

TEN CENTS

# VARIETY

VOL. XXVII. No. 9.

NEW YORK, FRIDAY, AUGUST 2, 1912.

PRICE TEN CENTS.



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THE NEW LYRIC.....BIRMINGHAM, ALA.  
THE FORSYTH.....ATLANTA, GA.  
THE GRAND.....ATLANTA, GA.  
THE ORPHEUM.....BIRMINGHAM, ALA.  
THE ORPHEUM.....NASHVILLE, TENN.  
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THE GRAND.....AUGUSTA, GA.  
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THE BIJOU.....NASHVILLE, TENN.  
THE LYRIC.....ATLANTA, GA.  
THE LYRIC.....MEMPHIS, TENN.  
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and  
ALLIED INTERESTS  
Under the Personal Direction of  
**JAKE WELLS**

NEW YORK OFFICES  
SUITE 316  
PUTNAM BUILDING,  
1493 BROADWAY,  
NEW YORK CITY.  
CHAS. W. REX, Genl. Rep.

**NOTE :** "THE OBJECT OF THE ABOVE INFORMATION IS FOR THE PURPOSE OF SETTING RIGHT THE VARIOUS ARTICLES AND UNAUTHORIZED STATEMENTS WHICH HAVE RECENTLY APPEARED IN PRINT CONCERNING THE THEATRES AND THEATRICAL INTERESTS WHICH I REPRESENT IN THE SOUTHERN STATES."—JAKE WELLS.



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## SAVAGE ABANDONS "MOUSME;" DECIDES PIECE WOULDN'T DO

**Saw Japanese Operetta Played in Wales. Planned Big Production Of It. Has New Comedy by Rupert Hughes for Presentation in September**

Henry W. Savage, who had fully planned to make an elaborate production of "Mousme," the Japanese operetta, quite successful abroad, has decided to abandon the piece altogether.

When Savage was on his recent trip around the world he stopped at Cardiff, Wales, to give "Mousme" his personal inspection. The play made such an impression that he decided to give it an American showing. Savage procured the option, but finally came to the conclusion that it would require too much fixing to make it go in New York.

"Mousme," by Robert Courtneidge, will revert back to its owners and it is probable that another American producer may secure the piece and present it here. Savage was to have produced the operetta in October.

In its place Savage will produce a new comedy, which he has just accepted from Rupert Hughes. This piece will be given its first performance October 21, being presented in New York soon after. A pugilist is among the principal characters.

Savage's other new production, "Somewhere Else," will be made around Christmas.

### AMES' VAUDEVILLE ACTS.

David Belasco is not to be the only big legitimate producer to invade the vaudeville field if Winthrop Ames' plans do not go astray.

It is understood that before Johnnie Collins, late of the Orpheum offices, sailed for Europe there was some sort of an arrangement made by which Mr. Collins was to handle the vaudeville end for Mr. Ames.

Whether the arrangement will hold when Collins returns is not certain, but it is more than probable vaudeville will see several pieces after they

have been produced at the Little Theatre.

The first of the Ames' acts for vaudeville will be last season's success, "The Terrible Meek," requiring a cast of three.

### BROAD SONG TITLE PANNED.

Chicago, July 31.

A song title in "The Charity Girl" which opened at the Studebaker this week may bring much business to the show. It is "I'd Rather Be a Chipmunk than a Charity Bum," sung by Blossom Seeley.

The papers have panned the title line. The Police Censor may demand its elimination, which will bring more notoriety to the production.

"The Charity Girl" is weak and somewhat slow in action, although lavishly produced.

In its first week, Geo. W. Lederer who produced the piece is doubtlessly building it up.

George W. Lederer, who has been in Chicago looking after the opening performance there of "My Charity Girl" Monday night, is expected to return to his New York office next Monday.

### LOOKING FOR A PRESS AGENT.

The United Booking Offices is reported searching for a press agent. Joe Flynn, who covers theatricals for the Herald, and Walter J. Kingsley have been mentioned in this connection during the week.

The big agency's officers are said to hold peculiar ideas of a press agent's value. They will agree to furnish a typewriter and all the paper, so what expenses can a publicity pusher have, unless he insists upon eating now and then?

### MORRIS CALLED "OPPOSITION."

(Special Cable to VARIETY.)

London, July 31.

Since William Morris arrived here on his return trip the other day, he has been engaging a number of foreign acts. It is positively stated in many quarters over here that Morris intends to play vaudeville against the United Booking Offices in America.

The details of the above cable are too meagre to suggest more than a surmise as to William Morris' object in engaging foreign turns for this country.

While over here for a few weeks it was reported Morris might have some business dealings with F. F. Proctor. It would not be surprising if the vaudeville people heard that Morris had reached some understanding with Proctor, possibly with reference to the Fifth Avenue theatre, New York, and Proctor's, Newark. His activity abroad just at this time in dealing with vaudeville acts could then be explained. If there is a Proctor-Morris connection, it is very likely Mr. Morris is securing a line of big attractions to play the Proctor theatres as headliners. To avoid interference by the booking powers who are apparently hand in hand with Proctor, Morris is also securing other turns in order that the Proctor show for next season shall not be wholly broken down at any time.

The alternative for Morris to place acts would be for the independent manager to secure a New York theatre, where he could put on variety shows having a big feature at the head, for a run.

### JEAN DE RESZKE COMING BACK.

Jean de Reszke, the Polish tenor, is coming back to America next season. He has accepted an offer from Andreas Dippel for twenty appearances with the Chicago-Philadelphia Opera Company, some of them to be made at the Metropolitan Opera, New York.

De Reszke's last opera appearance here was in 1900-01. He later has been singing at the Paris Opera, but has devoted much time to teaching.

### \$3,500 ENGAGEMENT RING.

A well-known woman of the stage who often has had her name in the newspapers for various incidents connected with her young life, is sporting a diamond engagement ring.

She says it cost \$3,500 and was given her by a well-known manager who often has had his name in the newspapers also.

### "OFFICER 666" AT COHAN'S.

"Officer 666" will move from the Gaiety to the Cohan theatre opening the season Aug. 19 for the latter.

If "Stop Thief," the new Cohan & Harris farce being shown at the Apollo, Atlantic City, "gets over," it will probably be the season's starter at the Gaiety. "Room 44" was to have been the opener, but the store house claimed it.

### WISE IN "THE GENTLEMAN."

"The Gentleman from Mississippi" is going into vaudeville. Furthermore, it is going in with its original star in the titular role.

Thomas A. Wise, who has scored a big success in the extended Broadway run of the play, will be the name featured with the piece.

Jos. Hart has the star under his wing.

### SHUBERT OFF HIS FEED.

Lee Shubert has been off his feed for the past few days. He came down to his office Tuesday for a few moments. It was said he wasn't feeling any too well and might take it easy for a little while to rest up.

### OPEN MEETING VS. RATS.

Chicago, July 31.

An open meeting to discuss the White Rats Actors' Union is advertised for Friday, Aug. 2, at the hall, 232 Clark street.

S. D. Ricardo is arranging for the meeting. Everyone who wishes to speak will be invited to do so.

Ricardo is said to be a member of the W. R. A. U., and antagonistic to the present policy of government in the order. He was formerly secretary of the Actors' Union local in this city, before the Rats affiliated with that union.

# CARUSO GETTING \$7,000 NIGHTLY, MAKING RECORD FOR SALARY

**South American Contract Said to Call for \$84,000 for  
Twelve Evenings. Tenor Gets \$3,000 a  
Night for Two Songs at Ostend**

(Special Cable to VARIETY.)

Paris, July 31.

Signor Caruso is in Paris and has arranged to sign a contract which constitutes a record for salary, if reports are true.

This is his contract for Buenos Ayres, from Sept. 1 to 25, for which he is to receive \$84,000, being a remuneration of \$7,000 for each evening he sings.

Prior to this operatic tour he will appear at Ostend, at concerts, receiving \$3,000 each night. It is stipulated he shall not sing less than two songs.

## WALTER KELLY IN PROVINCES.

(Special Cable to VARIETY.)

Manchester, July 31.

Walter Kelly is making his first appearance in Manchester and doing very big. He sails for home Aug. 7.

## OPENINGS IN PARIS.

(Special Cable to VARIETY.)

Paris, July 31.

Jeanette Denaber and the Great Roland open at the Marigny tomorrow.

The Ritchies, Woodward's Seals, Lane and O'Donnell, Harry De Coe and Bird Millman open at the Olympic Aug. 20.

## MYSTIFYING ILLUSION.

(Special Cable to VARIETY.)

Manchester, Eng., July 31.

The illusion act at the Hippodrome, "Shadow People" is mystifying.

## MAY DE SOUSA AT TIVOLI.

(Special Cable to VARIETY.)

London, July 31.

May De Sousa is to appear shortly at the Tivoli in "The Prince Rides By."

## "TYPHOON" IN ENGLAND.

(Special Cable to VARIETY.)

London, July 31.

Lawrence Irving, Sept. 30, will produce for the first time in England at Newcastle "The Typhoon."

## "SCHERHERAZADE" GORGEOUS.

(Special Cable to VARIETY.)

London, July 31.

The ballet "Scherherazade" produced at the Coliseum by Oswald Stoll and Alexis Kosloff is a gorgeous affair, magnificently staged. Kosloff does excellent work but his support is not of the best. There is a snappy pantomime ensemble.

The efforts of Forkine Bakst and Diaghilev to prevent the production of the piece at the Coliseum failed.

Another attempt is being made to injunct the Kosloff production.

## TIES UP THREE SHOWS.

(Special Cable to VARIETY.)

Berlin, July 31.

It is understood that A. H. Woods

has tied up three new musical shows through the placing of a lump sum with an agency here. The names of the pieces and the identities of the authors could not be ascertained.

It is known however that the pieces have not been produced as yet and are the work of prominent composers.

## KEEPING GIDEON ABROAD.

(Special Cable to VARIETY.)

London, July 31.

Melville Gideon, the American song writer, has decided to remain in England for some time.

He has been commissioned by the management of the Alhambra to assist in the writing of the next revue for the house.

## ACCUSTOMED TO FLOPS.

(Special Cable to VARIETY.)

London, July 31.

Sir Joseph Lyons of restaurant fame produced a coster sketch at the Holborn Empire Monday which proved a failure. This is not the first time the Knighted head of the Lyons eating places has written for the stage, nor is it the first time his efforts have fallen down.

## JUGGLE SUCCESSFULLY.

(Special Cable to VARIETY.)

London, July 31.

Barnes and King, comedy juggling act, opened at the Holborn Empire Monday and were successful.

## TWICE IN THE SAME PLACE.

(Special Cable to VARIETY.)

London, July 31.

Josephine Davis has been stopped by the courts from singing a number from "The Pink Lady."

Miss Davis was restrained in this country from singing the same song.

## "CLACQUE" STILL WORKING.

(Special Cable to VARIETY.)

London, July 31.

Though the claque at the Alhambra was discharged the system of hold-up still exists, carried on by claque and artists.

Ethel Levey was threatened at the Hippodrome recently because she discontinued its use.

## PELLISSIER IS PAPA.

(Special Cable to VARIETY.)

London, July 31.

A. Pellissier of "The Folies" is rejoicing. His wife, Fay Compton, presented him with a son this week.

## BERLIN'S APOLLO FOR LEASE.

(Special Cable to VARIETY.)

Berlin, July 31.

The lease of the Apollo theatre has been offered to a new dramatic company.

## MANY GERMAN COMEDIES.

(Special Cable to VARIETY)

Berlin, July 31.

Comedies are creeping in aplenty. Roda-Roda and Gustav Meyrink announce one, "The Slave From Rhodus," after an old Greek adaption. This play is to open at the Schauspielhaus, Munchen.

Victor Arnold and Franz Arnold have finished one, which they call "The Old Man." It is to open at the Lustspielhaus, Berlin.

Pordes Milo and Klempner Hochstaedt have enough daring to chose the building speculations for their modern comedy "W. W." This mystifying title denotes "Berlin's Farthest West."

"Summer," a comedy in three acts, by Thaddaeus Rittner, will be played at the Lessing Theatre, Berlin.

Oscar Blumenthal, one of Germany's best-known comedy writers, the author of "Das weisse Rossel" and many other plays, has finished a comedy, which he calls "A Pass of Arms" ("Ein Waffengang"). The Royal Schauspielhaus, at Berlin, and the Deutsche Volkstheatre, of Vienna, will produce this play simultaneously.

Julius Horst and Arthur Lippschitz have also a new comedy on the market, "Bunning" ("Der grosse Bummel").

With few exceptions, all comedies written over here have at least two authors.

## BOOK BY McCLELLAN.

(Special Cable to VARIETY.)

London, July 31.

C. M. S. McLellan is doing the musical version of "Le Petit Cafe" for Klaw & Erlanger who will produce the piece in America sometime before next March.

## TAKING GERMAN PLAYS.

(Special Cable to VARIETY.)

Berlin, July 31.

Herr Baumfield is acquiring for American production several German plays.

The latest is Doormann's "Dawenwahl Birsinskis Narrentanz."

## MOFFATT SUIT SETTLED.

(Special Cable to VARIETY.)

London, July 31.

The suit brought by the former agency firm of Somers & Warner against Graham Moffatt, author of "Bunt Pulls the Strings" and several other plays which are to be produced both in this country and America, has been amicably settled. The terms have not been made public.

Somers & Warner to whom Walter Hast brought Graham Moffatt when he discovered him playing for a small salary in the Provinces, claimed twenty-five per cent. on all "Bunt" receipts and other Moffatt plays.

Ben Nathan introduced Moffatt to Cyril Maude, and was also involved in the suit.

It is understood that \$19,000 was the amount paid to release Moffatt from all further obligations to the firm.

## ENGLISHMAN AT EXPOSITION.

(Special Cable to VARIETY.)

London, July 31.

F. R. Benson the English Shakespearean actor has been engaged to produce the pageant "San Francisco History" at the Panama Exhibition in 1915.

## USING ELECTRICITY.

(Special Cable to VARIETY.)

London, July 31.

Raymond Phillips who first brought out the "wireless controlled airship" is showing a new offering at the Coliseum.

Besides controlling the airship Phillips plays four electrically controlled pianos at the same time.

It is an entertaining show aside from the scientific and educational aspect.

## ALHAMBRA'S REST.

(Special Cable to VARIETY.)

London, July 31.

The Alhambra closes Aug. 10 for two months. During the time extensive alterations will be made in the house.

## ONE PLAY WALLER HAS.

(Special Cable to VARIETY.)

London, July 31.

Lewis Waller returns to America about Aug. 15.

The actor manager has not the Otto Knoblauch play, "Discovery of America."

He will produce early in September Ernest Denny's "Happy Prodigal."

## NOT A NIGHTINGALE.

(Special Cable to VARIETY.)

London, July 31.

La Manola Gaditana, a South American singer at the Coliseum, is not a nightingale.

## BARD AT XMAS TIME.

(Special Cable to VARIETY.)

London, July 31.

After the many false alarms which have been printed regarding the appearance of Wilke Bard in America, it is now more than likely that the popular comedian will appear on your side of the water around Christmas time, which will mean the throwing up of his patomime engagement.



KATHRYN OSTERMAN AND CO

In this instance Miss Osterman has for company her nine-year-old boy, Jack. The picture was snapped while mother and son were trying to stop the grass from growing on the lawn of Miss Osterman's sister's farm, near Toledo.

# INDEPENDENT AFFILIATION IN "SMALL TIME" BOOKINGS

**Affiliated Vaudeville Agency and M. R. Sheedy Agree to Get Together. Starting Off With Twenty Weeks. Others May be Taken in. Loew-United Deal Pending.**

An agreement to jointly book has been reached between the Affiliated Vaudeville Circuit and M. R. Sheedy. The new combination will start off with twenty weeks.

The Affiliated Circuit includes the Moss & Brill and Cunningham & Fluegelman houses, six, all in Greater New York. Sheedy books the Gordon Brothers big houses at Boston and Lynn (Olympias), among many others in New England.

It is understood the papers have been signed. The managers of the respective agencies admitted as much Wednesday.

The agencies will move into a new suite of offices in New York, and the combined concern is apt to accept proposals made to join by other independents.

Three of the Affiliated houses are now building. They will be finished around Nov. 1. The Moss & Brill theatres are the 86th Street, Jefferson (14th street), Lafayette (Broadway and 146th street) and Bay Ridge. The three first named will probably be obliged by conditions to play a "big time" show when opening, at "small time" prices. The Cunningham & Fluegelman theatres, McKinley Square (Bronx) and De Kalb (Brooklyn) will also have bills the coming season that will not fall much below \$2,000 weekly. These shows will be on a par played by the Olympias booked by Sheedy.

The comment among the "small timers" over the reported United Booking Offices-Marcus Loew connection seethed along this week. Notwithstanding denials issued by the United Offices, the conferences between the two sides have been along the lines reported in VARIETY for the past two weeks. It was close to a final arrangement, when, it is understood the United agency made a couple of conditions that did not appeal to the Loew people. These hung the affair up. It is still pending, although there was another conference this week.

What the exact terms of the semi-merger are can not be learned. The small time men refuse to believe the United will part with all of its commission from the Family Department.

Another phase of a combination which places the United's Family Department elsewhere is that the United can not hold all of its people or houses in the small time division of the agency, if this occurs.

It was spoken around the Putnam Building during the week that one booking agent who handles many houses in the Family Department has declared that the United need not include him nor theatres booked by him in any deal that is made, as he will go out as an independent booker, if that happens.

There has been talk also over the position of the William Penn theatre, Philadelphia. Billy Miller has the house. The United booked it the past year. Mr. Miller is reported to be wavering as to his booking connection for the coming season. The United agency is rumored to have asked Miller for an interest in his theatre, if he continues in the agency. Several propositions are before the Philadelphia, according to report.

## ENGLISH ACT'S BIG SUCCESS. Chicago, July 31.

A sensational success was recorded here at the Majestic Monday by Owen McGivney, an English protean artist appearing in American vaudeville for the first time.

His success equals that achieved by Ada Reeve at the Majestic some months ago. McGivney ranks with the best of the protean players who have appeared in this country. He outranks many of them.

## MINSTREL DATE POSTPONED.

The engagement of the Primrose-Dockstader Minstrels as the "name" for the Fifth Avenue, New York, week of Aug. 12, has been declared postponed until a later date.

As far as known the Proctor management has secured no big attraction for the house during the week mentioned. It is possible an attempt will be made to boost a medium priced turn into the headline position, instead of a \$5,000 act, as was at first announced would be played.

## AFTER "BABY MINE" TOUR.

Following the engagement for four weeks in "Baby Mine," entered into by Margurite Clark, that young woman is expected to vault into vaudeville for a stay.

## KOLKER WANTED \$400.

Vaudeville could not stand the figure Henry Kolker placed upon his salary to assume the principal role in the Daniel Frohman sketch, "The Girl."

The Frohman forces wanted Mr. Kolker badly for the production, but the actor mentioned \$400 weekly as his salary.

Now they say Mr. Kolker is going with a new legitimate production next season.

## BOOKINGS RECOMMENCE.

The United Booking Offices took on signs of life Tuesday when the managers connected with it began once more to look at the agents' list of acts.

There was no formal booking meeting, but the managers selected acts here and there.

## MILES COMING WAY EAST.

Chicago, July 31.

C. H. Miles, Walter Keefe, O. T. Crawford, Roy Crawford and L. M. Crawford (father of O. T. and Roy), held a meeting at the Theatre Booking Corporation Offices this week, after which it was announced that a combination had been formed to build and operate a vaudeville house in New York, another in Brooklyn and still another in Pittsburgh. The New York house will be somewhere in Harlem.

Al. Gillingham, proprietor of the Orpheum, Grand Rapids, will also be interested in the new deal.

It is understood the buildings will be constructed under the supervision of the Crawfords whose ideas of building permit the theatre to be converted into a garden in the summer time.

## KENO AND GREEN WED.

Atlantic City, July 31.

Yesterday Joe Keno and Rosie Green were married in this city.

They have played in vaudeville for the past year as Keno and Green.

## JEFF DE ANGELES BOOKED.

The return of Jefferson De Angeles to vaudeville will happen Aug. 19 at Proctor's, Newark, when the operatic comedian will appear in a farce comedy, with a special set and six people. William L. Lykens placed the act.

## VAUDEVILLE MAN INJURED.

Hamilton, O., July 31.

John E. McCarthy, vice president of the Gus Sun Booking Exchange and, connected with the Western Managers' Vaudeville Association, and manager of Grand theatre, this city, suffered several broken ribs and was otherwise seriously injured when his auto turned turtle Tuesday.

It is believed he will recover.

## KEEPS RIGHT ON SUING.

Atlantic City, July 31.

Comstock & Gest are keeping right on suing Wesley & Brown, for possession of the Savoy theatre.

Several actions have been tried and decided against the lessees of the property, who, Wesley & Brown claim, sub-leased to them.

The latest suit has been started in the district court. It will come up for trial during August.

## SALLIE STEMBLER AS A SINGLE.

A new single for vaudeville this coming season will be Sallie Stembler, the comedienne, who will open as a lone act at the Union Square, Sept. 9, under the guidance of Helen Lehmann.

## MANAGER LEFT SOMETHING.

Port Chester, N. Y., July 31.

Fred R. Tyrell, late manager of the Rye Beach theatre, foreseeing events, did a quick getaway from here last Wednesday.

Wednesday, when the manager did not put in an appearance, the acts began to whisper amongst themselves. Immediately after the night performance, they did a turn for the box office but an even divide of what was there gave the four acts \$3.75 each.

## MARDO LEAVES LOEW.

Boston, July 31.

Fred Mardo has left the Loew Circuit, and engaged with the United Booking Offices to take charge of its Boston branch.

Jeff Davis will be associated with Mardo. Wesley Fraser, who has run the National Booking Agency as the Boston end of the U. B. O., will also be connected with the new Boston branch.

J. J. Murdock came to Boston last week, making secret arrangements for the United's end in this city.

New quarters will be opened, and a chief for the New England district appointed.

The United Booking Offices is said to have added B. S. Muckenfuss to its staff of employees.

Mr. Muckenfuss may be placed in the Family Department. His daughter, Rosalie, is now in that branch, handling mostly the bookings for the Wilmer & Vincent-Jake Wells houses.

At one time Mr. Muckenfuss was general booking manager for the Interstate Circuit with headquarters in Chicago. Miss Rosalie was his assistant.

Muckenfuss will be assigned to Atlanta, representing the United at that point. Charles Crowl will be the United's representative at Cleveland and Claude Humphries is to be the United's man on the floor of the Western Vaudeville Association, Chicago.

## THREE-ACT APART.

The three-act, Stepp, Mohlinger and King, have agreed to dissolve.

Stepp and King will probably continue the turn as a "two-act" or with a new partner.

## DIVORCED IN CHICAGO.

Chicago, July 31.

Tommy Quigley, professional manager of the Witmark Music Co., secured a divorce from Martha G. Quigley last week in the circuit courts of this city. Judge Stough handed Quigley the paper after a two-year struggle. It took one week to hear the case.

Guy Morville, manager of the Boston theatre on Madison street and well known here theatrically, secured a divorce from his wife, Ruth De Mar, last week.

## BECK DUE TODAY.

The Lusitania coming in today has on board Martin Beck.

On the same boat is Oscar Hammerstein.

## TWO DAILY AT FREEBODY.

Newport, R. I., July 31.

Freebody Park, which of late has been playing "three-a-day" and splitting with other towns nearby, has gone back to its old policy of "two-a-day," the Sheedy agency booking in a six-act show. The Park will run vaudeville until September.

## POP'S 1,500 CAPACITY.

Sacramento, July 31.

A new "pop" house is to be built here by Turner & Dahnken who have accepted plans for a theatre to seat 1,500.



# ALBEE AND MURDOCK DECLARE OPPOSITION AGAINST SELVES

**Though Members of Larchmont Yacht Club, Place that Long Island Sound Society on the "Blacklist" of the United Booking Offices. All Over a "Club" Lost.**

E. F. Albee and John J. Murdock have at last declared themselves "opposition." It happened through the United Booking Offices placing the Larchmont (N. Y.) Yacht Club on the "blacklist" of the agency.

As Messrs. Albee and Murdock are members of the Yacht Club, they were blacklisting themselves against "united acts."

The start of the matter came a couple of weeks ago when the United agency found that the Yacht Club would not again secure shows from it for this summer. Three or four are given by the "Commodores" of the Yacht Club, and a committee was appointed to select the programs.

For two years past the United has booked these affairs, but Larchmont must have contracted "cold feet" against two of its members. In soliciting bids and programs for the entertainments this summer, Gottshalk & Alpuente won out. The firm books many club and private entertainments.

When no answer was received from the submission of the United's bids, the United sent a representative up to Larchmont to find out why. The Superintendent of the Club assured the representative the only reason was the committee was better pleased by the Gottshalk & Alpuente offer.

Railing at the Superintendent failed to make any change in the committee's decision, but the former did inform the committee of the United's protest, especially after Mr. Murdock had personally appeared to add his remonstrances.

The committee, composed of wealthy business men, not connected with the show business and who believe they can get what they pay for, was somewhat appalled at the vehement threats of the United people to break up their entertainments.

After listening to a few remarks in Larchmont, Murdock is said to have written the Yacht Club a very patronizing letter, stating the United would not interfere with the first program, but objection would be made to the others. Attention was called to the fact of Messrs. Albee and Murdock being members. The committee retorted by informing the booking men the club had 1,498 other members also.

An attempt made to secure a list of the bills Gottshalk & Alpuente had booked in for the club failed of its purpose. The first performance Murdock watched from a front seat, and is said to have heard the members declare it was the best program ever in the clubhouse. After each show acts appearing which had played for the United (although holding no contracts for future time) were informed by letter to call at the United offices and explain why they had done so. One or two acts said if they did they would also tell what they thought of the impertinence of the request.

The club and private affair agents in New York have long been bothered by the United, which has attempted to "pull out" acts on them and otherwise break up the shows the United could not secure. This is about the first instance in a long time when outside agents have so cleanly put it over on the United, and at a club of which the chief officers of the United agency are members.

The United has been very chary of late in declaring a "blacklist" on anything in the show line. Its selection of a summer yacht club seemed a feeble attempt to enforce authority.

## UNITED DISCOVERS NEW PAPER.

The United Booking Offices is a funny institution in more ways than one. Only a week or so ago it announced that a weekly vaudeville paper would be started under its auspices with the opening of the season.

The paper the United intended starting has been running under the patronage of the office for a couple of years, but has made no new records for speed.

During this week the United must have thrown down its pet, for Wednesday John J. Murdock, the "executive manager" of the United, notified one of the agents who is supposed to "stand in" with a United official to place the advertisement of an actor in another paper, not the pet and just about as well known.

Mr. Murdock is a bulder of theatrical sheets. It was Murdock who set out to burn up the world with the Show World, a Chicago publication. After sinking somebody's money in the paper, Murdock allowed it to quietly blow up.

But it isn't clubby, this inflating an editor to believe he can lie abed until late in the day knowing the great agency is working for him while he sleeps, and then have the officers of the agency try to "throw business" in another direction. That is a heart-breaking experience for an editor who never hears any news a press agent's sheet does not tell.

## FRANK SPISELLE DIES.

Frank Spissell, the original clown, of Spissell Brothers and Mack and for the past two seasons working under the name of Frank Spissell and Co., died at Plainfield, N. J., Wednesday.

The act was forced to leave the bill at the Majestic, Chicago, Monday, through the illness of Mr. Spissell, but it was not thought at the time to be serious.

Jack Von Tilzer of the York Music Co. will forget all about songs for the next four weeks and try his luck at coaxing fish out of the water at Spring Lake.

## ROSENBERG-KLEIN FRIENDLY.

Long Branch, N. J., July 31.

If Long Branch had a daily paper it would have gotten out an extra Sunday night, when Walter Rosenberg and Arthur Klein resumed their former friendly relations.

The two men clashed in Asbury Park last summer. Though they have both lived in New York since, they did not speak to one another.

Sunday night Mr. Klein brought his vaudeville show over from Asbury and displayed it at a West End hall, at an admission scale.

The audience was Mr. Rosenberg, who paid to get in.

After the performance the manager and audience consoled each other.

## WILLIAMS-NELSON NUPTIALS.

The vacation of Ernie Williams, of the Loew Circuit agency, has been postponed one week, commencing next Monday.

The day before, Mr. Williams will take to wife Grace Nelson, sister of Clara Nelson. The holiday will be a combination vacation-honeymoon.

## POLI MANAGERS' MEETING.

New Haven, July 31.

All the Poli managers, with S. Z. Poll, P. Alonzo and Ed Renton, the executives of the circuit, will have a meeting at the Cox Hotel, Savin Rock, Sunday.

The gathering will be for the purpose of talking over the coming season.

## FOUND OUT AFTERWARDS.

Louisville, July 31.

Judge Allen Kinney, who was part proprietor and manager of a local vaudeville theatre and who claims he and his associates dropped \$30,000 in three months, declares that this country is becoming overheated.

He says there are theatres to rent everywhere yet promoters are building them by the dozens notwithstanding.



HELEN PAGE

Who will appear in vaudeville in a military tableau called "A Soldier's Sweetheart," by Katherine El Rand and Joseph J. Dowling. Miss Page is a charming and beautiful ingenue who has met with phenomenal success in the legitimate field.

## FIELD DAY LOOMING LARGE.

Now that the Vaudeville Comedy Club week at Atlantic City has become a pleasant memory, the V. C. C. Committee in charge of the Field Day is getting into its stride for the meet, to be held this month.

Charles Ahearn, chairman of the committee in charge, is accepting entries for the various field and track sports, making his headquarters at the clubhouse.

The gross receipts of the V. C. C. Week at the Savoy were nearly \$10,000. Prices ranged from \$2.50 in the boxes downward.

The credit for the big success of the Atlantic City jaunt is freely given to Joe Schenck, chairman of the committee, who gave all of his time and attention to the arrangement and running of the affair.

One of the features connected with the seven-day entertainment was Eva Tanguay, who headlined the show and played fourteen performances, without a syllable of protest. One day Miss Tanguay consented to close the show. She even did not object when Belle Blanche gave her "Tanguay" imitation just preceding her turn.

The appearance of E. F. Albee at the regular Board of Control meetings at the Comedy Club last week started considerable discussion among the members, most of whom at the time were in Atlantic City. The motive for Albee's sudden interest in the affairs of the club was not understood.

A member of the board this week stated that a quorum could not be obtained through the absence of the majority of the board, and Albee was called upon in the emergency.

## HEADLINER FOR TWO WEEKS.

Atlantic City, July 31.

Carrie De Marr will open a two weeks' engagement at the Savoy Theatre, Aug. 12.

During the second week of the engagement Miss De Marr will put on an entirely new offering, including songs, scenery and production.

## BRINGING ON WESTERN ACT.

Chicago, July 31.

Aug. 12 at the Proctor's Fifth Avenue, New York, Grace Wilson, a popular "single" in local vaudeville, will make her "big time" eastern debut in a new act, under the direction of Jenie Jacobs.

The affair is of some importance hereabouts.

## LEVEY'S NEW DENVER THEATRE.

Denver, July 31.

Announcement is made that the Bert Levey Circuit has landed the option on the new theatre, now in course of construction on Curtis street here.

As Levey's term of occupancy on the Tabor expires in October the change to the new house will prove most convenient for the Coast agent.

"Every morning," the sketch published last week, was written by a member of VARIETY's office staff. This statement is made to prevent anyone not in the staff being unjustly accused.

# W.V.M.A. PEACE PACT RESTORES HARMONY IN WESTERN RANKS

**Consolidated Managers Agree with Association Heads. Chas. E. Kohl Makes Official Denial of Unauthorized Statement Credited to Him.**

Chicago, July 31.

All the existing differences between Consolidated Managers and Association heads were amicably adjusted today.

Beehler Brothers and Kraus & Peters were admitted to floor of association. Sam Baerwitz follows shortly.

In view of the publication within the last few days of a statement that Charles E. Kohl, managing director of the Western Managers' Vaudeville Association, is said to have made, the W. V. M. A. now desires to announce that this statement was not made by Mr. Kohl. It was not authorized by the Association and was obtained from some source for which the Association disclaimed all responsibility.

Mr. Kohl stated that the managers representing various circuits allied with the W. V. M. A. have been negotiating with the Association for a settlement of certain controversies. These managers have conducted their negotiations in a straightforward, upright and proper manner. Negotiations are now pending with these managers for the purpose of finding a remedy to remove all subjects of controversy. Whenever in the future an occasion may arrive for a public announcement Mr. Kohl will personally issue a statement for publication. All statements issued by others will be without the sanction of the Association.

## COHENS' CAR ACCIDENT.

Living in Hollis, Long Island, means an automobile, so thought Meyer Cohen as he watched Charles K. Harris tooting around in the Harris special.

Meyer Cohen no sooner thinks of a little thing in the way of an addition to the family than he acts.

All Hollis was soon talking about the beautiful new Oakland car the Cohens had.

Little did the Hollisites know the Long Island Railroad had heard about it too.

Two more commuters gone.

It was a pleasant day near Hollis last week. In the distance an auto could be seen approaching the car tracks. Yes, it was the Cohen car.

As the machine neared the flag station of the L. I. R. R., the driver and Mrs. Cohen saw the flagman wave the only flag he had on hand. It was a white one.

The locomotive just hit the rear wheel of the Cohen auto. Mrs. Cohen was slightly injured.

The flagman, in relating the story of why he did not throw the train off the track said he was waving for the train, not the car; he thought everybody knew there was always a train somewhere on the Long Island.

It looks like a new auto for the Cohens. They had the one injured

insured. If the company pays cash, the family may get along without an auto after this—or move away from Long Island.

## A HAND IN EVERYTHING.

The United Booking Offices seems to be getting its hand into everything. The latest is the Kinemacolor pictures. A circular has been issued by E. H. Clear saying he will be at the Offices during a short time daily, and when not there, see John J. Murdock.

Murdock was at first interested in the Kinemacolor scheme, very much so, but differences arose and Murdock retired. It was reported at the time he left with some stock (par value \$30,000) of the concern, that the stock afterward became involved in a law suit, but it looks as though Murdock had reinstated himself somehow, at least for the vaudeville proposition.

There has been no official announcement that the Motion Patents Picture Co., which is another trust in the show business, has sanctioned the Kinemacolor film as a "release." An "outlaw" film exhibited in a "licensed" theatre usually means the license of the user is revoked by the Patents Co., which issues the "licenses."

## BILLIE LONG WITH LEIGH.

Roanoke, Va., July 31.

Bert Leigh, of Latimore and Leigh, who will shortly take to the road in "Forty-five Minutes From Broadway" playing George Cohan's original role, will have Billie Long as his principal female support. Leigh and Miss Long are old favorites in the south, which territory they will play the greater part of the season.

Leigh at present is running stock at the Imperial here and is making money. He was formerly located at Mountain Park, but benefited by moving his company into the city.

## EMMA O'NEILL.

Emma O'Neill is the latest of the California girls to hit eastern vaudeville a wallop. A few weeks ago Pat Casey saw Miss O'Neill at a "small time" house and immediately took her in hand. In a short time she came through with a route on the "big time" for a year solid.

Miss O'Neill has been in burlesque and was signed this season for a show, but was granted leave to cancel in view of the vaudeville booking. This week the girl who has discovered a new way to sing ragtime songs is having her first Main Street showing at Proctor's Fifth Avenue theatre. Edw. F. Kealey is Miss O'Neill's personal representative.

VARIETY's front page carries her likenesses this week.

## D'ARMOND-CARTER SAILING.

Isabelle D'Armond and Frank Carter sail for Europe Saturday to have a try at vaudeville in the British Isles. The couple have been placed by William Morris and will open in Glasgow. They will probably play a few more dates in the provinces before taking the London test.

## CALLED OFF LONDON DATE.

Tempest and Sunshine, who were booked and billed to appear at the Coliseum, London, June 24, did not make the trip. The Stoll office was not aware up until the Saturday preceding the opening date the girls would not appear.

Joseph Shea, manager of the act, stated that he held a contract for two weeks at the house at \$500 a week and would have played them had the Stoll office not stipulated a limited number of minutes the act was to work. The time on the program was not to the manager's liking, either. The dates were called off.

An offer for the Folies Marigny of eight weeks the coming season may be accepted by the team.

## PASADENA'S NEW THEATRE.

Pasadena, Cal., July 31.

Pasadena is to have a real theatre. George H. Frost, president of the trust company that bears his name, is planning a house with seating capacity of 1,700, which he proposes to have completed in time for opening when the regular winter tourists have arrived next season.

The new playhouse is to be located on South Broadway, adjoining the new Pasadena National Bank and will be provided with an additional entrance on Colorado street.

Billy B. Van will again tour the Stair & Havlin houses in "The Lucky Hoodoo" with practically the same company which supported him last season.



## NORMAN JEFFERIES.

THE PHILADELPHIA AGENT who has stopped his vacationing for this summer and is again at his offices in the DE LONG BUILDING, CHESTNUT AND 13TH STS., PHILADELPHIA.

It is twenty years since Mr. Jefferies had a picture taken of himself. Upon seeing the likeness above, he became alarmed over his resemblance to Woodrow Wilson. Mr. Jefferies is not a presidential candidate; he's a vaudeville agent.

## TONY AND HIS CHINKS.

Chicago, July 31.

Tony Lubelski, the California impresario, amusement manager of the Odeon Cafe in San Francisco, director-in-general of the Hill Opera House in Petaluma, Cal. (where three million chickens a year are incubated into existence) rolled into Chicago this week from his native town, closely followed by fourteen full-blooded chop suey cooks who help make up what Tony affectionately calls "The Night Folies of San Francisco."

Tony is traveling east with good intentions of flashing his Chinese aggregation on unsuspecting New Yorkers. With the troupe, Tony is carting a small carload of colored photographs which serve to substantiate Tony's claims as to the abilities of the yellow performers, who are said to do a full show by themselves, including Scotch impersonations of Harry Lauder, an operatic quartet which warble English ditties and a routine of acrobatic dances.

Lubelski has partially arranged to split up the combination and have the Chinese quartet, which, by the way, consists of four real Chinese women, tour the middle western time. Tony, who, incidentally, is some little press agent, explained his mission as follows:

"You know, young fella, your old Uncle Antonio ain't all in yet nohow. Here I'm totin' these fourteen chinks across the Sante Fe all on first-class tickets, and, believe me, sonny, when they hit the big town, there's goin' to be some big doin'." You understand, this ain't no four-flush 'cause I'm there with a thirty-eight-thousand-dollar production, but if you mention that maybe you better stretch it to fifty thou. I got a quartet of women here that can beat anything you got in English and my four Scotch Chinks make Harry Lauder look like the back page of an old almanac. As soon as I hit New York, I'm goin' to dig up a couple good American comedians, if there is such a thing, which I don't think there is, after lookin' at my Chinamen perform, and throw the production right on Broadway.

"I'm goin' to try and land a regular two-dollar house, 'cause I got the big thing here and I don't wanta pike any. They ain't no danger o' the chinks blowin' me, you understand, 'cause I been feedin' them good and they like me pretty well. They all calls me Uncle Tony, and when a chink calls you uncle, you gotta come pretty clean.

"Why, my boy, after about one season on the big alley I'm goin' back to 'Frisco and throw Market street into a fit o' jealousy. O' course, they's a chance o' the show bein' a flivver, but if it is I got a scheme all doped out to make some dough anyway.

"All these Chinks are good laundrymen, and bein's their under contract to me for five years I'll open a circuit o' shirt washeries and make some dough that way. Jest tell 'em I'm comin' and tell 'em to watch out for the big parade. When we hit, the splash'll be heard all the way out to San Bernardino."

# PEEVED OVER SHUBERTS BOOKING BIG TIME ACTS

**United Booking Offices Issue Instructions to Agents  
Not to Place Turns With the Shuberts. Agency  
Apparently Worried by Contract Clause.**

The United Booking Offices is peeved at the booking of big time vaudeville turns by the Shuberts. During the week orders were again issued in the agency to agents not to allow their acts to sign a Shubert contract.

It is said a clause in the Shubert agreement calls for the services of the vaudeville artists wherever they may be required. The United construes this provision as meaning possible vaudeville, and perhaps future "opposition" to the United managers.

The United offices are reported to have ground their teeth lately in an attempt to prevent the Shuberts securing a couple of very good sized acts, then playing "United time." From reports the Shuberts had the turns under contract before the United heard about the negotiations.

The Gertrude Hoffman revue, which is to appear at the Winter Garden, is said to have placed under contract a sufficient number of big time acts to give two vaudeville programs, were it necessary. Other Shubert productions are also strongly recruiting from the vaudeville field.

While the United issues orders to agents against booking with the Shuberts for some reason it has not announced Shubert engagements as a "blacklist." This is said to be due to the fact that acts the Shuberts engage are always welcome to return to the United, owing to their quality and the great necessity for standard turns in the United offices.

## PANTAGES MANAGERS SHIFT. Sacramento, July 31.

W. W. Ely, who has been managing the new Pantages theatre in this city, has been transferred to the management of the new Pantages, Oakland, opening Aug. 4.

George Schaeffer, of Victoria, has been sent here to direct the local Pantages.

## HOUSE COMING DOWN. Oakland, July 31.

The Bell theatre, for years the home of Sullivan-Considine vaudeville here but lately booked by the Western States Association, is to be torn down and a modern business block constructed.

Cohn Bros., it is understood, have an option on a good local site and expect to start building a new house of their own.

## COULDN'T BREAK MERGER. Los Angeles, July 31.

The Universal Film Manufacturing Co. has been granted a temporary injunction by Judge Buckles in the Superior Court of this city against the New York Motion Picture Co. and Fred S. Balshofer, its manager.

The decision makes it necessary for the latter to turn over to the Universal company the property of the latter

concern, which consist of, among other things, the studios at Ynez Canyon, near Santa Monica, and a laboratory at Edendale, all of which Manager Balshofer had refused to surrender to the Universal company after a contract, merging the two concerns had been entered into, as was alleged by the plaintiff.

The properties had been the subject of litigation for several weeks, during a portion of which time Manager Balshofer and his associates had prevented the Universal people from getting possession by armed resistance.

According to Judge Buckles' decision, the Universal company must file a bond of \$25,000, pending the final adjudication of the controversy.

## TRY AND GET IT.

Haysey, well known as head waiter at Shanley's, is hot on the trail of a booking agent who lately left for Europe without remembering to make good a \$50 I. O. U. for which the head waiter stood sponsor. The same agent has left for Europe on several occasions without stopping to say "Good-bye."

## FRANCAISE'S \$1,000 SHOWS. Montreal, July 31.

Aug. 12 the Francaise will be opened by the Mark-Brock Co. It will have a seating capacity then of 3,000, and will play seven-act bills costing \$1,000 weekly.

The Francaise is booked by the Mark-Brock general manager, M. S. Epstein, from the Loew Circuit office, New York.

## FINISHING PEORIA HOUSE. Chicago, July 31.

Earl Cox has promoted a company to take over and complete the erection of the theatre in Peoria, Ill., started by E. P. Churchill, and abandoned after the walls and stage had been completed. It is understood the Churchill company sank about \$50,000 in the proposition.

A Chicago capitalist will have the undertaking under his personal supervision and plans to have it ready before Nov. 1. It will have a capacity of 1,840. 1,400 seats are on the main floor.

Two shows daily will be the policy, ten cents admission, and it will be called the Hippodrome.

Earl Cox, who promoted the affair, will be interested and also supply the attractions.

## BUILDING IN SAN RAFAEL. San Rafael, Cal., July 31.

Plans have been made for the erection of a \$15,000 vaudeville theatre here. When completed and opened around Oct. 1 it will be managed by J. R. Rubinstein, who has been running the Lyric.

## JAKE WELLS EXPLAINS.

Before Jake Wells left New York Monday he made his stand clear regarding some of the persistent rumors about what he was going to do with some of his theatres next fall.

Mr. Wells denied having given burlesque a thought. He admitted steps were taken toward placing musical comedy in more than a half dozen of the Well's houses.

Mr. Wells said propositions for the musical comedy circuit were for the present off and that nothing would likely be done with them this season.

Wells said that he would continue to keep faith with the United Booking Office and would live up to his part of the booking agreement previously entered into when the U. B. O. sent acts into his southern houses.

Wells had had several meetings with Karl Hoblitzelle regarding their confictions in the south, and owing to the latter's connections with the Western Vaudeville Managers' Association, Wells, in living up to his U. B. O. agreement, agreed upon an amicable arrangement which would particularly pertain to Birmingham, where Wells and Hoblitzelle have the principal vaudeville theatres.

Wells claims he has the signed statement of Hoblitzelle wherein he agrees to the partnership division of the Orpheum (Wells) and the Majestic (Hoblitzelle's) with the new Lyric, a Wells house, now in course of construction. In all of Hoblitzelle's correspondence he accepted the Birmingham conditions and Wells considered the matter closed until his recent return to New York and he found a squally surface in the Hoblitzelle and W. V. M. A. camp.

By the new Douma, wherein the U. B. O. and the W. V. M. A. made a new dividing line in the south, the line running from New Orleans, north to Memphis and thence north to Chicago, Hoblitzelle was benefited more than Wells, as the latter had practically closed negotiations for the Greenwall in New Orleans and had secured a site for a new house in Memphis.

When the men got together for a settlement, Wells quit the New Orleans territory and immediately halted proceedings in Memphis.

Furthermore Wells, who had been running the Capitol, Little Rock, Ark., finding that house on Hoblitzelle's side of the territorial fence, closed it down.

Wells is going ahead with the new Lyric, Birmingham, which is expected to be completed by December. The structure will be five stories high and will approximately cost \$350,000. The opening is planned for Christmas eve.

Mobile, July 31.

The Lyric has passed to the possession of Jake Wells, who secured the house from Gaston Newbrick.

## S-C MANAGERS.

The Sullivan-Considine Empress theatres, Milwaukee and Chicago, will reopen Sept. 1, and the Empress, Cincinnati, Aug. 25.

Jake Isaac will again manage the Milwaukee house, while George Fish returns to the Cincy Empress.

## BILLY GANE'S MUSEUM.

Billy Gane is at it again. It keeps Bill pretty busy, but up to date he hasn't fallen behind yet and is giving the weather man a tough run for his money. Bill's latest is a dime museum at the Manhattan theatre. Outside he has the old boy who used to do statue work for Hagenback at Coney Island. Broadway is pretty soft for this baby. He maintains that his work is art and that it takes some temperament and personality to stand in one position for six hours without a drink.

On the inside there is the fat lady. Great! one look at her and you forget that you're warm. Try to imagine 400 pounds hung on you in the heat of a Broadway afternoon. Next in line is the tattooed man with an arctic scene on his chest. It is so natural that men turn away with their coat collars up and women in thin summer frocks shiver.

The lady with the snakes also delivered the creepy feeling.

The regular show is given with the freaks and there is certainly a good measure for ten cents.

The outside of the Manhattan looks like Huber's in its palmy days.

Salem, Mass., July 31.

The new William Gane theatre here, opening Labor Day with "pop" vaudeville, will be booked through the United Offices of New York.

Mr. Gane is said to have applied to the Loew agency, which refused the commission through handling the bills for the Salem theatre, also a "pop" house.

## BON TON, "POP" HOUSE.

The Bon Ton theatre, Jersey City, formerly a Western Burlesque Wheel theatre, will play "pop" vaudeville commencing with the season.

T. W. Dinkins, manager of the house, has not decided who will book the vaudeville acts in it.

## MISSED ENGAGEMENT.

Although Zay Holland has brought suit for divorce against her husband, Sydney Grant, and has also been engaged in a principal role for "The Yankee Prince" the coming season, the young woman is back in New York with regrets.

While away for a year in Paris studying music, Miss Holland was brought to the favorable attention of several important Continental impresarios. Ethel Levey insisted upon Miss Holland accepting a contract offered her by the Comedy theatre, Paris, for an opera to be produced there. About to place her signature on the flattering agreement, Miss Holland received, she says, a wire from Mr. Grant saying he was lonesome and to come home.

Reaching New York the husband surprised the wife, according to her tale, by informing her of an attachment he had formed for another young woman. The divorce action followed. Jos. Vlon, upon hearing Miss Holland was at liberty, immediately called upon her to support Tom Lewis in the Cohan show.

The Grants were married ten years. Mr. Grant is in the "Passing Show of 1912" at the Winter Garden.



# VARIETY

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Weston and Lynch sail Aug. 3 from England for South Africa.

Georgie O'Brien is recovering from an illness of three weeks at Freeport, L. I.

Harry Tighe will remain in vaudeville, not having engaged with an A. H. Woods production.

Leo Edwards and Miss Parker open in vaudeville Aug. 19 at Proctor's, Newark.

Sam Bennett and Sadie Stein, formerly of the "Bowery Bursquers," were married July 28.

Lane and O'Donnell sail Aug. 3 on the Vaderland to open at the Olympia, Paris, Aug. 19.

The Grand Opera House, New York, opens Aug. 31 with "The Littlest Rebel."

"Coming Through the Rye," Sam Rork's revival of that piece, opens at Norfolk Aug. 26.

Leonard Martinek, the rag doll manipulator from Europe, opens on the S-C time Aug. 25 at Cincinnati.

Florence Bowes opens at Keith's, Boston, next week, under the direction of Chas. S. Wilshin.

Harry Frazier and Co. will appear in vaudeville with a Jean Havez sketch called "Shifting," under the direction of Helen Lehmann.

Ted Barron is back at his desk in the Schwartz & Jerome publishing house. Mr. Barron camped out in the woods for two weeks.

Minnie Warner, of the Western Vaudeville Association, Chicago, is in New York for a run. Genevieve Gannon, from the same place, will come along soon to help Minnie spend her resting spell.

## "WITHIN THE LAW"

Living in Freeport.

Jess Freeman worrying.

To hold out for a route.

Eddie Darling's neckties.

Sam Kenny's buttoniere.

Frank Payne's earnestness.

Coatless Friars at lunch.

Doc Adams writing a play.

Jo Paige Smith sunburned.

Joe Wood carrying a cane.

Selling music at five cents.

Jessie Wroe riding in taxis.

Loney Haskell announcing.

E. M. Robinson's black cap.

Bert Williams shaking dice.

James Francis Dooley's pipe.

Alf Zietlen learning Spanish.

Taking Jules Ruby seriously.

Harry Burns backing horses.

Lucy Daly playing vaudeville.

Aaron Kessler growing taller.

Hap Ward resting this season.

Paul Scott collecting royalties.

Meyer Cohen enjoying an auto.

Lulu Glaser her own manager.

Archie Bell writing a big play.

Sidney Harris playing baseball.

Flirting with Sully's manicure.

J. J. Coleman getting sunburnt.

Pat Casey wearing 16 1/2 collars.

Jim Clancy spanking the baby.

The Putnam Building Elevators.

Freddie Schader getting married.

Sammy Kessler opening an office.

Al Mayer in a regular business.

Campbell Casad planning picnics.

Corse Payton getting home early.

Wilkie Bard coming to America.

Bert Howell on the job at 9 a. m.

Houdini escaping from a blizzard.

Harry Pilcer marrying Gaby Deslys.

Doc Steiner eating in the Automat.

Macklyn Arbuckle taking on weight.

William Morris "bulling" England.

Sandy Dingwall taking things easy.

J. J. Armstrong taking a vacation.

Road tragedians getting their hair cut.

Jenie Jacobs still trying to pick winners.

Paul Murray passing as an American.

Leo Maase asking Marinelli for a raise.

Ernie Edelsten getting the worst of it.

Clarence Wels' southern propositions.

Toledo becoming a good show town.

Richard Carle hitting Broadway again.

Irving Cooper's deputy sheriff's badge.

The Three Hassans reached New York Tuesday.

They open on the Orpheum Circuit Aug. 5 at Winnipeg.

John H. McCarron has purchased a half interest in the Colonial, Freeport, L. I., operating as a "pop" vaudeville theatre.

Chris Richards, Coram, Orford's Elephants, Scamp and Scamp and Four Harveys have been routed over the Orpheum Circuit through the Marinelli office.

Syd Hyman staying in South Africa.

Bruce Duffus wearing American clothes.

Jean Havez writing plays for William Fox.

Frank Tinney punishing his bank account.

Alice Davis flirting with typewriting keys.

Gertrude Vanderbilt selecting an affinity.

Frank O'Brien catching more than one fish.

Herbert K. Betts going back to the ministry.

Helen Lehman and Jenie Jacobs partners.

Camille D'Arville coming back to the stage.

Good agents getting as much money as actors.

Ted Snyder not shaking hands with some one.

P. Alonzo producing a single for vaudeville.

Giving Sam Hodgdon an auto to save money.

Boston managers chummy with Charley Rich.

George M. Cohan building a theatre at Long Beach.

Sam Ehrlich writing a show for E. H. Sothern.

Doc Breed making a success as a Chicago manager.

Jake Rosenthal and Eddie Dunn lunching together.

George Marion rehearsing three shows at one time.

Percy Hammond and Toxen Worm dining at Rector's.

Telling people what a great part you have next season.

Frank Moulan a big Broadway favorite in "Luxembourg."

United baseball team wearing their uniforms for pajamas.

Walker Whiteside playing his home town, Logansport, Ind.

Harry Somers booking shows in Grand Rapids for a week.

James O'Donnell Bennett keeping tabs on Shakespeare's birthday.

Jules Murry booking Sothern and Marlowe in Bucyrus, O.

Telling the skaters on Hammerstein's Roof they have good figures.

Bert Feibelman talking about something else besides Cohan & Harris.

Willie Hammerstein believing he can run his house the year around without an orchestra.

Charles H. Reno has not lost faith in "Human Hearts," and is organizing a company to start its annual pilgrimage.

Irving J. Lancaster has signed with Spitz & Nathanson to play characters with the Empire stock, Providence, when it reopens in August.

Jimmy Morgan, the raggy violinist, at College Inn, Coney Island, will break into vaudeville with a new three act August 15, at the Fifth Ave. theatre.

Blanche Carlise, widow of the late Thomas McKee, has been engaged for a minor role in the first "Bought and Paid" company to take to the road this fall. This company, opening the latter part of August, is booked for a coast trip.

The Theatrical Mechanical Association, No. 1, New York City, will hold its big picnic and excursion Aug. 6, when the Steamer Apollo and barge Starina, leaving the West 23d street (North River) pier at 10 a. m., will take the participants to Boynton Beach, N. J.

It was erroneously reported that Holbrook Blinn would next present a new play, "The Pirate," during his coming visit to Los Angeles. Blinn's "Romance Of The Underworld" company is to give several "test" performances of "The Escape," Paul Armstrong's "The Pirate" being Blinn's starring vehicle at the close of his "Underworld" tour.

Celia Cohen, known more familiarly around the Cohan theatre building as "The Slim Princess," owing to her excess weight, is trying every way possible to reduce. She goes to Atlantic City Aug. 4 for her vacation, and while there expects to have the sun minimize her standing in the avoirdupois column. She is buying an extensive layout of baby blue lingerie.

At the entertainment given by the Catholic Church of "Our Holy Redeemer" at Freeport, L. I., July 23, \$600 was taken in. The theatrical volunteers were Dugan and Raymond, Coyle and Merrill, McCormick and Wallace, Gus Cohen, Gray and Graham, "Slivers" Oakley, Harry Breen and James Conlin, Kalmar and Brown and the Swain Osman Trio. Paul Morton arranged the affair, Leo Carillo was official announcer while Charles J. Fitzpatrick acted as stage director.

Abe Feinberg, publicity pusher for the Sullivan-Considine Circuit, is a motorcycle bug. Abe says it is an awful habit to contract—worse than gum-chewing. His machine is a "Flying Merkel." When he bought it they told him it could go eighty-five miles an hour. Abe offered to give them twenty-five of the miles back if they would take off \$100, but it couldn't be done. The other day as Abe was riding down Broadway at about five notches under low speed (eight miles an hour) he saw a young woman passing. She immediately impressed Abe as a good "single" for the S-C Circuit. As he turned around to make sure his surmise was correct the "Flying Merkel" ran into a strong wind and Abe scraped his leg just above the ankle. There was another accident in the S-C office the other day, also caused by a "single." Billy Atwell, while crossing 42d street at Broadway, saw an ingenue walking past the Times Building. Bill stopped right in the middle of the road and tried a little Svengali work. While engaged in the pastime an automobile brushed by. They picked Bill up very gently, but he wasn't badly hurt.

# STAGE HANDS UNION'S DEMANDS AROUSE LEGITIMATE MANAGERS

**Contract Union Insists Upon with Conditions Claimed to be Unjust, Arbitrary and Beyond Reason. Union Claims Some Managers; Managers Claim Some Stage Hands Independent of the Contract.**

Strong feeling has been stirred up among the theatrical managers of New York through the form of contract submitted by the International Alliance of Theatrical Stage Employees.

The managers claim that to agree to the contract submitted would mean that they have placed the operation of their shows and theatres with the union. No manager seen by a VARIETY representative dissented from this view.

The managers were also unanimous in saying they would not agree to the conditions imposed, calling them unfair, arbitrary and out of all reason.

The following letter sent out this Tuesday by the National Association of Theatrical Producing Managers set forth their side of the case:

New York, July, 30.

My Dear Sir:

The International Alliance of Theatrical Stage Employees has presented an ultimatum to the producing managers which embodies a demand for a full season's contract for every stage employee, the signing in triplicate of a uniform contract on the International Alliance's own terms, and under the Alliance's own terms, and a guarantee to pay full salary for all time spent in traveling, lay-off, or out of town during Holy week, and the week before Christmas, and, in fact, from the time the carpenter first handles any of the production until it is back in the storehouse.

In addition, it was further demanded the full road crew be maintained with each show when it comes to a theatre for a long run, the manager not even being allowed to use the unnecessary road crew with any other attraction.

The Union would not guarantee the efficiency of its members, but it refused to permit a manager to discharge any stage employee for incompetency.

It further demanded that each manager agree to abide to the By-Laws and rules of the International Alliance of Theatrical Stage Employees now existing or that may hereafter be adopted, and to further agree to submit to arbitration any claim for salary or otherwise of any I. A. T. S. E. member who had been discharged, regardless of the cause of the discharge.

The Committee representing the Association were:

William A. Brady, President.  
Charles H. Yale, Vice-President.  
Hollis E. Cooley, Secretary.  
H. Clay Miner, Treasurer.  
Henry W. Savage, Sargent Atorn.  
Charles A. Bird, Representing the Shuberts.  
Frank C. Langley, Representing Lew Fields.  
Gus Hill.  
D. N. McCarthy, Representing Cohan & Harris.

Martin Herman, Representing A. H. Woods.  
The Committee representing the Stage Hands Alliance were:

Charles C. Shay, President.  
James Scrwa, First Vice-President.  
Germain Quin, Second Vice-President.  
Charles O'Donnell, Fourth Vice-President.  
M. A. Carney, Fifth Vice-President.  
F. G. Lemaster, Seventh Vice-President.  
Charles Crickmore, Eighth Vice-President.  
Clyde Spencer, Acting Secretary.

Members can see that these demands were granted it would not only mean the payment of exorbitant amounts, but the turning over of their business to the International Alliance of Theatrical Stage Employees. No such demands were ever before made by a labor organization.

The Committee for the Association, by unanimous vote, made the following reply to the demands of the stage hands:

"We are willing to pay union wages and to employ union men, but we refuse to sign any other than individual contracts with our men, which contracts are intended to cover conditions as they exist with the companies and theatres under their control."

It is suggested that the members in time of peace prepare for war.

Sincerely yours,  
(Signed) HOLLIS E. COOLEY,  
Secretary.

WILLIAM A. BRADY,  
President.

None of the managers cared to be quoted at this time. One producing

manger stated he had positively declined to engage some former stage hands under the new agreement. The next day the men returned, saying they had families to support and would agree to take the union scale (which the manger stood ready to pay) with-

sulting with any of their fellow managers. The premature action of the burlesque managers is said to have thwarted a movement among the burlesque people to meet and take some steps regarding the additional expense the new order of things has entailed upon them. One burlesque man claimed the carrying of a third man with the shows means an useless outlay of \$2,000 on the season, or \$50 weekly. Formerly in burlesque shows the crew consisted of two men, one stage carpenter and the other combining the duties of property man and electrician. The new rule calls for the separation of the duties of the last two offices, requiring one man for each, although the electrician may

tration; cannot decide on the number of men they require to handle a show and would have no authority to speak of over their stage hands.

This position for a manager is beyond the bounds of reason, claim the managers, who evidently have about concluded to put up a stiff resistance.

A report that the Shuberts and Klaw & Erlanger would stand together on the stage hands matter could not be confirmed, although Shubert allies and representatives are among the list of signers of the National Association, as are Cohan & Harris and A. H. Woods, the two latter considered "Syndicate" allies. No direct understanding had been arrived at between Klaw & Erlanger and the Shuberts up to Wednesday.

The managers seen by a VARIETY representative said they had received no notification of the proceedings nor invitation to appear before the union before the contract was drafted.

Charles C. Shay, president of the International Alliance and who is presiding over the executive sessions of the official board of the Alliance now being held in New York, shows no concern whatever over the prospect of prominent theatrical managers refusing to comply with some of the Alliance's recent rulings anent its contracts for the new season.

Mr. Shay, when seen by a VARIETY representative, exhibited a bundle of contracts which he said had come in this week signed by various managers. When questioned as to who the signers were he said that they were from different branches of the show business.

As to the Shuberts and Klaw & Erlanger having returned contracts, President Shay said that it was up to them to either take the quota of stage hands as laid down by the Alliance or send out non-union men with their road combinations.

Shay said that the Alliance would flatly refuse to allow a single man to go out unless its form of contract was adopted.

He also said that everything was satisfactory both here and in Canada, where last season they had some trouble which later was amicably adjusted.

Shay claims that the managers more or less have misconstrued the true character of the contract and that the way some statements have been garbled anent their construction has been confusing and has created the wrong impression.

In the new contract nothing is said as to the number of union stage employees a company shall carry, but that comes as a special ruling of the Alliance and must be observed to the letter.

Shay added he did not anticipate any trouble or friction whatsoever and that present indications were that all of the traveling combinations would have Alliance men when the new season started in earnest.

The attitude of some of the burlesque managers has been especially gratifying to the Alliance officials and the readiness with which they accepted the contract leads the executive board to believe that the legitimate managers will follow suit.

## COPY OF NEW I. A. T. S. E. CONTRACT.

THIS AGREEMENT, executed in triplicate this.....day of.....19... BETWEEN the.....Company, party of the first part, and.....a member of Local No..... of the International Alliance of Theatrical Stage Employees of the United States and Canada, party of the second part.

WITNESSETH:—I. That the party of the first part hereby engages the party of the second part to perform services as.....at the weekly salary of.....Dollars, the schedule wages of the International Alliance of Theatrical Stage Employees of the United States and Canada, in connection with the play known as.....for the season of 19... to 19..., said engagement to commence on or about the.....day of.....19... II. The party of the second part hereby accepts such engagement, and agrees to serve the party of the first part in said capacity at such theatres, places of amusement, opera houses or halls, and at such times as may be required, subject nevertheless to the provisions of this contract.

III. The party of the first part in consideration of the acceptance by the party of the second part of the engagement covered by this contract, hereby guarantees to the party of the second part, the payment of his salary in accordance with the terms of this contract.

IV. The party of the first part agrees to pay the party of the second part for all services performed by him in and about the property of the said play prior to the date set for the commencement of its season at the rate of salary provided for in this contract.

V. It is expressly agreed that the party of the second part shall be paid regularly and weekly his full salary without any reduction thereof because of the failure of the party of the first part to give a public performance of the above play on any day or days during the theatrical season. A week under the terms of this contract shall consist of seven days whether the seventh or Sabbath day be a performance or not, except that in calculating the salary of the party of the second part for any fraction of a week, a week shall consist of six days. The theatrical season of the said play shall be deemed to have begun at the time when the party of the second part shall have been directed to remove any of the stage property to any railroad station or train preparatory to its transportation to the place where the first performance of the said play, the season shall be deemed to have closed when, after the last performance of the said play, the party of the second part shall have performed his services in taking down, transporting and packing in railroad cars the stage properties preparatory to their shipment to storage. It is expressly agreed that any services rendered by the party of the second part in and about the said stage properties after they shall have been so packed in the cars shall be paid for at the rate of salary provided for in this contract.

VI. It is expressly agreed between the parties hereto that the theatrical season for which the party of the second part has been engaged, shall be deemed to continue as long as the said play is performed, regardless as to whether the performance of the said play be on the road or during a run in any city, and the said party of the second part is not to be discharged from his employment by the party of the first part for any other reason than a violation of the terms of this contract.

VII. The party of the first part agrees to give the party of the second part two weeks' notice of the closing date of the season of the said play. The party of the second part agrees to pay the transportation of the party of the second part to the place where the first performance of the play is to be given and while the company is on the road, and also to carry his baggage up to two hundred pounds weight, and it is further agreed that the party of the first part shall pay to the party of the second part his fare from the place where his services ended to the place where he was engaged.

IX. It is agreed that the party of the first part shall have the right to make such rules and regulations as it may deem necessary and proper for the conduct and management of its rehearsals and performances, and the party of the second part agrees to obey all such rules and regulations and to obey all orders and directions of any representative of the party of the first part in so far as they do not conflict with the terms of this contract or with the rules of the International Alliance of Theatrical Stage Employees of the United States and Canada, and the said rules of the International Alliance of Theatrical Stage Employees of the United States and Canada now are or may be subsequently amended.

X. The party of the second part agrees to give the party of the first part during the continuance of this play his exclusive services, but may serve elsewhere if expressly permitted so to do in writing, and not otherwise, by the party of the first part.

XI. It is admitted and agreed that no other, further or additional agreement, save as herein contained, either oral or in writing, exists between the parties hereto, and this agreement cannot be modified or changed in any particular except in writing signed by the parties hereto.

XII. The parties hereto further agree that if at any time during the existence of this contract the said party of the first part shall discharge from further services the party of the second part and there shall arise between them any dispute, difference, misunderstanding or disagreement as to sufficiency of the reasons for the said discharge of the party of the second part, all the facts connected with said discharge and the reasons therefor shall be considered by three arbitrators who shall determine whether or not the said discharge was just and proper; and if it be determined that the said discharge was unjust, unwarranted and improper, what damages or compensation shall be paid to the said party of the second part by the party of the first part. The decision and findings of any two said arbitrators shall be final and conclusive and have the same effect as a judgment of a court of record. Said arbitrators shall be chosen as follows: One shall be a member of the theatrical profession selected by the party of the first part, another shall be an executive officer of the International Alliance of Theatrical Stage Employees of the United States and Canada or of one of its local branches, selected by the party of the second part, and the third party shall be selected by the other two arbitrators.

IN WITNESS WHEREOF, the parties hereunto set their hands and seals, this.....day of.....19... Witnesses:

Party of the First Part.....  
Party of the Second Part.....  
Member Local No..... I. A. T. S. E. of U. S. & C.

out the formality of the agreement called for by the I. A. T. S. E.

At the offices of the Alliance it was stated some managers had already consented to the new ruling. These managers, it was claimed outside the union, were burlesque men who assented to the ultimatum before con-

only be called upon to handle a lamp now and then during the performance.

The producing managers say if they agree to the latest provisions of the triplicate contract, they cannot discharge a member of the crew without having it go before the board of arbi-

# MUSICIANS SETTLE STRIKE WITH "SYNDICATE" MANAGERS

**Settlement Reported as Compromise. Musical Union Voted Yesterday On It. All Houses to Use Orchestras at Slight Increase of Salary.**

The Musical Union was to have met yesterday to pass upon the terms reported arrived at between A. L. Erlanger and a committee of union men last Sunday at Erlanger's summer home in Lawrence, L. I.

Messrs. Gompers, Weber and Kerngood are said to have conferred with Erlanger for seven hours, when an agreement was reached advancing the salary of the orchestra men, but not to the full amount demanded by the new union scale, which went into effect July 1.

President Gompers of the American Federation of Labor was influential in securing the compromise. He came to New York through the labor troubles in theatricals.

The terms of the settlement are said to include the installation of orchestras in all the "Syndicate" theatres, with the variety houses included. The number of men is left to the management, although the understanding was that the orchestras would be recruited up to the usual strength.

The committee was surprised at the attitude of Erlanger, who, they had been led to believe by published reports, was very bitter and determined on the orchestra subject. The Shuberts the preceding week had agreed to the union scale.

If the Musical Union adopts the settlement made by its representatives, the musical strike of the summer will have become a thing of the past.

It was reported early in the week the producing managers (managers operating shows without possessing a theatre of their own) had brought pressure to bear upon Erlanger, on the plea the producing manager was being entirely overlooked in the struggle, and that the brunt of the battle would fall upon him.

Late last week a number of musical directors met at Erlanger's office, with William Loraine as spokesman. These leaders were talked to by Erlanger.

Chicago, July 31.

The differences between the theatres and the musicians of Chicago has been settled.

## SOAKED A BARBER.

Los Angeles, July 31.

Jack Barrymore got real pugilistic here July 26 and pummelled Martin Bergman, a local barber, who insisted that Jack should get a haircut.

Barrymore pleaded guilty to the charge of assault in court.

## TARKINGTON'S NEW PLAY.

San Francisco, July 31.

"The Man On Horseback," Booth Tarkington's new play, will follow "What The Willy Sex Can Do" at the Columbia, being its first presentation

on any stage. "The Willy Sex" is Brandon Tynan's renamed piece.

James K. Hackett gave "The Bishop's Candlesticks" as an after-piece to the Monday and Wednesday night performances of "The Grain of Dust" this week. He will probably not present it again while the new plays are being produced.

## PHYLLIS SHERWOOD ENGAGED.

Boston, July 31.

Phyllis Sherwood, who during the past season was leading lady with H. B. Warner, in "Alias Jimmy Valentine," is engaged to marry Thomas Nickerson, manager of the Haverhill Gas Company.

The engagement was announced Saturday at a dinner party. The wedding will take place in the fall.

## FRAZEE'S NEW COMEDY.

James Montgomery, who is now in London arranging for the opening there at the New theatre of his latest work, "Ready Money," Aug. 12, will return shortly to these shores and see that the play gets a good start in New York.

H. H. Frazee, who is producing the piece, has accepted a new comedy by a Pittsburgh newspaper man, entitled "Bachelors and Benedicts," which Montgomery discovered for Frazee. Montgomery will likely put on the finishing touches of the new piece, which will be as soon as Frazee's other attractions are in full swing.

Frazee is being pried with questions regarding the opening of his new Long Acre theatre on 48th street. He fully expects to have a show running there by Oct. 1.

## HARRY KLEIN'S SHOW.

Harry Klein, manager of the Globe, New York, is sponsor for the new Irish play, "Dion O'Dare," with a little music, which will play the new Weber "pop" circuit.

Klein will feature an Irish tenor in the show, which opens Sept. 2.

## STRENUOUS SOCIETY WOMAN.

San Francisco, July 31.

Estelle Valerie Allison, a local society woman, who debuted in a musical sketch of her own composition at Pantages last week, gave the papers something to talk about when she was arrested for attacking Eric G. Scudder, a lawyer, who visited her dressing room to serve attachment papers.

Miss Allison was haled into court but the judge, after hearing both sides, dismissed the case. When Scudder saw her in the theatre, she smashed a mirror over his head and chased him from the house with a feather duster.

Miss Allison explained that she mistook Scudder for a masquerader.

## "STOP THIEF" VERY DRAGGY.

Atlantic City, July 31.

Carlyle Moore's new farce, "Stop Thief" was given its first presentation under Cohan & Harris' direction at the Apollo Monday night. The piece is in three acts, the action being in the living room of the Carr residence.

"Stop Thief" shows possibilities although the first night was not productive of enthusiasm. Furthermore the impression was not lasting. The players worked at concert pitch forcing the lines into a tiresome channel. There were few "big" situations and nothing startling was shown.

The show seemed to drag beyond its two hours' running time. On the whole it looks like a one-act extension into three. It will need fixing before hitting New York.

The best work was done by Frank Bacon, John Webster, Robert Dempster, William Boyd and Mary Ryan.

## FOR BIG TOWNS ONLY.

Just when the new Montgomery and Stone and Elsie Janis show plays the Globe is a matter of conjecture, as it reported that "The Charity Girl" will be the next attraction after "The Rose Maid."

Charles B. Dillingham is anxious to have one of his own attractions in the Globe, although it is believed that he will not keep Miss Janis and the comedians together very long.

It is understood that the star trio frameup is only for "Big City" time, especially New York, as they have their separate values on the road.

## ILL AT REHEARSAL.

Boston, July 31.

Theodore Friebeus, known here for his work in local stock companies, was to have appeared in a new sketch at Keith's this week. He had to cancel the engagement on account of illness. Last Tuesday during rehearsal he was stricken with appendicitis.

The new sketch is a farce-comedy written for him by Rev. John Snyder, author of "As Ye Sow." He will come to Keith's when he recovers.



JIM MORTON and GEO. MONROE.  
Hiding the ocean at Atlantic City.  
Snapped by Geo. Le Maire.

## WINTER GARDEN DOES \$25,000.

The first week of the new show at the Winter Garden, New York, brought into the box office between \$25,000 and \$26,000. Nine performances were played on the week, to capacity at each show.

The remarkable business of "The Passing Show" at the Garden held up for this week when the Tyson hotels Monday contracted for 400 seats nightly during the next eight weeks. The Winter Garden will send "The Passing Show" on the road around Oct. 1, as the new Gertrude Hoffmann revue is contracted to take to the stage about the first week of October.

"The Rose Maid" at the Globe is now selling seats to the hotels freely, the original contract for the Tyson agencies to buy having expired. The Tysons have not decreased the Globe order.

Big business is being played to by "The Winsome Widow" at the Moultz Rouge also.

## CRYSTAL A STAR.

Crystal Herne returns to the cast of the former John Mason show, "As a Man Thinks" when the troupe starts in its tour to the Pacific Coast, opening the last week in August.

Around the first of January Miss Herne will be starred in a new play.

## SPEEDERS PINCHED.

As A. L. Erlanger and Pat Casey were driving into New York Monday morning from Lawrence, Long Island, a constable around Jamaica way saw the two men tearing along.

It was very noisy in the auto and the dust hid the landscape, but Casey leaned over to Erlanger, saying, "I think we are pinched."

Again Casey had said something!

## SOLOMAN LEADING "SHOULDER."

"Her Left Shoulder," when produced at the Knickerbocker, will have its music presided over by Fred Solomon. Mr. Solomon returned from the other side Sunday.

## MAURICE IN "THE COUNTESS."

When "The Merry Countess" opens at the Casino, New York, Aug. 19, the production will have among its dancers Maurice and Florence Walton, who were at Martin's Cataret and later appeared in "Over the River."

"The Merry Countess" has had many names.

In the German it was "The Fledermaus," but for its American premiere it was styled "The Bat." Later it was rechristened "The Night-birds." It was used as a starring piece for Fritz Scheff.

## SPECULATIVE OPENINGS.

Although nothing definite has been given out by the Lew Fields office regarding the starting time of the several productions to come out of that office this season speculation has the three musical shows, "June Bride," "Sun Rodgers" and "Singing Teacher" all in rehearsal between August 15 and October 1.

As yet, however, no one engaged for the shows has been notified as to any definite date for reporting.



## WITH THE PRESS AGENTS

For the dull summer time the press agents did rather well the past week. Charles Frohman, with his "chorus girls from all parts of the country," got the best spread. The tale was well used by the out-of-town papers. There isn't much doubt Mr. Frohman's choristers, those well known on Broadway, did come from various outlying tanks.

David Belasco was a close second with the story he intended to discontinue billboard advertising. This did not come from the Belasco publicity office, however, although Mr. Belasco knew it would be printed. The out-of-town papers spread the billboard matter. Belasco intends going through with it. The abolition of the billboard space will save him \$600 weekly on his two New York houses. All or a part will be added to the newspaper advertising. Belasco's best argument was that when a man or woman wants to know where to go of an evening they do not run outdoors to look at the billboards, but pick up the first paper handy.

