRANCISCO "EXAMINER."

The world's greatest military act at the Or-

pheum this week. The great Pekin Zouaves the most decided hit of the season. They made their first appearance to a record breaking audience amid thunderous outburst of enthusiasm.

BOSTON "AMERICAN."

The real feature on the program of Keith's this week is the Pekin Zouaves, the world's greatest military act. They were the hit of the all star performance. Creator and his band are billed as the headline attraction and were well received.

ADDRESS CARE VARIETY, SAN FRANCISCO

Monson Twins; Alvin Edwards & Co.; Dick Stead; Marie Gerard; Hanson & Clark; pictures.

PARAGON PARK (Mr. Dodge, mgr., agent, National).—The Leighs; Amlotts; The Five Durands; The Millers; Agnes Howard; pictures.

FASTIME (Frank Allen, mgr.; agent, National).—Frisso; Mohawk; Catherine Gray; Henry Ward; pictures.

CASINO (Charles Waldron, mgr.; agent, direct).—Burlesque, "Big Gaiety Company," GAIETY (G. H. Batcher, mgr.; agent, direct).—Burlesque, "Belles of the Boulevard."

GRAND OPERA HOUSE (George Magee, mgr.; Stair, Wilbur & Magee).—"Across the Pacific."

GLOBE (R. Janette, mgr.; agent, Davis, Sheedy & Flynn).—Excelsior Trio; Grant & McNall; Adella Sears, Dan Hale; Pisano & Bingham; pictures.

The largest canvas sign ever seen in Boston has been erected over the front of the new National Theatre on Tremont Street near Berkley. There are 3,500 square feet of canvas in the mammoth affair, which announced the opening of the theatre early in September.

Margaret Anglin Hull is the guest of Mr. and Mrs. H. P. Cheney (Julia Arthur) on their yacht Julie. The party are spending their time either at the moorings at Dorchester Bay, or at the Cheney's Island home at the mouth of the harbor.

Lilla Viles Wyman, Boston's premier danseuse, who was the instructor of Julian Eltinge, has sailed for Europe. She is going to attend the old English peasant dances of which there is a revival at Stratford-on-Avon.

The Harvard-Boston Aero Meet, opens 36, to continue until Labor Day. The money prize for which the aviators will compete total nearly \$40,000. The world's greatest and best known "birdmen," are scheduled to take chances.

ST. LOUIS

By Frank E. Anfenger.

COLUMBIA (Frank Tate, mgr.; agt., Orpheum Circuit).—Carter De Haven, Barry & Nelson, Ronair & Ward, William Schilling & Co., Ethel McDonough, Hickey Brothers, Frank Fogarty, Mario-Aldo Trio.

HIGHLANDS.—Potts Twins, Leon Rogee, Luciana Lucca, Tuscan Brothers, Rayno's Dogs, Esther & Alice Delaur, with Cavallo's Band.

SUBURBAN (Oppenheimer Bros.).—Charlotte Walker in "Just a Wife."

HEIGHTS (Harry Wallace, mgr.).—Wilbur Higby Stock company in "The World and a Woman."

AMERICAN (D. E. Russell, mgr.).—Season opens with "The Rock of Ages."

STANDARD (Leo Reichenbach, mgr.).—"Merry Maidens."

GAYETY (Charles Walters, mgr.).—"Van-ity Fair" opened the season, with the Bowman Brothers as stars. The show "Suffering Suffragettes" is lavishly costumed and well staged. The girls are pretty and sing well, but it is not funny. Lacking only laughs it is an excellent performance. Besides the brother, Virginia Kelsey, Billie Davies, Dainty Diane, Caspar Zarnes and several others have fair parts and are seen and heard in well costumed musical numbers. The vaudeville includes Tilford, ventriloquist; DeWar's Animal Circus and the Brighton Four.

MANNION'S (Mannion Bros., mgrs.).—Walton & Brandt, Berne Bros., Dancing Belles, Brandon & Manning, June Ines.

The Made-in-St. Louis Show is on at the Coliseum for a week.

Three employees of the Hagenbeck-Wallace Circus, Ed Patten, Jesse Taffney and Andy Burns, were arrested after a negro was found stabbed on the circus grounds at Alton.

The lease of the Imperial theatre has been transferred from the St. Louis Theatre Company to John H. Havlin and Louis Cella. The move is not regarded as significant. No attractions are in sight for the Imperial.

Fifty moving picture operators are organizing the St. Louis Motion Picture Association and will resist a bill in the Municipal Assembly which would eliminate tent and duck covers for picture shows. The members say this is an attack on the five-cent houses. The officers chosen were Joseph Mogier, president; D. T. Williams, vice-president; J. W. Price, treasurer, and E. Pohlmann, secretary.

CINCINNATI

HARRY HESS.

PEOPLE'S (James E. Fennessey, mgr.).—"The Daftydill Burlesquers"; Sam Rice wrote and staged "Furnished Rooms"; excellent job, offering a farce of exceptional merit. The fault lies in the fact that in the early part there is too much dialog for burlesque. Rice is still Professor "Blush." Van Avery, Harry Keeler, Joe Wolf and Allan Carter do their share. Lulu Beeson and Carrie Belts are featured. Miss Beeson is an excellent dancer offering a specialty that was the genuine hit. Blanche Carter had a fat part and just before the close attempted a classy "cooch" that was not worth while. Most of the musical numbers passed away. Joe Wolf got the only applause singing "Oceana Roll." "All

aboard the Daftydill" contains much that has been used by others for years.

AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Monday 9).—Pearl Fair, good; Harvey Speck, good; O'Rourke & Atkinson, good; Oren, fine; The Great Wilbur & Co., good; The Brinkleys, good.

NEW ORLEANS.

By O. M. SAMUEL.

WEST END PARK (Jules F. Bistes, mgr.; agent, W. V. M. A.; rehearsal Sunday 3).—Pero & Wilson, hit; Ahlberg, favor; Demarest Bros., scored; Harry Marvells, liked; SPANISH FORT (Jules Bistes, mgr.).—Edward Black, well received; Newhoff & Phelps, laughter; Oscar Starr, applause.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—The opening of this house marks a memorable week in local theatricals. It inaugurates James L. Kernan's 46th year as manager. To celebrate this event nothing could be more fitting than "Ye Olde Timers." Mr. Kernan is the pioneer vaudeville manager in the city and, years ago, many of the foremost actors and actresses now in the United States appeared upon the boards of his Central, afterwards known as Monumental theatre, when vaudeville was plain variety. The Maryland has been entirely renovated, the auditorium being done in ivory, gold and old rose. The box hangings, orchestra chairs, carpets and new drop curtain blend harmoniously with the color scheme of the interior. This week's bill is not only enjoyable from a sentimental standpoint, but truly entertaining. While time has left its mark

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CARL MCCULLOUGH

Always a "BOOSTER" for WILL ROSSITER and his SONGS



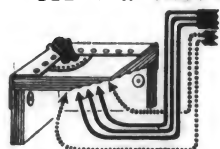
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upon some of the veterans it has not dimmed their art. The program was opened by a catchy overture, "The Old Times' Medley," arranged by Charles F. Warner, who has been Mr. Kernan's musical director continuously since 1884. A prolog commemorating the occasion was read by a local old time Shakespearean actor, George Macomber. Allen and Clark opened the program proper with their ever-remembered musical specialty, mixing comedy and harmony entertainingly and scored a solid hit. Then came the pioneer minstrel men—the record vaudeville team in length of partnership—Fox and Ward. They work with a vim and their time-honored "Mother-in-Law and the Snag" joke and the screaming. They closed with "Poor Old Uncle Ned" and an ancient minstrel dance. Four bows. Next came Lottie Gilson, "The Little Magnet," who, barring a considerable accumulation of adipose tissue, looked the same as in the old days. Miss Gilson rendered four songs—her closing number being "The Sunshine of Paradise Alley," the well-remembered refrain being taken up lustily by the audience. She was forced to bow her acknowledgments several times. Mr. & Mrs. Thorne came next.

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with their perennial farce, "An Up-town Flat." It had them roaring in front and the little company was given hearty rounds of applause at the finish. Next came Mrs. Annie Yeamans. She literally stopped the show, being greeted with hand clapping and shouts of welcome. Although husky from emotion caused by her reception, Mrs. Yeamans delivered a quaint little monolog that every one appreciated. She finished with an old-time song and dance, "I Hope I Don't Intrude." In response to continued applause, with tears streaming down her furrowed cheeks, she thanked the audience. John Le Clair followed with his favorite old juggling specialty and was recalled several times at the finish. Next to appear was the Dean of German dialect comedians, Gus Williams. He was in rare form and every point of his merry monolog hit the bull's eye. For old time's sake he sang "Needles and Pins" and "What the Milkman Knows." Green carpet was then spread in one and out tripped Margie Cline, becomingly gowned in a gorgeous green half harem and half hobble affair. The Irish green never sang better in her life and the audience wouldn't let her go until she rendered the classic "Thru the Down McCloskey." Last, but not least, came Ward & Curran with "The Terrible Judge." The pair worked like two-year-olds and their ever green comedy never went better. The performance closed with the singing of "Auld Lang Syne" by the entire company in which the audience joined heartily. All together Ye Olde Timers' Festival registered a huge hit. Mr. Kernan was the recipient of many floral designs and hosts of congratulatory wishes.