William Hammerstein got a nice display on the announcement Aida Overton Walker will be the "Salome" dancer of the revival next week on Hammerstein's Roof. The Herald and American printed a cable that Lady Constance Richardson would come over to take the position. This was given out in London last week by Oscar Hammerstein, before the operatic impresario sailed on the Lusitania. The following day the Hammerstein press agency here sent out the Walker story, getting a good showing on each. Hammerstein's Roof has used up a lot of unpaid for space in the New York dailies this summer.

Will J. Kennedy has been signed by B. A. Rolfe to play the role of the king in the new vaudeville production "Puss in Boots."

Bobby Weesley has been engaged by Henry W. Savage to play the Frenchman in the revival of "The Prince of Plisen."

Clifford Leigh, last seen with Lewis Waller in "Monsieur Beaucaire," will be with the new O. U. Bean production of "An Aztec Romance."

Oscar F. Hodge's minstrel organization, headed by Neil O'Brien, will open about the middle of August. The following will be with the show: Billy Van, Eddie Masler, Exposition Four, Wm. H. Thompson, Al. Fontaine, Wm. H. Hallett, Charles E. Wheeler, Jack McShane, Major Nowak, Pete Detsel, Doran and Strong, John Daly, George Faust and Frank Fuhrer.

Greville Moore, of "The Ballet of 1830," will be held over by the Shuberts for another ballet to be produced at the Winter Garden during the holidays, by Emile Agoust.

Aida Overton Walker will be the "Salome" dancer in the revived production William Hammerstein will present next week on his Roof. Lady Constance Richardson was mentioned in one of the dailies' cables early in the week as a candidate for the position.

George Degnon, who formerly looked after the New York office of the 101 Wild West show, is now located in the Tribune office, Chicago, where he is doing the "railroading" for the show.

Henry Guthrie, who formerly did some tall press stunts in Chicago, is summering in Philadelphia.

Charles P. Plitt, Jr., who looked after the press work for Lieut. Charles Becker, now under indictment for the alleged instigation of the murder of Gambler Rosenthal, is being held as a witness in the murder case.

Eddie Dunn, of the Cohan & Harris office, has been spending considerable time in Atlantic City looking after the new show, "Stop Thief!" which opened there Monday night.

Wagenhals & Kemper announce that the Astor theatre will reopen Aug. 12 with "The Greyhound" as the attraction. "The

Greyhound" is also slated to start its road tour at the Boston theatre, Boston, Labor Day. In the company which plays New York and Boston will be Henry Kolker, Elita Proctor Otis, Douglas J. Wood.

### LONG BRANCH HAS OPENING.

Long Branch, N. J., July 31.

The Broadway opens tomorrow night with "The Girl From Montmartre." The house is sold out.

Friday and Saturday "Hanky Panky" will play at the Broadway, before opening in New York, Aug. 5.

Walter Rosenberg is the owner and manager of Long Branch's new Broadway. Mr. Rosenberg says he will soon have a theatre in this state for every current there is in the ocean.

### KELLY IN "FOLLIES?"

Another of the "Winsome Widow" cast who may appear in "The Follies of 1912" is Harry Kelly.

Of the present "Widow" troupe, those certain to go out on the road with the show are the featured players, Frank Tinney and Dorothy Jar-don.

### ROAD FARCE COMEDY.

Chicago, July 31.

Milo Bennett announces that G. L. Beveridge is organizing a farce comedy company here to present "Got-a-Match" opening somewhere in Illinois the latter part of August.

### LIONEL SWIFT'S WIDOW WEDS.

San Francisco, July 31.

Bryce Howatson, of the Alcazar, and Daisy Swaybell Swift, widow of the late Lionel Swift, with whom Howatson was formerly associated in vaudeville, were married last week.

### FRANK HOWE DIDN'T SELL.

Philadelphia, July 31.

Frank Howe is also contracting the habit of denying news items that do not suit him. Last week VARIETY printed Charles Elias had repurchased the interest held by the Henry B. Harris Estate in the Walnut street theatre. Immediately Mr. Howe sent out a denial, on the ground that he owned a half interest, so it could not have happened.

No one accused Mr. Howe of having disposed of his share. He may retain it, also his management of the theatre, but that won't alter the case any, as Mr. Elias has the other half, sealed and delivered.

The City of Brotherly Love would have had to find another non de plume if the sub-title for Philadelphia had been based upon the friendship between Messrs. Howe and Elias.

### O'NEILL'S "MONTE CRISTO" FILM.

James O'Neill has heeded the call of the picture camera and is posing for a "Monte Cristo" film which will shortly hit the market. Edna Archer Crawford has been engaged to pantomime the leading feminine role in the well-known piece.

Hal Reid is also doing film service and may stick to it all winter as it's a consecutive job and easier than play writing.

### YORKVILLE, WEBER'S HOUSE.

The Yorkville theatre will be one of the New York stands for the L. L. Weber 10-20-30 circuit this coming season.

Possession will be taken upon completion of the new Marcus Loew house for "pop" vaudeville in the near vicinity. The Loew policy is at present in the Yorkville.

Loew will still operate the old theatre under his lease of it from Hurtig & Seamon, the Weber shows going into the house on the usual percentage dividing plan.

The Loew Circuit also offered Weber the Circle, but Weber did not consider the Columbus Circle theatre suitable for his attractions. Loew is at present playing moving pictures in it.

The Yorkville will seat about 1,300. Weber hopes to have two other New York theatres before the New Year arrives.

### ENGLISH "FRANKFORTERS."

The Shuberts have decided to produce "The Five Frankforters" with the entire English cast. The piece calls for five leading men. It was figured next to impossible to pick up five leading men on this side without too great a cost, hence the English invasion.

"The Five Frankforters" is the play in which the five brothers are supposed to represent members of the Rothschild family, famous for their fine collection of coin.

### NEW PRODUCER BUSY.

William Stormer, one of the new producers of the season, will have several new plays on the boards in addition to "The Marriage Not" which was first produced at the Casino, New York.

Stormer has accepted a dramatization of Jack London's story, "Cheating," and will produce it by the first of the year. Violet Dale will head a company to play a dramatization of the book, "Molly Make Believe," which will be produced some time in September.

"The Marriage Not" will also start in September and will journey to the coast. Ora Waldorp has been signed for the principal role.

### "CASEY JONES" ON THE ROAD.

Chicago, July 31.

Ollie Mack, formerly of Murray and Mack, will be seen again next season in one of Merl Norton's "Casey Jones" companies.

Norton will also have out "The Servant in The House."

### NEWCOMER'S "WOLF."

H. A. Morrison has entered the legitimate producing field. His first attraction will be a revival of "The Wolf" which opens about the middle of next month, playing eastern territory.

The following have been engaged: Clara Mathes, William Marsh, W. Crockett, George Kent, H. A. Sinclair. B. F. Clinton is manager; R. C. Wicks, agent.

Morrison has other attractions which he will put on the one-nighters later in the season.

### SHUBERTS HAVE NELLIE REVELL.

While the theatrical maelstrom has been seething with many events, including the conundrum as to the future employers of Nellie Revell, that ladylike press agent has been under contract to the Shuberts, without breathing a word about the engagement.

The Shuberts grabbed Miss Revell hot off the giddle when the first reports of the purchase of the Percy G. Williams theatres by B. F. Keith became rampant. That was in the early part of May.

Miss Revell has been assigned by the producing managers to Chicago for the month of September where she will promote publicity for "The Social Whirl" at the American in that city. After that, it is quite likely Miss Revell will be recalled to New York, probably to take the press agency direction of the Shubert's Winter Garden.

In Chicago also acting for the Shuberts will be Frank Gerson, and it is said "Doc" Breed will also be a Shubert representative in the western city, although there is a story about that Mr. Breed may be found next season in charge of one of the Keith New York vaudeville theatres. He is at present managing the Brighton Beach Music Hall. Personally very popular, Breed seems to be the centre of many jobs that are hankering for him.

Since coming to New York Nellie Revell has become a national figure. Of much prominence in the west, and with a circus training, Nellie went to the publicity thing naturally. She became widely known when selected by the State of Michigan as its official publicity promoter. Even before that Miss Revell generally got what she went after in the line of newspaper space.

In New York City she became famous as the press representative of the Williams Circuit. Always alert, Miss Revell quickly established herself in the Metropolis for putting things over. Shortly before retiring from the Williams office, when the sale left her master without footlights to warm himself before, Miss Revell received mighty nice letters of commendation from all the dramatic editors on the New York and Brooklyn dailies.

When Mr. Williams sold his theatres, it was related at the time he asked Nellie what she intended to do. "I don't know," replied Miss Revell, "but I think it's going to be hard work breaking in another boss like you."

### "THE GYPSY" AFTER ELECTION.

John Cort's next New York visit will be made between Aug. 1 and the 10th, at which time he will make the final arrangements for the complete production of the new Pixley & Luders' opera, "The Gypsy," which will be made after election.

### DAMROSCH TO OFFICIATE.

Walter Damrosch, who has been summering on Lake Champlain, is expected to come into New York shortly to help the Shuberts rehearse his latest opera, "The Dove of Peace," which will get started some time in November.

# CHICAGO HOUSES FRAMING UP FOR NEW SEASON'S OPENING

**"Merry Widow Remarried," "Fine Feathers," Lean and Holbrook's New Piece and Others Soon to Show in Windytown. "Putting It Over" and "Charity Girl" Started.**

Chicago, July 31.

Next week practically reopens the legitimate season in Chicago when the Colonial will light up with "The Merry Widow Remarried," a Viennese operette in three acts by Carl von Wagner.

Eugene Walter's "Fine Feathers" will come to the Cort Aug. 10, bringing an all-star cast including Wilton Lackaye, Robert Edeson, Rose Coghan, Max Figman, Amelia Summers, Lolita Robertson.

Aug. 10, burlesque will begin its regular forty-week season at the Columbia. The opening attraction is "The Trocadero."

Aug. 12, Cecil Lean and Florence Holbrook at the Ziegfeld theatre will try a musical comedy entitled "The Military Girl."

"The Littlest Rebel" has been picked to reopen McVicker's Aug. 17.

Aug. 30 "Tantalizing Tommy" (with Elizabeth Brice) will start the Chicago Opera House off.

During the early part of September the Garrick, Illinois, American Music Hall, Auditorium, Power's, Blackstone, La Salle and Princess will get into action.

The opening of the Palace has been set for Labor Day.

In the meantime the Olympic has reopened with "Putting It Over" and at the Studebaker Ralph Herz is dabbling with "The Charity Girl" a musical comedy that also employs Anabelle Whitford, Claude Gillingwater and Blossom Seeley.

## BARTSCH'S BUNDLE OF PLAYS.

With a bundle of new plays tucked in his trunk, Hans Bartsch, the New York representative of Felix Bloch Erben, the Berlin play and music brokers, returned Tuesday night from a four months' trip abroad.

Bartsch visited London, Paris, Berlin, Munich, Vienna, Budapest and other foreign centres. While abroad Bartsch placed "The Lottery Man," which had its European showing in June, at the Lustspielhaus, Munich, where it is now running. "The Lottery Man" has made such an impression that Bartsch arranged for it to be produced in Berlin in October, Vienna around Christmas and some time later in Hamburg.

Bartsch brought over a new drama which David Belasco has corralled for a New York premiere some time after election.

"Der Tanzanwalt," a three-act farce, with music from the German, which has been running for the past month in Berlin, is among Bartsch's collection which he expects to place with a New York manager. He claims that several have already opened negotiations and that the farce will be among the early fall productions.

Gerhardt Hauptmann's newest drama, "Gabriel Schilling's Flucht" ("Gabriel Schilling's Flag"), much sought after by foreign managers, and "Ein Waffen Gang" (pertaining to a duel), by Oscar Blumenthal, are among those Bartsch expects to place here. Blumenthal is the author of "Is Matrimony a Failure?" His new piece is straight comedy and its first production on any stage will be made at the Royal theatre, Berlin, in October.

## SCORES IN FRISCO.

San Francisco, July 31.

Forrest Stanley, who opened Monday night at the Alcazar in John Drew's former role in "My Wife," made a big local hit.

After the Laurette Taylor stock engagement here Stanley returns to Los Angeles for a stock season at the Burbank.

Headed by Lillian Lee Anderson, "The White Slave" company opens its new season at Pittsburgh, Aug. 8. The company makes a direct shoot for the Pacific Coast and return. Allen Lee has also signed with the Campbell production.

## SMALL ADVERTISING OUT.

Chicago, July 31.

The Chicago Theatre Managers' Association has decided to give up snipes, window bills and posters in advertising attractions.

The move has been pending for at least two years. It may bring down the attendance figures of some of the local houses, but in the long run should turn out the betterment of a bad condition.

## TOLD HER RIGHT NAME.

San Francisco, July 31.

As Vidah Bertram, an actress, was about to submit to an operation, she said her real name was Adele Buck, being a well-known Boston society girl and the daughter of a wealthy man. Her recovery is considered doubtful.

## OPERA CO. GETTING MONEY.

San Francisco, July 31.

The New York Casino Company, playing Gilbert & Sullivan revivals at the Cort, from present indications will smash all records in town.

The company last week playing "Mikado" reached \$18,000 in the box office. This week with "Pinafore" indications early pointed to takings amounting to upwards of \$20,000.

Next week "Pirates of Penzance" and "Patience" will be given, and the closing week will be devoted to repertoire.

It is more than likely that extra performances will be given during the two closing weeks and the management expects that the gross takings for the four weeks will hit very near the \$100,000 mark. The company goes to Los Angeles from here.

## MAY RUN TWO PALACES.

The various reports about the Palace theatres at Chicago and New York have not seemed to take into account that Mort Singer, Martin Beck and Herman Fehr may conclude to operate both houses for musical comedy.

It is said that the policy of the Palace, New York, is largely dependent upon the success of "The Lady in the Limousine," the A. H. Woods manuscript which has been turned over to Mr. Singer for production, and opens in the Chicago Palace Labor Day.

Provided "The Lady" gets over very strongly, according to report, it may be looked over with an eye to its debut on Broadway, at the Palace here, which can not be completed much before New Year's. Or a profitable run of the piece in Windytown may induce its managers to try the production end with another show for their New York house.

In either case the story is that B. F. Keith, when making the combine with the Orpheum Circuit, merely secured an option upon the New York Palace through Martin Beck, if that house should be left stranded without a policy.

A report that P. G. Williams held a first claim upon it for a rental proposition through his sale of the Williams theatres to Keith could not be verified. It is denied Mr. Williams holds an option of any sort upon the theatre.

Speaking of the story that Mr. Williams is seeking an outlet for his energies in the legitimate field, Mark A. Luescher of Werba & Luescher says it may be announced for that firm they will keep open door for Mr. Williams at any time, reserving him the best arm chair in the office.

There doesn't seem to be much doubt existing that the B. F. Keith forces thought they could secure the Palace for "Keith Vaudeville," depending upon securing Hammerstein's consent through the mortgage or \$100,000 held by E. F. Albee upon the Victoria theatre. It was reported Albee attempted to embarrass Hammerstein by demanding a settlement of the mortgage at maturity in the hope of obtaining either the Hammerstein United Booking Offices "franchise" or a consent to the vaudeville policy at the new house. At this juncture Percy G. Williams stepped in and paid Albee the full amount, which knocked a hole in the "frame-up."

## NANCE O'NEIL PERMANENT.

Nance O'Neil may play stock all winter as she has received several flattering offers to play leads with new companies near New York.

Boston, July 31.

Nance O'Neil is standing them up at seventy-five cents. She is playing leads with the Lindsay Morison Stock Company at the Majestic theatre here. She is so great an attraction that the "S. R. O." sign has been out every performance despite the heat.

Charles Gardner and Marlo Stoddard have been booked as "singles" for a tour of the Sullivan-Considine Circuit.



MANY JULIAN ELTINGES.

The above freakish bit of photography is JAKE ROSENTHAL'S idea. Mr. Rosenthal is interested in Mr. Eltinge through having charge of the press department of the A. H. WOODS ENTERPRISES. Several characters that have been essayed by Mr. Eltinge are shown in the picture, all posed on the Grand Staircase of the Paris Opera House.

# WINTER STOCK SEASON LINING UP MANY LOCAL COMPANIES

**Blaney-Spooner Co. Looking for Big New York House for Permanent Stock. Corse Payton to Return to Lee Avenue, Brooklyn. Managers Announce Opening Dates.**

With the coming of the regular legitimate season the stock managers are fast getting things in shape for what promises to be one of the biggest fall seasons in years. There seems to be unwonted activity in the stock field and numerous companies are being formed by various agencies.

In addition to many companies in and out of New York reopening, after a few weeks' summer vacation, new companies are scheduled during this month and next.

Corse Payton is going back to his former love, the Lee Avenue, Brooklyn. Payton, who for years had been a fixture at his own Brooklyn house, was visited by the city dads over there and told that his Lee Avenue was right in the way of a public thoroughfare. The right of eminent domain caused the city to place a valuation of \$10,000 on the part of the property desired.

Corse moved his company and the city started to tear down the dressing rooms. Suddenly work was halted and the city decided it did not want the place after all. Now Corse gets back his theatre and will reopen with stock there sometime in October.

Payton's Newark company reopens its regular season at the Orpheum there Aug. 12. His West End stock company will continue for some weeks yet.

If all goes well in the plans of the Blaney-Spooner Amusement Co. next fall that organization will be running stock in two big New York theatres before the first of the year.

Blaney claims that the house capacity must be large enough to make the dime admission bring in profit. He claims negotiations are for several prominent theatres and he hopes to secure one before another fortnight.

His stock plans for next season will also bring the reopening of the Cecil Spooner company at the Metropolis Aug. 12. The former company, with the exception of a new leading man, has been re-engaged.

Blaney resumes stock at the American, Philadelphia, Aug. 10. Grace Huff has been retained as leading woman with Jack Lorenz for the principal male roles.

George Gatts, the Chicago stock manager, and wife, Grace Hayward, reached New York this week after a tour abroad and made final preparations for the opening of the various Gatts stock enterprises.

Miss Hayward returns to her own company at the Warrington, Oak Park, Ill., opening Aug. 31. Gatts, who also controls the College in the Windy City, will start stock activities there on the same date.

DeWitt Newing, stock comedian, is forming a company for Richmond theatre, Stapleton, S. I., opening Sept. 9.

A new stock organization will start at Trenton, N. J., Aug. 16, while an unusually high-priced company will get going in Jersey City this month.

Paul Scott is recruiting people for the three stock companies which will open at the Greenpoint, Gotham and Crescent, the former P. G. Williams houses, Aug. 31. He is also framing up the Phillips company, which resumes its Brooklyn engagement at the Lyceum Aug. 24.

## BEATING THE WEATHER.

Despite all the closing of stock theatres in and around New York for a brief vacation, the Prospect theatre players will continue right on until the winter.

Business has been unusually good during the hot weather and with no slump in sight the management has decided to keep going through the heated months.

## WITH BURGESS' STOCK.

Minnie Williams, formerly with the Henry B. Harris' production of "The Commuters," has been signed for three years by the Jay Packard agency, to be featured with the Burgess stock company.

Earl Burgess is now in New York getting his people together. After a road tour with his stock company he intends to locate somewhere permanently.

## ROSENTHAL MURDER PLAY.

James R. Carey, who has been stage director of the Charles E. Blaney plays for ten years, has not permitted the grass to grow under his feet since the recent murder of Gambler Rosenthal at the Metropole. Carey announces that he has about completed a thrilling drama entitled "The Gun Men Of New York" which theme will deal with the sensational case.

Carey is going to give 'em scenes in gambling houses, in and around the Metropole and will show the rendezvous of the gun men. He expects to have the show produced right in New York within a fortnight.

One or two other Broadway managers have thought of placing a meller embodying the dramatic incidents of the Rosenthal murder. If one or two shows of this nature are put out, they may travel "under cover" as to the identity of their real owners.

William A. Vance is announced to resume his stock management of the Evanston theatre, Evanston, Ill., early in the fall.

Walter Baldwin, Sr., who recently closed his stock at the Court theatre, Wheeling, West Va., has gone to Cliffside Park, Dallas, where he and his son, Walter, Jr., will devote all their time to the summer stock at the Casino there.

## WESTERN STOCK NEWS.

Chicago, July 31.

Among the stock organizations hereabouts it is announced that A. E. Miller and a Mr. Freels are preparing a permanent stock company to occupy the Mabel theatre in this city on and after Aug. 15.

At the Alhambra "The Sweetest Girl In Dixie" is mentioned for the opening attraction, the date being Aug. 16. Among the cast are Yeaton Alley, Francis Thorne, Mr. and Mrs. Halsey, Hattie Foley, W. C. Johnson and J. L. Thompson.

Will Kilroy will present "The Millionaire Kid" over the Allardt time next season. This is one of the first of the tabloid affairs for western vaudeville for next season.

"The Royal Slave" under the management of George Bubb opens its season at St. Johns, Mich., Aug. 16.

Buffham & Behl will close their summer stock company at Kankakee next week, the company disbanding for the balance of the hot weather weeks.

Gilson & Bradfield will open with "A Bachelor's Honeymoon" at Rochester, Minn., Aug. 16.

At Elkhart, Ind., Aug. 19, the National Stock Co. will begin a season under the management of Eugene Rouke and G. K. Brown. The company is being organized here.

Among last week's stock engagements are William Kirn for leading baritone role with Sherman Musical Stock Co., at Winnipeg, Can.; Carl Stoll and wife for the Maud Daniel Opera Co., now at Spanish Fort Gardens, New Orleans; Mabel Starr with "Daniel Boone On the Trail," management, Robert Harris.

## CLOSED IN EUREKA.

Eureka, Cal., July 31.

Poor business forced the Acme stock company to close shop Sunday night after a three weeks' engagement.

The Majestic will now try to put over musical comedy for the first time.

## HEAT ONCE AGAIN.

Eva Taylor, one of the highest-priced leading women in stock, is back in New York, after a long engagement with the Shubert stock, Minneapolis.

The Minneapolis stock proposition was a financial success while the cold weather lasted, but heat closed it for the summer.

## RE-ENGAGES GORDON EDWARDS.

J. Gordon Edwards, whom it was reported would permanently locate in Australia, is coming back to New York, having been re-engaged by William Fox to resume the directorship of his Fourteenth Street stock company. Edwards is spending the summer in Paris.

## FINDS VIRGIN TERRITORY.

Lynchburg, July 31.

Ernest Latimore, of Latimore and Leigh, is making profit out of his stock company at the Rivermont Park Casino.

During the winter he expects to install a permanent stock company in virgin territory in the south.

## BERLIN

By E. A. Levy.

Berlin, July 23.

From Bothe & Bock, proprietors of the "Miracle" rights, the Reinhardt-Festspiel Society has acquired the rights for productions at Vienna and Berlin.

Prof. Reinhardt has his eyes on the Sport-Palast. At one time intended for the Hippodrome, defaulting on its mortgages, it is offered at public sale, Aug. 23. Upon the instigation of Reinhardt a group of capitalists intends to acquire this building and lease it to him. The house is then to be used for big productions only.

Hans Heinz Ever, a well-known fantastical writer, is at work on a play for a Berlin Circus.

On account of an unfavorable criticism which a Frankfurt Main paper of social democratic tendencies printed over the Schumann's production, the Circus management withdrew from the paper the customary complimentary tickets. As the press society considered this an undue attempt to influence the press and also as an insult, they demanded a revocation. This not forthcoming, the Press Society of Frankfurt resolved not to report about the Circus Schumann and is also trying to have all press societies of Germany united in taking the same action.

Between Director Sarrazani and Heilmann & Littman, the architects who are building Sarrazani's Circus Building at Dresden, Saxony, a controversy has broken out. Director Sarrazani refuses to take over the Circus Building and intends to go to court about it. The City Council of Dresden is intervening on behalf of all concerned. The opening date was set for the beginning of October.

The projected new vaudeville house, near the Zoological Gardens, has obtained the needed concession. The opening date has previously been fixed for Oct. 11. It is hardly possible to have the building ready for this date.

Encouraged by the great successes of its predecessors, the "Esthetic Ballet" of Moskau will venture on a tournee, their first appearance to be at Munchen Kunstlertheatre.

Dr. George Altmann, for two years manager of the Deutsche theatre, Hamburg, is going to take over the Kleiner theatre, Berlin, some time in 1913.

The number of Berlin's moving picture shows is steadily declining. Now there are only about 300, from which only a comparatively small amount can be counted as profit-making. The new big houses and the ordinance restricting smoking are supposed to be the cause.

Umberto Giordanos Opera "Fedora" has not been acquired by the Kurfurstentheater, reports to the contrary.



# COLUMBIA AMUSEMENT CO. MAY BE SUED BY L. L. WEBER

**Once Organizer of Eastern Burlesque Wheel Apt to Become Plaintiff in Damage Action Against Circuit He Helped to Create. Row Over Eastern Wheel Dropping Schenectady, N. Y.**

It looks like a lawsuit for damages between the Columbia Amusement Co. and the owners of the Mohawk theatre, Schenectady, N. Y.

When the Columbia Co. (Eastern Burlesque Wheel) pushed the Mohawk off its route sheet for the coming season, L. Lawrence Weber and T. W. Dinkins, who are interested in the up-state theatre, say the burlesque men violated a contract to play the Eastern Wheel attractions there for two years to come.

Messrs. Weber and Dinkins admit a suit for damages against the Columbia Co. is a possibility. The damages will be based upon the income of the house during the period it has been holding the Eastern shows in the past.

The Mohawk was a Weber & Rush property until the dissolution of the firm, when Mr. Weber took over the joint interest. Mr. Dinkins, who is the Western Burlesque Wheel manager, has always had a one-third share in the theatre.

In place of the three days the Eastern shows formerly spent at Schenectady, they will hereafter use them in getting from Syracuse to Montreal. The Eastern shows play Syracuse (Bastable) the first three days of the week.

It is the twist of things theatrical which brings L. Lawrence Weber, who is credited with having done more to build up the Eastern Burlesque Wheel than any one man, into the role of a litigant against it for damages. It is some time since Weber has been active in the Columbia Amusement Co. direction. He is now at the head of a 10-20-30 combination chain of theatres that is looked upon as "opposition" by burlesque people.

At the offices of the Columbia Amusement Co. it was stated the Wheel discontinued routing Schenectady at the order of the Board of Directors, which voted in favor of passing the town up.

Asked if suit had been brought through the cancellation, a VARIETY representative was informed no papers had been served on the Columbia Co., which was prepared to defend any action instituted against it.

## WESTERN WHEEL'S REPORTS.

When the Western Wheel burlesque shows get started on their regular season Aug. 26 road managers and house managers will be expected to make a carefully prepared report of how things are going with them from week to week to the Empire Circuit's Governing Board.

Each will be well supplied with report sheets, that of the road manager's being labeled as "confidential." In his report the road manager must give the number of musical and stage

hands employed, the number of dressing rooms and comment on their size and condition, must tersely tell how the theatre is kept, and comment on the actions of the manager, treasurer and doorkeeper, give the number of passes issued by the treasurer and keep track of the paper ordered and used.

The road manager must also tell how and what time the front of the house is lighted and give his brief opinion on the full lighting effects both back and front, and of the sanitary conditions throughout the house. He is instructed to note conditions of the stage furniture, properties and scenery and comment on the conduct of the house and stage employees.

He must keep tab of all illness and keep time of the orchestra entering the pit. He must watch the transfer service and report accordingly. If there is any peddling in the audience he must embody that in his report and must tell what his free list amounts to. He must not omit what time the front of the house is covered Saturdays. As a final remark, the road manager is told not to let personal likes or dislikes enter into his report.

The house manager must note condition of attraction, its number of people and is given plenty of space to comment on the various acts carried by the show. He can also comment on the burlesque end and recommend drastic measures.

If the house manager does not think the show should be attended to at once he must draw a pen through the line calling for an immediate change.

Judging from the report blanks, the Western Wheel road and house managers are going to have a busy side line this season.

Each report will be duly acknowledged by the Board and acted on accordingly. A complete file will be kept so that the reports can be inspected at any time by the board members.

## "PLEASURE" PEOPLE MARRY.

Thomas Herbert and Grace Kenny, both of "The World of Pleasure" were married at the Little Church Around the Corner in New York July 26.

## AUGUST 3 IS CLOSING DAY.

Detroit, July 31.

Musical stock which has been running at the Colonial has gotten into a bad way. Monday, regular salary day, there was no coin forthcoming and the artists refused to go on.

After considerable discussion the Board of Directors of the house guaranteed salaries for the week and notified the company that Aug. 3 would be closing day.

## COAST "WHEEL" PERHAPS.

Los Angeles, July 31.

A deal is on foot between Manager E. C. Fischer, of the Lyceum, and D. M. Grauman, of San Francisco, which, if it develops successfully, is expected to result in the formation of a musical-comedy circuit not altogether unlike the burlesque "wheels" in the east.

The plan is to secure suitable theatres in San Francisco, Seattle, Portland and other coast cities, in addition to the Lyceum here and organize a company for each of the houses.

When this is accomplished the different companies are to be shifted in rotation from one "spoke" to another on the "Wheel" and in this manner give the patrons of the various theatres their control, the treat of new faces occasionally, as well as a change of plays. The "new face" proposition is the problem that still remains unsolved in the Far West and the only practical solution appears to be the formation of a "wheel" with sufficient "spokes" in it to permit of a new show every week in the big cities, and twice-a-week in the smaller cities, which will be necessary to play in order to minimize the jumps to a reasonable cost.

A serious drawback that coast producers have to contend with at present is the dearth of vehicle material that has not already been played to death. This difficulty would be effectively obviated by the invasion of producers with modern ideas and methods.

## MADGE HUGHES LOCATED.

Sam Rice and His Daffydills will be reinforced by Madge Hughes in the soubret role after all.

Miss Hughes failed to report at rehearsals. A notice in VARIETY to that effect reached the young woman at Toronto. She wired Mr. Rice and was told to report at once.



ETHEL WHITESIDE.  
IN VAUDEVILLE

## GOING AFTER ALBANY.

The Imperial Amusement Co. is forming to build a Western Burlesque Wheel theatre in Albany, N. Y.

James E. Fennessy, Harry Martell and Billy Watson are the main stockholders of the company. Six Albany business men are also interested in the \$100,000 corporation.

The proposed theatre will seat 2,000 people, and will come between Buffalo and Scranton on the Wheel route.

The Albany project is retaliation by the Western Wheel on the Eastern Wheel for the latter playing Paterson, N. J., where Watson's new Orpheum as a Western spoke gets into action Aug. 17. "The Moulin Rouge" show will first hold the stage. It seats 1,671, says Mr. Watson, and is on the main thoroughfare. Charles Edwards, formerly of the Academy, Pittsburgh, will be manager; Lew Watson, who has taken the "Cosey Corner Girls" and "Washington Society Girls" out for the past ten years, will be treasurer of the new theatre.

"The Girls of the Gay White Way" will open the Eastern house (Empire) Aug. 26. The Empire has a seating capacity of about 1,200.

## GREENWALL STAFF.

New Orleans, July 31.

For the stock burlesque productions that T. W. Dinkins and F. W. Stair will place in the Greenwall, Eddie Flavelle has been engaged as producer. Sol Meyers will be stage director.

J. J. Holland, formerly of the Rosco & Holland Minstrels, will have charge of the house for the new management.

Dale Wilson has been engaged as prima donna of the company.

## OBITUARY

Canton, O., July 31.

Thomas Henfield, aged 26 years, of Springfield, O., balloonist, after cutting loose from the big inflated bag, broke the rope on his parachute bar and fell 1,000 feet to his death here at Meyers Lake July 27. His body struck soft earth in a celery field, head first, and was buried to the knees. Henfield's two sisters were among the 3,000 people who witnessed the accident.

Charles E. Landle, a member of the famous Bostonians, was buried from his home, 364 Massachusetts avenue, Boston, July 27.

James Gentry, who served fifteen years for the murder of Madge Yorke and was pardoned through the efforts of the theatrical profession, died in New York last week.

Abraham D. Harris, formerly assistant treasurer of the Globe theatre, New York, aged 22 years, was found dead in the East River July 25. He had been missing for four days.

Anthony E. Willis, author and producer of a number of plays, died last week at East Stroudsburg, Pa., after a prolonged illness. His last piece was "The Struggle," produced last season. A mother, brother and an uncle survive.

## NEW ACTS NEXT WEEK

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

Ruth Chatterton and Co., Fifth Ave.  
Bobby Barry and Co., Fifth Ave.  
"Salome," Hammerstein's.  
Fields and Carroll, Hammerstein's.

Owen McGivney.  
"Bill Sykes" (Protean).  
19 Mins.; Full Stage (Special Set).  
Majestic, Chicago.

When the final curtain dropped on Owen McGivney Monday evening, hiding from view his excellently constructed scene of Bill Sykes' garret, the capacity audience at the Majestic, if applause can be considered a criterion, unanimously declared him Martin Beck's one best importation. In fact, the demonstration was so loud, it looked suspicious, but the young Irish characterist, coming as he does direct from England into a strange country and a cold town for his American opening, couldn't possibly have had any hand in building up his huge hit, other than by his splendid portrayal of a story that has been dramatized for vaudeville in every conceivable form and presented in every sort of a variety theatre by all grades of actors. In his routine of extra quick changes, which incidentally make his predecessors look small-like in speed, McGivney tells the tale of "Oliver Twist" and introduces five characters, of which Nancy and Bill Sykes stand out strongest. His changes from and into both the latter characters which carry an unusually strong and clever make-up, brought forth applause at every move. McGivney tells the story briefly but clearly and brings out every detail and point. Into the character of "The Artful Dodger" he throws sufficient comedy to offset the dramatic tension and also shows in a large way that he is quite as versatile as clever. There is one slight fault about McGivney's entire offering that could stand alteration. He evidently labors under the impression that American audiences will not believe he plays the entire sketch alone. Because of this McGivney has it announced on the program, then comes out before the curtain and impresses the fact in a small speech and in order to make it sure, has the operator run several slides with practically the same announcement. This is unnecessary and does more harm than good. One announcement either way is sufficient, since American audiences, particularly of the calibre that McGivney will meet with on his Orpheum tour, are acquainted with protean work. McGivney ranks up with the best America has seen in his particular line and goes a peg or two higher than the majority of them. Although on third at the Majestic, if properly billed he is fit to headline the same bill anytime. McGivney looks like the cream of England's artistic exportations and runs neck and neck with Ada Reeve as far as this town is concerned. He should find it convenient to remain on this side indefinitely and probably will. *Wynn.*

"Fear" (Dramatic).  
16 Mins.; Full Stage (Special Set).  
Brighton Music Hall.

"Fear" according to the program is the dramatization of Charles Lamb's story "The Nameless Thing." Melville Post is responsible for the dramatization and unless it's against the ethics, Mel should have started by allowing the name to stand unchanged. "The Nameless Thing" is a much better vaudeville title than "Fear." The story is quickly and concisely told with very little superfluous talk around the edges but the piece lacks a vital moment. It starts away well and works up nicely but the break doesn't come just right. A sporting doctor, not always on the level, and down on his luck has wandered into a rough country. He has played the game squarely for two years, dealing with tough men. His honesty has inspired a feeling of trust all through the community. He is the doctor, lawyer and general advice man on all matters of importance but has accumulated little, aside from the respect of the community. A vast sum of money being placed in the safe of the bank of which the Doc is a director, he plans to grab the coin and make a getaway. He brings on a former associate who has done odd jobs of this description before. The friend has qualms about this affair and warns the Doc that there is an indescribable and nameless thing which warns him they should not attempt the trick. The Doctor laughs at his colleague's fears but in the middle of the conversation the Doctor is called away to see a patient. A negro servant who has been trying to tell the Doc something all day manages to get in and informs the stranger he spilled the bottle of medicine which was standing on the table and had refilled it from one of the Doctor's jugs which contained a harmless remedy. The Doctor had given the watcher at the bank a dose from the bottle thinking it contained the original drug. When he returns and finds out what has happened, he gives in to the friend and admits that possibly there is something in "the warning." "The Nameless Thing" "The Fear" and decides to remain in the community without money but with the respect. Eugene Frazier does very well as the Doctor, giving an intelligent reading to a not easy role. Ralph W. Bell is the friend. It is the only other important character (the piece being essentially a two-man affair). He gives good support. The first impression was not good but he improved and finished well. *Dash.*

Reeves and Werner.

Songs.  
11 Mins.; One.  
Henderson's.

One must hand it to Reeves and Werner for several things essential to getting over in the varieties. They possess more weight than the average singing comedians and this corpulency, combined with breezy personalities and good voices, sent their stock above par at Henderson's Tuesday night. Their popular numbers were of the sort that struck the Henderson bunch a solar plexus. These jolly chaps with some original parodies would no doubt increase their present batting average. *J'ark.*

Will Oakland and Co. (4)  
"A Night at the Club."  
18 Mins.; Full Stage.  
Fifth Ave.

Will Oakland and Co. are really a male quintet in an act along the lines of the late George Homan's "A Night Among the Poets." The club setting is merely a good background for a singing five which carries it away from the usual quartet arrangement of coming down to the footlights and singing with hands behind the back. The idea is good and the atmosphere of the stage setting gets the boys away from the stage and places them in a fashionable club where they are passing away the time with a little close harmony. Will Oakland is the tenor, with no especially reason for being billed above the other members. A piano player is used at the Fifth Avenue this week. A good entrance number is employed, the boys coming in one at a time and going through the regular greetings in a song a la grande opera. This carries through until all five are in. A little talk gets them into a somewhat different routine than is usually employed by singing acts of this description. The boys wear evening clothes and make a very good appearance. The singing is excellent. When a couple of the boys gain a little easier stage presence the act will be in capital shape. John C. Peebles presents the offering which was arranged by Jean Havez and George Botsford. The turn will easily stand the test of the big houses and can make good with a margin. *Dash.*

Darrell and Conway.  
Songs and Talk.  
18 Mins.; Open Full Stage, Close One.  
Brighton Music Hall.

Darrell and Conway could start improving right off the reel by cutting about four minutes from the opening. The pair do a bare stage, behind the scene thing, for a starter that does alright to get them on. They dress and make up in view of the audience, or at least partly in view. Miss Darrell dresses behind her innovation trunk. It does very well but much of the comedy in the first few minutes would never be missed. When they get into "one" with the singing they are better gaited. It isn't the singing but the dressing that gets them over. Conway sings a song and for each chorus Miss Darrell comes to the fore with another costume. She does about three of these and they are just right for the purpose. Conway works in blackface here and makes a couple of changes himself. Miss Darrell uses the dark brown makeup. Let's get on record now as putting the Indian sign on "I should worry." Miss Darrell uses it but is not to be blamed any more than ten other acts seen in four vaudeville shows in the past two weeks. "I should worry" is released. The act finished very well at the Music Hall Tuesday night though moved to "No. 2" position. With the first part cut and a toning down also of Miss Darrell's speaking voice, the act should be able to fill a similar position on the big bills. *Dash.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"Hanky Panky," Broadway.

Volant.  
Flying Piano.  
11 Mins.; Full Stage.  
Fifth Ave.

Volant differs in many respects from Onalp and the one or two other flying-piano turns of the past three or four years. The idea of a piano floating through space with a player at the seat manipulating is the basic principal of all the acts. The only thing that counts is the illusion. As far as illusion goes Volant does not compare with the other acts shown. The act is worked behind a transparent drop. The piano with player and woman perched upon the piano (the only novelty of the new offering) are in white. The stage, however, is so dark the faces of the two principals cannot be seen. When the couple are working singly a small electric hand light is used to light up the face. The piano first swinging into view from the flies descends slowly to the floor. The players gives a number on the piano and the girl sings a number while the piano is anchored. The instrument (baby grand type) swings into the air again with the girl singing to the accompaniment of the player. The piano revolves horizontally. The girl's singing is not at all satisfactory, although from her exhibition Monday night it is understood she was engaged for her nerve more than for voice. The piano while revolving struck the back drop and swerved considerably. Several women in the audience emitted little shrieks, but the singer kept dutifully to her work and pulled through a ticklish situation. As the act is worked it appears to be merely a question of wires and speculation as to how it is done will not enter into its value as a vaudeville offering. Where the other acts have not been seen it will, however, prove sufficiently novel to stand featuring. *Dash.*

Wood Bros.  
Flying Rings.  
9 Mins.; Full Stage.  
Brighton Music Hall.

Wood Bros. are a peculiar combination. They first sing an Irish song and then go into some work on the flying rings. The brothers tell "gags" and "puns" during the acrobatics and get quite a bit of comedy out of their offering in an entirely new manner for a turn of this description. The men wear regulation gymnastic suits over which they have green running pants, one using an exaggerated pair coming half way between the ankle and knee. The appearance of the Woods, in this attire, singing and talking is funny in itself. The house seemed to grasp the idea immediately. The work on the rings is of the best. All the Wood Bros. need for a big comedy act is three or four good "gags." They look funny, the idea is funny and they seem to arouse laughter unconsciously. A very good act for all the big time. *Dash.*

**Low Fields' Co. (10).  
"Fun in a Grocery Store."**

**Minut Comedy.  
27 Mins.; Full Stage (Special Set).  
American Roof.**

The first of the Low Fields' miniature productions designed for the Sullivan-Considine Circuit was given its initial bath at the American, New York, Monday, for the producers and others interested to get a line on the piece. It is the delicatessen scene from "The Summer Widowers," renamed "Fun in a Grocery Store" for the western time. The first showing of the cast was fairly creditable. The setting is pretty and bright. Frank Bernard and Lew Ward are the German comedians. Olin Howland takes the elongated role played by Vernon Castle in the original production. Emily Miles is the principal woman. She looks well and has a number or two to sing. There are six chorus girls, some doubling for small parts. The piece ran overlong at its first show. With the several minutes out that the week's working may bring about and perhaps one number inserted earlier in the action, "Fun in a Grocery Store," with the value of the Low Fields name, should make a very big headliner for the S-C Circuit. A couple of the choristers need be told to step livelier and all the girls can stand working for unison in movements. Mr. Howland makes an excellent substitute for Castle, for parts where the latter has not been seen. *Time.*

**Drumtescu Troupe.  
Horizontal Bar.  
8 Mins.; Full Stage.  
Hammerstein's.**

Three men, one clowning, have a new arrangement for horizontal bar work. All the bars are connected and the swinging includes the side as well as the regular bars. A couple of tricks are connected with a high bar at one end. The acrobats turn off some interesting feats, but the clown provides little comedy. The finish is made spectacular through a long swing, but it involves two of the men and causes them to lose time getting to the footlights for a bow. Another final trick might be found. The act would do better opening a big time show. Closing the bill on Hammerstein's Roof they didn't have a chance in any way. *Time.*

**Clay Smith.  
Songs and Piano.  
18 Mins.; One.**

Clay Smith formerly worked with the Melnotte Twins and more lately with Gertie Vanderbilt. Although he is now doing a "single," a man and woman, used as "plants," are helping him to success in the "pop" houses by singing the chorus of one song several times. Smith is rather a likable chap, works naturally and has a new supply of song material that gives him an edge on the other boys. His "It Can't Be Done" got over nicely, but it was the song plugging number that put him in big favor. While he sticks too closely to the "song plugging" idea, Smith gets all he can out of the "plant" arrangement which he works up for encores at the close. *Mark.*

**Old Homestead Octet.  
Songs.**

**12 Mins.; One, Two.  
Hammerstein's.**  
The "Old Homestead Octet" (or Double Quartet) looks as though it were produced by Mose Gumble. They sing "Remick songs." Mose watched them Monday evening on the Roof. At times he invited comment from Orville Harold, who was once a vaudeville tenor himself. Mose finally denied he had done more than discover the eight men in "The Old Homestead." The program says Frank Thompson, son of the late Denman Thompson, presents the acts in vaudeville. The singers are clothed as rubes. In overalls they surely look rustic. There is a collection of farm land straw hats that could never have been found anywhere excepting in New Hampshire. The singers sing well enough, and have a couple of lively songs pretty far down in the routine. They close with "I'm the Guy," written by Rube Goldberg, the Mail cartoonist. One night in the Friary Rube thought he was making a cartoon, but it turned out to be lyrics. Mose was the only music publisher in the place that evening and Rube wished the collection of rhymes upon him. Rube said it was the first attempt and Mose believed it. (Rube being on the Mail, etc.) So Mose published them. While Rube forgot to say that "I'm the guy that put the Ham in Hammerstein's," Mose swears the song is one of Remick's best sellers. That may go as it lies until Rube receives his royalty statement. Otherwise the Old Homestead Octet had an impossible position on the Roof, next to closing. In a regular bill they would get over nicely, but they are going back to "The Old Homestead" next season. The singers are Messrs. Calkins, Argyle, Foley, Smith, Cochran, Daley, Clare, Kammerlee. With Mr. Thompson the bunch might make a good baseball nine. Geo. Botsford played the piano. He was disguised as a farm hand also. (Those Remick fellows will do almost anything.) *Time.*

**Daniels and Jackson.  
Club Juggling.  
6 Mins.; Full Stage.  
American Roof.**

The act can play in "two." It is an ordinary two-man club juggling turn. One of the boys is quite expert, the other not so certain of himself. It is straight work with no comedy. The fast passing at the conclusion will put the number over for the small time opening spot. *Time.*

**New Acts in "Pop" Houses**

**Florence Lewis.  
Songs.  
8 Mins.; One.**

Florence Lewis, with a child's piping voice and the mannerisms of a soubret going through some stereotyped dancing steps, has an act that seems especially framed for the "small time." Judging from her performance, Miss Lewis will do well to keep going on that time. She could improve by watching others and giving close attention to her dancing. *Mark.*

**Gormley and Caffery.  
Acrobatic.**

**10 Mins.; Full Stage.**  
Gormley and Caffery come under the heading of Rice and Prevost acts. The comedian does not work in exactly the same make-up as Jimmie Rice, nor does he use the white face but the general idea for comedy is the same. The pantomime end is followed more closely than the falls and from this the comedian gets plenty of laughs. The ground tumbler does some capital work. His greatest need is a different style of dressing. The pair have a very good finish. It is away from the usual run and will carry them off nicely anywhere. The real work and comedy are there; what is needed is finish and class. When this is forthcoming the boys will be ready for a not too important position on any of the big bills. *Dash.*

**Six Merriotts.  
Wheel Swingers.  
8 Mins.; Full Stage.**

The Six Merriotts have an act that is hard to describe. The act features the swinging of bicycles in baton fashion by two men. In fact, their work is all there is to the act, although one rather stout individual in grotesque make-up strives for comedy with another man in blackface. There are two women, but they hardly do enough to keep in the limelight. The men with the wheel swinging proclivities do some hard work and have gone to a lot of trouble to make stageplay of it. Barring their work the act has little value. *Mark.*

**Yeager and O'Brien.  
Dances.  
7 Mins.; One.**

Yeager and O'Brien are about the niftiest pair of steppers that have bobbed up in the "pop" houses in many a day. They work well together, have a nice double routine, and on individual stepping skate around a lot of the boys who have found their way to the big league. The light-complexioned chap can dance like a house afire and never stalls a minute. A classy dancing duo for the "big small time." *Mark.*

**THE WAIL OF THE HICK  
By JOHN J. O'CONNOR.  
(Wynn.)**

"Talk about your harrowin' experiences Bo, why we just had one that would make an ordinary peaceful man flare up and kick the breath outa his own paralyzed grandmother and that ain't no bull either, see. You know I grabs a full seven day week out in Nebraska right after returnin' from that there European tour up in Canada and bein' it was writ out on one o' them Illinois State contracts, why I figures it was all forty-forty and couldn't see no chance for a slip-up. It looked on paper like a real fourteen karat jim-dandy week and I even went so far as to sink four bucks and a half into a Brownie camera so's we could get a flash o' our billin' and have it slapped on a flock o' post cards to ship east to the mob.

"Well, me and the Kid has been up against some pretty raw deals in our time and since hittin' this show business we been slammed up again all the rough spots by every sucker chaser in sight, but gee, we never had a real honest-to-goodness can fied onto us before. And what is more binding is the fact that we hikes all the way out to Nebraska to have a hawkeye boob put the hypo over on us.

"You see we make this burg just in time to be late for rehearsal, but that wasn't our fault cause honest, cull, we grabbed the first through freight that left Chi and we hung around all night to make that. Well anyway, I hears the shop-keeper tellin' the squab that tickles the ivories that the show is too heavy and he's goin' to walk someone, but I never dreamed it was to be us. We goes on at the matinee and considerin' the seven people that was out front, we did putty fair. Right after we're finished old funny-head bounces back and says our services is no longer required. Cans us flat without any chance for a come-back. Cribbage ran around like a wild man. Gee there was nearly a riot started, but I'm a calm guy and I saves it over.

"Well, we hits the city hall in about ten seconds, and the guy that does the Spanish dance effect in front o' the elevators passes us over to a law dealer what says he can collect our dough without the least bit o' trouble. He's a swell hick this bloke and his monaker is Wine Buyin' Jeter. He's there with a salvy smile and a bright red soup receiver what is hid by a regular made-to-order ninety buck tweed cutaway coat. Oh boy, he's a dream.

"The minute he hands me the big grin, I starts to count my dough already. Well, foist he says he must have twenty-five big ones as a retainer, whatever that is, but bein' he's got to have it, we hands it across, although, between you and me, it cracked our roll putty much, leavin' just enough feedin' change to keep us nourished for two full days. When he gets the dough, he leans over and says Boys, just report around that slab twice a day so's the old heel won't have a comeback when I drag him up before the tribunal of justice." Then he says "I'm goin' to run up the mountains for a month or so to get some trout for the Misses and when I come back, we'll fix this thing up at once."

"Can you imagine, us layin around for our dough while he's fishin' for a month. The next day the lawyer and the manager gets together and they both decide that we are wrong cause we didn't send our photos and billin' two weeks in advance, that bein' in the contract. Then they give us twenty minutes to blow town and says they'll put a pair o' gats on us and send us over for seven years if we don't screw and do it quick.

"We blowed, cull. But honest now, ain't it wrong? We didn't get the date till the day before openin' day and they slip that cheery excuse over on us. Gee, I wish I knew a nice old lady what wanted a clean young boy to run errands for her. I'd leave Cribbage and his hop layout flat."

**HAMMERSTEIN'S.**

(Estimated Cost of Show, \$4,300.)

The intermittent rain during the day and the threatening clouds hiding the stars Monday evening brought the lightest attendance to Hammerstein's Roof that has been there in five weeks. It was still a good house, which found little in the show to amuse. What there was came in the last half.

The Kinemacolor Pictures closed the first part. It is the colored film of the Durbar cut down. As a regular feature on a vaudeville program the colored moving pictures might be something of an attraction, but as a special feature it did nothing. The Durbar thing is cold now. The pictures with a lecturer could not hold the audience, which began to crowd to the rear long before they were finished. This caused the film to be chopped six minutes.

The skaters are still drawing 'em, according to the evidence. Seven girls now back up the principal ice operators. The act with its pleasing background made up in part by the patrons themselves, is the big sight turn of the summer.

Houdini remains over for his fifth week, repeating the case-submerged-in-the-tank escape. He does it well and it mystifies.

The Charles Ahearn Troupe, second after intermission, brought the first laughs of the night. They were hearty enough laughs, too, to make up for the deficiency in giggles up to that time. Following came Minerva Coverdale and George White, who compose a lively and likable dancing turn that got over very strongly. Miss Coverdale sprung a new costume for the closing dance. The young woman must have captured the design from a Parisian fashion plate. The Old Homestead Octet (New Acts) and the Drumtirescu Troupe (New Acts), were the closing turns.

Maxine and Bobby with their dog opened after the intermission in acrobatics. Before the interval and pictures were Tempest and Sunshine, who did the two-act up in the air, although appearing in their new production downstairs in the afternoon.

After the Revolving Collins, who opened, Grindell and Henry, a couple of singers and dancers, next, then Creator's Band, came Van Hoven, "The Mad Magician," who cut his turn to shreds on account of the Roof.

"Don," "the Talking Dog," was next in line. Loney Haskell gave a good act with "Don," who still features "Hunger" and "Kuchen" as his best bets. Saturday night Harry Mock treated "Don" to some beer and pretzels, but when the dog forgot to say "thanks," Mr. Mock told "Don" what he thought of him. They say the dog was "soused" right that evening. "Don" is a good feature act for any house. Why the managers have been holding off booking it may be explained by saying the managers are in vaudeville.

Harry Tighe sat at the piano all evening. This is Harry's second week on the stool. He looked some in evening clothes.

*Stmc.***AMERICAN ROOF.**

(Estimated Cost of Show, \$1,275.)

Besides "The Delicatessen Shop" (or "Fun in a Grocery Store") (New Acts) there were a couple of other new things on the American Roof the first half of the week. The program had an advertiser on the back page, and the lemonade "Shorty" sells in the orchestra had become ice water disguised.

Charles Potsdam had returned from his vacation. He gave silent evidence of his presence by shifting the running order of the bill, to the latter's advantage. Mr. and Mrs. James R. McCann were brought up to the first half, the Fields production was sent from closing before the intermission into the last part, Black and White were shifted down a couple numbers, which gave them the first part closing position, and the Harmony Beaux and Belles were placed to open the second half, while Floyd Mack was taken from that spot and put into the next to closing number. If that isn't as much shifting as one can find in a Broadway house on Monday night, then there's no such thing as fixing up a program.

The show ran better with the change, though it threw much singing together in the second half. Daniels and Jackson, club jugglers (New Acts), opened the performance. Geo. F. Hall, an old timer, was "No. 2" with stories and recitation. As a come backer for the small time, Mr. Hall is there. He pleased the house right some and would have gone better in a later spot, though that was not available. Mr. Hall has a couple of "sure-fire" recitations, and also sings "The Corset Squad Brigade." The song doesn't fit him. His stories are liked and the recitations, even "The thumb-nail impression of Sir Herbert Beerbohm Tree," got well over.

Mr. and Mrs. James R. McCann have a very far-fetched sketch with four people, but they play it well enough for the small time, and hold attention.

Freeman and Dunham, playing under the name of Rosner and Felton, made one of the early hits. These two boys compose a good singing act. At the American, among the songs used were "If It Wasn't for the Irish and the Jews" and "My Sumurun Girl."

The English female comedy acrobats, Black and White (programed as the Two Vivians) did very big at the finish. The girls have been away from New York for a long while, since brought over here by Hurtig & Seamon. In their especial line of work, they have no competition.

The second half had to hold up the Beaux and Belles, who opened it. The turn is light for nowadays vaudeville, small or big time. "The Delicatessen Shop" broke in for twenty-seven minutes. Mack with acrobatic dancing came right after. Mr. Mack first appeared in New York at the Fifth Avenue. It was an important position upon the Roof, but his hard work sent him across. One or two bits in the turn might go out as useless. He makes a good single turn for the big small time. The Savoy, two men and

**HENDERSON'S**

(Estimated Cost of Show, \$1,900.)

A radical change has been wrought at Henderson's since last season and the answer is that business is of satisfactory proportions every night in the week. Last season one might find the house half filled on a Tuesday night with the audience a chilly one at that. This year things are different.

Tuesday evening the main seating floor space was almost a sell out and the audience was one of the most appreciative of the season. And all this in the face of a possible shower.

There is no question but that the glass partitioning of the dining hall and the boarding off of the Bowery noises has helped business a lot. Now that talking acts have a chance the entire show rounds out better results.

There is another thing which helps and that is the orchestra. After hearing the "one man" outfits in New York it's worth the last dollar to sit behind a full orchestra.

The value of the music was noticeable when Billy Rock and Maud Fulton were executing their dances. Rock and Fulton, who are headlined, are appearing in their former "double" act.

The show proved a whole lot better than it looked on paper although the management was forced to make a change before the Monday matinee. "The Welcher," Macklyn Arbuckle's old sketch, with new principals, cancelled at the last minute. Lloyd and Whitehouse were substituted.

The Two Alfreds and their equilibrium feats paved the way nicely for Reeves and Werner (New Acts). Lloyd and Whitehouse were third. Their brand of travesty found a ready applause response.

Although the bill was surfeited with singing, Marie Fenton followed in the wake of the preceding two acts and passed notwithstanding. Miss Fenton's voice is not the most musical in the world perhaps but she works hard, enunciates fairly well and displays a nifty line of wardrobe. Incidentally a pleasing manner was her best asset Tuesday. Miss Fenton would do well to take breathing exercises.

The Banjophiends, with the boy doing the "girl" impersonation, found the audience ripe for their snappy music. Melville and Higgins swung into view and reaped their usual laugh harvest.

After Rock and Fulton, Hoey and Lee showed. These parody experts were the biggest laughing hit of the night.

Those Jordan Girls were none other than the Jordan Sisters and a light complexioned young male artist who has appeared in their tight wire act around here before. The turn has some dandy tricks and shows class.

*Mark.*

a woman, with six bull dogs closed the show. The animals are pretty and well kept. Nothing unusual in the routine develops, and the finish isn't strong enough through only one dog bouncing the ball, but the act carries on looks.

*Stmc.***BRIGHTON MUSIC HALL.**

(Estimated Cost of Show, \$3,750.)

Norah Bayes and Jack Norworth headline the bill at the Music Hall this week. Judging from the house Tuesday night everybody is going to be happy. The entire lower floor and all the boxes packed speaks pretty well for their drawing powers over Brooklyn way. The couple closed the show. Not a person moved until they had finished their diversified entertainment. It is some little entertainment, too, a vaudeville show all on its own.

The program Tuesday night had been twisted about in many ways, but after it settled down it made a very fair vaudeville combination. Instead of putting names out at the side as ordinarily, on the programs the acts are marked First, Second, etc., as the case may be and the signs are slipped in to correspond on the stage. After the bill had been changed about no one behind the stage had evidently thought to inform the card boys to vary the signs. The audience spent much of their time trying to dope out how the Wood Bros. billed as an eccentric ring act were playing a dramatic sketch in a log cabin set. There were other twistings also.

Mullen and Coogan were moved from "No. 2" to next to closing and the boys did a clean up. The audience just fell hard for the big fellow's comedy. He is a good comedian. His method is new and he works in a free and easy manner. The straight also does well. The boys are overworking a little, the only fault. Tuesday night they did twenty-four minutes. Six minutes out they would have held them yelling. Mullen and Coogan even with some of their material of bygone days will be a welcome addition around New York and should stay in big eastern vaudeville for a season or two without any trouble.

Courtney Sisters caught "No. 3" and carried away one of the hits. "Sumurun" is a great number for the girls. For getting a certain style of song over the Courtney Sisters have no equals, but that certain kind of song is not a ballad and the bigger Courtney girl should drop that ballad thing at once and attend to her knitting.

Marshall Montgomery with that new dress suit with the purple trimmings is some lad. A royal purple vest, tie and socks combination is surely a startler. Marshall did splendidly in spite of the trimmings. The ventriloquist is doing a very good show. He didn't get into the audience here, and it should be a hint for him to remain on the stage. The act looks better without the audience part.

Pollard opened the show with some good juggling with the billiard cues. There is some laughable comedy along with the juggling, which consists mostly of side remarks while handling the objects. Pollard seems to have hit upon one or two new and very good tricks with the cues.

Darrell and Conway, Wood Bros., and "Fear," New Acts.

*Dash.*



# FIFTH AVENUE.

(Estimated Cost of Show, \$2,150.)

The sooner the musicians' strike is settled the better it will be for a great many vaudeville artists and also for the managers.

There is little doubt but that the lack of an orchestra at the Fifth Avenue this week is ruining what might have otherwise been a very good entertainment.

The lack of comedy, however, must be figured in with the absence of the musicians. Bedini and Arthur were the only real comedy act on the bill. Luckily they were down in the closing position and the audience was sent out with a good laugh after sitting through a whole evening with little more than a few snickers.

Of the nine acts programed, seven depended more or less on singing. In nearly every case the orchestra was greatly missed.

Lew Brice and Lillian Gonne were "No. 2." The act was one of the big sufferers. They need an orchestra to help out their singing and also aid the dancing. The couple are doing a very entertaining specialty. Young Brice is a capital eccentric dancer and has a good comedy method which should develop. Lillian Gonne in her whistling number has a good song which she puts over very well. The couple get a great deal out of Morton and Moore's whistling conversation, but it should top there. The whistling is being overworked. A smart soubret frock for little Miss Gonne would probably be an improvement. It would be a good idea for her to forget "Sassy Little" in the new offering.

Emma O'Neill worked at a great disadvantage without the orchestra, although Miss O'Neill had a special piano player for the occasion. Miss O'Neill is at her best when singing the popular raggy numbers. She got away very big with "Robert E. Lee" for a finish.

Nonette followed a big singing show and had difficulty in getting the audience to go with her, but she pulled out toward the finish and managed to get over, although there was nothing riotous about the reception. She was another to feel the absent musicians.

John T. Doyle and Co. in "Putting One Over" have a dramatic police officer sketch that needs some little fixing up to place it right. The big mistake has been made in trying to give the piece a happy ending. The playlet works up rather well to a certain point and just when the tension is strongest wiggles off in to a weak, mushy finale that takes all the value out of it. The details also need attention. The police uniforms should get first aid. They look very badly. A rewritten finish may make the piece valuable vaudeville property.

Walter and Georgie Lawrence missed the orchestra. The Irish duologue in "one" passed fairly well, but the singing needs the help of the men in the pit. The act affords good light entertainment, but was given too important a position at the Fifth Ave., "No. 6." It is not strong enough for that spot in fast company.

The Alhbergs opened the show with

# UNION SQUARE.

(Estimated Cost of Bill, \$2,100.)

The bill at the Union Square this week lacks variety. Music and singing predominate with several singing acts, following each other. It was a light show to be sure, but the audience Monday night while it did not jam the Union Square showed hearty appreciation. In fact, it seemed to relish the avalanche of songs.

Judging from the size of the house, it looks like a certainty that there's no big act headlined sufficiently to pack 'em in. The Texas Tommy dancers retain popularity, but not of the proportions that would have resulted had the turn hit Fourteenth Street earlier in the season.

As the piano man has company in the orchestra pit, though short the full number, the effect is noticeable. The musicians are playing much better than they did last week and did especially well with their accompaniments for the vocal numbers.

It was easy sailing for three singles, John Geiger, Linden Beckwith and Arthur Deagon, with the last named getting a shade the best of the applause argument.

Romalo and Delano opened and their hand balancing pleased. The Three Lyres gave the show better momentum and their comedy got over nicely. The boys have improved their act since last season. They are also using some timely campaign squibs.

Haviland and Thornton, with songs and repartee, made a most favorable impression. A few of their puns, however, proved too "fly" for the audience, but most landed. Brenner and Ratliff suffered by following Haviland and Thornton as the similarity of acts caused some weariness.

John Geiger and his fiddle were fifth. He exhausted his entire repertoire and remained in view too long. Geiger is a good entertainer, but should curtail his inclination to hang to the footlights over time.

Linden Beckwith followed the fiddlin' and the auburn-haired vocalist scored. Four numbers were rendered in excellent voice, Miss Beckwith using "Coming Through the Rye" for an encore. After the "Tommy" dancers, Arthur Deagon wafted into view and cleaned up.

Redford and Winchester, with their juggling tomfooleries, closed. Few walked out as the show ended at 10.40. Mark.

## EDA VON LUKE LEADING.

Corse Payton is whooping things up financially with his leading stock woman's popularity contest at the West End theatre as the women in particular up Harlem way are breaking their shoestrings in a mad endeavor to vote for their favorite.

So far Eda Von Luke, the regular house star, is leading the others in the race. An auto goes to the winner.

nine minutes of acrobatics, dancing, singing and attempted comedy. They were all right opening but lack finish to get further with the present frame-up. Bedini and Arthur closed the show and did very big. Volant and Will Oakland and Co. (New Acts).

Dash.

# NEWS OF THE CABARETS

Doris Howard is now at Sonntag's Summer Garden.

Marion Stillman, the little brunette, is at the College Inn (125th street).

Pete Bernard, the redheaded boy, is at Tony Kelley's, Coney Island.

The youngest pianist plugger is Henry Meyers, thirteen years old.

Jack Richmond and Jack Zip are at Rye Beach Inn, Rye Beach.

Happy Benor and George Mason are at the Osborne House, Sheepshead Bay.

The Lincoln Cafe is giving away a silver cup every week to the winner of the different affairs run.

After two months' vacation Joe Goodwin has returned to the Leo Feist music publishing house.

Jimmy Bennett, of Kennedy's Cafe, has returned to his home in Cincinnati for a few weeks of rest.

Harold Norman has returned from his vacation to help keep Ted Snyder's song hits in full bloom.

George Bennett, banjo player, and Little Mae, are at Scotty Morgan's, Coney Island, this season.

Charlie Grohs and Sonia Baraban are at the Hotel Rudolph, Atlantic City.

Leo Friedman, of Ted Snyder, is pianist at the Beaux Arts, Huntington, Long Island.

Three Follies are cabaretting for the summer at Deal Inn, Deal Beach, Asbury Park.

Dan H. Caslar, formerly with Harry Von Tilzer, is now with Ted Snyder music house.

Jimmy Baradi, the little fellow at the Garden Cafe, has become quite a favorite with the steady diners.

Billy Weston, who has been entertaining around the Cabarets in New York, has teamed up with his old partner, Mel Betts.

Happy Coakley and Danny Mack, now at the Green Turtle, have started to save their kitty money to visit Frisco.

Jack McManus, formerly pianist at George Whiting's Cafe, may open Monday at Hammerstein's as the accompanist.

Le Maire, Keller and Turner (Ragtime Harmony Trio), Grohs and Baraban and the Brighton Trio are at the Hotel Rudolf, Atlantic City.

Charlie Traub, Hook Cass and Sam Harrison, formerly at Brody's Cabaret (Wendover avenue), Bronx, leave for Frisco, Aug. 5.

Erving Fisher, Cabaret manager at Murray's (42nd street), will have the largest Cabaret show this coming season along the White Way.

The Wandering song writers, Ray Walker and Al Tint, landed a job at the Hotel Redondo, Redondo Beach, Cal.

Sheehan, Adams and Schoaff still kick up some dust at Shanley's, 43d street. The boys are on their fifteenth week there. The way they sing "Hello, New York Town," is right.

Irwin Dash, pianist at Gallagher's Cafe, Coney Island, is considering an offer to go into vaudeville with Gladys Bijou, formerly of Hanson and Bijou.

Tom Townsend, representing the Charles K. Harris music house, was married June 17 to Ruth Crawford, formerly with the Hattie Williams show.

Bert McLaughlin's Sheepshead Bay, has Orr, Brandt and Gary, Fred Peterson, Don McLane, Chas Adler, James Marler, Tom Breen, Pa Walsh, Arthur Van, Red Miller, Frank Leming, Rand Well, James Allman, Jack Rose-neir, Joe Wrinsler, Sol Dove and Cost.

The only Clason Point Cabaret that held a music publishers' night was the Buena Vista. Things were lively Tuesday till 3.30 a. m. Those who volunteered were Billy Nichols, Bob Wendt, Ed Ables, Winne Burn, Dick Moss and Dave Bernie, Bobby McWilliams, Lou Delmalley, Al Brown, Al Cook, James Daly, Al Gumble, Billy Tracy, Harry Jentis and the Alpine Quartet.

Atlantic City, July 31.

As predicted, after the election the lid was lifted off Cabarets. The matter of singing was put square up to Mayor Riddle and Police Chief Woodruff. The commission issued the edict that while singing was to be countenanced, all Cabarets and music were to cease at one o'clock; bars and cafes were to close promptly at two. The new order prescribes all singing and music must be given from a raised platform or stage. When the ban was raised a scramble began among the cafe proprietors for available singers in town.

The floor of a vaudeville house at Wheeling (W. Va.) Park, collapsed July 26 and 200 people were thrown into a deep ravine. Six women were seriously hurt. The accident happened during a big outing of the Masons.

# BILLS NEXT WEEK (August 5)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S. C." Sullivan-Considine Circuit—"P." Pantages Circuit—"L." Loew Circuit—"Int." Interstate Circuit (booking through W. V. A.)—"Berm." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"Mdo." Fred Mardo (Boston)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Chch." Church's Booking Office (Boston)—"T. B. C." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"Fox." Ed. F. Kealey (William Fox Circuit) (New York)—"Craw." C. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Nat." National Booking Office (C. Wesley Fraser) (Boston)—"Shdy." M. R. Shedy (New York).

**New York**  
UNION SQ (ubo)  
Howard & McCane  
Elmore & Williams  
Jack Gardner  
Lida McMillan  
Keno & Green  
Bull Dog Music Hall  
Cabaret Trio  
Jordan Trio  
Judding DeLise  
FIFTH AVE (ubo)  
Ruth Chatterton Co  
Fanny Brice  
Covardale White  
English Roses  
Sully & Hussey  
Bobby Barry Co  
Phil Staats  
Lillian Ashley  
Lydia & Adriano  
HAMMERSTEIN'S  
(ubo)  
"Salome"  
Houdini  
"Don"  
Frank Morrell  
Martinet & Sylves-  
ter  
Fields & Carroll  
Three Ernests  
Mae West  
Arlington 4  
Five Prancers  
Edward Berger  
Chalk Saunders  
LINCOLN SQ (loew)  
Lew Brice  
Five DeWolfs  
Borden & Shannon  
Daniels & Jackson  
(Two to all)  
Great Kerrell  
Star Operatic 3  
Merry Youngsters  
Juggling Johnsons  
(Two to all)  
NATIONAL (loew)  
Glady Vance  
Great Zarrell  
Gaylord & Herron  
Fred & Beas Lucier  
Savoy & Co  
(One to all)  
Shaw & Lee  
Fisher & Green  
Lacelle Savoy  
Borden & Shannon  
Harry Bouton Co  
(One to all)  
GREENLEY (loew)  
Lupita Perea  
Leonard & Alvin  
Lacelle Savoy  
Hilton & Shannon  
Dealey & Butler  
Mae Elwood Co  
Merry Youngsters  
Harry Bouton Co  
2d half  
Rawson & Clare  
Fred & Beas Lucier  
Lawton  
Gaylord & Herron  
Morrissey & Hanlon  
Adair & Dahn  
(Two to all)  
AMERICAN (loew)  
Alice DeGarno  
Morrissey & Hanlon  
Alf Ripon  
Barber Shop  
Kathryn Chaloner Co  
Beasie LeCount  
Lantry Bros  
(One to all)  
2d half  
Kipp & Kipp  
Lew Brice  
Barber Shop  
Potter & Sullivan  
Geo Leonard Co  
Beasie LeCount  
(Three to all)  
YORKVILLE (loew)  
Karlton & Kilford  
Sadie Jansel  
Love Specialist  
Dolan & Carter  
Bon Air Trio  
(One to all)  
2d half  
Billie West  
Mable Florence & Co  
Byrnes & Coogan  
Blake's Circus  
(One to all)  
SEVENTH AV (loew)  
Billie West  
Mable Florence & Co  
Geo Hall  
Morris & Soome  
(Two to all)  
2d half  
Karlton & Kilford  
Floyd Mack  
Five DeWolfs  
Dow & Dow

Cornelia & Wilbur  
(One to all)  
DELANCEY ST  
(loew)  
Rawson & Clare  
Great Kerrell  
Vanity  
Bigelow, Campbell &  
Raydn  
Blake's Circus  
(Three to all)  
2d half  
Edwards' Dogs  
Fred Sanford  
Healy & Adams  
"Katie" Press Agent  
Buck Bros  
Quaker Girls  
Lantry Bros  
(One to all)  
PLAZA (loew)  
Carlton Sisters  
Kipp & Kipp  
(Three to all)  
2d half  
Dolly Morrissey  
(Four to all)  
GRAND (loew)  
Dorothy Dudley  
Bernard Bros  
Mumford & Thomp-  
son  
Adair & Dahn  
(Two to all)  
2d half  
Juliette  
Williams & Weston  
Merlin  
Ella Fendeller & Bro  
(Two to all)  
CITY (fox)  
Edna Hug Co  
Lewellyn & Stanley  
Minnie Fisher  
(Four to all)  
RIVERSIDE (fox)  
Rose Gordon Co  
Ed & Jack Smith  
Sarranoff  
(Three to all)  
2d half  
(Filled by 1st half  
from Gotham N.Y.)  
WASHINGTON (fox)  
Mr. & Mrs. L. Dan  
Griffin & Lewis  
Orville & Frank  
Yeager & O'Brien  
Florence Lewis  
Dan St. Clair  
(One to all)  
2d half  
(Filled by 1st half  
from Comedy, Bklyn.)  
STAR (fox)  
McBride & Cavanagh  
Payne & Lee  
McGill & Livingston  
Dave Kinder  
Rose Farrell  
(Filled by 1st half  
from Wash., N.Y.)  
GOTHAM (fox)  
Dan Russell Co  
Hamilton & Barnes  
Morris & Beasley  
Chas. Bartholomew  
Lucy May  
(One to all)  
2d half  
(Filled by 1st half  
from Folly, Bklyn.)  
COMEDY (fox)  
Smith & Champion  
Franklyn & Franklyn  
Winfield Stewart  
Lewis London  
(Two to all)  
2d half  
(Filled by 1st half  
from Nemo, N.Y.)  
COMEDY (fox)  
Atlantic City.  
SAVOY (ubo)  
"Everywife"  
Rooney & Bent  
Fields & Lewis  
Robbie Gordone  
Lyons & Yosco  
Ben Beyer & Bro  
Clara Ballerina  
Billings, Mont.  
ACME (ac)  
(Aug 7-8)  
Chapman & Berube  
Russell & Church  
Ward-Klare Co  
Green, McHenry &  
Dean  
Chas Wayne & Girls  
Boston, Mass.  
KEITH'S (ubo)  
John Tiller Co  
John & Mae Burke  
Swor & Mack  
Ergott & Lilliputians  
Hal Merritt

Meredith & Snooker  
Mott & Maxfield  
Brooklyn  
SHUBERT (loew)  
Edwards' Dogs  
Geo Leonard Co  
Ines Lawson  
"I Died"  
Quaker Girls  
Buck Bros  
(One to all)  
2d half  
Alice DeGarno  
Alf Ripon  
Edith Clifford  
Mae Elwood Co  
Mumford & Thompson  
Altus Bros  
LIBERTY (loew)  
Sba & Lee  
Spero & Lovens  
Sherer & Dilworth  
Williams & Weston  
(One to all)  
2d half  
Ballo Bros  
Lupita Bros  
(Three to all)  
COLUMBIA (loew)  
Dolly Morrissey  
Fisher & Green  
Knapp & Cornelia  
(Two to all)  
2d half  
Carlton Sisters  
Ines Lawson  
Chas Buckley Co  
Morris & Soome  
(One to all)  
JONES (loew)  
Chas Buckley Co  
(Two to all)  
2d half  
Geo Hall  
Vitty  
(One to all)  
FULTON (loew)  
Lawton  
Fred Sanford  
Byrnes & Coogan  
Hall Phillips  
Edith Clifford  
Cornelia & Wilbur  
2d half  
Leonard & Alvin  
Hilton & Shannon  
Hall Phillips  
Bigelow, Campbell &  
Raydn  
Bon Air Trio  
(One to all)  
BIJOY (loew)  
Potter & Sullivan  
Ballo Bros  
Floyd Mack  
(Three to all)  
2d half  
Deeley & Butler  
Sadie Jansel  
"Love Specialist"  
Dolan & Carter  
Savoy & Co  
(One to all)  
FOLLY (fox)  
"Her First Baby"  
Garfield & Denham  
Hoffman & Hoffman  
Milano Duo  
Francis & Hale  
Camille Scherer  
(Filled by 1st half  
from Star, N.Y.)  
COMEDY (fox)  
Smith & Champion  
Franklyn & Franklyn  
Winfield Stewart  
Lewis London  
(Two to all)  
2d half  
(Filled by 1st half  
from Nemo, N.Y.)  
Atlantic City.  
SAVOY (ubo)  
"Everywife"  
Rooney & Bent  
Fields & Lewis  
Robbie Gordone  
Lyons & Yosco  
Ben Beyer & Bro  
Clara Ballerina  
Billings, Mont.  
ACME (ac)  
(Aug 7-8)  
Chapman & Berube  
Russell & Church  
Ward-Klare Co  
Green, McHenry &  
Dean  
Chas Wayne & Girls  
Boston, Mass.  
KEITH'S (ubo)  
John Tiller Co  
John & Mae Burke  
Swor & Mack  
Ergott & Lilliputians  
Hal Merritt

Casey & Smith  
AMER  
ORPHEUM (loew)  
Lew Palmer  
Georgia Comedy 4  
Ruth Becker  
Leo Beers  
Fields & Coco  
(Three to all)  
2d half  
Waldo  
Swor & Westbrook  
El Ray Sisters  
Aerial Sisters  
(Four to all)  
Brooklyn, Mass.  
CITY (loew)  
Kelly & Alvin  
Henahaw & Morris  
Amores & Mulvey  
2d half  
Van Dyke  
Lorette LaRoy  
Hartley & Graham  
Buffalo  
ACADEMY (loew)  
George Davis  
Elsie Van Nally &  
Virginia  
The Sidelias  
George Lauder  
Leonard & Louie  
Great Monahan  
Al Francis  
Royal Japs  
Mason & Pierce  
Sully & Larson  
FAMILY (loew)  
Meyers & Perry  
Bert & Alvin  
Electric City Quartet  
Arthur Rigby  
The Peers  
(One to all)  
Butte, Mont.  
EMPERESS (ac)  
Wallace's Birds  
Berry & Berry  
Dora Cooper Co  
Joe McGee  
Ladella Comiques  
Calgary, Can.  
EMPERESS (ac)  
(Opens Thursday Mat)  
Juggling Jewells  
Child's Hawaiians  
Ned Burton Co  
Orpheum Comedy 4  
Black Bros  
Chicago  
MAJESTIC (orph)  
"Detective Kees"  
Sumiko  
Ce Dora  
Melody Maids  
Matthews & Aishayne  
Ward Bros  
Cunningham & Marion  
Smrythe & Hartman  
WILSON (wva)  
Courtney & Jeanette  
Louise DeFoggi  
Four Van Staats  
Georgia Trio  
Seymour's Animals  
2d half  
Grace Ayers Co  
Wilson & Dewey  
Marimba Band  
Lyric Quartet  
Monkey Hippodrome  
Cincinnati.  
CHESTER PK (m)  
(Open Sun. Mat.)  
Momo Arabs  
Thompson's Dogs  
Edith Haney  
Yaito Duo  
Violinsky  
Detroit  
TEMPLE (ubo)  
Master Gabriel Co  
Will Dillon  
5 Martels  
Peppino  
Hubbard & Chain  
Edwida & Co  
R. L. Goldberg  
Black & White  
Denver  
ORPHEUM  
Bert Leslie Co  
Great Lester  
Salerno  
A. & Fanny Stedman  
The Daytonas  
Carl Demarest  
Eugene Trio  
EMPERESS (ac)  
(Open Sun. Mat.)  
Harry Thriller  
Marron & Helms  
Luce & Luce  
Heron & Douglas  
Nat Carr  
Dollar Troupe

Dubuque  
ELECTRIC PK (wva)  
Harry Von Dell  
Millett's Models  
(Three to all)  
Fall River, Mass.  
ACADEMY (loew)  
El Ray Sisters  
Sweet & Westbrook  
Aerial Sisters  
(One to all)  
2d half  
Ruth Becker  
Leo Beers  
Fields & Coco  
(Three to all)  
2d half  
PREMIER (loew)  
Waldo  
(One to all)  
2d half  
Lew Palmer  
Georgia Comedy 4  
Grand Rapids, Mich.  
RAMONA PK (orph)  
Winona Winter  
Geo B Rano Co  
O'Brien Havel Co  
Roxey La Rocca  
Apostrophe Windom Co  
Stuart & Keeley  
Hebeheim, N. J.  
LYRIC (loew)  
Juliette  
Healy & Adams  
Juggling Johnsons  
(Two to all)  
2d half  
Sherer & Dilworth  
Glady Vance  
Knapp & Cornelia  
(Two to all)  
Hutchinson, Kan.  
RIVERSIDE PK (m)  
(Open Sun. Mat.)  
Mabelle Ponda Troupe  
Zella Dogs  
Dallas Free Co  
Forte & Christopher  
Crenyan  
Indianapolis  
FAMILY (wva)  
Brown & Hodges  
Local Sketch  
(Two to all)  
2d half  
Van & Carrie Avery  
Murray K HHI  
Lewis & Dunn  
Celeste  
Kansas City  
ELECTRIC PK (m)  
(Open Sun. Mat.)  
Howard's Bears  
The Fellows  
Rappo Sisters  
Libonati  
EMPERESS (ac)  
Silvano  
Barry Co  
Edwina  
Barrows Lancaster Co  
Brindamour  
Los Angeles  
ORPHEUM  
"Mme Butterfly"  
May Tully Co  
Ray L. Royce  
Pierrefosse  
Harry Atkinson  
Honors & Le Prince  
Bert Terrell  
EMPERESS (ac)  
Kragg Trio  
I & B Smith  
Dinehart & Heritage  
Herbert Brooks  
John T. Murray  
Ben Bujama Troupe  
PANTAGES  
Ireland & Girls  
Wood's Animals  
Housley & Nicholas  
El Barte  
Flying Valentines  
Louisville  
FONTAINE PERRY  
PK (orph)  
(Open Sun. Mat.)  
Tommy Danes  
Harry Beaumont Co  
Knox Wilson  
Indiana Troupe  
Laura Buckley  
Memphis  
EAST END PK (orph)  
(Open Sun. Mat.)  
Princess Rajah  
Bowman Bros  
Ronair & Ward  
The Grassers  
Hughes Musical Trio  
Milwaukee  
MAJESTIC (orph)  
Edward Abeles Co  
Belle Storey  
Colonial Septet  
Will Rogers  
Schooler & Dickinson  
Reynolds & Donegan  
Bellboy Trio  
Gordon Eros  
Minneapolis  
UNIQUE (ac)  
(Open Sun. Mat.)  
Naus & Eldred  
Bohemian Quartet  
Robert Hildreth Co  
Klase & Bernie  
Verona Troupe  
New Rochelle, N. Y.  
LOEW'S (loew)  
Soldier & De Winters  
Dow & Dow  
CHIEF Bailey 3  
2d half  
"I Died"  
(Two to all)

Oakland, Cal.  
ORPHEUM  
(Open Sun. Mat.)  
"Drums Oude"  
Sealy & Duclos  
Lew Sully  
The Florimonds  
Reddy & Currier  
Winslow & Striker  
Bobbe & Dale  
PANTAGES  
"Hold Up"  
Four Janowkays  
Bambos & Belmont  
Bert Lennon  
Howard & Delores  
Portland, Ore.  
ORPHEUM  
(One to all)  
W C Fields  
Mrs Gene Hughes Co  
Van Bros  
Venita Gould  
Ernesta Bros  
Belmont & Harl  
The Stanleys  
EMPERESS (ac)  
White's Animals  
Verona Verdi & Bro  
Apostrophe Windom Co  
Hugo Lutgen  
De Lyle & Vernon  
"Models Of Paris"  
St. Paul.  
EMPERESS (ac)  
Bard Bros  
Morrell Opera Co  
Billy Broad  
Imperial Dancing 4  
Great Eldon Co  
Sacramento.  
EMPERESS (ac)  
(Open Sun. Mat.)  
Bert Cutler  
Princeton & Yale  
Nibo's Birds  
Ernesta Bros  
Harry Hayward Co  
PANTAGES  
Myakko Troupe  
Clipper Quartet  
Frank Bush  
Mc & Mrs Wm Morris  
Three Madcaps  
Salem, Mass.  
SALER (loew)  
Van Dyke  
Lorette LaRoy  
Hartley & Graham  
2d half  
Kelly & Alvin  
Henahaw & Morris  
Amores & Mulvey  
Salt Lake City.  
EMPERESS (ac)  
(Open Sun. Mat.)  
The Warrens  
Brown & Moulton  
Ted Gibson Co  
Mary Dorr  
Monarch Comedy 4  
"High Life in Jail"  
San Diego, Cal.  
EMPERESS (ac)  
(Open Sun. Mat.)  
Floyd Mayo  
Harry Ogler  
Olivetti Troubadours  
H B Knight Co  
McIntyre & Groves  
PANTAGES  
Aviation Girls  
Wm Morrow Co  
Harmonious Girls  
St Jenks  
Ansonia Trio  
San Francisco.  
ORPHEUM  
(Open Sun Mat)  
The Takines  
Bertie Kempt  
Bertha Hallisch Co  
Nellson's Boys  
Chick Sales  
Katie Guitlin  
Empire Comedy 4  
Mrs Louis James Co  
PANTAGES  
EMPERESS (ac)  
(Open Sun. Mat.)  
Hendon & Hanlon  
May Elmore  
Le Roy Harvey  
B J Moore  
Kelly & Wilder  
Clarence Wilbur Co  
PANTAGES  
Jewell's Manikins  
Francisca Redding Co  
Southern Girls  
Raymond  
Williams & Wolfus  
St. Louis.  
PRINCESS  
Princess Maids  
Baby Girl  
Jones & Barclay  
Grogia Trio  
The Doyles  
Freddie Clark  
ARCO (craw)  
The Hoffmanns  
Chas Sanders  
Connelly Sisters  
NEBRASKA (craw)  
Billy Mann's Minstrel  
UNION (craw)  
Mordo & Hunter  
Herbert & Dennis  
Eva Thatcher  
KING'S (craw)  
Flugel & Sylvester  
Stewart & Hall  
Bannister & Vizard  
Golden & De Winters  
Buckley's Animals  
SHANANDOAH  
(craw)  
Two English Girls  
Morris Golden

McNulty & Roy  
Carrol Chester Keat-  
ling  
Wakabana Japs  
MISSOURI (craw)  
Shenan's Kids  
Billy Window  
Wayne & Marshall  
Grace Sisters  
Holmes & Riley  
AUBERT GARDEN  
(m)  
Mantell's Marionettes  
Gordon Highlanders  
PENROSE GARDEN  
(m)  
Seymour's Dogs  
Stucco  
Early & Fitch  
CALIFORNIA GARDEN  
(m)  
Nichols Nelson Co  
Scanlon & Press  
D'Onita & Co  
FORREST PK (orph)  
(Open Sun. Mat.)  
Pony Ballet  
Homer Land Co  
Bernard & Roberts  
Dan Maley  
Delmore & Onelda  
St. Paul.  
EMPERESS (ac)  
(Open Sun. Mat.)  
McRae & Levering  
Hylands & Farmer  
Chas Wildish Co  
Scott & Wilson  
Hugh Lloyd Co  
Seattle.  
ORPHEUM  
(Open Sun. Mat.)  
Biele Rueger Co  
Milton & DeLange  
Caesar Neal  
Dewey Burns & T  
Wm Raynor Co  
Godfrey & Henderson  
Flying Weavers  
EMPERESS (ac)  
(Open Sun. Mat.)  
Lena Panter  
Hendon & Harron  
Rogers & McIntosh  
Daniels & Conrad  
Deodma  
"House Boat Party"  
PANTAGES  
"Lion's Bride"  
Maybelle Fisher Co  
Carter's Magic  
Fred Zobelie  
Cook & Stevens  
Spokane.  
ORPHEUM  
(Open Sun Mat)  
Ed Hayes Co  
Grace Cameron  
Carl McCullough  
"Squaring Accounts"  
Bouncing Pattersons  
San Diego, Cal.  
EMPERESS (ac)  
(Open Sun. Mat.)  
Floyd Mayo  
Harry Ogler  
Olivetti Troubadours  
H B Knight Co  
McIntyre & Groves  
PANTAGES  
Aviation Girls  
Wm Morrow Co  
Harmonious Girls  
St Jenks  
Ansonia Trio  
San Francisco.  
ORPHEUM  
(Open Sun Mat)  
The Takines  
Bertie Kempt  
Bertha Hallisch Co  
Nellson's Boys  
Chick Sales  
Katie Guitlin  
Empire Comedy 4  
Mrs Louis James Co  
PANTAGES  
EMPERESS (ac)  
(Open Sun. Mat.)  
Hendon & Hanlon  
May Elmore  
Le Roy Harvey  
B J Moore  
Kelly & Wilder  
Clarence Wilbur Co  
PANTAGES  
Jewell's Manikins  
Francisca Redding Co  
Southern Girls  
Raymond  
Williams & Wolfus  
St. Louis.  
PRINCESS  
Princess Maids  
Baby Girl  
Jones & Barclay  
Grogia Trio  
The Doyles  
Freddie Clark  
ARCO (craw)  
The Hoffmanns  
Chas Sanders  
Connelly Sisters  
NEBRASKA (craw)  
Billy Mann's Minstrel  
UNION (craw)  
Mordo & Hunter  
Herbert & Dennis  
Eva Thatcher  
KING'S (craw)  
Flugel & Sylvester  
Stewart & Hall  
Bannister & Vizard  
Golden & De Winters  
Buckley's Animals  
SHANANDOAH  
(craw)  
Two English Girls  
Morris Golden

EMPERESS (ac)  
Kretore  
Helen Children  
Belle & Mayo  
"Kid Hamlet"  
"Fujyama"  
PANTAGES  
(Open Sun. Mat.)  
Star Bout  
Lorraine Dudley Co  
Lillian Sisters  
Provol  
Apollo Trio  
Vancouver.  
EMPERESS (ac)  
(Open Sun. Mat.)  
Grant & Maud  
Manly & Walsh  
Lee Tung Foo  
"Pettie Gosse"  
Helen Primrose  
Onalbie Bros  
PANTAGES  
Summertime Girls  
Henry Hardgrave Co  
Caita Bros  
Irwin & Herzog  
Rose & Ellis  
Victoria, B. C.  
EMPERESS (ac)  
(Open Sun. Mat.)  
Joe Cook  
Von Hampton  
Lowe & Edwards  
Jack Allman  
"Leap Year Girls"  
Wichita, Kan.  
WONDERLAND PK  
(m)  
(Open Sun. Mat.)  
Bert Wheeler & Co  
Schreda  
Henry & Lisell  
D'Ona Karder  
(One to all)  
Winnipeg.  
ORPHEUM  
(Open Sun. Mat.)  
Ashley & Lee  
Maud Odell & Co  
Bertisch  
Grover & Richards  
Williams & Warner  
The Rogers  
EMPERESS (ac)  
(Open Sun Mat)  
Ed Hayes Co  
Grace Cameron  
Carl McCullough  
"Squaring Accounts"  
Bouncing Pattersons  
New York.  
"A WINSOME WIDOW"—Moulin Rouge  
(18th week).  
"BOUGHT AND PAID FOR"—Playhouse  
(46th week).  
"BUNTY PULLS THE STRINGS"—Comedy  
(44th week).  
"HANKY PANKY"—Broadway (1st week).  
RAINBOW PICTURES—Lycium (17th week).  
SPOONER STOCK—Metropolis (50th week).  
STOCK—West End (14th week).  
"THE PASSING SHOW"—Winter Garden (3d week).  
"THE ROSE MAID"—Globe (15th week).  
Chicago.  
"A MODERN EVE"—Garrick (18th week).  
"OFFICER 666"—G. O. H. (22d week).  
"KINEMACOLOR"—Lyric (11th week).  
"THE MERRY WIDOW REMARRIED"—Col-  
onial (1st week).  
"PUTTING IT OVER"—Olympic (1st week).  
"THE CHARITY GIRL"—(Ralph Herz)—Stud-  
baker (1st week).  
THE ST. PAUL SEASON.  
St. Paul, July 31.  
The Starland, a new picture house,  
which was open a few weeks last  
season, reopens Aug. 10. The Shu-  
bert opens the 11th with "Bunty Pulls  
the Strings," while the Orpheum starts  
vaudeville again on the same date.  
The Grand opens with Western  
Burlesque show Aug. 11, with Thomas  
L. Hayes and Fred A. Landeck look-  
ing after the house. The Star, John  
P. Kirk, manager (the former home  
of the Empire Circuit's attractions),  
now being rebuilt, is understood to  
continue burlesqu through a new cir-  
cuit which will send in its first show  
Aug. 11.  
The Princess, now being recon-  
structed and a duplicate of the Grand,  
Minneapolis, will seat 1,400. It will  
be ready by Sept. 1, when vaudeville  
will re-ume.

TO THE PROFESSION:—Owing to the fact that **MISS BLOSSOM SEELEY** has accepted our big novelty song success

# THOSE RAGTIME MELODIES

By GENE HODGKINS

for exclusive use in Geo. W. Lederer's new Music Play **"THE CHARITY GIRL"** the song will until further notice be **RESTRICTED**. We regret to be unable to respond to the many hundred requests received for this song, but our pledge to Miss Seeley must be faithfully adhered to. Yours **JOS. W. STERN & CO.,** 102-104 WEST 38th ST. NEW YORK CITY.

"The Variety Rag," an instrumental piece, has been written by Arthur Tierney (Edwards, Van and Tierney). It is published by the Geo. W. Meyer Co.

"The Final Settlement," which Lem Parker wrote for the stage several seasons ago, will again be sent out this fall. Its early bookings are for the Canadian time.

Pedersen Bros. sail for England Aug. 6. They will play about eight months on the other side. Their English dates will be followed by continental time.

Lewis Deklade, stage manager of the Lincoln Square, is a full-fledged hero. By prompt work at the Manhattan Baths last week he saved the life of a New York policeman.

Ritter and Foster again go with "The Gay Widows" this season. They will add Phyllis Foster to the act, and will play under the name of the Ritter-Foster Trio.

Oscar Lynch has severed his relations with the Courier Printing Company of Buffalo and has moved back to the New Amsterdam building.

Ann Murdock, with the original company of "Excuse Me," has signed with Charles Klein for next season and will be seen in several of the Authors' Producing Company's pieces.

Anna Brown known as "The Empire Circuit" and in other ways an intense factotum of the Western Burlesque Wheel, headquarters in New York, has gone on her vacation.

O. S. Hathaway, who controls several theatres, became suddenly ill as he was about to depart on a western trip and was removed to his home in Middletown for treatment. He showed considerable improvement this week.

Rose Quinn, sister of Katherine Quinn, secretary to Jack Levy, and whose likeness to Irene Franklin has made her famous, has signed with the Gertie Hoffmann show for next season.

James R. Keene Taylor, grandson of James R. Keene, has written a sketch for vaudeville which will be produced shortly by a well known society actor, who will show it for the two-a-day in the near future.

Redford and Winchester were forced to leave the bill at the Union Square Tuesday night owing to the illness of Mr. Winchester. The Three Parrel Sisters filled in for the remainder of the week.

## CORRESPONDENCE

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

**JOHN J. O'CONNOR**  
(WYNN)  
Representative

**CHICAGO**

**VARIETY'S CHICAGO OFFICE:**  
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; U. B. O. agent).—Mabel Taliaferro is topping the local bill this week for the second time during the summer season and fortunately with a better vehicle than "Taken on Credit" which served to introduce her to Chicago vaudeville audiences. "The Return of Tori San," a Japanese incident ushers her along this trip, and having a slightly tiresome sketch at the opening, it does well enough. A speedy dramatic finish carries the offering through to a safe hit. What's in a vehicle anyhow, when the name behind it keeps the box office busy? The bill is exceptionally good all through. What applause was handed when the kangaroo, properly exploited, should develop the act into the feature class, if not the headline division. Stranger things than kangaroos are headlining bills. It's the best opener the house has carried during the season, principally so because of the same kangaroo. Brown and Byer picked second position. This in itself was a serious handicap for this team, one of the best in the entertainer's section. Down a few spots, they might have made their usual impression. As it was, they earned a few encores and several bows. Belle Story, a single singer with an excellent voice and several queer characteristics including a Salome-like walk, high C'd her way through a lot of applause for any single, either male or female. Miss Story's voice, once uncranked, brought her home a safe hit. O'Brien-Havel and Co., with a comedy sketch, "Monday," by name preceded the headliner who was followed by Wilson and his excellent straight man, after which the La Maze Trio of eccentric comedians closed the show, one of the best booked in here since the Iroquois fire.

Carl Rettig, road man for the Interstate Circuit, attended the burial of his father this week at Ann Arbor, Mich.

Verna Hale succeeds Hilda Lusenhop as treasurer of the Theatre Booking Corporation. Miss Hale hails from the Harris Trust and Savings Bank.

Eddie Hayman returned to the "Association" offices this week after an eight weeks' vacation spent in the woods of Wisconsin and Minnesota.

From the Theatre Booking Corporation comes the announcement that Aug. 11 the Majestic, La Salle, will resume activities, the Orpheum, Grand Rapids, will reopen Labor Day and so will the American, Omaha, which is now on the F. B. C. books, the Gillis Opera House in Kansas City, another new acquisition will go into operation Aug. 11, while Aug. 18 Lincoln will get busy with the Garden, Kansas City, Topeka, Wichita, Oshkosh and Marquette closely following. Milwaukee, Minneapolis, St. Paul and Detroit have kept open all summer.

George W. Jinks and Ada Muri, formerly known to vaudeville as The Gee Jays, are rehearsing a new vaudeville act to be called Jinks and Muri and the Six English Posies. The production will carry special scenery and is being produced by Roy Seebree. It opens at the American next week.

Charles Doutrick, the veteran Chicago agent, is spending a summer vacation at Colorado Springs, enjoying the mountain air and scenery and taking all the side trips in and around Pueblo, Royal Gorge, Colorado Springs and Denver. Doutrick will return to his office about Aug. 8.

E. O. Childs left Chicago last week for California where he will take a position in one of the Orpheum Circuit's theatres. Childs was secretary to C. E. Bray for several months before Mr. Bray resigned as general manager of the "Association." Julius Meisner steps into Childs' position, acting as secretary to C. E. Kohl, the new executive head of the booking office.

When "The New Sin" opens at Power's, September 17, it will be presented by an entire English company, being imported by the producer, George C. Tyler. McDonald Hastings is the author of the piece.

J. C. Matthews, H. L. Miller, of the Theatre Booking Corporation, and Paul Goudron, of the Sullivan-Considine staff, have been making several trips in and around Kansas City, probably to round up some of the time thereabouts. The trio have not traveled together, however.

A. Siegfried, managers of the Bijou, Decatur, Ill., was presented with a gold medal by merchants in his town last week. The medal bore the inscription, "The Man Who Made Water Street." Water Street is the address of Siegfried's theatre and it is said the nearby tradesmen, realizing that the theatre brought a crowd to Water Street twice daily, thus developing their business, felt they should pin the medal on "Sig" in order to show their appreciation. It is understood the Water Street merchants are now preparing to present a medal to that particular agent who supplied the Decatur house with attractions for his good judgment, diligence and patience.

The Apollo theatre, one of the Hamberger string, is being remodelled and thoroughly renovated this week. Additional dressing rooms will be built in the back. The Drexel, another Hamberger house, opened last Saturday. His new Langley theatre opens in two weeks.

Manny Newman and wife, manager of the Majestic, La Salle, Ill., passed through Chicago on route for New York, where they will spend a few weeks' vacation. While here, Newman passed around the news that the New Majestic, now in course of construction at La Salle, will be ready for occupancy on or about Labor Day. It will play vaudeville while the old Majestic will revert to pictures.

The Mutual Amusement Co., now operating the American and American theatres in this city, will break ground shortly on a new house to be built opposite the American theatre at Ogden and Trumbull avenues. The new house will be named the American and, when completed, the present American will be converted into a dance hall. The new house will seat 1,400 and will be booked through the E. J. Cox office.

Jess Libonati, formerly trap drummer of the Majestic, Chicago and at one time drummer in the Saratoga Cafe orchestra, has entered vaudeville, making his initial appearance last week at the Grand, Chicago. J. C. Matthews accepted the act for the Pantages circuit on the strength of the opening show.

## SAN FRANCISCO

By AL C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.).—"The Leading Lady" proved a lively pleasing musical comedy affair. Margaret Haney, dainty and full of life, scored decidedly with Benn Lynn, a very good comedian. Mrs. Louis Sully supported by Laurette Browne and Elwood Bostick did very well in their excellent farical sketch which is exceptionally well played. Empire Comedy Four caught the upper portions of the house, but do a conventional comedy quartet along with lines. Pauline Moran, a good, breezy, noisy singer, gets over to much applause. Lew Sully, Four Florimonds, Mlle. Sealy and M. Duclos and Belasco's "Drums of Oude," holdovers, rounded out an excellent program. Business very big.

EMPRESS (Sullivan-Considine, mgrs.; agent, direct.).—Metropolitan Grand Opera Co., of fifteen, did fairly well; the principals are good. Victor Niblo's Talking Birds, interesting novelty; Harry Hayward and Co. in "The Firefly," a fair sketch with ordinary acting, pleasing; Bert Cutler, billiardist, interesting; Elizabeth Kennedy and Anna Mack Berlein, satisfactory sketch, fairly well acted; Linton Sisters, English, did very well; songs, catchy, arouse much applause; Princeton and Yale, fair, well received. Moore and Wright added good entertainers. Business big.

PANTAGES (Alex Pantages, gen. mgr.; agent, direct.).—Fred Ireland and his Casino Girls, good lively dancing girl act along

familiar lines, but pleasing. Woods Animal Actors, well-trained dogs and monkeys in play, let does very well; Willie Ritchie does the usual pugilistic turn; Four Flying Valentines, good; Dale and Pfeil, ordinary; Howley and Nichols, music fair, comedy weak; added, El Barto, magician, pleased with tricks and fast patter. Business good.

ADD WITH THE PRESS AGENTS ETA W. A. Brady announced Wednesday he would receive aspiring actors during August at his Playhouse headquarters, to teach them things about acting.

Mrs. Walter Browne, widow of the author of "Everywoman," sailed with her three children on the Caronia July 31 for London, to be present at the opening performance at The Drury Lane, Sept. 12, of her husband's play.

According to Jake Rosenthal's latest statistics, A. H. Woods has 671 actors and actresses under contract for his shows taking to the road before November. Rosenthal's press sheet has the preliminary opening of "Tantalizing Tommy" scheduled for Grand Rapids, Aug. 26, prior to going into Chicago. "The Woman Hater's Club," another of Woods' new ones, is to have its premiere at Waterbury, Conn., Sept. 10, opening at the Tremont, Boston, Sept. 18. "Gypsy Love" has its first fling Oct. 10, at Trenton, prior to opening at the Forrest, Philadelphia, Oct. 14.

From the Gus Hill bureau of information comes a statement that Londoners will receive under contract for his shows taking to the road before November. Rosenthal's press sheet has the preliminary opening of "Tantalizing Tommy" scheduled for Grand Rapids, Aug. 26, prior to going into Chicago. "The Woman Hater's Club," another of Woods' new ones, is to have its premiere at Waterbury, Conn., Sept. 10, opening at the Tremont, Boston, Sept. 18. "Gypsy Love" has its first fling Oct. 10, at Trenton, prior to opening at the Forrest, Philadelphia, Oct. 14.

Moon and Morris, English dancers, have signed contracts to remain at the Winter Garden for some time to come.

Werba & Luescher's press department has framed up an Olympic Night for the Globe, Aug. 23.

H. H. Frasse's office reports Florence Stone is ill and cannot appear in "Fine Feathers" in Chicago. Lolita Robertson (Mrs. Max Figman) will take her place at the opening, Cort theatre, Aug. 10.

Louise Hamilton has come from London to play a prominent role in the new O. U. Ban production.

Monday night on Hammerstein's Roof in the Charles Ahearn comedy bicycle act, a reviewer shot a few times. The press agent for the house got a story in the Tuesday morning papers on the ground the shots in Times Square drew a crowd immediately to see another Rosenthal murder.

Sid Grauman, manager of the Empress, brought a gasp of astonishment from the unthinking public last week when he came out with an announcement that he had offered David Warfield \$5,000 to appear for a single week at the Sullivan-Considine house. A deal of publicity was given to this bit of news, and publicity was beyond doubt the one thing Sid was seeking. So far as is known, the offer has not been accepted by Mr. Warfield, nor has he been seen fit to reply to it.

James K. Hackett and his company opened their engagement here Monday of last week, and just three days later, on Wednesday, to be more exact, Mr. Hackett sprung an agreeable surprise on one of his audiences in the fashion characteristic of his temperament. During Wednesday afternoon he conceived the idea of producing "The Bishop's Candlesticks," the beautiful dramatization of the opening chapters of "Les Misérables," in which he and E. M. Holland did a short season in vaudeville a year and a half ago. Having decided to present the piece, Hackett also decided to lose no time about it, and immediately got busy, with the result that "The Bishop's Candlesticks" was played following the Wednesday night production of "The Grain of Dust." Besides the regular audience, which was invited to remain, the theatre was filled with players from other theatres and with members of the newspaper fraternity. The powerful little play was splendidly done. Seven curtains were given at its close, and both Hackett and Holland were compelled to make brief speeches.

Mr. and Mrs. Hackett have taken a beautifully furnished flat in Jackson street and are housekeeping during their engagement here.

Unless Brandon Tynan changes his mind once again, the title of his new play, which is to be the second offering of the Hackett engagement at the Columbia, will be "What That Willy Sex Can Do." It was first advertised under the title, "The Melody of Youth." The piece is set in the thirties, and

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is a romantic Irish comedy, filled with character types and said to be perfectly constructed, which is not, however, any guarantee that it will be a success. Hackett has great faith in it, but he himself will next week be merely a subordinate in the company of which he is the star. Tynan himself will play the stellar role. Before the close of the engagement new plays by Booth Tarkington, Ferdinand Gottschalk and Joseph Herbert will be presented.

The New York Casino Company is packing audiences into the Cort. The opening week was devoted to "The Mikado," while this week "Pirafors" is the bill. Old theatergoers declare the production of "The Mikado" to have been the finest ever seen in San Francisco. Last week the show played to \$18,000, it is reported.

From Pantages headquarters comes a denial of the report that any reciprocal booking alliance has been entered into with Bert Levey. Some of the Pantages acts are turned over for Levey's use here, but the Pantages shows, it is asserted, are all booked out of the Chicago office and there is no reason for any appeal to local booking concerns.

Maud Odelle, according to report, is to resume her tour of the Orpheum circuit during August in Walter Montague's sketch, "The Hypocrite."

Following the rumor that D. J. Grauman had disposed of his stock in the new theatre building in Market street, near Seventh, comes another report that Grauman not only has retained his interest but will be actively concerned in the house's management. Thanksgiving Day is set for the theatre's opening. Grauman is already interested in vaudeville as one of the owners of the Empress, so there will be no vaudeville in the new house as long as he is connected with it. It will be devoted either to musical comedy stock or to a burlesque stock.

The new musical comedy stock at the Garrick seems to be getting away to a fair start and may put the Mills street house in the Western Addition back in the paying class again. Sid Goldtree is the manager, and the comedies are being produced under the direction of Alf Goulding. The price of admission is ten cents. The show, for the opening week, at least, was surprisingly good. Still, at such a price, tremendous business will have to be done to support the company and chorus which Manager Goldtree is employing.

Beth Taylor and Charles Ruggles are back

from Los Angeles and are in this week's cast at the Alcazar. They went to Los Angeles to help out during the Laurette Taylor season at the Burbank. Miss Taylor begins her season here in two weeks.

Willie Ritchie, the lightweight pugilist, who has been touted by many as a likely candidate for championship honors, made his theatrical debut last week at Pantages. The act in which he appears is the same old

exhibition of bag punching, rope skipping and sparring that has given so many of his fellow fighters opportunity before the footlights.

Another pugilist who might have been in the theatrical limelight but whose demands were not sufficiently modest to suit the managers is Champion Wolgast. He was in town several days ago and stated that he had turned down an offer of \$1,500 weekly, with a ten weeks' guarantee, to tour one of the circuits. According to Ad, the \$15,000 he might have picked up in this fashion isn't worth considering.

Once again we can sit up and boast of San Francisco's patronage of the theatre. In the past week the city has apparently waked from its long and discouraging slumber, and is once more a "live one." Possibly it is due to the merit of present attractions, but be that as it may the fact remains that there is not a house in the city, either vaudeville or legitimate, that has not been doing gratifying business. The Cort and Columbia have turned scores away from matinee performances, have had big audiences at night, and are running up an advance sale auguring well for ensuing weeks. The Alcazar, with Beale Barriscale in her second week of "The Rose of the Rancho" and with a revival of "My Wife" on for the present week, is right in the running as far as attendance goes. And with all of this sudden revival of interest in the legitimate, vaudeville has not suffered. From the Orpheum to the tiniest ten-center in the city this is one class of amusement that is profitable all the time.

### LOS ANGELES

By H. E. BONNELL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—Week 22, "Concealed Bed," hit; Wynn & Russon, scored; Elliott Savonas, classy; Boudini Brothers, pleased; holdovers—Kremka Brothers, Salerno, Frank Keenan & Co., Princess Rajah. Business healthy.

EMPRESS (Dean B. Worley, mgr.; agent, S. & C.)—Week 22, The Warrens, artistic; Brown & Moulton, fair; Ted Gibson & Co., laugh producer; Mary Dorr, clever; Monarch Comedy Four, held up the show; Eight Saxons, entertaining. Business normal.

PANTAGES (Carl J. Walker, mgr.; agent, direct.)—Week 22, The Lessos, skillful; Jones & Mayo, pleasing; Marmeen Four, good; Signor G. Frizzo, clever and novel, but act too long; Henri Kubelik, matinee idol; Hazel Bees Laugenour, good. Business unusually brisk.

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CAN ALSO USE GOOD MALE ECCENTRIC DANCER  
THAT CAN LEAD NUMBERS. JACK DEMPSEY, PLEASE WRITE.

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MAJESTIC (Oliver Morosco, mgr.; Shuberts).—Dark, week 29.  
BURBANK (Oliver Morosco, mgr.).—Stock, Laurette Taylor in "Peg O' My Heart."  
BELASCO (Oliver Morosco, mgr.).—Stock, John Barrymore in "The Man From Home."  
LYCEUM (E. C. Fischer, mgr.).—Stock, May Boley in "Tillie's Nightmare."  
ADOLPHUS (Workman & Sturm, mgrs.).—Musical comedy stock.  
OLYMPIC (Louis B. Jacobs, mgr.).—Musical comedy stock.

Milt Francis and Willie Segal formed a partnership last week.

Manager Wallinbink, of the Pico Grand, is building a new "pop" theatre here that is to have 600 seating capacity. Michael Gore, manager of the Plaza in North Broadway, is also constructing a similar playhouse in Central avenue, near Vernon avenue.

Willie Delle, well known hereabouts as a toe dancer, is negotiating a few weeks of Frank Allen's small time in and around Los Angeles while awaiting the outcome of her suit for divorce. When this is settled Miss Delle will very likely go east.

Lewis S. Stone, leading man at the Belasco, is expected to return to that house for a week in a new Morosco offering, "The Taming of Alberta," at the end of John Barrymore's engagement. After that Mr. Stone will go straight to Chicago to prepare for his opening in "The Bird of Paradise."

"Peg O' My Heart" is on the tenth week of record-breaking business at the Burbank, and as a consequence Manager Morosco is loath to bring the engagement to a conclusion, even to make room for such an eminent star as Richard Bennett in an established success like "The Deep Purple." The actual date that the "Peg" run will terminate has not been made known publicly as yet.

A tabloid musical-comedy piece entitled "Kiddy Wiggy" presented at the Olympic July 22 was so very weak that the management was obliged to take it off after the second day and substitute another burlesque. The failure of the Joe Rivers engagement the week previous hit the managerial bank roll so heavy that all advertisements were withdrawn afterward from the daily newspapers, and with nothing left to attract but a weak show, the business naturally took a still greater slump. The trouble here appears to be that the city is showed to death with an inferior grade of musical comedy entertainment, and the bottom is expected to drop out of the producing bucket most any day and with a loud splash. The Olympic, Adolphus, Regal and Princess are doing the "two-a-night" stuff. Commencing Aug. 4, "Pop" Fischer's Lyceum will still further add to the competition with Rice and Cady as the stars. Without opposition from any quarter, anyone of these four houses would be able to take care of the patronage that is attracted to this particular variety of entertainment and prosper, but as conditions are now, each one of the first four named competitors are operating at a weekly loss. With Kolb and Dill out of the way next month, the Lyceum looks to have the best of it from a prospective angle, but after all the future is a speculative problem that only time can solve.

The management of Kolb and Dill announces that their musical-director, C. Herbert Kerr, is leaving that organization and goes direct to New York City, where he is to engage voices for John Cor's "Rose of Panama" company, which opens early in September in Chicago.

The illness is announced of Harry Dufeld, a veteran of the Los Angeles stage

and one of the original Burbank stock company members. At first his condition was considered serious, but later reports are less alarming.

Witter Bynner, who has been sojourning at one of the neighboring beaches for several weeks, has made a revision of his new play, "His Father's House." Oliver Morosco

has an option on the piece until early next month and in event that he does not accept it, the author proposes to take the 'script east for the scrutiny of New York producers.

Olga Stock has rejoined the Kolb and Dill acting forces after an absence of a week as the result of rebelling against a fine im-

posed by Stage Manager Frank Stammers for tardiness at a rehearsal.

### PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It is not often the presence of too many girls can be given as the cause of

Big Hit This Week (July 29) Keith's Union Square

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Direction, POUCHOT

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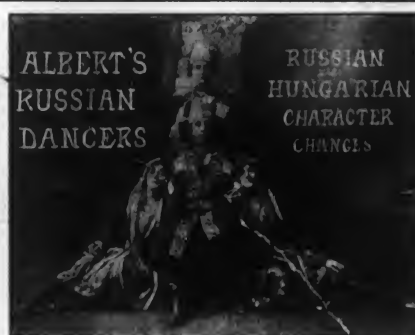
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**BIG HIT THIS WEEK**

(July 29)

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**THE GHOST OF A RAG**  
Words by LEW BROWN Music by ALBERT VON TILZER  
A STARTLING NOVELTY. A BETTER SONG THAN THAT HYPNOTIZING MAN.

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a show doing a "hop," but this week's bill suffered in this respect. Right down the line to the last act the show ran at good speed and was running well up to average form. Then John Tiller's London Company, composed mostly of the girls who appeared earlier in the bill as Tiller's "Sunshine Girls" tried to repeat in a sketch called "Fun in a

but the remainder of the piece is just what has been seen over and over again in the burlesque shows that tour the country year after year. Even this might have gone through all right had it not been that the "Sunshine Girls" took the edge off the dancing bunch by their appearance earlier. There was one ray of hope for the "Harlem Danc-

in their dances, but so much of this has been seen now that it is very ordinary. The other acts were all of the light variety and all hands took a share at keeping the speed up. Bonita and Lew Hearn, seen here for the first time, scored solidly. There was a lot of the old burlesque stuff handled by this pair, but it was handled in good shape

pulled down their share of favor, the clever floor tumbling of Marion bringing good results. Merrill and Otto were nicely placed in the middle of the bill and did very well with their singing and talking skit. The pair has been played here several times and it seems to be holding too closely to the original routine. Frank Otto might get some

Farwell Appearance in Vaudeville of

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1912.  
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July 28—Fontaine Ferry Park, Louisville.  
Aug. 4—Forrest Park Highlands, St. Louis.  
Aug. 12—Buffalo.  
Aug. 19—Toronto.  
Aug. 26—Detroit.

Sept. 2—Rochester.  
Sept. 9—Pittsburgh.  
Sept. 16—Toledo.  
Sept. 23—Columbus.  
Sept. 30—Cincinnati.  
Oct. 7—Atlanta.  
Oct. 14—Cleveland.  
Oct. 21—Dayton.  
Oct. 28—Indianapolis.  
Nov. 4—Louisville.  
Nov. 11—Scranton.  
Nov. 18—New York, Colonial.  
Nov. 25—New York, Bushwick.  
Dec. 2—New Haven.

Dec. 9—Bridgeport.  
Dec. 16—Hartford.  
Dec. 23—Worcester.  
Dec. 30—Boston.  
1913.  
Jan. 6—Springfield.  
Jan. 13—Providence.

Jan. 20—Baltimore.  
Jan. 27—Philadelphia.  
Feb. 3—New York, Hammerstein's.  
Feb. 10—New York, Bronx.  
Feb. 17—New York, Alhambra.  
Feb. 24—Brooklyn, Orpheum.  
Direction M. S. BENTHAM.

APPEARING NEXT SEASON IN "BEHIND THE TIMES," A 4-ACT COMEDY-DRAMA BY ADELAIDE STEADMAN

Harem" and the result was just what could be expected. It was a case of too many cooks and what should have finished as a good lively show closed almost in a gloom. "Fun in a Harem" is all that the title promises except the fun. There is one bit, a three-legged dance, by Harry Rogers, which created some interest by the clever way in which the fellow handled the extra pedal,

ers" and that was a "cooch" but nothing like that ever passes Manager Jordan. There wasn't even a Haremite with a barefoot dance, or one of those sacred dance "bunks" to help out and the piece fell flat. It was well that "Fun in a Harem" had the closing spot for it would probably have hit the show a bump had it been placed in the middle of the bill. The Tiller girls did nicely enough

and being new to the Chestnut Street throng got plenty of laughs. Billy Augustin helped to build up the act with the way he did the "straight" bit. Bonita wore some pretty gowns, landed solidly with her "Loving Man" song and she and Hearn built up the finishing number into a large-sized hit. Cunningham and Marion were on just ahead of this pair with their acrobatics in "one" and

thing fresher than that "Little Cane an Satchel" song anyway. They were a dand little skit which is almost sure to please anywhere, but they will benefit by keeping up with the day in adding bits of new material. Barto and Clark, another singing, talking team, with some stepping mixed in when it did a lot of good, put over a very well-liked act in an early position. Th

## VAUDEVILLE'S NEW SURPRISE

# FLORENCE BOWES

THE DAINTY SINGING COMEDIENNE

NEXT WEEK [Aug. 5], KEITH'S, BOSTON

Personal Direction **CHAS. S. WILSHIN**, Gayety Theatre Building, New York

little turn has improved fifty per cent. since last seen and ought to hold its end up in its class. Eddie Barto is a clever dancer and Miss Clark is doing her share in helping to put over some snappy talk and a couple of songs, also adding a nice appearance. Milton and Dolly Noble got all that could be expected with "The Auto Suggestion" sketch. There are few of this sort of sketches making good on the big time just now, but skilful handling by two clever persons will do a lot for any act. The Gougets opened the show with their novelty musical act, which did nicely and allowed Kelly, the property-protean-actor-man, to give a very good imitation of the front legs of a massive horn.

**BIJOU** (Joseph Dougherty, mgr.; agent, U. B. O.).—The mello-dramatic villain with the sneaky eyes, the rough voice and a niss to every word he utters, has it all over Old Glory in the Tenderloin District. This week the theatregoers who have shifted from the old stock plays to "pop" vaudeville have plenty of it at the Bijou and they just "ate it up." Chester De Vonde and Co., which includes Grace Van Auler as one of its three principals, are offering a sketch of the real "meller" type and putting it over for many bows. It tells of a soldier who commits a murder, blames it on a subordinate, and is forced to confess through the hypnotic power of the "sub's" sweetheart and the "Death Bye," a face which is outlining on the back drop. The sketch has all the ingredients of the thriller including the unmasking of the villain and his suicide in full view of the audience. The idea is there for a dandy little thriller for the "pop" time, but the dialog is badly written, some of the lines in the most serious situations being really funny. The opportunities are there for the building up of a strong sketch with one big situation where the confession is wrung from the murderer. What the sketch needs most is the work of a competent stage manager and someone to rewrite the lines. When this is done De Vonde and Co. will have a capital sketch for the small time houses. In this house it was a great big hit. A half hour before the sketch appeared a picture called "The Strangler" put the audience in good humor to revel in anything of the blood-curdling class. The picture shows a maniac whose long suit is strangling women, escaping from an asylum and following a woman until he finally corners her in a small room and is strangling her when captured by the asylum guards. During the chase the audience is worked up to a pitch of the most intense excitement and there was a sigh of relief when the picture was finished. Whoever invented this one ought to be captured at once and placed in the dark room, dressed in woman's clothes and then turn the maniac loose. As a nerve-killer for women and children it is almost the limit. The Philadelphia's Boy Orchestra played one-half hour, using Sousa's marches for their principal efforts. The boys furnish good music, but the act is more suited for parks than vaudeville and they were allowed entirely too much time. After being on twenty-five minutes they tackled the "Star Spangled Banner" but this has been pulled so often on Eighth Street that it caused only one man to stand up and he was in a box and maybe did it to make the others feel ashamed, or maybe he was the only one who knew the tune. The boys got a big hand for their playing, however, and will no doubt draw a lot of patronage to the house. Sylvia, a poser in a white union suit that did not fit her, opened the show. The best of the posing stuff has been done, even in the "pop" houses, and Sylvia has nothing new to show, not even well-staged pictures. Willie Ziegler, a cute little boy, who was formerly in Bobby Heath's act, made a nice little hit for himself with several songs which he sang well. The Zig Zag Trio, three-quarters of a comedy quartet that formerly played vaudeville, got a lot of laughs with their slap-stick material and the Glocksers with their nicely handled baton and water juggling put a good finish to the show. Monday night there was a big house, several rows of seats being noticed upstairs. The Bijou is reaping a harvest by staying open while the other houses have closed.

**NIXON** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—A notice on the picture screen informed the audience Tuesday night that the house would remain open all summer. The answer is easily seen in the great business; this house has been and is still doing. There was almost capacity in front for the first show Tuesday evening and they were still coming in when the Four Aders were doing their showy juggling turn in the closing position on the bill. The show was a good one with chief honors going to the capital singing turn offered by Edmund Stanley and Co. Stanley did not contribute a great deal to the success of the act, but he has wisely and luckily chosen a couple of women who can sing. There are many music lovers in West Philadelphia and the two women sang themselves into instant favor with their rendition of "The Barcarolle" from "Tales of Hoffman" their voices blending beautifully. Stanley aided in making the trio which closed the act a well-liked number, but the applause was for the women who were brought before the drop for an extra "hand." Stanley has one of the very best singing acts yet heard in the larger small time houses. Marta and Fritz opened the show with a showy bike act. The girl with bare legs and a black tight-fitting suit, also a wealth of blonde puffs, caught the fancy of the house, and the man's riding got him some applause. Ben Burke and Babes landed a solid hit. This fellow is running Joe Keaton a race in building up a family vaudeville act and some of his stuff is along Keaton's line without being a direct copy. Burke started with two kids, now has three and the kiddies help to make up a

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**"Moonlight Bay"**

By EDDIE MADDEN.

**"When I Waltz With You"**

By BRYAN & GUMBLE.

**"I've Just Come Back  
From Dixieland"**

By DAVE STAMPER.

**"Everybody Two-Step"**

By JONES & HERZER.

**"The Island of Roses  
and Love"**

By MORET & JONES.

**"I Want a Little Lovin'  
Sometimes"**

By CHRIS. SMITH.

**"I Want One Like Pa  
Had Yesterday"**

By WILL DILLON.

**"Let My Girl Alone"**

By TOM GREY & RAY WALKER.

**"When You're Married"**

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pleasing small time act. Raymond, Morse and Leighton's burlesque skit was a big laugh-  
ing hit and Harry Antrim pleased with his  
singing, talk and some imitations.

VICTORIA (Jay Mastbaum, mgr.; agent,  
Julia E. Aronson).—Business has picked up  
since the change of policy brought vaude-  
ville back. Three of the four acts offered  
this week reached a fairly good average.  
Edith May Cameron offered a mixture of  
song, mandolin playing and dancing with  
very light effect. The Maynettes, three girls  
who play instruments very well, did nicely  
and have the making of a useful musical  
turn for the small time. The act now starts  
where the girls are bringing it to a finish.  
The weakest portion is in attempting to put  
over single numbers in costume changes.  
While the girls show musical ability, their  
best work is done when the three play piano,  
violin and flute together, playing popular  
music and finishing with a "rag" number  
which took them off in good shape. The  
girls make a nice appearance in their closing  
number, and with their ability as musicians  
can fix up an act which ought to keep them

a reputation playing the lead in "Seven  
Days," built a pretty bungalow at Squam-  
tum and is spending the summer there. She  
is going back to New York in a few weeks.

Jay Benton, press representative for the  
Frohman and K. & E. in Boston, made his  
stage debut last week with the H. Price  
Webber Company in Nova Scotia. He was  
pressed into service in a performance of  
"Rip Van Winkle" and took the place of  
one of the actors who was taken ill. Re-  
ports say that Jay Benton can join the  
show for good.

George Magee, manager of the Grand Opera  
House, is spending his vacation on board  
his steam launch, "Speed Boy." He is play-  
ing host to a number of professionals.

### ATLANTIC CITY

By I. B. PULASKI.  
SAVOY (Harry Brown, mgr.; agent, U. B.  
O.).—McWatters & Tyson, hit; Roehm's Ath-  
letic Girls, good novelty; Three Leightons,

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busy. Lawler and Puitler got a good start  
through the woman working up her entrance  
to the stage from the audience, but once she  
reached there the act seemed to stop moving  
and finished weak. The talk needs brushing  
up. Lovey and Wilber's work on the rings  
found ready recognition.

### BOSTON

By J. GOOLTZ.  
80 Summer Street.  
KEITH'S (Harry E. Gustin, mgr.; agent,  
U. B. O.).—Silent acts predominated this  
week. The bill is very good. Kate Ellmore  
and Sam Williams carried off the high hon-  
ors. Grace Edmond, petite; Halligan and  
Sykes, good; Adonis, fine, all but the name;  
Lavine-Cimaron Trio, good; Lawrence and  
Armstrong, clever; Sidney Drew & Co.,  
pleased; Four Regals, closed big; Schreck  
and Percival, opened well. Pictures.

Fred E. Wright, manager of the Plymouth  
theatre (Lieber's) is summing at Peaks  
Island, Maine. Up at Portland, they think he  
owns the island.

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summer home at Lake Umbagog, Maine, very  
soon. Plans are now on for the purchase of  
land for the erection of a home at that  
place. Mrs. Millie Thorne, the president of  
The Stage Children's Fund, is planning to  
buy Willow Brook Inn. Last week thirty  
little lady actresses vacationed there. This  
week the same number of little gentlemen  
actors will go to the lake. The inn con-  
tains 32 rooms and the estate includes 15  
acres.

The Gaiety theatre (burlesque) opens Aug.  
10, with "The Cracker Jacks."

The Scenic Temple, Alston, changed hands  
Saturday night. William J. Hammond, the  
old lessee of the property sold his interest  
to William H. Walsh, the present manager.  
The house will reopen August 3.

Phyllis Bostwick, who established quite

EXPOSITION (George Killum, mgr.).—An-  
vill Trio; Pierce & Gordon; M. P.  
ATLANTIC GARDEN (L. Newbaker, mgr.;  
agent, Wm. Lang, direct.).—Vaudeville.  
APOLLO (Fred E. Moore, mgr.; agent, K.  
& E.).—"Stop Thief" (premiere) all week.

The Vaudeville Comedy Club had the great-  
est week in its existence in point of profit  
and pleasure when it closed its week of all-  
star performances at the Savoy Sunday night  
last. The gross takings for the week amount-  
ed to \$9,548.40. The biggest day brought in  
to the box office \$1,700. The prices obtained  
were the highest ever gotten in this town  
for vaudeville. Box seats brought \$2.50,  
while front orchestra seats brought \$2; the  
cheapest seats were obtainable for twenty  
cents. Almost every night after the show  
there were "clown" parties. Monday night a  
banquet was given in the Dunlop with Miss  
Tanguay as the guest of honor. Wednesday  
night a minstrel show was given in the Dunlop  
Cafe. Jim Morton was interlocutor and there  
was a fast ten minutes of fun. Felix Ad-



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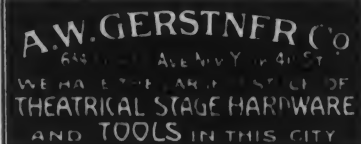
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to use in week stand show. Long season's  
work. Salary must be right. Address with  
full particulars, Girl Act, care of VARIETY,  
New York.

ler, Frank Conroy, Joe Keno, Conrad and  
Wilden and Bill Fagan were the principal  
disturbance Thursday night Underwood "pol-  
ice" Cochran gave a dinner to the V. C. C.  
in the new Apollo Grille and it was "some  
party." Then there were beach parties and  
Lubin took a moving picture of the bunch  
having fun in the Hygeia swimming pool.  
Sam Bernard failed to appear, but Miss Tan-  
guay appeared at every performance. Joe  
Schenck expressed his appreciation for the  
treatment accorded the club by the Savoy  
management and the public. All in all,  
the week was a most pleasant one in every  
way and the V. C. C. created such a good  
impression they are solid for many other big  
weeks in Atlantic City.

The Durbar was withdrawn from Young's  
Pier where it had been showing for the  
previous six weeks. The house is now show-  
ing first-run licensed pictures.

The most notable addition to the Cabarets  
during the week was the appearance of a  
clever two-men singing act—Vandenberg and  
who are entertaining at the Dunlop. The  
boys came down to appear in the V. C. C.  
show. After Frank Bowman of the Dunlop,  
heard them, he quickly made a deal for  
them to sing in the cafe. The boys jumped  
into immediate popularity.

Marshall E. Reid the nervy young aviator  
who lately flew from New York to Philadel-  
phia with a passenger (Beatty) after having  
fallen several times, is to fly at Ocean City  
beginning Aug. 3. He has contracted for  
seven flights, one each day, weather permit-  
ting. When Reid finishes at Ocean City  
he will come here and will probably be  
headquartered at the Inlet. He plans to use  
a hydro-aeroplane here arising and alighting  
on the channel surface. He makes a spe-  
cialty of taking up passengers at \$3.00  
per flight.

Jane Gray, who appeared in "The Concert"  
for the past two seasons, and Miss Lou Rip-  
ley, a clever character artist, have taken  
a cottage here for the summer.

### NEW ORLEANS

By O. M. SAMUEL.

GREENWALL (Arthur B. Leopold, mgr.).  
—M. M. Theise's show for this week is an  
improvement over the preceding one, but  
disparaging opinions accruing from the in-  
ital production have rendered improbable  
any degree of success for the company in  
this city. The program gives Mike Kelly  
credit for writing the book of the first part  
called "Two Old Sports." Mr. Kelly is the  
principal comedian in the piece. He interprets  
an Irish role of the type that is fast be-  
coming extinct, a type of red whiskers, red  
eyes and pipe. Playing opposite him is Wil-  
liam Saxton depicting a Hebrew of unpre-  
possessing qualities. They extracted spas-  
modic laughter with some decadent humor,  
rendered acceptable through antiquity, the  
Greenwall patrons for the most part, not  
keen in point of memory, approving the ex-



# NOTICE TO MANAGERS

**I (BILLY VAN)** am not connected in **ANY** way with a vaudeville act called **VAN'S MINSTRELS**, or any road show under that title.

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**Madisonville, Ohio**

Signed

**BILLY VAN**  
**(THE MINSTREL)**

tremely aged jokes through unfamiliarity. Other male members who added numerical strength are William Nugent, George Hanlon and Walter Wilson. Billy Meehan saves the male division from historic oblivion. Violet Pearl, still chic and graceful, easily earns first honors. Her numbers were given with a snap and swing that brought forth several recalls, besides adding relief from the ennui produced by a surplussage of mediocrity. Frances Lee sent her notes caroling to the rafters in a trio of sentimental solos, and the chorus ambled off and on to agala illustrate to the audience how inferior a chorus can be. There was an olio; also a burlesque. It looks like the last week for "Wine, Woman and Song."

**SPANISH FORT** (Jules F. Bistes, mgr.).—Spanish Fort Opera Co. in "Neil Owyane."

**MAJESTIC** (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.

**WINTER GARDEN** (E. M. Snyder, mgr.).—Pictures.

**LAFAYETTE** (Abe Seligman, mgr.).—Entertainers.

Arthur B. Leopold is suffering from an attack of ptomaine poisoning.

Giovanni Gravina, the basso, who was injured during a recent operatic performance by Constantino, has entirely recovered, and left for his home in New York City.

Local film houses are causing theatrical managers to rub their eyes. Feature films are being advertised through the curiosity-compelling dodger two weeks in advance. Announcers, similar to those used in "big time" vaudeville houses, flash the names of the films being shown. Also clocks are placed above the announcers, and the patrons are now able to "catch" a film as they "catch" acts in the vaudeville theatres. It is conventional for a patron to walk up to a picture theatre box office and ask: "What time is 'Larry's Mistake' on?" "9.17," replies the treasurer.

When Rice and Cady open August 4 at the Lyceum, Charles Alphin, until recently the producer at the Adelphi, is very likely to be in charge of "Pop" Fischer's production

the east next month, he will take all the members of his family with him. An extended absence from Los Angeles by the impresario is expected and it is confidently predicted that his migrations will take him to Europe for the purpose of arranging for a London production of his last season's success, "The Bird of Paradise."

Clarence Drown, resident manager to the Orpheum, returned July 29 from his much enjoyed vacation at Lake Tahoe.

Bert Leslie finished his Orpheum time here recently and is rustivating for a spell hereabouts before going back east.

Howard Hickman has gone to San Francisco to join his wife, Beadie Barricade, who is scoring a success at the Alcazar in "The Rose of the Rancho." Early next month they will leave for Chicago to begin rehearsals for "The Bird of Paradise" engagement.

Manager L. E. Behymer, of the Auditorium, is in Europe, where he is reported to be

ing in Los Angeles. No serious developments in the girl's condition was reported from the hospital.

According to the bookings of the Majestic theatre, the original company of George Broadhurst's "Bought and Paid For" is scheduled to appear there Aug. 20 for a week. The Majestic management announces that the troupe will make the trip here direct from New York City with all of the "props" and other accessories of the production and with no jump-breaking engagement across the continent.

**ORPHEUM** (Martin Beck, gen. mgr.; agent direct; Monday rehearsal 10).—Week 22, Graham Moffett Co. droll; Elliott Savona, big hit; Boudini Bros., excellent; Wyna & Russon, funny; Krenka Bros., clever. Holdovers—Salerno, Frank Keenan & Co., Princess Rajah.

**EMPRESS** (D. B. Worley, mgr.; S-C agent; Monday rehearsal 11).—Week 22, Mary Dorr,

ANOTHER \$7,000 HIT BY BETH SLATER WHITSON AND LEO FRIEDMAN, WRITERS OF "MEET ME TONIGHT IN DREAMLAND" AND "LET ME CALL YOU SWEETHEART."

# "TELL ME THAT YOU LOVE ME"

Both of these writers have tried to write a hit with other writers but without success. This is the first number they have written together since their famous successes, "Meet Me To-Night in Dreamland" and "Let Me Call You Sweetheart"

# "MR. RAGTIME WHIPPOORWILL" "OH YOU GIRL"

An entirely original number by Slevens and Downs, writers of "Down in Melody Lane." Different from anything else you've heard. Great whistling chorus.

CALL AT OUR NEW YORK OR CHICAGO OFFICES, WHERE A COMPETENT STAFF WILL BE GLAD TO PLAY OVER ALL OUR GOOD THINGS, INCLUDING "UNDERTAKER MAN," "HAUNTING RAGTIME STRAIN," "BOHEMIA RAG," "IF I FORGET," "THERE NEVER WAS A FIGHTER WHOSE CHRISTIAN NAME WAS COHEN," "TIPPERARY MARY."

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We have songs in manuscript to fit any situation in any show. Performers unknown to us will please send credentials. Non-professionals can purchase any of these songs at any music or 10c. store.

**ALAMO** (Wm. Gubunger, mgr.).—Pictures and entertainers.

The Crescent theatre opens Sept. 1 with "McFadden's Flats."

Henry Ottman and John V. McStee, who recently entered into a lease with the owners of the Lyric theatre and then found that Henry Greenwall also claimed to have leased the playhouse, have filed a record of their lease in the Mortgage Office, as a preliminary to making final claims for possession Aug. 1. They are planning a season of high-class stock, and are going right ahead, in full expectation of obtaining possession of the theatre.

Low Rose's latest is a colored minstrel show under tent. The outfit is getting real money in the byways. With the canvas "bucks" ringing the till regularly, and the wife adding her mite by some solo singing in the reel houses, the clan of Rose, physically and monetarily, is growing corpulent.

department. Harry James, the present Lyceum producer and musical director, is to leave Manager Fischer, with whom he has been identified for several years, and will probably journey eastward for a rest. Edward Buechner will most likely succeed him at the head of the Lyceum orchestra. The identity of the new Lyceum prima donna has not yet been revealed, but there is a strong possibility that Irene Langford, who was at Panjages recently with Ed E. Rice's "Cinderella" act, may be the selection of Impresario Fischer.

Herb Bell, leading comedian at the Olympic, is reported to hold a contract from the Elite Musical Comedy Company, the new Olympic producers for a period of two years.

The Shubert All-Star Comic-Opera Company is scheduled to open at the Majestic Aug. 18. The engagement is for one week.

It has been unofficially announced here that when Manager Oliver Morosco leaves for

having an enjoyable time. He is not expected home until the middle of September.

This is the second week of Ed. E. Rice at the Boston theatre in Long Beach, where he is working out with his new vaudeville offering, "The School Girls' Frolic."

Florence Hunter, aged nineteen years, a chorus girl playing at one of the local theatres and living at the Artiers Hotel, was overcome with a fainting spell one night last week on the street and was taken to the Receiving Hospital in an ambulance for treatment. Later developments brought out the information to the police that the young woman was affected by a piece of news suddenly imparted to her by her affianced one, Phillip Goldberg, of San Francisco, to the effect that his engagement to her must be broken off under penalty of being disinherited by his parents, who are said to be wealthy residents of that city, but who are summer-

big favorite; The Warrens, pleasing; Ted Gibson & Co., comic; Monarch Four, good; Eight Saxons, novel; Brown & Moulton, good.

**PANTAGES** (Carl Walker, mgr.; agent direct; Mon. rehearsal 11).—Week 22, Henri Kubelik, artistic; Hazel Bess Laugenour, clever; Marmeen Four, good; Signor Frizzo, versatile; Two Lessos, dexterous; Jones & Mayo, laughs.

**MAJESTIC** (Oliver Morosco, mgr.; Shubert)—Kob & Bill.

**MASON** (W. T. Wyatt, mgr.; K. & E.).—"Louisiana Lou." **EDWIN F. O'MALLEY.**

## ST. LOUIS

By **JOHN S. ERNEST.**

**FOREST PARK HIGHLANDS** (D. E. Russell, mgr.).—This week's bill is best of the season. Texas Tommy Dancers, initial appearance of this dance here, heavy applause; Count Beaumont, extremely clever; Smythe

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PAULINE COOKE and JENIE JACOBS, Proprietors

& Hartman, laughter; Laura Buckley, excel-  
lent; Indalas Troupe, remarkable; Marie  
Florence, with Cavallo's Band, drew large  
audiences.

PRINCESS (Dan Fishell, mgr.).—Princess  
Maids in "The Ghost's Return," headlined  
and scored heavily; Don Barclay, hit; Early  
& Fitch, entertaining; Billy Conklin, ap-  
preciated; Verde Trio, nicely. Big business.  
MANNION'S PARK.—Hobson & Maybelle,  
first place; Bert & Beale Draper, the Grays  
and Jessie Bell & Co. sharing honors. Busi-  
ness good.

KINGS (F. C. Meinhardt, mgr.).—Hugel &  
Sylvester and Steward & Hall divide first  
honors; Bannister & Visard, very good; Grace  
DeWinters' Dogs & Monkeys, entertaining.  
SHENANDOAH (W. J. Flynn, mgr.).—Mor-  
ris Golden, headlined; Carroll, Chester &  
Keating, strong; English Girls, hit; McNulty  
& Roy, exceptionally good; Wakahama Troupe,  
nicely; Delmar Garden, Creators' Band last  
week. Large audiences.

WEST END HEIGHTS (H. R. Wallace,  
mgr.).—"What a Woman Will Do." Enid May  
Jackson & Wm. Jersey in the principal parts,  
given for the first time and proved very  
entertaining.

Guido Vogel will be the new musical di-  
rector at the Shubert when it opens early  
in September.

Southern Hotel, one of the oldest St. Louis  
landmarks, will close its doors Aug. 1. Adol-  
phus Busch opened negotiations to continue  
this famous hotel, but cancelled same  
account the Sunday "lid" and blue laws.

Curt A. Jones, the producing comedian of  
Fishell's Princess Minstrel Maids, familiarly  
known as "Hoakum," will be tendered a ben-  
efit by the Princess' management Friday  
night, Aug. 2, in appreciation of his clever  
work in producing fifty-five consecutive shows.

## CINCINNATI

By HARRY HESS.

KEITH'S (J. J. Murdock, gen. mgr.; agent,  
U. B. O. Family Dept.).—McCowan & Mc-  
Cale, Jere Sanford, Gregoire & Elmora Co.,  
Clows & Hoffman.

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newspaper halftone and six elec-  
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trotypes.

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newspaper halftone and twelve  
electrotypes.

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newspaper halftone and twelve  
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venient to "L." "Subway" and business cars,  
between Broadway and 8th Avenue. Under  
new management.VINCON,  
261-343 West 42nd St., New York City.CONEY ISLAND (Joa. Girard, mgr.).—  
Wolfe & Lee, Potts & Temple, Umholtz Bros.,  
Emma Siegel.

Gov. Robinson entered a demurrer to the  
proceedings instituted by his creditors who  
attempted to force him into bankruptcy. The  
court has the case under advisement.

An ordinance has been prepared making it  
a criminal act to raise a cry of fire in any  
local theatre.

AKRON, OHIO.  
LAKESIDE PARK CASINO (H. A. Hawn,  
mgr.; rehearsal Monday 10).—Adams & Guhl  
Musical Comedy Co., "In Sunny Spain."  
TOM HARRIS.

BUFFALO.  
STAR (P. C. Cornell, mgr.).—Norman  
Hackett in "The House Next Door."  
SHEA'S (Henry J. Carr, mgr.; agent, U.  
B. O.; rehearsal Monday 10).—Bell & Caron,  
laughter and applause; Phina & Co., riot;  
Earl & Curtis, favorites; Princess Flo, big;  
James Cullen, scream; Mme. Sumiko, en-  
cores; Norton & Lee, exceptional; Three  
Alex, sensational. Best Show of season.

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FACE POWDER

ACADEMY (Henry M. Marcus, mgr.;  
agent, Loew; rehearsal Monday 10).—Fos-  
ter, Lamont & Foster, daring; Flo & Ollie  
Walter, encore; Hobson & Deland, laughs;  
Nelson Waring, feature; Great Fredericks, in-  
teresting; Waldo, passed; Elsie Ford, fair;  
De Mutha, agent appreciation; Ryno & Em-  
erson, amused; Lorensa & Le Due, fine.  
LAFAYETTE (C. M. Bagg, mgr.).—"Rose-  
buds" opens the season Aug. 3.  
FAMILY (A. R. Sherry, mgr.; agent, Loew;  
rehearsal Monday 10).—Lawton, great; An-  
toinette, Sisters, ordinary; Eddie Drake  
scored; Beale's Cockatoo, did nicely; Lam-  
bert & Van, hit; Edwards Bros., humorous.  
THAYER.

CLEVELAND, O.  
HIPPODROME (H. A. Daniels, mgr.;  
agent, U. B. O.; rehearsal Monday 10).—  
Kalma & Co., clever; Kramer & Ross,  
pleased; Wesley Trio, fair; Lewis & Howard,  
fair; Sam J. Harris, good; Charles S. Mur-  
ray & Co., won favor; Bell Boy Trio, hit;  
Woodford's Animals, featuring Consul Third.  
OPERA HOUSE (J. H. Michels, mgr.; re-  
hearsal Monday 10).—The Aldeens, Margaret  
Crosby, won favor; Ver Vain & Co., Lucias  
Fairchild, well received; Carter & Davis,  
very good; Charlene & Decastolo, novelty.  
COLONIAL (R. H. McLaughlin, mgr.;  
Shubert).—Stock.  
LUNA PARK.—"The Maids of the Mist"  
free attraction with Rossini's Band.

The Hippodrome closes on Aug. 10.  
WALTER D. HOLCOMBE.

DETROIT.  
TEMPLE (C. G. Williams, mgr.; U. B. O.;  
rehearsal Monday 10).—Winona Winter,

## Dad's Theatrical Hotel

PHILADELPHIA.

## ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres,  
Philadelphia, Pa.

fair; Will Rogers, hit; Del Franco's Circus,  
very good; Keno, Walsh & Melrose, good;  
Coogan & Parks, hit; Gray Trio, hit; Mar-  
lo-Aldo Trio, good; Franklin Ardell & Co., en-  
tertaining.

MILES (C. W. Porter, mgr.; T. B. C.; re-  
hearsal Monday 10).—Byers & Herman, ex-  
cellent; The De Barrs, nicely; Smith &  
Brown, neat; Visions D'Mi Lola, fine; Nelson  
& Nelson, very good; Billy Ross, good.

FAMILY (C. H. Preston, mgr.; U. B. O.).  
—"The Dream Waltz," high-class; Thomas  
Holer & Co., laughs; Blount & Shaw, good;  
The Fremonts, good; Hoyt & Stein, good;  
Festo & Fussy, very good; May Shirk, splen-  
did; Three Italian Troubadours, fine; Whit-  
ney & Young, good; Keenan & Develery,  
good; McCauley & Crouch, good.

COLUMBIA (M. W. Schoenherr, mgr.;  
agent, Sun).—Nellie Andrews Opera Co., ex-  
cellent; Edna & Albert, clever; Star Trio,  
big; Leon & Adeline Sisters, novelty;  
"Beauty Spots," pleased; Haggerty & Hobbs,  
good; Art Fisher, pleased; Combs Bros.,  
pleased.

NATIONAL (C. R. Hagedorn, mgr.; agent,  
Doyle).—Twin City Quartet, big hit; Rif-  
fer & Dove, pleased; Charlie Bell, laughs;  
Mabel Elaine, very good; Charles & Carter,  
good; Rene De Gar Troupe, great; Marinette  
Trio, hit; McGreevy & Bailly, refined.

CADILLAC (Sam Marks, mgr.; agent,  
Matthews).—Arizona Bandit, and five other  
acts. New policy starting this week; two  
shows daily; prices 10 cents.

GARRICK (Richard H. Lawrence, mgr.).—  
Bonstelle Stock Co.

DETROIT (Harry Parent, mgr.).—Paul  
Rainer's Pictures.

COLONIAL (Ralph Whitehead, producer).  
—Musical Stock continued another week.

MAJESTIC (M. D. Gibson, mgr.; agent, U.  
B. O.).—29-31, Milla Rialta & Co., excellent;  
Ralph Kipner, good; 1-3, Tower Bros. &  
Darrow, Three Gammons.  
BORICK'S (George Lyding, mgr.).—29-Aug.  
3, Manhattan Opera Co. in "The Gay Musi-  
cian"; capacity.  
COLONIAL (M. D. Gibson, mgr.).—29-Aug.  
3, pictures; excellent business.  
J. M. BEERS.

ELMIRA, N. Y.  
MAJESTIC (M. D. Gibson, mgr.; agent, U.  
B. O.).—29-31, Milla Rialta & Co., excellent;  
Ralph Kipner, good; 1-3, Tower Bros. &  
Darrow, Three Gammons.  
BORICK'S (George Lyding, mgr.).—29-Aug.  
3, Manhattan Opera Co. in "The Gay Musi-  
cian"; capacity.  
COLONIAL (M. D. Gibson, mgr.).—29-Aug.  
3, pictures; excellent business.  
J. M. BEERS.

ERIE, PA.  
WALDAMEER PARK (E. H. Suerken,  
mgr.; Ind.).—Melrose Sisters, good; Billy  
Hawthorne, big; Prince & Wayne, good; How-  
ard Wolfe, hit; Billy Hawthorne's Minstrels,  
excellent.

FOUR MILE CREEK PARK (H. T. Foster,  
mgr.; agent, Harry Hawn).—Belle Meyers,  
good; The Shillings, big; Leonard & Lewis,  
clever; Raymond & Arthur, hit; Ferguson &  
Northians, clever.  
M. H. MIZENER.

FALL RIVER, MASS.  
ACADEMY (L. M. Boas, mgr.; agent,  
Loew; rehearsal Monday 10).—29-31, Kelly  
& Mack, good; Arlington Four, very good;  
Morrissey & Hanlon, excellent; Amoros &  
Mulvey, hit; 1-3, Van Dyke, Bigelow, Camp-  
bell & Rayden; Fred & Bess Lucier, Hartley  
& Graham.  
PREMIER (L. M. Boas, mgr.; agent, Loew;  
rehearsal Monday 10).—29-31, Harry Wor-  
dell, good; Les Jaunets, very good; 1-3,  
Frank Carson, Morie & Scome.  
EDW. F. RAFFERTY.

HARTFORD, CONN.  
HARTFORD (Fred P. Dean, mgr.; agent,  
James Clancy; rehearsal Monday and Thurs-  
day 11).—29-31, Lew Welch & Co., big hit;  
Moscrop Sisters, pleased; Bob Warren, en-  
tertaining; Smith Bros., clever; 1-3, Three  
Brown Bros., Blanche Huntington; Marshall  
& Tribble, Gromley & Caffrey.  
POLI'S (O. C. Edwards, mgr.).—Stock,  
"Thais," big production, fine business.  
R. W. OLMSTED.

JAMESTOWN, N. Y.  
CELORON (James J. Waters, mgr.).—Horne  
Stock, "The Witching Hour."  
LAWRENCE T. BERLINER.

MACON, GA.  
MAJESTIC (J. B. Melton, mgr.).—Sig  
Reinfield's College Girls and Boys.  
PALACE (J. B. Melton, mgr.).—Elmer  
Jerome.  
SAVOY (Dan. Holt, mgr.).—University  
Four.  
ALAMO (N. L. Royster, mgr.).—Rose Bon  
Heur & Co.  
CRUMP'S PARK CASINO (Macon Ry.  
Light Co., mgrs.).—Eddie Black Co.  
ANDREW ORR.

MILFORD, MASS.  
LAKE NIPMUCK PARK (Dan. J. Sprague,  
mgr.; agent, Fred. Mardo).—Colton & Miles,  
excellent; Sarna, clever; Mons. Herbert, ex-  
cellent; "Pony" Moore & Davey, hit; Sadie  
Rogers, clever.  
CHAS. E. LACKEY.

MONTREAL, CAN.  
ORPHEUM (G. F. Driscoll, mgr.).—Stock.  
DOMINION PARK (H. J. Dorsey, mgr.).—  
Wild West Show, Irene Gold.  
SOHMER PARK (D. Laros, mgr.).—Vas-  
sar Girls, Grey & Peters, Five Picchiananis,  
Contino & Lawrence, Nip & Tuck.  
AIRDOME.—Tendof Troupe and Pictures.  
Turn away business at this new amuse-  
ment park.  
"SHANNON."

NASHVILLE, TENN.  
ORPHEUM (George Hickman, mgr.; agent,  
U. B. O.; rehearsal Monday 10).—Week 22,  
Jolly and Wild, hit; Read Brothers, scored;  
Mile, Tollett, and Wallace Bennett, splendid;  
The Brownies, good; George Dixon, scored.  
PRINCESS (Harry Sudekum, mgr.; agent,  
W. V. M. A.; rehearsal Monday 10).—Week  
22, Rizal & Tuma, entertaining; Marie Har-  
lick, big hit; Sherman & Gaigano, scored;  
Enos Trio, scored; Melia & Dorys, headliners.  
W. R. ARNOLD.

NEWARK, N. J.  
OLYMPIC PARK (James Belden, mgr.).—  
Musical stock.  
ELECTRIC PARK (C. A. Durlap, mgr.).—  
Stock.  
HILLSIDE PARK (W. E. Thaller, mgr.).  
—Open air vaudeville. Wyoming Bill's Wild  
West Show.  
ODEON.—Refined vaudeville and M. P. to  
good houses.  
GAYETY (Leon Evans, mgr.).—Wolgast &  
Rivers pictures.  
JOE O'BRYAN.



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GENERAL MANAGER

**NEW YORK, N. Y.**  
JOHN SUN  
606 GAYETY THEATRE

BOOKING 50 WEEKS

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CHESTER SARGENT  
11th Floor MAJESTIC THEATRE

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**PITTSBURG, PA.**  
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SHORT JUMPS

WE COMMENCE BOOKING  
SEASON 1912-1913

**FIRST WEEK IN AUGUST**

ALL HOUSES OPEN ON OR  
BEFORE SEPTEMBER 2

**ARTISTS**

If you have been instructed to write first week in August, send complete billing of act and list of towns if any, previously played on circuit. The acts will be routed consistently from ten to twenty weeks. Especial attention paid to live, new novelties and acts with new ideas. If unknown to this office state all first letter including lowest possible terms.