NEW THEATRE (Charles E. Whitehurst, president; George Schneider, mgr.; agent, Charles J. Kraus; rehearsal Monday 10).—Pleasing bill to excellent business. Rehearsers' Pig, featured, scored; Allen, Dolmain & Harold, excellent; Allman & McFarland, hit; Rice & Bowen, clever; Joe Periss, liked; Clara Ellsworth & Co., pleased. Pictures.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—"Alfred the Great," headline, big hit; Bassalari, scored; Verdin & Dunlop, won laughs; Mabel Marline, clever; Claude Mayo, amused; Burbank & Danforth, liked; Barter & La Condo, excellent; Harry Gilbert, fair; Dorothy Fairwell, pleased. Pictures. Business excellent.

FORBES (C. E. Ford, mgr.; K. & E.).—Howe's Pictures. Attracting.

AUDITORIUM (L. Perry, mgr.; Shubert).—Pictures pleasing large audiences.

HOLLIS ST. (Wm. Rife, mgr.; Stair & Havlin).—"Fugitive From Justice." Fair houses.

SAVOY (H. B. Jackson, mgr.).—Boxing Carnival. Crowded.

WILSON (H. J. Schalbeley, mgr.).—Pictures and illustrated songs. Fair patronage.

GAYETY (William Ballauf, mgr.).—"Trocadero," with Frank Finney, greatly appreciated by large audiences.

NEW MONUMENTAL (Montague Jacoba, mgr.).—"Blue Ribbon Girl," with "Georgia Campers" as strengthener, pleased two good houses Monday.

SUBURBAN (Fred Halstead, mgr.; agent, R. Keller; rehearsal Monday 11).—Grand Opera Quartet; Gates & Blake; Four Braggados.

GWYNNE Oak Park (John Farson, mgr.; James Pratt, director).—McClain; Mack; George Woodman; Katie Hill.

GREATER HOLLYWOOD PARK (Joseph Goeller, mgr.).—Guy Johnson Musical Comedy Co. De Chants Dog Circus.

FLOOD'S PARK (Wm. H. Trueheart, mgr.; agent, Tanner & Co.; rehearsal Monday 1 P. M.).—Stock burlesque—fair patronage.

RIVER VIEW PARK (Wm. J. Gahan, mgr.).—Tyrolean Singers; Royal Artillery Band.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Carrie De Mar, big hit, second week (New Act); "Dinkelspiel's" "Whitman" laughing hit; "High Life in Jail," liked immensely; Regal & Winch (New Act); Dorothy Kenton, classy; Martenette & Sylvester, excellent; Hathaway's Monkeys, dandy novelty; Belle Onra, very clever; Ruby Rayburn & Co., all right.

MILLION DOLLAR PIER (J. I. Young & Kennedy, Crossan, mgrs.; Wiater Grockett, bus. mgr.; agent, Gus Dawson direct).—Ad. Carlyle's Dog & Pony Circus; George Beech's Minstrels; Four Casting Donkeys; The Armstrongs; Steven Miao; Bensley; Winston's Sea Lions; Mr. Cartoener; M. P.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; M. Morgan & W. H. Fennan, mgrs.).—Pavilion of Fun; M. P.

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

COBURN (Anson & Levy, mgrs.).—M. P.

EXPOSITION (Purchase & Tait, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Donald Brian in "The Siren," premiere.

Melville Vaniman, who is to make an attempt to reach Europe in his new dirigible balloon, has been here for several weeks supervising the hanging of the net in which he will assemble the big airship. Mr. Vaniman was the engineer for Walter Wellman, who made the attempt to reach the other side in the ill-fated "America II" last fall. As soon as the dirigible is completed, Vaniman will conduct a series of tests for which he will need fair weather. For the attempt to reach Europe, however, he says that any kind of weather will do, a storm generally producing odder air that will aid him. He is confident of success.

Henry Smith of the Dunlop, who is popularly known as "Hank," surprised every one

Harry McBride

AND TWO PALS

Tom Shelley and William Purcell

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The Stanleys

With their Novelty Mechanical Shadowgraph

This Week (Aug. 21) New Brighton Theatre

a few days ago by going fishing—from Young's Pier. Going fishing is quite an unstately thing to do for Henry, when one considers how stately that young man is. Henry could not see going out to sea in a fishing boat, besides there are ever so many more people on the pier whom one can get into an argument with, while on a fishing boat one must keep the muffler closed. When

he does go fishing Henry merely changes his head-gear. The cap he wears certainly disguises him, making him a dead ringer for Sherlock Holmes.

Pinnard and Manny, who have been doing a musical act in vaudeville and who have been playing with Rolfe's band this summer, were excused by Mr. Rolfe Sunday last in order that they might report for rehearsals for Billy B. Van's Show which opens shortly. They will play in the show and also do their act. The Van show is being put out by A. H. Woods.

Gertie Vanderbilt and Mable McCane were here for a few days. Gertie says that she will open with "The Red Widow," later join "The Russian Wedding," a new Viennese operetta, and then another show not yet mentioned. She intends going to England this Winter and take a fling in vaudeville there. If she makes good she will stick. Miss McCane, when asked whether she was going to be married, replied that she had thought of marrying a "gentleman" of Atlantic City (maybe she meant Billy Baldwin), but on second consideration, decided not to forsake the stage. Mabel refused to say who gave her those new peachy diamonds.

Walter C. Kelly is here for a few weeks' stay. He looks fine and says he is feeling good. Walter said that they had tried to get him to work here and at Brighton, but he decided to give himself a straight vacation.

Joe Hart announces that a play will be written around "Dinkelspiel's Christmas." The show will be put out about the first of the year.

Joseph Callahan, connected with the Dunlop Cafe and who nearly lost his life a few weeks ago when a coffee dog cut off his wind while swimming, proved a hero Tuesday afternoon. Two waiters from the Dunlop went bathing in a heavy surf and were swept under Young's Pier in distress. Callahan seeing their predicament ran from the Boardwalk and, throwing his coat off, plunged in after them. That the men are alive is due to his efforts. After about twenty minutes the trio were pulled up onto the pier from a trap-door near the stage entrance.

BANGOR, ME.

NICKEL (H. F. Atkins, mgr.).—Bernard & Hill; Al. D. Weston; Prof. Fortier; W. G. Burrill; Pictures.

EASTERN MAINE STATE FAIR (A. S. Field, mgr.; 31-25).—Lionel Legare; Thine Japanese Troupe; Meehan's Comedy Dogs; Rollins Tompkins Wild West; Cantara Carnival Co.

OPERA HOUSE: 30 "The Girl In The Taxi." HOWARD.

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.; agent, W. V. M. A.).—rehearsal, Sunday 11).—Heber & Heber, hit; Devoy & Dayton Sisters, well received; Harris & Randall, very good; Murray K. Hill, scream; Seven Asses Joke. Hit.

VAN. V. FILMORE.

CLEVELAND, OHIO.
GRAND (J. H. Nichols, mgr.; U. B. O., agent; rehearsal Monday 10).—Casual Braminos, good; Great Westin, clever; Spiegl & Dunn, pleased; Eldon & Clifton, well liked; Grace De Mar, headlines; Irene La Tour, pleased.



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PRISCILLA (Proctor E. Seas, mgr.; Gus
Sun, agent; Monday rehearsal 10).—"Moulin
Rouge."

EMPIRE (E. McArde, mgr.; Monday re-
hearsal 10).—"Runaway Girls" opened the
season at the Empire with a new show that
is well up to the standard.

HIPPODROME. Kinemacolor pictures doing
big business; Vandyke season opens, Aug. 28.

COLONIAL. Stock.

LYCEUM. "The White Slave."

CLEVELAND. "The Girl Raffles."

LUNA PARK. Schreyer; Lillian May Ritch-
ie; Lee Legoria; Fryer & Addison.

WALTER D. HOLCOMB.

DENVER, COLO.

By CHAS. LONDONER.

ORPHEUM (Martha Beck, gen. mgr.; agent
Orpheum Circuit).—Mason, Keeler & Co.
heading an all around good program, scored
big success with their clever "In and Out"
playlet. Three Vaudeville acts nicely. Rousby's
Senic Revue, artistic. Gilbert Miller's Play-
ers in a western playlet "Corralled" have a
passingly pleasing sketch, fairly well handled.

Lyell Butterworth put over a hit. Gordon
& Marx gained plenty of laughs. Alburus
& Miller, good.

PANTAGES (Harry N. Beaumont, mgr.;
agent, direct).—Hoxey and Lee, big comedy
hit; Sam Hood, good. Juggling Johnsons,
clever. The Hildagos, fair; Norton & Lee,
splendid.

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week single, and from \$6.00 to \$8.50 double. Rooms with private bath
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kin pies, watermelon and every other kind of
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tiring trip to St. Joseph

Downtown business at the theatres, fair
only, warm weather, and out of door resorts
taking a good part of the crowd.

DETROIT, MICH.

AUG. 22

TEMPLE (C. G. Williams, mgr.; C. B. O.
rehearsal Monday 10).—Wilford Clarke & Co.,
headlining. Genaro & Bailey, hit. Warren &
Keefe, laughs. Reynolds & Benson, good.
The Vans, amusing. The Langlois, pleasing.
Vittorio & George, funny. Smoot, Brod-
good.