**MANAGERS**

If contemplating any change in your booking, give us a chance. One salary split weeks arranged, reliable service, recognized acts. Don't wait until the last minute but get particulars immediately and first selected routings. IF YOU ARE IN A TERRITORY THAT WOULD NOT PERMIT US TO RENDER SATISFACTORY BOOKING WE WILL TELL YOU.

**WANTED**

200 ACTS TO OPEN ON OR BEFORE SEPTEMBER SECOND. CAN USE ANY BIG NOVELTY GIRL ACTS OR OTHER FEATURE ACT FOR A TERM OF FROM TEN TO TWENTY WEEKS. IF YOU HAVE SOMETHING YOU THINK WE WANT GET IN TOUCH WITH US IMMEDIATELY.

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**SPRINGFIELD, O.**

**WANTED**

Gus Suns Minstrels:—Top tenor, first class musical act, three or four men, must play brass.  
"A Day at the Circus"—Acrobatic feature, circus acts of all kinds. Sister team with whirlwind dancing finish.  
"Musical Conservatory"—Single lady musicians playing brass or saxophone.  
"Dancing Daisies"—Sister teams doing buck and wing, Spanish, fancy or toe dancing.

FOR PRODUCTIONS ADDRESS TOM POWELL, SUN THEATRE, SPRINGFIELD, O.

**ONEONTA, N. Y.**  
ONEONTA (George A. Roberts, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 1).—25-27, Metz & Metz, good; Tower Brothers & Darrow, well liked; 29-31, McDonald & Kenny, fair; Four Dancing Bugs, good; 1-3, Madeline Sack, Mlle. Rialta and Arthur Gordon. Business excellent.  
DE LONG.

**PATERSON, N. J.**  
MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 1).—Lloyd & Zarina, good; June Mills, good; Doolittle & Steele, novelty; Sutton, McIntyre & Sutton, good; 1-3, Gray Sisters, Eddie Drake, Byron & Nelson, Blimberg, Marion & Day. Capacity houses.

Mr. W. H. Walsh, manager of the Majestic, will run Home Week Aug. 19. It consists of all local talent.

Orpheum theatre will open Aug. 17 with Moulin Rouge Girls as the attraction. It will play a four-day engagement.

There will be amateur night every Wednesday. Ladies' matinee every day with prices at ten and fifteen cents.

DAVID W. LEWIS.

**PORTLAND, ME.**  
PORTLAND (I. P. Mosher, mgr.; agent, Shedy; rehearsal Monday 10.30).—Frank Carmen, clever; Egan & De Mar, fine; Maude Parker & Co., good; Coy De Trickey, hit; Jules Bernheim & Co., pleased.

**RIVERTON PARK (Smith, mgr.; agent, Gorman; rehearsal Monday 1).**—Clifford & Burke, James & Francis, The Lucifers, Horst & Horst.

**OLD ORCHARD PIER (Goodwin, mgr.; agent, Mardo).**—Lefevre & St. John, 29-31, Pryor & Addison, Max Holden, Nellie Burt, 1-4, The Arvin Quartet, Robert Mello, Evelyn Joyce.

Otto THE FRISCO BEARS Juliette  
**DOBES AND BOREL**  
In Classical and Popular Songs, Introducing "THAT DANCE"  
Meeting with Success in New York

**ZENITA**  
ORIGINAL DANCING VIOLINISTE  
Booked Solid A. E. MEYERS

**FREY TWINS**  
NEW BRIGHTON THEATRE THIS WEEK (July 29)  
D. FREY, Manager UNITED TIME

CAPE THEATRE (E. V. Phelan, mgr.).—Marie Pavey in "Clothes."  
GEM (Brown, mgr.).—"The Tenderfoot."  
B. F. KEITH'S (James E. Moore, mgr.).—"A Man's World."  
JEFFERSON (Julius Cahn, mgr.).—Aug. 2-3, "Alice in Wonderland" under the direction of D. Hope Leonard, under the auspices of the Elizabeth Wardsworth Chapter

of the D. A. R. for the benefit of the Portland Boys' Club.

**PROVIDENCE, R. I.**  
UNION (Chas. Allen, mgr.; Shedy).—Imperial Musical Trio, excellent; Nan Feinburg & Co., good; Bruce Morgan & Betty, good; Mabel Ferguson, very good; Mannox & Co., pleased; Franklin Wood, fine.

**WESTMINSTER (G. Collier, mgr.).**—Lewis' Dogs & Monkeys, good; Kinkaid, very good; James Murry, pleased; Folles Bergere Trio, fair; Elsie Sutton, fine.  
**FOREST CASINO (J. Thornton, mgr.).**—The Stillmans, great; Sam Wilder, good; Mne. Pearl Stevens, good; Carroll & Ellar, very good; Mabelle Hackley, fine.  
**KEITH'S (G. Lovenberg, mgr.).**—"Mary Jane's Pa." C. E. HALE.

**READING, PA.**  
C. C. Egan, former manager of the Orpheum, will manage the Colonial, Norfolk, Va. (Wilmer & Vincent), during the coming season. G. R. H.

**ROANOKE, VA.**  
ROANOKE (William P. Henrtze, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 1).—29-31, Dollo & Co., excellent; Four Texas Dancers, featured; Prossit Duo, very good; E. T. Alexander, well received; The Stantons, fair; 1-3, Betty Wells, Texas Tommy Dancers, Gallardo.  
JEFFERSON.—Latimore & Leigh Players. Capacity business. T. F. D.

**ROCKLAND, ME.**  
ROCKLAND (Al V. Rosenberg, mgr.; agent U. B. O.; rehearsal Monday and Thursday 1).—22-24, Boxing, Joe Thomas vs. Tom Sawyer, capacity; 25-27, Mary Davis, good; Fitzsimons & Cameron, comedy hit; 29-31, Arthur Browning & Dog, good; Marimba Trio, excellent; Aug. 1-3, Greta Mack, Eaton & Loraine.

John Cragg, the well-known Boston actor-manager, wife and two sons, are guests of Mrs. Thomas Bailey Aldrich at The Cragg, Tenant's Harbor.

The Rockland theatre team won an exciting ten-inning game from the Elks 25 by a score 16 to 14. The second game will be played Aug. 1.

SUCCESS THIS WEEK (July 29) AT BRIGHTON BEACH MUSIC HALL

Emily **DARRELL** and **CONWAY** Charly

In Their Novelty Comedy "BEHIND THE SCENES"

KEITH'S, PHILADELPHIA, NEXT WEEK (Aug. 5)

Savoy, Atlantic City, Aug. 12

DIRECTION, W. S. HENNESSY



# BROKE ALL RECORDS (with the exception of Lillian Russell week)

With **DAVE ROBINSON** at the **BRIGHTON THEATRE.** **HELD OVER A SECOND WEEK**

# CLARK AND HAMILTON

Brooklyn "Citizen" says:  
Clark and Hamilton in Novelty Skit Called Premier Team in Vaudeville.  
An unexpected pleasure was the happy lot of the big audience last night at Manager Robinson's Brighton Theatre. On the playbill in ordinary type was the caption, "First Time at Brighton, Clark and Hamilton, England's Musical Comedy Stars." Thus announced Clark and Hamilton came on without any preliminary applause indicative of past enjoyments, and when the

curtain went down on their act to a hurricane of applause everybody agreed that they had seen the premier team in vaudeville. The female member of the team is a good foil for the male member, who is the most accomplished vaudeville actor on the stage. Like so many English artists, Mr. Clark is a cultured gentleman in pleasing contrast with the average American vaudeville actor, whose early education is frequently meagre, and who lacks the savoir-faire characteristic of the educated gen-

tleman. Mr. Clark plays with the airy insouciance, the delightful ease and the finished art of a light comedian of the first water. His versatility is astonishing. He is equally good as actor, singer and dancer. One cannot help feeling a sense of regret that such talents as he possesses should be lost to the legitimate stage at a time when no successor has appeared to Charles Matthews and Lester Wallack. As a farceur, in the true French meaning of the word, Mr. Clark has not his equal on the vaude-

villie stage. This team is the "big noise" of the show, and alone worth the price of admission. Then there promenade to view somebody utterly French in a stunning "Harem" study of pea green and cerise with no back to it. Not forgetting a black skull cap under a cascade of ospreys. This gorgeous little continental creation, Miss Hamilton, is a charming little actress, singer and dancer and is an admirable foil for Mr. Clarke.

Howes' Great London Shows exhibit here Aug. 3. A. C. J.

## SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S-C; rehearsal Monday 10).—Week 23, Five Nosses, very good; Three Dixie Girls, pleased; Richard Wally, went well; Grenier & La Pose, adroit; Uno Bradley, good.

PANTAGES (Scott Palmer, mgr.; agent, direct; rehearsal Monday 10).—Week 22, Great Tallman, clever; Gordon Highlanders, applauded; Five Columbians, good; Charles Hasty, good; Bel Canto Trio, pleased; Pistol & Cushing, funny; Joe Rivers, added attraction.

PRINCESS (Fred. Ballien, mgr.; agent, Bert Levey; rehearsal Monday 10).—Week 22, Howard Sisters, Great Fitzgerald, Seymour & Williams.

The new Spreckles' theatre will open Aug. 23 with "Bought and Paid For." L. T. DALEY.

## SAVANNAH, GA.

BIJOU (Harry Bernstein, mgr.; agent, U. B. O.; rehearsal Monday 11).—La Veen, Cross & Co., exceptional, won applause; Armstrong & Ford, good; George Clay, entertaining; Kampala & Bell, hit; Austin & Taps and Bljosepe.

ARCADIA (Jake Skrameck, mgr.).—Arcadia Six and pictures. Good attendance. PEKIN (Josephine Stiles, mgr.).—Vaudeville and pictures, exclusively for colored people.

AIRDOME (Baker Amusement Co., mgrs.).—Pictures and vaudeville. Colored people only. "REX."

## TERRE HAUTE, IND.

VARIETIES (Jack Hoeftler, mgr.).—Pictures.

GRAND (T. W. Barhydt, Jr., mgr.).—29-4, Carnegie Polar Pictures.

YOUNG'S AIRDOME (Sam Young, mgr.).—29-4, Halton Powell Players. Good business. WILL CHRISTMAN.

## TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Olive Briscoe, hit; Exposition Four, harmonious; Schooler & Dickinson, well received; Kennedy & Melrose, good; Michael Richardini Troupe, sensational; Lida McMillan, clever; Apdala's Circus, well trained; Ben Linn, popular.

MAJESTIC (Peter F. Griffin, mgr.).—Bohee & Hyers, hit; Comus & Emmett, clever; Joe Delano, pleased; May Foster, success.

STRAND (E. W. Weill, mgr.).—Misses Heice and Cavell Sinal.

# BESSIE WYNN

IN VAUDEVILLE

# Willa Holt Wakefield

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CHARLES



IN  
"THE GIRL AND THE PEARL"

(By Wilbur Mack)

Booked solid by the U. B. O.  
Direction, JAMES E. PLUNKETT.

SCARBORO BEACH (F. L. Hubbard, mgr.).—Lavette & Grant, Zeno, Jordan & Zeno, Garramone & Band.

HANLON'S POINT (L. Solman, mgr.).—Musical Week. Diving Girls, Diving Horsea. STAR (Dan. F. Pierce, mgr.).—"The Lady Buccaneers."

ROYAL ALEXANDRA (L. Solman, mgr.).—Stock.

HARTLEY.

## TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—29-31, Horseshoe Trio, pleased; Folsette, big hit; Clayton & Lennie, good; Gretchen Hartman, applause; Ellsley, Otke & Ellsley, good; 1-3, Wolf Trio, Shaller & Jordan, Tanner & Potter, Charlotte Meyers, Horseshoe Trio, holdover. A. C. W.

## WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—Rose Delmar & Blanche Bishof.  
PALACE (N. A. Landon, mgr.).—Pictures. J. E. FOREMAN.

## YOUNGSTOWN, O.

IDORA PARK (R. E. Platt, mgr.; U. B. O.).—Festo & Fussy, good; Joe Hardman, funny; Peers Company, hit; Carter & Waters, good; Matthews & Alshayne, hit.

PRINCESS (Henry Gluck, mgr.).—29-31, Paxton & Paxton, Martelle, Levis Lloyd and Gretella Hughes. C. A. LEEDY.

# FRED (VERSATILE) HEIDER

The Boy That Makes Good Anywhere.  
Lyric, Portsmouth, O., Indefinite.

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BIG "HIT" THIS WEEK AT THE "LUCKY" HOUSE, FIFTH AVENUE

# NONETTE

WILL ROSSITER'S MILLION COPY "HIT"

"AND THEN SOME"

"I'D LOVE TO LIVE IN LOVELAND"



MISS JENIE JACOBS Presents

# GRACE WILSON

5th AVE.

AUG. 12

## VARIETY ARTISTS' ROUTES

FOR WEEK AUGUST 5

WHEN NOT OTHERWISE INDICATED

The routes given from AUG. 4 to AUG. 11, 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

## A.

Adonis Peek's Island Maine  
Alburtus & Millar Palace Halifax Eng  
Allen Luno Bertie 118 Central Oshkosh  
Alpine Troupe Ringling Bros C R  
Alvin Peter H Dresden Ohio  
American Quartette Colonial Sioux City  
Andrews Abbott & Co 3862 Morgan St Louis  
Archer Lou Pantages Pasadena Cal  
Ardelle & Leslie 19 Broesel Rochester  
Atwood Vera 17 W 58 N Y C  
Austin & Smith San Francisco  
Ayres Howard 1709 N 31 Philadelphia

## B.

Bacon Doc Hl Heary Minstrels  
Bailey & Edwards 81 E Fair Atlanta  
Baldwin & Shea 847 Barry av Chicago  
Ball & Marshall 1533 Broadway N Y C  
Baraban Troupe 1304 Fifth av N Y C  
Barnes & West Johannesburg S Africa  
Barnold Chas Davor Dorf Switzerland  
Barron Geo 3002 Fifth av N Y C  
Barry & Black 1523 Fairmount av Phila  
Bartoli & Garfield 2809 E 53 Cleveland  
Barto & Clark 2221 Cumberland av Phila  
Behren Musical 52 Springfield av Newark N J  
Bell & Bell 37 John Bloomfield N Y  
Bell Boy Trio Harris Pittsburgh  
Bella Italia Troupe Box 785 B'kfield Ill Indef  
Belmont Joe 70 Brook London  
Belmont & Umberger Lumber Bridge N C  
Belisac Irving 259 W 12 N Y C  
Bennett Klute & King Jakuee Cafe Los Ang  
Bentleys Musical 121 Clipper San Francisco  
Berliner Vera 5724 Ridge Chicago  
Berry & Berry Empress Butte  
Beverly Sisters 5722 Springfield av Phila  
Billy & Burns 859 Home Bronx N Y C  
Bimbos 872 Laws Appleton Wis  
Blaset & Shady 248 W 37 N Y C  
Blasett & Weston 5 Green St London Eng  
Black & Leslie 3722 Eberly av Chicago  
Bolkes Croo Rk Hannibal  
Bowers Walters & Crocker Empire Eng  
Bowman Fred Casino 9 & F Sta Wash D C  
Boyd & Allen 2706 Howard Kansas City  
Bradleys The 1314 Brush Birmingham  
Bretton Ted & Corinne 114 W 44 N Y C  
Bridges June 220 W 30 N Y C  
Brinkleys The 424 W 30 N Y C  
Britton Nellie 140 Morris Philadelphia

### 6 BROWN BROS

Featured Next Season with the Primrose and Dockader Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo  
Brown & Barrows 144 W 36 N Y C  
Brown & Brown 69 W 115 N Y C  
Brown & Wilmot 71 Glen Maiden Mass  
Brydon & Hanlon 26 Cottage Newark  
Buch Bros 13 Edison Ridgefield Pk N J  
Burbank & Danforth Berlin N Y  
Burdett Johnson Burdett 851 Main Pawtucket  
Burgess Harvey J 627 Trenton av Pittsburgh  
Burke John P Floods Pk Baltimore  
Burt Wm P & Daughter 133 W 45 N Y C  
Busse (Mme.) Dogs Empress Winnipeg  
Byron Gleta 170 Blue Hill av Roxbury Mass

## C.

Calder Chas Lee 3812 Lancaster av Phila  
Campbell Al 2781 Bway N Y C  
Canfield & Carleton 2218 80 Bensonhurst L I  
Cantway Fred R 4425 Woodlawn av Chicago  
Cardinal City Four 20 Welcome New Bedford  
Carmen Frank 465 W 163 N Y C

Carmen Sisters 2183 Washington av N Y C  
Carroll Chas 429 E Kentucky Louisville  
Carroll Nettie 1426 Holmes av Springfield Ill  
Carroll Mrs C G 1511 S Flower Los Angeles  
Case Paul 31 E Clark Chicago  
Chameroys 1449 41 Brooklyn  
Chandler Claude 219 W 68 N Y C  
Chantrell & Schuyler 219 Prospect av Bklyn  
Chapman Sisters 1629 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chatham Sisters 308 Grant Pittsburgh  
Cheers & Jones 318 W 59 N Y C  
Chubb Ray 107 Spruce Scranton Pa  
Chunns Four 19 Loughborough Rd London  
Church City Four 149 Weirfield Bklyn  
Clairmont Josephine & Co 246 W 128 N Y C  
Clark & Devereaux 181 Main Ashtabula  
Clark Floretta 167 Roxbury Roxbury Mass  
Clark & Ferguson 121 Phelps Englewood  
Clayton Carl & Emily 48 Melville Toronto  
Clayton Drew Players Buckeye Lake Ohio  
Clifford Dave B 173 E 103 N Y C  
Close Bros 41 Howard Boston  
Coden & Clifford 21 Adams Roxbury Mass  
Compton & Flumb 2220 Emerson av Minneap  
Comrades Four 824 Trinity av N Y C  
Connolly Bros 1906 N 24 Philadelphia  
Cook Geraldine 675 Jackson av N Y C  
Corbett & Forrester 71 Emmet Newark N J  
Costello & La Croix 83 Ewing Kansas City  
Cota El 905 Main Wheeling W  
Coyle & Murrell 327 Vernon av Chicago  
Craig Marietta 146 W 36 N Y C  
Crawford & Delancey 110 Ludlow Bellefontaine  
Cree Jessica 77 Josephine av Detroit  
Cromwells 6 Danecroft Gardens London  
Cross & Crown 1119 Nevada Toledo

### CROUCH AND WELCH

Tivoli London.  
Direction, M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland Ind  
Cunningham & Marlon Majestic Chicago  
Cunningham G W Majestic Chicago  
Curzon Sisters 235 W 51 N Y C

## D.

Dakotas Two 5119 Irving Philadelphia  
Dale Josh 144 W 141 N Y C  
Dale & Clark 316 W 35 N Y C  
Dalton Harry Fen 1870 Cornelia Bklyn  
Daly & O'Brien 325 W 43 N Y C  
Dare & Martin 4801 Calumet Chicago  
Darrell & Conway Keith Philadelphia  
Davis & Cooper 1920 Dayton Chicago  
De Costa Duo 982 N 2d Philadelphia  
De Grace & Gordon 922 Liberty Bklyn  
De Haven & Whitney care Hall's Players  
Mansfield Indef  
De la Geneste Alma Mich  
De Leo John B 718 Jackson Milwaukee  
De Witt Gertrude 913 Sterling pl Bklyn  
De Stefano Bros 1268 Maxwell av Detroit  
De Vere & Roth 549 Belden av Chicago  
De Witt Burns & Torrance Orpheum Seattle  
Dean & Sibley 465 Columbus av Boston  
Deery Frank 204 West End av N Y C  
Delmar & Delmar Hippodrome Cleveland  
Delmore & Oneda Forest Pk St Louis  
Delton Bros 281 W 38 N Y C  
Demonte & Belle Englewood N J  
Devau Hubert 864 Prospect pl Bklyn  
Diamond Four 2657 Station Chicago  
Dickerson & Libby 1289 Rogers av Bklyn

Dixon-Bowers & Dixon 5626 Carpenter Chicago  
Dodd Emily & Jessie 201 Division av Bklyn  
Doherty & Harlowe 428 Union Bklyn  
Donner & Doris 343 Lincoln Johnstown Pa  
Loss Billy 102 High Columbus Tenn  
Downey Leslie 2712 Michigan Chicago  
Doyle & Fields 2348 W Taylor Chicago  
Drew Lowell B Stratford N J  
Du Barry & Leigh 3511 Beach av Chicago  
Duffy Thos H 1718 N Taylor av St Louis  
Dugan Harry F 3491 Weikel Philadelphia  
Dulzell Paul 1028 Tremont Boston

## E.

Earl Harry 2337 2d av N Y C  
Edmand & Gaylor Box 38 Richmond Ind  
Edwards Jess 12 Edison Ridgefield N J  
Elson & Arthur 456 E 149 N Y C  
Emelle Troupe 604 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Engelbreth G W 2818 Highland av Cincinnati  
Esman H T 1234 Putnam av Bklyn  
Evans Emma 5701 Cottage Grove av Chicago  
Evelyn Sisters 260 St James pl Bklyn

## F.

Fantas Two The 2925 Harvard Chicago  
Fenner & Fox 418 Van Hook Camden N J  
Ferguson Dick 68 W Bayonne N Y  
Ferguson Frank 704 W 180 N Y C  
Fernandez Duo 1284 Lake Muskegan

### FERRY

(The Human Frog)  
August and September, Olympia, Paris.

Field Bros 62 W 115 N Y C  
Fields & Hanson Proctors 125th N Y C  
Fields Nettie 6302 S Halsted Chicago  
Fisher Roy J Cook's O H Rochester Indef  
Fletcher Ted 470 Warren Brooklyn  
Flynn Frank D 65 W 123 N Y C  
Follette & Wicks 1824 Gates av Bklyn  
Forbes & Gowman 201 W 112 N Y C  
Forre Johnny 800 Edmondson Baltimore  
Ford & Hyde Camp Rest Clifton Me  
Formby Geo Walworth House Wigan Eng  
Fox Florence 172 Plimrose Rochester  
Fox & Summers 517 10 Saginaw Mich  
Foyer Eddie 9920 Pierpont Cleveland  
Francis Willard 67 W 128 N Y C  
Francisco 848 N Clark Chicago  
Freeman Bros 385 Anderson Boston  
Furman Radie 829 Beck N Y C

## G.

Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 393 Vernon Brooklyn N Y  
Garard Corby 247 W 23 N Y C  
Gardner Georgi 4446 Kenmore av Chicago  
Gaylor Chas 768 17 Detroit  
Gayler & Gray 383 Van Buren Brooklyn  
Gaylor & Wall 1321 Halsey Brooklyn  
Girard Marie 41 Howard Boston  
Gladstone & Talmage 145 W 45 N Y C  
Gleeson & Houlihan Hippo Liverpool Eng  
Godfrey & Henderson Orpheum Seattle  
Golden Max 5 Alden Boston  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Goldman Sam 401 Benson Reading O  
Goodman Joe 2038 N 3 Philadelphia  
Gordon Ed M 6116 Drexel av Chicago  
Gordon Dan 1777 Atlantic av Bklyn  
Gordon & Barber 28 S Locust Hagerstown Md  
Gowans Hobby 400 So 6 Columbus O  
Gottlieb Amy 671 Lenox av N Y C  
Granat Louis M 783 Prospect av N Y C  
Gray & Graham Vaudeville Club London  
Gray & Gray 1922 Birch Joplin Mo  
Guillfoyle & Charlton 243 Harrison Detroit  
Gypsy Girls Three Globe Kansas City

## H.

Halkings The Calvert Hotel N Y C  
Halla Dogs 111 Walnut Revore Mass  
Halsen Boys 21 E 98 N Y C  
Haltin Powell Co Colonial Indianapolis Indef  
Hamilton Harry 257 Jelliff av Newark  
Hammond & Forrester Box 83 Scarsdale N Y  
Harris & Randall Spring Lake Mich Indef  
Harrity John 708 Harrison av Scranton  
Hart Bros Harum & Bailey C R  
Hart Maurice 156 Lenox av N Y C  
Hart Stanley Warde Hyman Los Angeles Indef  
Harvey & Irving 1553 Broadway N Y C  
Hays Ed C Vogels Minstrels  
Hayward Harry & Co Empress San Francisco  
Heif & La Rue 1328 Vine Philadelphia  
Henella & Howard 646 N Clark Chicago  
Henry Girls 2226 So 71 Philadelphia  
Henshaw Edward 85 W 107th N Y C  
Herberts The 47 Washington Lynn  
Hillman & Roberts 516 E 11 Saginaw Mich

Hines & Fenton 532 W 163 N Y C  
Hines & Remington Harrison N Y  
Hoffman Dave 2241 E Clearfield Phila  
Holt Alf 755 Fifth Milwaukee  
Homan & Hein P O B 564 Onset Mass  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian 432 W 34 N Y C  
Hopp Fred 326 Littleton av Newark N J  
Hotelling Edw 557 S Division Grand Rapids  
Howard Comedy Four 983 3 av Bklyn  
Howard Harry & Mae 222 S Peoria Chicago  
Howard Joe B 1018 W 65 Chicago  
Howard & White 3917 Grand Blvd Chicago  
Hoyt & Starks 15 Bancroft pl Bklyn  
Hughes Musical Trio Princess Nashville  
Hulbert & De Long 4416 Madison Chicago

## I.

Ingrams Two 1804 Story Boone Ia  
Irwin Flo 221 W 45 N Y C

## J.

Jackson Frank C 326 W 46 N Y C  
Jarrell Company 3044 W Madison Chicago  
Jeffreys Tom 289 Bridge Bklyn  
Jennings Jewell & Barlow 5322 Arl'g'ta St L  
Jewell Mildred S Alden Boston  
Johnson Great 267 W 87 N Y C  
Johnson Henry 60 Tremont Cambridge  
Johnson & Johnson 106 Knight av Collingsw'd  
Johnstone Musical Marlborough Hall Eng  
Jordone Juggling 4786 Ashland Chicago  
Juno & Wells 811 E 78 N Y C

## K.

Kane James E 1732 So 8th Philadelphia  
Kaufmanns The Hess Lake Newaygo Mich  
Keeley Bros 5 Haymarket Sq London  
Kelsey Sisters 4832 Christiana av Chicago  
Kennedy Joe 1131 N 3 Knoxville Tenn  
Kener Rose 433 W 164 N Y C  
Kidder Bert & Doris 336 Santa Clara Alameda  
King Bros 211 4 av Schenectady  
King Four 205 N Kentucky av Atlantic City  
King Violet Winter Garden Blackpool Eng  
Knight Bros & Sawtelle 4450 Sheridan rd Chlo

## L.

### LA MAZE TRIO

(3 Feels and 5 Tables)  
ORPHEUM CIRCUIT.

Lamont Harry 20 Clinton Johnstown N Y  
Lane Chris 4357 Kenmore av Chicago  
Lane & Ardell 160 Alexander Rochester  
Lane Eddie 305 E 73 N Y C  
Langdons The 705 Fifth av Milwaukee  
Lansser Ward B 252 Schaefer Bklyn  
La Centra & La Rue 2461 2 av N Y C  
La Fleur Joe Ringling Bros C R  
La Maze Trio Orpheum Minneapolis  
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O'Neil Dennis 201 E Marshall Richmond  
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S.

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Steppe A H 33 Barclay Newark  
Stepping Trio 3908 N 5 Phila  
Stern Great 34 Watson Paterson N J  
Stevens E J 498 Marion Bklyn  
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Sully & Phelps 2423 Jefferson Phila  
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Sutcliffe Trio 238 Laurel av Arlington  
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P following name indicates postal, advertised once only.

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Aldert Joseph (C)  
Allor & Barrington  
Anderson Al  
Armstrong George  
Austal E Mr. (P)

B

Baker Margarette  
Barrows N Mr  
Bell & Richards  
Belmont Rose  
Bennett Al (C)  
Bennett Earl Mr & Mrs  
Bennett Grace  
Birch & Birch  
Blittner Wm Mr & Mrs

C

Blissom Miss (C)  
Blyler James  
Burkhardt Chas (C)  
Rush Joe (C)

D

Carrays The  
Carson & Willard  
Carter Robert  
Carter Susanne  
Chapin E M Mrs  
Charlino Fred (C)  
Christopher Joe (C)  
Christopher Joe (C)  
Clifford Andrey  
Connelly Sisters  
Crawford Harry  
Cullenbine Dora

E

Daine Dainty  
Davis Laura  
Dean M Miss  
De Cordova Leander  
De Muth Harry  
Denman Louise  
Dempey Jack  
Doyle Jas A

F

Earl & Curtis  
Eckert & Francis  
Elhardt Mamie  
Emmy Karl Mrs  
Erneests Three  
Evans George

G

Farrington Rose  
Fields Harry  
Fields Evelyn (C)  
Fitzpatrick Tim  
Florence & Co (C)  
Flynn Josie  
Ford Harry  
Frances & De Mar  
Franklin & De Orr  
Friedel L J  
Fuller Hazel

H

Gaylord Bonnie  
George Marion  
Geetz Chas W (C)  
Goldie Bill  
Golding & Keating  
Gordon Leslie (C)

I

Ramsay & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

J

Hamsey & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

K

Karay R Mrs  
Keegan Gus  
Kimball Flo

L

La Mar Frank  
La Ray Leah  
La Salle Mrs  
Lenhardt A Miss  
Lester Lorraine  
Lessee Tom (C)  
Levin Suele  
Levine Louis  
Lewis Geo  
Lewis May (C)  
Luttringer-Lucas Co  
Lytell W H (C)

M

Malone Frank (P)  
Marba J Smith  
Masin & Pearce  
May Ida  
McNeil Lillian  
Meeker Matthew (C)  
Moore Helen Jesse  
(P)  
Monatt Ben  
Montgomery Duo  
Most Bill

N

Nevaro J  
Nickins Edythe  
O  
Oliver Christine  
Outtrim Irene  
Overing Ethel  
Overing Wm D

P

Parker Charles A  
Peck Jim (C)  
Penfield Beatie  
Petersdorf Alice  
Phelps E (P)  
Pietel Lew (C)  
Pitts M  
Pouchot Holland  
Prentiss Park  
Primrose Geo H

R

Ramsay & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

S

Samsay & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

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Samsay & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

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Samsay & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

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Samsay & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

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Samsay & Wells  
Ransom John  
Rath Luella  
Reese Jessie Mrs

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Ransom John  
Rath Luella  
Reese Jessie Mrs

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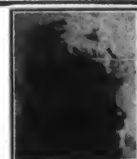
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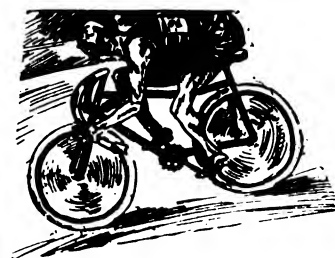
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"THE SPEED KING."

PAT CASEY, Agent.

When they speak of  
 home out here they  
 mean England, so we  
 have got in the habit.  
 Plenty of bathing and  
 sunshine in this beau-  
 tiful city by the sea.  
 Our time has been ex-  
 tended so that speaks  
 for the success of the  
 act.

Went hunting the  
 other day and got a  
 "Koodoo." "Veld a-  
 beast." and a "Springbok." "What Whate"  
 are getting very scarce; the next one we get  
 we're going to have stuffed.

Very Eastondonly yours,

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 Next Week (Aug. 5), Atlanta, Ga.

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"The Gambler," "The Face at the Window," "The Makers of Gods," "Just Plain  
Mary," "A Successful Failure," "The Stool Pigeon," "Wireless," "The Goldstein Wed-  
ding," "The Master Man," "Pride and Charity," "The Simp," "The Last Minute on  
Earth," David Garrick's Masterpiece, etc., etc.

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# VARIETY

VOL. XXVII. No. 10.

NEW YORK, FRIDAY, AUGUST 9, 1912.

PRICE TEN CENTS.



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SEPT. 16—ORPHEUM, HARRISBURG  
" 23—POLI'S, SCRANTON  
" 30—POLI'S, HARTFORD  
OCT. 7—POLI'S, SPRINGFIELD

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# VARIETY

Vol. XXVII. No. 10

NEW YORK CITY, FRIDAY, AUGUST 9, 1912

PRICE 10 CENTS

## BIG PRODUCTION CONTRACT BETWEEN LEW FIELDS AND S-C

**Producer Agrees To Turn Out One Tabloid Musical  
Comedy Weekly for Sullivan-Considine Circuit.  
Fifteen or More in All. A Matter of \$200,000  
in Salaries During the Season**

The small affair of Lew Fields producing four "girl acts" for Sullivan-Considine (although that was very important in a way) has developed into a very big thing for both the circuit and the producer.

The agreement now is that Mr. Fields will produce not less than fifteen headline acts for the Sullivan-Considine Circuit during the coming season, to be turned out at the rate of one a week.

By the commencement of the regular season the tabloids will follow one another in a row, or closely enough together for one to say that Mr. Fields will practically furnish all of Sullivan-Considine's headliners for half the season. The number now agreed upon may be increased.

The contract involves more than \$200,000 in salaries.

The acts generally will have choruses of girls, with some depending upon songs and dances for applause, while others will bear more directly upon comedy for the chief support.

Two or three acts are under rehearsal by Mr. Fields at the Broadway theatre.

This week Mr. Fields has "Fun in a Barber Shop" playing at the American theatre, New York, where he "tries out" all the acts. The next S-C production will be "Fun in a Cabaret" to be followed by "Fun at the Seaside." The productions will be known as "Fields' Fun Acts."

While several offers were made to Mr. Fields to produce for the "big time," he has declined all proposals to give vaudeville numbers excepting for Sullivan-Considine. The arrangement was entered into between Fields and Chris O. Brown, S-C's general booking manager. After the production is completed and delivered to a

theatre designated by Mr. Brown, Fields' interest in it ceases, other than a casual one. Somebody in the company is appointed manager for the act which travels under the S-C direction, Mr. Fields receiving a royalty.

It is said Marcus Loew has requested Mr. Brown to permit the acts to play ten weeks on the Loew time before going west. The American Roof has been doing its biggest business of the season the past two weeks, since the Fields acts appeared there. Tuesday night there was not a vacant seat.

### EXPOSITION WANTS THOMPSON.

The 1915 Panama-Pacific Exposition, to be held at San Francisco, is reported violently beckoning to Fred-eric Thompson.

A very glowing offer is said to have been made to the former director of Luna Park, Coney Island, and the Hippodrome, New York, to take charge of some big concessions on the Coast. What attention is being paid by Thompson to the proposition doesn't come out in the hearsay evidence.

### PRODUCER STUCK FOR CASH.

A rather large producing concern in New York City, with a heavy production in prospect for an early fall showing, is reported to be seeking an emergency loan of cash to make the production on scheduled time.

With the reports of a financial stringency among producers, there is a story that another manager who would like to see his wife heading a big show will either get the sinews from his present connections, or shortly make a change of base.

### PLAY FOR GRACE GEORGE.

Grace George (Mrs. William A. Brady) will be seen in a new play of foreign adaptation this season.

In all likelihood a piece to be brought out this fall by managers abroad will be the one Brady will accept for his wife.

### LOST HIS LEADING LADY.

Julian Eltinge lost his leading lady, Audrey Maple, this week, when that young woman signed with Arthur Hammerstein for the Trentini production. Miss Maple preferred the joys of a possible run on Broadway to the tour of "The Fascinating Widow," which Mr. Eltinge will make this season.

Aileen Flaven, with Robert Hilliard last season, has received an offer to fill the vacancy in the "Widow" show.

### KENYON WRITING A FARCE.

San Francisco, Aug. 7.

Charles Kenyon, author of "Kindling" (the Margaret Illington play) is hard at work upon a new piece. He expects to have it completed in time for production this fall.

This time Kenyon is going into the field of farce.

### RYLEY HAS A BACKER.

Thomas W. Ryley has secured a new musical comedy which he will produce early in the fall.

Mr. Ryley, it is understood, has interested a man of means in the venture, and a big production will be the result.

### BESSIE HAS A "NUT ACT."

Bessie Clifford says she is going to do a "nut act," just like some of the boys. Miss Clifford is confident she can deliver the goods of the kind described, and expects to open in vaudeville as a "single" Aug. 26.

Miss Clifford lately appeared with Victor Morley, who is going out with "The Quaker Girl" (western). Miss Clifford has a large reputation in the west, where she traveled as the star of a "Three Twins" show for a couple of seasons. Yesterday Miss Clifford had an appointment with F. Ziegfeld, Jr., which may result in the "nut actress" going in "The Follies of 1912."

### A REAL FREAK.

Chicago, Aug. 7.

Willard, "the man who grows," and who just completed a tour of the Sullivan-Considine coast time, is going east to try and convince managers there he has a novelty in his growing specialty.

Willard can stretch himself seven inches higher than his normal measure.

During the coast trip he managed to squirm into considerable front page space on the daily papers by giving public exhibitions of his feat and occasionally surprising the Bertillon officials.

Willard has been booked abroad by Ernest Edelsten, who saw the act during his recent trip to this country.

### TANGUAY'S WEEK-END BILL.

Long Branch, Aug. 7.

A week-end show will be given here by Eva Tanguay, who is to headline a vaudeville program at the Broadway Friday and Saturday. Thursday the show will play Asbury Park.

The combination is under the management of Joe Schenck. From this program will probably be selected turns to surround Miss Tanguay when taking to the road next season as the big feature of an all-star vaudeville bill, also under the Schenck management.

Franklyn Ardell and Co., Stafford and Stone, Lou Anger and Conroy and Le Maire are mentioned as possibilities for the Tanguay Road Show.

### TIM MURPHY AND MONOLOG.

Proctor's Fifth Avenue commencing Aug. 19 will have Tim Murphy for a week in a monolog. W. L. Lykens booked the act in.

### MELODRAMATIC HOPES.

San Francisco, Aug. 7.

Another attempt to push the hoodoo of the Valencia is to be made. Lee Willard will be the hero of the effort. Mr. Willard believes a season of melodrama will do the trick. He has secured capital and may open the house next month.

The Valencia has tried everything so far, including mellers, without getting anything out of it excepting a new padlock every little while.

# "SUNDAY QUESTION" RAISED BY OSWALD STOLL IN LONDON

**Movement by Vaudeville Magnate Against Picture Houses Playing Sundays Without Other Theatres Allowed to Open on Actors' Day of Rest. Stoll Actively Agitating**

(Special Cable to VARIETY.)

London, Aug. 7.

Oswald Stoll has started a determined effort to close the picture shows Sunday. The Music Halls have begun to feel the effects of the film houses. Mr. Stoll contends it is unfair competition, unless the Music Halls and theatres are also allowed to remain open on the Sabbath. Many managers are greatly in favor of giving shows seven days a week. The artists fear that the agitation may lead to the ultimate playing on what has always been their rest day.

The London County Council has hearkened to Mr. Stoll's protest. It has withdrawn licenses of certain houses run under the charity agreement on Sunday. The charity thing has been more or less of a blind and now at the first investigation the balance sheets of several houses have been in such an unsatisfactory condition that Sunday closing immediately followed.

Attempts have been made before to close the picture shows Sunday without success. With Stoll standing behind the movement, the result may be different. The blow would be a severe one to the picture men.

## TREE RETURNS TO THE HALLS.

(Special Cable to VARIETY.)

London, Aug. 7.

Sir Herbert Beerbohm-Tree has been booked for a tour of the Varieties Theatres Controlling Co.'s theatres, opening at Manchester.

This is not the knighted actor's first vaudeville appearance. He played at the Palace, London, last season for a run.

## THREE "CAPRICE" COMPANIES.

(Special Cable to VARIETY.)

London, Aug. 7.

Arrangements have been made to send out three companies of "Princess Caprice" now running at the Shaftsbury theatre.

"Princess Caprice" for America is the property of the Shuberts. It is the piece that Sam Bernard turned down after making a special trip over here to look it over.

## BUTT'S REINHARDT ACT.

(Special Cable to VARIETY.)

London, Aug. 7.

Alfred Butt, managing director of the Palace Music Hall, has arranged with Max Reinhardt for the placing of a big production at the Palace in the fall.

## GREENALL BUYS OLYMPIA.

(Special Cable to VARIETY.)

London, Aug. 7.

Sir Gilbert Greenall, president of the International Horse Show, has

purchased Olympia, which houses the big society horse show each season.

"The Miracle" was produced at Olympia.

## BOOKING MANAGER COMING.

(Special Cable to VARIETY.)

London, Aug. 7.

De Courville, one of the booking managers for the Moss' Empires, sailed on the Olympic, reaching New York Aug. 13.

M. Andre Charlot, manager of the Alhambra, is also said to be shortly due on your side.

De Courville, for the Moss' Empires, gives his particular attention to the London Hippodrome.

## WOODS AFTER "FRANKFORTERS."

(Special Cable to VARIETY.)

London, Aug. 7.

The announcement in VARIETY that the Shuberts had secured the American rights to "The Five Frankforters" is not borne out by the cables A. H. Woods has been sending over here during the week. It is more than likely Woods will land the play.

The piece has been a big success in London. Only last week someone connected with the Shubert office stated that the entire English company would be brought over to play the comedy.

## DECORATING PRODUCER.

(Special Cable to VARIETY.)

Paris, Aug. 7.

The French Government will honor Max Reinhardt, producer of "The Miracle," by decorating him with the Legion of Honor.

## "PEKIN MYSTERIES" SHOW.

(Special Cable to VARIETY.)

London, Aug. 7.

"Pekin Mysteries" at the Palace is truly a Chinese offering.

It is an excellent act, but rather slow.

Requires at least forty-five minutes to show properly.

## ALHAMBRA'S OPENING BILL.

(Special Cable to VARIETY.)

Paris, Aug. 7.

Vaunel, a French singer, Heeley and Meeley, Carbrey Boys, Shell Bros., The Loyals, Violet King, The Perzols, Green and Wood, Londe and Telly and Ching Ling Soo are announced as the acts for the opening bill at the Alhambra.

## BALLET STARTING NOTHING.

(Special Cable to VARIETY.)

London, Aug. 7.

"La Biscajesca," the ballet brought to the Hippodrome from Prague, has proven an indifferent attraction.

## "WALLINGFORD," SYDNEY HIT.

(Special Cable to VARIETY.)

Sydney, Aug. 3.

"Get Rich Quick Wallingford," produced over here by J. C. Williamson in conjunction with Cohan & Harris of New York, was given today at His Majesty's theatre.

The show scored a terrific hit. Fred Niblo, Josephine Cohan and James Manning, the Americans in the company, are considered great.

The Cohan & Harris agreement with J. C. Williamson is that both "Wallingford" and "The Fortune Hunter" shall be produced in Australia by Mr. Niblo, a native company surrounding the three Americans.

Mr. Niblo and Miss Cohan (Mrs. Niblo) have consented to remain in Australia one year, six months to be devoted to "Wallingford" if results justify the piece being held to that long, and the remainder of the term for "The Fortune Hunter," although the second six months period is optional with Williamson.

Australia for several seasons has been seeing reproductions of English successes. The Cohan & Harris plays are about the first genuine Yankee shows appearing over there in a long while.

## "NEW SIN" IN CHICAGO.

(Special Cable to VARIETY.)

London, Aug. 7.

McDonald Hastings, author of "New Sin" and "Love and What Then," sails for America Sept. 6 to produce "New Sin" in Chicago around Sept. 20.

An entire English company will be utilized, which includes O. P. Heggle, Cyril Keightley, Julian Le Strange and Harvey Brahan.

## LEO MAASE RETURNING.

(Special Cable to VARIETY.)

London, Aug. 7.

The Kaiser William der Grosse is carrying Leo Maase, the Marinelli manager, back to his post as director of the New York branch of the agency.

## KELLERMANN'S REAPPEARANCE.

(Special Cable to VARIETY.)

London, Aug. 7.

Annette Kellermann opened at the Palace, Monday, for her return engagement in London, to a medium-sized house.

The act has been improved since at the Oxford six or eight weeks ago. New costumes and scenery have been provided. The turn was accepted in a moderate manner.

## TITLE ROLE CANDIDATES.

(Special Cable to VARIETY.)

Paris, Aug. 7.

The Theatre de la Gaite will revive next season the famous operetta "Le Petit Duc." It is probable Anne Danery will hold the title part.

Eve Lavalliere is also in the running for this revival, but lacks the qualities for a "Petit Duc" beyond slenderness.

However, Eve is enlisted for a part in the new comedy "Habit Vert." by R. de Flers and G. de Caillavet, at the Varieties next season—in which she will probably be more at home.

## BARRIE-ADAMS PLAY.

(Special Cable to VARIETY.)

London, Aug. 7.

J. M. Barrie has written a new play for Maude Adams, "The Legion of Leonora"; also two curtain raisers, "Rosalind" and "The Ladies Shakespeare."

## BRADY'S BROKER-WRITER.

(Special Cable to VARIETY.)

London, Aug. 7.

Stanley Houghton, a cotton broker of Manchester, has sprung into the lime light as a playwright.

W. A. Brady has secured the American rights for two pieces from the new author.

"Hindle Wakes," a Lancashire play, and "Fancy Free," a piquant sketch, are the pieces. Arrangements for production at the new 48th Street theatre, New York, have been made.

Mr. Brady has made arrangements to produce at the New Theatre, London, American plays for Sir Charles Wyndham.

## "BARBER SHOP" SCENE IN REVUE

(Special Cable to VARIETY.)

Paris, Aug. 7.

The Olympia will reopen Aug. 20, the program consisting of a sketch, "The Barber Shop," from Lew Fields' "Hen Pecks" production. It will be signed for the circumstances by Rip and Bousquet, the revue producers.

In this skit Vernon Castle will appear in his original part, supported by the French comedian, Moricey, and Mlle. Davigney.

Among the vaudeville numbers are the Bird Milman Co., Harry De Coe, Woodward's Seals, Ferry, the frog man; Lane and O'Donnell, 4 Ritchies, The Facoris, Jackson Troupe, with two acts to fill.

## "THE GYPSIES," HIP'S OPERETTA.

(Special Cable to VARIETY.)

London, Aug. 7.

The date for the production of Leoncavallo's operetta at the Hippodrome has been set for Sept. 16.

The piece will be called "The Gypsies" and will be shown in two scenes.

## WHAT BARKER WILL DO.

(Special Cable to VARIETY.)

London, Aug. 7.

Granville Barker will produce in America the coming season "Fanny's First Play," "The Vosey Inheritance," "Waste and Prunella" and also Shakespeare in Reinhardt settings.

## LONDON'S NEW PRODUCTIONS.

(Special Cable to VARIETY.)

London, Aug. 7.

The dates fixed for early new productions in London are:

Aug. 12, "Ready Money," New.  
Sept. 2, "Rebecca of Sunnybrook Farm," Globe.

Sept. 3, "Drake," His Majesty's.  
Sept. 4, "The Scrape of the Pen," Comedy.

Sept. 5, "Little Miss Llewellyn," Vaudeville.

Sept. 7, "The Grass Widow," Apollo.  
Sept. 9, "The Great John Ganton," Aldwych.

Sept. 21, "Everywoman," Drury Lane.

# WILLIAMS THEATRES MANAGERS ASSIGNED BY NEW DIRECTORS

**Keith People Elect the Men for the Front-of-the-House in the New York Theatres. Some "Williams Men" Retained.**

The resident managers who are to direct the former Percy G. Williams theatres in New York, lately secured by the B. F. Keith company, have been the subject of much guess work since the purchase of the former Williams theatres was announced.

The slate as at present made up in the Keith office is Elmer F. Rogers for the Colonial, "Doc" Breed for the Alhambra, Kilhous for the Orpheum, Blatt for the Bushwick and Parker for the Crescent.

Messrs. Kilhous, Blatt and Parker are retained from the Williams reign. Mr. Rogers is at present in charge of the Union Square. Mr. Breed has the Brighton Beach Music Hall, and was reported a week ago as a possibility on the Keith circuit, although Breed had been mentioned as a Shubert representative in Chicago the coming season.

The various Williams theatres that will play vaudeville the coming season are plastered with bills announcing the change of management and notifying the public the Keith shows will be up to the Percy G. Williams standard. On the paper "Percy G. Williams" is printed in the same size type as "B. F. Keith."

Several people have been under the impression Keith considered himself as well known as Williams, and thought his brand of vaudeville just as good.

## JOHNNY FORD AND A DOZEN.

Johnny Ford and a dozen of others will appear in a production called "The Stony Kiss." Joe Sullivan is handling it.

## DIXEY BACK WITH SKETCH.

Chicago, Aug. 7.

Henry E. Dixey is to appear at the Majestic with a sketch employing four people. After appearing in large middle western houses for a couple of weeks, Mr. Dixey will return to New York, at the Fifth Avenue, Sept. 2, as a "single" turn.

## SLIPPING IN MALCOLM SCOTT.

Malcolm Scott, the English comedian, who portrays "Dame" roles on the vaudeville stage, will appear next week at the Fifth Avenue theatre.

Jennie Jacobs placed Mr. Scott with the F. F. Proctor management. He came into New York from Winnipeg, having gone to Canada from England. Mr. Scott played for a week at the American a couple of years ago, when William Morris managed the theatre.

## SOCIETY IS SAFE.

Victor Royal is to do a "single" in vaudeville. Victor likes society and just dearly loves to talk about it. Any event of passing interest that happens in society that Vic doesn't know about amounts to little. But Victor is not

going to relate the inside of New York's 400 to vaudeville audiences. No indeed! He is going to do "Comic Opera Stars, Past and Present." About fifteen minutes of them, that's all.

Pat Casey will book.

## ANOTHER DANCING ACT GOING.

The next dancing act of class to desert America for Europe will be Minerva Coverdale and George White. The couple sail Aug. 20, to open at the Empire, London, Aug. 26. The first date arranged by the Marinelli agency was Aug. 19, but the couple could not make the connection.

Last Saturday Isabelle D'Armond and Frank Carter left, to appear in Great Britain also.

## UNION-SUITED SKATER MARRIED.

All the joy of hanging around Hammerstein's Roof a-nights was gone when Vera Rossmore, one of the union-suited ice skaters, admitted she had been married to Robert Ward (Ward Bros.) since Oct. 5 last.

After the ice season in the air is over Vera is going to support Trentini under Arthur Hammerstein's management.

## MONOLOGING ON THE SIDE.

Boston, Aug. 7.

"Dakota Dan" Russel, who has been fighting in the courts for half of a million dollar fortune, is doing a lasso and sharp shooting act at the Lynn theatre this week.

The first hearing on the fight for the money ran six months and twenty days. The second one, now on, is well into the second month.

Russel does a short monolog, telling "how he is being cheated out of his fortune." Local people are much interested.

## PANTAGES HAS OPENING.

San Francisco, Aug. 7.

The new Pantages vaudeville theatre at Oakland had its premiere Sunday night. It is the handsomest house in the city. There was big attendance at the opening, and prospects are fine.

## BRINGING ACTS FROM EUROPE.

Significant of the elusive production or novelty in vaudeville was the information given out by the Hammerstein Press Department this week that commencing Aug. 19, two foreign acts would appear upon the Victoria Roof.

The turns are "The Wrestling Cheese" and Wilner's "Spirit Paintings." The latter is positive, but the former act had yet to be confirmed Wednesday.

Henry Clive, who lately appeared at the Palace, London, negotiated with William Hammerstein for the turns.

## RINGLING AT EXPOSITION.

Los Angeles, Aug. 7.

John Ringling came here last week, going to San Diego Saturday. He has not yet returned.

Before leaving Los Angeles Ringling was quoted as saying that half the Ringling Brothers' circus enterprises would have winter quarters on the Coast, either at Venice or San Pedro, with the former favored. Ringling claims to lean toward California on account of its mild climate.

In San Diego Ringling said winter quarters would be established there, with menagerie in city park.

It is said a Ringling circus or combination of circuses will be an attraction at the 1915 Panama-Pacific Exposition.

A Ringling show is due in southern California this fall. The present newspaper publicity that is being secured makes good advance advertising, if nothing else comes of it.

## FRANK BYRON'S MELODRAMA.

The coming season's vehicle for Byron and Langdon will probably be a melodrama, with Frank Byron in his "classy" character taking the leading role.

Mr. Byron is up in Maine working out the details of the scene, which is to be laid in the west, with bold, bad men frightening the insipid hero.

## SHEEDY PREST. OF COMBINE.

M. R. Sheedy has been elected president of the Sheedy-Affiliated Circuit Booking Agency. It is the combine of "small time" bookings effected last week.

I. Fluegelman is vice president and secretary; B. S. Moss is treasurer. Offices will be taken north of 42d street within a few days, and both agencies move into it.

Nothing further developed during the week on the reported United-Loew understanding. Marcus Loew continues to deny he ever had any intention of entering into the reported arrangement, or making any United connection.



LEE KRAUS.

Chicago's prominent agent who has made the largest success of any agent in one and a half years' time in the history of Show Business.

"ALWAYS DELIVERING THE GOODS"

## JONES BOOKING FOUR HOUSES.

The nine United Booking Offices theatres handled by E. M. Robinson in the United Booking Offices have been divided between his assistants, Frank Jones and Ray Hodgdon.

Mr. Jones will book four of them, the remainder being taken care of by Mr. Hodgdon, all under the supervision of Mr. Robinson.

## FOY AND FAMILY WORKING.

New Rochelle, N. Y., Aug. 7.

Eddie Foy's home town will be "the dog" for the tryout of the Foy and Family vaudeville act.

The turn opens at Loew's for the last half of next week.

## MAKING UP PRESS DEPT.

The United Booking Offices was reported actively engaged this week in planning a press department.

Several were reported as the future head of it. One B. F. Keith manager, from out of town, is rumored to stand the best chance, although a New York man may be the final selection.

## DAISY WOOD BOOKED.

Daisy Wood, sister of Alice and Marie Lloyd, has been booked over here for eight weeks beginning March 17 at New Haven.

Jenie Jacobs, of the Pat Casey Agency, and Jesse Freeman, of the Harry Burns Agency, London, arranged the booking.

## CANADIAN LION TAMER KILLED.

Paris, July 30.

A Roumanian trick rider named Georg Collea, appearing in a circus at Amiens, France, shot and killed Albert William Nervev, a Canadian lion tamer, and wounded May Luming, also with the managerie, July 22.

Collea had been striking the girl, who ran into the tent calling for help. Nervev interfered in the quarrel, whereupon the Roumanian shot them and took to his heels, but was arrested later in the evening.

## "POP" "FUTURITY WINNER."

"The Futurity Winner" will become a "pop" vaudeville attraction commencing Monday when it goes into Loew's Bijou, Brooklyn, for a full week. Roland West is making the small time production.

## ALL-SEASON STOCK.

Portland, Me., Aug. 7.

It is more than likely that the Keith theatre here will continue with stock throughout the winter. The announcement that the Portland theatre would receive acts from the United Booking Office immediately gave rise to the winter stock idea.

## TWO DAILY AT WADSWORTH.

The Wadsworth theatre, which has been playing "pop" vaudeville supplied by the Family Department of the U. B. O., will become a two-a-day house beginning Sept. 2.

The Wadsworth is at 181st street and Broadway.

The change may have been made in order to offstand the new Moss-Brill house in the course of construction at Broadway and 146th street.

## MIDDLE-WESTERN SEASON LOOKS REASONABLY CALM

**Western Vaudeville Managers' Association and Its Managers on Peaceful Footing. Agents Booking Understood Terms. Pantages Shows Reported As Far East As Rochester, N. Y.**

Chicago, Aug. 7.

After carefully weighing all the discussion, pro and con, relative to the badly mixed condition of middle-western vaudeville, particularly the recent wrangle between the members of the Western Vaudeville Managers' Association and the executive heads of that organization, it begins to look as though the old curtain will rise precisely on time when the new season opens and on the same old calm and tranquil scene that has always existed in the past.

For a brief while it seemed as though the big agency would be torn apart, the greater part of its managerial staff secede and establish a booking headquarters of their own; but when the new season began to loom up those particular parties whose interests were at stake evidently realized the foolishness of fighting and the cooler heads of both factions began to steer toward the compromise which was finally reached last week. Unless another one of those sudden and unexpected moves that helped to make the situation both interesting and hard to solve is started by either party there is every reason to believe that the affairs of the "Association" will be conducted along exceptionally peaceful lines from now on.

The "ten-per cent" question, one of the important issues of the brief scrap, has been amicably adjusted and the doors of the "Association" are now unconditionally opened to all outside agents. The majority have agreed to Managing Director Chas. E. Kohl's conditions, one of which provides that the agents will not supply opposition agencies with attractions. Arrangements have been made for all outside agents to make their headquarters on the tenth floor of the Majestic theatre building, where semi-weekly booking meetings will be held, when the agents will be allowed to route their acts. The eleventh floor, wherein the book men are stationed, has been closed down on the agents to avoid confusion. Kraus & Peters and the Beehler Brothers, the two largest local agencies which had been holding out against the "Association's" proposition, fell in line last week and began routing their lists.

Frint George, the "Association's" travelling man, sent out to Montana this week to line up several weeks in that state that had been partially closed by Kerry Meagher during his recent trip to the coast. This territory will be supplied by Eddie Shayne, who gave up his outside office to handle a book on the inside.

Several hundred applications for next season's time are now being considered. Before the current week closes many blanket contracts will be issued to the desirables. A small

number have already been mailed out and accepted.

The managers do not look for any more interference on the part of outsiders whose chief interest seems to be in "balling up" things in the big agency, and now that C. E. Kohl has put a crusher on the self-styled "distributor of facts" (who, under an official-looking rubber stamp, managed to circulate several disparaging stories about the "Association" that were found necessary to be immediately retracted) it looks as though the new season will walk in on a busy and decidedly peaceful scene, as far as the W. V. M. A. is concerned.

A fact that carries some significance of its own may arouse a little uneasiness in the east is that the Pantages Circuit, which hitherto had confined itself to the Pacific Coast, is slowly but surely creeping east and has already managed to secure a foothold in both Cincinnati and Rochester. J. C. Matthews has awarded franchises to the Orpheum, Cincinnati, and Cook's Opera House, Rochester. Unless present plans miscarry, both theatres will open the season with the Pantages Road Shows intact. Aside from this, Matthews is supplying bills for the Cadillac, Detroit, but the latter house does not call for the Pantages show. In Rochester and Cincinnati, when the Matthews franchises are in effect, and the Pantages Road Shows stop off there, two acts weekly will be added to the bill.

One of the early week rumors had C. E. Bray opening a booking office in Chicago. It is understood Mr. Bray has decided to return to Chicago and make his headquarters here, but he has as yet made no announcement of his future plans. Immediately after his resignation from the "Association" various rumors had him connected with every independent agency in Chicago, and one credited him with the appointment of concessionary chief of the Panama-Pacific Exposition. Until he issues an official statement himself, Bray's future plans will remain in the dark. In the agency line, Adolph E. Meyers will probably be associated with Bray.

The placing of Pantages shows in Rochester and Cincinnati would be the first move Alex. Pantages has taken to become "opposition" to the United Booking Offices. In Cincinnati, besides opposing his every week foe, Sullivan-Considine (Empress), Pantages will be lined up against Keith's Columbia.

In Rochester the Temple (J. H. Moore) plays "big time" vaudeville booked by the United. Before the Temple opened about a year and a half ago Mr. Moore played the same grade of vaudeville at Cook's.

### CHICAGO MASS MEETING.

Chicago, Aug. 7.

Last Sunday, S. D. Ricardo, Al Burke and several other members and ex-members of the White Rats Actors' Union called an open mass meeting at a lodge hall on North Clark street. Before an audience of fifty or seventy-five artists they criticized the constitution of the W. R. A. U., besides discussing various ways and means of remedying what they termed "intolerable grievances."

Ricardo (formerly secretary of the Actors' Union before that body affiliated with the White Rats) claimed conditions theatrically in Chicago were worse at the present time than ever before. The possibilities of forming a new organization and seeking affiliation with the American Federation of Labor on the ground that it is the only actors' union conforming with the constitution and by-laws of the A. F. of L. were mentioned. After the meeting it was learned those in charge had decided to issue an eight-page circular within the next two weeks pointing out in detailed form their grievances and calling those who disagree with the parent organization into the ties are practically invisible.

The main point at issue seems to be the minimum scale of wage paid by Chicago agencies. The revolutionists contend that during the regime of the former Actors' Union, they succeeded in establishing a scale for the "small time" actor which has been wiped out since the affiliation of both organizations. They also claim the move for sanitary dressing rooms was about to bear fruit when the affiliation materialized and stopped further proceedings for the time being. There seems to be no doubt about the dressing room question—a matter sadly neglected in the past—but the conservative heads maintain that any attempt to establish a minimum scale really establishes a maximum scale instead and does more harm than good. The scale formerly agreed upon was \$25 for singles and \$50 for doubles. This move would better conditions for the picture-house artist, but there are few of the split-week agencies booking acts in straight vaudeville houses under that scale at present.

Those plotting the present move promise a mass meeting weekly until something definite occurs one way or the other. At the meeting one James Smith, who hails from Cleveland, spoke on conditions in Ohio and left the impression that Cleveland and neighboring territory would co-operate with Chicago.

### BIG "CRIMINAL" SKETCH.

A sketch that will be launched next week at Henderson's, Coney Island, by Maude Hall Macy, will strike a very timely subject around New York just now. The playlet deals with the underworld.

A company of fifteen will surround the star. Eight are to have principal roles. For the main support of Miss Macy, Alphonse Elthier and Alexander Von Mitchell have been engaged.

Carlton Macy, who formerly appeared in vaudeville with Miss Macy, returns to the Belasco management for the coming season, again appearing in "The Woman."

### KELLY ON "POP" TIME.

Next week at the DeKalb Avenue, Brooklyn, William J. Kelly and Co. will appear as the big attraction.

Another headline secured by the Cunningham & Fluegelman circuit is Edouard Jose and Co. They will play three weeks on the time, commencing with "Father," afterwards playing "Dishonored," and then repeating with "The Strike." The circuit will produce the latter number with Jose in the leading role. It was a William Morris feature act when first appearing over here.

The same agency (affiliated) has contracted with Charles Grapewin to have the first and third acts of "The Awakening of Mr. Pipp" produced for sketches over the combined Affiliated and Sheedy circuits.

### MOZART HEARS THE CALL.

Los Angeles, Aug. 7.

After disposing of his interests in the east last winter, Ed Mozart came here in March, ostensibly to enjoy a rest. He seems to have again heard the call of the footlights.

Monday the Walker Auditorium, on Grand street, near Seventh, was reopened as a home of pictures, after being rechristened the Mozart theatre.

Mrs. Anna M. Mozart is nominally the manageress of the house, but her husband, Ed, he of "pop" vaudeville circuit fame back east, is acting with her in advisory capacity. Mr. Mozart is planning a trip to New York City early in September in search of feature subjects and expects to go to Europe a few weeks later on a similar mission.

### PARK PEOPLE QUIET.

Park managers are not filing any affidavits about big business this summer. Nor are any of the airdome promoters jubilant over receipts.

Even the big metropolitan park men are not making any boastful statements. The majority of concessions at Coney Island have had tough picking this summer.

### STARTING NEW PROCTOR'S.

Mt. Vernon, N. Y., Aug. 7.

F. F. Proctor has started work on the big theatre and office building in the heart of the city. The plans were accepted some days ago.

Proctor's "pop" house now here will likely have its policy changed when the new theatre opens. It will seat 2,200, and should be running by Nov. 1.

### P. F. SHEA'S OPPOSISH.

Holyoke, Mass., Aug. 7.

Tommy F. Murray, who has been running stock for the past year at his Holyoke theatre and melodrama prior to that, will invade the "pop" vaudeville field Labor Day with acts booked in by the Family Department of the United Booking Offices. Murray's house will split with Northampton.

For some seasons past P. F. Shea has been running "pop" shows at the Holyoke Opera House, sent in by the Sheedy Agency, Murray's change of policy means opposition for Shea next fall.



# ORPHEUM CIRCUIT WATCHING SULLIVAN-CONSIDINE CLOSELY

**For the First Time Issues Orders That Producers Can  
Not Book on Both Circuits, Without  
Losing the Orpheum Time**

The Orpheum Circuit in the west, where it is paralleled by the Sullivan-Considine chain of vaudeville houses, seems to be watching the smaller circuit quite closely—much more so, in fact, than has generally been credited.

It became known this week the Orpheum's New York office is issuing orders that no producer can book his acts on both circuits under pain of losing the Orpheum time.

This was the first intimation leaking out that the Orpheum considers Sullivan-Considine encroaching upon its "big time" western preserves, although the S.-C. houses charge but 10-20-30 as against the Orpheum's full vaudeville admission scale, reaching to 75 cents and \$1. The S.-C. people play five or six acts to a program, the Orpheum exceeding that number in its shows.

While the Orpheum may be wary of S.-C.'s activity in corraling "big time stuff" for its bills next season, there is small chance of misunderstanding between the two circuits, which are working under a mutual agreement as regards admission prices. Both are also interested in the four northwestern Orpheum theatres that play the Orpheum Circuit programs.

## TOO FAR FOR "SPEC."

Sydney, Australia, July 3.

American acts are warned against jumping into this country on speculation. It has been noted that some artists have come this way on promise of playing the Brennan-Fuller Circuit, but which negotiations have proved unauthorized by Ben J. Fuller, managing director of the circuit.

At present Brennan-Fuller are without an American or British representative, except John Fuller & Sons, London, acting pro tem. Mr. Fuller's signature is the only one valid to contracts on the B.-F. time.

There are some American acts here on this time, and all are making good from Fuller's viewpoint. A trio hit here on "spec," and in their first week proved a big silver.

## SUING THREE DAVIDS.

The careless automobile full of vaudeville people which bumped into a tree up on St. Nicholas Avenue one night some time ago has brought a couple of lawsuits against its owners, David Kessler and David Wandell. David Thomas, who was officiating as David Kessler and David Wandell; and chauffeur at the time, is also a defendant.

The car had been rented for the trip to Coney Island, which resulted in the accident. The two most seriously injured were Jack Henry and Nelson Burns.

Mr. Henry was roughly thrown about. If you speak to him now on the left side he informs you to go

around to the right, as the left ear won't hear anything again until a damage suit for \$10,000 he has started is decided. Mr. Henry has retained August Dreyer to bring the action. The injured ear says if Jack doesn't get every cent of the \$10,000 it will be all right, although the right ear is very angry, because it will have to do all Jack's inside headwork until the jury comes in.

Mr. Burns is thinking of asking \$10,000 too. His legs were plaster paris casts after the tree bump. The accident obliged Burns to go to the Thousand Islands for three weeks. He says that while all the other fellows had plenty of fun at the dances in Clayton he had to stay in camp and tell his feet bum jokes to keep them from going asleep before he did.

## MANAGERS' MEETING.

The United Booking Offices managers got down to business Wednesday and held a regular routing meeting in the Putnam Building. Several continued attempts to have regular booking spells have been tried during the past two months.

## POP AT FOX.

The Fox (formerly Dewey) on 14th street will commence playing the usual William Fox "pop" vaudeville show commencing Monday.

The Dewey housed the Academy of Music Stock Company when the Academy closed for repairs. With burlesque stock in the large house across the street, the Fox stock company, which had a very long run on 14th street, has probably been permanently disbanded.

## GOING RIGHT ON BUILDING.

San Francisco, Aug. 7.

Turner & Dahnken are rapidly building paper theatres, although they claim that the houses will surely materialize. Hardly had their announcement of a new theatre for Sacramento sunken well in before the firm followed it up with a statement of another theatre in Lameda, costing \$50,000 and seating 1,700. The Lameda house is for "pop" vaudeville.

Bert Levy is booking "pop" vaudeville into the Diepenbrock, Sacramento, pending the opening of the house with the regular season of Orpheum vaudeville.

## FRANCAISE'S FIRST SHOW.

Montreal, Aug. 7.

The remodeled Francaise when opening under the Mark-Brock management, Aug. 19, with a seven-act show, will have for the first program the Great Monyahan, Mitzi Adamonds, Four Aerial Lesters, Moore and Zeits, Al Herman, Conroy and La Diva, with one other turn to be secured.

## 25% OFFER HOLDS GOOD.

Nearly all theatres now in course of construction or those about to open for the new season which intend to play "pop" vaudeville, have received an offer from the United Booking Offices to exchange a "franchise" in return for twenty-five per cent. interest in the house.

As far as known, the kindly proposal of the U. B. O. to fatten up its Family Department at the expense of "small time" managers has been universally passed up.

The small time vaudeville managers though not blessed with the insight to the show business possessed by the U. B. O. officials, still have sense enough left to know that there are too many independent agencies which can furnish them just as good and in many instances better shows than the U. B. O. (and for less money) for them to "give up" one quarter of their earning capacity to hang a "franchise" on the wall.

There are any number of vaudeville managers who have held a "franchise" from the United States who never went around boasting about it.

## BILLIE RITCHIE'S ONE-MAN ACT.

Securing the American rights to "A Dream of Dickens" from Fred Evans, the English pantomime comedian, Billie Ritchie, "The Drunk," will put the act on around New York very shortly.

It is a travestied bit, requiring full stage, and there are many accessories to Mr. Ritchie's single turn.

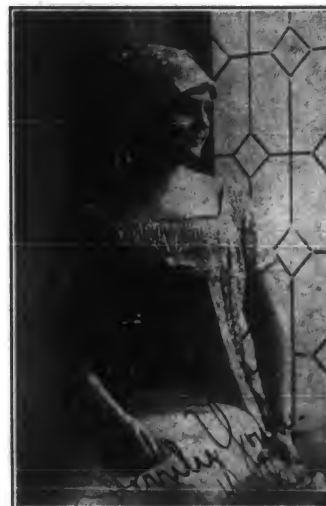
## SHUBERT, BROOKLYN, CONTINUES

The Shubert, Brooklyn, will continue as a Loew vaudeville house for the next nineteen years, said Marcus Loew this week.

The house has been playing "pop" vaudeville over the summer, under the Loew Circuit management.

## STOKER IS FULL AGENT.

Floyd Stoker, through the influence of Frank Vincent, of the Orpheum offices, has been recognized by the United Booking Offices as an agent and will be allowed "the floor" hereafter. Stoker has been in the Jo Paige Smith office.



ETHEL KIRK.

One of Chicago's leading vaudevillians, contemplating a trip east in the near future.

## BUILDING DEPRESSION IN PHILLY

Philadelphia, Aug. 7.

The impression appears to be gaining ground that several of the houses which it was announced would be built and play "pop" vaudeville next season will not be built after all. Louis Cahan, who started the Orpheum in Germantown, which M. W. Taylor will finish and open about Jan. 1, planned three houses in different sections of the city, but it is doubtful now if he will build any.

These three houses were to be built and turned over to the United, and in exchange Cahan was to take over or dispose of the Bijou, the Keith house on Eighth street. The Keith people first put a price of \$180,000 on the house, which balked Cahan, but the latter finally agreed to take over the house if the Keith people would accept the three houses he had in mind.

J. J. Murdock and A. Paul Keith paid several visits to this city and went over the entire ground, but only one of the three sites was acceptable to them. As Cahan was unable to secure sites where the opposition would be slight, if any at all, there seems little chance of the deal going through. The jump in business during the past three weeks at the Bijou has also cooled off the desire to dispose of the house, and it will be carried over for another year at least on the present plans.

The unusual weather has been a boom to the few houses which have remained open, and there is a hustle on the part of several of those which closed during the short hot spell to get going again. Miller & Kaufman, operating Forepaugh's, just above the Bijou and the Girard, have advanced their opening date for the former to Aug. 12 and the latter to Aug. 19.

The William Penn opens Aug. 19, the Keystone the same date and the Liberty Aug. 26. The Alhambra is booked to reopen Labor Day and the Dixie and Franklin will get going about the same time.

Alterations at the Plaza will keep this house closed until about Thanksgiving. The new house at Broad and Snyder avenue is planned to open about Jan. 1.

It is not just certain what will be done with the Victoria and Palace on Market street. The Palace has been running pictures for several weeks now, but the business done has killed off the smaller picture houses operated by the same firm and it is likely that the Palace and Victoria will go back to the old policy of nine acts and pictures.

## DOING WELL ABROAD.

(Special Cable to VARIETY.)

Paris, Aug. 7.

Belleclair Bros. opened at the Ambassadeurs Aug. 1, and were successful.

Whilby's hypnotic act, and Wright, the juggler, opened the same day at the Alcazar. They did nicely.

## WILLIE SOLAR IS OVER.

(Special Cable to VARIETY.)

London, Aug. 7.

Willie Solar, the American "rube" comedian, opened at the Tivoli Monday. Two songs and dancing carried him to success.

# "TEXAS TOMMY" DANCING ENVELOPING NEW YORKERS

The "Bear" Movement Spreading to all Classes and Places. Two-Step and Waltz too Mild. City Restaurants and Roadhouses Catering to "Turkey Trotters"

New York at night is becoming enveloped in a fog of "Texas Tommy" dancing. "Everybody's doing it," from the 10th avenue "apleler" to the automobile party taking a ride out to a road house many miles from the city hall and "Turkey Trotting" to their hearts' content, while the daylight is trying to break through the windows.

"Tommy Dancing" has become the thing at some of the best known New York restaurants. It has superseded the "Cabaret Show" in these places. Murray's on 42d street and George Reector's further uptown have provided dancing floors, where the "rag" strains will empty the tables for the glazed floor, while the well known two-step or waltz air receives little attention.

The road houses seem to have the call, however. Those within a radius of twenty-five miles from New York's center are playing to near-capacity each evening with automobile parties that want to "Tommy Dance." These road houses draw the best people apparently from the suburbs as well. The small space allotted to the dancing nightly is continually packed with the people going through the various "rag" steps.

When dance halls in different parts of the city catered to young people who wanted an ordinary dance with a glass of beer during waits, the church people investigated "conditions," but "Tommy Dancing" and wine appears to have placed themselves in a class all alone. The New York restaurants have a dense crowd each evening and not to dance a "rag" is to be distinctly out of it.

It is said about that other restaurants, as well if not better known, near the Times Square district are preparing to draw the people with the freedom "Tommy Dancers" expect and must have.

The rapid decrease of first class restaurants along Broadway and the increase of bankruptcy petitions of bonifaces have made the restaurateurs who have been able to hold their heads above the financial waves take notice of the way the tide is running.

## FOX COMPANY REHEARSING.

With Raymond and Caverly handling the principal comedy roles, the new William Fox stock burlesque company has gone into rehearsal with Jack Mason staging the numbers.

The company is scheduled to test its strength at William Fox's Avenue theatre, Avenne, N. J., for three days, beginning Aug. 23. Its New York opening will be made at the remodeled Academy of Music Aug. 26.

In addition to Raymond and Caverly there will be Robert Dalley, Mark

Hart, Harry Lewis, Bert Swor in the male contingent.

The first show will be "The Girl From Brighton," book and lyrics by Jean Havez; music by George Botsford and Les Copeland.

The first piece will probably be played a fortnight, perhaps longer. Havez will also write the next piece.

It is likely that 14th street will have to share its stock musical company with the other New York districts, wherein there is a Fox theatre. The management is contemplating sending the entire show into the Riverside at 96th street when the attendance begins to wane at the Academy, if that contingency should arise.

From the Riverside the troupe may be transplanted to the new Fox house now building in the Bronx.

## OVERLOOKED LON HASCALL.

"The Behman Show" closed at Norfolk last Saturday night. Before leaving the southern city Jack Singer prepared a "Call" for the new "Behman Show," which starts rehearsals Aug. 15. Mr. Singer neglected to insert the name of Lon Hascall among his principals, published in VARIETY. Any number of people seemed to immediately notice the omission.

Mr. Hascall will again be with "The Behman Show" when it starts out, along with Lew Kelly (who is being featured with the attraction this season), the Watson Sisters, Fred Wyckoff and Vic Cassmore.

Messrs. Kelly and Wyckoff have collaborated upon the book.

"The Behman Show" will open at the Gayety, Toronto, Sept. 2, losing the previous week through the non-completion of the new Gayety, at Detroit. The latter theatre is expected to start, however, Labor Day.

## "ROUNDERS" NEW PEOPLE.

Edna Reming, Gladys Wilbur, William Singer and Doyle and Dixon are the new principals engaged for Lefler-Bratton Co.'s "Merry Go Rounders" as an Eastern Wheel show.

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## EMPIRE REMAIN IN WEST.

Philadelphia, Aug. 7.

All four burlesque houses have announced the dates and shows for the opening of the season. The Gayety (Eastern Wheel) has been open all summer with stock burlesque and boxing as an added attraction, making a little money. The opening of the regular season is set for Aug. 26 with "The Dazzlers." The Casino (Eastern), opens Aug. 10 with "World of Pleasure."

It is settled that the Empire (Western) will again offer burlesque and that E. J. Bulkley will be the house manager. There were rumors of a change, but Bulkley, who did good work under the handicap of some bad shows last season, will be here Aug. 10, and the house will open Aug. 26 with "The Auto Girls."

Colonel Sam M. Dawson has been keeping the Empire open all summer with moving pictures and getting a little change, will shut up the house Saturday night to give the cleaners a chance. The Colonel will look after some repairs at the Trocadero, the other Western Wheel house, and open the season Aug. 19 with "Girls From Missouri." No changes will be made in the Trocadero staff, the box office being widened to enable Jimmy Kenney to hold down his regular job.

## BURLESQUE VERY QUIET.

Just now with the regular burlesque season but a short while away, the burlesque business in its news end is very quiet.

The managers are sitting back waiting for the start, and the general headquarters of the Western and Eastern Wheel are tranquil.

## GREENWALL GOES HOME.

New York lost Henry Greenwall Wednesday, after a rather lengthy stay around Broadway.

Mr. Greenwall returned to his New Orleans home to watch the preparations for the burlesque stock burlesque company F. W. Stair and T. W. Dinkins will place at his Greenwall theatre there around Labor Day.

## MARION'S "POUSSE CAFE."

Dave Marion and his "Dreamland Burlesquers" will open their season at the Columbia theatre, New York, August 19. The show for the coming season, a musical comedy in two acts, written by Mr. Marion, will be called "Pousse Cafe."

In the company will appear, besides Marion, Lawrence and Thompson, Harry McAvoy, James Francis, Bob Travers, Max Gordon, Charles Yaeger, Ed Shoben, Fred Collins, Ralph Watson, Hunter Servison, Doctram and Hunter, Agnes Behler, Louie Rice, Lydia Bristow, Clara Soule, Ida Yaeger, Inez De Vere, Frankie Lawrence, St. Clair Sisters, Anna Lamree and twenty-two chorus girls.

Oscar Lieberman, Nat Golden, Henry Plunkett and Thomas Hadfield will be the working staff.

## OPENED BUT FAIRLY.

(Special Cable to VARIETY.)

Paris, Aug. 7.

Walno and Georgette did only fairly, opening at the Marigny Aug. 1.

## BERNSTEIN OPTIMISTIC.

"Copped \$250 before I had time to look over my presents," said Freeman Bernstein Monday, as he surveyed his new offices in the Fitzgerald Building. "Yes, sir, I've moved, and I wish now, that this looks like a circuit office, you would stop pulling that hick stuff on me. You know, I'll stand for the first degree in anything just between us, but you're hurting my business by making me out one of those low-browed culls with all pan and no head."

"Get this rug. Persian nothing. Why, do you know what I should do with that. Hang it on the wall. That's the kind of a rug it is. Given to me. Go 'way; do you think I am buying any stuff like that."

"Hey, Paul, go over to Park & Tilford's and get me a box of Hoyers. Also get me a box of phonies. You understand, I can't be giving these twenty-five-centers to everybody."

"See all these flowers? Everybody remembered me. I just told May she could start that flower garden down at Long Branch now if she wants to. I'll stake her to these fancy bouquets, and they cost a lot of coin, too."

"Yes, I had to move. Business was getting bigger and bigger. Paying twice as much rent here as I did across the street, but I don't have to pay for September. They gave me one month free. It's some office, now, ain't it? Don't kid me, just tell me what you think of it, for this is going to be a big season, and I want all my managers and acts to feel pleased they are represented swell on the best corner in New York; I would say by the best agent, too, but I don't want to talk about myself, although if you are going to give my new office a notice, you might stick that in, then it won't come from me, see."

"The way they have vaudeville framed up now the small time is all to the goodsky. Everybody wants acts, and there's going to be more big stuff playing the small time than the big time. The big time is up a tree for stuff. We are all wise to that, and the small time will give a straight route that can be played with little jumps."

"I'm going to book all over. They are all after me. Freeman Bernstein has more telephone calls in a day than any agent in the world. Just between you and I, most of them are for touches, but they count just the same. I've got a bunch of coin out with actors. Say, ain't this a great business when you land? Here I am loaning money instead of borrowing it. I never thought I would be able to do that."

"Go look over the offices again. Ain't they quiet and dignified? I'm waiting for Buck Taylor to blow in. This will tickle that guy to death. See this wire I just got from Buck? You know him? Sure you do. He owns Philadelphia. Oh, yes, Frank Keeney was in this morning. He sent me that bunch of roses with the thorns in the centre."

"Come up tomorrow when I get used to this thing, and I'll put you wise how the show business will be run by me a couple of years from now."

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Gene Hodgkins and Leon Kimberly have severed partnership relations.

Innes and Ryan got back to New York town Monday.

Emma Carus is on her way back to New York, after playing in England.

Julian Rose, summering at Carlsbad, Germany, expects to go to Africa this month for eight weeks.

"Brewster's Millions" will again take to the road soon under the same management as last year (Al Rich.)

Eugene Adams (Alpha Trio) is a daddy now. A boy in Toronto, Aug. 3.

Louise Gunning takes a vaudeville week, commencing Monday, at the New Brighton theatre.

Henry J. Brock, president-general manager, Kinemacolor Co., sails for Europe Aug. 10.

"Human Hearts" was sent out last week, opening at Lynbrook, L. I. Business is reported fair.

The Lewis Sisters have been engaged for Lew Fields' vaudeville act, "Fun in a Cabaret."

Armanda, an Italian tenor, has been imported by Joe Sullivan, who will place the singer as a turn in vaudeville.

Helene Hamilton, a stock actress, has been engaged by Carlton Macey to play Ida May Hall's part in "The Magpie and the Jay."

Chas. Saseen is the new manager of the Grand, Galveston, on the Wils Circuit. Mr. Saseen was transferred from Texarkana, Tex.

Oily Logsdon, Edward Renton's secretary, through her attorney, Jacob Weissberger, has begun action in the

Reviving "Salome."  
Mike Simon's stories.  
Bessie Clifford silent.  
A fire in the U. B. O.  
Bayard Vellier smiling.  
John De Loris satisfied.  
Solly Lee playing parts.  
Al Fields playing solitaire.  
Hugo Morris buying wine.  
Glemore Davis' panama hat.  
C. O. Tennis taking anti-fat.  
Doc Steiner growing a beard.  
Ed Keeley wearing side boards.  
Ed Giroux betting on the Cuba.  
Bill Aulick in a city apartment.  
Alf Wilton opening an icehouse.  
Al Reeves giving away libraries.  
Jack Bonavita making lions roar.  
Nellie Revell leading a quiet life.  
Seeing Aaron Kessler in his auto.  
J. C. Nugent taken for a minister.  
John Zanft engaging show girls.  
Willie Cohen smoking a herring.  
A good season on the Death Trail.  
Frank Bohm talking about his kid.  
Dave Robinson enjoying opposition.  
Max Hart taking counterfeit money.  
Martin Beck building another Palace.

Doubling the salary—for publication.  
Oscar Hammerstein boosting London.  
Leander Richardson voting for Wilson.

Ben Harris building in Atlantic City.  
"The Aviator" to fly back on the road.  
Joe Keaton making up with Alfred Butt.

David Belasco writing his own press stuff.  
Julian Mitchell firing old chorus girls.  
Vaudevillians signing with Shuberts.

Willie Hammerstein losing his headaches.  
Harry Mock observing the 11 o'clock toast.  
A few more picture houses in the Bronx.

"Gyp the Blood" evading vaudeville agents.  
Richard Lambert entertaining press agents.  
Louis Wesley making faces at Ben Harris.

Julian Eltinge posing for one more picture.  
Jack Welsh opening a tire trust of his own.

Supreme Court for an absolute divorce.

Ned (Clothes) Norton has been engaged to play the "straight" roles with the stock burlesque company at the Academy of Music, New York.

Joseph R. Haug, formerly managing Proctor's Mt. Vernon, has been transferred to the 23d Street theatre, New York.

Frank Thompson, son of Denman Thompson, will send out the first of his "The Old Homestead" companies

Morris Gest trying to look like Belasco.  
John J. Murdock hurting his face laughing.  
Jake Wells moving to the Putnam Building.  
John H. Havlin wearing a blue band on his hat.  
Jake Rosenthal using the Eltinge cold cream.  
Minerva Coverdale exceeding the speed limit.  
George Nicolai buying some of A. Judah's fish.  
Robert Millikin spending his summer in stock.  
Billy Gould still working with the same partner.  
Sydney Smith lunching downtown with his wife.  
Sully and John, the Barber, playing the Fox time.  
Walter Rosenberg lecturing on the Passion Play.  
John Cort sending bear meat to his eastern friends.  
Charlie Ahearn pulling "Will the rain subside?"  
William Moxson and Clarence Weiss splitting 50-50.  
Willie Hammerstein homesick for Percy Williams.  
Clifton Crawford taking out naturalization papers.  
Maggie Cline playing the Winter Garden (Berlin).  
Blaming it to the "heat," "election" or Christmas time.  
Cliff Gordon as an actor—Cliff Gordon as a manager.  
Pat Casey, chief of police of Lawrence, Long Island.  
Mrs. Charlie Ahearn's love for her husband's racing car.  
F. F. Proctor having a housewarming in his new offices.  
John the Barber familiarizing himself with close shaves.  
Jules Ruby opening a picture house on the Brooklyn Bridge.  
Charley McCall paying the "Bunt" salaries with a Scotch dialect.  
Abe Levy writing Mittenenthal Brothers about "Naughty Marletta."  
Hugo Felix liking America well enough to live in it permanently.  
Harry Davidson taking Paul Armstrong's Arabian stable west with him.  
Loney Haskell teaching the talking dog to say "Where do you go from here?"  
Lee Kugel cleaning up a million on the Rainey Pictures, and Whit Ray to split the million.

Dick Kearney of the Feiber & Shea office returned Tuesday from a vacation in Vermont. Dick was only away a little over two months.

Mr. and Mrs. Mike Whallen have returned from London, being called to this country by the death of Mrs. Whallen's sister, Mrs. John Shean of Pittsburg.

Harry Warren, of Chicago, has planned a revival of "The Minister's

Daughter," which will first play territory in and around the Windy City before playing the south.

Gaston Palmer, of the Five Pirosoffs, misjudged a thrown plate during the act at the Orpheum, Oakland, Cal., July 24, and had a gash four inches long cut in his face. The act had to lay off for a day.

Laddie Cliff, who is working off old English contracts, will be at the Oxford, London, for the next six weeks coming in for the heavy billing. Laddie will open his American season Oct. 14 at the Fifth Avenue, New York.

Sunday night vaudeville under the management of Feiber & Shea will start at the Grand Opera House and Murray Hill theatre, New York, Sept. 1. The same firm will open its Sunday season at the Columbia a week or so later.

Carl Berch, late of the Alcazar stock, San Francisco, has been engaged to play Maclyn Arbuckle's former role in "The Welcher," which will return to vaudeville next week. Ezra Walck, engaged, and who was expected to open last week at Henderson's, was unable to secure playing permission from Cohan & Harris, with whom he is under contract.

The Columbia, St. Louis, starts the regular season Aug. 19. It will be booked by Geo. Gottlieb of the Orpheum Circuit headquarters in New York. Mr. Gottlieb will also handle the shows for the Majestic, Chicago, Majestic, Milwaukee and Orpheum at Memphis and New Orleans, for the coming season. He is now booking the parks at St. Louis, Louisville, Memphis and Grand Rapids.

The stove in Shanley's restaurant kitchen last Saturday commenced to smoke. It happens every now and then. The fire engines came out and with them a World reporter. The engines made a lot of noise, but it was as nothing compared with what Jack Henry told the man from the World. The evening edition of the paper had an account of the fire that would have done credit to a twenty-story skyscraper ablaze. The sad part of it was that although Jack included nearly every one in the building in his narrative the reporter somehow forgot to mention Mr. Henry in the story.

There is rejoicing among the theatrical managers along the Pennsylvania Railroad towns where scores of the latter's employees and their families reside, as the men received fat pay envelopes the latter part of July for their June month of work. With the passenger and freight traffic very heavy and the shops in Pennsylvania working full time, the pay train carried close to a million dollars when it started its various money distributions July 18. The head of a booking circuit told a VARIETY representative the Pennsylvania Railroad wasn't the only thing booming in Pennsylvania State, as McKeesport had started fixing up its streets.

# BIG LINE OF ATTRACTIONS READY FOR SEASON'S START

**Claimed to Be Best List New York Has Ever Had at One Time. Managers Look for Huge Boom From the Take-Off**

The New York legitimate theatrical managers in surveying the opening announcement for local houses to start off the season of '12-13 say the list presents the strongest array of plays the metropolis has ever had at one time.

Some of the productions New York will see for the first time between now and Oct. 1 are reputed to be money makers to a certainty. While the success of a show is problematical, an unbiased manager this week went over the list for VARIETY, and put his finger on several shows he says cannot possibly fall down.

The full list as now almost wholly announced leads off with "The Merry Countess," starting at the Shuberts' Casino Aug. 20. Taking its form from the rehearsal this piece is pronounced a sure runner for a long while "Delphine," the Klaw & Erlanger attraction just next door at the Knickerbocker, which will follow "Robin Hood" into that house, is set down as a winner, without much doubt. Another K. & E. show, "Milestones," to open at the Liberty, is already conceded a New York hit. A year's run is predicted for it. "The Count of Luxembourg" at the Amsterdam following "The Pink Lady's" short stay there, is another expected K. & E. success.

Charles B. Dillingham's rewritten "Cinderella" will put forth Montgomery and Stone, Elsie Janis and Joe Cawthorn when "The Rose Maid" moves from the Globe.

The 39th Street is to hold "The Master of the House" and good things are confidently expected of this by the Shuberts, who also pin sufficient faith in the dramatization by Charles Klein of the Rex Beach novel, "The Ne'er Do Well" at the Lyric to cancel other time in order its New York stay shall be prolonged.

John Drew in "Papa," opening at the Empire is a sure-fire almost. At the Belasco Frances Starr in "The Case of Becky" is expected to register an unprecedented score for herself, while at the other Belasco theatre, Republic, "The Governor's Lady" gauged by its early spring trial at Philadelphia, has its season's future settled.

Up at the Park in Columbus Circle, Clifton Crawford has the Ren Wolf-Channing Pollock piece to make good in, and it won't be an effort for him to accomplish that, according to the non-partisan manager. At the Winter Garden the Shuberts have a gold mine in "The Passing Show of 1912," which did a trifle over \$25,000 last week. It will be followed by the Gertrude Hoffman revue about Oct. 1, which is looked upon as a worthy successor.

At the Broadway either the Walter

Damrosch opera or Lew Field's new production of "The Sun Dodgers" will follow "Hanky Panky" into that house. The current show there after opening to \$2,400 did \$2,170 the second night, Tuesday, a remarkable showing. If it remain five or six weeks its managers will be well satisfied. The 48th Street (new house) opens Monday under the management of William A. Brady, with "Just Like John," carrying the George Broadhurst stamp that seems sufficient. Mr. Brady's other theatre on the same block, "The Playhouse," will continue into the regular season with Broadhurst's "Bought and Paid For." "Bunt Pulls the Strings" at the Comedy, in which Brady and the Shuberts are interested, will be another hold-over for the fall after a long run.

The Hippodrome will have its usual mammoth production, with its big record from last season to back that up. Liebler & Co.'s "The Herefords" goes into the Hudson, and Graham Moffatt's second play, "The Scrape of the Pen," starts the season at Weber's. At the Lyceum Billie Burke has the Pinero success, "The Mind the Paint Girl" to open with, and at the Criterion John Mason takes a running start with "The Attack."

A new house and play will be shown to New York Sept. 9 when the Eltinge 42d street theatre presents "Within the Law" under the A. H. Woods' management. This show is reported to have an excellent chance. The Harris will have the Augustus Thomas piece as its opener, and the Lieblers will present "A Daughter of Heaven," a heavy production, at the Century. Another big show will be "The Whip" at the Manhattan Opera House, which comes after Sothorn and Marlowe have completed a season there. The Little theatre of Winthrop Ames' will start with Bernard Shaw's "Fanny's First Play." "Ready Money," reported to be a true title for it as far as the box office is concerned, is to be H. H. Frazee's presentation at the Elliot.

Daly's has Lewis Waller and Madge Titheradge in "The Discovery of America" by Knoblauch, writer of "Kismet."

Geo. M. Cohan will produce "Broadway Jones" for the Cohan theatre's start, with Cohan & Harris uncertain yet as to the show for their newest acquisition, the Astor. "Officer 666" will have a chance to test its staying qualities at the Gaiety, where it enjoyed a prosperous run into the middle of the summer. The Fulton, a Harris Estate house, has not had its future settled upon.

Geo. Arliss will probably return to Wallack's in "Disraeli" for a short or long engagement and the Princess

## TRENTINI AT PALACE?

There is a bare chance that the Trentini new show, "Firefly," may open its New York engagement Election Day Eve at the Palace, New York, which will also mark the commencement of that theatre's career. Negotiations are now under way by Arthur Hammerstein looking toward the placing of his production at the Beck-Singer-Fehr house. It is claimed the Palace will be in readiness by that date (Nov. 4).

If the Palace is not available, "Firefly" may come into the New York or the Amsterdam. The chance of either of those theatres being available is dependent upon the run of "The Follies of 1912" at the New York or "The Count of Luxembourg" at the Amsterdam.

The Trentini show opens at Syracuse Oct. 14, playing week stands at Indianapolis, Columbus and Cleveland before making for the Big Town.

In the company supporting Emma Trentini are Roy Atwell, Arthur Deagan, Audrey Maple, Katherine Stewart, Craig Campbell, Henry Vogel, Ruby Norton, Sammy Lee, Vera De Rosa. George Blumenthal is manager, and Abe Levy, business manager.

The book and lyrics of "Firefly" were written by Otto Hauerbach; Rudolf Frime composed the music.

## LEDERER FIXING UP SHOW.

George W. Lederer did not return to New York from Chicago Monday as expected. He remained to make some further changes to his show, "My Charity Girl," at the Studebaker there.

The New York office of Lederer's received word from him that \$12,000 was taken in the opening last week and that there is a large advance sale for this week, notwithstanding some unfavorable press notices.

## GOING TO LONDON.

San Francisco, Aug. 7.

Word reached the offices of the Morosco-Blackwood Co. this week from the east to the effect that Gertrude Elliott had signed a Morosco contract to play the part of Luana in the proposed London production of "The Bird of Paradise" next fall.

## "KITTY" FLOPS AGAIN.

"The Arrival of Kitty," which had a most uneventful existence last season, with the result that several road managers lost money on an attempt to put it over, again came to grief last week.

The show played up around the Catskills, but "Kitty" failed to draw and the tour was called off.

(Garrick) is due to receive Annie Russell along in November in repertoire.

A couple of late openings of new theatres will the the Cort, about Oct. 1, with "Peg O' My Heart," the piece that has broken all records at Los Angeles. Eugene Walter's "Fine Feathers" goes in the new Longacre theatre, upon its completion.

The Metropolitan Opera season will show three or four operas new to New York.

## ENGLISH MUSIC HALL TYPE.

The new Weber & Fields Music Hall on West 44th street, when opening, may remind those New Yorkers who have visited England of the London music halls, in the front-of-the-house policy.

Cafes will be on the main floor and balcony. Wide lobbies will allow of ample promenading. This atmosphere, with the transplanted air from the old Weber & Fields' at 28th street, is expected to make the resort very attractive to the Metropolis.

The first show is being slowly laid out by the managers-comedians. It will follow the Weber-Fields lines as closely as every one expects.

Probably many surprises will develop in the cast, however. It is reported that other than Marie Dressler for the chief comedy support the principals of the company will show many new faces to the Weber-Fields' following.

Tuesday Jack Norworth left for England for three weeks, to get the benefit of the sea voyage. Norah Bayes remained at the Music Hall, Brighton Beach, to continue the week out. This is the second week of the Bayes and Norworth engagement there.

The team have been engaged for the new show at the Weber and Fields Music Hall. Though Norworth's sudden departure caused some comment around town, it was said to have been taken at his physician's direction.

While illness is given as the reason for Mr. Norworth's sailing it is said that the business at the Brighton Music Hall Monday, after the couple had played to big receipts the week before, somewhat disheartened the couple. Miss Bayes is reported to have offered to remain the week out on the same terms as the team. Manager Doc Breed of the theatre is said to have offered to play Miss Bayes alone on a percentage of the receipts, or as the gate this week might balance against the total gross last week.

Wednesday Joe Weber and Mrs. Weber left in their machine for "The Ideal Trip" through New England and around the St. Lawrence river. The Webers will be away twenty days. Before leaving Mr. Weber said "The Scrape of the Pen" (English) company will sail from the other side Aug. 30, landing at Montreal, where the company opens.

Monday rehearsals will be called by Lew Fields for "The June Brides," the next Fields production, to first appear at the Shubert, Boston, Sept. 2.

## SELMA HERMAN REAPPEARING.

C. L. Nagely has arranged to present Selma Herman in a new play this season.

Miss Herman has not appeared during the past two years.

## "POP" IN THE GILLIS.

Kansas City, Mo., Aug. 7.

The Gillis, which has been playing melodrama for the past ten years, opens with "pop" vaudeville Aug. 10.

The Gillis is a landmark in Kansas City.



# NO MORE SHOW BUSINESS SAYS PERCY G. WILLIAMS

**Not a Chance of Returning to It, Declares the Former Manager, Who Came to Town This Week. Going into His Country Home Sept. 1**

All talk of Percy G. Williams' immediate return to theatricals is breath dissipated, according to that ex-manager's own statement.

Monday Mr. Williams returned from a trip up around Lake Champlain and stopped in to see Willie Hammerstein try to put over a new "Salome." Whilst seated in the lobby he was told, "They are trying to put you back in the show business." "Not a chance," replied Mr. Williams.

With a color that made Boston brown bread seem pale, and minus a mustache, Mr. Williams looks fit to enjoy the efforts of B. F. Keith in keeping up the installments. About Sept. 1 "P. G." will slip into his country seat at Islip, Long Island.

While Mr. Williams has been summing, his name has been connected with several theatrical ventures. Principally Wagenhals & Kemper, the Palace theatre, New York, and picture propositions were mentioned.

## OPENED OCEAN CITY HOUSE.

Atlantic City, Aug. 7.

The new Pier theatre of 3,000 capacity at Ocean City opened Aug. 2, with Julie Ring in "The Yankee Girl."

The house had a big start, and the piece drew a large amount of money during the three shows given Friday and Saturday.

Chris Hamblar promoted the company which built the theatre. It will play legit attractions, booked in by the Aarons Associated Theatres.

## RORKE PUTTING OUT ONE.

"The Balkan Princess" will travel the wilds the coming season, piloted by Sam Rorke, who has secured the road rights to the piece.

## CALLING CHORUS GIRLS.

Ned Wayburn, who is to stage some of the Shuberts' shows for the new season, has sent out 1,000 post cards to chorus people, who will report to him at the Winter Garden Aug. 15.

On this date Wayburn will choose the girls, who will be assigned to several of the Shuberts' city and road attractions.

## KOLB & DILL SHOW POSTPONED.

Los Angeles, Aug. 7.

The opening of "Peck Pickles" has been postponed until Aug. 10.

It was found impossible to get the production in satisfactory shape, and the Majestic is still dark.

The engagement is limited to one week when the Kolb and Dill company will leave for San Francisco.

## TWO OLD BOYS.

"My Friend From Arkansas" is again going to tread the one nighters, Robert Sherman, Chicago, having arranged a route for the piece which has always played the west and south.

"McFadden's Flats," another old-timer, will be sent out by Charles Barton, New York.

## ADMITS AN ENGAGEMENT.

Blanche Carlisle, with one of William A. Brady's "Bought and Paid For" companies, is blushing admitting to friends she is engaged to marry Walter Lawrence, the actor.

## ROY ATWELL LANDS PLAY.

Cohan & Harris have accepted a new play from a brand new author, Roy Atwell, a well-known player on Broadway, who for several seasons supported Marie Cahill, also acting as stage director with the company.

It is understood that the piece (with music) will be Raymond Hitchcock's next starring vehicle. The firm has also arranged to take another manuscript from Atwell, who will appear this season with the Trentini show.

## SAILED AFTER SEEING "GIRL."

Alf. Hayman, after seeing the opening of "The Girl From Montmartre," at the Criterion Monday night, sailed for Europe early Tuesday morning on the Kronprinsen Cecilie.

It is thought that pleasure is taking Mr. Hayman away, not business.

## BAD CHICAGO NOTICES.

Chicago, Aug. 7.

"The Merry Widow Remarried" opened Sunday at the Colonial with Adelaide Norwood in the featured role. The piece is generally conceded to be passable, both in book and melodies, but the cast fell below the expectations of local scribes.

Max Hanish wrote the book, the music being supplied by Carl Von Wegern.

Despite the adverse reviews, business has been remarkably big since the opening night. It doesn't look like a long run, however.

## TITLE CHANGED AGAIN.

With Ivan Caryll in New York the title of the "Her Left Shoulder" has again gone back to its first name, "Oh, Oh, Delphine." When the production Mr. Caryll composed the music for is seen at the Knickerbocker, the name of it will probably be "Oh, Oh," or more likely, just plain "Delphine." The show first opens in Philadelphia.

## "LITTLE QUEEN" FOR MIZZIE.

When Mizzie Hajos returns with her "Spring Maid" company from the road about New Year's, Werba & Luescher will place in rehearsal for the Hungarian artiste "Such a Little Queen," rewritten by Channing Pollock and Ren Wolf.

The former Elsie Ferguson play will become a musical comedy. Its composer has not been selected.

## "FOLLIES" SPANISH DANCER.

A Spanish dancer will be in "The Follies of 1912." The dancer is Estrellita, who recently returned from Europe, where she went after a long engagement on the Pacific Coast.

"The Follies" is due to open at the New York (Moulin Rouge) Sept. 2, though that can not yet be made positive. There is a possibility "The Follies" may come in, and if good business continues at the Moulin Rouge, "A Winsome Widow," the other F. Ziegfeld show that is now there, will be removed to another New York City theatre.

Another engagement for the new "Follies" entered this week through Pat Casey was Clark and Hamilton. Bert Clark, the English comedian, will have a principal comedy role in the production. He was at first mentioned for "The Count of Luxembourg," and has been playing vaudeville houses since returning to New York a few weeks ago.

It is understood Clark signed with the show through A. I. Erlanger's persuasion, with whom he has a tacit agreement that when "The Little Cafe" is produced around New Year's by Klaw & Erlanger, Clark will be featured in it.

Tuesday evening Flo Ziegfeld is said to have wagered \$500 with Vera Maxwell he would do a dance with her upon the stage at the "Follies" first performance.

## FRED BELASCO MARRIES.

San Francisco, Aug. 7.

Frederick Belasco, brother of David Belasco and head of the Alcazar theatre of this city, was married July 30, to Edna Louise Cohn. The bride is 28 years old. She formerly resided in New Orleans, but has made her home in San Francisco for some time. The wedding ceremony was performed at noon at the Belasco home, 1704 Sutter street, by the Rev. Dr. J. Nieto.

Belasco was at great pains to keep the wedding secret. The license was issued the preceding Saturday, but the record was kept from the public files at his request.

## "BEVERLY" STARTS SAVOY.

San Francisco, Aug. 7.

"Beverly of Graustark" started the season at the Savoy this week. Never seen here before it is drawing excellent houses.

The Cort and Columbia are prospering with their present attractions.

## GLASER'S "GRAIN OF DUST."

Vaughan Glaser has secured the producing rights to the David Graham Phillips piece, "The Grain of Dust," which James K. Hackett produced in New York last season.

Glaser will play it over the "pop" circuits next fall.

## BERNHARDT FILM AT POWERS.

Chicago, Aug. 7.

Commencing Monday the Sarah Bernhardt film, "Queen Elizabeth" will be shown at Powers, two exhibitions daily.

The film runs in four reels, and is put on by the Famous Players Film Co. of New York. A. Zukor is president of the film concern.

## EPIDEMIC HURTING LOS ANGELES.

Los Angeles, Aug. 7.

Theatres, picture houses, summer parks and all other places of amusement are being hit very hard by an epidemic of infantile paralysis which has caused considerable alarm in the vicinity. The malady is not confined to children alone.

Stringent orders have been issued by the police forbidding children under 15 years to visit the theatres and other places of amusement.

A general closing order is expected at any moment that will close all the amusement places and possibly the department stores, churches, etc. Quarantine orders to prevent children from leaving the city may be issued. A special isolation hospital will be opened this week.

## DON'T WANT DIVORCE..

Reno, Nev., Aug. 7.

Rose Marston, a stock actress best known in Los Angeles, is making a beeline for this place from New York in the hope of preventing her husband, Leo J. Crystal, known professionally as Leo Bell, from securing a divorce.

It is understood Crystal has fallen heir to a large fortune through the death of his father. Miss Marston wishes to save community interest in the property.

## "THE WILD GOOSE" OFF.

All bets have been declared off on "The Wild Goose," which Fred Whitney was to have sent out this season. The principals have been notified and there is a general scattering.

Will Philbrick, engaged for the piece, has signed with Joseph Gailes for "The Three Kisses."

## "FEW MANAGERS" FOR FRITZL.

Hans Bartsch, who lately returned from Europe with enough manuscripts to fill Madison Square Garden, has submitted an opera to Fritzl Scheff for inspection. If it meets with the prima donna's approval, all that will be necessary will be a few managers to produce it.

Meantime Fritzl is casting about for vaudeville dates.

## BUYS "THREE ROMEOs."

Leffler & Bratton have secured the "Three Romeos" production, which was built at a cost of \$40,000. The piece had a disastrous career, winding up in a heap at the Globe, New York.

The managers contemplated using it for one of their shows, but have already had several offers for the production and may dispose of it.

## OUT OF "LAW" PIECE.

Cecil Courtney, an English actor, was forced to give up his role in "Within the Law" and return to England on personal business.

## LUCILLE WARD AS "TILLIE."

Lucille Ward has been engaged by Lew Fields to play the original role of Marie Dressler in "Tillie's Nightmare," which Fields will send over the Weber "pop" time.

# LABOR SLATE ALL CLEAN: STAGE HANDS PACIFIED

**Through Interception Henry W. Savage, Managers and Union Reached Agreement. Concessions Made on Both Sides. Last of the Labor Troubles, Which Commenced with Musicians' Strike, also Settled.**

After modifications had been made in the new form of contract as adopted by the International Alliance of Theatrical Stage Employees and submitted to the various theatrical managers for the new season, the National Association of Theatrical Producing Managers agreed to accept it as changed.

The Alliance heads got together with the managers on the matter. After making some alterations satisfactory to both sides, the Theatrical Association consented to the contract per changes and no further trouble is anticipated.

President Charles C. Shay, of the Alliance, told a VARIETY representative that it was "simply a case of give and take" and that everything was arranged to the ultimate satisfaction of both sides.

As to the burlesque managers, President Shay said that nothing serious was expected from that source, as many contracts from men on both Wheels were now in his possession. He claims the contracts are piling in, and now that the Klaw & Erlanger and Shuberts' interests and others in the Theatrical Association are in line, there will be no great objection from the burlesque wheels.

No changes were made in the first four sections of the old contract, but in the fifth the managers gained a decided point. As it now stands, the stage employee is to get full salary without any reduction for each week he works. He will get only half-week salary for the layoff the week before Christmas or Holy Week. If at any other time the show is unable to give a performance, the stage hands are not to be paid during the time the production is being moved from one place to another, or the men are working on it. There shall be seven days in the stage crew's week whether a Sunday performance be given or not, except that in calculating the salary of the employee for any part of a week, a week shall consist of six days. A modification to the first contract is that when the season is closed the manager may instruct the crew to bring the production into the storehouse.

After the props are all packed in the cars the employees are entitled to salary per contract if any further work is required.

Another noticeable change is made in Section VII. The first contract said the managers must give the employees two weeks' notice of the closing of the season. The managers got the addition made that either party of contract, wishing to quit, can do so by giving customary two weeks' notice.

Should the manager let a man go he must pay his transportation to the place where he was engaged. On the other hand, if the stage employee gives two weeks' notice, he must pay the transportation of the man engaged to fill the vacancy. Furthermore, the managers are entitled to discharge a man without notice for drunkenness, dishonesty or incompetency, but the manager must hire Alliance men to take the others' places.

In Section VIII, the only change made was that the managers are not compelled to furnish transportation for the stage hands to their first starting place should any violations of the contract be made, or if he be drunk, dishonest or incompetent.

In Section IX, the managers and Alliance heads agreed that the managers may make such rules and instructions necessary for their rehearsals and performances and to the obedience of the stage hands to all orders and instructions of the managers' representative as long as they do not conflict with the rules of the Alliance as said rules now stand and may be subsequently amended.

Sections X, XI and XII stand as first constructed.

In Section XII the Theatrical Association and the Alliance agreed that the two permanent arbitrators shall be Charles C. Shay, president of the Alliance, and Hollis E. Cooley, secretary of the National Association of Theatrical Producing Managers. According to the power entrusted in the last section of the contract, these men in discussing various matters brought to their notice may call in a third arbitrator to assist them in determining the case then under question.

What first promised to be an unpleasant controversy between the managers and the Alliance has been amicably settled. To one manager more than any other, perhaps is due the immediate adjustment.

Henry W. Savage was the pacifier. He held several conferences with President Shay and the executive board of the Alliance.

With the musicians' strike settled, as reported in VARIETY last week, the theatrical season now at hand is free of labor troubles of any importance.

Legitimate attractions starting out this week are carrying a full complement of union stage hands.

All the big time vaudeville houses have agreed to the musicians' settlement, although it is said William Hammerstein intends to pursue his attempt to give a program without a full orchestra, using but a piano for accompaniment. Mr. Hammerstein claims a saving of \$450 weekly the

year around, and also says his shows play just as well without the men in the pit.

Through the Western Wheel burlesque managers held an indignation meeting Tuesday and uttered vehement protests against various sections of the first new contract submitted by the International Theatrical Alliance of Stage Employees, it is understood that the new modified contract will settle everything satisfactorily.

The main thorn in the burlesque managers' side was the ruling that each of the companies must carry three men, stage carpenter, electrician and property man, one to be paid \$45 a week and the others \$35 each. Carrying a crew at this rate meant a big item on the year's expenses.

Now that the Alliance has made certain modifications it is believed there will be no further trouble.

Burlesque managers who have a lot of electrical effects will find it necessary to carry a man to handle them, but if a show only has a very small equipment, such can be attended to by the house electrician or either the prop man or stage carpenter.

Again, on the other hand, if a show carries a superabundance of lighting effects and few properties, the electrician will be carried and the "props" doubled by one of the other men.

The same understanding between the I. A. T. S. E. and Eastern Wheel will probably be reached.

## "TODAY" IS A PLAY.

Jane Babcock has been engaged to head the first company of "To-Day," which the Blaney-Spooner Amusement Co. will start Sept. 2.

## BERNARD SHOW REHEARSING.

Sam Bernard will put his people into rehearsal for his new show Aug. 15. It is at present named "The Three Sweethearts," formerly "The Man With Three Wives." The title may be changed again.

Should the "Countess" show go over big, the Bernard production will be shown at another Shubert house.

Madame DuBarry, who had a prominent role in "The Wedding Trip," is understood to have been signed for the Bernard show.

## LAWRENCE McCARTY, AUTHOR.

Boston, Aug. 7.

Lawrence McCarty, for many years the manager of the Boston theatre, has collaborated with Anna Caldwell, in the writing of the musical comedy for Charles Dillingham, to be produced in September, and which will have in the cast Montgomery and Stone, Elsie Janis, and Joseph Cawthorn.

The lyrics are by James O'Dea and music by Victor Herbert.

## "ALABAMA" IN LLOYD COMPANY.

The Alice Lloyd Company playing "Little Miss Fix-It" in the fall will have in its juvenile role Jack Jarrot, known as "Young Alabama," who was one of the few successes at the lamented Folies Bergere. Mr. Jarrott has been ill for some months, and but lately reappeared in New York.

## COMPOSER'S CONDITIONS HARSH.

There is again some talk of Fred Whitney producing "Der Rosenkavalier" (the Strauss opera, which was to have been presented here last season). Owing to the terms imposed by composer Strauss it was not thought advisable to go ahead with the production, this decision being reached after a large sum was placed and duly forfeited by Whitney.

Those in on the know, however, do not think there is much likelihood of the piece ever being seen here under the conditions which the composer stipulates, such as carrying 150 musicians in the orchestra and other things.

## BRADY'S AMATEUR AFFAIRS.

W. A. Brady had his first amateur afternoon-at-home Tuesday. It was a success. That is, it was a success as far as numbers were concerned, whether beyond that, only Mr. Brady can tell.

The offices were crowded with Sarah Bernhardt, Olga Nethersoles, Leslie Carters and May Howards, accompanied by a few Sotherns, Hacketts, Skinners, and possibly a Mike Scott or two.

The professionals are beginning to look askance at these innovation afternoons-at-home, figuring that perhaps Mr. Brady, who is going to put out several shows on the new 10-20-30 circuit, may have some other motive than charity behind these gatherings.

Amateurs anxious to get on the stage will not bother over a small matter of salary, and the far-thinking professionals can see good parts going in the hands of beginners who would rather act than eat, and they probably will, for one season, at least.

## NEW HOUSE AND SHOW READY.

The new 48th Street theatre, belonging to William A. Brady, and a couple of doors west of his Playhouse, is ready to open. The orchestra chairs were in place as early as last Saturday. But little remained to be completed in the theatre yesterday.

"Just Like John," the Mark Swan-Geo. H. Broadhurst comedy, will start the house off Monday.

In the new place will be Walter Jones, Florine Arnold, Helen Lackaye, Lola May, Helen Robertson, Wallace Worsley, Elmer Redmond and Walter Craven.

## ROWLAND & CLIFFORD'S PLAY.

Chicago, Aug. 7.

Ollie Mack will not be under the management of Merle Norton, as reported. Rowland & Clifford, in conjunction with Carleton Murray, will manage Mack, who will appear in a musical piece, "Casey Jones."

As Mack has the rights to the billing of "Murray and Mack" that billing will be used. Marla Harris, formerly of "The Never Homes," will be in Mack's support.

The show opens at the National (Stair & Havlin), Chicago, Labor Day.

## ALTOONA'S AWAKENING.

Altoona, Pa., Aug. 7.

Big doings are planned for the semi-centennial of the Loyal War Governors' conference and Home Coming Week, beginning Sept. 24.

# ONE NIGHT ATTRACTIONS PRETTY WELL BOOKED UP

New York Agencies Starting Off With Nearly Full Books. Election Having No Visible Effect Upon Country Supply of Shows. Chicago Active Also. Early Bookings for '12-'13 Listed

The New York booking agencies that supply the country with its theatrical attractions have their route sheets pretty well filled up.

Nearly all the bookers are optimistic over the coming season, and seem to have no especial dread of the campaign prior to the election, even with The Big Noise heading a third party.

The bookings of the legit agencies, as so far placed upon the sheets, are as follows.

## AARONS' ASSOCIATED THEATRES.

(From New England to the West)

"Excuse Me"  
"Butterfly on the Wheel"  
"The Million"  
"Merry Widow"  
Blanche Ring  
"The Concert"  
David Warfield  
"Everywoman"  
"Fortune Hunter"  
"Wallingford"  
"Little Millionaire"  
"Bought and Paid For"  
"Bunty"  
"Over Night"  
Grace George  
Robt. Mantell  
"Madame X"  
"Bohemian Girl"  
"Girl in Taxi"  
"Littlest Rebel"  
"The Greyhound"  
"Rebecca of Sunnybrook Farm"  
"Mutt and Jeff" (3 Cos)  
"3rd Floor Back"  
"Spring Maid"  
Chauncey Olcott  
Wm. Hawtrey  
"Officer 666" (3 Cos)  
"Pink Lady"  
Helen Grayce  
Chicago Stock  
Alice Lloyd  
"The Angelus"  
De Rue Bros Minstrels  
Aborn Grand Opera  
Julie Ring ("The Yankee Girl")  
"The Common Law"  
August Perry Co  
Primrose and Dockstader's  
"Rose Maid"

"The Wolf"  
Hattie Williams and Richard Carle  
Chatterton Stock  
"Uncle Tom's Cabin"  
Frances Starr  
John Drew  
Billy Burke  
Donald Brian  
"The Gambler"  
Raymond Hitchcock  
"The Doll Girl"  
"Balkan Princess"  
Harder Stock  
"The Rosary"  
"Madame Sherry"  
Vogels Minstrels  
Evans Minstrels  
"The Newweds"  
Lyman Howe  
Graham Stock  
Souza's Band  
Billy Allen  
"Alma"  
"Freckles"  
"Beverly"  
May Robson  
"Louisiana Lou"  
Taylor Stock  
"The Goose Girl"  
Kitties Band  
"The Red Rose"  
Fields Minstrels  
Al Wilson  
"The Price"  
Van's Minstrels  
"Trail of Lonesome Pine"  
"Three Twins"  
Paul Gilmore  
Norman Hackett  
"The Talker"  
"Little Boy Blue"  
"The Country Boy"  
"Cowboy Preacher"  
(B & O)  
"Zig Zag Alley"

## AMERICAN THEATRICAL EXCHANGE.

(South and Southwest)

Maude Adams  
"Little Rebel"  
"Bought and Paid For"  
"Every Woman"  
Wm H Crane  
"Polly of the Circus"  
"The Gambler"  
Frances Starr  
"Butterfly on Wheel"  
"The Woman"  
"Within the Law"  
"Old Homestead"  
"Old Kentucky"  
"Common Law"  
Charlotte Walker in "Trail of Lonesome Pine"  
"Little Woman"  
Louis Mann  
Fluke O'Hara  
Wm Hodge  
"Morning After"  
"The City"  
"Oliver Twist"  
All Star Cast  
Walker Whiteside  
"The Typhoon"  
"Goose Girl"  
"Kindling"  
"Bunty"  
Sothern and Marlowe  
"The Rosary"  
"The Confession"  
"Shepherd of the Hills"  
"Birds of Paradise"  
Paul Gilmore  
Maddox-Field Players  
Carleton Sisters  
Julian Eltinge  
"Merry Widow"

"Kiss Waltz"  
"Naughty Marietta"  
"Wedding Trip"  
"Pink Lady"  
"Bohemian Girl"  
"Louisiana Lou"  
"Nobody from Starland"  
"Little Millionaire"  
Blanche Ring  
"Red Rose"  
"Spring Maid"  
"Rose Maid"  
"45 Minutes from Broadway"  
"Heart Breakers"  
"Modern Eve"  
"Yankee Prince"  
"Rose of Panama"  
"The Million"  
"Excuse Me"  
"Baby Mine"  
Al Wilson  
"Mutt and Jeff"  
"Oliver Twist"  
"Officer 666"  
"Fortune Hunter"  
"Pomander Walk"  
"Alma"  
"Over Night"  
"Introduce Me"  
"McFadden's Flats"  
"Traveling Salesman"  
Aborn Opera Co.  
Lombardi Opera Co.  
Sheehan Opera Co.  
French Opera Co.  
Fields Minstrels  
Primrose & Dockstader

"Prince Pilsen"  
"Balkan Princess"  
"Quaker Girl"  
"Madam Sherry"  
Eddie Foy

Nell O'Brien's Minstrels  
Evans Minstrels  
Coborn  
Black Patti  
"Smart Set"

## CORT CIRCUIT.

(From Chicago to the Coast)

Gilbert & Sullivan  
Opera Festival  
Great Raymond  
"Baby Mine"  
"The Heartbreakers"  
"Pomander Walk"  
"The Woman"  
"Bought and Paid For"  
Julian Eltinge  
"Officer 666"  
Sheehan Opera Co.  
"Chocolate Soldier"  
"The Round Up"  
"The Littlest Rebel"  
"Butterfly on the Wheel"  
Lombardi Opera Co.  
"Romance of Underworld"  
"Rose of Panama"  
"The Red Rose"  
Walker Whiteside  
"The Kiss Waltz"  
"The Quaker Girl"  
"Blue Bird"  
"A Modern Eve"  
David Warfield  
"Ben Hur"  
"Wallingford"  
"The Rose Maid"  
"Excuse Me"  
"Bohemian Girl"  
"Bunty"  
"The Newweds"  
"Gypsy Love"  
"Little Women"

James T. Powers  
William H. Crane  
Grand Opera Co.  
"Prince of Pilsen"  
"The Concert"  
"The Million"  
"Merry Widow"  
Chauncey Olcott  
John Drew  
Rose Stahl  
"Sumurun"  
Billie Burke  
Nazimova  
Frances Starr  
Raymond Hitchcock  
"Louisiana Lou"  
Billy Clifford  
"Missouri Girl"  
"Old Homestead"  
"The White Slave"  
"Girls From U. S. A."  
"The Final Settlement"  
"In Old Kentucky"  
"A Prince of Tonight"  
"Hogan's Millions"  
"Girl in the Taxi"  
"The Common Law"  
"Fortune Hunter"  
"The Rosary"  
"Madame Sherry"  
"The Confession"  
"Mutt and Jeff"  
George Sidney

## COLEMAN CIRCUIT.

(In the South)

English Grand Opera  
"Bunty"  
"Bought and Paid For"  
William H. Crane  
"Little Millionaire"  
"Excuse Me"  
Fields Minstrels  
"Faust"  
"Gambler"  
"Kiss Waltz"  
"Louisiana Lou"  
"The Million"  
"Mutt and Jeff"  
"My Wife's Family"  
"The Morning After"  
"Officer 666"  
"Prince of Pilsen"  
Black Patti  
"The Rosary"  
Sothern and Marlowe  
"Tracked"  
"Littlest Rebel"  
"Paid in Full"  
"The Woman"  
Primrose & Dockstader  
"A Modern Eve"  
"Ready Money"  
"Third Degree"  
"The City"  
"Old Homestead"  
"Little Boy Blue"  
"Butterfly on the Wheel"  
"Baby Mine"  
"Introduce Me"  
"Polly of the Circus"  
"Girl from Rector's"  
"Girls From the U. S. A."  
"Kindling"  
"Graustark"  
"The Goose Girl"  
"Seven Days"  
"The Flirting Widow"  
"My Friend From Arkansas"  
"Heart Breakers"  
Stetsons ("L. S. C.")  
"The County Sheriff"

"McFadden's Flats"  
Maude Adams  
Coburn's Minstrels  
"The Common Law"  
"Every Woman"  
"The Fortune Hunter"  
Eddie Foy  
Julian Eltinge  
John Mason  
"The Merry Widow"  
"Monte Cristo"  
Louis Mann  
"Naughty Marietta"  
Fluke O'Hara  
"Pink Lady"  
"Quaker Girl"  
"Madame Sherry"  
"Smart Set"  
"Shepherd of the Hills"  
Vogel's Minstrels  
Al H. Wilson  
"Wallingford"  
"Over Night"  
"Just Like John"  
Robert Mantell  
"Rose of Panama"  
French Grand Opera  
"Within the Law"  
"Blue Bird"  
"Servant in the House"  
"Witching Hour"  
"Two Merry Tramps"  
Harry Bulger  
"Miss Nobody from Starland"  
Nell O'Brien's Minstrels  
Paul Gilmore  
Walker Whiteside  
"Rose Maid"  
"Spring Maid"  
"Brewster's Millions"  
"Alma"  
"Pomander Walk"  
"The Red Rose"  
"Minister's Daughter"

## REIS CIRCUIT

(N. Y., Pa. and Ohio)

"Bird of Paradise"  
Primrose & Dockstader  
"Passing Third Floor Back"  
"Ready Money"  
"The City"  
Aborn English Opera  
"Bunty"  
"Old Homestead"  
"Bought and Paid For"

"The Rosary"  
Fluke O'Hara  
Sothern & Marlowe  
"The Woman"  
James T. Powers  
"Pink Lady"  
"Three Twins"  
"Madame Sherry"  
"Smart Set"  
Stetsons ("L. S. C.")  
"Shepherd of the Hills"  
Vogel's Minstrels

"Boy Blue"  
William H Crane  
"Butterfly on Wheel"  
"Little Millionaire"  
"Baby Mine"  
"Excuse Me"  
"Common Law"  
Fields' Minstrels  
"Everywoman"  
"The Gambler"  
"Fortune Hunter"  
"Kiss Waltz"  
Eddie Foy  
"Louisiana Lou"  
John Mason  
"The Million"  
"Merry Widow"  
"Officer 666"  
"Prince of Pilsen"  
"Naughty Marietta"

Margaret Illington  
Al H. Wilson  
"McFadden's Flats"  
Maude Adams  
"Wallingford"  
William Faversham  
George Sidney  
"Over Night"  
Nell O'Brien's Minstrels  
Robert Mantell  
"Introduce Me"  
"Within the Law"  
"Rose Maid"  
"Blue Bird"  
"Spring Maid"  
"Servant in House"  
"Brewster's Millions"  
"Alma"

C. O. Tennis, of the Eastern Managers' Association, was not ready to give a list of his attractions, saying that he is negotiating for a lot of attractions for the circuit. Tennis claims a number of new houses and also maintains that all "the big ones" have been signed for the E. M. A.

Charles O. Burt, head of the Burt Circuit, which embraces theatres in the west, middle west and south, will be ready around Sept. 1 with his list, which he says will be a highly satisfactory one for his circuit managers. Burt is sending a number of Broadway successes over his southern chain for the first time.

Chicago, Aug. 7.

Despite the presence of the proverbial hoodooed presidential election year, producing managers here, of whom there are several, are busy arranging for the launching of next season's productions. The coming theatrical season, in so far as Chicago is concerned, looks decidedly heavier than the one just past, and which is considered one of the worst in the history of the theatrical west.

Mort Singer got an early start with "A Modern Eve," running for several weeks at the Garrick. This company is scheduled to remain there until business forces a move. In the meantime Singer is busy rehearsing a "No. 2" company to take to the road sometime during September. Singer will also send out "The Heartbreakers" again, this time for a tour of the middle-western states, opening Aug. 15 at Bloomington, Ill. George Daniels and Myrtle Vail will head the cast. "Miss Nobody from Starland" will also leave the Singer office, opening in Des Moines Labor Day for the same territory. Olive Vail will head this troupe. Harry Bulger, who recently opened in San Francisco with "The Flirting Princess," is expected to remain on tour in it. In addition Singer announces for early September production "Lady in a Limousine," translated from the German.

Harry Askin's new production, "The Girl at the Gate," is being rehearsed at the La Salle for early opening at that house. Herbert Cothrell, Lucy Weston, Katherine Rowe Palmer, Billy Gaston and others will be in the cast. Askin will have two companies of his successful "Louisiana Lou" show, one playing the west, the other the south. The latter opens at Indianapolis Labor Day, the western company having started in San Francisco July 4.

Gaskill & McVitty will have three companies of the Harold Bell Wright piece, "The Shepherd of the Hills." The "No. 1" company opens here at the Imperial Aug. 11. The same firm will send out one company of "The

Rosary," a last season's success. Sometime in November a production of "The Divorce Question" will leave the same office.

Merle H. Norton, who succeeded in converting "Casey Jones" popularity into dollars and cents last season, will have a half dozen attractions ready for the road before the season is under way. He already announces an eastern company of "The Servant in the House," opening at Benton Harbor Aug. 25. "The Lottery Man" will go to the Pacific Coast over the Cort time, opening here at Chicago Aug. 29. Early in June "The Missouri Girl" will leave his office for a trip through northern and western Canada.

Klimdt & Gazzolla will produce "Where the Trail Divides," the Robert Edeson piece, starting it off at Detroit late this month for a tour of the Stair & Havlin houses. Charles Ross heads the cast. A new piece called "Oklahoma" opens in Indianapolis this week under the direction of the firm, while "The Penalty" is scheduled to reopen the National theatre also this week, followed by a tour of the Stair & Havlin time also. Klimdt & Gazzolla are also interested in stock ventures at the Baker, Rochester, and the Holiday Street in Baltimore. Their new Victoria (Sheffield and Belmont Aves.), Chicago, will open Aug. 25.

Jones & Crane will have one company each of "The Wolf" (Harvey Kimball featured), "The Arab" (Guy Cauffman heading) and "The Servant in the House," all three shows working through the middle west.

From the Rowland & Clifford headquarters eleven attractions are announced. Among them are "The Fortune Hunter" (for western time), "Don't Lie to Your Wife" (featuring Dave Lewis), "Casey Jones" (headed by Murray and Mack—S. & H. Circuit), "The Divorce Question," two companies, one east, one west, and six companies of "The Rosary."

John T. Nicholson will send out "The Call of the Heart," produced here last spring under the title of "The Price They Pay." Nicholson will head the cast, piloting the piece over the Stair & Havlin time, opening in Chicago Labor Day.

"Little Miss Susan" opens Aug. 28 for a season through the east under the direction of Raymond & Edwards.

C. S. Primrose will send over the one nighters a company of "The Wolf," "Paid in Full" and "The House Next Door."

The Wamsher Amusement Co. (headquarters at Revere House) has already sent out "The Whirlpool" and "Under Arizona Skies." "The Girl from Rector's," "The Wizard of Wiseland" and "The Pumpkin Husker" will all troupe around the one nighters under the direction of the concern.

The United Play Co. has prepared to launch "The City" (Hugo B. Koch heading cast) opening Aug. 11 in Michigan City. The same town will be the scene of the opening of "The Third Degree" (Adele Hughes in the lead), Aug. 30. "Graustark" opens in Davenport, Sept. 1; "The Lion and the Mouse" at La Salle, Sept. 1; "Kindling" (with Sarah Padden playing the part created by Margaret Illington) at the same place.

(Continued on page 19.)

## WITH THE PRESS AGENTS

None of the press publicity boys around town had started anything for the week ending Wednesday. David Belasco easily got into type without press agency when he announced to a court he would produce the two shows, for the legal fraternity to decide whether he was guilty of having appropriated the idea upon which "The Woman" was built. The papers gave much space to this novel offer. Theatrical people were saying if Belasco did this, it would "show up" some of the amateurs who are always claiming successful plays have been "stolen" from their submitted manuscripts.

Marguerita Sylva is negotiating with a German theatre for a season of grand opera in that country. At present she is appearing in concert in France.

The Shuberts have arranged for branch ticket offices to be opened at the Cortlandt street and Nassau street stations of the Hudson tubes.

"The Master of the House," Edgar James' new drama, will have its initial performance at the Savoy, Asbury Park, Aug. 21. The play opens at the 39th Street theatre, New York, the following night.

Lewis Walter and company sail from England Aug. 15 on the Baltic.

The A. H. Woods press department sent out a story that a certain manager offered \$200,000 for Woods' share of Julian Eltinge's receipts for the season, beginning at Atlantic City Aug. 20.

Adolf Philip plans to open his new theatre on 5th street Sept. 26. In his play announcements he has the following: "The Woman Who Liked to Laugh" (farce comedy by Jacques), "The Bank Cashier" (three-act drama by Francis Rigault), "The Girl's Name Is Adele" (musical farce-comedy by Paul Herve and Jean Briquet), "My Shadow and I" (by Jules Fabre), "Der Sergenbrecher" ("The Squarer") (by Adolph Phillips) and "Une Partie de Cartes" (by Paul Herve and Jean Briquet). The last named is an American dramatization to be known as "Auction-Pinocchio."

Upon Martin Beck's arrival in New York last Saturday a story was sent out Mr. Beck intends to devote considerable of his time hereafter to legitimate productions. The press department typewrote that Mr. Beck had secured the American right to the next Reinhardt production abroad; also the American rights to two other foreign plays, one a Franz Lehar musical piece. Besides this information, the publicity man said Reinhardt would come over here next season under Beck's management and likely play "Elizabeth" in the legitimate houses.

Bernhardt is being carried on the sheets of the United Booking Office as a feature act for next season. The contract made through Beck for an American vaudeville tour was taken over by the U. B. O. some time ago. Any later arrangement has been subsequent to that. Mr. Beck is said to want the \$14,000 he deposited to cover two weeks' salary returned to him by whoever takes the French actress.

Oscar Hammerstein's arrival in New York was hailed by the New York papers as an international event. Mr. Hammerstein said he would play grand opera over here and in London next season. He also said other things. Oscar is his own press agent, and no slouch at the job, either. His son, William, follows in his father's free publicity footsteps.

"The Spring Maid," with Gene Lueska as its main principal, the first of Verba & Luescher's ten attractions, takes to the road Aug. 10, opening at the Apollo, Atlantic City. Christie McDonald will open in a few weeks in the same opera, followed by Mizzi Hajos.

Cecil Spooner and her stock company reopen the Metropolis Aug. 12 with "The Blue Mouse." Rodven Hall has returned to the company.

"He Fell in Love With His Wife," Edith Ellis' play, which was first produced at the Cort theatre, Chicago, will open a road tour at Poughkeepsie, Sept. 23. The cast includes Frederick Burton, Milton Nobles, Jr., M. J. McQuarrie, Robert Craig, Alice Weeks and Olive West.

Theodore Gamble, Chris Barrente, Ollie Cooper, Harry Hughes, James Boyne, Maude Grafton and Goldie Bante have been engaged for Cliff Gordon's production of "Life's Shop Window." The show opens on the Stair & Havlin Circuit Aug. 20 at the Bastable, Syracuse. The show may be seen in New York the latter part of November.

### NEW ROUTE BOOK.

The Aarons Associated Theatres offices has a new route book. Instead of the long single-sheeted ledger arrangement booking offices have employed for beyond memory, the Aarons offices' innovation is a perpetual double page carrying the dates of the full season. The sheets are inserted or removed at will, and the covers are morocco.

### ROAD "LAW" SHOW.

Lewis J. Cody has signed to play the leading male role with A. H. Woods' show "Within the Law," which which started rehearsals last week.

The company opens Aug. 25 and is due for an indefinite engagement in Chicago. A route to the Coast may follow.

Orne Caldara has been engaged for the principal male role in the "Within the Law" company, which will open at the Eltinge theatre, New York.

### SEASON'S EARLY START.

It looks as though the theatrical season of '12-'13 will get an early start.

Besides the two new shows of this week and the openings next, Aug. 19 week will bring to light three new productions in a row, and all in Shubert houses.

"Ready Money" starts at the Elliott Aug. 19; "The Merry Countess," with its premier postponed one day to avoid conflict, gets under way at the Casino Aug. 20, and "The Master of the House" jumps in Aug. 22 at the 39th Street.

### LONG ISLAND OPPOSITION.

Show business down on Long Island is not in a very healthful state right now owing to the counter attractions out for the shekels.

Spark's Circus and Stetson's "Uncle Tom's Cabin," under canvas, are bucking such indoor propositions as the Trahern and the Hill-Donaldson stock companies. These stocks travel over a circuit on the Island. Incidentally a number of road combinations are playing down there.

### DID SOMETHING.

DeRue Bros.' Minstrels are back on the road and on two stands last week showed gains on the right side of the ledger.

The show did \$260 at Cooperstown and \$350 at Richfield, N. Y.

### MADO MINTY BOOKED.

Mado Minty, the French girl who was the hit of Paris this summer, is coming over to New York in October.

She has signed a contract to appear under the management of Joe Shea. Mr. Shea has her for ten weeks, play or pay, with an option. He has already secured himself against the time and guarantee through offers received for Mado's appearance.

Before reaching New York the Frenchwoman will appear in Spain.

## WITH THE ROAD AGENTS

William Elliot, with "The Girl From Rector's" last season, goes ahead of "The Fortune Hunter" (Cohan & Harris) this season.

Ted Miller has been engaged to pave the way for the southern company of "The Common Law." The other company opens its season Aug. 21, at Burlington, N. J., and will cover the middle east for a time.

Eddie Lester, last season in advance of "The Girl From Rector's," will go ahead of one of the "Madam Sherry" companies.

True S. James, summering on a farm up New England way, is back on Broadway.

George Corson has agreed to blaze the trail for "Seven Days."

Leon Victor, with a "Madam Sherry" show last season, will be out on the road with the same company this season.

Frank Whitbeck, with the George Sidney company last season in an official capacity, has been engaged to manage the Greenpoint theatre, when it adopts a stock policy the last of this month.

Max Elser Jr., formerly connected with the publicity department of the Max Rabinoff Enterprises, will manage the tour of Edward Curtis, the Indian lecturer, next fall.

Frank Hopkins, of the Harry Frazer offices, is back from a vacation at Piney Point, Maryland, where he got a nice coat of tan and says he caught a lot of bass.

Manager Rosenbaum, of Ziegfeld's "A Winsome Widow" show, took a twelve-hour vacation Aug. 3. "Rosey" got a sunburned neck out of it.

F. R. Schuyler will travel ahead of Henry W. Savage's "The Million" (A Co.) with Joe Smith as business agent and R. M. Evans the man behind. With the "B" company M. C. Coyll will be ahead, M. Reardon, business agent, and H. A. Grady, manager.

B. J. Reilly will pilot the "B" company of "Excuse Me" (Savage's), Ed. Clancy, business agent, and Frank Manning, manager. George Cox will manage the "A" Co.

Townsend Walsh has been assigned ahead of "Everywoman" (A) while F. Barnes will be back with the show. W. H. Wright heads the other company with Frank Mack, manager, and I. W. Hope, business agent.

William Roddy will be in advance of "The Merry Widow," George Miller will be manager, and A. D. Bradford, business agent.

Thomas Hodgeman will manage "The Prince of Pilsen."

Pete Cavanaugh will be business agent with "Boy Blue" and Thomas Withern back with the show.

Harry Smith will again travel in front of "The Gamblers."

Harry Davidson, with the Lieblers for ten years, will be ahead of Holbrook Blinn in "A Romance Of The Underworld."

Rod Wagoner, formerly connected with the Mort H. Singer enterprises, will be with the Jake Wells forces in the south this season.

Howard Gale, last connected with Jos. M. Gaites' attractions, will be with "Get Rich Quick Wallingford."

Oscar Hodge, formerly with Lew Dockstader, will manage the Neil O'Brien Minstrels. His advance agent will be Pierce Maddox, formerly of Cohan & Harris' staff.

Al Brandt will be ahead of "The Confession" while the man behind will be John Pearsall.

Harry Pennypacker will again be identified with the road tour of "Alma, Where Do You Live?"

### "CHIMES NORMANDY" REVIVAL.

Milton and Sargent Aborn are planning an elaborate revival of "The Chimes of Normandy," the first performance of the new production being scheduled for the Academy of Music, Brooklyn, Oct. 7.

After its eastern premiere it will journey as far west as Kansas City, a long route having been laid out.

The Aborns and A. H. Woods, who have the exclusive picture rights to "The Miracle" for United States and Canada, expect to start their film display going in September.

The Aborns have the opening dates set for their other attractions. The first Aborn Grand Opera Co. starts Sept. 16 at Toronto, and plays southern territory. The second company opens Sept. 30 at Newburgh, N. Y., and will cover the east and west.

The "Bohemian Girl" (western) starts Sept. 2 at Newburg, while the southern company of the "Girl" opens Sept. 9 at Plainfield, N. J.

### "POLLY" HAS A ROUTE.

The St. Leon Family, barring Miss Ida, will again be with "Polly of the Circus" when it takes to the road Aug. 9.

William H. Moxson and Clarence Wells have engaged a company to first play the south and then the coast time this season.



# OUT OF TOWN OPENINGS INCLUDE NEW SHOWS

**Boston and Philadelphia to Get Some of the Season's Best Attractions. All Theatres Opening Around Labor Day**

## PHILADELPHIA SEASON.

Philadelphia, Aug. 7.

Labor Day will find nearly all of the legitimate houses open for the season. Tully Marshall in Marion Fairfax's "The Talker," is announced as the Broad's opening attraction on this date.

"Oh, Oh, Delphine," is booked for the initial attraction in the Forrest, Sept. 9, and the Chestnut Street Opera House will open the same date with the O. U. Bean spectacular historic drama, "An Aztec Romance."

The Lyman Howe pictures will succeed the Durbar pictures in the Garrick, staying two weeks beginning Labor Day. The opening attraction for the regular season has not been announced. The date and piece for the Walnut have not been given out.

The two Shubert houses, Lyric and Adelphi, will open early in September, probably the 9th. The shows have not been announced.

Boston, Aug. 7.

The opening of the theatrical season here is almost at hand.

"The Count of Luxembourg" starts the Tremont Aug. 26. "The Greyhound" goes in the Boston theatre Labor Day. At the same time "The Quaker Girl" opens the Colonial. "Over Night" will come into the Shu-

bert for two weeks to start the house off, and probably be followed by Lew Fields' "June Brides." "The Million" opens the regular season of the Majestic Aug. 19, Nance O'Neill concluding the bonanza run of stock at the house the previous Saturday. The Plymouth will have William T. Hodge in "The Man From Home," during September, with "Oliver Twist" next.

"Lieutenant What's His Name," written by the late Jacques Futrelle (who lost his life in the Titanic disaster), and his wife (who was rescued) will be produced by Jos. M. Gaites in Boston. It is a three-act comedy of society life, with three of the leading characters army officers.

## NEW PLAYHOUSE CAST.

The "Bought and Paid For" company at the Playhouse has been changed around so much of late that there is little left of the original cast.

The changes were made so that William A. Brady could get a line on his people for the road companies soon to sally forth and give the original players a much-needed summer rest.

The latest cast to be programed consists of Paul Everton, Hobart Cavanaugh, Clyde Crawford, John Cromwell, Diva Marolda, Agnes De Lane, Mari Hardi.

## "HANKY PANKY'S" STAY.

The stay of "Hanky Panky" at the Broadway theatre, where it opened Monday night, may last until November, with an option on the house that can carry the piece longer, if business warrants.

The sale Tuesday started well, with the hotels contracting to take 460 of the front row seats for the next four weeks. The first night receipts with the press paper in were \$2,400, making a record for the theatre excepting the premiere of the Weber and Fields Jubilee. Tuesday the show did over \$2,100.

After the Broadway engagement "Hanky Panky" will go on the road. The show received good notices from the New York dailies with an exception or two.

If Marcus Loew, who seems to be the active director of the company, should change his mind about the length of time "Hanky Panky" remains on Broadway, Lew Fields will immediately prepare to produce "The Sun Dodgers" to follow it. The Fields new show is the next underline for the Broadway, unless the Damrosch opera opens there.

## DIFFERENT "WIDOW" AND NEW.

"The Flirting Widow," no kin to A. H. Woods' "Fascinating Widow," is the title of a new musical show which Charles Anderson, a Chicago manager, is preparing for a road start early in September.

There will be twenty-five people in the show. Nine principals have been engaged. The new Windy City offering will likely open on the Coleman Circuit.

## CIRCUS PROMISING PROSPECTS.

(Special Cable to VARIETY.)

London, Aug. 7.

The circus at Earl's Court from early indications appears to be a success.

C. B. Cochran has succeeded in interesting society amounting to almost an assurance that all will be lovely.

The show contains a number of first-class acts including "The Auto Race in Mid Air," which is a sensation. Seven Flying Hegelmans pull down the hit of the show.

The weakness lies in the comedy end. The clowns are a moderate lot and there is need of comedy acrobatic turns.

Immediately after the opening of the circus at Earl's Court comedy acts were rushed in. Robert Belling scored a hit.

## HARD HOUSE HIT.

(Special Cable to VARIETY.)

London, Aug. 7.

Yorke and Adams at the Hippodrome, a hard house for a talking act, are a hit.

## ENGAGED AT FOLIES BERGERE.

(Special Cable to VARIETY.)

Paris, Aug. 7.

Anna Doherty and Newhouse and Ward are engaged to open at the Folies Bergere Aug. 31.

## \$13,700 GOES TO CHARITY.

(Special Cable to VARIETY.)

London, Aug. 7.

The receipts from the Royal Command Performance have been made known. Charity is gainer by \$13,700.

## JOS. M. GAITES' PLAYS.

Late in September Jos. M. Gaites will make two new productions, "Our Wives," a farce, with Henry Kolker as one of the principals, and "The Love Wager," a musical show.

Gaites has again decided to send out "The Girl of My Dreams" next season with John Hyams and Lella McIntyre at the head, the show opening Aug. 24 at New London, Conn.

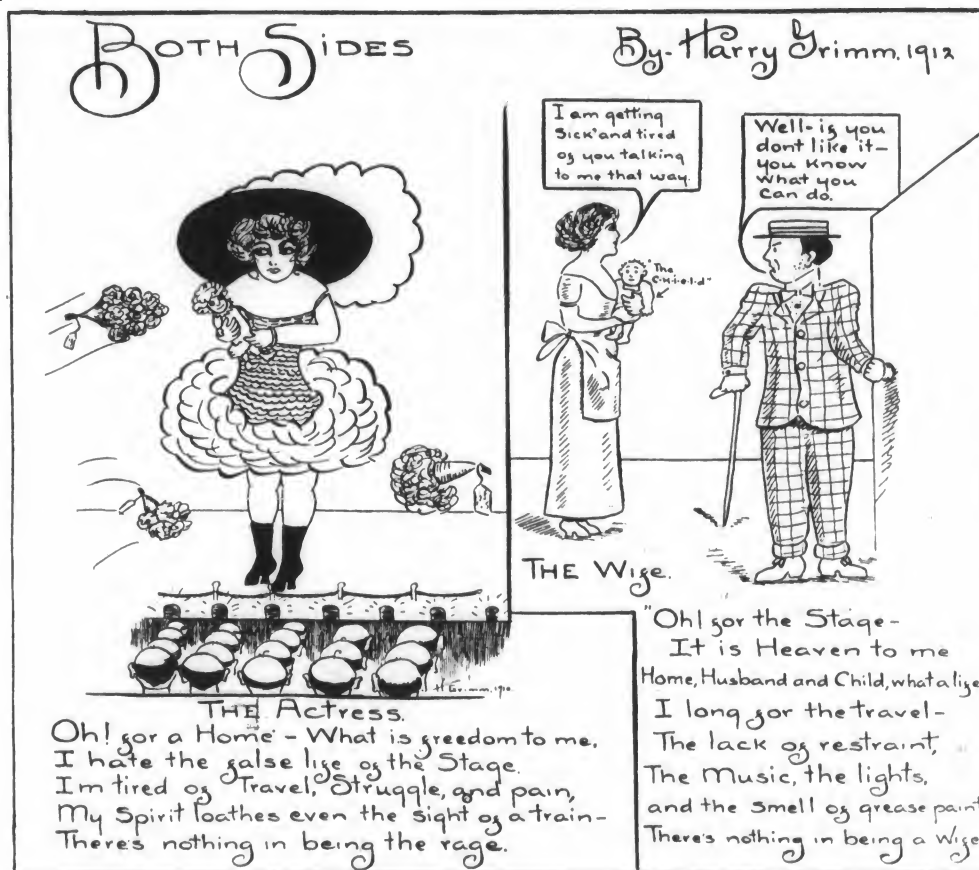
The next Gaites attraction out will be Kitty Gordon in "The Enchantress," which starts Sept. 16 at Atlantic City.

So far "Thais" and "Bright Eyes" have not been leased by Gaites to any of the road managers.

## BAD LUCK SO FAR.

When the Gaiety reopens its season Monday night Douglas Fairbanks will be seen in the principal male role of "Officer 666," which piece will continue there indefinitely. Cohan & Harris' "Room 44," which the firm gave a trial out of town, will be vivisected and placed in condition for a road tour. "Stop Thief," another Cohan & Harris piece intended for the Gaiety, if successful, has been temporarily withdrawn. It opened at Atlantic City last week.

The first attraction for the Cohan theatre has not been decided upon, though the season may start there with George M. Cohan in his own play, "Broadway Jones."



# PARIS

By E. G. KENDREW  
65 Bis Rue St. Didier

Paris, July 30.

With the exception of the Moulin Rouge and Cigale the Parisian "winter" music halls will be closed in August. All will reopen by Sept. 2, although the "summer" resorts will probably not terminate until October.

The Vaudeville Gymnase and Porte St. Martin have this week had to close, so that the only theatres now playing in Paris this month are the Varieties, Renaissance, Comedie, Francaise, Opera, Apollo and Dejazet. Even "Le Petit Cafe" has ceased to draw. The season is very slack, after a poor year.

In February, 1906, Mary Garden was engaged by the impresario Marcus for a two-months' tour in Europe, at \$290 each performance. Claiming the advertising was not sufficient, Mary declined to start out, and brought an action against Marcus for \$1,930 damages. The impresario naturally brought a counter claim for just double, and won the two suits, against which the singer appealed. By a judgment of the Appeal Court just rendered she again loses both actions.

The work of erecting the monument to Beethoven in the woods of Vincennes, near Paris, has been commenced.

Bella Atkins, an American singer, has been engaged for the Apollo, Paris, and is at present appearing in the "Merry Widow" at that theatre.

Jean Charlot requests me to state that he has taken over the business of his brother, Andre Charlot, as agent in Paris, on the appointment of the latter as general manager of the London Alhambra.

R. Trebor, who organized a few matinees at the Theatre Femina last season, has joined Abel Deval as partner to co-manage the Theatre de l'Athenée and the winter season at the Folies Marigny. It was previously reported that the actor André Brulé would manage the Athenée, but he has arranged to join with Richemond for running the little Theatre Femina, which will be a regular legitimate house this year. Brulé, however, will complete his contract at the Athenée and appear at that theatre in the new piece by Lucien Besnard, prior to opening at the Femina.

Manager Antoine has booked another music hall artist to play at the classical Odeon. Mlle. Allema, well known here as a café-concert singer, will appear next season in the role of Toinette in Moliere's "Malade Imaginaire."

It was recently reported that in 1914 the Jardin de Paris would disappear. The Municipal Council has decided to leave the famous garden intact, and a new lease will probably be granted, but with an increased rent.

Bertha Wortleys, gymnast, aged 25, travelling with the Excelsion Circus, while rehearsing at the Hippodrome, Douai, France, fell 20 feet from a trapeze onto her head and broke her collar bone. She is in a dangerous condition.

Olga Flora, a café-chantant artiste, fairly well known in Italy, was shot dead by a young storekeeper in Naples, July 20. The man then killed himself. Jealousy was the cause.

The present show at the Cigale will come to an end July 31, when Manager Flateau will close the hall for the summer. His past season has not been a brilliant one. Harry Blount may lease the hall for August, and run a show of his own, on the same lines as the "summer season" at the Scala. Madge Lessing, the only star of the present Cigale revue, informs me she will rest at a French seashore resort until she returns to Berlin in September, to take a part in the Metropole show. She will return to Paris in May, and appear in an operetta.

In order not to cause confusion with the name of the Theatre des Champs Elysées (the new house in the Avenue Montaigne, being built by G. Astruc's group), the other theatre in the Rue du Collège (Paul Franck group), and which had been announced as the Theatre de l'Elysée, will be called Theatre Imperial.

## "MY MAKE-UP BOX."

By Harlan P. Briggs.

No golden treasure-chest e'er bore  
Such wealth as lies within;  
No genil's magic could do more  
Than this plain box of tin.  
The spring Ponce de Leon sought  
Within it may be found;  
With youth and beauty it is fraught,  
And mirth and love abound.

It carries me to any sea  
Or clime I wish to go;  
Its wand of grease paint makes of me  
A Lear or Romeo.  
Shylock, Iago and the Moor  
Are all confined within,  
The city chap and country boor  
Come from this box of tin.