MILES (C. W. Porter, mgr.; C. B. O. re-
hearsal Monday 10).—Genaro & Bailey, head-
lining. C. W. good. B. and B. good. B. and B.
playlet. Shays & King, good. B. and B. good.
& Burton, funny. Armstrong & B. and B. good.

GARDNER (C. B. O. rehearsal Monday 10).—
Stock & Company.

THE PRIDE (Harry N. Beaumont, mgr.;
Miles & good home.

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This Week (Aug. 21), Majestic, Chicago.
Next Week (Aug. 28), Majestic, Milwaukee.
Direction, Paul Durand.

AVENUE (Frank Drew, mgr.).—"Kentucky
Belles," packed house; show well received.
FAMILY (Dave Markowitz, mgr.).—"Musical
Holla; Barr & Evans; Two Johns; Ward
Bros; The Bourdeaux; May Lewis Trio; Flor-
ence Langdon; Doflad's Pigs.
WAYNE GARDENS (James R. Hayes,
mgr.).—"Cataldo & Curtis; Three Rosinis;
Davis & Cooper; Irwin & Herzog.
LYCEUM (Charles Warner, mgr.).—"Polly
of the Circus," business fair.
JACOB SMITH.

ELMIRA, N. Y.
MAJESTIC (G. H. Ven Demark, mgr.;
agent, U. B. O.; rehearsals, Monday, 12:30;
21-23.—The Ozaves, well-received; Harvey &
Tyson, good; 24-26, The Sinibergs, Rose and
Adams.
RORICK'S (George Lyding, mgr.; 21-26).—
Stock Opera Co.
The Schweppe Bros. new house at the corner
of Main and Market streets opens about
Sept. 15. The house will play vaudeville,
two shows daily, booked by the U. B. O. The
house will be under the personal charge of the
Schweppe.
J. M. BEERS.

ERIE, PA.
WALDAMEER PARK (E. H. Suerken, mgr.;
agents, U. B. O.).—Wallace Mackey, good;
Helen Shipman, hit; Max Wit's Southern
Singing Girls, classy; Groves & Claire, big;
Kennedy & Mac, funny; Four Mile Creek, (H.
H. Foster, mgr.; agent, Harry Hahn).—"Musical
stock; crowded house, hit.
HAPPY HOUR (D. H. Connelly, mgr.).—
Maurice Kane, well received; Kisel & Dogs,
good; McDonald Bros., good; Wilson & Con-
nors.
M. H. MIZENER.

FALL RIVER, MASS.
BIJOU (Chas. L. Benson, mgr.; agent,
Loew; rehearsal Monday 10).—Aug. 21-23,
Arlington & Helston, good; Harry Sauber,
very good; Henela & Co., hit. 24-26, Bar-
nette; Marr & Evans; Williams & Rose.
PREMIER (Chas. L. Benson, mgr.; agent,
Loew; rehearsal Monday 10).—21-23, Pitkow
and Blanchard, good; Fisher and Green, very
good; Gladys O'Hearn, excellent. 24-26, Nel-
son; O'Boyle and Brazil.
EDW. F. RAFFERTY.

HARRISBURG, PA.
ORPHEUM (Willmer & Vincent, mgrs.;
agt., U. B. O.; rehearsal Monday 10).—Rem-
brandt, entertained; Raymond & Hall,
pleased; Tom Linton & Jungle Girls, pleas-
ing; Kate Watson, many laughs, scored;
Stafford & Stone, excellent; Victoria Four,
went well; George B. Reno & Co., big laugh;
MAJESTIC (N. C. Myrick, mgr.).—22,
"Queen of the Follies Herge,"
J. P. J.

HARTFORD, CONN.
HARTFORD (F. L. Dan, mgr.; agent,
James Clancy; Monday and Thursday re-
hearsals 11).—21-23, Clay Mantley & Co.,
went well; Elmo & Bob, pleasing; Pepino,
clever; Paulson & Hill, scored; Hawaiian
Quartette, novel. 24-26, Cameron, Lagay &

MLE. DAZIE

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POLIS (O. C. Edwards, mgr.).—Stock; big
business.

It is announced that stock will continue at
Polis until Oct. 1.
R. W. OLMASTED.

JAMESTOWN, N. Y.
CELEBRON (J. J. Waters, mgr.; U. B. O.,
agent; rehearsal Monday 10).—Valerie Ber-
ger & Co., "Judgment," hit. R. A. G. Trio,
good; Four Stagpoles, excellent; Luce &
Luce, good; William Cahill, pleased.
LAWRENCE T. BERLINER.

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15 Buffalo Bill to capacity.
Lyric Theatre will not play stock this se-
ason, vaudeville taking its place; prices ten
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Oliver will open regular season 24, "Sprink
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ORPHEUM (Martin Beck, gen. mgr.;
agent, Orpheum Circuit; Monday rehearsal
10).—Week 14, excellent program. Clifford
Walker, well received; Gerald Griffin & Co.,
laugh producer; Fay, Two Coleys & Fay,
amusing; Lorch Family, very clever; Hold-
overs; Willa Holt Wakenhold; Charles Ahern's
Comedians; Emma Dunn & Co., "Gen." Ed.
Layline.

EMPRESS (E. J. Donnellan, mgr.; S. C.
agent; Monday rehearsal 11).—Week 14,
Charles Bowser & Co., capital; Kelly & Wil-
or, pleasing; The Vindobonas, artistic; Three
Brownies, good; Francoll, novel; Emerald &
Dupree, entertaining.

PANTAGES (Carl Walker, mgr.; agent direct,
Monday rehearsal 11).—Week 14, Seven
Arabia Arabs, big hit; Billy Swede, Hall &
Co., funny; Killarney Girls, pleasing; Bob
Ferns, fair; Gardner Family, ordinary; Wood-
ward, dexterous.

MASON (W. T. Wyatt, mgr.; K. & E.).
Week 14, Henry Miller in "Havoc" to good

COMEDY GROTESQUE ACT IN "ONE"

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house. Week 21, Richard Carle in "Jumping
Jupiter."
MAJESTIC (O. Morosco, mgr.; Cort-Shu-
bert).—Week 14, "Baby Mine" opened big.
EDWIN F. O'MALLEY.

LOUISVILLE, KY.

FONTAINE PERRY (Harry Bilger, mgr.;
agent, Orpheum Circuit).—Mazie King, very
good; Dudley, Lorraine & Mann, good; How-
ard Brothers, good; Al. Carleton, well re-
ceived; Gregg Band, soloist, Miss Keener.

RIVERVIEW—Stock.

HOPKINS (I. Simons, mgr.; agent, S.C.).
—Signor Dell Oro, very good; Kennedy &
Williams, well received; Dolph & Sophie Le-
rino, good; Maud & Gilt. The Three Ban-
ners, good; Chas. Rlenhart.
J. M. OPPENHEIMER.

MERIDEN, CONN.

POLTS (Tom Kirby, mgr.; K. & E.).—22,
"Dr. De Luxe."
Polti's Stock Co. terminates its season this
week. K. & E. have placed a number of
productions for the coming season at Polti's.

MILFORD, MASS.

LAKE LIPMUC PARK (Dan J. Sprague,
mgr.; agent, Fred Mardo).—Marks & Young,
good; Finlay & Burke, excellent; Visocchi
Brothers, clever; Fiske & McDonough, ex-
cellent; Saides Rogers, hit.
CHAS. E. LACKEY.

OMAHA, NEBRASKA.

BRANDEIS (W. D. Burgess, mgr.; K. &
E.).—31, "Flirting Princess."
GAYETY (E. L. Johnson, mgr.).—27, "Col-
lege Girls."
KRUG (Chas. A. Franke, mgr.).—27,
"Washington Society Girls."
AMERICAN (Ed. Monahan, mgr.).—Wood-
ward Stock Co.

S. L. KOPALD.

ONEONTA, N. Y.

ONEONTA (George Roberts, mgr.; agent,
Prudential; rehearsals Monday and Thursday
1).—17-19, Frank Barry, pleased; The De-
forresta, passed; Dominick Anita, fair; 21-
23, Garrett & Garrett, applauded; Rose Fe-
mar, good; 24-25, Tom Dalton; Sheperly
Sisters. Big business.
De LONG.

PITTSBURGH.

GRAND (Harry Davis, mgr.).—Stock.
FAMILY (John P. Harris, mgr.; agent,
Morganstern).—Margaret Newton & Co. hit;
Nagels, Duffield & Ingalls, new; Collins &
Hubert, won favor; Silent Mora, very good;
Jack & Clara Roof, well received; Downey &
Willard, took well; Louise Roxboro, pleased;
Ned Sharpes, big.
GAYETY (Henry Kurtzman, mgr.).—Al
Revues Beauty Show, large audiences.
ACADEMY (Harry Williams, mgr.).—Sam
Dever Company, big house.
LYCEUM (R. M. Gulick, mgr.; agent, S.
& H.).—"Beverly of Graustark," to capacity.
HIPPODROME (Management Harry; Davis
& John P. Harris).—Cedora; Carroll Gillette
Troupe; Sansome & Belliah; 7, Bonhair
Troupe; 10, Dark Knights; Hugh F. Blaney;
4, Baitus Brothers; Wynn's Dogs & Ponies;
3, Shelby Brothers; Cross & Verono; Conti's
Fire Works; Carroll Brothers; Three Light-
foots; Balancing Mertons.
M. S. KAUL.