When weary wandering after work  
Has caused my soul to sigh,  
And everywhere there seems to lurk  
Defeat in all I try;  
And they who once were glad to greet  
Me, when I starred, with pride  
Now when they meet me on the street  
Cross to the other side.

One treasure of the long ago  
Is loyal to me still;  
A Caesar or a Romeo  
I may become at will.  
I may be King or hero brave,  
Prime Minister or saint  
If I unlock this box and wave  
Its magic wand of paint.

## THE WAIL OF THE HICK

By JOHN J. O'CONNOR.

(Wynn.)

You know I've been listenin' to all this tommyrot about the great fishin' up around Mushkeaton, Michigan, so last week bein' pretty hot around Chi, I grabs the tail end of a fast freight and ratties up to the joint on the quiet, to kinda get a flash at some o' them men-eatin' sharks that the actors have been claimin' to pull outa the lake every other day or so, and take it from me, Cull, its the bunk.

"In the first place them guys don't go up there to fish at all. They just go up there to sit around and get all sunburned and worry about how the show graft is goin' to run itself next season.

"Mushkeaton is named after two actors. One o' them is a nigger impersonator and the other one has got a big family. It's a swell burg at that, only the best part of it is buried under high tide half the time. You understand, it's one o' them places where the author wrote the Main street in first with indelible ink and then penciled in the alleys and suburbs with a hunk o' chalk to make a phony showin'.

"Gee, it must be orful lonesome up around that joint about the fag end o' November. But what makes the big squawk with me is the real natives. No sooner'n I hit the station and did a flyin' Brody offen' the caboose, a tan colored dinge floats up alongside o' me and asked me if I wanted to take a dash around the joint in his hack and get a pipe at the sights. When I slips him four bits and shoves the Cribbage Kid in ahead o' me, he turns around to another amber colored bloke and says 'S' long Andy, I gotta big time load this trip.' Can you imagine? And every time his animal started to go to sleep he hollers up-stage, 'Betsy, old, girl, up-stage.' I calls it an animal 'cause I know it wasn't a horse. And then after he drives us up the main stem for about two blocks he heads for a stable and sings out to me, 'Your cue, boys, next performance at eight-thutty.'

"Well, we hikes on down the road for about a mile until we comes to a shanty with a sign outside readin' 'Boarders wanted.' I'm kinda weak in the grub chest so we blows inside and calls for a square meal with all the trimmin's. An old bloke was runnin' the slab and he lays out a flock o' grub that would drive a handout hobo to the woodpile on the double-quick, but we can't enjoy the mess because the old guy is talkin' all the time and when a bloke keeps lettin' off gas it always interferes with my scoffin.

"Anyhow what he didn't tell us about the place ain't worth knowin'. Accordin' to him, three weeks in Mushkeaton will cure anything from the gout to cholera morbus and then when he starts to wander into the bull and tell us about the size o' pike they yank outa the lake, we kinda sashays out sideways so's not to wake him up.

"Well, Harvey, we finally makes a bed camp after kinda accidentally stumblin' into an actor friend o' ours

## BIG DOINGS FIELD DAY.

The Field Day for the Vaudeville Comedy Club at the Brighton Beach race track has been set for Sunday, Aug. 25.

A 25-mile handicap automobile race is to be the main event. Entries are limited to the theatrical profession, with owners driving. Among those so far indicating an intention of contesting are Harry Fox, Carter DeHaven, Chas. King, Geo. Murphy, Bernard Granville, Frank Otto, Jos. M. Schenck, Charles Ahearn, Doc Armstrong, Jim Diamond, Charlie Howard. This is expected to develop a second race within itself, as Messrs. Fox and DeHaven will carry considerable money as to how they finish respectively.

A special match auto race will be between Fred Cummiskey (in the National that has a record of 95 miles on the road and which won the Elgin Road Race) and Charles Ahearn in his National racer. The winner must take two heats out of three, each three miles.

A ladies' auto race of three miles has for contestants to date: Nellie Nichols, Minerva Coverdale, Madge Fox, Charlotte Greenwood, Vivian Prescott.

Motorcycle vs. auto will be one of the events. Abe Feinberg on the cycle will ride against a machine to be selected. A bicycle race will also be held, while a clown band will furnish the music during the general sports of the day. There will be potato, hurdle, sack and the usual assortment of races for men and women.

Harry Tighe and Sam Chip are to run 100 yards in tights.

Prizes will be given to the winners and seconds.

Mr. Ahearn, chairman of the committee in charge of the affair, has selected as his assistants: Felix Adler, Lou Anger, Harry Denton, Irving Cooper, Walter Percival, Dave Ferguson, Joe Dixon, Geo. Le Maire, Murray Fell.

## UNION HILL'S STRUGGLE.

Union Hill, N. J., Aug. 7.

The show business, especially stock, is picking up here. At present two stock companies are waging a merry war, the Hal Florence troupe running at the big airdome on Bergenline avenue, while the Hudson theatre stock is also in full swing. It will close Sept. 15 for the vaudeville policy once more.

Charles Burroughs is financing the stay of the Florence company which puts on three different shows each week. With the prices 10-15, the airdome has been packed of late.

Work has started on a new vaudeville theatre on Bergenline avenue, which is expected to be completed before the first of the new year.

who invited us to flop at his shanty for ten days and bein's it won't cost us anything we decide to stick over for the big show. Just yet they ain't nothin' transpired, so to speak, but we'll drop you a line next week and give you an itemized account o' the big vacation."

London, July 31.

Thanks to VARIETY and the stand it has taken against the wholesale system of "copying" which has been rife in vaudeville these last few years, a move is being made in England to establish a Vaudeville Authors' Protective Association. It is intended to get together all the best class writers of vaudeville material. When establishing themselves in regular form, they will approach the various vaudeville managements in this country with a view to obtaining their aid in preventing and, if necessary, punishing transgressions of the moral law, for legally the brain-thief seems to be afforded the protection necessary for him to carry on his nefarious work. It is rather singular, and a commentary upon the artists' organizations that it has been left to an outside influence to attempt to check the pernicious and sometimes glorified sneak-thief tactics of certain performers. Though the assembled organizations of the artists met in Paris last year and decided that something should be done by way of protecting artistes' material in all countries, nothing tangible seems to have been done since.

It would appear that the position now is that the artists' organizations are afraid to protect artists against themselves. Of course, there are many instances in which artists are the dupes of unscrupulous adapters. The position as far as England and America are concerned, is becoming worse. There seems to be no doubt that a number of artists in America act as agents in the collection of material for their friends in England, and that some of those in England reciprocate by taking material of English artists and handing it over to players in America.

The disinclination of the American managers to book sketches of a gruesome nature, particularly those containing murders, is likely to be emulated in England. A year or two ago nearly every dramatic sketch in the music halls was a murder story. It is gradually becoming to be realized that the variety theatre is meant to be a place primarily of amusement. Certainly it was never intended that people should go there to have their nerves shocked. Gun play in certain instances is permissible, but out and out murder, particularly when the agony is intensified, has no place in vaudeville.

The success of Grand Guignol plays in an English theatre has tempted some of the music hall folk from time to time to book adaptations from the French thrillers. A recent instance was "Striking Home" at the London Palladium. It was an adaptation from Sabotage and is a poignant indictment of the methods of strike leaders. It tells the story of a strike leader who with his own hand stopped the engines of the lighting of the city, unaware of the fact that at that moment while the doctor was at his home preparing to operate on his only child the lights go out. The man returns to his home proud of what he has done, and to his great horror finds that the absence of light has caused

## LONDON

**VARIETY'S LONDON OFFICE**

8 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

**W. BUCHANAN TAYLOR, Representative.**

(BAYARD)

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

the child's death. It was played by a company selected by Arthur Bouchier, and headed by Edmund Gurney, Oscar Adye and others. It goes without saying that it was extremely well acted, but it was also very horrible. It had a mixed sort of reception. The effect upon the audience was such that they did not recover their spirits until several turns had passed in review. This is not the kind of relaxation that a music-hall audience looks for, nor is it the kind that the managers should insist on giving to their patrons. Perhaps "Striking Home" will act as an object lesson.

There is another kind of sketch in the music halls here which is having a heavy vogue. It is the eternal Triangle type and is being presented in varied forms. One of the latest seen is called "An Object Lesson," the work of Frederick Sergeant. A lawyer discovers that his best friend is in love with his wife. An accident gives him a sight of them in each others' arms. He realizes that the affair has not gone too far, and as the lover has previously sought his advice on the situation without mentioning who the woman is, the husband is able to tell him exactly what to do. He cites what he pretends to be a purely imaginary case, the details of which fit exactly the position of the wife and her lover. He works up the situation to such an extent that the intruder practically confesses at the point of what he supposes to be a pistol, but which turns out to be nothing more dangerous than a pipe case. The young lover goes to Brazil and the husband and wife are left together. Played by Margaret Holstan and Gerald Robertshaw, it is an excellent entertainment and good for any kind of vaudeville.

Crouch and Welch, who opened at the Tivoli last week, found themselves considerably hampered in the size of the stage of that house. Their whirlwind and eccentric dancing which apparently should be their strong suit was entirely nullified by the fact that they had not room in which to work.

Olga Petrova went away from England a mediocre act. She returned to the London Pavilion considerably polished and with a far greater idea of what is demanded in vaudeville. Her American experience has placed her in a much higher position, and with sufficiently good material she ought to have no difficulty in getting along anywhere. The least successful portion of her entertainment was her attempted simulation of a French woman. We have had so many real French women here who do this kind of work and more

pointly that Olga can afford to cut this end of her work.

Genée is concluding her engagement at the Coliseum, and is preparing to leave for the United States, where she will enter on a 1900-mile tour. She returns to the Coliseum next spring.

Gypsy and Russian ballets seem to be having another run in London. In addition to the "Scheherazade" at the Coliseum, there will be the Czech ballet, "La Blacajesca," which comes direct from Prague to the London Hippodrome, and a Russian Gypsy ballet, called "Gypsy Night," at the Alhambra. This latter production will have eleven Russian women and one man.

It appears that rumors have been pretty busy about G. L. Archer, who runs an American tailoring establishment in Cranbourn street, London. He has received a number of letters from New York and the States, stating that it has been said around New York that he was down and out, and in a precarious state of health. On the contrary, he is extremely robust and his business seems to be prospering to more than a satisfactory extent.

Billy Marshall and Ernie Crossley are to open here at the Granville, Waltham Green. They are billed as "America's Foremost Honeyboy Minstrels."

Clifford Fisher and Johnny Collins have been seen roaming about London together lately. Fisher looked full of affluence and Collins wore a mysterious air. Alec Fisher seems to have Robledillo so well tied up the



WILLIAM RUSSEL BOHM.  
SUCCESSOR TO FRANK BOHM.

wire walker has to ask his permission even to buy cigarettes.

H. B. Irving has been engaged by Arthur Collins to play "Nobody" in the autumn production of "Everywoman" at Drury Lane.

George Robey has consented to contribute \$750 a year to the Music Hall Home, Brinsworth, founded by Joe Elvin.

The Stoll houses at Manchester, the Hippodrome and Ardwick Empire have paid a dividend of 10 per cent. less income tax. The Coliseum returns a dividend of 20 per cent. less income tax, whilst the Hackney and Shepherd's Bush Empires in the same management show 5 per cent. less tax; the Palace, Leicester, also a Stoll house, registered 8 per cent. The Tivoli, London, after making a net profit on the year of over \$32,000, pays a dividend of 8 per cent. for the twelve months.

Cartmell and Harris are repeating their last year's successes here. At the Victoria Palace last week they carried off the honors. Their act is so clean cut precise and graceful, that they would have difficulty in making a failure anywhere. They are preparing a new setting for the turn.

George Mozart's daughter has married.

"Fiddle-dee-dee," Irving Berlin's song, has been let go with a big bang. The great boosting ground of the summer is the Isle of Man, a popular summer resort in the Irish Sea. Here, most of the big numbers are launched preparatory to the big boom of the fall and Christmas time. Hundreds of thousands of holiday makers are this week singing "Fiddle-dee-dee."

The Palladium has gone in for legitimate stuff with a vengeance. This week's bill includes Arthur Bouchier's company in "Striking Home," Louis Bradfield in a musical comedy sketch, Kate Cutler in a musical comedy sketch, Jean Alwyn and Ruth Vincent as singles. The remaining acts belong to vaudeville.

Yorke and Adams opened at the Finsbury Park Empire for their London debut. Whilst they are good in their class, they are not remarkably different from many other Hebrew couples we have seen over here.

A big hit on the Finsbury Park Empire bill was Bertie Fowler in her baby talk, imitations of an Irish cook, and a young "souse." It is the best monolog stuff yet handed out here by a woman, but Bertie has something to learn about coming on and getting off the stage.

The following pieces will be taken off immediately: "Autumn Manoeuvres" at the Adelphi, "The Bear Leaders" at the Comedy, "At the Barn" at the Prince of Wales, "Bella Donna" at the St. James's, "Jell's" at the Wyndham's.

# BILLS NEXT WEEK (August 12)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. F. A." Western Vaudeville Managers' Association (Chicago)—"S-C" Sullivan-Considine Circuit—"P." Pentages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. F. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"Mdo." Fred Mardo (Boston)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Chch." Church's Booking Office (Boston)—"T. B. C." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"Fox." Ed. F. Kealey (William Fox Circuit) (New York)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Nat." National Booking Office (C. Wesley Fraser) (Boston)—"Shdy." M. R. Shedy (New York).

## New York

**HAMMERSTEIN'S** (ubo)  
"Salome"  
Hou-Jai  
"Don"  
Marshall Montgomery  
Windsor McCay  
"Visions D'Art"  
Bert Fitzsimmons  
Maydn, Dunbar & Maydn  
Hickey's Circus  
Conrad & Whidden  
Burns & Fulton  
Olympia Trio  
Go den & Mead  
Smith Bros  
5TH AVE (ubo)  
Malcolm Scott  
Cyril Chadwick Co  
Norton & Lee  
Primrose Four  
Grace Wilson  
Francis Yates  
Foy & Clarke  
Robt Emmett Keane  
Max's Circus  
Three Shewey Boys  
UNION SQ  
Ida Brooks Hunt and Cheridah Simpson  
Jessie Busley & Co  
Olive Briscoe  
Felix Adler  
Hermes Timberg  
Martineti & Sylvester  
Novelty Four  
Claude Roope  
Mile Martha  
AMERICAN (loew)  
Bon Air Trio  
Folly Bergers 8  
Chas Buckley Co  
John Neg  
"Slums of Paris"  
Deeley & Butler  
Great Zircus  
Beale LeCount  
Kelly & Mack  
2d half  
El Ray Sisters  
Juliette  
Harry Bouton Co  
Leo Beers  
"Slums of Paris"  
DeHaven & Ruby  
Beale LeCount  
Johnson, Howard & Lizette  
(Two to fill)  
GRAND (loew)  
McGinleys  
Knight Bros & Sawtelle  
(Four to fill)  
2d half  
Waldo  
Thomas & Ward  
(Four to fill)  
PLAZA (loew)  
Clay Crouch  
(Four to fill)  
2d half  
The Van Dykes  
Teddy Dupont  
(Three to fill)  
DELANCEY ST (loew)  
Flying Wa do  
May & Collins  
Gladys Vance  
Alf Ripon  
Two Frankfords  
Ezler & Webb  
Edwards & Irene  
Cornelia & Wilbur  
2d half  
Two Hennings  
Lambert & Van  
Carlton Sisters  
Hilton & Nannon  
Mahoney Bros. & Daisy  
Jimmie Goldes  
Lester Bros.  
(One to fill)  
GREILEY (loew)  
Inez Lawson  
Lambert & Van  
Woodward's Dogs  
Mahoney Bros. & Daisy  
"Love Specialist"  
Arthur Rigby  
Two Hennings  
(One to fill)  
2d half  
Ruth Becker  
Amoroso & Mulvey  
Alf Ripon  
Brady & Mahoney  
Chas Buckley Co  
Floyd Mack  
Adair & Dahn  
(One to fill)

## NATIONAL (loew)

Aurisma  
Geo Hall  
Mae Elwood Co  
Mumford & Thomson  
A-airs Dahn  
(Two to fill)  
2d half  
Great Kerrell  
Vanity  
Ezler & Webb  
Bruce Duffett Co  
Doan & Carter  
Kelly & Mack  
(One to fill)  
LANCOLN (loew)  
Edwards' Dogs  
Amoroso & Mulvey  
Leo Beers  
Healy & Adams  
Doan & Carter  
Harry 2d half  
Victorine & Zolar  
Geo Hall  
Jane Madison Co  
Bigelow, Campbell & Haydn  
Alice DeGarno  
(One to fill)

## YORKVILLE

(loew)  
Shaw & Lee  
Dolly Morrissey  
Hilton & Nannon  
Arlington Four  
Steiner Trio  
(One to fill)  
2d half  
Woodward's Dogs  
Billie West  
Geo Leonard Co  
Gaylord & Herron  
Fisher & Green  
Great Zircus  
TTH AVE (loew)  
Vanity  
Jimmie Glides  
The Clippers  
Bruce Duffett Co  
DeHaven & Ruby  
The Handalls  
2d half  
Shaw & Lee  
Belle Dixon  
Mumford & Thomson  
Mae Elwood Co  
Inez Lawson  
The Tod Nods  
FOX (fox)  
Rose Gordon Co  
Grasfield & Deham  
Hoffman & Hoffman  
Miano Iduo  
Hamilton & Barnes  
Emma O'Neill  
2d half  
(Filled by first half from Gotham, N Y)  
GOTHAM (fox)  
Harmony Boys  
McGee & Livingston  
Dave Kindler  
Rose Farrell  
(Two to fill)  
(Filled by first half from Folly, Bklyn)  
RIVERSIDE (fox)  
Percival Reynolds Co  
McBride & Cavanagh  
Payne & Lee  
Lewis London  
Camille Scherer  
(One to fill)  
(Filled by first half from Fox, N Y)  
STAR (fox)  
Smith & Champion  
Fkiyu & Fkiyu  
The Rosalies  
Conboy & Whitsea  
Winifred Stewart  
(One to fill)  
(Filled by first half from Wash, N Y)  
CITY (fox)  
Salome Park Co  
"Big Bluff"  
Connelly & Lescault  
3 Rankins  
Mattie Brown Co  
Granville & Mack  
Ethel Beron  
(Two to fill)  
(To fill)  
WASHINGTON (fox)  
Jane Dara Co  
Moore & Serts  
Mason & Pierce  
Wood & Meadows

## Madga Dahl

Basil Brady  
2d half  
(Filled by 1st half from Comedy, Bklyn)  
Brighton Beach, N. Y.  
HENDERSON'S (ubo)  
Maude Hall Macy Co  
Tempest Sunshine Co  
Trovaro  
Rube Dickinson  
Morris & Kramer  
Revolving Collins  
Stein Esthor Trio  
MUSIC HALL  
"Everybody"  
Beale Wynn  
Charlie Ahearn  
Troupe  
Ma Belle  
Jolly & Wild  
Hallen & Fuller  
Frank Morrell  
Dale & Droy  
NEW BRIGHTON  
Louise Gunning  
McMahon & Chappelle  
Rooney & Bent  
Lida McMillan & Co  
Athletic Girls  
Claudius & Scarlett  
Redford & Winchester  
Harry Breen  
Bobby Pandit & Bro.

## Brooklyn

COMEDY (fox)  
Florence Lavery  
Hanson  
Livelyn & Stanley  
Roe & Montrose  
Lane & Kenny  
Ray Belmont  
2d half  
(Filled by 1st half from Nemo, N Y)  
FOLLY (fox)  
Mr & Mrs Lewis Dean  
Griffin & Lewis  
Orville & Frank  
Yaeger & O'Brien  
Curtiss Trio  
Don St Clair  
2d half  
(Filled by 1st half from Star, N Y)  
FULTON (loew)  
Juliette  
Floyd Mack  
Gaylord & Herron  
Bigelow, Campbell & Raydn  
The Tod Nods  
(One to fill)  
2d half  
May & Collins  
Two Frankfords  
Low Brice  
"Love Specialist"  
6 Merry Youngsters  
Lantry Bros  
LIBERTY (loew)  
Waldo  
Thomas & Ware  
Lester Bros  
(Two to fill)  
2d half  
Chalk Tracey  
The Handalls  
(Three to fill)  
JONES (loew)  
The Van Dykes  
Teddy Dupont  
Maud Parker Co  
2d half  
Wilbur Sweetman  
Healy & Adams  
(One to fill)  
COLUMBIA (loew)  
Chalk Tracey  
(Four to fill)  
2d half  
Clay Crouch  
Maud Parker Co  
Great Farrell  
(Two to fill)  
SHUBERT (loew)  
El Ray Sisters  
Ballo Bros  
Great Kerrell  
Ruth Becker  
"Fun in Barber Shop"  
Brady & Mahoney  
Lantry Bros.  
2d half  
Flying Wallo  
Deeley & Butler  
Gladys Vance  
The Clippers  
"Fun in Barber Shop"  
Arthur Rigby  
Steiner Trio

## BIJOU (loew)

Billie West  
Victorine & Zolar  
Low Brice  
"Futurity Winner"  
Merry Youngsters  
Alice DeGarno  
(One to fill)  
2d half  
Low Palmore  
Aurisma  
Arlington Four  
"Futurity Winner"  
Edwards & Irene  
Cornelia & Wilbur  
Atlantic City  
SAVOY (ubo)  
Carrie DeMar  
Willard Simms Co  
McKay & Cantwell  
Joe Jackson  
College Trio  
Belle & Caron  
Darrell & Conway  
Reid Sisters  
BETHLEHEM, Mont.  
ACME (sc)  
Aug 14-15  
Buses's Dogs  
Ausetto  
Thos P Dunne  
Harry Brooks Co  
"Night Roof Garden"  
Boston, Mass.  
ORPHEUM (loew)  
Jeanette & Gold  
Anderson-Burt Co  
Field Barnes  
Theo  
Quaker Girls  
Knapp & Cornelia  
(Two to fill)  
2d half  
Collette Trio  
Felix  
Morris & Henshaw  
Major & Roy  
Theo  
Dow & Dow  
The Hedders  
(One to fill)  
"The Clow"  
Miss Albertina Rasch  
Joe Langan  
Bixley & Lerner  
Winsor Trio  
Swan & Bamard  
Melrose & Kennedy  
McCormack & Irving  
Dixon Sisters  
Brookline, Mass.  
CITY (loew)  
Hyde & Williams  
Babe Smith  
"Night in Park"  
2d half  
Swor & Westbrook  
Moore & Young  
"Night in Park"  
Butte, Mont.  
ORRIN (sc)  
Chapman & Berube  
Russell & Church  
Ward Kalre Co  
Green McHenry & Dean  
Wayne & Girls  
Calgary, Can.  
EMPIRE (p)  
(Open Thurs. Mat.)  
Woolfolk's Chiclets  
Keene Trio  
Skating Bear  
Tom Kelley  
Paul Gordon & Rica  
Chicago  
MAJESTIC (orph)  
Edward Ebeles Co  
Two Local Cartoons  
Colonial Septet  
McConnell & Simpson  
Harry Beaumont Co  
Will Dillion  
Coombs & Aldwell  
Pettie Mignon  
Three Hassans (first American appearance)  
Chester Pk (m)  
(Open Sun. Mat.)  
Osborne's Pets  
Xylophone Philids  
Detmar Troupe  
Kawana Bros  
Flo & Olie Walters  
Denver  
ORPHEUM  
(Opening season)  
Frank Keane Co  
Wynn & Russon

Kirksmith Sisters  
Edna Luby  
Stein Hume & T  
Kremka Bros  
Great Libbey  
EMPRESS (sc)  
(Open Sun. Mat.)  
Richard Wally  
Dixie Girls  
Grenier & LaFosa  
Musical Nomes  
Uno Bradley  
Eight Saxones  
Detroit  
— TEMPLE  
"Detective Keen"  
Prince Florio  
Melody Maids  
Arthur Deagon  
Armstrong & Ford  
Three Alex  
Stuart & Keeley  
Fall River, Mass.  
ACADEMY (loew)  
Collette Trio  
Morris & Henshaw  
Dow & Dow  
The Hedders  
Knapp & Cornelia  
Quaker Girls  
Anderson-Burt & Co  
(One to fill)  
PREMIER (loew)  
Felix  
(One to fill)  
2d half  
Field Barnes  
Jeanette & Gold  
Grand Rapids, Mich.  
RAMONA PK (orph)  
"In 1000"  
Tommy Dancers  
J J Morton  
Idianas Troupe  
Smythe & Hartman  
Delmore & Onelda  
Hoboken, N. J.  
LYRIC (loew)  
Geo Leonard Co  
Great Zarrell  
(Three to fill)  
2d half  
Jessie Edwards Dogs  
Knight Bros & Sawtelle  
Bon Air Trio  
(Two to fill)

Philadelphia  
KEITH'S (ubo)  
Meisteringers  
Great Ergout  
Baby Helen  
Tebow's Cats  
Eddie Ross  
Keno & Green  
Byer & Bro  
BIJOU (ubo)  
"Texas Tommy"  
Dancers  
Arthur Buckner  
Bernard & Scarf  
Chinquilla & Newell  
Frank Sherman  
Gingras & Co  
Portland, Ore.  
ORPHEUM  
Bliss Ruggles Co  
Milton De Longs  
Caesar Neal  
De Witt Burns & T  
Wm Raymore Co  
Godfrey & Henderson  
Flying Weavers  
EMPRESS (sc)  
The Sombreros  
Will Rogers  
Sullivan & Bartling  
Leona Guernsey  
Curry & Riley  
Travilla Bros  
(Open Sun. Mat.)  
Four Casters  
Cantor's Kids  
Nadie  
Matthews & Mack  
Zemita  
Sacramento,  
EMPRESS (sc)  
(Open Sun. Mat.)  
E J Moore  
May Ellmore  
Leroy Harvey Co  
Kelly & Wilder  
Clarence Wilbur Co  
PANTAGES  
(Open Sun. Mat.)  
Jewell's Manikins  
Francisca Redding Co  
Southern Girls  
Raymond  
Williams & Wolford  
Salem, Mass.  
SALEM (loew)  
Moore & Young  
Swor & Westbrook  
Major & Ross  
2d half  
Hyde & Williams  
Babe Smith  
(One to fill)

San Francisco.  
ORPHEUM  
(Open Sun. Mat.)  
Charlie Case  
W H St James Co  
Burr Lauphphine & Hop  
Johnson's Travelog  
Neilson's Boys  
Bertha Kalisch Co  
Chick Sales  
Katie Guntlin  
EMPRESS (sc)  
(Open Sun. Mat.)  
Leo Leonards  
Frankie Drew  
Jack Gardner Co  
Valentine Vox  
D'Arcy & Williams  
Wyoming Pastimes  
PANTAGES  
(Open Sun. Mat.)  
Bard Bros  
Moretti Opera Co  
Billy Brown  
Great Eldon Co  
Imperial Dancing 4  
St. Louis  
FORREST PK (orph)  
7 Belford  
Knott Wilson  
The Grasses  
Ronair & Ward  
Lettel Sisters  
PRINCES  
"Princess Maids"  
"Confusion"  
Jones & Barclay  
Sisters Endeje  
KING'S (craw)  
Emmet & Emmet  
Trolley Car Trio  
Lee Zimmerman  
Musical MacLaren  
Marks & Lee  
SHENANDOAH  
(craw)  
Meade Sisters  
O Oliver  
"Cree"  
Herbert & Dennis  
Jack Reid Co  
ARCO (craw)  
Bobby Carrol  
Kopeland Bros  
Stuart & Hall  
Carson Sisters  
Jennings & Jewell  
Cusick  
NEBRASKA (craw)  
Con exy Sisters  
Jack Pini  
Wells Bros  
Belle Halley  
Wells Bros  
Jennings & Jewell  
Kopeland Bros  
Belle Halley  
JACK FINE  
AUBERT GDNS (m)  
(Open Sun. Mat.)  
Mangean Troupe  
Crenyon  
Edith Haney  
PENROSE GDNS (m)  
(Open Sun. Mat.)  
Three Three Fellows  
Rostow  
Rappos Sisters  
CAL GDNS (m)  
(Open Sun. Mat.)  
Five Musical Lassies  
Yalto Duo  
Zeno & Mandel  
St. Paul  
ORPHEUM  
(Open Sun. Mat.)  
(Opening season)  
Gautier's Toy Shop  
Ed Blondell Co  
Owen McGliveney  
Diero  
Mary Elizabeth  
Muriel & Frances  
Berg Bros  
EMPRESS (sc)  
(Open Sun. Mat.)  
Neuss & Eldred  
Bohemian Quartet  
Robert Hillredth Co  
Klass & Bernie  
Verona Troupe  
Seattle  
ORPHEUM  
(Open Sun. Mat.)  
Ed Hayes Co  
Grace Cameron  
Carl McCullough

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# STOCK

## MOROSCO'S NEW SHOW SOON.

Los Angeles, Aug. 7.

The prolonged engagement of Laurette Taylor in "Peg O' My Heart" at the Burbank was brought to a close Aug. 8.

Sunday afternoon Richard Bennett, Mabel Morrison and Ada Dwyer made their debut as stock entertainers in their original parts in the Armstrong-Mizner underworld success, "The Deep Purple."

Whenever the Burbank patrons shall have shown a disposition to tire of this play, Manager Morosco promises the return of Forrest Stanley from the Alcazar, San Francisco, in Richard Walton Tully's piece, "Cupid, the Cow Punch."

Miss Taylor is to be seen this fall in a New York presentation of "Peg," and, according to the present Morosco managerial schedule, will not return to Los Angeles until next May. It is probable she will act at the Alcazar, San Francisco, for a short time in August before going east for the Broadway premiere of the Manners' comedy.

It is believed "The Money Moon," a new Morosco offering, is to be the next play in at the Burbank after "The Deep Purple," and it is expected that the interpreting cast will again include Harry Duffield, who is reported to be rapidly regaining his health after a serious illness of several weeks.

## CHAMPION MONEY MAKER.

Boston, Aug. 7.

John Craig, star and manager of the Castle Square theatre, has renewed his lease of the house for another five years.

The present lease has one more year to run, but the option for a renewal was to expire in another month.

Craig has made more money than any other stock manager in the country.

## STOCK PIANO PUBLICITY.

Boston, Aug. 7.

Lindsay Morison, manager of the Majestic Theatre Stock Company, of which Nance O'Neill is the present leading lady, has offered a \$350 piano to the most popular saleswoman in the Boston department stores.

Miss O'Neill closes the stock run Aug. 17.

## FOSSE MANAGING METROPOLIS.

Louis J. Fosse (Duke), who traveled ahead of Cecil Spooner's road company for several seasons and for two years was treasurer of the Metropolis, has been appointed resident manager of the stock house, succeeding R. W. Little.

Little will manage the road tour of C. E. Blaney's "One Day" company.

A late acquisition to the Orpheum stock, Jersey City, is Albert Parker for ingenue roles.

Carl Brickert has signed to remain all winter with one of Poll's permanent stocks. He is now in Springfield, Mass.

## BIG ST. JAMES COMPANY.

Boston, Aug. 7.

Theodore Friebeus and Robert Haines, in addition to Katherine Grey, have been engaged for the new stock company at the St. James theatre by M. H. Gulesian.

The theatre will open Aug. 30. It is Boston's newest playhouse. Mr. Gulesian has chosen Langdon Mitchell's comedy, "The New York Idea," for the opener. Only four matinees will be given weekly.

The company now consists of Katherine Grey, Beth Franklyn, Ethel Grey Terry, Grace Nile, Kate Ryan, Robert T. Haines, Theodore Friebeus, Dudley Hawley, Charles Abbe, William Yerrance and Sidney Riggs. Every member has either been at the head of their own companies or have held important positions with stock organizations.

## OPENING UP AGAIN.

Mt. Vernon, N. Y., Aug. 7.

Stelnarch & Hart, who run stock here during the winter, expect to resume operations at the South Fifth Avenue theatre early in the fall.

This company, despite its admission range, from 25c to \$1, did a big business last season.

## TRYING IT AT HIGH PRICES.

Jersey City, Aug. 7.

Labor Day will see the installation of the highest-priced stock company ever recruited for the Jersey shores at the Orpheum theatre, where stock has fizzled on some previous occasions.

James M. Brennan is promoting the new company. Through the Jay Packard agency, New York, he signed the following people: William J. Kelly and Maude Gilbert, late of "Ready Money," leads; Wright Kramer, formerly with Klaw & Erlanger's companies; Albert Parker, juvenile with William Gillette three years; Jimmie Jameson, Emma Campbell, Louise Gerard, Lillian Keller, Fraunie Fraunholz; Ralph Marthy, stage manager.

Wright Huntington, who recently closed a long engagement in the west, will be stage director.

In order to meet the heavy expenses for salaries and royalties, the prices will range to seventy-five cents.

## STOCK ENGAGEMENTS.

Engagements made this week through Jay Packard and Carolyn Lawrence were: Sue Fisher, Poll's, Scranton, Pa.; James Heenan, Florence Hill and Charles Chase, re-engaged, Blaney's American, Philadelphia; Margaret Lee, formerly of the Prospect, New York, to Poll's stock, Washington.

Harold Claremont has been signed as leading man for Phillips' Lyceum stock company which opens its annual Brooklyn engagement, Aug. 24. Other late signers were Joseph Granby, heavies, and Augusta West, characters.

William Barwald, who played heavies with a stock company at Baltimore this summer, has been engaged as stage director for Ottawa, Canada, this fall.

## CABARET NOTES

Atlantic City, Aug. 7.

Since the ban on singing was raised two weeks ago the tendency among the cafe proprietors has been to cut down the size of orchestras with the advent of the more popular "song birds." Maurice Levi, who, with the orchestra, was the attraction at Old Vienna, left Sunday night, after having played one month. The Cabaret in this cafe now includes O'Donnell, Kaufman and Wolf, Bunney Gray, and Sarah Goodie. At the Dunlop, besides Davidson's Orchestra, there are Schenck and Van, Billy Fagan and Billy Nolan. At Barnay's are Pete Murray, Kathryn Meisle, Jack Rose, Martini, Tom Kelly, Fred Cotter, and Joe Arnold, and Alfred Houser (banjoists). At the Jackson are Three White Kuhns, Beauford, Bennett and Beauford, Oscar Peters and Jos. Abrahams. At Goldy's are the Sidenburg Bros., Clem De Bruin. At the Islesworth the entertainers are headed by Geo. Offerman, whose name is out in electric lights. The others are Marian Green, Mlle. Georgette, May Frances and the World's Harmonious Four. At the Rudolf are the Folies Bergere Cabaret show intact, and "Texas Tommy" Dancers.

Los Angeles, Aug. 7.

A Cabaret feature has been lately added to the entertainment in Brink's Cafe on Spring street, between Sixth and Seventh. The current program includes Mme. Adelina Dossena, Italian soprano; Mina Strales, soprano, and formerly with the Hinshaw Opera Co.; Lorine Ramona, a former member of the "Louisiana Lou" company and a singer of syncopated songs; George Beech, a baritone from the east; Wilbur Ross, tenor; Jack Hibbard, cellist, and formerly with Henry Ohlmeyer and the Mason Opera House orchestra, and Mme. M. C. Gemunder, violiniste. The regular orchestra has been dispensed with.

Grace White is still at the Romano Rathskeller, Hoboken.

Buster Mack, the "ragtime boy," is at the Sorman's Hotel, Van Nest.

Jack Evans, formerly of Evans and Hoffman, is at the Navarre Hotel, Newark.

Tom Breen, Harry Breen's brother, is now connected with the Harold Rositer music house.

Abrams and Wolman have returned from Chicago to hold up F. A. Mills' song hits.

The Variety Trio (McGarvey, Traynor and Manno) are at the College Inn (125th street).

Nat Ward, Jessie Haywood, Miss Owning, Arthur Hanis and Jack Gleckstern are at the Park Inn, 181st street and Amsterdam avenue.

Jimmy Pepper, treasurer of the Bronx theatre, has given up his Cabaret known as the Echo (152d street) after a loss of \$1,600.

## ONE NIGHT ATTRACTIONS.

(Continued from page 13.)

ington) at Decatur, Sept. 1. A combination company playing "The Lion and the Mouse," "The Third Degree" and "The City" will also be sent out. Incidentally, the firm direct the destinies of the College theatre, Chicago, and the Warrington, Oak Park. The former opens Sept. 1 with "The Spendthrift"; the latter starts Aug. 31 with "A Woman's Way," both houses carrying stock companies.

In Chicago proper the legitimate season is practically under way with the Colonial housing "The Merry Widow Re-Married," which opened this week; the Studebaker carrying George Lederer's "The Charity Girl" and the Olympic with the baseball play, "Putting It Over."

"Fine Feathers" will be produced at the Cort this week; "The Military Girl" will also get started at the Ziegfeld. "The Littlest Rebel" re-opens McVicker's Aug. 17. A few days afterward the Chicago Opera House will bid farewell to the Kline-macolor pictures and prepare for the production of "Tantalizing Tommy" with Elizabeth Brice in the title role. The Garrick will offer "The Bird of Paradise" Sept. 1. On the same date the Illinois will begin operations with an all-star cast in "Oliver Twist." Labor Day will bring "The Whirl of Society" to the American Music Hall, and unless present plans miscarry Tully Marshall will come to Powers with "The Talker" sometime during that week. Labor Day is also mentioned for the opening of "The Garden of Allah" at the Auditorium and "The Girl at the Gate" at the La Salle. "Milestones" comes to the Blackstone about Sept. 20. Early in September the Princess will start things going with "Bought and Paid For" or "Peg O' My Heart."

The burlesque houses are now under way and split week vaudeville shops are preparing for the so-called "million dollar bills at ten cents a throw."

Charles Montgomery and Jack Carter have dissolved.

Josephine Morse has accepted a new playlet, "Much Too Much," which she shortly expects to launch in vaudeville with herself as the principal player.

## OBITUARY

James J. Waters, well known in labor circles and connected with the Marine Engineers' Benefit Association, of Brooklyn, died Aug. 1 at the Queens County Hospital.

Madeline Marshall (Mrs. Mike J. Coakley) died Sunday, Aug. 4, at Freeport, L. I., of tuberculosis.

Nora Getty, mother of Nellie Gray (Gray and Graham) died Aug. 4 at her home, Roanoke, Va.

Carl C. Harris, brother of Robert H. Harris, owner of the Harris-Parkinson stock company, now playing under canvas in Illinois, was killed in a railroad accident near Pueblo, Col., July 30.

## NEW ACTS NEXT WEEK

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

Itaydn, Dunbar and Haydn, Hammerstein's.  
Olympia Trio, Hammerstein's.  
Golden and Mead, Hammerstein's.  
Malcolm Scott, Fifth Avenue.  
Cyril Chadwick and Co., Fifth Avenue.  
Grace Wilson, Fifth Avenue.  
Robert Emmet Keane, Fifth Avenue.  
Francis Yates, Fifth Avenue.  
Herman Timberg, Union Square.  
Mlle. Martha (New Act) Union Sq.  
Louise Gunning, New Brighton.  
Maude Hall Macy and Co. (New Act),  
Henderson's.  
Schooler and Dickinson, Henderson's.

Ada Overton Walker.

"Salome."

9 Mins.; Full Stage (Special Set).  
Hammerstein's.

Ada Overton Walker's single-handed "Salome" was funny at Hammerstein's Monday. If Miss Walker did it the same way Tuesday, it was just as funny. A special orchestra, including Creator's Band, occupied the pit for the special event only. The strings played very well. They were the extra pieces engaged. Creator was leading. It looked at first as though he would hold up the act with the overture music. His hair commenced to splash all over. It wasn't until Creator remembered he was leading an orchestra instead of a band that he could make his hair behave. At that, though, the music was all wrong. Instead of the heavy classic stuff, the bunch should have been playing "Robert E. Lee." Ada could just tear that tune to pieces as "Salome," for she is the best "Salome" "Tommy" dancer who ever hit Broadway on a warm day. The setting looked real nice, and the music was really pleasant, but Miss Walker isn't going to do herself any good coming into Hammerstein's as "Salome" with the dance she has been doing for the past couple of years. Miss Walker wore a costume that resembled a "Salome" outfit. The colored artiste at the rise of the curtain stood at the head of a flight of stairs. Apparently she could not decide whether to move down to the footlights, but after a few seconds did so. When arriving there, she commenced to send her hands and arms outward in snakelike jerks, meantime pushing up either shoulder with the regulation "bear" shrug. It was some "Salome," boys, and catch it while it's going. If Willie Hammerstein can put this revival over, he can get away with anything. Although it may be said that in making up a headline for the occasion, perhaps "Salome" accomplishes its purpose. *Time.*

Two Hennings.

Club Juggling.

10 Mins.; Full Stage.

The Hennings, man and woman, are giving satisfaction in the "pop" houses with club swinging. The man works as a country yokel, but has little chance for comedy. Good act for the "pop" houses. *Mark.*

Bobby Barry and Co. (8).

"The Little Politician" (Comedy).

15 Mins.; Three (Interior).

Fifth Avenue.

Bobby Barry, a diminutive comedian of the Arthur Dunn type, who at one time played George M. Cohan's role in "Little Johnny Jones" on the road and has been identified with several musical pieces, is in vaudeville with a new sketch entitled "The Little Politician," by Charles Horwitz. Barry plays a former circus clown, who by a rare stroke of fortune is a prominent candidate for mayor of Kankakee, Ill. His opponent, Joshua Price (Ben Turbet) has a stenographer, formerly a circus girl in the same show with Dick Lyon (Bobby Barry). By flopping to his side and giving each man a kiss for his vote she wins the mayorship for little Dickie. The talk takes place in Lyon's office, with Price appearing near the end to hear the returns over the phone. On looks the act seems to have been thrown together overnight. It is inconsistent, overdrawn and lamentably shy of comedy. Mr. Turbet is a fill in as the opposing candidate. As far as the audience was concerned his part could have been omitted. Amy Mortimer as the "stenog" does most of the feeding and is on some of the song and dance numbers. Mr. Barry works hard, but the role is a handicap, as it offers no opportunities for his style of funmaking. A few remarks were laughingly received Monday night, but they are not sufficient to give the piece the strength desired to send it over. Barry's dancing keeps the act from falling from grace altogether. *Mark.*

Three Gladenbecks.

Equilibrists.

8 Mins.; Full Stage.

Henderson's.

Two men and a woman, billed as a "wonderful lady bearer" offer a hand-balancing and hand-lifting act. The act has merit, but the three people have too much of a tendency to stall. By putting in the regulation speed the Gladenbecks will have a turn which can hold its own anywhere. The woman has wonderful strength and maintains her hand-to-hand lifts with apparent ease. The trio should stick entirely to the equilibrium work and not attempt any unnecessary "bits" which also slow up the act. The turn could derive more results in an early position. *Mark.*

Work and Play.

Comedy Acrobats.

7 Mins.; One (Special Drop).

American Roof.

Work and Play is a new comedy acrobatic firm. Mr. Work was formerly of Work and Ower. The old act was a recognized number in "one." This turn will do just as well, perhaps a little better, for some of their tricks are newer, they get good comedy out of the acrobatics and make a very pleasing number in that difficult position, "one." Play makes a good partner for Work. Although the title of the act does seem like a bit out of "Everywoman," which won't hurt its value, the team should be very busy little boys around playhouses right along. *Time.*

Lida McMillan and Co. (8)

"The Late Mr. Allen" (Comedy).

22 Mins.; Full Stage.

Union Square.

Lida McMillan and Co. have a valuable piece of vaudeville property in May Tully and Bozeman Bulger's comedy "The Late Mr. Allen." The couple have written a good slangy sketch around a very funny idea. The idea is what takes the percentage, it's a little dandy. A wife who has caught hubby "with the goods" separates from him and insists upon treating him as though he were dead. She decorates everything in the house that belonged to him with crepe and insists that he always be referred to as "the late Mr. Allen." Hubby wasn't really such a bad fellow and when caught was on a harmless little party with an old friend who agrees to run in on the Mrs. and try to square it. Lida McMillan is the squarer with a breezy manner and an easy handling of the slangy conversation. She puts the thing up to wifey in the right way and makes her see that perhaps she didn't give hubby enough happy gas around the house; that's why he went hunting it. Wifey gives in and when hubby is announced she makes an airy entrance in a soubret frock and hands hubby all the happy gas he can stand. Miss McMillan is the central figure. The role was evidently written for Miss Tully, it is essentially her style. Miss McMillan does very well with it, getting over all the points without failing to tally. Marie Young and Cameron Clemens played Mr. and Mrs. Allen respectively, Miss Young carrying the greater load and managing nicely in a quiet way. Blanche Beyers as the servant girl gave the small part a very pleasant twist. Miss McMillan should have no trouble with "The Late Mr. Allen." It is something new in the comedy sketch line and will carry in any of the big time houses, it removes the young woman from the worries of a "single," which she has essayed in the past with varying fortunes. *Dash.*

Carlin and Halliday.

"The Battle of Bay Rum" (Comedy).

18 Min.; Full Stage. Special Set.

Carlin and Halliday (Carlin, formerly Carlin and Penn; Halliday, Halliday and Curley) are giving a very good performance of Gallagher and Shean's "Battle of Bay Rum." The boys get a very good start from the good-looking aboard-ship setting and they put over the travesty in a quiet, clean-cut way. Halliday follows Ed. Gallagher very closely with his excellent straight. On appearance he ranks well to the fore in his natty naval uniform. Carlin's "Dutchman" is not as broad as that of Al Shean's, and in this particular the original could be copied even further. Carlin is, however, a good Dutch comedian and stacks up very well alongside of Halliday. The team seems to be a happy combination. They can play "The Battle of Bay Rum" well enough to make them a good laughing act for the big time houses. A third member is carried for a small role. *Dash.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"Just Like John," 48th Street.

Ruth Chatterton and Co. (8).

"Susan's Gentleman" (Dramatic).

24 Mins.; Three (Interior; Special Setting).

Fifth Avenue.

Ruth Chatterton is the young actress who by her clever work in "The Rainbow" (playing opposite Henry Miller) last season came into great prominence. While the regular season for the Miller company is some weeks off, Miss Chatterton has been thrust into vaudeville in a sketch entitled "Susan's Gentleman." To those who have never seen her in the legitimate and have read the New York dailies, her variety debut is more or less of a disappointment. Miss Chatterton is a tattered, uncouth girl whose daddy runs a squalid rooming place where an Englishman, Sir Arthur (R. House-Peters), has a rear room. Throughout much of her speech was lost, owing to her low, subdued tones failing to reach all parts of the Fifth Avenue. Sir Arthur, so the story goes, at one time was a leading London racetrack man, who when double-crossed by another man permits his anger to get the better of him to such an extent he attempts physical chastisement. He strikes a blow which kills and then bolts to America. Here he is nursed back from a long, serious illness by Susan (Miss Chatterton). Sir Arthur tells her vivid stories of the fox chase, the hills, country, etc., and he plans to give her a day's outing in the country. As she goes to get her hat, Hobbs (Daniel Pennell), a London detective, and his assistant pop up like mushrooms and nab Sir Arthur. The Englishman begs and entreats to be permitted to continue his trip with the girl, but Hobbs declines. He handcuffs Sir Arthur. The girl returns, and, with his manacled hands behind him, Sir Arthur tells her his cousin has come for him. He again pictures what glorious things are waiting for him over there, and when she bursts forth in tears he and Hobbs do a quick getaway. At this juncture Miss Chatterton does her best work, in an emotional bit that tugs at the heart-strings. It's a long way after to the climax. For some minutes at the opening there is a conversation between Sir Arthur and Susan that wears on a vaudeville audience. Judicious paring of dialog would help considerably and stimulate the action. R. House-Peters has more to do with the act than Miss Chatterton. The piece seems to have been written for him. He does excellently. Kate Jordan is the accredited authoress of the playlet. By the time Miss Chatterton can have the sketch in shape she will be due for a return to the legitimate. *Mark.*

**Lew Fields Co. (18).**  
**"Fun in a Barber Shop" (Musical Comedy).**  
**28 Mins.; Full Stage (Special Set).**  
**American Roof.**

If Lew Fields commences to average his Sullivan-Considine musical comedies up to "Fun in a Barber Shop," he will boost the standing of the S-C people in the west to a high mark. It's safe to say that on looks, works and comedy that makes the usual vaudeville audience laugh right out, there will be nothing go to the coast this season with anything on this "Barber Shop Scene" from Fields' "Hen Pecks." Mr. Fields produced this just right. He started it with action, broke it often with a number, has eight chorus girls backing up five real principals, and makes the costuming a noteworthy feature. Always a huge laughing moment, the shaving scene in the skit is reserved for the ending of the twenty-eight minutes. Before that arrives the audience is entertained, and the big comedy incident gives a bang to the finale. One or two of the principals worked a trifle slow Tuesday night. That was to have been expected. As a matter of fact there are few producers of Mr. Fields' rank who would consent that for the "work-out" period, a production should be shown so close to Broadway and 42d as the American is located. These acts are not intended for the eastern vaudeville public. The Sullivan-Considine time lies in the west. This is the second of the Fields S-C output. Mr. Fields is observing weekly how his acts are being received by "small time" audiences. "Small time" is new to Fields, and he isn't any too familiar with "big time," for it is some seasons since Weber and Fields headlined vaudeville programs. But if with all his other pleasures and troubles, shows and rehearsals, kicks and complaints, joys and worries, Lew Fields can continue to extend his personal attention to these little musical comedies which necessitate the training of chorus people in principal roles, the guarding of them afterwards from the seductive hands of other managers who have neither the time, ability nor inclination to make actors and actresses themselves, Lew Fields is apt to turn out "acts" for Sullivan-Considine that will keep the circuit bubbling at the box office all season. The first number of "The Barber Shop" clinches its success. Led by two of the principals the eight young women behind them appear in crinoline skirts, discarding these to ankle length skirts beneath, and again before the number is over dropping the ankle length for knee skirts making three sets of costumes during one song. The dressing and setting of this act may throw a little fear into producers for the "small time." It looks as though Fields will "advance" the "small time" with a vengeance from the production end this season. If one stops to figure it out, one must wonder how the small time can afford it, for an act like "Fun in a Barber Shop" is big time timber.

*Time.*

**Jack Gardner.**  
**Songs and Talk.**  
**17 Mins.; One.**  
**Union Square.**

Jack Gardner gave the varieties a whirl about two years ago. Then he had sort of a sketch arrangement which was generally conceded to be unnecessary. This time he is making it as a monologist in "one." Gardner wears evening clothes and looks and acts the part of a musical comedy light comedian. He should stick to songs only, as he is a poor vaudeville story teller with a manner of working that will never do in the two-a-day. While singing or reciting he manages all right, but when attempting to do a Clifton Crawford, he is all wrong. Tuesday night at the Union Square the audience took a long time before they accepted Gardner at all and even at the finish they were not over enthusiastic. He is doing too much. Four minutes could be cut away. Then he should stay on the stage to do it all and get away with no comebacks. If Mr. Gardner is going to remain in vaudeville he will have to frame up something better than he is showing at the Union Square this week.

*Dash.*

**"The Bull Dogs' Music Hall."**  
**5 Mins.; Full Stage.**  
**Union Square.**

"The Bull Dogs' Music Hall" resembles closely in foundation the "Monkey Music Hall," done by the Roches animals. There is a stage on a stage with the orchestra in front. A bull occupies the leader's chair. Six "dummies" are the orchestra behind the leader. On the stage three or four dogs are used in various mak-ups, giving a series of pictures. As in the Roches act it is the leader's tapping and gyrations with the baton which holds up the comedy. Running only five minutes the bit would make a good finish for an animal act, after the dogs had been put through a routine of some sort. As a complete act it doesn't seem that there is quite enough to it. The Union Square audience laughed heartily at the turn, and it is genuinely funny.

*Dash.*

**Eight English Roses.**  
**Dances.**  
**8 Mins.; Full Stage.**  
**Fifth Avenue.**

Eight misses, claimed to be English dancers by the program, debuted at the Fifth Avenue Monday, being assigned to the closing position. The girls appear attired in bright cerise soubret outfits and go through a series of collective dances, throwing in some short individual stepping at the close. The act is typically English. The girls work neatly and effectively together. Barring slight nervousness Monday night, they made a decided impression. While there is nothing new in the way of a terpsichorean novelty, the misses display sufficient drilling and execution to make a pretty sight act for any bill. The girls are hardly strong enough to close a big bill and would have fared better in an earlier position at the Fifth Avenue. The act is similar to other foreign dancing acts sent over here.

*Mark.*

**Edwards, Davis and Co. (8).**  
**"The Part of Life" (Dramatic).**  
**24 Mins.; Three (Interior).**

Davis' last vaudeville appearance was in "The Picture of Dorian Gray," although he has been identified with other dramatic playlets from time to time. In his latest offering Davis plays the part of the young actor who has married an actress. They are living in poverty with their little girl. Davis is rehearsing with a small company for the role of Armand in "Camille." His wife, considered clever by various agents with evil designs, has talent and ambition, but above all things, love and devotion for her husband and daughter. Pinched by starvation and the longing for a home and better things, the wife heeds the call of an unscrupulous agent whose medium, a big, heavy-set gent with droll unction and a long cigar, visits her in person. For the child and a desire to better conditions on what promises to be a pretty nice show job, she prepares to depart. Writing a note, dictated by Mr. Cranshaw, the tool of the agent, she leaves it near the part her husband is studying. Her husband returns suddenly. Wifey tells him of the new prospects. He tries to dissuade her, saying he understands the motives of the man wanting her services. The wife doesn't appreciate his smarting words about what might happen, but leaves determined to prove his suspicions unjust. Then the husband and the child have a pretty little scene with the kid bringing her father the note the wife had left. The letter is used as a part of a scene in which Armand is supposed to receive a note. Recognizing his wife's handwriting, he reads and when asked if that is in the play, the father replies it is the biggest part he has ever played; the "part of life." There is little exaggeration, and each role is admirably enacted. Adele Blood is no longer with Davis, but her successor has capital dramatic ability. Special mention is due the other man in the act. He's a clever actor and gets a whole lot of the part of the wily agent. From the subdued tones to the strident climax, Davis' voice meets it all the way, while his expression puts the role over in tip-top shape. The sketch is strongly acted. In fact, the actors are stronger than the playlet.

*Mark.*

**Catherine Chaloner and Co. (1).**  
**"Kate's Press Agent" (Farce).**  
**21 Mins.; Five (Parlor).**  
**American Roof.**

"Kate's Press Agent" is a nice comedy sketch, on farcical lines, with a good idea to sustain it, although the piece is made by the acting of the couple in it. Catherine Chaloner does the best work. It is excellent work. If Miss Chaloner can play all parts as she plays the actress in this sketch, why she picked the "small time" is a big question. The man who supports her does quite well also, but it is Miss Chaloner all the way. She has an act that can get over on any small big time bill. It could take an early spot in the best houses.

*Time.*

**Corinne and Co. (1).**  
**"My Dressmaker's Bill" (Farce).**  
**14 Mins.; Four (Parlor).**  
**American Roof.**

When H. R. Jacobs had a 10-20-30 circuit, Corinne was a child-wonder. Now she is a full grown actress, and this week is playing a farce at the American. For assistant Corinne has one male actor. The story is about a husband and wife, with the female end frightened of a dressmaker's bill she has contracted. The dressmaker wants her money. While her husband is absent, a sheriff enters saying he has an order to take everything in the apartment. Anyway it's something like that. The sheriff makes Corinne sing and tell stories. After the first song Corinne started to exit, probably for the kitchen, since there was no reason for her to leave the parlor. That was when the audience should have applauded and it did a little. Then Corinne returned to tell a story. Perhaps she sang another song. The sketch doesn't amount to much, although Corinne's name should send it over the "small time," but the point of the act is this; if Corinne wasn't a great actress, how could she have prevented herself from recognising her husband in the deputy sheriff with the beard he wore. There hasn't been such a beard at liberty since "The Bad Man of Rocky Gluch" played the Third Avenue.

*Time.*

## New Acts in "Pop" Houses

**The Randalls.**  
**Sharpshooters.**  
**American Roof.**

The Randalls have a special stage setting, mostly coverings, all marked "R. M." The act does not seem new although strange around the 42d street corner. A man and a woman do the shooting, the man attending to most of it. They have some difficult feats to perform, one especially, when the man shoots small white globes from either ear of the woman, the shooter standing in the rear of the orchestra and the woman as the target upon the stage. This looks well, no matter how accomplished, and, if on the level, it's mighty good shooting, also nifty. The finale is both sharpshooters playing an air upon a musical instrument. For speed in this nothing has ever touched it. The orchestra takes the proper tempo for the number and the rifle people keep the time without faltering. The act could have stood a much better position at the American than opening the show. With the little comedy nicely interjected by the man without any effort, the act could attain some importance if given a spot. The turn received more applause than any opener at the house since Loew has had it.

*Time.*

**Magda Dahl.**  
**Songs.**  
**6 Mins.; One.**

Magda Dahl is a big woman with a good strong voice and a rather pleasing stage appearance. Her vocal range was given wide scope in the "Take Me Back to the Garden of Love" number. Miss Dahl should fit in nicely on any "pop" bill.

*Mark.*

(Continued on page 24.)

## HANKY PANKY.

Lew Fields took a chance when he stood to have "Hanky Panky" billed as "Lew Fields' Midsummer Production." This show, built for the road evidently—or at least it was on the road last season, where the biggest business was done—is not so much of a production for Broadway.

But as a show it will get over for the summertime, though there was no evidence given during the first New York performance Monday night at the Broadway it could last longer than the end of this month. It will be good once more for the road, however, for it is a big show, with lively numbers, thirty pretty chorus girls, ten chorus men and plenty of action.

"Hanky Panky" was a Weberfields mixture when it first went out, and landed at the American Music Hall, Chicago. In consequence of the Weber & Fields Jubilee, the Fields-Ismen-Morris-Loew management that operates the musical comedy had to cut two of its big comedy scenes for the New York showing. The "Watch" bit was retained, however. The elimination of the final scene left the show without a finish. The loss is something that will have to be fixed up. Slim as is the story, which got a-kiting in the first act, the abruptness of its ending is dispiriting. Following a "rag" song and dance (and the song "Hanky Panky Glide" was not any more original than lots of other material during the evening), the company grouped for the last finale, with the audience whistling the song hit of the performance, "Where the Edelweiss is Blooming."

It was this number early in the first act which promised great things for Max Rogers and Bobby North, who, with Myrtle Gilbert and Flo May, composed the quartet singing it. They did it so well it seemed the German comedians might commence to follow Joe Weber and Lew Fields. Messrs. Rogers and North did make a faithful, commendable, painstaking effort, but their comedy ran too closely along the "Dutch" lines, and had no further aid nor variation than Harry Cooper as a Hebrew comedian could furnish. These lines of funny work are too closely allied.

The comedy which stood out was that supplied by Florence Moore (Montgomery and Moore). Miss Moore practically worked alone, for even when appearing in a scene with Mr. Cooper she made a "straight man" out of him.

As against the males, Miss Moore seemed refreshingly novel with her methods, which are apart from the usual run of the Broadway soubret. Still Miss Moore was prone to slip in bits that should be known on the Big Alley and are well known away from it, such as "The Chestnut Tree" of the late George Fuller Golden. She also used the Frank Tinney line, "That's over your head, you big Swede"—and Mr. Tinney but a couple of blocks away working it himself.

But Miss Moore is a decidedly clever girl. When the New York dailies said that same thing Tuesday morning they but repeated the universal expression of the big house Monday night. She gives a naturalness to her comedy,

sings well, dances better, knows all the tricks of the trade in getting anything over, and was unquestionably the big hit of the show. Then when everything had come her way, even to the full twenty minutes that she and Billy Montgomery used in the second act as a "specialty," Miss Moore listened to the tempter who told her she could help herself by going into the audience. She can't, and what's more, the "business" she indulged in of kissing bald heads along the orchestra aisle was particularly un-Broadway-or legitimate-or even burlesque. The kissing might have been a riot at St. Joe last season, but New York at \$2 per doesn't take its entertainment to heart when ladled out that way. Mr. Montgomery did not figure to any extent in the piece proper. His moment was during the specialty (and without a regular piano). Montgomery's "College Yells" were well worked up for airy perisfage and many laughs by Miss Moore, although Billy's own "Denver College Yell" made a ten-strike by itself. It's too bad that a good bit like this should have been lifted by even a small time act before it was heard in New York. Montgomery and Moore used "The Minstrel Man" for their two-act. They stretched it a trifle, but the house was with them to a man or woman.

Of the comedians, Max Rogers, reappearing on Broadway after a long absence, got over solidly. Mr. Rogers is not the heavy rain sputtering "Dutchman." He gave a most enjoyable performance, and out of the regular vein. Mr. North also put up a good show, and let the people in front know he could dance. The looseness of the story allowed the male comedians to change comedy costumes several times, for no other reasons than a laugh, but it was never logical, and the lack of a good thread is what holds the show back as much as anything else, excepting that when a musical comedy under the guise of a "revue" comes into New York for the first time it should be current and have something. All "Hanky Panky" has is a smattering of "Wallingford" through it. Besides that "Hanky" is nearly a year old. And, besides that, the three male comedians were on the stage long and often.

Of the two ingenues, the Misses Gilbert and Flo May, the former attracted the most favorable notice by far. Not because so many in the house knew she is the niece of Mrs. David Belasco, but through her pleasant personality and perpetual smile. The two misses might strike an average. Monday night Miss May allowed Miss Gilbert to do all the smiling. It kept Miss Gilbert's face apart all evening.

Hugh Cameron was the "straight" or light comedian of the performance. This was probably the role Harry Tighe first had. Mr. Cameron could hardly resist commenting with the others at the opening, but later on as a college football player and "grind," he kept to the "straight" path very well.

Carter De Haven was there with several numbers, but Mr. De Haven started nothing, not having much opportunity at best, with the others railroading the comedy. Somehow, too, when Mr. De Haven left the stage, he

## WATSON'S "BEEF TRUST."

Chicago, Aug. 7.

If this year's improvement of Billy Watson's "Beef Trust" aggregation over that of former seasons can be taken as a criterion of the general improvement in all Western Burlesque Wheel shows this season, then that particular coterie of managers who have been persistently advocating the betterment of equipment and things in general on the Wheel can justly lay claim to whatever reward is due for the success of their move.

Considering the fact that Watson is carrying a working crew of three this season, in addition to his augmented aggregation of burlesquers, will give one a small idea of the great improvement of "The Beef Trust," for, according to the management of the troupe, this is the first time in Watson's career that he has ever carried a working crew on his payroll.

The show itself remains practically unchanged from last season, in so far as the material is concerned, but the general betterment of the equipment makes "The Beef Trust" look like another production.

For instance, the burlesque which formerly was given in one scene is now divided into a double picture; the first, supposed to be in Ireland and the second is laid on a roof garden surrounded by a rather picturesque set (for burlesque) showing the neighboring buildings. Evidently the production is a surprise to Watson himself, for throughout this section of the piece he referred to the scene as "his own home," as he has always done in the past.

But probably the most gratifying fact of all is that the audience, apparently realizing the endeavors of the producers, gave both views hearty applause on their appearance alone.

Watson's show is refreshingly good.

was not missed. His reappearance merely suggested he had been on before. Christine Nielsen had the Adele Ritchie-Vera Michaelena role, mostly a singing one. Miss Nielsen looked quite pompous for the part. Virginia Evans was among the principals. She worked in one big number with De Haven, who led it, "The Million Dollar Ball." This preceded the "rag" "Glide" so closely the latter lost some of its striking force.

The Ragtime Opera Sextet, said to have been the first of these "Lucia" affairs, did very well. It is the best of them all. "Meet Me at the Stage Door Tonight" served nicely to cover a wait between the settings of the two scenes in the second act. It is a bit of Wayburn staging, with all the choristers dressed for the show girl class.

There are pretty girls and well dressed girls in the ranks, which, with its comedians and comedienne, action (and the speed it would have without such a friendly first-night attendance to tire with encores), "Hanky Panky" has the right to become a crackerjack on a week stand. But Marcus Loew lost a season's run when he changed his mind about playing this company at the Circle and decided to put the show at the Broadway for \$2 instead.

Stmc.

Gingery as always before, "The Beef Trust" has taken a new lease on life in its new clothes. The chorus look better and, incidentally, bigger than ever. The few changes in costume are all pretty and appropriate to the number they fit.

As usual, the best part of the show is the comedy, equally divided between Watson and Billy Spencer. The talk is reasonably safe in Watson's hands, and while anyone religiously inclined would find a plenty to grumble about, the bulk of the material runs well within the danger mark, but, of course, is smothered under the double entendre. However, this is universally known as Watson's specialty, and while the book of "Krausemeyer's Alley" in another's hands would appear off-color, Watson and Spencer convert it into a comedy gem.

At times the girls sing noticeably weak for some reason or other, and then turn about and send over a number with the volume of an ensemble of fifty.

The opening scene of the burlesque consists entirely of singing, mostly Irish melodies, and closes with an ensemble dance. It was here that Margaret Newell, a slim chorister who seemed to take delight in spreading herself all over the stage, sent across the singing hit of the show, "At the Yiddish Ball." Miss Newell would do well to leave the comedy to the comedians. Her "rag" endeavors and a plentiful flash of lingerie and limbs served to bring several encores.

In the principal division, Ida Walling stands out prominently, leading several numbers through to encores and helping the general appearance with some nifty gowns. Alice Fletcher, the new "Kitty Krausemeyer," is good to look at, and handled the part quite as well as any of her predecessors. Of the entire female department Margaret Sheridan deserves the singing honors, her splendid voice doing more good than a whole quarter section of the chorus.

Harry West was himself in the "Dutch" character and George Dorsey portrayed a "classy" bit satisfactorily. During the action of the show Marion and Thompson cornetted their way to a hit, and the Bijou Comedy Trio milled through several numbers from the factory of Mills.

The costumes, as aforementioned, share in the improvement and seem to represent a reasonable expenditure.

Watson's "Beef Trust," which formerly broke through records on the reputation and ability of Watson alone, now has something worth looking at. It's a bigger, better and brighter show, and it is to be hoped that the general improvement of "Krausemeyer's Alley" is not an exception on the Western Wheel.

The show opened at the Empire, Chicago, last Saturday night, with Izzy Herk, the house manager (and a member of the Western Wheel's Governing Board), on the spot to look over both the theatre and attraction. If the other Western attractions will commence to show the betterment that may be seen in the Watson show, the Governing Board can hang their pictures on the Empire Circuit's office walls as the saviors of the Wheel.

Wynn.



## THE CHARITY GIRL.

Chicago, Aug. 7.

There is a weakness about "The Charity Girl," the new George W. Lederer musical production that served to start off the new legitimate season in Chicago, at the Studebaker last week. While the piece has been luxuriously furnished from the scenic and costume standpoint, someone slipped a cog in the musical department.

Hardly had the audience been seated when Blossom Seeley wandered out and started the number procession with one of the most vulgar set of lyrics in captivity. The effort, entitled "I'd Rather Be a Sparrow Than a Charity Bum," gave the piece a black eye it never recovered from. At that the title was slightly modified from the original name which dealt with naked facts only.

Of the whole musical program, there are but two or three numbers at most that come in for favorable comment. "That's a Sign, Honey Mine," was probably the best, at least the audience thought so. This was given to the chorus to handle. Here Lederer went his strongest and produced a perfect result in staging. Perhaps it could be improved were one or two of the principals allowed in to lead the number. "Come and Let Us Rock You in the Cradle of Our Hearts," led by Marie Flynn, was second on the list, the chorus bobbing up every now and then during the show to advantage. "The Ghetto Glide," handled by Henry Fink and Blossom Seeley and finishing with a "rag" dance, took the comedy honors, which suggests that at least one more comedy number in the hands of the same couple could be consistently added.

Of the cast headed by Ralph Herz, there were several who stood out prominently, although Mr. Fink and Miss Seeley came to the front with a rush. Fink's voice alone would have carried him through. Miss Seeley was welcome at all times, barring the few minutes she wasted with her opening number. Near the final curtain she walked off with the individual hit of the show when occupying the stage alone singing "A Ragtime Melody," "todoloeling" her way through several choruses and encores.

Claude Gillingwater, bringing from vaudeville a characteristic of intonation that has served him well in the past, meandered through the book to a score of laughs and filled in nicely in spots. Herz did wonderful work, considering the material at hand. His jerky delivery carried him around two comedy songs, although neither experienced any difficulty in stopping at the proper time. Herz' best bit was a dramatic song recitation near the ending of the performance. It is the same one he used in his recent vaudeville plunge and seemed to fit nicely into the book of "The Charity Girl."

Among the female contingent little Miss Flynn monopolized all the straight honors, leaving the comedy section to Miss Seeley. Miss Flynn had the bulk of the work on her shoulders and acquitted herself admirably. Anabelle Whitford, in some stunning gowns looked nice, but had nothing to do. Florence Morrison handled a semi-comedy role and worked it for

all there was in it. Roland Bottomly could hardly be overlooked since he did quite as well as the best, and incidentally Harry Turpin might come in for a bit of praise for the little part he manipulated through to a hit. Lyle and Miller had a flash of comedy in the second act that landed several laughs.

The piece itself reminds one of "The Belle of New York," particularly the first act, which is thrown in the Ghetto of New York. Each act carries three scenes, the first and second of the last act coming together without any tangible connection.

The girls who make up the back row are exceptionally pretty, but the several "ponies" will never break any records for beauty, although they dance well enough. Whatever individual credit is distributed should rightly fall on the shoulders of Messrs. Fink and Herz and the Misses Seeley and Flynn. This quartet did more with the mangled mass than one would expect. During the action of the piece three small children were introduced in various ways, the trio gaining considerable applause because of unusual ability for their size and apparent age.

"The Charity Girl" carries great prospects, but is badly in need of strengthening in the weak spots and nourishment of the several sections that bear promise. *Wynn.*

## GIRL FROM MONTMARTRE.

"The Girl from Montmartre" was produced early in March at Atlantic City and journeyed from there to Boston, where it had two weeks' life, and then gently passed away, to be revived and produced (after eight weeks of rehearsals) at the Criterion this week.

Any one who saw the Atlantic City or Boston showing must inevitably ask, Why? It was generally conceded in March the piece was hopeless or would require a great quantity of re-writing and rearranging to bring the entertainment up to anything near the required musical comedy standard.

There has been very little re-writing, only one or two numbers, a change about of one scene and perhaps a new costume or two for the girls.

The joining of Richard Carle with Hattie Williams as co-star was the greatest change made. The advent of Carle affected the performance in only the slightest degree. Herbert Corthell, who played the role when the piece was first produced, does not suffer in comparison with Carle.

It does not require any very deep digging to get at the seat of the trouble with the show. The piece was especially fitted up by Harry B. and Robert B. Smith for Miss Williams. The centre of the stage was held at all times for the star. There was hardly a situation, a number or a bit of business designed that the female star wasn't featured in. When she did not arise to the situation it was all over.

It is almost impossible to imagine how any one could have overlooked how hopelessly miscasted Miss Williams was and is in "The Girl from Montmartre."

Had a young, smart, chic Frenchy girl been given the role of Praline it

would have made a large difference.

Carle will gain no new glory through his "Montmartre" connection. The role affords him little opportunity, but he slips over three or four very smart lines, does a Carle dance or two and acts generally in the manner that Richard Carle is expected to act.

The only score of the performance was recorded by Moya Mannering and Alan Mudie in the ingenue roles. The pair tallied with a couple of delightful songs and dances, and the audience, which was inclined to push down into their seats, straightened up each time they appeared, and displayed sincere enthusiasm. Miss Mannering's pretty, youthful appearance and sweet singing voice brought her forward. Mudie comes forth as a bully new dancing juvenile.

Marion Abbott held down the eccentric role created by Emma Janvier. While playing well, she did not get the comedy from the part the original did. Miss Abbott first appeared in a gown that was noticeably shabby and torn in a conspicuous place. This was unpardonable carelessness.

Others who fought their way through with more or less success were William Danforth, Al. Hart, George Lydecker, Bertha Holly, Lennox Pawle and several others in minor roles. Jo Smith was slipped into the proceedings in a couple of spots and danced through one or two encores. He was assisted by Angie Weimers and Lillian Rice, two of the dancing girls, who worked hard on the end of the lines throughout the evening. The first night audience seemed willing enough to enthuse, but their sense of honesty did not allow them to go very far. The house, packed at the opening, had many empty seats when the curtain went up on the last act.

"The Girl from Montmartre" ("The Girl from Maxim's" with music) was a poor show with Hattie Williams as lone star; it is still a poor show with Richard Carle as an added starter. It can hope for but a short Broadway life. *Dash.*

## PUTTING IT OVER.

Chicago, Aug. 7.

The best anyone could say for Frank Hatch's "Putting It Over" at the Olympic is that it contains possibilities for a summer run, but under existing circumstances, the possibilities are practically inevitable.

The book, by Lee Arthur and Hatch himself, deals with a baseball theme that, at times, bears a resemblance to Winchell Smith's "The Only Son" excepting Smith's piece was a hundred per cent. better. Of the cast, which includes over a score, but three stand out for honors. Edwin Holt, Harold Vosburgh and Allison Skipworth left a light impression, but even this was partially buried under a mass of poor material.

The bulk of the comedy lines fall to Royal Tracy, who portrays at first the character of a college student, and later that of a baseball manager. Throughout he is a slangy individual. While he looks like a capable actor, the particular part he is burdened with calls for a distinct type. Unfortunately, Tracy is not the type. His delivery of some of Arthur's best

vernacular is almost saddening. The talk, running along baseball channels, is worthy of better handling. Properly distributed it might serve to bring "Putting It Over" into the first line. Holt and Vosburgh got away with some legitimate laughs; Miss Skipworth in the role of a maiden aunt with expensive ideas and a small bank roll managed to squeeze in a giggle here and there. Aside from this trio, there is very little if anything about the piece to rave over.

Three acts with four scenes tell the story of a young man whose early life had been wasted in revelry and who settles down to grind out a course through law, finally sacrificing a bright future for a three-year contract with a professional baseball team in order to secure enough money to lift his father out of an embarrassing position. The father had misappropriated some funds that rightfully belonged to his ward. He did so to save his son from a prison sentence for injuring one of his classmates. The classmate during a "booze session" had said some naughty things about the ward.

In the last act there is something that comes dangerously near the necessary big moment, when, during the championship series, the son is rushed out to the diamond to replace an injured pitcher. At this period the scene changes from the interior of the clubhouse to the exterior, and a phonograph is brought into play. The record (evidently taken on some ball field) pictures quite clearly the frenzy of a mob of excited fans. Between pauses and yells, it manages to call out three separate strikes, thus conveying to the audience the son has fanned the final batter and won the championship. For a second the entire company, standing on the balcony of the clubhouse patiently awaiting the umpire's decision, hold the interest at white heat, but if the phonograph continues to act balky (as it did last Sunday evening) it will be better to have the message conveyed by an announcer.

Frederick Burt, who started through college with a desire for the altar and came out three years later with an ambition for journalism and strong drink, gave a good performance, as did Francis Joyner, who at first was the college boob, but developed into a very prosperous business man to later engage his former tutor to engineer his buzz cart. Franklin Ritchie did nicely in a sort of a semi-villainous role, but Joseph Woodburn looked like anything excepting an editor with socialistic ideas. In the third act, Woodburn showed to better advantage as an Irish comedian.

"Putting It Over" is hardly living up to its title. It may succeed in putting something over for about two more weeks, but if it passes that period there will be some tall changes. For a first class house the Hatch comedy is decidedly weak. *Wynn.*

Thomas Cowan, a "fire diver," as he dove from an 80-foot ladder to a water tank with his body enveloped in flames, was seriously injured July 30 during a carnival at St. Louis. He struck the side of the tank. Cowan is confined to St. John's Hospital.

**UNION SQUARE.**

(Estimated Cost of Show, \$2,700.)

Cool evenings are doing much for all the theatres in New York that are open and the 14th Street house is coming in for its full share. Tuesday night without anything startling on the billboards there was a very good attendance. The box seats, and there are quite some seats at the Union Square which answer to the call of box seats were the only ones where there were any noticeable vacancies.

The show affords very good entertainment. There is a little of everything, although not quite enough comedy. The bill could have stood a rough fun act very nicely.

Kate Elinore and Sam Williams down next to closing pulled out the big laugh of the evening. The couple are doing the hunting talk with a quantity of new inserts by Kate Elinore. The remarks were followed by the usually shrieks which Kate so deftly turns into laughs also. That's a nifty makeup Sam Williams is wearing. The red and white array makes Marshall Montgomery's purple look subdued. Aside from the clothes Sam is becoming a very good "straight man" and feeds Miss Elinore into many of her laughs.

Joseph Howard and Mabel McCane gained the applause hit with little trouble. Everything the couple did was liked. From the first song they had the audience winging, even the old talk passed without recognition. The finish, however, was what brought them the big returns. The audience fell hard for the old songs and after two or three had been given they keep it up to see how far Miss McCane could go in the matter of costumes. After she had shown about \$90,000 worth they were satisfied that she could keep it up longer than they could, and they allowed the couple to bow out.

Kalmer and Brown when they got into their work did very well. It was a little slow for the couple at the opening. They need a change of material. The routine is familiar to New York and outside also. They are bound to suffer unless something new is attempted. Even at the Union Square where the act has probably never played before the audience showed signs of knowing what to expect. The couple have rather keen competition in the field now and it behooves them to move along.

Juggling De Lisle opened the program. De Lisle was in a missing mood Tuesday night and did not give a very good performance. As a rule he is certain with his tricks. De Lisle needs a different style of dressing.

The Cabaret Trio were "No. 2" and passed through in the position. The act is purely a Rathskeller combination with nothing to distinguish it from many others. As a "No. 2" act the Cabaret may be able to pass. They cannot expect to do better on the bigger bills.

"Bull Dog Music Hall," Jack Gardner and Lida McMillan and Co., New Acts.

Dash.

**FIFTH AVENUE.**

(Estimated Cost of Show, \$1,950.)

Dynamite blasts in the same block came close to breaking up the Fifth Avenue show Monday night. While the booming continued at intervals and the acts suffered, it was one bit of cannonading that almost rent the Ruth Chatterton (New Acts) playlet asunder. At a crucial moment a blast, long and loud, unnerved both audience and players.

The bill looked much better on paper than it did on exhibition. It seemed an interminably long time getting started, but once under full steam it sailed along speedily to the end.

Women played such a part in the program it came close to being an "all women show," with Fanny Brice grabbing off the biggest individual honors of the evening.

While the blasting had its ill effects, the "one man" orchestra failed to give the show the desired musical swing. The lack of full accompaniment was particularly noticeable during the dancing acts of Coverdale and White and the Eight English Roses (New Acts).

Lydia and Albino opened in their neat equilibristic stunts, with the woman receiving the most attention. Lillian Ashley, with songs and juvenile impressions, did well and her versatility made good. Bobby Barry and Co. (New Acts) were in third position.

Sully and Hussey, through the Hebrew comedian's work, got over. The Frank Tinney "bits" went big, as it was at this house that Tinney made his first big hit in New York. Sully and Hussey go pretty strong with the Tinney stuff, but as they give him credit for it, perhaps Tinney won't mind.

Coverdale and White were big favorites from the start and their dancing scored. Other dancing acts thinking they know all about the terpsichorean art might pick up a few pointers watching this pair.

Phil Staats, with his rotundity, jolly nature and piano "bits," rounded up a nice little stay on the stage. After the Chatterton sketch Miss Brice appeared. It was going from the sublime to the ridiculous, but Fanny was equal to the occasion. She had to give 'em "Lovin' Joe" for an encore.

Mark.

**Kingsbury and Beresford.****Dramatic Sketch.****14 Mins.; Three (Interior).**

It's one woman's wits against another's wherein the happiness of a child and doting mother is concerned. There is more talk than anything else, yet the act seems to please "pop" audiences.

Mark.

**Garfield and Danham.****Songs and Piano.****11 Mins.; One.**

A big woman does all the singing, while her male partner presides at the piano. The former made a favorable impression with her voice, although her song routine needs immediate revision. A "pop" act.

Mark.

**HENDERSON'S.**

(Estimated Cost of Show, \$1,775.)

It beats all how business keeps up at Henderson's. Despite a cool evening and an apparently deserted island Monday night Henderson's was practically a sell out downstairs.

Strange to say the Henderson bunch showed more appreciation of the lesser lights on the bill than the acts in the lights. It doesn't require much of a bill to please the Coney Islanders judging from the way they applaud some of the minor acts.

Meredith and his trained bulldog, "Snooter," opened. They were followed by the Ryan Brothers in an acrobatic turn. "The College Trio" rahrahd its way into favor, with the piano selections getting the biggest returns. One chap seemed to have a frightful cold.

The Six Steppers, who have made big progress since first debuting on the "pop" circuits and are now full-fledged "big time" timber, gave the bill a nice swing. Joe Jackson skidded into view in fifth position and as his pantomimicry suited the Henderson house his act went over big.

Ray Samuels, with the program declaring it is "positively her only week in vaudeville," followed the bicyclist. Miss Samuels seemed to be affected with a cold, as it was with difficulty that the people in the middle of the house could hear what she was singing about.

She sang six numbers. Two didn't make much of an impression. Her two rube songs proved lifesavers. The harmonica number in particular "caught" the audience. Miss Samuels doesn't seem able to get hold of the songs suited to her line of work. Ballads are wholly out of her sphere.

"California," with almost the same principals as when first produced, were on "seventh." The boys who wrote the lyrics and music could help the act a lot by putting in some new numbers. The chorus should let its voices out more.

Dooley and Sales took up the time of several acts and thereby jarred their "welcome" equilibrium. Dooley and Miss Sales with a combination of Frank Tinney-Harry Fox stuff, caused much laughter Monday night. Dooley claims all this material as his own, however.

The Three Gladenbecks (New Acts) held some of the audience in check in the closing position.

Mark.

**Collette Trio.****Musical.****14 Mins.; One.****American Roof.**

The Collette Trio are called "Juvenile Musicians" by the program. They may be juvenile, but don't look any too youthful upon the stage, not more so than a good many other "rathskellar acts," although this trio may not classify themselves as "Cabaret entertainers." If they don't revise their present routine, however, they won't be entertainers of any division excepting perhaps the parlor. Plainly novices, the act has been framed up all wrong. One boy is at the piano, and the other two keep playing violins. They mixed the style

**AMERICAN ROOF.**

(Estimated Cost of Show, \$1,350.)

The American Roof for the first half of this week held a regular big time show. It was the best bill the American has had in a very long while. Although a couple of dry spots early didn't send the show along with any speed, they did no injury. The program ran fast and well until its rather late conclusion.

The new orchestra at the American is no slouch either. In the case of the Collette Trio (New Acts), the musicians carried the turn over. That illustrated how necessary the orchestra has proven to many of the present-day acts in vaudeville. Some would be lost without the volume of music which can get the swing of the melodies the singers or musical acts cannot. Neither is there any doubt that had the musicians' strike extended into the season, many acts would have refused engagements in the big houses rather than chance a fall down with only a piano player for assistance.

The cost of the American bill the first half was problematical. The Lew Fields production (New Acts) was enough to send the cost away up if full price was paid, while a couple of sketches, including Corinne (New Acts) may have asked real money, although the Catherine Chaloner playlet (New Acts) was the only one of the two worth it. Two sketches on a program are not conducive usually to pure enjoyment, but they were placed far enough apart for Corinne's to be forgotten before the other appeared and left a pleasing impression.

A Scotch ventriloquist who opened his act singing "Three Jolly Scotchmen" (which Jack Lorimer first brought over here) did fairly well with a single "dummy." The ventriloquist is Alf Ripon. He dresses himself and the "dummy" in kilts.

Work and Play (New Acts) opened the second part, giving this section the same good start, the first half received through The Randalls (New Acts) opening the show with a sharp-shooting exhibition. The Fields number closed the first half.

Next to last Sadie Jansell, billed as Helen Ward, did her dialect singing turn in "one," and did very well, looking extremely nice, becomingly costumed. The "clothes" of the women throughout the program, inclusive of Miss Chaloner's very tasteful and dressy gown, would put many a big time show to shame.

Major and Roy, the "No. 2" Bedini and Arthur act, closed the performance.

of melody, but never change the main idea, which is that all shall play all the time. A little variation, please, and some of the soulful stuff to get the spot, with the best rag they can do to close, never minding an encore too many. The trio ought to get together on exit and entrances cues also. If a run around the "pop" houses in an early spot will do the boys any good, they may be thankful for it.

Time.

ONE OF THE BIG "HITS" ON PANTAGES

# KEENE TRIO

"THOSE CHARMING GIRLS"  
GETTING SOME "REAL" MONEY FOR A "REAL" ACT FILLED WITH  
WILL ROSSITER'S "GOOD LUCK" SONGS

"SOME" DRAWING CARD AT SANS SOUCCI, CHICAGO

# ETHEL KIRK

A "GOOD LOOKER" WITH SOME "GOOD TOGS"  
MEETING WITH MIGHTY GOOD SUCCESS WITH  
WILL ROSSITER'S "GOOD LUCK" SONGS

## CORRESPONDENCE

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

JOHN J. O'CONNOR  
(WYNN)  
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—It's a pretty good all-around show at the Majestic this week. The incandescents are equally divided between a pair of sketches, one under the management of Daniel Frohman, who is following Belasco's footsteps. "Detective Keen" is Frohman's dramatic-comedy that first saw the light of day at the auditorium here during the benefit for the Actors' Fund, when John Drew handled the principal part. Arthur Hoops, poorly supported, is doing his best with the vehicle which, if properly played, might earn its place in the electric. Hoops looks so much better than his support that they seem decidedly weak. However, the story held the audience interested and landed a brace of curtains for the company. The other headliner, "In 1900," did somewhat better than the police playlet. Felice Morris has replaced Florence Nash in the principal role and although she does nicely, she hardly comes up to the standard set by her predecessor who created the part. Otherwise the sketch is as good as it did at the Palace a few months ago. The real unadulterated hit of the list was Matthews and Al Shayne in talk and songs that allowed the pair an opportunity to exploit a pair of well-developed voices. Shayne has a little something the best of the average Hebrew comedians who have come this way, and with his original brand of delivery did considerable to earn the short speech required of his partner. Another "wallow" was scored by the Ward Brothers, who demonstrate the unlimited possibilities that exist in an ordinary routine of dancing. The Wards are now characterizing a pair of English fops. They present a wonderful object lesson to the million and one steppers who can't seem to understand why they never rise above small time. They were thoroughly appreciated. By way of a novelty, the managements supplied Mme. Sumiko, who warbles popular ditties in English and Japanese. Charlie Fisher's band of harmonists carried the Madame over the high notes, but at that she filled the novelty section quite nicely. Her rendition of "Alexander's Band" supplied sufficient comedy to warrant several bows. Billy Smythe and Marie Hartman were an early hit with a series of songs in "one." Miss Hartman could consistently taboo the opening costume for something else, or introduce it to a cleaner. It took the edge off a good number and gave a curious and "gabby" audience something to talk about. Otherwise the offering, because of its originality, went over great. The Five Melody Maids and a Man opened the show and somewhere in the center of the bill came Cunningham and Marion who have played the house so often they are on speaking terms with the audience. Incidentally they made their usual impression. Cedora

and her mild thriller closed without any of the customary early birds getting away. Wynn.

Among this week's early engagements are listed Joseph Kelvin, who has signed with the United Play Co., to handle the heavy role in their "The Shepard of the Hills" and George McManus, a Pacific Coast matinee

idol, who will play leads with the Winkler Brothers' Stock Co.

L. B. Remy, former road man for the Interstate Circuit, has been delegated to look after a Fort Worth office for the Hodkin's Lyric Circuit. Hodkin's has also established a branch in Chattanooga under the management of W. B. Russell.

The Sullivan-Considine Chicago office has arranged to supply attractions next season for the Sodini house in Moline, Ill., which reopens Sept. 1, the G. O. H. in Eau Claire, Wis., opening Aug. 20, as well as six houses in St. Paul and Minneapolis. With the Express, Duluth, on their books, the latter string will give the office a new circuit in that part of the country. Incidentally, next season all the S. & C. houses will open on Sunday of each week instead of Monday as formerly.

Joe Niemeyer, late star of "Miss Nobody From Starland" will open shortly on the "Association" time at the head of a new girl act, now being produced by Jake Sternad.

Sternad also announces that Van's Scotch Minstrels opened their season at Waukesha this week.

Although contrary to law, the managers of Jackson, Miss., kept open Sunday. The ministers rose up and voiced their wrath, being especially bitter against a "Salome" dancer, who appeared at one of the places. A majority of the people favor the movement.

Adolph Meyers returned to Chicago last week after several weeks in the east. Meyers is interested in a move to build hippodromes through the east and middle west. He is connected with a firm of Buffalo capitalists. With Meyers, John Simons who picks attractions for his brother's house in Louisville, came back to resume activities in the "Association" via the Meyers' office.

Friedman & Ader, a firm of local attorneys, are searching for one Willa Ralston, a former chorister with Gordon and North's "Merry Whirl" Co. Some kind relative shortly before death remembered Miss Ralston and the lawyers are now holding a considerable sum of money until she appears.

The Adair-Webb Amusement Co., of Philadelphia has accepted a new musical comedy from Henry Clay Grant entitled "The Girl from Chanley's." The piece is in condensed form and will shortly be produced in Chicago with a cast of twelve, carrying special scenery, etc.

"Tantalizing Tommy" due to arrive at the Chicago Opera House Aug. 30, will be tried out in Grand Rapids next week in order to relive the piece of whatever rough edges might exist. Evidently the management feels assured of a season's run at the Opera House, since a painter's scaffold has been gradually climbing up one side of the theatre dabbling on a sign which carries some brief information about the piece in general.

Flo Jacobson, a well-known music pluggar and local singer, has moved into the offices of the Marvin Lee Music Co., Inc., where she will have charge of the professional department. Miss Jacobson has been with the Remick and Snyder local offices and was selected to entertain the delegates at the recent Republican National Convention held here. She is also engaged to warble for the Bull Moose Party, now convening in this city. Charlie Pearce, also one of the Ted Snyder force, has moved with Miss Jacobson.

The new Royal Theatre in Virginia, Minn., will open next week, thus giving opposition to the Allardt Brothers who hitherto have had Virginia to themselves. The Webster Circuit will supply the attractions for the new house.

Sam Baerwits, the young Chicago agent, has postponed his intended visit to New York to await the untangling of the present vaudeville situation, in order that he may discover the most advantageous way to dispense his attractions. Up to date Baerwits is still an agent-at-large.

Karl Hoblitzell, president of the Interstate Circuit, left Chicago this week to return to San Antonio and attend to the construction of his new theatre there. Hoblitzell hurriedly

## Maude Hall Macy

and A COMPANY OF FIFTEEN

Will present a new act, entitled

## "IN THE GREY OF THE DAWN"

By MARY ASQUITH

at HENDERSON'S MUSIC HALL  
CONEY ISLAND, Next Week (Aug. 12)

BIG  
SUCCESS

Will J. Ward

WITH THE

"Five Melody Maids"

Returning east shortly, Orpheum Circuit to follow.

Direction, HELEN LEHMANN  
and TOM PENFOLD

FRANK BOHM Announces

# LA VIER

King of the  
Flying Trapeze

BOOKED 25 WEEKS  
OPENING LAST WEEK AT WINNIPEG

ORPHEUM CIRCUIT  
NEXT WEEK (Aug. 12), ORPHEUM, SPOKANE



MANAGERS AND AGENTS, SOMETHING NEW AT LAST!

**BILLIE RITCHIE, "The Drunk"**

Late Star "Vanity Fair," "Around The Clock" and "A Night in An English Music Hall," Will Produce Labor Day

A Novel Comedy  
Protean Absurdity,  
Entitled**"A DREAM OF DICKENS."**Full of Surprises, Novel Ideas, Elec-  
trical Effects. Carrying a Full Stage  
Setting, Automatic Furniture.

NOTHING LIKE IT IN VAUDEVILLE

A SCREAM, A SURPRISE, A ROAR

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returned from a recent trip to that city in order to be present at the adjustment of the "Association" affairs.

Isay Herk, director in general of the Empire theatre and western affairs of the Empire Circuit, returned to Chicago this week to witness the reopening of his house with Billy Watson's "Beef Trust" as the attraction and then hastened off to the east to look over some of the other Western Wheel shows. During his absence, Silvia Ferretti will handle the Empire. Ferretti managed the Star for Herk last season.

**SAN FRANCISCO**

By AL. C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.).—Bertha Kalich supported by John Booth and John Harrington in the "Light of St. Agnes" created deep impression. It is a compelling sketch excellently acted. Won much applause from the high-brow section. The continuous dark stage hurt the work of the star. Papers differed as to the place, some lauding, others condemning. Lydia Neilson and company of boys and girls, very good

applause. Four Janowskys, conventional acrobatic offering; M. Bankoff and Lulu Belmont do a very good acrobatic dance, but too much of the work becomes tiresome toward the finish; Welheim, with his Imperial Yacht Orchestra, turns out some good music and works in a touch of comedy; Howard and Dolores put over a fairly amusing innuendo and comedy specialty. All Star Trio, fair male singing combination. Bert Lennon, good. Alice Berry, added starter in impersonations of operatic singers, did very well.

De Wolf Hopper and Co., James K. Hackett

Patrick Campbell during her last tour of the country. He knows the theatrical business and wherever he may be placed by the Orpheum people will be an asset to the house. Al Jolson, as brown as an Indian and looking more like a roughrider of the plains than a Broadway comedian, arrived in town last week, having made the trip all the way across the continent in his automobile. Oakland, his native city and he has been celebrating the completion of his journey with boyhood friends ever since his arrival. He will remain here a few weeks and will then run back east to begin his five-year contract with

TREMENDOUS SUCCESS ON ORPHEUM CIRCUIT

**PAULINE MORAN**

July 28-Aug. 4—SAN FRANCISCO  
Aug. 11-18—OAKLAND  
Aug. 26-Sept. 2—LOS ANGELES

Direction, **JENIE JACOBS**

Eddie Shayne has taken charge of the book that will route attractions over the new Montana time in the "Association" offices. Shayne will have about ten good Montana weeks to look after, with some other suitable "prairie" time to follow for those who make good.

Anna Harris, one of the Forest Park attractions, is expected to play a prominent part in the "Naval Pageant" to take place here for two weeks commencing next week. Miss Harris is swimming around Lake Michigan

dancing. Chick Sales, badly handicapped through following the Kalich piece; Kathi Gullini, woman juggler, does but fairly. Margaret Haney in "The Leading Lady." Pauline Moran, Empire Comedy Four and Mrs. Louis James and Co. holdovers.

EMPRESS (Sullivan-Considine, mgrs.; agent, direct.).—Clarence Wilbur and "Funny Folks" lively comedy number. Spencer Kelly and Marion Wilder, old favorites, did very well; Hanlon and Hanlon, excellent tumbling and hand-balancing. Le Roy-Harvey Co. in

and Co., Margaret Haney and Co., and Bertha Kalich entertained at midnight Jinks of the Press Club Tuesday. Feature of the evening's entertainment was a burlesque sketch with members from the various companies participating.

Edwin O. Child, formerly manager of the Orpheum Circuit house, at Evansville, Ind., and more recently connected with the Western Vaudeville Managers' Association offices in Chicago, is back in San Francisco after a year's absence, and rumor has it that he

the Shuberts. Al was one of the fans attending the "One-Round" Hogan-Tommy M. Farland fight. Just before the mill began some of his friends lifted him from the ring side and shoved him under the ropes. Gr for a speech were set up in every section and Jolson was equal to the occasion. When the noise had subsided he promptly challenged the winner of the fight. With Al w Johnny World, of World and Kingston, climbed into the ring to help out a come stunt that was a distinct surprise as w as a delight to the fight patrons. John

BIG SUCCESS AT PROCTOR'S FIFTH AVENUE THIS WEEK (Aug. 5)

**Eight English Roses**Direction, **BESSIE PARDUE**

daily to prepare herself for the swimming events. The Forest Park Float Co. will accompany Miss Harris in her endeavor to land a prize.

Ethel Alton, who deserted vaudeville last season to look after the business management of a picture theatre in Washington, Mo., has returned to the stage and will shortly reproduce Frederick Allen's comedy sketch, "Birds of a Feather," around the middle western circuits.

"Rained In." have a pleasing sketch, nicely done; May Ellmore's rapid-fire stuff goes well; E. J. Moore has a good line of patter that gets him over; Edith Forsythe and Augustin and La Morrella did not appear; Van Camp's Pigs were added. The comedy talk is what puts the pigs over. A prize wait competition attracted much attention at the house during the week. Silver cups are offered as prizes and business is boosted merrily along.

PANTAGES (Alex Pantages, gen. mgr.; agent, direct.).—"The Hold Up," very good melodrama. Scenic effects called for much

is to be made manager of the Oakland Orpheum. At any rate, he has been sent here by the Orpheum main offices and is to have a position of responsibility either in Oakland or in this city. Whispers are floating about that a general upheaval among Orpheum Circuit managers is imminent. Eddie Child will be welcomed to San Francisco, where he has friends by the legion. He was formerly assistant manager of the Hotel St. Francis and there has never been a man connected with that big hostelry who enjoyed more popularity. Child was business manager for Mrs.

wanted to make a speech, too, so he not only challenged the winner, but challenged Al Jolson as well.

Phil Hastings, Pantages press agent, the busiest purveyor of theatrical information in the city just at present. In addition to handling the press work for the Pantages house, he has been making frequent trips weekly to Oakland to attend to press work for the house there, which opened Aug. 4. On top of this, Phil has had take care of the opening of the Savoy, which

THE SAME OLD "STORY"—(SUCCESS)—BUT A NEW GIRL!

**BELLE STORY**

Played Majestic, Chicago, Last Week! Big "Hit." Heard Some of Will Rossiter's "Good Luck" Songs and Found Two—"Just What I Wanted"—Will Put Them On in a Few Days. "Some Class."



**RUNAWAY  
YEAR**

**HARRY VON TILZER'S**

**RUNAWAY  
YEAR**

AS WE PREDICTED, THIS IS UNDOUBTEDLY THE GREATEST COLLECTION OF SONGS WE HAVE EVER PUBLISHED, AT ONE TIME. THAT IS WHY WE CALL THIS "RUNAWAY YEAR." EVERY SONG A SURE-FIRE HIT.

Words: STANLEY MURPHY Music: HARRY VON TILZER  
**THE GIRL BEHIND THE MAN**  
UNDOUBTEDLY THE GREATEST MARCH BALLAD EVER WRITTEN. GREAT LYRIC, GREAT MELODY, BETTER THAN "I WANT A GIRL."

Words: ANDREW B. STERLING Music: HARRY VON TILZER  
**SOMEBODY ELSE IS GETTING IT**  
ALREADY SWEEPING THE COUNTRY. GREAT SONG FOR MAN OR WOMAN. NOTHING SUGGESTIVE. JUST A CATCHY SONG WITH GREAT BIG LAUGHS.

Words: WILLIAM JEROME Music: HARRY VON TILZER  
**I'LL SIT RIGHT ON THE MOON**  
THIS SONG LOOKS LIKE A SWEEP. YOU CAN'T STOP IT. A BETTER SONG THAN "OH MR. DREAM MAN." BY THE CLEVER WRITER JIMMIE MONACO.

Words: ANDREW B. STERLING Music: HARRY VON TILZER  
**I'D DO AS MUCH FOR YOU**  
OH! WHAT A GREAT LITTLE SONG. A BRAND NEW IDEA! GOOD FOR ANYONE. WE HAVE A CORKING DOUBLE VERSION FOR BOY AND GIRL.

Words: ANDREW B. STERLING Music: HARRY VON TILZER  
**JUST A LITTLE LOVIN' FOR BABY, PLEASE**  
THE OH, OH, OH SONG THAT EVERYBODY IS SINGING. THIS IS THE BEST LIGHT COON SONG IN YEARS. JUST WHAT THE PUBLIC WANTS.

A WONDERFUL KID SONG  
**WHO PUTS ME IN MY LITTLE BED**  
BETTER THAN "PICK ON ME" FULL OF LAUGHS.

**THE CAPTAIN OF THE CORSET SQUAD BRIGADE**  
THIS IS THE NANCE SONG THEY'RE ALL TALKING ABOUT.

AL JOHNSON'S BIG HIT  
**THE VILLAIN STILL PURSUED HER**  
A NOVELTY RAG SONG. GREAT BIG LAUGHS.

OUR PRESENT BIG HITS  
**OH! MR. DREAM MAN  
RAGTIME GOBLIN MAN**

SPECIAL NOTICE—WHEN IN CHICAGO, CALL AT THE GRAND OPERA HOUSE BUILDING.  
**HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 43d St., N. Y. City** Address all mail to New York Office

started its regular season Sunday night with "Beverly of Graustark."

San Francisco will not get to see "Peg of My Heart" during the Laurette Taylor starring season at the Alcazar, even though this has been Miss Taylor's biggest success in Los Angeles this summer. It is to be held for New York production, and Miss Taylor will star in it there. A year or so hence she will doubtless visit this city in this same play as a \$2 star.

Howard Hickman, who was taken ill in Los Angeles several weeks ago and was prevented from appearing in the support of his wife, Bessie Barriscale, during the opening weeks of her starring engagement at the Alcazar, has recovered his health and is playing one of the important roles this week in "A Royal

Family, which is to be the concluding bill of the Barriscale season. Laurette Taylor comes next week.

Henry McRae, who until recently was manager of the Theatre Disenbrock in Sacramento, has gone east, joining his wife, Margaret Oswald, in Chicago. It is understood he will return to the coast this fall and will probably go into stock again.

Brandon Tynan did not name his new play, which James K. Hackett and his company are producing this week at the Columbia, after the line from Tom Moore, "What That Willy Sex Can Do." That was the choice of Hackett of all the names suggested. It was the choice, too, of Mrs. Hackett, Beatrice Beckley, who is not in the cast, but who has taken a keen interest in the play from its first re-

hearsal. But after several days of consideration Tynan stuck for the time being anyway to the title he had originally chosen, "The Melody of Youth."

Sadie Thorne-Lunday arrived from Manila last week and opened immediately at the Wigwam.

Sam Blair and his wife, May Taylor, who has been singing in the Odeon, leave by the next steamer for Panama, where Mr. Blair will engage on his business.

Walter Newman and his company, with Bertha Foltz in the leads, are trying stock with two bills a week in a Fresno air dome. So far the experiment has been satisfactory. Newman will take to the road again

in the fall. He is providing vaudeville and pictures between the acts.

## LOS ANGELES

By H. K. BONNELL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 20, Edna Luby, fair; "Madame Butterfly," drawing big; Ray L. Royce, entertaining; Five Pianos, strong closer. Holdovers: "Concealed Red," Wyun & Russon, Elliott Savonas, Boudini Brothers. Good business.

EMPRESS (Dean B. Worley, mgr.; agent, S.-C.).—Week 20, Four Mayos, ordinary; Harry Cutler, pleasant; Harlan E. Knight Co., hit; Olivetti Troubadours, entertaining; Mc-

ALBEE, WEBER & EVANS present

# Mary! Barley's "Bulldogs' Music Hall"

THE ABSOLUTE LIMIT IN ANIMAL INTELLIGENCE  
AN ENTIRE PERFORMANCE CONDUCTED BY THE FAMOUS CANINE ACTORS  
SUCCESSFUL AT KEITH'S UNION SQUARE THIS WEEK (Aug. 5)

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CROSS PRINTING COMPANY CHICAGO  
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We handle a full line of theatrical wigs in quantities of from \$5 to \$100 each.

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64 EAST MADISON STREET, CHICAGO.

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THEATRICAL  
Tel. 2546 Murray Hill  
M. SIMOWITZ  
Baroque and Vaudeville Costumes  
51 West 5th St. New York City.

## AUTOMOBILES FOR SALE

High class used cars.  
Demonstrations free.

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Hotel Frederick, 210 West 56th St.,  
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## HESS HIGH GRADE MAKE-UP

Now Cheap  
"Not But How Good"  
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Costumers, Hair Stores and  
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WRITER  
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Sketches disposed of. Hundreds on hand.  
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## SHORT VAMP SHOES

FOR STAGE, STREET AND  
EVENING WEAR  
SLIPPERS

Satin and Kid All Colors  
Send for our new catalog M of  
Shoes and Hosiery.

SHORT JACK'S SHOE SHOP  
406 SIXTH AVENUE,  
Near 36th St. Tel. 7053 Mad. Sq.

## STALLMAN'S SMASH-PROOF DRESSER TRUNK

Easy to get at everything without disturbing anything. Holds as much and costs no more than a good box trunk. Hand riveted, strongest trunk made. In small room serves as chiffonier.

CATALOG FREE  
F. A. STALLMAN  
147 EAST SPRING ST., COLUMBUS, O.



REFERS 1-6, A-M

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Cuban and French Heels; also Colonial buckskin, and canvas. Full theatrical line in all leathers; also in Satin.

J. GLASSBERG

54 THIRD AVE., NEAR 10TH ST., NEW YORK.  
BRANCH, 235 WEST 40th ST., W. OF BROADWAY.  
Send me NEW catalogue of original styles

## UNIFORMS

THE WARNOCK UNIFORM CO., 19-21 W. 31st St., New York City  
Phone 146 Madison Square

With the closing of their long season at the Lyceum Aug. 3, several members of the old Fischer organization are preparing to go their several ways: May Boley, comedienne, is figuring on accepting the offer of a star part in an eastern musical-comedy production, and Bob Lett is very likely to be seen in a Broadway show, after a few weeks' rest on his farm down in Texas. Although Texas Guinan, the ex-prima donna, has the refusal of a musical-comedy opening, she is known to have her eyes on the two-a-day in vaudeville. The plans of Jane Urban are not shaped definitely as yet, but it is believed that she will migrate to Victoria, British Columbia, there to join a dramatic stock company. The theatrical compass points directly eastward for Herbert Cawthorne, and Laura Oakley is pondering over the advisability of

from anything we have had in the sketch line for some time and being splendidly played by Mme. Beeson, John Stokes (who is credited with writing the skit) and Eda Van Buelow, it hit the mark right in the center and left a strong impression. There is just enough dramatic to it to take a tight grip on one's sensitive feelings and the novel finish tops it off nicely. The sketch ought to find favor on any bill. Clara Inge was the third to try songs, and having nothing else but a little "kid" story to help out, it was rather hard for the girl, but she got through nicely and won a liberal amount of favor for the way she handled her songs. The Dennis Brothers opened and did very well with their showy ladder tricks, to be followed by Dill and Ward with singing and dancing, the latter being liked. Both are clever steppers and

## REM-BRANDT

CARTOONIST

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Suite 1214 Studio-Exchange Building 145 West 45th St., New York  
REM-BRANDT SAM HOWARD

accepting an engagement with the Selig Polyscope Co. as a "movie" actress. It is reported that Madison Smith has signed up for a "bit" in an eastern musical show, and Harry James, the ex-Fischer musical director and producer, has the choice of a road tour or a permanent position at the Academy of Music in New York City, with a leaning toward the latter offer.

Scheduled for an early appearance at the Orpheum is Mme. Elsa Ruegger, a local "cellist" of considerable note. Incidentally this is her first trip in vaudeville. Billy Onslow, well known hereabouts as an Irish comedian, has just recently reinforced the ranks of the Elite Musical Comedy company at the Olympic.

have a nice little act for an early spot. The diamond dress billing misad, Darrell and Conway put over a good-sized bit with the finish of their act, "Behind the Scenes." This couple has built their turn up in nice shape since last seen in one of the small time houses. There isn't a great deal to the first part of it but they get right down to the meat in blackface and from this on put it over. The girl is a clever worker, holding up the first portion of the act and the dressy finish give both a high mark of credit. She is using some of Jim Morton's stuff. The act will do nicely and can get right along on the big time. Following the Beeson sketch, Wright and Dietrich did some more singing, but it was different than the others offered and they scored. The "loving" number fits in just right for the finish and took the pair

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## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—With so many singing acts on the bill this week that the show looked like a song festival it was really surprising how well the bill ran. There was some contention in the early half where three singing turns were bunched, but just when the audience began to tire a bit, Mme. Beeson and Co. dropped into a nice soft spot with her sketch, "Between Trains," and the contrast was so strong that the little sketch, which really is a dandy little playlet, stood out like a big headline. "Between Trains" is far away

off to warm approval. Albertina Rasch and "Le Ballet Classique" held attention though the applause was not what they deserved. The act is beautifully put on, the ballet numbers being nicely handled. Mme. Rasch and Mons. Pernikoff did splendidly in their single and double numbers which are cleverly arranged. Next came Jones and Dealey, and, considering how much singing had already been listened to, the boys scored a regular clean-up. Jones' voice was in excellent form and he made both solos count while Dealey was forced to sing several extra verses to his comedy song. Karl Emmy's trained pets closed and held enough of the audience seated through the act to award the act liberal applause at the finish.

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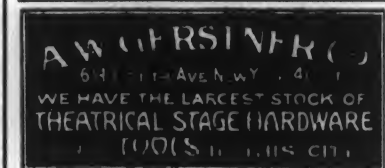
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NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—One of the new comedy skits, "Fun in a Grocery Store," being presented in vaudeville by Lew Fields, headlined the bill this week, and in the closing spot had too much of a task following the rapidly running show, which started early and held up right through. The "Grocery Store" skit did not fall down, but it ran below two or three other acts. There is too much of the same thing in the piece and the comedy is weak. With two or three good numbers and some girls who can help put them over, the piece ought to please. Emily Miles, looking pretty and with ankles trimmer than when she used to encase them in black tights, put over the only real number in the piece, and even this is rather old for a new skit. The piece got laughs here because the Nixon audiences laugh at most anything. It had to follow a regular laughing hit in Al Herman, which made it harder. The blackface fellow sent his stuff over sky high, getting in with a laugh at the start and never once losing his hold. Herman took plenty of liberty with his audience. This may be excusable in the "pop" houses and it was accepted with laughs here. With

# JOHNNY NEFF

**"The Brain-Storm  
Comedian"**

**OPENING at CINCINNATI,  
OCT. 6, FOR  
SULLIVAN-CONSIDINE**

song hit at each end of his act, Herman is a hit all the way. Right in the middle the bill Herman Adler and Co. scored with a dramatic sketch, "The Miser's Dream." The sketch seemed improved since last reviewed, but it is still a heavy offering for a "pop" house. Clever handling of a difficult role by Adler put it over, however, and he was rewarded liberally at the finish. East and West are a clever pair of dancers the big time where they made good. They've a classy dancing act for the small time and sent it over with excellent results. One of the boys did the Eddie Leonard imitation very well and made it a little harder for Alerman to get his "Ida" song over, the latter being Leonard's best one. Gilbert Losee is in solid with his singing turn, his partner of popular songs putting a good finish to his act. Les Poupees marionettes opened only. The act is a little long, but is well done and met with favor. When the pictures separating the two shows were thrown on the screen the house held capacity up and downstairs and there were several rows of standees in the back of the house. It

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of their Garrison finishes and "cop" the penant the act will be a sure-fire in the small time houses, but if they don't, the meat will drop out of the act, so the boys might just as well start fixing up something stronger right now. The Bennett Sisters closed the bill in good shape. The girls did good work with the boxing gloves and on the wrestling mat. The other announced she would imitate some pitchers tossing the ball. She threw four balls and no one in the audience was injured.

**VICTORIA** (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—Fosti, who plays all kinds of music on one of those instruments which have made Frosini, Diero and one or two others big hits in vaudeville, ran away with the show this week. Fosti dresses in the rough garb worn by Italians of the poorer class, but follows all the others in offering the sort of music which pleases the masses and he is a corking good musician on this instrument. His "rag" numbers are the latest hits and he plays all of them well. Fosti misses something by not having the orchestra

# Mlle. Martha and Sisters

Presenting a Novelty **"WHILE THE BOYS ARE AWAY"**

**THIS WEEK (Aug. 5) MORRISON'S, ROCKAWAY**

**NEXT WEEK (Aug. 12) UNION SQUARE**

oks like a big clean-up on the summer season at the Nixons.

**BIJOU** (Joseph Dougherty, mgr.; agent, U. S. O.).—Show did not reach the usual average and it was not until the three Bennett sisters in their athletic act appeared in the closing spot that those in front were aroused to a more than ordinary enthusiasm. Hughes and Gasper, a couple of nice-looking kiddies, opened the show and did nicely with their singing and dancing. Whoever looks after the girls deserves credit for always having them look their neatest, which helps a lot. Brent Hayes was liked in his banjo act. Hayes is a player of more than usual skill and his playing was appreciated by those who understood what he was playing. He might temper his high-grade selections in the "pop" houses with good results. Magneto pulled some worn stunts with his electrical machine. He act lacks showmanship even for the small time, and, without this, this sort of act hasn't much chance. Magneto just passed

through quietly. There may not be many of the present-day patrons of the Bijou who remember some of the old burlesque sketches so that Billy Kelly and Co. took only slim chances away with "The Coming Man." Kelly

throwing flour in the face is funny. Melvin and Thatcher offered a baseball sketch which might have made a hit last winter when the Athletics had finished trimming the Giants in the world's series. But it didn't look so

## MEYER'S MAKE-UP 10¢

has been putting on the stock burlesque shows at the Gayety, a few doors away from the Bijou, during the summer. He is a clever Irishman of the old school type, and the old sketch got some laughs from those who think

good for Connie Mack's bunch just now and the baseball stuff did not make such a hit. Considerable of the talk by the comedian seems to be the same, or patterned after that used by Ray Cox. If the Athletics should pull one

join in on the choruses, but he will do anywhere in the best of the small time houses and could get by in an early spot on the big time with better dressing for his act. Vera Cunningham is doing her "single" without all the extra billing and stage effects given her the last time she appeared here. She is also singing parodies and they are doing a lot to make Vera a pleasing single for the small time houses. She wears nice clothes, too, and her appearance hits a high mark. Hunter and Davenport did nicely with some talk and finished strong with some comedy stepping and acrobatics by the man in black-face. The Morgan Brothers were well liked for their familiar acrobatics. Both are good floor tumblers and waste no time stalling for comedy

### BOSTON

**By J. GOOLTZ.**

**KEITH'S** (Harry E. Gustin, mgr.; agent, U. S. O.).—The spectacular ruled in the bill of this week. John Tiller and his company

# Leo Carrillo

**DIRECTION PAT CASEY**



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PAULINE COOKE and JENIE JACOBS, Proprietors

had two numbers on the bill. They head-  
lined with "Fun in the Harem," and scored.  
The other number was the "Tiller's Sunshine  
Girls," composed of twelve clever dancers.  
Asaki, opened well; Florence Bowes, with  
lively songs and dandy costumes, good; Casey  
& Smith, many laughs; Hal Merritt, pleased;  
Lloyd & Whitehouse, fine; Ergotti's Lilliput-  
ians, good; Swor & Mack, scored; pictures.

Don Ramsay, local manager for Watterson,  
Berlin and Snyder, pulled off a good one  
this week when he supplied all the bands  
that lead the Red and Blue Armies in the  
war manoeuvres through New England, with  
orchestrations of "Rag Time Soldier Man."

Sunday concerts will be resumed in Sep-  
tember at the Gaiety and Casino. Fred  
Mardo will do the booking.

No one had yet been appointed to succeed  
Fred Mardo as the local agent for Marcus  
Loew.

## ATLANTIC CITY

By I. B. FULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—"Everywife," clever satire, artistically  
mounted that received profound attention and  
won enthusiastic applause. Rooney & Bent,  
hit; Lyons & Yeocoe, good; Fields & Lewis,  
very funny, went big; Robbie Gordone, artis-  
tic posing; Clara Ballerina, fine; Ben Beyer  
& Brother, clever cyclists.

MILLION DOLLAR PIER (J. L. Young,  
mgr.; Walter Grootkett, bus. mgr.; agent, Jos.  
Dawson, direct.).—Bristol's Ponies; Vallecia's  
Leopards; Metz & Metz; John Zimmer, Ad.  
Carlyle's Dogs and Ponies; Tom Hebron; Har-  
ris Twine; Doerr's Minstrels; M. P.

YOUNG'S PIER.—M. P.  
STEEPLECHASE PIER (Morgan & Fennan,  
mgrs.).—Pavilion of Fun; M. P.

STEEL PIER (J. Bothwell, mgr.).—Mur-  
phy's Minstrels; M. P.

BLOU DREAM (Harry Brown, Jr., mgr.).—  
M. P.

CRITERION (I. Notes, mgr.).—M. P.  
TANAGRA (W. F. Neff, mgr.).—Vaudeville  
in miniature (Illusion).

CREATION (Busch, mgr.).—Dante's Infer-  
no.

ATLANTIC GARDEN (L. Newbaker, mgr.;  
agent, Wm. Lang, direct.).—Vaudeville.

ROYAL (W. R. Brown, mgr.).—M. P.

EXPOSITION (George Killum, mgr.).—An-  
vil Trio; Pierce & Gordon; M. P.

CITY SQUARE (Edw. O'Keefe, mgr.).—M.  
P.

CENTRAL (Karrer & Short, mgrs.).—M. P.

COMET (open air).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K.  
& B.).—"Robin Hood" (all week).

One of last week's high tides carried away  
a section of the Steeplechase Pier. This part  
of the pier was a remnant of the older part  
of the structure, the public not being allowed  
on it. It had been used lately as a storage  
place for chairs. The latter were buried  
into the surf, most of them, however, drift-  
ing ashore.



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313 HUNTINGTON AVE.

Next week at the Apollo Werba & Luescher  
will present their big success "The Spring  
Maid." The week of Aug. 19 Klav & Er-  
lander will present for the first time in this  
country a show that has been a big success  
abroad entitled "The Count of Luxembourg."  
It is an operetta by Franz Lehar, which is  
in its second year in London. The story is  
founded on a Continental practice which is  
called "name marriages." Names count for  
so much in some European countries that  
a penniless owner of a name will oftentimes  
marry for a recompense and then permit a  
divorce to be obtained without opposition.  
In "The Count of Luxembourg" the heroine  
marries the hero in order to obtain use of  
his title, so that she may marry a Russian  
Grand Duke after her divorce. But she falls  
in love with her husband and the Duke mar-  
ries a Countess. The week of Aug. 26 Julian  
Eltzing appears at the same house in "The  
Fascinating Widow."

John E. Henshaw and Grace Avery, who  
became favorites with their act "Strangers  
in a Strange Flat" during the past season,  
are here for a month's rest. They cancelled  
some of their time to come to the shore.

Last Sunday morning at about eleven  
o'clock, the height of the bathing hour, when  
piers and beach are filled with people, there  
occurred a fierce fist fight at the edge of the  
auditorium of the Steel Pier that cornered  
excitement for some time. Two men, each

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contribute. The tags will not be the or-  
dinary kind, but will be cut from the re-  
mains of the what was the rubberized en-  
velope of Vaniman's big dirigible, the Ak-  
ron, which made its fatal plunge on the morn-  
ing of July 2. The original bag contained  
10,000 yards of this material, one-half of  
which was saved. It is expected that at least  
10,000 of these tags will be given away.  
Chief among the entertainers are the Three  
White Kubbis, who were the first to volunteer  
their services. There will be others on the  
"bill" and it should prove a big success.  
Efforts are being made to have Lillian Rus-  
sell, who has a cottage here, sell the first  
few tags. It is also said that Eesle Ab-  
bott, who is here with "Robin Hood," will  
help.

## NEW ORLEANS

By O. M. SAMUEL.

GREENWAL (Arthur B. Leopold, mgr.).—  
"The Rollickers" and Little Egypt.  
SPANISH FORT (Jules F. Bistes, mgr.).—  
Spanish Fort Opera Co.  
MAJESTIC (L. E. Sawyer, mgr.).—Tyson  
Extraordinary Co.  
WINTER GARDEN (E. M. Snyder, mgr.).—  
Pictures.  
LAFAYETTE (Abe Seligman, mgr.).—En-  
tertainers.  
ALAMO (Wm. Gueringer, mgr.).—Pictures  
and entertainers.

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answering to the name of Frank (surnames)  
were the combatants. One had hurried out  
on the pier to obtain seats for his wife and  
self. Just before the lady arrived the second  
Frank appeared, and, taking the extra chair  
which the first Frank was guarding, re-  
marked that no one had the right to reserve  
chairs. An argument started and resulted in  
the first Frank getting two knock-down wal-  
lops in succession. He retaliated by wrap-  
ping his cane around his adversary's head.  
When a special officer led the scrappers to  
the exit the first Frank got a warrant out  
for his strong-arm namesake, but he could  
not locate him. He was most emphatic in  
declaring that the other fellow was no re-  
lation of his.

Mona Gumble and his wife (Clarice Vance)  
motored here for the week end.

A rather unique demonstration will be given  
here Saturday for the benefit of the widows  
of ill-fated Vaniman crew. A big motor  
truck which will be converted so that it will  
be a sort of stage on wheels will travel all  
over town, stopping at various points where  
a "show" will be given. Accompanying the  
truck will be automobiles carrying Lady Elks.  
After each show the ladies will get out of  
the machines and pin "tags" on the by-  
standers, the latter, of course, paying for the  
tag any sum that he may be inclined to

Henry Greenwall returns from New York  
Aug. 15; so does Tom Campbell.

The Spanish Fort Opera Co. will repeat op-  
eras already presented for the remainder of  
the summer. It looks like vaudeville for the  
resort next year.

Arthur B. Leopold announces that when his  
present tenure expires, he will retire from  
theatricals for all time.

It is rumored that the Equitable Realty  
Co., owners of the Winter Garden, will oper-  
ate that theatre when Jack Israel's lease  
expires.

Neal Abel is singing at the Alamo.

There was a fire at the No Name theatre  
Saturday. The building was not insured, but  
the manager, Vic Peres, had his picture in  
four papers, and states that squares the dam-  
age.

## ST. LOUIS

By JOHN S. BRNEST.

FOREST PARK HIGHLANDS (D. E. Rus-  
sell, mgr.).—Homer Lind and Co., decided  
success; Highland Lassie, second honors;  
Bernard Roberts, laughter; Dan Maley, very

entertaining; Delmore & Oneida, good busi-  
ness, big.

MANNION'S PARK.—Schaar-Wheeler Trio,  
headed nice program; The Wasenakas, Chris  
Erickson, John A. West.

PRINCESS (Dan Fishell, mgr.).—Princess  
Maid in "The Nags Family," scored; Mar-  
garet Mather, applause; Vernon & McGowan,  
nicely; Three Young Girls, big, crowded  
houses.

KINGS (F. C. Melnhart, mgr.).—Emmette &  
Emmette divided first honors with Trolley Car  
Trio; Lee Zimmerman, scored; Musical Mac-  
Larens, very good; Marks & Lee close.

SHEANDOA (W. J. Flynn, mgr.).—Jack  
Reed & Co., pleased immensely; Three Meade  
Sisters, applause; "Creo," excellent; Herbert  
& Dennis and O. Oliver, conclude well bal-  
anced program.

WEST END HEIGHTS (H. R. Wallace,  
mgr.).—"The Bachelor."  
DELMAR GARDEN.—Ferullo and his band  
open two weeks' engagement with James Ro-  
han as soloist.

Gaiety opens Aug. 11 with Clark's Run-  
away Girls.

## CINCINNATI

By HARRY MESS.

CONEY ISLAND (Jos. Girard, mgr.; ind.).—  
Atto Steinert and dolls, featured; Ted Box,  
Vincent & Hendrix, Darktown Trio, Francis  
Callahan and Loren.

KEITH'S (J. J. Murdoch, gen. mgr.; agt.,  
U. B. O.).—Robert Fulgora, featured; Val-  
veno & La More, Billie & Maude Keller,  
Williams & Kent.

Joseph O'Mera, director of elocution and  
acting at the Cincinnati College of Music,  
has been engaged to direct the production of  
"The Baby Doll," which will open in St.  
Louis, September 1.

People's Theatre opens next week with  
"The Monte Carlo Girls."

Orpheum opens October 6, booked by the  
Alexander Pantages Circuit.

## BALTIMORE

By ARTHUR L. ROBB.

FORD'S (Charles E. Ford, mgr.).—Howe's  
Motion Pictures.

NEW (George Schneider, mgr.; agent, Bart  
McHugh, rehearsal Mon. 10).—Evenly bal-  
anced bill attracted big houses, honors to  
Powers and Wilson; Frances & Delmar, ap-  
plause; Valgane, well liked; The Troubadours,  
nicely; Musical Tremaines, good; Grotesque  
Randolphs, excellent.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-  
Nirdlinger).—Jennie Hines & Co., pleasing;  
Hart & Neal, clever; Friendly & Jordan,  
laughs; Helen Reutti, well liked; Niemeyer  
& Co., pleased.

GWYNN OAK PARK (James Pratt, direct.).  
—Mr. and Mrs. Frank Gibbons, laughable;  
Great Harvey, dexterous; Madge Anderson,  
amused.

SUBURBAN GARDEN (E. A. Powers, mgr.).  
—Morreale Grand Opera Quartet, seventh and  
last week.

HOLLYWOOD PARK (Jos. Goeller, mgr.).—  
Johnson's Musical Comedy Co., pleased large  
crowds.

FLOOD'S PARK (Wm. M. Truehart, mgr.).  
—Stock burlesque, good business.

RIVER VIEW (W. J. Gahan, mgr.).—Royal  
Artillery Band, Diving Girls and Dancing  
Bears.

Pearce and Scheck, the owners of the Vic-  
toria Theatre, will shortly erect another the-  
atre in the western section of the city, on  
West Baltimore street. The house will be  
built along the same general lines as the  
Victoria, capacity being about 1,400, and will  
be devoted to vaudeville and pictures, the  
shows being booked by Nixon-Nirdlinger  
Agency. The new theatre will open early in  
the fall.

The Suburban Gardens, an amusement re-  
sort on the outskirts of this city, was sold  
this week to Edward A. Powers. The garden  
will be continued by Mr. Powers, but a change  
in policy will likely be made. Lewis Baker  
has been the manager, Rudy Heller booking  
in the attractions. It is said that vaudeville  
will be discontinued after this week.

## AKRON, OHIO.

LAKESIDE PARK CASINO (H. A. Hawn,  
mgr. and agent; rehearsal Mon. 10).—Flood  
& Erma, clever; Belle Meyers, pleasing;  
Hampton & Bassett, good; Three Marx Bros.  
& Co., scream; Sinal, excellent; Beader-La  
Velle Troupe, fine. TOM HARRIS.

## CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent  
U. B. O.; rehearsal Mon. 10).—Musical Ir-  
ving, well received; Barrett & Bayne, pleased;  
Anita Bartling, lady juggler, clever; Emille  
Egamour, liked; Tower Brothers & Darrow,  
delivered; Girard & Gardner, feature; Eck-  
hart & Francis, eccentric; Delmar & Del-  
mar.



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# GRACE WILSON

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**AUG. 12**

OPERA HOUSE (J. H. Michels, mgr.).—Two Dandy Girls; Rae Elinore Ball, feature; Agnes Mahr, good; Jarvis & Clark, fair; Edith Harkey & Co., headline; Beatie Brennen, liked; "The Girl in the Moon," novelty.  
PRISCILLA (F. E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 10).—Tude Gibbons, Vernetta Clark Trio, Musical Forests, Dorothy Lamb, Mathews Scrath & Mathews, Les Faiges, Apache Dance, Hunter & Ross.  
STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—"Yankee Doodle Girls."  
ALHAMBRA (Holmes & Ryley, vocalists, "Dante's Inferno," Pictures).  
COLONIAL (R. H. McLaughlin, mgr.).—"The Easiest Way."  
LUNA PARK.—"Maids of the Mist," hold-over; Gugliotta's Band, Malverne Troupe. WALTER D. HOLCOMB.

## DETROIT.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Mon. 10).—Eldora, pleased; Huf-fard & Chain, fair; Black & White, pleased; E. L. Goldberg, entertaining; Peppino, hit; Master Gabriel, very good; Will Dillon, good; Five Martella, good.  
MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Ebeling Troupe, thrilling; Sen. Francis Murphy, laughs; Arnold Ave, fair; Two Nifty Girls, ordinary; Brooks & Lorella, good; Fox & Foxes Circus, fair.  
GARRICK (Richard H. Lawrence, mgr.).—Benstelle Stock Co.  
AVENUE (Frank Drew, mgr.).—"Lady Buccaneers." JACOB SMITH.

## ELMIRA, N. Y.

MAJESTIC (M. D. Gibson, mgr.; agent, U. B. O.).—5-7, The Minstrel Four, excellent; Sue Snee, good.  
RORICK'S (George Lyding, mgr.).—5-10, Manhattan Opera Co. in "Fantana," ca-pacity.  
COLONIAL (M. D. Gibson, mgr.).—5-10, Pictures; good business. J. M. REERS.

## ERIE, PA.

WALDAMEER (E. H. Suerken, mgr.; agent, Independent).—Equillo, good; Ed-manda & Gaylor, laughs; Ella Eduburn, clever; Davis Bros, good; Noodie & Pax-ton Fagan, hit.  
FOUR MILE CREEK PARK (H. T. Fos-ter, mgr.; agent, Harry Hawn).—Adams & Guhl Musical Co., big.  
HAPPY HOUR.—Opened for the season with vaudeville and M. P.  
M. H. MIZENER.

## HAMILTON, OHIO.

SMITH'S (Tom. A. Smith, mgr.).—Billy Allen Musical Comedy Co., repertoire. Busi-ness good.  
JEWELL (J. H. Broomhall, mgr.).—Big business.  
GRAND (J. E. McCarthy, mgr.).—Talking pictures. Business big.

The Grand opens its regular vaudeville season Labor Day.

J. E. McCarthy, manager Grand theatre, recently injured in auto accident, is still in very serious condition, but will recover. QUAD.

## HARTFORD, CONN.

HARTFORD (F. P. Deah, mgr.; agent, James Clancy; rehearsal Mon. and Thurs. 11).—5-7, Moore & Elliott, entertaining; Schaler & Jordan, clever; Michaels & Mich-ael, hit; Locke & Linder, popular; 8-10, Joseph C. Callahan, Loretta & Bud, Char-lotte Duncan, Wander & Stone.  
POLIS (O. C. Edwards, mgr.).—Stock, "Billy," entertainingly presented; business holds good. R. W. OLMSTED

## JAMESTOWN, N. Y.

VELERON (James J. Waters, mgr.).—Horne Stock Co. in "The Call of the North." Webb's Seals held over; free attraction.  
LAWRENCE T. BERLINER.

## KANSAS CITY, MO.

Kansas City will start the fall theatrical season with five vaudeville: Orpheum, Em-press, Garden, Glills, Globe.

At present K. C. has two houses playing all year: Empress and Globe; both have had fair summer.

## THE ORIGINAL 3 GLADENBECKS

Introducing Miss Gladenbeck, World's Famous Understander

Just completed successful tour on Orpheum Circuit.

This Week (Aug. 5) CLOSING SHOW AT HENDERSON'S, CONEY ISLAND

Direction, PAUL DURAND

## MEREDITH & "SNOOZER"

"The Bulldog with a College Education"

This Week (Aug. 5), Henderson's, Coney Island Direction, PAUL DURAND

## "ALONE"

"The Girl You All Know"

# ALICE HANSON

Will produce in the near future a single act.

**MANAGERS**—This is what you have wanted me to do  
**WATCH FOR IT !**

Everything new but the name

## Four ORIGINAL Songs

From the brain and pen of THOMAS J. GRAY

Everything new and fully protected by LAW

Staged by  
RALPH L. MARKEE

Watch this paper  
for opening week

"Garden" theatre, which is being com-pleted, will open under the management of E. P. Churchill on Monday afternoon, Au-gust 19.

This new house is by far the largest and best equipped house in Kansas City.

Orpheum, under management of "Pop" Lehman, will open Sept. 1.  
PHIL. McMAHON.

## MACON, GA.

MAJESTIC (J. B. Melton, mgr.).—Arnold Twin Sisters, Sheridan & Sloan.  
PALACE (J. B. Melton, mgr.).—Klein Brothers.  
ALAMO (N. L. Royster, mgr.).—Bancha, Al Barte.  
CRUMP'S PARK CASINO (Macon Ry. Light Co., mgrs.).—Eddie Black & Co., Mable Page, under canvas, "The Cutest Girl in Town." ANDREW ORR.

## MERIDEN, CONN.

POLIS (R. B. Royce, mgr.; agent, Church).—5-7, McGarry & Revere, good; Sprague & McNeese, very clever; Dawitt & Stuart, good laugh; 8-10, Lightning Weston, McDade & Durand, The King Trio.

## MILFORD, MASS.

LAKE NIPMUC PARK (Dan. J. Sprague, mgr.; agent, Fred. Mardo).—Bingville Trio, excellent; Grace De Mar, hit; Tom Bateman, clever; Le Fevre & St. John, excellent; Sadie Rogers, clever. CHAS. E. LACKEY.

## MONTREAL.

BOHMER PARK (D. Larose, mgr.).—Pow-ers' Elephants, Richardini Troupe, Claude M. Roode, Helen Vincent, Jordan Bros.  
ORPHEUM (G. F. Driscoll, mgr.).—Stock.  
DOMINION PARK (H. A. Dorsey, mgr.).—Wild West Show.

All theatres open Aug. 26. Princess with "Flirting Princess"; His Majesty's with "Quaker Girl"; Royal with drama (not an-nounced); Gayety with burlesque, Eastern Wheel. SHANNON.

## NASHVILLE, TENN.

ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Week 29, "Top of The World Dancers," fine; Al Edwards, big hit; McMahon, Diamond & Clemence, well re-cieved; Louise Stickney circus, good. Ca-pacity business.  
PRINCESS (Harry Sudekum, mgr.; agent, W. M. V. A.; rehearsal Monday 10).—Week 29, Kurtis' Roosters, novelty; Keelin & Yeats, scored; Louise Maybelle, well re-cieved; Ted & Ethel Dooley, big hit; Hughes Musical Trio, headliner. Good business. W. R. ARNOLD.

## NEWARK, N. J.

ODEON (Chas. Burtis, mgr.; agent, U. B. O.).—5-7, Three Bohemians, Coleman & Will-iams, Aubry & Aldo, Arthur J. Gustan, Char-lotte Fenton, Bobby Shirley; 8-10, Davenport Leonard & Co., Petite Sisters, Chas. Nelson, Ida Ellis, Frank Elliot & John O. Hewitt, Paul Cavelli, Mary Wallace.  
OLYMPIC PARK (James Belden, mgr.).—"Pirates of Penzance." Free vaudeville in the open; large audience.  
HILLSIDE PARK (W. E. Thaller, mgr.).—Vaudeville; Wild West; Bullion Ascensions & Air Ship Flights. Baby Show Aug. 14.  
ELECTRIC PARK (C. A. Dunlap, mgr.).—Miss Margaret Keene & Co. in "Tempest and Sunshine." JOE O'BRYAN.

## NORTHAMPTON, MASS.

PLAZA (F. E. Blanshan, mgr.).—Pictures.  
MOUNTAIN PARK CASINO (Agent, Pat. Casey).—29-8, Alferado sisters, opened; "Temptation," good; Rice, Sully & Scott, funny; The Havelocks, clever; Blon City Four, clean up; 5-10, Doc O'Neil, Seven Colonials; 15, Downie & Wheeler Circus. STONE.

## ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—3, Madeline Stark, hit; Mile Raits & Co., very pleasing; 5-7, Willie & Ruth Wayne, good; 8-10, Rebecca Bros., excel-

"THE GIRL IN BLUE"

# MILLIE DE LEON

Greatest Oriental Dancer in the World

Open for Burlesque as a special attrac-tion on percentage or straight salary  
Address (care Frank) 601 W. 137th St.,  
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Pacific Coast Offers Entertained  
Have never appeared west of Chicago.

SOME ATTRACTION.

# THOSE FOUR

**MAURICE HAYNES**  
(TENOR)

**KITTY MONTGOMERY**  
(CONTRALTO)

**LOUIS WORTH**  
(BARITONE AND COMEDIAN)

**WINNIE WORTH**  
(PRIMA DONNA)

## in "NANCY LEE THE II"

TO BE LAUNCHED ABOUT THE SECOND WEEK IN SEPTEMBER WITH THE FOLLOWING CREW:

**HAYNES and MONTGOMERY**—Past ten years of Gilroy, Haynes and Montgomery.**LOUIS and WINNIE WORTH**—The well known comedian and la petite prima donna, formerly with "Prince of Pilsen," "Time, Place and Girl," "Chinese Honeymoon," etc.

You have all requested more singing on the "Nancy Lee." **THOSE FOUR** aboard will oblige. And the comedy in the hands of Louis Worth will sail "**NANCY LEE THE II**" safely into any port. The best scenery, light effects, wardrobe, etc., etc., money can buy. Thanking all our friends in advance in anticipation of their best wishes for our success. Watch "**NANCY LEE THE II**" break the speed limits.

**Pilots, STERNAD & VAN, 35 South Dearborn Street, Chicago**

lent; 8-10, Ryno & Emerson; Minstrel Four. Capacity business. DE LONG.

**PORTLAND, ME.**

**PORTLAND** (I. P. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—Eaton & Loraine, excellent; The Thayers, fine; Josephine Saxton & Dixie Kida, pleased; Halligan & Sikes, scream; Four Prevosts, laugh. **RIVERTON PARK** (Smith, mgr.; rehearsal Mon. 1).—Joseph Daniels in "The Ladies and the Laddie," very good.

**OLD ORCHARD PIER** (Goodwin, mgr.; agent, Mardo; rehearsal Mon. and Thurs. 10.30).—Cooper & Robinson; 5-7, W. E. Browning, Mack & Vincent; 8-11, Tuda, P. Ott, Grace Le Velle. **CAPE** (E. V. Phelan, mgr.).—Marie Pavey in "Before and After."

**GEM** (Capt. Brown, mgr.).—"The Broken Idol." **KEITH'S** (James E. Moore, mgr.).—"Mrs. Wiggs of the Cabbage Patch."

**JEFFERSON** (Julius Cahn, mgr.).—17-19, May Robson in "A Night Out."

Greeley theatre opens Monday, Aug. 12.

"Taming of the Shrew" Thursday, Aug. 8, presented by the Coburn Players at the Portland Country Club.

**PROVIDENCE, R. I.**

**UNION** (Chas. Allen, mgr.; agent, U. B. O.).—The Ahlbergs, very good; Wheeler & Goldie, clever; Mae O'Connell, pleasing; Harry Leslie, good; Harry Reilly, comic; Henry Grady & Co., thrilling.

**FOREST CASINO** (J. Thornton, mgr.).—Paylor & Pine, Massey & Boulton, Prevett & Morrill, Mme. Sally Brown.

**SCENIC** (F. W. Homan, mgr.).—Musical Stock.

**KEITH'S** (C. Lovenberg, mgr.).—"Trilby." **EMPIRE** (Max Branning, mgr.).—Paul Rainey Pictures. C. E. HALE.

**RICHMOND, VA.**

**COLONIAL** (E. P. Lyons, mgr.; agent, U. B. O.).—Jolly Wild & Co., hit; Harry Holman & Co., good; Dixon & Dixon, very good; Jacob's Dogs, entertaining; Basslerie, big. **EMPIRE** (Louis Myers, mgr.; agent, U. B. O.).—Three Lyres, featured; Three Emersons, hit; Savoy, good; Moscrop Sisters, good; Lyon & Howard, good.

**LUBIN** (M. S. Knight, mgr.; agent, Norman Jefferies).—Miller & Mack, big; Lillian Carter, fine; Zarell Marsh Trio, went big; American Trio, nicely. G. W. HELD.

**ROANOKE, VA.**

**ROANOKE** (William F. Henfritz, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—5-7, Alfredo, big hit; Tom Wilson & Co., very good; Lambert, Stewart & Cornetta, well liked; Leonard Kane, applause; Reklaw & Hosmer, did well; 8-10, Fay & Miller, Alfredo, McMahon, Diamond & Clemence, Wilson & Co.

**JEFFERSON**—Latimore & Leigh Players 5-7, "Tempest and Sunshine." 8-10, "Lion and the Mouse." T. F. B.

**SAVANNAH, GA.**

**BIJOU** (Harry Bernstein, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Splendid bill; excellent attendance. Williams & Irene Spencer, creditable; Three Brownies, big applause; H. T. MacConnell & Co., success; Brooks & Haines, great; Taps & Bijou-Scops.

## BESSIE WYNN

IN VAUDEVILLE

## Willa Holt Wakefield

IN VAUDEVILLE

Special Representative:  
JENNIE JACOB.

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## HAZEL BROWN AND CHARLES BARROWS

IN  
"THE GIRL AND THE PEARL"Booked solid by the U. B. O.  
Direction, JAMES E. FLUNKETT.

**ARCADIA** (Jake Schrameck, mgr.).—The Arcadia Six and pictures, very good attendance. Jose Andonegul, extra attraction. **FOLLY** (H. C. Dorsey, mgr.).—Harry Bickford and pictures; big house. **ODEON** (H. C. Dorsey, mgr.).—Pictures and songs. "REX"

**ST. JOHN, N. B.**

**OPERA HOUSE** (D. E. McDonald, mgr.).—1-3, Paul Gilmour, business fair; 5-10, May Robson. **NICKEL** (W. E. Golding, mgr.).—Betty Donn, Bob Waterall; pictures. **LYRIC** (Steve Hurley, mgr.).—29-31,

Brown, Glenmore & Brown; 1-3, "The Killers"; pictures. L. H. CORTRIGHT.

**ST. PAUL, MINN.**

**EMPRESS**.—"The Pot Room," entertaining; High Lloyd & Co., please; Scott & Wilson, please; Hylands & Farmer, pleasing; MacRae & Levering, very good; Arthur White, please.

**MAJESTIC**.—5-7, Magnean Troupe, fine; Johnny Small & Gira, fine; Juggling Mathews, please; Rita Earl, good; 8-10, Magnean Troupe, Johnny Small, Yarnell & Buckley, all.

**ALHAMBRA**.—5-7, Cornell & Stanford. Hogue & Hanson, Bob Claus & Slater; 8-10,

Low Woods, Sinclair Scotch Trio. **GAIETY**.—5-7, Musical Merrihews, Kartello Bros, Warren Woodson; 8-10, Nehen & Kappell, Crystal Bell, Lester Moore. C. J. BENHAM.

**TERRE HAUTE, IND.**

**VARIETIES** (Jack Hoefler, mgr.).—University Quartet, Geo. Kadel; pictures. **YOUNG'S AIRDOME** (Sam. Young, mgr.).—28-4, Halton Powell Co., capacity; 5-19, Cook Stock Co.

Gentry Bros. Circus Aug. 6.

WILL CHRISTMAN.

**TORONTO, ONT.**

**SHEA'S** (J. Shea, mgr.).—Bud Fisher, success; Princess Flor, novelty; Nordon & Lee, hit; Rhina & Picks, please; James Cullen, clever; Earl & Curtis, good; Bell & Caron, did well; Three Alex, sensational.

**MAJESTIC** (Peter F. Griffin, mgr.).—The Valdos, novel; Burton W. Shipley, please; Kataro, novel; Houston & Whipple, hit.

**SCARBORO BEACH** (F. L. Hubbard, mgr.).—Prof. Harry Melville, Derenzo & Leduc, Aerial Bartlett, Band of the Mississauga Horse.

**HANLON'S POINT** (L. Solman, mgr.).—Diving Girls, Diving Horses, Military Bands.

**STAR** (Dan. F. Pierce, mgr.).—Sam. Rice and His Daffydils. Big success.

**ROYAL ALEXANDRA** (L. Solman, mgr.).—Summer stock.

The Griffin Amusement Co., a big factor in Canadian amusement affairs, with headquarters at Toronto, open their new Woodstock Opera House at Woodstock Sept. 1. It will have a seating capacity of 1,500 and will book the Ambrose J. Small's Circuit attractions besides presenting vaudeville and moving pictures.

Peter F. Griffin, manager of the Griffin Circuit, is up north on an expensive fishing trip. HARTLEY.

**VIRGINIA, MINN.**

**LYRIC** (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. and Wed. 12).—Week 19, Nat Field's Musical Comedy Co. Business good. Coming, 8-11, Rube Welsh & Co.

**GRAND** (R. A. McLean, mgr.; Webster; rehearsal Mon. and Thurs. 12.30).—29-31, Brown & Deaton, very good; Marion & Darrel, ordinary; 1-4, Charles & Grace Von Smith, good; May Collins, clever.

Patterson Carnival Shows week 29; big business. "RANGE."

**YOUNGSTOWN, O.**

**IDORA** (R. E. Platt, mgr.; U. B. O.).—Alfred Jackson, good; Kramer & Ross, pleasing; Enigma, hit; Bailey, Hall & Burnett, good; Blanch Sloan, fine.

**PRINCESS** (Henry Gluck, mgr.).—5-7, Poloff Sisters, T. L. Brott, Ramsey & Douglas, Gretella Hughes and pictures.

Billy Watson's "Beef Trust" played matinee and night at Grand, Aug. 1, to good business. Oriental Burlesquers booked for two performances Aug. 8.

Al. G. Field's Minstrels open regular season at Grand 22. C. A. LEEDY.

# Notice !!!

I have made no assertion regarding my act, but it is fully protected by the new copyright law and it will always be legally watched.

(Signed)

# C. E. Willard

THE MAN WHO GROWS

# Azalea Fontaine

SINGING DANCING  
CONTORTION

Address, Care VARIETY, Chicago, Ill.

# HERMAN TIMBERG

LATE STAR OF "SCHOOL DAYS"

The Show That Broke All Records On The Stair & Havlin Circuit For Four Consecutive Years

Material by **THOS. J. GRAY**

Direction, **ARTHUR KLEIN**

**NEXT WEEK, (Aug. 12) KEITH'S UNION SQUARE THEATRE**

## VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 12 WHEN NOT OTHERWISE INDICATED

The routes given from AUG. 11 to AUG. 13, 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

### A.

Adonis Peek's Island Maine  
Alburtus & Millar Hippodrome Doncaster Eng  
Allen Luno Bertie 118 Central Oshkosh  
Alpine Troupe Ringling Bros C R  
Alvin Peter H Dresden Ohio  
American Quartette Electric Pk Waterloo  
Andrews Abbott & Co 3962 Morgan St Louis  
Archer Lou Pantages San Diego  
Ardelle & Leslie 19 Broesel Rochester  
Atwood Vera 17 W 58 N Y C  
Austin & Smith San Francisco  
Ayres Howard 1709 N 31 Philadelphia

### B.

Bacon Doc Hl Henrys Minstrels  
Bailey & Edwards 81 E Fair Atlanta  
Baldwin & Shea 847 Barry av Chicago  
Ball & Marshall 1533 Broadway N Y C  
Baraban Troupe 1304 Fifth av N Y C  
Barnes & West Johannesburg S Africa  
Barnold Chas Davor Dorf Switzerland  
Barron Geo 3002 Fifth av N Y C  
Barry & Black 1323 Fairmount av Phila  
Bartell & Garfield 2899 E 53 Cleveland  
Barto & Clark 2221 Cumberland av Phila  
Behren Musical 52 Springfield av Newark N J  
Bell & Bell 37 John Bloomfield N J  
Beli Boy Trio Majestic Milwaukee  
Belia Italia Troupe Box 795 B'kfield Ill Indef  
Belmont Joe 70 Brook London  
Belmont & Umberger Lumber Bridge N C  
Belzack Irv'ng 259 W 12 N Y C  
Bennett Klute & King Jahukes Cafe Los Ang  
Bentleys Musical 121 Clipper San Francisco  
Berliner Vera 5724 Ridge Chicago  
Berry & Berry Empress Spokane  
Beverly Sisters 5722 Springfield av Phila  
Billy & Burns 859 Home Bronx N Y C  
Bimbo 872 Lawe Appleton Wis  
Bisset & Shady 248 W 37 N Y C  
Bisset & Weston 5 Green St London Eng  
Black & Leslie 3722 Eberly av Chicago  
Bowers Walters & Crocker Empire Eng  
Bowman Fred Casino 9 & F St Wash D C  
Boyd & Allen 2706 Howard Kansas City  
Bradleys The 1314 Brush Birmingham  
Breton Ted & Corinne 114 W 44 N Y C  
Bridges June 220 W 39 N Y C  
Brinkleys The 424 W 59 N Y C  
Britton Nellie 140 Morris Philadelphia

## 6 BROWN BROS.

Featured Next Season with the Primrose and Dockstader Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo  
Brown & Barrows 146 W 36 N Y C  
Brown & Brown 69 W 115 N Y C  
Brown & Wilmet 71 Glen Malden Mass  
Brydon & Hanlon 26 Cottage Newark  
Buch Bros 18 Edison Ridgefield Pk N J

Burbank & Danforth Berlin N Y  
Burdett Johnson Burdett 881 Main Pawtucket  
Burgess Harvey J 627 Trenton av Pittsburg  
Burke John P Floods Pk Baltimore  
Burt Wm F & Daughter 183 W 45 N Y C  
Busse (Mme.) Dogs Empress Butte  
Byron Gista 170 Blue Hill av Roxbury Mass

### C.

Calder Chas Lee 2312 Lancaster av Phila  
Campbell Al 2731 Bway N Y C  
Canfield & Carleton 2218 80 Bensonhurst L I  
Cantway Fred R 6426 Woodlawn av Chicago  
Capital City Four 50 Welcome New Bedford  
Carman Frank 465 W 163 N Y C  
Carmen Sisters 2183 Washington av N Y C  
Carrel & Pierlot Majestic St Paul  
Carroll Chas 429 E Kentucky Louisville  
Carroll Nettle 1426 Holmes av Springfield Ill  
Carroll Mrs C G 1311 S Flower Los Angeles  
Case Paul 31 S Clark Chicago  
Chameroys 1449 41 Brooklyn  
Chandler Claude 219 W 68 N Y C  
Chantrell & Schuyler 219 Prospect av Bklyn  
Chapman Sisters 1629 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chatham Sisters 308 Grant Pittsburgh  
Chobers & Jones 121 W 59 N Y C  
Chubb Ray 107 Spruce Scranton Pa  
Chunns Four 19 Loughborough Rd London  
Church City Four 149 Weirfield Bklyn  
Clairmont Josephine & Co 246 W 128 N Y C  
Clark & Deveraux 131 Main Ashtabula  
Clark Floretta 167 Roxbury Roxbury Mass  
Clark & Ferguson 121 Phelps Englewood  
Clayton Carl & Emily 48 Melville Toronto  
Clayton Drew Players Buckeye Lake Ohio  
Clifford Dave B 178 E 103 N Y C  
Clipper Quartet Pantages San Francisco  
Cloes Bros 41 Howard Boston  
Coden & Clifford 21 Adams Roxbury Mass  
Comela Musical Carlton Terrace Garden N Y C  
Compton & Plumb 2220 Emerson av Minneapolis  
Comrades Four 824 Trinity av N Y C  
Connolly Bros 1906 N 24 Philadelphia  
Cook Geraldine 675 Jackson av N Y C  
Corbett & Forrester 71 Emmet Newark N J  
Costello & La Croix 318 Ewing Kansas City  
Cota El 905 Main Wheeling W Va  
Coyle & Murrell 3327 Vernon av Chicago  
Craig Marietta 146 W 36 N Y C  
Crawford & Delancey 110 Ludlow Bellefontaine  
Cree Jessica 77 Josephine av Detroit  
Cromwell 6 Dancroft Gardens London  
Cross & Crown 1119 Nevada Toledo

## CROUCH AND WELCH

Tivoli London.  
Direction, M. S. BENTHAM.