PORTLAND, ME.

CAPE (E. V. Phelan, mgr.).—"A Knight
for a Day."
GEM (Brown, mgr.).—Stock, business fair.
B. F. KEITH'S.—Stock. Record breaking
business.
OLD ORCHARD PIER (Fred Yates, mgr.;
agent, Mardo; rehearsals Monday and Thurs-
day 10.30).—Quigg & Nickerson; 21-23, Lieut.
Edridge; Kelly & Dame; Frank Calinire;
24-27, Mae Clark; The Alohikeys; Mutt & Jeff
Turner.

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PORTLAND (J. W. Greeley, mgr.; agent,
U. B. O.).—rehearsal Monday 10.30).—Noia
Family, clever; Inez Clough, excellent; Mur-
phy & Thomas, tremendous; Franklin Ban-
nard, pleased; May Tully & Co., captured the
audience.

RIVERTON (Smith, mgr.; agent, J. W.
Gorman; rehearsal Monday 11).—Carbrey
Bros., fine; Loves, entertained; Village Choir,
big; McNish & McNish, laughing hit; Lor-
rela & Parsons, good.
The Cornsers will reopen Saturday evening,
Sept. 2d, under the management of Prof. F.
Earle Bishop. The policy of the house will
be pictures.

PORTLAND, ORE.
ORPHEUM (Frank Coffinberry, mgr.; Mon-
day rehearsal 11).—Week 13, Madam, Bascom
& Co., big; Corcoran & Dixon, second; Cadets
De Gasconge, excellent; Crouch & Welsh, en-
tertaining; Wynne Bros., good; Alsace &
Lorraine, pleased; Holmes, Wells & Finlay,
very good.

PANTAGES (John A. Johnson, mgr.; Mon-
day rehearsal 11).—Week Aug. 13, good bill;
Arizona Joe & Co., featured; Stanlet & Ed-
wards, excellent; Albany Four, treat; Eleanor
Otis & Co., very good; Billy McDermott,
scream.

EMPRESS (Chas. Ryan, mgr.).—Frank
Hartley, hit; "A Million Dollar Wife,"
served; Bell Bo, good; excellent; Herbert
Charles, novel; Randow Bros.; Mary Am-
brose.

HEILIG (W. T. Pankle, mgr.).—Week Aug.
13, stock, to capacity.

BAKED (Geo. L. Baker, mgr.).—Richards
& Pringles Minstrels, fair business.
OAKS PARK (J. Cordray, mgr.).—Philip
Peltz Band; Metropolitan Opera Quartet;
Broadwing Family; Balloon Ascensions.
Hingling Bros. Circus, 18.

W. R. BREED.

READING, PA.

ORPHEUM (Whimer & Vincent, mgrs;
agent, U. B. O.).—rehearsal Monday and
Thursday 10.30).—Field & Farnum, good;
Chas. A. Clark & Co., fair; Rouch &
McCurdy, laughs; Ray Dooley & Metropolitan
Minstrels, well received.

PAIACE (W. K. Goldenberg, mgr.; agent,
Bart McHugh; rehearsal Monday & Thurs-
day 10.30).—Williams Bros., good; Galety
Trio, liked; Mr. & Mrs. Reynolds, pleased;
Three Troubadours, well received.

Humore has it that several of the Picture
Houses will be closed on Sept. 1 by order
of the Factory Inspector of the State, for
failure to comply with building require-
ments.
Manager Egan of the Orpheum surprised
his many Reading friends by returning last
week to his managerial duties with a bride.
The latter was Miss Belle LeMon, of New
York. G. R. H.

ROANOKE, VA.

JEFFERSON (Andore Schwartz, mgr.;
agent, Norman Jeffries; rehearsal, Monday
2.30).—Yette Rugel, fair; Norwood & Nor-
wood, second; Pat Livado, very good; Texico,
planned.

ROCHESTER, N. Y.

TEMPLE (O. H. Finn, mgr.; U. B. O.).—
old Soldier Fiddler, very good; La Toy Bros.,
good; Lillian Ashley, fair; H. T. MacCon-
nell, soloist; Clara Clayton & Co., clever;
Jas. Diamond & Clara Nelson, hit; Miss Si-
mona de Berol, good; Cook & Lorenz, fair.
BAKER THEATRE (G. Parry, mgr.; S. &
H.).—"The Struggle," fairly good.
LYCEUM (M. E. Wolff, mgr.; K. & E.).—
21, "The Moral Code," well received.
A. E. LOEB.

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ROUTE FOR SEASON '11-'12

Aug. 12—Orpheum, Spokane.
" 21— " Seattle.
" 28— " Portland.
Sept. 1—Travel.
" 10—Orpheum, San Francisco.
" 17— " "
" 24— " Oakland.
Oct. 1— " "
" 9— " Los Angeles.

Oct. 16—Orpheum, Los Angeles.
" 23—Travel.
" 29—Orpheum, Salt Lake.
Nov. 6— " Denver.
" 13—Travel.
" 19—Orpheum, Omaha.
" 26— " Des Moines.
Dec. 3— " Kansas City.
" 10— " Sioux City.

Dec. 17—Orpheum, St. Paul.
" 24— " Duluth.
" 31— " Minneapolis.
Jan. 7— " Winnipeg.
" 14—Open.
" 21—Majestic, Chicago.
" 28—Open.
Feb. 4—Orpheum, Memphis.
" 11— " New Orleans.
" 18—Open.

Feb. 26—Forsyth, Atlanta.
Mar. 4—Lyric, Richmond.
" 11—Maryland, Baltimore.
" 18—Keith's, Philadelphia.
" 25—Trent, Trenton.
Apr. 1—Proctor's Newark.
" 8—Grand, Pittsburg.
" 15—Lyric, Dayton.
" 22—Keith's, Columbus.

Apr. 29—Keith's Toledo.
May 6—Grand, Syracuse.
" 13—Greenpoint, Brooklyn.
" 20—Bronx, New York.
" 27—Bushwick, Brooklyn.
June 3—Colonial, New York.
" 10—Orpheum, Brooklyn.
" 17—Alhambra, New York.
" 24—Keith's Boston.

NOTICE (We've gained 4 pounds)

BLAME JO PAIGE SMITH FOR THIS

SAYANNAH, GEORGIA.

BLOU (Henry C. Fourton, mgr.) agent; Wells Circuit; rehearsal Monday and Thursday 2-17-19; LeBeau Trio, did well; Gayne & Gosselle, entertaining; Leo St. Elmo, very good; McNally & Stewart, hit; 21-23, Youngkin the Great, clever; Miss May DeArden, pleasing; Sheddick & Talbot, big; Violon Brothers, great; 24-26, Lamonts, Marie Montrose, Rosale Wheeler, Traverses & Laurence.
SAYANNAH (William H. Seokind, mgr., Sanderson, "McFadden Place," 26.

NOTE: Mr. Henry C. Fourton now has charge of the Blou in the capacity of Manager.
R. MAURICE ARTHUR.

ST. JOHNS, N. B.

OPERA HOUSE (H. J. Anderson, mgr.) 17-19, "At the Old Cross Roads," good business; 25-26, "The Flight of the Princess Iris," 28-31, "Baby Mine."
STICKEL (Andrew Phillips, acting mgr., F. B. O.), Gertrude Dudley & Co., pictures, LYRIC (Thos. O'Rourke, mgr.), 14-16, T.H.'s Marionettes; 17-19, Pinks & Schleck, pictures, fair business.
UNIQUE (Steve Hurley, mgr.)—Gertrude Mann, pictures.

GEM (Fred H. Triffa, mgr.)—Jack Morrissey, pictures.
STAR (John Golding, mgr.)—LeB. Roy, pictures.

L. H. COURTHRIGHT.

SEATTLE, WASH.

PANTAGES (Alex Pantages, mgr.) agent, direct; Monday rehearsal 11;—La Kellios, creditable; Adair & Henney, amused; Vernon, did nicely; "Watermelon Trust," hit; Homer Lind & Co., headlined, repeated, encores.

SEATTLE (Ed. Drew, mgr.)—Stock; fair business.

LOIS (D. Inverarity, mgr.)—Stock; good business.

Joe Kelley will be treasurer for K and E's New Metropolitan Theatre, which will open Sept. 16.

John Holmes, manager of the Linnet Cafe, married Bonnie Collins, a singer appearing there.

ARCHIMEDES.

SOUTH BEND, IND.

MAJESTIC (T. M. Moss, mgr.) agent, Frank Doyle; rehearsal Monday and Thursday 12.30;—21-23, The Polreis, Nancy Rice; 24-27, Nordstrom & Giggs, Henry Catalano.
INDIANA (W. J. Himebaugh, mgr.)—Burlesque.

OLIVER (Carey P. Long, mgr.)—25, "Deep Purple."

22, Sells-Floto Shows. H. S. COHEN

SOUTH AFRICA.

Johannesburg, July 18.
At the Empire Palace, the two London artists, Seymour Hicks and Lilianic Terries have created a furore. Seymour Hicks is in the last three weeks of his engagement. Miss Terries is delighting everybody with her songs. Messrs. Hyman will tour Miss Terries around to a few of the principal towns before she leaves. Mr. Hicks returns to England. The rest of the program includes Cromo & Hamilton, Gwladys Soman, Elgona Bros., Four Acots, Veronica Brady, La Freya, Lola Patey, Sisters Wingrove, Anna Thane, Coronation pictures.
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SOME CLASS

George Wood, Mona Mangan, Henry & Hulda, Creale, Leonard, Cosgrove & Burns, Randall Burleigh, Eight Empire Girls, Butler's boys.
GRAND is showing pictures, also acts.
COLISEUM—The Steele-Payne Bellingers are drawing excellent houses.

Madame Phil's Circus, also Williamson's circus, are located in Durban.

I wish to write a word of warning to artists and companies who may be led to enter into correspondence with certain people who advertise in papers offering wonderful terms to tour them in South Africa, also certain persons writing to them on paper with the heading of a theatre which is not in existence. These people are doing those engaged in a legitimate business a great deal of harm, as they are not in the position to carry out what they advertise, and delude artists under false pretences. I will be pleased to advise any artist who may have heard from these people as to the advisability of coming out. My address can be obtained from Variety.

Pictures are all the craze in Africa just now.

TAMPA.

GLEESON (C. E. Rauch, mgr.) agent, Interstate;—Week 13, Dave Woods Animal Actors; Thos. Four Kids, Fred Rouen & Co.; Leo Fuller; Williams & Culver.

FAVORITE (Dave Woods, mgr.) agent, Greenwood; rehearsals 21;—Hert Weston, Nick Paleveda.

IRIS (Dark);—Stock business poor.
KINEDROME—Alcazar; Bontu; moving pictures. SCOTT LESLIE.

WASHINGTON, D. C.

COLUMBIA (E. Berger, mgr.)—Stock.
CHASE'S (H. W. DeWitt, mgr.) agent, U. B. O.; rehearsal Monday 10;—Taylor Holmes and Mrs. Gene Hughes & Co., first honors; The Marimba Band, pleased; Perry & White, encores; Jacoby's Dogs, clever; Ioleon Sisters, applause; Hanlon Bros., amused.

CASINO (W. Kirby, mgr.) Family Dept. U. B. O.; rehearsal Monday 10;—Conroy & Morecroft, headline; John Eckert & Co., hit; Ray Fern, well received; Jim Hawkins, honors; Great Chiyos, amused; Davis & Emerson, clever.

COSMOS (A. T. Brylawski, mgr.) agent, Jeffries; rehearsal Monday 10;—Woodford's Animals, amused; Delmar & Bernard, well received; Jean Irwin, hit; Howard & Linder, clever; Frederick & Ventlo, applause.

ACADEMY (J. Lyons, mgr.) agent, S. & H.;—"The Chief of the Secret Service," capacity houses.

LYCEUM (A. C. Mayer, mgr.)—"The Jolly Girls," good, big houses.

GAYETY (Geo. Peck, mgr.)—"The Jersey Lilies," capacity houses.

WM. K. HOWMAN.

WILMINGTON, DEL.

GRAND (Harris Amus, Co., mgrs.)—21-26, George Hinkley.

SHELLPOT PARK (James Henry, mgr.) 21-26, Herr Baker, Josephine Kennedy, Ed. & Rolla White, James Wolfe, The Diggers, Crescent Comedy Co.

BRANDYWINE SPRINGS—Stock Opera 23, Mighty Hagg Show.
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FOR WEEK AUGUST 28
WHEN NOT OTHERWISE INDICATED.

The routes are given from AUG. 27 to SEPT. 3, 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 ART IS "LAYING OFF."

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Adams & Lewis 106 W Baker Atlanta
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Abern Agnes Toronto Exposition
Aiken Jas & Edna 967 Park N Y
Aitken Bros 234 Bedford Fall River
Aitkens Great 2219 Gravier New Orleans
Aldine The 2922 Cottage Grove Chicago
All Sidi 908 Spring Pittsburgh
Allen Leon & Bertie 118 Central av Oshkosh
Allinel Joseph 422 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 1235 N Main Decatur Ill
American Newboys Muskegon Mich Indef
Anderson & Anderson 829 Dearborn Chicago
Andrews & Abbott Co 3962 Morgan St Louis
Antrim Harry 1 Glenwood av Wyncote Pa
Apollon 104 W 40 N Y
Araki Troupe Sun Bros C R
Arberg & Wagner 511 E 78 N Y
Ardele & Leslie 19 Broeze Rochester
Arthur Mae 15 Unity Pl Boston

B.

Baader La Valle Trio 320 N Christians Chic
Baehen & Desmond 1847 N 11 Philadelphia
Baker, Elsie 1914 Newport av Chicago
Baker Harry 3943 Renow W Philadelphia
Baldwins Players Star Memphis Indef
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Birch John Sayville L 1 Indef
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Boisnacheim John F 6420 Sangamon Chicago
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Bretton Ted & Corinne 114 W 44 N Y
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Chase Carmela 2515 So. Forest Chicago
"Chasha Slaters 303 Grant Pittsburgh
Cheers & Jones 318 W 59 N Y
Chubb Ray 107 Spruce Scranton Pa
Church City Four 149 Weirfield Bklyn
Clairmont Josephine & Co 763 W 131 N Y
Clark & Florett 101 Lambert Boston
Clark & Duncan 1131 Prospect Indianapolis
Clark & Ferguson 121 Phelps Englewood
Clarke Wilfred 139 W 44 New York
Clarke Sisters 235 1/2 E av Nashville Tenn
"Clara Adcliffe & Claus 1649 Dayton av St Paul
Clear Chas 459 W 123 N Y
Clemento & Miner 39 W 9 New York
Clever Trio 2129 Arch Philadelphia
Cliff & Cliff 4106 Artesian Chicago
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Collins Eddie 5 Reed Jersey City N J
Compton & Plumb 220 Emerson av Minnapp
Comrades Four 821 Trinity av New York
Conn Richard 201 W 109 N Y
Connolly Bros 1906 N 24 Philadelphia
Cook Germaine 635 Jackson av New York
Cook & Rothert Casino Montevideo Uruguay

Corbett & Forrester 71 Emmet Newark N J
Cornish Wm A 1103 Broadway Seattle
Costello & La Croix 313 Ewing Kansas City
Cota Eli 905 Main Wheeling W Va
Cotter & Houlden 1836 Vineyard Philadelphia
Coyle & Murrell 3327 Vernon av Philadelphia
Crawford Glenn 1439 Baxter Toledo
Cromwells & Daneroff Gardens London
Crosby Ana 162 E 8 Peru Ind
Cross & Maye 1812 Huron Toledo

CROUCH AND WELCH

Week Aug. 28, Orpheum, San Francisco.
Direction M. S. BENTHAM.

Cullen Bros 2916 Ellsworth Philadelphia
Cunningham B & D 112 Washn'ton Champaign
Cunningham & Marion Bijou Philadelphia
Curzon Slaters 317 Grand av Jackson Miss
Cycling Brunettes 231 Cross Lowell Mass

D.
Dale & Harris 1610 Madison av New York
Daley Wm J 108 N 10 Philadelphia
Dalton Harry Fen 175 Irving av Brooklyn
Daly & O'Brien National Sydney Indef
Daugherty Peggy 552 1/2 10 Portland Ore
Davidson Don 135 Michigan av Niagara Falls
Davis Hazel M 3538 S Salls Chicago
Davis & Cooper 1920 Dayton Chicago
Dawson Eli 344 E 58 N Y
De Clairville Sid 1313 Douglas Omaha
De Costa Duo 856 N Randolph Phila
De Frankie Sylvia Saratoga Hl Chicago
De Frates Manuel Empress San Diego Cal
De Grace & Gordon 922 Liberty Brooklyn
De Leo John B 718 Jackson Milwaukee
De Mar Rose 807 W 27 Pl Chicago
De Mario Deutsches Munchen Germany
De Mill Gertrude 818 Sterling Pl Brooklyn
De Oach Mlle M 388 S 10 Saginaw
De Velde & Zelds 115 E 14 N Y
De Vere & Roth 545 Belden av Chicago
De Verra & Van 4572 Bates Denver
De Witt Burns Torrance Stoll Circuit Eng
De Witt Hugo 242 W 43 N Y
De Young Tom 156 E 113 New York
De Young Mabel 850 E 161 N Y
Dean Lou 452 2 Niagara Falls
Dean & Shiley 463 Columbus av Boston
Dee Roy Airdome Neosho Mo
Deery Frank 204 West End av New York
Delmar & Delmar San Souci Chicago
Deiton Bros 761 W 38 New York
Demacos Stoll Circuit England
Demonic & Belle Englewood N J
Denton G Francis 451 W 44 New York
Deveau Hubert 384 Prospect pl Bklyn

JIM DIAMOND and CLARA NELSON

Next Week (Aug. 28), Grand, Pittsburgh.

Dillon The 162 E 5 Mansfield O
Dionta Madeline 428 Kelly Bronx
Dixon & Hanson 4405 Prairie av Chicago
Doyle Emily & Jessie 21 Division av Bklyn
Doherty & Harlowe 424 Union Brooklyn
Dolan & Lenthart 460 7 av New York
Dore Sister 349 W 14 N Y
Donaghy G Francis 319 55 Brooklyn
Donnan & Carson 216 W 103 New York
Donner Doris 343 Lincoln Johnstown Pa
Dooley The 817 8 av New York
Dora Billy 102 High Columbus Tenn
Dow & Lavan 898 Caldwell av New York
Downey Leslie T Majestic Cedar Rapids Ia
Doyle & Fields 2348 W Taylor Chicago
Drew Dorothy 817 8 av New York
Drew Lowell H Stratford N Y
Drow Virginia 2225 Michigan av Chicago
Dubé Leo 253 Stowe av Troy
Du Bois Great & Co 80 N Wash av Bridgeport
Duizel Paul Orpheum Minneapolis
Duncan A G 942 E 9 Brooklyn
Dunn Arthur F 217 E Lacock Pittsburgh
Dunn Emma & Co Orpheum Salt Lake
Du Pars Dancing Empress San Diego Cal
Duprez Fred 552 Quincy Bklyn
Dwyer Lottie Trio 53 No Wash Wilkes-Barre E.

Edgardo & Martine 623 N Howard Baltimore
Edman & Gaylor Box 39 Richmond Ind
Edna Ruth 419 W Green Glen N Y
Edwards Geo Grant Hotel Chicago
Edwards Shorty 213 Carroll Allegheny
Edyth Mlle Rose Box 135 E Northport L I
Elythe Corlie 325 S Roby Chicago
Eldridge Press 601 W 144 N Y

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A NEW ACT--AND "WISE" ENOUGH TO GET IN "RIGHT" WITH THE "RIGHT" SONGS

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A "CLEAN-UP" LAST WEEK

AT THE MAJESTIC, CHICAGO

THIS WEEK, MAJESTIC, MILWAUKEE

"MAYBE YOU THINK I'M HAPPY"

"WHEN I WOKE UP THIS MORNING"

WILL ROSSITER'S
GOOD LUCK SONG "HITS"

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In a New Act, entitled
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New Brighton Theatre, Sept. 4.

Ellsworth Mr & Mrs Harry Freeport L I
Elson Arthur 456 E 149 N Y
Elton Jane 244 W 116 N Y
Elwood Perry & Downing 924 Harlem av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald Connie 41 Holland rd Brizton Lond
Emerson & Le Clear 33 Beach Grand Rapids
Empire State Quartet 184 E 127 N Y
Englebreth G W 2312 Highland av Cincinnati
Erie & Leo River View Charleston Ill
Emanuel H T 1234 Putnam av Brooklyn
Evers & Roth 1711 Wells Chicago
Evans Beale 3701 Cottage Grove av Chicago
Evans Emma & Evans 2546 7 av N Y
Evans & Lloyd 923 E 12 Brooklyn
Evelyn Sisters 250 St James Pl Bklyn
Evers Geo 210 Loeysa San Antonio
Ewling Charlie 514 W Oconee Fitzgerald Ga

F.

Fairchild Sisters 320 Dixwell av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Falls Billy A 433 Lyell av Rochester
Fanta Trio 3 Union sq N Y
Fenny & Fox 439 Central av Camden
Ferguson Frank 704 W 130 N Y
Ferguson Jos 127 W 67 New York
Fernandez May Duo 207 E 37 N Y
Ferrard Grace 2716 Warway av Chicago
Ferrell Bros Empress San Diego
Ferry Wm Palace London Indef
Field Bros 146 Lenox av N Y
Fields & Hanson Norumbega Boston
Fields & La Adella 2041 Mona av Chicago
Finn & Ford 230 Revere Winthrop Mass
Fitzsimmons & Cameron 5409 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Fletcher 32 Rondell Pl San Francisco
Florence G W 33 Bennett Buffalo
Flynn Frank D 65 E 123 N Y
Follette & Wicks 1334 Gates av Brooklyn
Forbes & Bowman 301 W 112 N Y
Force Johnny 300 Edmondson Baltimore

Max Dora Mebel Edwin
4 FORDS 4
Next Week (Aug. 25), Orpheum, Minneapolis.

Ford & Co 300 Fenton Flint Mich
Ford & Louise 125 S Broad Mankato Mich
Ford & Wesley Buckingham Louisville
Formby Geo Waltheus House Wigan Eng
Foster Harry & Sallie 1336 E 13 Philadelphia
Foster Billy 2314 Centre Pittsburgh
Fowler Kate 224 W 96 N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 173 Filmore Rochester
Foyer Eddie 9920 Pierpont Cleveland
Frances & Coleman 3147 N Broad Phila
Francis Willard 67 W 133 N Y
Francisco 342 N Clark Chicago
Frazer Hugh Riverview Chicago Indef
Freed Jack 36 W 116 N Y
French Henri Gerard Hotel New York
French & Williams 210 W Blaine Seattle
Frobel & Ruck 114 W 32 New York
Fulton Thurston Chicago

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gage Chas 175 White Springfield Mass
Gale Ernie 169 Eastern av Toronto
Gardner Family 1953 N 4 Philadelphia
Gardner Georgia 4646 Kenmore av Chicago
Gardner & Stoddard Sheas Toronto

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Garrity Harry Princess Los Angeles Indef
Gastunkit Mmie 517 George Cincinnati
Gath Karl & Emma 50 Cass Chicago
Gaylor Chas 768 17 Detroit
Gelger & Walters 1274 W 74 Cleveland O
Germane Anna T 25 Arnold Revere Mass
Geyer Bert Palace Hotel Chicago
Gilden Sisters 216 Schuykill av Pottsville Pa
Gillmore & Le Moyné 1415-22 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Gleason Violet 489 Lexington Waltham Mass
Glover Edna 862 Emporia av Wichita
Godfrey & Henderson 2200 E 14 Kansas City
Goffert & Doyle 251 Halsey Brooklyn
Golden Claude 177 West av Boston
Golden Max 5 Alden Boston
Goodall & Craig 146 W 36 N Y
Goodman Joe 2032 N 2 Philadelphia
Goodrode Great South Haven Mich
Gordon E 165 W 42 New York
Gordon Ed M 6114 Drexel av Chicago
Gordon Paul I. 314 W 59 Los Angeles
Gordon Dan 1777 Atlantic av Brooklyn
Gordon & Barber 36 So Locust Hagerstown Md
Gordon & Kuttner 2511 25th St N York
Goss John 33 Sawyer Haverhill Mass
Gossans Bobby 400 So 6 Columbus O
Gottlieb Amy 600 N Clark Chicago
Gould & Rice 326 Smith Providence R I
Gould Sisters 2511 25th St N York
Goyt Trio 358 Willow Akron O
Grace Lew 2844 Penn av Baltimore
Grannon Ila Melrose Park Pa Indef
Grant Burt & Martha 3956 Dearborn Chicago
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1932 Birch Joplin Mo
Gremmer & Melton 1437 S 6 Louisville
Grieves John & Co Columbia Boston Indef
Griffith Myrtle E 5305 Kirkwood av Pittsburg
Griffith Marvella 19 W Eagle Buffalo
Griffith & Hoot 1333 Cambria Philadelphia
Grimes Tom & Co Williamstown N J
Grimm & Satchell Iris Phila
Groom Sisters 503 W Hermitage Trenton N J
Grossman A 539 North Rochester
Gruber & Kew 408 E E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall E Clayton Elmhurst Pa
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 16 Orchard North Conn
Halla Dogs 111 Walnut Revere Mass
Halpern Nan 1621 E 17 av Denver
Hansen Boys 81 E 93 N Y
Harsted Willard 1411 Tyrantia New Orleans
Hamilton Estelle Muskegon Mich
Hamilton H L Cliffside Park Ashland Ky
Hamline The 51 Scovel Pl Detroit
Hampton & Bassett 4366 Winthrop av Chicago
Hanes G Scott 813 Ritten Phila
Hanes Edith Riverside Saginaw Mich
Hannon Emily 1458 No Hamlin av Chicago
Hansone & Co Pier Old Orchard Me
Hanvey Lou 552 Lenox av New York
Harris & Randall Palace Hotel Chicago
Hart Bros Barnum & Bailey C R
Hart Stanley Ward 4445 Pine St Louis
Hart Maurice 156 Lenox av New York
Hartman Gretchen 521 W 135 N Y
Harvey & Welch 7 E 119 N Y
Harveys 507 Western Mountville W Va
Hatches 47 E 133 New York

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Hayden Virginia Alcazar Denver Indef
Hayden Jack Orpheum Duluth
Hayman & Franklin Royal Oldham Eng
Haywood Chas 43 Clinton Newark N J
Held & La Rue 1233 Vine Philadelphia
Henderson & Thomas 227 W 40 New York
Henella & Howard 846 N Clark Chicago
Henry Dick 207 Fairmont Brooklyn
Henry Girls 2324 So 17 Philadelphia
Henry 423 E 162 N Y
Herbert Barnum & Bailey C R
Herberia The 47 Washington Lynn Mass
Herman & Rice 232 W 26 N Y
Herr Noodle Box 66 Wiltmer Pa
Herz Geo 832 Stone av Scranton
Hessie National Sydney Australia Indef
Heverley Grace 201 Desmond Sayre Pa
Hill & Ackerman Empress Victoria B C

Hill Edmunds Trio 362 Nelson New Brunswick
Hillman & Roberts 516 E 11 Saginaw Mich
Hilliers 192 Bay 25 Bensonhurst N Y
Hines & Fenton 151 W 63 New York
Hoffman Dave 1241 E Clearfield Phila
Holman Bros 614 Lake Cadillac Mich
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Homan & Helm 123 Lockwood Buffalo
Hood Sam 731 Florence Mobile Ala
Hoover Lillian 432 W 34 New York
Hopp Fred 326 Littleton av Newark N J
Hortel Kathryn 251 Halsey Bklyn
Hotelling Edward 557 S Division Grand Rap
House Carl C 198 Glover Detroit
Howard Bros 229 W 38 N Y
Howard Emily 644 N Clark Chicago
Howard Comedy Four 933 3 av Brooklyn
Howard Harry & Mae 322 S Peoria Chicago
Howard Bernice 3009 Calumet av Chicago
Howard & Howard Hammersteins N Y
Hoyt Edward N 166 W 47 N Y
Hoyt & Starke 14 Bancroft Pl Bklyn
Huegel & Quinn 536 Rush Chicago
Hubert & De Long 4118 Madison Chicago
Hudson E 4038 Trever Kansas City
Hunter Rose 320 So Senate av Indianapolis
Hurley F J 152 Magnolia av Elizabeth N J
Hutchinson A 210 E 14 New York
Hyatt & Le Nore 1613 W Lanvale Baltimore
Hylands 33 Cherry Danbur Conn
Hylde Beale 513 Pearl Buffalo

I.

Inge Clara 200 W 49 N Y
Ingila & Reading 192a Bower Jersey City
Innes & Ryan Bijuau Delta Creek Mich
Ingrams Two 1304 Story Boone Ia
Jensen Sisters Colonial Norfolk Va
Irving Pearl Indian Lane Canton Mass
Irwin Flo 227 W 45 N Y
Irwin Ferdinand 33 Horton Fall River

J.

Jackson Cyclists Palace London
Jackson Hry & Kate 206 Buena Vista Yonkers
Jackson Alfred 30 E Tupper Buffalo
Jacobs & Sargent Atkins v Pittsburg
Jeffries Tom 339 Bridge Bklyn
Jennings Jewell & Barlow 3352 Arl't'n St L
Jess & Dell 1202 N 5 St Louis
Jewell Mildred 5 Alden Boston
Johnson Great 257 W 37 N Y
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6345 Callowhill Phila
Johnstone Chester B 48 Lexington av N Y
Johnstone Musical Empire Cardiff Wale
Jones & Rogers 1351 Park av New York
Jones Maud 50 W 135 N Y
Jones & Gains 412 W 55 N Y
Jones & Moore 59 Kendall Boston
Jones & Whittehead 23 Broad Newark N J
Jordan Anna & Co Crystal Milwaukee
Juno & Wells 511 E 73 New York

K.

Kartello Bros Paterson N J
Kaufmans 240 E 25 Chicago
Keating & Murray Bickers Wildwood N J Ind
Keating & Barry 74 Boyland Boston
Keely & Parks 321 W 150 N Y
Keely Bros 5 Haymarket Sq London
Kelle Zena 110 W 44 N Y
Kell Jack 1163 16 Milwaukee
Kelley Western Orpheum Spokane
Kelley Sisters 4332 Christiania av Chicago
Keltner 133 Colonial Pl Dallas
Kendall Chas & Maudie 123 Alfred Detroit
Kennedy Joe 1131 N 3 Knoxvill Tenn
Kenton Dorothy Felix Portland Hti N Y
Keough Edwin Continental Hotel San Fran
Keough Rose 433 D 164 New York
Kidder Bert & Doris 336 Santa Clara Alameda
King Bros 311 4 av Schenectady
King Violet Wirted 23 E 14th Blackpool Eng Ind
Klein Ott Nicholson Park Springfield O
Klein & Clifton 507 W 124 N Y
Knight Bros & Sawtelle 4460 Sheridan rd Chic
Koehler Grace 5050 Calumet Chicago
Kohers Three 63 13 Wheeling W Va
Konzer Bros Wintergarten Berlin

L.

Lacey Will 1516 Capitol Washington
Lafayette Two 185 Graham Oakosh
Lamont Harry & Flo 20 Clinton Johnstown NY
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 332 Genesee Rochester

Lane Eddie 305 E 73 New York
Lang Karl 273 Bickford av Memphis
Langdons Temple Rochester
Langman Joe 102 S 51 Philadelphia
Lansar Ward E 232 Schaefer Brooklyn
La Auto Girl 139 Alfred Detroit
La Blanche Mr & Mrs Jack 3315 E Baltimore
La Centra & La Rue 2461 2 av New York
La Clair & West Box 155 Sea Isle City N J
La Grange & Gordon 3602 Lucas av St Louis

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Two months, August and September, Ron-
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La Molnes Musical 332 5 Baraboo Wis
La Nolle Ed & Helen 1707 N 15 Philadelphia
La Ponte Marg 123 W Commerce San Antonio
La Rue & Holmes 21 Little Newark
La Toy Irene 34 Atlantic Newark N J
La Toy Bros Orpium Montreal
La Vettes 1703 W 31 Kansas City
La Vine Edward Orpheum Los Angeles
Larose 226 Bleeker Brooklyn
Larrievs & Lee 22 Shuter Montreal
Lashe Great 1611 Kater Philadelphia
Laurent Marie Long Beach L I
Laurent Bert 3 Platt Pl Scranton
Lavardes Lillian 1209 Union Hackensack N J
Lavine & Inman 3201 E 81 Cleveland
Lawrence & Edwards 1140 Westm'r Provid'e
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 263 E Indiana St Charles Ill
Le Dent Frank Orpheum Seattle
Le Grange & Gordon 2802 Lucas av St Louis
Le Page 236-5 Milwaukee
Le Pearle & Bogart 401 Solome Springfield Ill
Le Roy Geo 36 W 115 N Y
Le Roy Vic 33 Everett Kansas City Kan
Le Roy Chas 1306 N J Baltimore
Le Roy & Adams 1812 Locust av Erie Pa
Leshy Bros 259 East av Pawtucket R I
Lee Joe Kinley Kan
Lee Rose 1040 Broadway Brooklyn
Lefingwell Nat & Co 235 W 150 New York
Leipzig Nat Orpheum Los Angeles
Lentz 1914 Newport av Chicago
Leonard & Drake 1099 Park Pl Brooklyn

BERT LESLIE

King of Slang in

"HOGAN THE PAINTER"

Next Week (Aug. 28), Keith's, Philadelphia.

Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 139 New York
Lester & Kellert 313 Fairmount av Jersey City
Lester Nina Hip Beaumont Tex
Levin & Euse 14 Prospect W Haven Conn
Levy Family 47 W 129 New York
Lewis Walter & Co 677 Wash'n Brookline Mass
Lingermans 705 N 5 Philadelphia
Livingston Murray 830 E 163 N Y
Lloyd & Castano 104 E 61 New York
Lockhart & Webb 323 W 33 N Y
Lockwoods Musical 132 Cannon Poughkeeps
Lola & Love 3914 2 Brooklyn
London & Riker 33 W 98 New York
Londons Four Orpheum Oakland
Longworth 3 Magnolia av Jersey City
Lowe Musical 37 Ridge av Rutherford N J

JIMMIE LUCAS

This Week (Aug. 21), She's, Toronto.
Next Week (Aug. 28), Grand, Syracuse.

Luce & Luce 326 N Broad Philadelphia
Luder & Ellsworth 472-41 Oakland
Lynch Hase 356 Norwood Grand Rapids
Lynch Jack 92 Houston Newark
Lynn Roy Box 62 Jefferson City Tenn
Lyon Walter A Ship Cafe Venice Cal Indef

M.

Mack & Co Lee 666 N State Chicago
Mack Floyd 5934 Ohio Chicago
Macy Maud Hall 1618 E 36 Sheepshead Bay
Mae Florence 43 Jefferson Bradford Pa

AUGUST-GOLDS

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JAMES E. PLUNKETT

The One Big Waltz Song
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Quartette Song in Years.
By Composer of "Meet Me
in Dreamland."

"LET ME CALL YOU SWEETHEART"

"DOWN IN MELODY LANE"

Greatest Novelty Song written in years. **BELLE BAKER** says it's the best chorus she ever heard!! A positive "knockout."

"I'M AWFULLY GLAD THE GIRL I HAD HAS FOUND ANOTHER BEAU"

This is a sure fire hit. Tom Murphy of **PRIMROSE FOUR** is making a tremendous hit with it, and you know Tom is particular what he sings.

And our big
novelty **HIT**
by composer
of "HOME
OF THE
DAYS."

"THERE'LL COME A TIME"

Melloy Dannie 11 Glen Morris Toronto
Manning Frank 255 Bedford av Brooklyn
Manning Trio 154 N Wanamaker Phila
Mantelle Marionettes Chester Cincinnati
Marcorio 819 Laflin Chicago
Marlo & Hunter 2122 Eugenia St Louis
Marine Comedy Trio 187 Hopkins Brooklyn
Marion Cliff Grant Hotel Chicago
Marion & Lillian Freeport L I
Marlo Aldo Fr Depue Chicago
Marsh & Middleton 19 Dyer av Everett Mass
Marsh Chas 305 14 Milwaukee
Martha Mile 63 W 91 New York
Martine Carl & Rudolph 457 W 57 New York
Martin Dan & Co Empress Victoria B C
Mathews Mabel 2937 W Madison Chicago
Mathewson Walter 843 W Ohio Chicago
Mayne Elizabeth 1333 S Wilton Phila
McCann Geraldine & Co 705 Park Johnston Pa
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 1810 Gravesend av Bklyn

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McCune & Grant 636 Benton Pittsburgh
McDowell John & Alice 627 6 Detroit
McGarry & Harris 521 2121 almer Toledo
McGuire Tutz 69 H 2nd Detroit
McLain Sisters 38 Miller av Providence
McNallys Four 225 W 38 New York
McNamee 41 Smith Poughkeepsie
Macnicol Jack Charlottetown Canada
McWatson & Tyson 410 Brooklyn
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
Methen Sisters 12 Fulton Springfield Mass
Meyer David 1534 Central av Cincinnati
Michael & Michael 320 W 53 New York
Milam & DuBois 234 W 62 N Y
Military Trio 575 E 24 Patterson
Miller & Mack 2541 Federal Phila
Miller & Princeton 85 Olney Providence
Miller Theresa 118 W Grand av Oklahoma
Millman Trio Wintergarten Berlin
Mills & Moulton 58 Rose Buffalo
Milton Joe Illg Banner B R
Milton & De Long Sisters Trent Trenton N J
Minatrol Four Majestic Hot Springs Ark
Mintz & Palmer 1305 N 7 Philadelphia
Minkel Hunt & Miller 108 14 Cincinnati
Mitchell & Cain Empire Johannesburg
Moller Harry 34 Blymer Delaware O
Montambo & Bartell 40 E Liberty Waterbury
Montgomery Harry 154 E 124 New York
Moore Geo W 3164 Cedar Phila
Morgan Bros 2536 E Madison Philadelphia
Morgan King & Thompson 516 63 E 41 Chic
Morgan Meyers & Mike 1236 W 26 Phila
Morin Sisters Standard Cincinnati
Morris & Wortman 132 N Law Allentown Pa
Morris & Kramer 1306 St John Pl Bklyn
Morris Mildred & Co 250 W 35 New York
Morton & Keenan 574 11 Brooklyn
Motokiri 363 W 46 N Y
Mozarts M H Brighton Beach
Mueller & Mueller Saginaw Mich
Mullins & Correll Majestic Milwaukee
Muller Maud 601 W 151 N Y
Murray & Alvin Great Albini Co
My Fancy 12 Adams Strand London
Myers & MacBryde 162 6 av Troy N Y
Niville & Orth Muscoda Wis

N.

Nazzarro Nat & Co 3101 Tracy av Kansas City
Neary Elias & Ross 453 E Main Bridgeport
Nelson Bert A 1645 W Humboldt Chicago
Nelson Oswald & Berger 150 E 123 N Y
Nevados Three Plaza Chicago
Newhoff & Phelps 12 W 117 N Y
Noble & Brooks Mt Clemens Mich
Nonette 617 Flatbush av Brooklyn
Norton C Porter 6342 Kimbark av Chicago
Noss Bertha Gerard Hotel N Y

Nosses Musical Grand Syracuse
Nowak Eddie 595 Prospect av Bronx N Y

O.

O'Connor Trio 706 W Allegheny av Phila
O'Dell & Gilmore 1145 Monroe Chicago
O'Donnell J R 132 E 124 N Y
Ogden Gertrude H 3835 N Mozart Chicago
Olivers Four Bijou Pittsburgh Mass
Omar 252 W 36 N Y
O'Neill & Regency 592 Warren Bridgeport
O'Neill Trio Montauk Passaic N J
O'Rourke & Atkinson 1343 E 65 Cleveland
Orr Chas F 151 W 41 N Y
Orren & McKenzie 605 East Spring Ohio
Ott Phil 178A Tremont Boston
Owens Dorothy Mae 3047 90 Chicago
Ozawa The 43 Kinsel av Kenmore N Y

P.

Padula Vincent 523 Park av Bklyn
Palme Esther Mile 121 E 46 Chicago
Parker & Morrell 187 Hopkins Bklyn
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Patterson Sam 29 W 133 N Y

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Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster av Atlantic City
Pepper Twins Lindsay Can
Peto & Wilson Park New Orleans
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bldfmed av Hoboken N J
Phillips Mondane Calvert Hotel N Y
Phillips Samuel 316 Clason av Brooklyn
Piccolo Midgets Box 23 Phenicia N Y
Pinkney Dick Hagenbeck Wallace C R
Pisano & Bingham 50 Christie Gloverville
Pisano Yen 15 Charles Lynn Mass
Pope & Uno 224 Franklin Phila
Potter & Harris 6330 Wayne av Chicago
Pouchots Ballet Trent Trenton N J
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest av N Y
Price Harry M 823 Kelly Bronx N Y
Prices Jolly 1623 Arch Philadelphia
Priors The Tukula Wash
Proctor Sisters 1112 Halsey Brooklyn
Prossit Trio Ringling Bros C R

Q.

Quartette A 753 Home N Y
Quigg & Nickerson Gormans Boston Indef
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 507 W 112 N Y
Rainmond Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Rapier John 173 Cole av Dallas
Ravie & Von Kaufman Park Springfield O
Ray Eugene 5602 Prairie av Chicago
Ray & Burns 287 Balmbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Great Milan Italy
Raymond Ruby & Co Brighton Beach N Y
Raymore & Co 147 W 95 N Y
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed Bros Keiths Cleveland
Reed & Earl 236 E 62 Los Angeles
Reeves Geo H 194-8 Troy N Y
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Remy & Soper 1232 N Alden Phila
Renalles The 2064 Sutter San Francisco

"YEARS, YEARS AGO"

This is the latest waltz ballad by **LEO FRIEDMAN**, and it's the best melody he ever wrote. Just another natural hit.

"THE WHOLE WORLD REMINDS ME OF YOU"

great semi-high class ballad—as good as "LOVE ME AND THE WORLD IS MINE." That's a strong claim, but the song will prove this.

Send or call for these good things now. Orchestration in any Key. We have a number of new songs in Mass. Can fit any situation. We'll gladly send same to any recognized performer or manager.

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Renzenzetta & La Rue 2321 So Hicks Phila
Reese Len 1021 Cherry Phila
Rhoads Marionettes Sleepchase Coney Island
Rice Elmer & Tom Fair Columbus O
Rice Frank & Truman 626 S 48 av Chicago
Rich & Howard 214 E 19 N Y
Rich & Rich 2943 Milwaukee av Chicago
Richard Bros 216 E 5 New York
Richards Great Grand Syracuse
Riley & Lippus 35 Plant Dayton O
Rip Al C 230 W 146 N Y
Ripon AIF 545 E 87 New York
Ritter & Bovey 49 Billerica Boston
Roberts C E 1851 Sherman av Denver
Roberts & Downey 86 Lafayette Detroit
Robinson Wm C 3 Granville London
Robinsons The 901 Hawthorne av Minneapolis
Rock & Rol 1610 Indiana av Chicago
Roeder & Lester 414 Broadway Buffalo
Rogers & Mackintosh 3 Claremont Pl M'tl'r NJ
Rolande Geo S Box 290 Cumberland Md
Ro Nero 412 S George Rome N Y
Roode Clara M Ringling Bros C R
Rose Lane & Keigard 125 W 43 N Y
Rose Clara 6025 57 Brooklyn
Ross & Lewis Empire Middleboro Eng
Ross Kittle Victoria Chattanooga Tenn
Ross Sisters 65 Cumerford Providence
Rostas Musical Novelty 218 W 48 N Y
Rother & Anthony & Patterson Providence
Roya Bowdoin Square Boston
Russell & Davis 1816 High Springfield O
Rye Geo W 116 Ft Smith Ark
Ryno & Emerson 161 W 174 N Y

S.

Sabel Josephine Empress San Diego Cal
Santora & La Mar 1327 5 av N Y
Sanford & Darlington 2337 So Warnock Phila
Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 918 Longwood av N Y

JOE GUR
SCHENCK and VAN
Next Week (Aug. 28), Columbia, St. Louis.
Direction, **EDW. S. KELLER.**

Scherer & Newlrick 18 Goodell Buffalo
Schilling Wm 1000 E Lanvale Baltimore
Scintella 688 Lyell av Rochester
Scott Geo 377 S 4 Bklyn
Scott Norman R Riverview Chicago Indef
Scott & Yost 40 Morningdale av N Y
Scully Will P 8 Webster pl Brooklyn
Selby Hai M 204 Schiller Bldg Chicago
Senzell Jean 213 Eleanor Chicago
Sevenska 526 8 av N Y
Seymour Nellie 116 W 111 N Y
Sexton Chas B 2849 116 W 111 N Y
Shoa Thomas 3664 Pine Grove av Chicago
Shodmans Dogs Dumont N Y
Shopperty Sisters 328 W 43 N Y
Shorlock Frank 514 W 135 N Y
Shorlock & Holmes 2506 Ridge Philadelphia
Shormans Two 252 St Emanuel Mobile
Sherry Jos V Sparks Circus C R
Shields The 207 City Hall New Orleans
Shidona & Earle 2544 So 8 Philadelphia
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