Orouch & Schnell Royal Court Cleveland Ind  
Curson Sisters 236 W 51 N Y C

### D.

Dakotas Two 5119 Irving Philadelphia  
Dale Josh 144 W 141 N Y C  
Dale & Clark 316 W 35 N Y C  
Dalton Harry Fen 1870 Cornelia Bklyn  
Daly & O'Brien 325 W 43 N Y C  
Dare & Martin 4301 Calumet Chicago  
Davis & Cooper 1920 Dayton Chicago  
De Costa Duo 982 N 24 Philadelphia  
De Grace & Gordon 922 Liberty Bklyn  
De Haven & Whitney care Hall's Players  
Mansfield Indef  
De la Geneste Alma Mich  
De Leo John B 718 Jackson Milwaukee  
De Milt Gertrude 313 Sterling pl Bklyn  
De Stefano Bros 1296 Maxwell av Detroit  
De Vere & Roth 549 Belden av Chicago  
De Witt Burns & Terrance Orpheum Portland  
Dean & Sibley 465 Columbus av Boston  
Deery Frank 204 West End av N Y C  
Deimar & Delmar Majestic Johnstown  
Delton Bros 261 W 38 N Y C  
Demonte & Belle Englewood N J  
Devau Hubert 364 Prospect pl Bklyn  
Diamond Four 2557 Station Chicago  
Dickerson & Libby 1280 Rogers av Bklyn  
Dixon-Bowers & Dixon 5626 Carpenter Chicago  
Dodd Emily & Jessie 201 Division av Bklyn  
Doherty & Harlowe 428 Union Bklyn  
Donner & Doris 343 Lincoln Johnstown Pa  
Doss Billy 102 High Columbus Tenn  
Downey Leslie 2712 Michigan Chicago  
Doyle & Fields 2348 W Taylor Chicago  
Drew Lowell B Stratford N J  
Du Barry & Leigh 3511 Beach av Chicago  
Duffy Thos H 1718 N Taylor av St Louis  
Dugan Harry F 8491 Welkel Philadelphia  
Dulzell Paul 1028 Tremont Boston

### E.

Earl Harry 2337 24 av N Y C  
Eckhoff & Gordon East Haddam  
Edmond & Gaylor Box 39 Richmond Ind  
Edwards Jess 12 Edison Ridgefield N J  
Elson & Arthur 456 E 149 N Y C  
Emelle Troupe 604 E Taylor Bloomington Ill  
Emerald & Dupont 635 N Haled Sydney Australia  
Engelbrecht G W 2313 Highland av Cincinnati  
Eman H T 1234 Putnam av Bklyn  
Evans Beatie 3701 Cottage Grove av Chicago  
Evelyn Sisters 260 St James pl Bklyn

### F.

Fantas Two The 2925 Harvard Chicago  
Fenner & Fox 413 Van Hook Camden N J  
Ferguson Dick 68 W Bayonne N J  
Ferguson Frank 704 W 180 N Y C  
Frey Twins E End Pk Majestic  
Fernandez Duo 1284 Lake Muskegon

## FERRY (The Human Frog)

August and September, Olympia, Paris.

Field Bros 82 W 115 N Y C  
Fields & Hanson Proctors Plainfield  
Fields Nettle 635 N Haled Chicago  
Fisher Roy J Cook's O H Rochester Indef  
Fletcher Ted 470 Warren Brooklyn  
Flynn Frank D 65 W 123 N Y C  
Follette & Wicks 1824 Gates av Bklyn  
Forbes & Gorman 201 W 112 N Y C  
Force Johnny 800 Edmondson Baltimore  
Ford & Hyde Camp Rest Clifton Me  
Formby Geo Walther House Wigan Eng  
Fox Florence 172 Filmore Rochester  
Foy & Summers 517 10 Saginaw Mich  
Foxy Eddie 9920 Pierpont Cleveland  
Francis Willard 87 W 128 N Y C  
Francisco 343 N Clark Chicago  
Freeman Bros 335 Anderson Boston  
Furman Radie 829 Beck N Y C

### G.

Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 393 Vernon Brooklyn N Y  
Garard Corby 247 W 25 N Y C  
Gardner Georgi 4646 Kenmore av Chicago  
Gayler Chas 768 17 Detroit  
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Gray & Graham Vaudeville Club London  
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Hanson Boys 21 E 98 N Y C  
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From London "Era."

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A	C
Aimes N Miss	Caldwell Anna
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Anderson Al	Carrys The
Art Duke	Carroll Bobby (C)
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B	Cates Musical
Baker Margarette	Chapin E M Mrs
Barrows N	Charbino Fred (C)
Bell Jessie (C)	Choate Mattie
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Bos	
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Ernest Three	L
Evans George	La Mar Frank
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Goldie Bill	Marba J Smith
Goldsmith Lillian	Martin Geo E
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Gordon Marie	eaux
Graham Clara (C)	McNeil Lillian
Gray Mr	Meehan Thomas (P)
Gwyne & Gossett	Melrose Elmer
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H	Monatt Ben
Hall Geo F	Morse Earl
Hanill Fred	N
Hardcastle Teddy (C)	Namba Mr (C)
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Hartman Chas	Niblo & Riley
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Cabaret; some engagement, but we must an-  
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entertainers we'll say: Did you ever hear of  
George Whiting?

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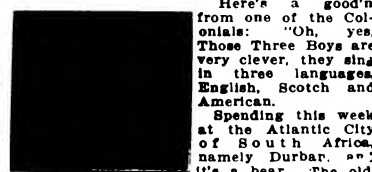
Singing. Featuring the  
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accordeonist

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(Freeport, L. I.)

(Crystal Beach,  
Ontario, Can.)

Direction, THOS. J. FITZPATRICK



Here's a good'n  
from one of the Col-  
onials: "Oh, yes,  
Those Three Boys are  
very clever, they sing  
in three languages,  
English, Scotch and  
American.  
Spending this week  
at the Atlantic City  
of South Africa,  
namely Durban, so.  
It's a bear. The old  
"Salt" Dip" every  
morning puts the Sunny Sun stuff into us for  
the night show.  
Have hired "Jim Fish" for the week to  
take us around in his Rickasha, and old  
"Jim" is some Zulu when it comes to run-  
ning

Very Rickashaly Yours,  
VARDON, PERRY & WILBER

## THE ELECTRIC WIZARD DR. CARL HERMAN

Playing W. V. M. A. Time  
Agent, PAT CASEY

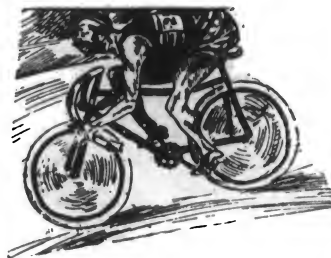
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In His Protean Success

## "BILL SIKES"

Opened at Majestic, Chicago, Last Week, Preliminary to A Tour of the Orpheum Circuit

(VARIETY)

Owen McGiveney.  
"Bill Sykes" (Protean).  
19 Mins.; Full Stage (Special Set).  
Majestic, Chicago.

When the final curtain dropped on Owen McGiveney Monday evening, hiding from view his excellently constructed scene of Bill Sykes' garret, the capacity audience at the Majestic, if applause can be considered a criterion, unanimously declared him Martin Beck's one best importation. In fact, the demonstration was so loud, it looked suspicious, but the young Irish characterist, coming as he does direct from England into a strange country, and a cold town for his American opening, couldn't possibly have had any hand in building up his huge hit, other than by his splendid portrayal of a story that has been dramatized for vaudeville in every conceivable form and presented in every sort of a variety theatre by all grades of actors. In his routine of extra quick changes, which

incidentally make his predecessors look small-like in speed, McGiveney tells the tale of "Oliver Twist" and introduces five characters, of which Nancy and Bill Sykes stand out strongest. His changes from and into both the latter characters which carry an unusually strong and clever make-up, brought forth applause at every move. McGiveney tells the story briefly but clearly and brings out every detail and point. Into the character of "The Artful Dodger" he throws sufficient comedy to offset the dramatic tension and also shows in a large way that he is quite as versatile as clever. McGiveney ranks up with the best America has seen in his particular line and goes a peg or two higher than the majority of them. Although on third at the Majestic, if properly billed he is fit to headline the same bill anytime. McGiveney looks like the cream of England's artistic exportations and runs neck and neck with Ada Reeve as far as this town is concerned. He should find it convenient to remain on this side indefinitely and probably will. WYNN.

Dickens Staged by Artist Who Does Acrobatic Costuming and Good Portraiture.

By AMY LESLIE.

Crowded house is the regular Majestic story and last night the seats were all sold before the film tried to film its stereotyped drama.

Plays Many Characters.

Owen McGiveney played all alone the last half of the story of "Oliver Twist," appearing as Bill Sykes, Nancy, Fagin, the Dodger and Monks in such magical changes as to be supernatural most of the time. His makeup in each character was excellent and his portrayal above the average. The audience sat in astonishment and awe before his performance, in which he did the Fagin plotting to rid himself of the Sykes pair and within the instant performed the hideous murder of Nancy by Bill, in which Mr. McGiveney played both the murdered woman and the murderer with a dash across the scene as the Dodger. It was really most remarkable.—Chicago "News."

Personal Direction,

MR. MARTIN BECK



AUG 16 1912

TEN CENTS

# VARIETY

VOL. XXVII. No. 11.

NEW YORK, FRIDAY, AUGUST 16, 1912.

PRICE TEN CENTS.



# BOB MANCHESTER'S

FAMOUS

# "CRACKER JACKS"

At the Columbia Theatre, New York, Week Aug. 26th

LOOK WHO'S HERE!

# RUBY LEONI

The Model Venus of Burlesque

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IN "HIS FIRST SPEECH"

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"Studies of BLACK and TAN"

# 6-THE GREAT ABIDALLAS-6

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Writer of "AFTER THE SHOWER," Vaudeville's Prettiest Act, and "BABY ROSE," the Great Song Success of Last Season

# LOUIS WESLYN

Writer of Sketches, Songs and all Vaudeville Material

Author of the Following:

"AFTER THE SHOWER" Fourth Season of Lola Merrill and Frank Otto's Witty and Dainty Flirtation Act. Generally conceded to be Vaudeville's Best Act in "one."

"CUPID'S LADDER" Weslyn's Best Act Since "After the Shower." Soon to be Presented by Louis Weslyn and Rhoda Nickells, former Prima Donna of "Gus Edwards' School Boys and Girls."

MINNIE ALLEN'S SONGS This Clever Comedienne is a Tremendous Success on the Orpheum Circuit in the Special Material Written for Her by Louis Weslyn, with Music by Felix Arndt.

"THE INCUBATOR GIRLS" Topping the Bills on the Sullivan-Considine Circuit. Delightfully Presented by Charles Wayne, Gertrude Des Roches and a Company of Five. Book and Lyrics by Louis Weslyn. Music by Felix Arndt.

"THE GIRL AND THE DRUMMER" Wheeler Earl and Vera Curtis' Big Hit, and Successor to their Other Flirtation Act, "Innocents Abroad." Also written by Louis Weslyn.

"MOON FLOWERS" A Bright "Love-a-logue." Cleverly Played by Eddie Redway and Gertrude Lawrence.

"THE OTHER HALF" Musical Comedietta, in which the Talented Entertainers Louis Mintz and Jeanne Palmer are Seen to Great Advantage.

"LEVINSKY'S OLD SHOES" Third Season of Lew Welch and Company in Weslyn's Little Study of Life in Hester Street.

"NAMES DON'T COUNT" Gilson and De Mott's Breezy Comedy Skit.

"THE VASSAR MAID" Collins and Kent's Bright Musical Comedietta.

"RESCUED!" Maida Dupree and Company's Farical Sketch.

"KIDNAPPING A POLICEMAN" Mullin and Herbert's New Farical Skit.

"AROUND THE CORNER" J. Matt Meeker and Company's Clever Musical Sketch.

JOHNNY JOHNSON'S SONGS Special Comedy Material Written for this Excellent Singing Comedian.

Also Author of Special Material for Jack Wilson, Tempest and Sunshine, Vesta Victoria, Wish Wynne, Frank Coombs, Howard Truesdell, Wilbur Mack, Rock and Fulton, Felix and Caire, Juliette, and Many Other Vaudeville Stars.

New Published Songs for this Season

"YOU WONDERING GIRL WITH THE WONDERING EYES" Music by George Christie. FEATURED BY TEMPEST AND SUNSHINE.

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By AL. WHITE and VIOLINSKY

Will be at the ALBANY HOTEL next week and will be glad to teach our new songs to our friends.

Mr. Lee's cyclonic record has aptly earned for him the sobriquet "THE WESTERN CYCLONE."

Miss Flo Jacobson (Mgr. Prof. Dept.) and Charley Pierce will be glad to teach our songs at our main offices.

We also publish "The Submarine Swing," "Belle of the Plaza," "I've Been Feeding the Chickens" and "Pa is Coming Home."

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ORIGINAL

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# VARIETY

Vol. XXVII. No. 11

NEW YORK CITY, FRIDAY, AUGUST 16, 1912

PRICE 10 CENTS

## FIRST REAL OPPOSITION TO VAUDEVILLE'S BIG TIME

**Miles, Affiliated and Sheedy Circuits Form Booking Combine. Twenty Weeks Playing Best Acts. Eastern and Western Alliance Makes Strong Amalgamation. New Agency Operating on Straightforward Lines**

Real opposition to the vaudeville's "big time" is the combination of the C. H. Miles Circuit (Theatre Booking Corporation) with the Affiliated Agency (Moss & Brill and Cunningham & Fluegelman) and the M. R. Sheedy Circuit. The combined managers can offer a season's work. Twenty or more of the houses included play vaudeville programs costing between \$1,200 and \$2,000 weekly. The "split week" theatres playing the big shows will hold the feature acts for a full week.

The new agency will be called the Consolidated Booking Offices. A charter was obtained Monday. Offices will be in the Fitzgerald Building, in the suite which has been occupied for a month or more by the Miles agency (T. B. C.).

The Shubert connection with the T. B. C. was severed last Saturday, when Miles informed the Shuberts their vaudeville relations were at an end. The Shuberts moved their office furniture out Tuesday. Jules Delmar will probably remain with the Shuberts, although the Consolidated made an offer to take over Delmar and his contract. The Shuberts intimated they intended holding Mr. Delmar to his agreement.

The Consolidated will be run on new business principals for eastern "big time" vaudeville agencies. There will be no "splitting commission" with agents, no manager booking through the Consolidated will be permitted to have an interest in any vaudeville act, and no discrimination will be shown against agents.

One of the managers who promoted the Consolidated deal said this week to a VARIETY representative concerning the new agency: "This is a managers'

agency. We all have houses of our own and in protecting them in the proper way we can do much better than by 'grafting' a few dollars in the agency. We will book for all managers we consistently can and accept acts from all agents, while they are on the level with us. We recognize no opposition and have none."

The Consolidated will probably attract a great number of independent houses to its staff through the announced policy of the agency, which practically guarantees a square deal to everyone connected with it.

No weekly fee is charged to the theatre for the booking privilege or "franchise."

An office manager will likely be engaged. The several circuit heads will attend to their respective bookings.

The Theatre Booking Corporation will have its Chicago office with Walter Keefe in charge, although New York will be the headquarters. If a capable substitute may be found for Mr. Keefe he will be brought on to New York to represent the Miles interests.

A stockholders' meeting of the Consolidated was to have been held yesterday, and the new agency is expected to start business Monday.

Several applications are said to have been received from out of town managers for admission to the new combine. It will place the vaudeville managers in an independent attitude.

The parting of the Miles-Shubert connection is said to have happened when the Shuberts failed to make good on an understanding to place its production bookings through the T. B. C. As the Shuberts had also failed to de-

(Continued on page 8.)

### "LUXEMBOURG" POSTPONED.

Geo. Leon Moore is the latest tenor in "The Count of Luxembourg." Mr. Moore started rehearsals Wednesday, which will make the Klaw & Erlanger production one week late in appearing, it is expected.

There were a succession of tenors in the show, starting with the abrupt departure of Tom Richards last Friday. Edward Wilson succeeded him. Monday Mr. Wilson was stricken with appendicitis. No reason is known, at least from reports, why Mr. Richards suddenly decided to quit.

In place of the "Count" starting at Atlantic City Monday, it may open at Baltimore Aug. 26, with "The Girl of 'My Dreams,'" a possibility to take up the seaside date.

"The Pink Lady" company, which arrived here late last week will take up its New Amsterdam theatre stay on schedule time, to be followed in by "Luxembourg."

Mr. Moore was with "The Spring Maid" last season. The rapidity with which he was secured after Wilson reported ill seemed to say someone in the Klaw & Erlanger office was fully conversant with Moore's open time.

### VIOLET DALE FEATURED.

"Molly Make Believe," a new play dramatized from Eleanor Hollowell Abbot's book of that title, which has been accepted by William Stoermer for production, will have its first presentation at the Providence Opera House, Sept. 9.

Violet Dale, once of "The Girl from Rector's," will be featured.

### ROAD STAR FOR BELASCO.

Jeanne Towler, who last season starred in "The White Sister," has signed with David Belasco and will be assigned a prominent role in one of the new Belasco companies which open next month.

### FRANK JONES RESIGNS.

Following the assignment of the houses to book by the United Booking Offices, Frank Jones, formerly with Percy G. Williams, tendered his resignation Saturday to the agency. It was accepted.

Various reports are about ascribing Mr. Jones' reason for the resignation

### LORAINÉ IN "THE FOLLIES."

Lillian Loraine has been engaged to appear in "The Follies of 1912." During the latter part of last season Miss Loraine left "The Follies," to go with "Over the River."

"The Follies" this year will have many scenes, with the story of a hunt for the most beautiful girl in the world. To find her the characters will travel around the globe, on the stage.

### NO MORE COSTLY SHOWS.

There will be no more \$40,000, \$50,000, or \$60,000 productions presented under the Lew Fields' banner, it is said. Fields has decided that he will limit the initial investment to his musical comedies hereafter to \$30,000 and try to get them within \$25,000.

Experience during the past couple of seasons has convinced Fields that the costly production requires too much of an effort to return the large investment, with a heavy weekly expense to operate.

### ANOTHER "TWO JOHNS"?

When "The Other Man" is produced by Cohan & Harris with George Nash playing an important role, a man will be engaged to play opposite him who will look as much like Nash as the firm is able to land.

In the Nash company will be Clifford Bruce.

### MARRIED ON A BET.

Through Ida Brooks Hunt and Cheridah Simpson at the Union Square Monday, successfully appearing in what was practically a new act, their musical leader, Daniel Dore, was married Tuesday morning.

Mrs. Dore was Louisa Adams. She informed her husband if the act (for which Dore had arranged an operatic medley) got over, she would marry him. Dore was up early Tuesday morning and shortly after it happened.

### THE NEWEST "SINGLE."

The newest "single act" to vaudeville just now is Kitty Wolfe-Blaney, who is arranging a turn to present in September.



# ENGLAND WILD OVER "RAGS"; "THE TROT" CRAZE ABROAD

**English Musicians Who at One Time Would Not Play the "Rags" Have Changed About. Composers Writing It. American Women Helping "Bearcats" Along**

(Special cable to VARIETY.)

London, Aug. 14.

England has succumbed completely to the influence of American "rag-time." During the past three years there has been a slight inclination for the syncopated melodies, but the liking for the feet-moving music is now so strong that wherever you turn it is nothing but ragtime.

At first it was next to impossible to get the music hall orchestras (and they are real orchestras) to play the music properly. Now the best of the English composers are writing nothing but "rag."

The "Turkey Trot" has not been overlooked. In several of the clubs about London, which have the privilege of keeping open after hours, there is little difference from being in a Broadway Cabaret, where "the Trot" is allowed.

The English like the dance and their efforts to get the raggy motions affords great amusement to American visitors.

The "rag-time" craze is being helped along by several of the American women artists now over here, who have gone further and handle the material in a nicer manner than the first ones to bring it across.

## 18-YEAR RUN.

(Special Cable to VARIETY.)

London, Aug. 14.

The Shuberts have taken for an American and Canadian tour a play which has been running for eighteen years, called "The Bar Maid."

The company will open at Quebec Aug. 29.

## ETHEL IRVING LEADING.

(Special Cable to VARIETY.)

London, Aug. 14.

"La Flambee," which may be known as "The Flame," will be seen at the St. Jame's Oct. 1.

Ethel Irving will be Sir George Alexander's leading lady for this production. In the cast are J. D. Beveridge, Norma Whalley, Lettice Fairfax, Vivian Reynolds, Rupert Lister, Athol Stewart and Godfrey Tearle.

## COPYRIGHT PERFORMANCE.

(Special Cable to VARIETY.)

London, Aug. 14.

Lewis Waller gave a copyright performance of "Discovering America" at Glasgow early in the week.

Thursday the actor-manager sailed for America on the Baltic.

## VERNON CASTLE QUITS.

(Special Cable to VARIETY.)

Paris, Aug. 14.

Vernon Castle has left the Olympia management in the lurch. He contracted to put on the "Barber Shop" scene from Lew Fields' "Hen-Pecks,"

but for some unknown reason stopped attending rehearsals and is ignoring his contract. A substitute will be secured.

Director Charles of the Olympia has announced that he will bring action against Castle, whose whereabouts are not known.

## WINTERGARTEN OPENING.

(Special Cable to VARIETY.)

Berlin, Aug. 14.

The opening bill at the Wintergarten contains six American acts.

The house will get under way Saturday night, Aug. 17.

The complete bill is Diving Norrins, Kajiyama, Pedersen Bros., Aerial Budds, May de Sousa, Russian Aesthetic Dancers, Gotham Comedy Four, Maria La Belle, Clarke's Crazy Cyclists, and Naero.

## SOUNDS PIPEY, BUT GOOD.

(Special Cable to VARIETY.)

London, Aug. 14.

Chris Marner, manager of the Paladium was held in Germany by the police for having photos of the Henri De Vries vaudeville sketch "Submarine."

The piece uses a cross-section view of a submarine boat which is very realistic. The careful German police suspected Marner, who is over six feet tall and carries about 220 pounds in weight, of being a spy.

## SUCCESSFUL IN VIENNA.

(Special Cable to VARIETY.)

Vienna, Aug. 14.

Robledillo and Four Readings opened here at the Apollo Aug. 10. Both were successful.

## RAIN CLOSING 'EM UP.

(Special cable to VARIETY.)

Paris, Aug. 14.

The al fresco places of amusement have been given a severe jolt the past couple of weeks owing to rainy weather.

Alcazar d'Ete, Ambassadeurs and Jardin de Paris, three of the more important ones, have closed temporarily.

## KELLY'S BIGGEST SUCCESS.

(Special Cable to VARIETY.)

London, Aug. 14.

Walter C. Kelly opened at the Hippodrome Monday, scoring the biggest success he has ever had here.

## TENOR MAKES GOOD.

(Special Cable to VARIETY.)

London, Aug. 14.

Gerald O'Brien, the new Irish tenor who opened at the Hippodrome Monday, through a fine voice and appearance is a success.

## GIBBONS CIRCUIT NEEDS HELP.

(Special Cable to VARIETY.)

London, Aug. 14.

George Abel, well known in America for his promotion of the George Abel Transfer Co., is being negotiated with by the London Theatres of a Varieties Co. (known as the Gibbons Circuit) to act as assistant booking manager to Charles Gulliver, who came into control after the departure recently of Walter Gibbons from the company.

It was understood at the time that Mr. Gulliver had not had enough experience to book the circuit and would need assistance.

It is said Abel has been in the employ of Oswald Stoll secretly for some time, and as Mr. Stoll wields a mighty influence in the Gibbons Circuit affairs, it is supposed he is backing up Abel in the deal.

Charlie Reed, formerly a power in the booking of the Gibbons tour, will probably carry little weight hereafter. Harry Masters, who was at the head of the booking department under Gibbons, recently formed an agency partnership with Jack Somers.

The changes in the Gibbons Circuit management are very important to English vaudevillians.

## WAGNER'S WORKS RELEASED.

(Special Cable to VARIETY.)

Berlin, Aug. 14.

Richard Wagner will have been dead thirty years in February. After then his works can be played by any opera company. All the scores and parts of his works may be issued by any house. Heretofore Wagner's heirs have laid a restraining business hand on all enterprises to exploit the genius's work. A movement is on foot now to have a special law passed in favor of "Parasitism."

## ARLISS GETS NEW PLAY.

(Special Cable to VARIETY.)

London, Aug. 14.

George Arliss has secured a new Barton play for America. The piece centers around Nero "who fiddled 'em up" as Rome was reduced to a cinder. Arliss has also landed several old comedies for revival. He will not appear in London this year.

## REVIVAL FOR BRIGHTON.

(Special Cable to VARIETY.)

London, Aug. 14.

"The Girl with the Golden Hair" is being revived at Brighton next week.

## AMERICAN ACTS IN PARIS.

(Special Cable to VARIETY.)

Paris, Aug. 14.

Ed Levine opens at the Folies Marigny Friday.

The Ioleen Sisters and Great Roland open at the house Sept. 1.

## DANCERS WITH PRODUCTION

The English music hall engagement for Minerva Coverdale and George White has been postponed until a future date. The adjournment was brought about when the dancing couple accepted a year's contract from Cohan & Harris for the Raymond Hitchcock show, "The Red Widow." It opens Sept. 9 at Atlantic City.

## GOOD OFFER NOT TO ACT.

(Special Cable to VARIETY.)

Paris, Aug. 14.

An offer carrying with it more money not to act than Harry Pilcer receives from Gaby Deslys for dancing with her, has been made to that young man by the Shuberts, according to report.

The story is the Shuberts offered Pilcer \$600 weekly to agree not to travel with Gaby next season in America, when she will tour under the Shubert direction. The managers do not want the false report of Gaby and Harry's marriage to be partially sustained by their joint presence en tour.

It is said Pilcer declined the Shubert proposition, at the instigation of Gaby, who seems very much infatuated with him. Gaby's folks don't care particularly for the young New Yorker, principally because they know he is not wealthy. They are also incensed, it is said, because a South American millionaire, much smitten with Gaby, transferred his admiration upon learning of the strong attachment there seems to be between the French girl and Pilcer.

## STOLL INCREASING CIRCUIT.

(Special Cable to VARIETY.)

London, Aug. 14.

Oswald Stoll's two new London halls at Chiswick and Wood Green will open Sept. 2 and 9, respectively. This will make ten links in the growing Stoll chain. Six are in London and four in the Provinces.

Two more will be shortly annexed, one at Fulham, London, the other at Bristol.

## AGAINST "SUNDAYS."

(Special Cable to VARIETY.)

London, Aug. 14.

The Actors' Association, Variety Artists' Federation, and other amusement organizations have decided to get together on the Sunday opening proposition.

The artists are up in arms against a seven-day working week. They will probably join with the managers in an effort to close the picture houses Sunday.

The Music Hall directors are crying a seven or six-day week for all.

## FIRST BRADY SHOW OVER.

(Special cable to VARIETY.)

London, Aug. 14.

"Ready Money" at the New theatre has landed. Prospects for a continued run are bright.

Kenneth Douglas as Stephen Baird carried away the honors, with Allan Aynesworth as Jackson Ives a good second.

Following "Ready Money," either at the New theatre, or another of Sir Charles Wyndham's houses in London, will appear "Bought and Paid For" and "Over Night," to be produced abroad by William A. Brady, in conjunction with Allan Aynesworth.

## CECILIA LOFTUS AT PALACE.

(Special Cable to VARIETY.)

London, Aug. 14.

Cecilia Loftus, a "Stoll act," has been added to the Palace program and is doing very big.



# JOINT BOOKING OFFICES OPENED BY S-C AND LOEW

**Two Big Circuits Agree to Book in One Office, Retaining Individuality and Without Any Further Understanding Than Now Exists. Will Take on Outside Bookings. Loew to Advance Quality of Programs**

By Monday the Sullivan-Considine and Loew Circuit will book their acts in New York from one general office.

A decision to this effect was reached early in the week, and immediately acted upon. An office will be taken around 42d street, the Loew and S-C booking offices removing from their present quarters to it.

The Sullivan-Considine and Loew Circuits have an understanding on territorial rights. No further agreement has been reached by the circuit, nor is any further understanding necessary, according to the men interested.

The joint agency will accept "outside bookings," it is understood, consent of either part being asked when the applicant is found to be in its territory, if not on neutral ground.

The recent moves of the Sullivan-Considine Circuit through which it is obtaining a large line of exclusive and expensive vaudeville material for the coming season has proven attractive to the Loew people, who undoubtedly have arranged with S-C to handle the same goods. This will considerably increase the quality of the Loew shows in New York City.

Marcus Loew stated lately to a VARIETY representative he had no idea of raising the Loew standard prices of admission, 10-15-25, during the season, and could see no contingency possibly arising to induce him to do so, though Mr. Loew said it might be found necessary to play more costly shows.

In the joint agency Jos. M. Schenck and his booking staff will continue in charge of the Loew Circuit, while Chris O. Brown, with his corps, will look after the Sullivan-Considine bills.

The agency will be able to offer a contract of forty-five consecutive weeks exclusive of the various houses booked by the S-C branches at Chicago and The Loew-United merger of "small time" bookings is admittedly off. It was rendered asunder as previously reported in VARIETY upon the United Offices making a condition of the merger that the Loew side would not countenance.

## CLIFF DEAN DYING.

Chicago, Aug. 14.

Cliff B. Dean, well known in vaudeville, is dying, due to the use of an unsterilized instrument in an operation performed upon him this week.

An attempt is being made to save his life.

## JIM DIAMOND'S NEW PARTNER.

Sibyl Brennan is now associated with James Diamond in vaudeville. Diamond's previous partner, Clara Nelson, has become the wife of a Chicago busi-

ness man. The operation removed her from the stage, at least for the nonce.

Miss Brennan formerly was of great aid to the Klein Brothers in making up a three-act. The Brothers are now in burlesque.

## HENDERSON'S YEAR 'ROUND.

Henderson, Coney Island, will be a year-around resort from now on. The restaurant will be continuously open, with a vaudeville and picture show given as the entertainment feature.

Fred Henderson remarked the other day that in another year he expected to deliver a high-class vaudeville show in all seasons.

## SIGNING UP RITCHIE.

It looks as though Adele Ritchie will secure a full route on the United Booking Offices time. She is to appear Sept. 16 at Hammerstein's.

The remainder of the U. B. O. circuits were supposed to be closed to Miss Ritchie through a little rumpus, created by her not playing Keith's, Philadelphia, last season.

The stars are not falling in flocks nowadays, and any feature looks good to the U. B. O., which, while it admits controlling all the vaudeville in America, must list to a lone performer now and then. 'Tis tough, but true.

## BELLE BLANCHE WITH FIELDS.

Belle Blanche has been engaged for one of the principal feminine roles in Lew Fields' new show, "The June Bride."

## "ROSE MAID" VAUDEVILLIANS.

George Bond, of Willard and Bond, has been signed by Werba & Leuscher to play the part of Al Shean now handles at the Globe in "The Rose Maid" for the road company which starts out of New York next week.

Jeanette Beaugard will be assigned the Julia Dika role in the road show.

## ARTHUR KLEIN'S DOPE.

Arthur figures that if the Fischers go to Europe next week and he may not.

Arthur figures that if the Fischers can get along in Europe, a real live little fellow should be able to dig some real money.

## SOME NAME, THIS.

Ota Gygi is the load carried around by the "Violinist to the Court of Spain," shortly due to appear upon the Orpheum Circuit.

Another importation is Geo. Watt, an "electrical wizard."

## THE FOY FAMILY SKETCH.

Now that Eddie Foy and all the Little Foyers are playing on the stage at New Rochelle (the village where the Little Foyers first happened) considerable interest is centered in the sketch prepared for the Foy group by William Jerome.

It is called "General Information," and is laid before a drop representing a railroad station, with the first number, written by Mr. Jerome, having had its music composed by Bryan Foy, a 14-year-old leaf on the Foy tree. Mr. Jerome predicts a great future for the boy as a composer.

Bernard Dyllin is in the act, with one other adult principal, besides Foy, pere.

Harry Von Tilzer wrote the remainder of the music. Mr. Foy takes three characters in the act, which is booked to appear at the Brighton theatre, Brighton Beach, next week.

The youngest Foy is four years of age. His name is Charlie. As an imitator of his father, the kidlet is claimed to have no equal.

Though the success of the Foy Family, collectively, in vaudeville may reach vast proportions, Eddie Foy will duly start out on the road trip Werba & Luescher have laid out for him as the star of "Over the River."

## MORRIS DUE TODAY.

William Morris is aboard the Mauretania, due in New York today.

## INVITATIONS TO NEW ACT.

Upon Louise Dresser becoming quite confident the new act she is arranging is in condition for managerial digestion, the handsome singing comedienne will issue invitations for the Putnam Building crowd to come around and see a dress rehearsal of the turn.

Miss Dresser expects to remain in vaudeville all of this season. M. S. Bentham says he's the agent who will secure the contracts.

## VAUDEVILLE LOSES SURATT.

Vaudeville may not see Valaska Suratt this season. Miss Suratt has been engaged by the Shuberts for "The Kiss Waltz," scheduled to open in Canada Aug. 26.

## BONITA IN BANKRUPTCY.

A petition in bankruptcy was filed Monday by Bonita, privately Pauline L. Herman.

Liabilities were listed amounting to \$5,487, with no assets. Among her creditors are Frank Hayden, costumes, \$273; Will Rossiter, Chicago, \$100; Mrs. Frank Caverly, Freeport, rent, \$180.

## BACK AS A "SINGLE."

Carrie Reynolds, who expected to take a vaudeville dip last season, but signed for a role in "The Kiss Waltz" instead, is again preparing for a variety debut. Miss Reynolds will be a "single."

## ANGER-BARNARD ACT.

An Eddie Kellar-Edgar Allan Woolf production, soon to show in vaudeville, has been called "The Cobbler of Cobalt," written by Mr. Woolf.

The piece will be in two scenes, with twelve people, headed by Lou Anger and Sophye Barnard.

## VAUDEVILLE EPILOGUE.

By WILLIAM JEROME.

The week I played the Greeley Square, I didn't know that I was there.

At Rector's once I hung my hat;  
I now dine at the Automat.

The battle cry of Marcus Loew:  
"Make them laugh or out you go."

I never played at Union Hill—  
And hope to Gawd I never will.

I didn't appear in New Rochelle,  
But, then—perhaps—'tis just as well.

The boy stood on the burning deck—  
Pulled off his beard, 'twas Martin Beck.

For years and years I was a star  
My address now is Dowling's bar

In every paper—half a page—  
But still I can't get on the stage.

If you gave me a Ford machine,  
I couldn't buy the gasoline.

The only thing that I regret  
I wasn't born a cute soubret.

It wasn't at the Riverside;  
Delancey St. is where I died.

## INSURGENTS' PAPER.

Chicago, Aug. 14

The insurgent White Rats who are demanding local autonomy have issued an eight-page paper called "The Union Actor." Its main object, from the first issue, is to criticize the White Rats Actors' Union and the A. A. A's.

Another meeting by dissatisfied Rats will be held Aug. 16 at the meeting room, 234 North Clark street. The purpose is to secure enough members in order that a charter from the American Federation of Labor may be applied for.

## ASS'N BUYS PRESS BUREAU.

Chicago, Aug. 14.

The General Publicity Service is no more. The Western Vaudeville Managers' Association bought it out this week.

## DIGGING INTO VAUDEVILLE.

Chicago, Aug. 14.

Rowland & Clifford have engaged several vaudeville acts for their various companies this season.

The Four Masquerias go with "Casey Jones," in which Murray and Mack cavort. The Mortimer Sisters are also recent additions to this cast. Ethel Mae Barker will be a member of "Don't Lie to Your Wife." John Leach is to play Daniel Skelly in "The Divorce Question." Denton Vane will play the leading part in "The Fortune Hunter."

## HALF "SISTER ACT" MARRIES.

The "sister act" of Stewart and Alexandria has passed. They were more like a sketch than sisters. Rowena Stewart was captured by a non-professional in Detroit, causing a marriage certificate to issue.

Gladys Alexandria has gathered a company together. They will continue along the vaudeville circuits, playing "The Speed Girl."

# "SMALL TIME" MANAGERS REBELLING AGAINST U. B. O.

**Object to Paying for "Franchise" in Family Department. United Asks One Manager 50% of Profits for "Big Time" "Franchise." Smaller U. B. O. Division Dickering With Prudential Agency and Sun Circuit**

What amounts to almost a revolt, according to report, is going on in the Family Department of the United Booking Offices, through the managers booking in that agency having been called upon to pay for the U. B. O. "franchise" privilege. The weekly payment demanded, \$25 or \$50 each house, is exclusive of the commission retained by the agency from acts booked. This amounts to five per cent. in the Family Department and seven and one-half per cent. in the big time department.

The most extraordinary demand made by a booking agency in the history of vaudeville is reported as emanating from the U. B. O., where a manager applying for a "big time franchise" was told it would only be granted upon the manager agreeing to divide his profits with the agency 50-50.

Since the United-Orpheum amalgamation the U. B. O. has gained no adherents to its Family Department, although starting out at the conclusion of that merger to "tie up vaudeville." In desperation it is said the United is negotiating with the Prudential Booking Agency in New York through Walter J. Plimmer, one of its booking men, to bring that group of houses into the U. B. O. fold, to prevent them falling into one of the many "small time" combines.

Monday it seemed likely the Prudential would capitulate, though no one could ascribe a good reason for it doing so. "Small time" booking men said the trouble with the Prudential in its attempt to effect a combination with other independent agencies lately has been that there were too many heads to the Prudential, with each head having different ideas.

The United is also reported to be working on Gus Sun, to wean him away from the Western Vaudeville Managers' Association, Chicago. The fact that Charles Crowl, until a short time ago with the Sun Circuit, has been secured by the United to represent it in an out-of-town branch is taken as an indication that the United has made some headway in the Sun negotiations.

The "small time" people believe that upon the news of Sullivan-Considine-Loew agency and the Miles-Affiliated-Sheedy combination becoming known, a large number of small time vaudeville managers will make application to the new concerns for the booking privilege.

## CANCELS "1999."

Patsy Morrison at Rockaway had a sensation Monday. He cancelled the headliner. It was "In 1999."

Mr. Morrison claimed his contract called for the act with Thos. Jefferson

and Felice Morris. Upon arrival Patsy discovered (after the Monday matinee) everything was not as ordered.

Peculiarly enough, Patsy learned at the same time he had enough show for this week, and did not replace the featured attraction.

## BOSTON BRANCH OPENS.

Boston, Aug. 14.

The new affiliation of the United Booking Offices opened for business Monday. J. R. Burk is here from New York and is in charge.

Fred Mardo, C. Wesley Fraser and Jeff Davis have their own section of the quarters and have brought some of their office staff with them.

## "POP" OF 3,300 CAPACITY.

Springfield, Mass., Aug. 14.

The Bijou Amusement Co. has announced the plans for a new house of old Spanish design, seating 3,300 on the site of the present Bijou and the Brunswick bowling alleys, south side of Worthington street.

The new theatre has been leased to George A. Whitney, who recently received an offer from S. Z. Poli for the property. The terms were not sufficient for Whitney. The new house is expected to be completed by Nov. 1. The policy will be "pop" vaudeville.

## CASEY'S TESTIMONIAL.

In a prominent place on one of the walls of Pat Casey's private office is an engrossed resolution from the Hebrew Sheltering and Immigration Society, testifying to the thanks of the charitable organization for the services of Mr. Casey in running the benefit for the society one night last winter without charge.

Casey denies he is making a play for the Hebrew vote.

## GRAND, ATLANTA'S BIG HOUSE.

Atlanta, Aug. 14.

The "big time" vaudeville house here the coming season will be the Grand. The Forsythe, which occupied that position in the past, will play three shows daily.

Both theatres will be booked by the United Booking Offices.

## RETALIATING WITH OPPOSISH.

New Rochelle, N. Y., Aug. 14.

M. Gosdorfer, who controls the Odeon theatres, New York, one of which is considered opposition to Marcus Loew's Delancey street "pop" house, has invaded the local variety field. Last Saturday night Gosdorfer opened the Little Theatre here with vaudeville and pictures.

## DEEP CUTS FOR KEITH TOWNS.

Vaudeville acts playing theatres supplied by the United Booking Offices are being asked to make some deep slashes in their regular salary for some of the B. F. Keith houses.

Besides the additions to the "big small time" division this season, of towns like Indianapolis, Louisville and Bronx (New York) which paid full price last year as a rule, the Keith house at Toledo and at other points are demanding that acts slit their price in half to get the engagement along with other time of the agency.

Actors know that they must cut for Providence, which only makes a profit of \$110,000 each season, Syracuse and Columbus, but to split their salary in half for other Keith towns is an innovation being tried for the first time.

If the cutting-salary appeal to actors keeps up, turns will be playing the Colonial, New York, and Keith's, Boston and Philadelphia, on a "cut" with the promise of new big time houses which will pay full salary the following season.

"Cuts" are becoming so common acts are accepting production engagements on long contracts at from twenty to thirty per cent. less than their vaudeville salary, believing that by the end of the season they will be better off on the financial end.

## 3 "UPSTAIRS" HOUSES CLOSED.

Chicago, Aug. 15.

Three theatres of "upstairs" vaudeville were ordered closed by the building commissioners this week. They did not comply with a safety ordinance recently enacted. The houses are the Arcade, Ideal and the Metropolitan.

## OLD ORDER MADE NEW.

An old order in the United Booking Offices was revived this week, when the agents were advised but one of their representatives could be on "the floor" of the agency at a time.

This rule has been intermittently issued in the past, sometimes forgotten more quickly than at others.

## AFTER THE PLAZA.

Philadelphia, Aug. 14.

All indications point to W. W. Miller obtaining control of the Plaza theatre. His offer for the house is better than others received.

Miller is said to have offered \$1,200 yearly. The Plaza people demand more money.

If Miller lands the Plaza the bill will be booked in through the United Booking Offices. It is now playing six acts and giving three shows daily.

When the new theatre, which is being constructed a short distance away, is completed it will offer opposition to the Plaza. The owners of the Alhambra control the new house.

## DICTAGRAPH SUSPECTED.

A report around the Putnam Building Tuesday said that upon a rumor reaching the United Booking Offices Monday that someone had slipped a Burns dictagraph in the main private office of the agency, orders were given to pull up carpets, rip out floors and locate the sound recorder, if it were to be found.

## RINGLING'S IMPERSONATOR.

Los Angeles, Aug. 14.

John H. Hudson, who professed to be in the 5-and-10-cent store business in Chicago, certainly showed by his operations hereabouts that piking was not his craft.

Hudson registered at the Hotel Alexandria ten days ago as John Ringling, of the famous circus family. Under that name Hudson managed to secure plenty of money and was readily believed by the gullible Los Angelenians.

His operations have been spectacular. A San Diego real estate concern was Hudson's undoing. The real estate men allege he purchased a tract of land of one hundred acres for winter quarters for the Ringling circus, for which he paid with bad checks. He was also negotiating with A. B. Pinner Co. for a location of the circus quarters at Venice.

Hudson did not confine himself to real estate; a local garage was gotten, too, for a \$6,000 automobile. Pleasure was not overlooked by Hudson. While in town he courted and won consent to marriage from Grace Spence, a wealthy society belle of Berkeley, Cal.

Ringling Bros., located yesterday, wired back instructions to prosecute to the limit, offering their co-operation if necessary.

## ORPHEUM'S "SPLIT WEEK."

The Orpheum Circuit will add a "split week" to its circuit commencing Sept. 1, using for the purpose two new houses.

The first half will be at Edmonton, Canada, where a new Orpheum is building. Until the house is completed the Orpheum acts on their way from Winnipeg to St. Paul will stop off at the Grand.

The last half will be taken up by the new Orpheum at Calgary. The theatre has a seating capacity of 1,500 and will first throw open its doors Sept. 5.

While the "split" adds another week on the Orpheum time, it does not prevent the loss of a week in travel to Spokane.

## HASKELL IS THE ACT.

Had there been any doubt as to the fount of "Don," the talking dog's success at Hammerstein's, it was dissipated early in the week when the United Booking Offices managers laid out a route the coming season for the animal, making it a condition that Loney Haskell, the lecturer with the turn at Hammerstein's, accompany "Don" on his vaudeville travels.

The managers are paying \$600 weekly, it is reported, of which Mr. Haskell will receive a considerable share. The Shuberts would have taken "Don," it is said, could they have placed the act in one of their productions without having some of the stars object to a dog towering above them.

## SETTLED DAMAGES CHEAP.

Beloit, Wis., Aug. 14.

Woody Cook, high diver, hurt while diving here in June, and who sued the Barkoot Carnival Co. for \$20,000, agreed to a settlement yesterday and pocketed \$40, calling all bets off.

# "BLACKLIST" FOR TANGUAY SAY THE BIG MANAGERS

**Threatens Eccentric Singer If She Goes Out at the Head of a Road Show Under Management, Jos. M. Schenck. United Booking Offices Acts Approached to Join Tour Also Rumored to Have Received "Don't" Notification.**

The United Booking Offices is said to have informed Eva Tanguay Tuesday, directly or indirectly, that if she persisted in going out at the head of the Eva Tanguay Vaudeville Road Show under the management of the Jos. M. Schenck, a "blacklist" against her by the managers of the United agency will be entered.

Acts approached to join the Tanguay show have also received warning, according to report, that they will be placed on the "blacklist" of the United agency if the engagement is accepted.

Miss Tanguay proposes to start out during September. It is said she is receiving a guarantee of \$3,500 weekly and a share of the profits. The refusal of the United "big time" vaudeville managers to pay her \$3,000 weekly during the coming season is said to be the cause of the road trip, with the Tanguay name on top.

In the present dearth of vaudeville headliners, Miss Tanguay, with her drawing power in certain territory, is a big card for the vaudeville managers to lose.

For the Tanguay Road Tour, which will start out Sept. 30, there will be on the job Ed L. Bloom in charge of the details at home, and William R. Sill, who will attend to the publicity.

Mr. Bloom is the present business manager of the "Hanky Panky" show at the Broadway. He has directed the Harry Lauder tours for a couple of seasons. Bloom will give the Tanguay show the benefit of his experience, through arrangement made between Marcus Loew and Mr. Schenck. It is said Loew is also interested in the financial returns of the Tanguay tour.

The show will carry eighty people, including a full band, and travel on a special train. Miss Tanguay will have the private Pullman, "Republic," at her disposal. Four men will go in advance of the troupe.

## MATTHEWS FILLING UP.

Chicago, Aug. 14.

J. M. Ward, general manager of the United Amusement Co. of Detroit, while here, stated the Coliseum will open the latter part of October, and have a seating capacity of 3,000.

The Co. is also building a new house at Windsor, due to open next month. The houses will be booked by J. C. Matthews of the Pantages office.

## PRINCESS CIRCUIT.

Pittston, Pa., Aug. 14.

With the transfer of the Broad St. theatre to the Princess Amusement Co., and the renaming of the house Princess, the Amusement Co. expects to build up a "Princess" circuit in this

state, with four or five other theatres that are now in prospect.

The Princess Co. is headed by John McClure Chase, of Syracuse, N. Y. Freeman Bernstein of New York will book the houses secured, opening the local theatre with "pop" vaudeville Labor Day.

## CREATORE'S BAND ENGAGED.

Chicago, Aug. 14.

Creatore and his band have been engaged indefinitely by the Bismark Gardens.

## NEW MUSICAL COMEDY.

A musical comedy named "The Greatest Power" will shortly appear on the vaudeville stage, featuring Helena Frederick in it. Bill Lykens has the piece in charge. He may change the title.

## SELDEN ASKS ACCOUNTING.

A request for an accounting has been ordered of Attorney H. J. Goldsmith by Edgar Selden. The request is directed to the Shapiro Music Publishing Co. It is based upon Selden's allegation that since January 1, last, he has received no statement of sales of his songs placed with the Shapiro company.

Louis Bernstein, manager for Shapiro's, has informed Mr. Selden there is nothing coming to him.

## ORPHEUM SOUTH?

Another report was about this week to the effect that the Orpheum Circuit is thinking of invading the south, attaching Dallas, Houston, San Antonio and Ft. Worth.

The vaudeville people looked upon the story as another outcome of the southern struggle between Karl Hoblitzelle and Jake Wells. Mr. Hoblitzelle (Interstate Circuit) has vaudeville theatres in the southern cities mentioned.

Whether the Orpheum would go through with any such intention, inviting as it would opposition from Hoblitzelle (and his strong backing) in the many Orpheum towns where he could build, is problematical. On past performances the Orpheum would not attempt it unless strongly urged by outside interests.

## PAPER STORIES INSPIRED,

Salt Lake City, Aug. 14.

Stories concerning the Orpheum Circuit appearing in local papers here and elsewhere are believed to have been inspired.

Art Mehlinger will next appear in vaudeville as a "single" in an act framed by Jean Schwartz.

## SALARY NET AND GROSS.

As far as may be learned at a distance, the question of whether Louise Gunning shall receive her vaudeville salary net or gross is holding up contracts next season for her in the twice daily pasture.

Miss Gunning thinks she should have \$1,320 each week. Taking ten per cent. and adding it onto \$1,200, figures Miss Gunning makes \$1,320. The singer of Scotch tunes wants \$1,200 all for herself after the week's labor. Ten per cent. deducted from \$1,320 though would cause Miss Gunning a further loss of \$12, but that is immaterial, since a female who acts is not presumed to understand that commission may be charged upon commission.

Miss Gunning is getting \$1,200 this week at the Brighton Theatre. Whether net or gross only a look at the contract could divulge.

With the shortage of headliners and headline material, alongside the fact the season is but two weeks away, if Miss Gunning hangs onto her net plan it's odds on the managers will have to come through once more.

## HODGDON BOOKING LOWELL.

The Keith house at Lowell, Mass., will be booked by Jack Hodgdon, of the United Offices, this season. R. C. Larson, of Boston, had the theatre on his books last year. Mr. Larson places the bills for the remainder of the Keith big time in New England.

Young Mr. Hodgdon also handles the Canadian Circuit houses under the supervision of Clark Brown. Jack's brother, Ray, is E. M. Robinson's assistant.

## IRVING BERLIN RETURNING.

Irving Berlin, the song writer, is expected to return to New York Aug. 20.

Bud Fisher and James Cullen, who were playing at Shea's, Buffalo, last week, got enmeshed in an argument over the merits of Europe. Amongst other things Bud said was that he couldn't see Berlin at all. Cullen niftily replied, "No, but give him credit; he's written some great songs."



JESSIE MILLAR.

(ALBURTUS and MILLAR)  
At present in England, will return to Orpheum Circuit in February. Miss Millar is the first lady to play the Piano Accordion in Europe.

## MAASE IS BACK.

Leo Maase, H. B. Marinelli's American representative, returned this week to New York after two months abroad. Although Leo booked a great many acts both ways on the trip, he surprised his friends by returning alone.

Speaking of conditions in England and on the continent, Mr. Maase said business was in a healthy condition and that he had little difficulty in placing a great many more American acts for the other side than ever before.

As to novelties, the only big one that Herr Maase saw in his travels was the Chinese troupe at the Palace, London.

Amongst the acts for which he received foreign contracts are Ruby Raymond and Co., Flying Martins, Flying Wards, Gertie Vanderbilt, Du Calion, George B. Reno and Co., Bellboy Trio, Miller and Lyle, Frank Whitman, Pedersen Bros. and many others for which confirmations are on the way.

For this side Maase is keen on Schwartz Bros., the "mirror act" which had trouble last season with a "copy" in London.

## RACES AND CLAM BAKE.

A clam bake will be one of the features of the Vaudeville Comedy Club's Field Day at Brighton Beach race track, Sunday, Aug. 25. The bake will come after the sports are finished.

Dave Ferguson and Felix Adler have been placed in charge of the clowns. A horse race with five entries, each with an artist-jockey riding, will have the five best "skates" Brooklyn can boast of.

There was an idea started for a side show, with a "freak" who would explain to the crowd gathered at ten cents per that he is the only actor in the world who hasn't worked a week in two years. This may be abandoned, however, as "over the heads" of the lay public.

A movement to have Doc Steiner as the official announcer for the day has been started.

## AHEARN IN HOFFMANN SHOW.

The Gertrude Hoffmann show, when at the Winter Garden, New York, will have a scene especially fitted in the production for the Charles Ahearn comedy bicycle act.

Mr. Ahearn has contracted to play for the Shuberts for one year from Oct. 1. A previous Shubert contract was submitted to him for the present revue, "The Passing Show," but the matter was not consummated. The United Booking Offices tendered Mr. Ahearn a route for next season, which he necessarily declined upon accepting the Winter Garden engagement.

The United managers are reported to have greatly exercised over the loss of the Ahearn act.

The Six Abdallahs have also been engaged for the Hoffmann show, along with eight or ten other acts.

## ANOTHER LOWE.

Lowe's Fifth Ave. theatre, Fifth avenue and 110th street, opened Thursday with a five-act vaudeville program, supplied by the Prudential Vaudeville Exchange.

# WESTERN CIRCUIT FORTIFYING ITSELF THROUGH PRODUCTIONS

**Sullivan-Considine Extensively Producing Headliners Through Its Production Department. Big Saving To Circuit**

The Producing Department of the Sullivan-Considine Circuit is proceeding in a comprehensive manner to fortify itself the coming season with headline productions.

Besides those previously reported in *Variety*, as bearing the Lew Fields personal trade mark, Chris O. Brown, the general booking manager for the circuit, and in charge of its Production Department, has arranged with Joseph Hart, John B. Hymer and others for acts that will occupy the incandescents along the line of the S-C houses.

Many vaudeville circuits have proposed furnishing their own features, and some chains have organized production departments, but seldom has any substantial result followed. Up to date, with five completely equipped acts ready to take the S-C tour, Mr. Brown seems to have accomplished without any brass band attachment, more in a short while than competing circuits have shown after weeks of preparation.

Mr. Hart has sold the rights to "The Futurity Winner" and "Bathing Girls" to S-C through Brown, who has also contracted with John B. Hymer to produce five big acts, the first of which, "Macy's Models," will open at the Empress, Cincinnati, Sept. 23. The other Hymer pieces will be named "10-20-30" (burlesque melodrama with twelve people), "Beauty Parlor" (ten people), "Mamy" (eight people) and "4th of July" (twelve people).

Besides these, Mr. Brown has entered into an agreement with a well-known playwright to deliver a series of melodramatic pieces. The first has been named "A Soldier's Sweetheart." It opened at the People's theatre, Philadelphia, last Monday, preliminary to the western tour. It is a military story, employing five principals and ten supers.

Among other productions Brown intends putting out, other than the fifteen large acts Lew Fields will sign his name to, are the Rawson and Clare number, with ten or twelve people. "The Woodland Phantasy," leased on royalty from John B. Fitzpatrick, of the New York Hippodrome, the G. Molasso pantomime dance, "Rose of Mexico," and the return engagement over the circuit of the Fred Karno Comedians under the management of Alf Reeves, in the new Karno comedy, "Hydro."

Mr. Brown has worked out a system to run the Production Department. It is independent of the Circuit. The Production Department sends the act on the time at a stipulated salary, which is paid weekly by the house manager of the theatre it is showing at. The manager appointed to pilot the troupe is furnished statements to return to the New York office. These are gotten up similar to those traveling road managers for attractions forward to

the home office. The statement shows the profit or loss for the week and all expenses.

While the Department is maintained by its product, Mr. Brown has calculated the saving to the Circuit at 20 per cent. under the price he would have to pay for the same production from an outsider. With the Circuit having from twenty-five to thirty big acts playing during the season, Brown places the low estimate of \$125 saved weekly for each act, making a gross profit in savings effected for the Circuit (during the season) of \$125,000.

Asked if these productions would increase the cost of his programs, Mr. Brown said they would not, and, in many cases, he could place a bill together with one of the big acts at the head more cheaply than the usual show the S-C people have been playing.

Mr. Brown declined to state what figure the Fields acts cost the Circuit. Lew Fields stated to a *Variety* representative that "Fun in a Barber Shop," presented last week on the American Roof, could have been disposed of to a big time manager for \$1,500 weekly, with the Fields name on it. Mr. Fields also said that had he made an agreement with "big time" vaudeville to produce, he would have charged for the same turn \$2,000 a week. It is not believed that the Sullivan-Considine people pay more than \$1,000 weekly for it. There is a chance, also, through Brown having been the first to approach Mr. Fields on the vaudeville proposition, that the S-C Circuit is paying even less than \$1,000 a week, figured on the net cost with a royalty payment to Fields.

Last season when Mr. Fields sent the "Soda Water scene" over the S-C time, he collected royalty of \$100 weekly while it played. At the hundred-weekly royalty Fields will probably receive from the Sullivan-Considine offices between \$40,000 and \$50,000 during the season. Sullivan-Considine will likely recover some of this money when "selling" the Fields acts to other circuits, after the conclusion of their tours over the S-C time.

## MONTCLAIR VERY FUSSY.

Montclair, N. J., is the fussy little burg. For years the town decided against any kind of a vaudeville or moving picture theatre. At last someone has broken in.

The States Realty and Amusement Co., of Hoboken, has secured a license for which they are to pay \$1,000 per year to the township. Besides this there are many conditions named which the company must live up to.

The ground cost the promoters \$30,000, the building will be \$50,000 more, and \$8,000 must be spent on furnishings.

There is a clause which states that no vaudeville is to be played, just movies.

## ARDELL'S ROUTE DE LUXE.

A route de luxe has been arranged by Franklin Ardell over the Orpheum Circuit. Besides taking his company for the "Suffragette" sketch, Mr. Ardell expects to carry his motor boat and automobile.

Mr. Franklin has been having a hard time of it this summer. When he missed his ocean bath daily it was to steer a machine across the plains of Long Island, or run his motor boat into the Sound. Frank Bohm, Mr. Ardell's representative for vaudeville, suggested the Orpheum Circuit might use the "Suffragette" sketch. Mr. Ardell yawned while opening the mail to remove checks, and languidly informed his agent to find out what Orpheum cities had a river running through, also to ascertain whether it was practicable to carry a hydroaeroplane on the route, to fly from town to town, or would he have to use the machine. If the latter, Mr. Bohm should find the exact distance between jumps. Mr. Ardell admitted he had heard of a Pullman but said that those things were obsolete now, and he couldn't think of playing the Orpheum tour if he were to be deprived of his motorboat and car.

Mr. Bohm put on a pair of sneakers, shaved his mustache to avoid recognition and walked into the Orpheum office backwards, to get an Ardell route under the conditions imposed.

He presented it to Mr. Ardell, saying there were twenty weeks on the time not so far from Chicago, and when reaching the Windy town Franklin could carry the Chicago River with him for the rest of the trip.

Appeased, Mr. Ardell left New York Wednesday to open at Winnipeg Aug. 25, leaving in his automobile and holding the motorboat on the tonneau.

## REAL OPPOSITION.

(Continued from page 3.)

liver any vaudeville houses to the agency, no benefit seemed likely to accrue from the association. It is reported this was the point which prevented the Affiliated from making an agreement with the T. B. C. earlier in the summer, the Affiliated people refusing to enter into a combination without the Shuberts showing in black and white what they would contribute to it.

The present consolidated offices is the outcome of C. H. Miles' visit east. He inaugurated "combining" and started negotiations which have had their present issue. Mr. Miles is a western man.

## MILES BOOKING HAMLIN.

Chicago, Aug. 14.

The Hamlin theatre will be booked by the Miles agency (T. B. C.) this coming season. The house formerly "split the week" with the Sullivan-Considine's Empress in this city.

The new S.-C. Empress at Halsted and 63rd streets will open about Oct. 1, playing the S.-C. road show a full week. The house will seat between 2,800 and 3,200.

Mrs. Frank Spissel will take out her late husband's act, known as Frank Spissel and Co., with Quail (formerly La Maze Quail and Tom), in the comedy role. She expects to have the act ready in another week.

## GREENWOOD WITH BACKING.

Jacksonville, Fla., Aug. 14.

It is understood George Greenwood, of Atlanta, has acquired the lease of the Duval theatre here, Greeson, Tampa, a theatre in Key West, and is also negotiating for a house in Miami.

What the policy is to be has not been made known, but it appears Greenwood with plenty of backing is out to secure the control of vaudeville in Florida.

## INCREASING BIG CAPACITY.

St. Louis, Aug. 14.

Talbot's Hippodrome, which has been closed during the summer, has undergone alterations costing \$30,000. The big seating capacity has been enlarged, the large sixteen-foot apron has been done away with and the stage deepened for acts to work in "one."

The opening bill will comprise the following: Great Leon, Six Hawaiians, Buckner, "A Night at the Eideweis" (tabloid musical comedy), Hickey Bros., La Belle Clarke, Holland and Dockrell and Marvelous Mells.

## ORCHESTRAS IN FOX HOUSES.

When the season of all the William Fox "pop" vaudeville theatres opens Aug. 26, each house will have an orchestra of six pieces, replacing in some the piano and drum arrangement.

The Aug. 26 opening will be unanimous along the Fox line, excepting at Springfield, Mass., where Oct. 1 will be used for the starting point.

## ABRAMS' STARTING ONE.

San Francisco, Aug. 14.

Zeekie Abrams, formerly associated with the Graumans in the National and at present interested in the Pantages theatre in Oakland, is contemplating the erection of a "pop" vaudeville house in the neighborhood of the Orpheum. The location is probably the site on which the Alcazar stood before the fire.

## HACKENSACK, ALAS!

Hackensack has fallen in line. They are building a theatre right in the town that will seat 1,000.

Hugh Otis and H. C. Renner are the promoters. They expect to have the house all ready by Nov. 1.

"Pop" vaudeville will be the issue. Who will book has not yet been settled.

## PICTURE MEN MEETING.

Chicago, Aug. 14.

Effort to find a way of eliminating the present scheme of municipal censorship and of substituting State boards of censors of "nickel" show films will be made this week, when the picture house men will convene for their second annual meeting at the Hotel La Salle.

M. A. Neff is president of the league.

## DISTINGUISHED POSEUR.

"The Dandy Girls" on the Western Burlesque Wheel has a distinguished principal for a posing act in the show. The poseur is Mrs. Abie Hammerstein, at one time known as "The Oriental Rose." Her husband, Abie, has been almost everywhere excepting New York during the past year or so.

Harry Williams, the song writers, will appear in the new Clifton Crawford show.



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Edna Goodrich in her sketch will open Sept. 2 at Atlantic City.

Johnnie Collins is back in New York.

The Fifth Avenue theatre will have a full orchestra commencing Aug. 26.

Marc Klaw returned to New York Wednesday.

Hugo Felix, composer of "Tantalizing Tommy," reached New York last week.

Nearly all the big time vaudeville houses will open either Aug. 26 or Sept. 2.

Fiddler and Shelton (colored) are back in New York, after a year's absence in the west.

Alf. Holt, after a world's tour and an absence of six years, has returned to America.

Forest Park Highlands at St. Louis will close for the summer season Sept. 7.

Violet Pearl and Billy Meehan are arranging a vaudeville turn.

Sylvia Hahlo, Martin Beck's private secretary, has returned from a vacation abroad.

William Hammerstein has been taking a rest from the theatre for the past week.

Lydia Barry is deputizing for Besie Wynn at Brighton Beach Music Hall this week.

Ed. Jolly and wife celebrated their fifteenth wedding anniversary Aug. 8 at Richmond.

The Tanguay vaudeville show for New Jersey the end of last week was declared off, through agreeable arrangements not being reached.

Opposition galore!  
Vera Maxwell's "Johns."  
Work and Play laying off.  
The Sheedy office ball nine.  
Johnnie O'Connor a father.  
Louis Werba routing shows.  
Mark Luescher stalling stars.  
Ernest Hare running around.  
Ethel Robinson getting thin.  
Howard and North rejoining.  
Mark Vance getting married.  
Cabaret show at the Automat.  
Charlie Bray a ten per center.  
Hodkins praising Greenwood.  
Emmy Wehlen staying abroad.  
George Marion running a race.  
Charlie Freeman's trick stomach.  
Helen Lehmann marrying again.  
Trying to be funny in London.  
Al. Rich putting on grand opera.  
James O'Neill quitting the stage.  
Sydney Jarvis in musical comedy.  
Adolph Meyers' trips to New York.  
United acts playing for Celia Bloom.  
Lyman B. Glover smiling and happy.  
McKechine losing his press bureau.  
Johnnie Collins wearing a monocle.  
Maclyn Arbuckle playing a fat part.  
Dallas Welford stop growing wide.  
"I should worry!" new to Chicago.  
Taking a chance in the summer time.  
Marcus Loew falling for productions.  
Leon Friedman sending out a story.  
Not barring acts playing for T. B. C.  
Dave Beehler back in the W. V. M.

A.  
Eda Von Luke winning an automobile.  
Arresting Aaron Kessler for speeding.  
E. A. Schiller building another theatre.  
Bill Lykens signing up the Sires for life.  
The Shuberts and C. H. Miles agreeing.  
Proctor believing the United is for him.  
The elevator in the Eltinge theatre.  
Taking an encore on Hammerstein's Roof.  
Bert Cortelyou booking Victoria theatre.  
Cliff Stork taking his wife out joy riding.  
Edna Arches Crawford working in pictures.  
A. L. Erlanger leaving daily at three o'clock.  
Winter Garden making \$12,000 net weekly.  
Arthur B. Leopold quitting show business.  
Mortimer M. Thiese in bankruptcy again.  
Walter Tennick chinning with Lee Kraus.  
George M. Cohan laughing at "Just Like John."  
Eddie Garvie becoming mayor of Mt. Vernon.  
Harry Weber becoming the Giant's mascot.  
D. V. Arthur rewriting "Robin Hood."  
Lew Goldberg booking for Butterfield.  
Max Plohn, president of the "Under-size Club."  
Ed Smith retaining his Boston popularity.

## "WITHIN THE LAW"

Frank Bohm believing he is growing a mustache.  
Frank Thielan trying to form independent circuit.  
Van Hoven's opinion of the Gus Sun time.  
Archie Bell writing a play for Arnold Daly.  
Eddie Darling giving an act fifty-two weeks.  
Mort H. Singer growing taller than Joe Weber.  
Ottman & McStea leasing New Orleans Lyric.  
Raymond Hitchcock arguing with his better half.  
Jack Goldberg giving Ernie Williams away.  
Comedy Club members being a unit on anything.  
Marcus Loew putting a "pop" show in Gimbel's.  
Ed Bloom handling the "Hanky Panky" show.  
Jake Rosenthal speaking Dutch to Hans Bartsch.  
Sallie Fisher reading all of A. H. Woods' plays.  
John B. Shoeffel allowing an agent to bill Boston.  
Chauncey Olcott playing in "A Polish Wedding."  
Charles Fowle becoming familiar with "Ben Hur."  
Karl Hoblitzelle on speaking terms with Jake Wells.  
Olla Lodgson suing for divorce on statutory grounds.  
John Rumsey buying a wedding present for Ren Wolf.  
Pat Casey giving Will Lykens all his white neckties.  
Bernard Granville changing his birthday to Yom Kippur.  
Harry Mock claiming for his birthplace Derby, Conn.  
George M. Cohan building a theatre in Long Beach.  
All "three acts" splitting after playing Hammerstein's.  
Hayman placing acts after they play the Hamlin, Chicago.  
George Metzel singing bass in Walter Daniels' quartet.  
Mose Gumble planning trips for Clarice Vance's car.  
The Knights of Columbus having a celebration at Arverne.  
Renne, the change artist, general manager of Interstate.  
David Belasco writing a play for "Don," the talking dog.  
Abe Thalheimer booking a route with Aubrey Mittenenthal.  
Minnie Warner claiming Lafayette, Ind., as her birthplace.  
Jake Wells changing names of all southern cities to Wellsville.  
Ray Probst, of the Keeley office taking a vacation in August.  
Carter De Haven presenting Mayor Gaynor with his yellow machine.  
Henry Greenwall loaning scenery and props to Tom Campbell.  
F. Ray Comstock helping Larry Weber to run the "pop" circuit.  
Howard and Howard changing their names to Belasco and Warfield.  
Jennie Wagner waiting for an empty elevator in the Gaiety building.  
Oscar Hammerstein kicking on the best Roof season the Victoria has ever had.

Stanley Wathon, Frank Bohm's foreign representative, returned to New York this week. Kluting, the animal man, also came back to New York.

"The Dope Fiend" will be sent out over the Western time this season with Richmond Hutchins in the star role.

"The Argyle Case" with Robert Hilliard, opens the season Sept. 16, out of town, where it will play for a while before entering New York.

William Rock and Maude Fulton start on a tour of the United vaudeville circuits Monday for ten weeks in their "two-act."

The William Penn, Philadelphia, opens Aug. 19 with "pop" vaudeville booked through the United Booking Offices, as formerly.

Jesse L. Lasky's "Trained Nurses" will be tried out at Harrisburg, Pa., Aug. 26. A woman orchestra leader will be carried.

The Palace, at Morristown, N. Y., managed by M. Mespisoto, which has been running dramatic stock, will resume its "pop" vaudeville policy about Sept. 1.

James Dolan, treasurer of Brighton Beach Music Hall, was married last Saturday. The boys around the house presented him with a case of sterling silver.

Frank Milton (Milton and De Long Sisters) was stricken with typhoid while the trio was playing Seattle. The act was forced to give up the Orpheum trip for the present.

"The Girl," the second of the Daniel Frohman vaudeville sketches, will appear for the first time in New York at the Union Square, Sept. 23. Helen Lehmann is placing the act.

The Palace, Hazelton, playing vaudeville last season with acts supplied by the Family Department U. B. O., will open next week with acts from the Prudential.

Helen Bancroft, formerly with Lasky's "Pianophiends," expects to make her debut soon in a musical act, assisted by one of the numerous Cabaret entertainers.

John Findlay, formerly of "Excuse Me," has been engaged for one of the principal roles in "The Model," which is announced for its premiere at the Harris theatre.

Lottie Williams, in her old playlet, "On Stony Ground," will open on the S-C time at Cincinnati Sept. 8. In her support will be W. T. Morgan, W. S. Ely and Nannie McConville.

Madison Corey (general manager for Henry W. Savage), Charles Makins and Jess Dandy, who claim they were thirty miles away from even a bottle of milk, in the wilds of Canada (near Ontario), have returned to Broadway. The trio were camping for about six weeks.

# SATURDAY NIGHT VAUDEVILLE DISPLEASES LEGIT MANAGERS

**New England One-Nighters Thinking of Giving Variety Show On Best Night of Week. Producers Claim Impossible To Play Territory At Profit Under New Conditions**

Protests are reported being voiced by big legitimate producing managers against a new condition of affairs on the one nighters in New England.

The protest has been brought about through New England managers of legitimate theatres deciding to play vaudeville in their theatres on Saturday nights during the season. While the remainder of the week is open to the first-class attractions, the producers say that with Saturday night off the route sheet in the Down East territory, they could not go into that section without suffering a loss.

Saturday is the big night in the Puritanical states. The theatre managers knowing this have decided to bring on a vaudeville bill from somewhere for the one day only, and keep the "big money" of the week instead of giving the greater portion of it to a traveling attraction under the 75-25 or 80-20 terms the shows are usually booked in on.

It has often happened a legitimate theatre in the wilds played vaudeville during the week, vacating it for an attraction when booked (generally for one night in the week), but to throw the show out Saturday night to make way for a variety program is something new.

The producing managers say they will be unable to send their attractions into New England territory, if the house managers cling to the Saturday night plan. To lose the receipts of the date on a regular route would either oblige the show to lay off Saturday, or go into a "tank" that day, where the chances of getting even enough money to move the company would be very slight.

## RINGLING GIRL ACTING.

Chicago, Aug. 14.

Alice Ringling, daughter of the late Gustave Ringling, has been engaged by the United Play Co. to appear as the society girl in its production of "Kindling."

The company, with Sarah Padden as the star, opens at the Decatur Theatre, Decatur, Ill., Sept. 1.

## "GREEN STOCKINGS" OFF.

Lindsay Morrison has abandoned his proposed road production of the Margaret Anglin play, "Green Stockings." Morrison had a certain actress under consideration, but concluded Miss Anglin had given the piece too much road play.

## "SPRING MAID" PULLING.

Atlantic City, Aug. 14.

The opening of the season for "The Spring Maid" ("No. 3") with Gene Lunneska, occurred Monday at the Apollo. The show seems able to pull as it did last season.

Monday night's opening brought in

\$1,187. The advance was sufficiently strong to warrant an extra matinee yesterday. The matinee got \$750 and the night show \$1,040, making \$1,790 on the day.

From here "The Maid" plays a week along the Jersey Coast, then strikes out for the west.

## "CRISTO" MINUS O'NEILL.

"Monte Cristo" is going out again this season, but James O'Neill, who made the piece famous from coast to coast, will not be in his old title role.

H. J. Webster is backing the "Cristo" show, which will cover southern territory.

O'Neill will devote his time at present to the making of picture films.

## GOING FAR FROM HOME.

Arthur Bell will organize a repertoire opera company for a South American trip within the near future, providing he can secure consecutive bookings.

## SPIEGL HAS "BRIDE" RIGHTS.

The producing rights for America to "The Forbidden Bride" have been secured by Max Spiegl, the burlesque manager.

Spiegl expects to produce this operetta from the German by composer Adolphi, sometime in October.

## "PARSIFAL" OUT OF CHICAGO.

Louis Leon Hall, best known as a leading man, has been engaged for one of the principal male roles in "Parsifal," which will be sent out of Chicago.

This company is being promoted by Sarah Belmont, and the opening date is set for Aug. 28.

## JOHN COUTTS MANAGING.

John Coutts is planning to desert the agenting business and is negotiating with a big manager for the road rights to a recognized musical comedy.

Coutts almost clinched the deal this week. He expects to begin rehearsals the moment he gets the piece now under consideration.

## AHEAD IN THE ORIENT.

San Francisco, Aug. 14.

Col. D. P. Stoner has departed for the Orient to do the advance work for the Ferris-Hartman Co., which is to tour the Far East under the management of Arthur Fox.

## O'DONNELL IN IRISH PIECE.

"Rollicking Shannon" is the title of a new piece which John O'Donnell will star in this season. The show is being staged by Al. McClean.

The opening will be made at Indianapolis Labor Day.

## NEW ORLEANS STRIKE OVER.

The long-contested struggle of New Orleans Local No. 39, International Alliance Theatrical Stage Employees and Klaw & Erlanger has been brought to a close. Through an arrangement entered into in New York between Charles C. Shay, of the Alliance, and Thomas C. Campbell, manager for K. & E. of the Tulane and Crescent theatres, those houses will have union crews in charge of the stages at the commencement of the regular season.

The strike in New Orleans was probably the most important in a theatrical way that has occurred in several years. The recent peace pact entered into between the managers and the I. A. T. S. E., it is believed, helped pave the way to a settlement of the New Orleans trouble, which lasted six months. It proved costly both to the Alliance and to Klaw & Erlanger.

President Shay will leave for New Orleans in about ten days to see that the Alliance's affairs in that city are placed in proper working shape.

## ACTS FOR ADDED FEATURES.

Chicago, Aug. 14.

The Marvelous Millers have been engaged by George W. Lederer to appear in "The Charity Girl" this week.

Mr. Lederer states that he will make weekly interpolations of variety acts. The Millers are the first added feature.

## RALPH ERROLLE CHOSEN.

Chicago, Aug. 14.

The tenor chosen to replace Charles De Sœur in "The Merry Widow Remarried" is Ralph Errolle.

## ELTINGE GETS BELLE ADAIR.

For leading woman in "The Fascinating Widow," Julian Eltinge has engaged Belle Adair.

## SIX PLAYS SIMULTANEOUSLY.

"The Truth Wagon," brought out in New York last season, is not to be abandoned next season. Oliver Morosco fully expects to put out the piece through the west after election.

Max Figman, featured during the New York engagement, will not be with the show, having signed with H. H. Frazer. Morosco will engage a well-known New York actor for Figman's role.

Hayden Talbott, who wrote "The Truth Wagon," is reported to be doing a hard trick. He is writing six plays simultaneously.

## COMEDIANS ENGAGED.

Charles Murray and Sam Edwards will play the principal comedy roles in Frederick Chapin's comedy, "C. O. D.," which John Cort produces next month.

## NEVER MISSED A SHOW.

Harry Bulger is back in New York after playing "The Flirting Princess" on the road for a year. The company traveled without losing a single night performance, and neither Harry Bulger nor the leading lady, Helen Darling, missed a show.

The company will probably stay out until late in the fall with "the Princess," after which a new show with the same company will take to the pike.

## LA SALLE'S INJUNCTION.

Chicago, Aug. 14.

The La Salle Opera House has secured an injunction restraining the city of Chicago from interfering with its opening date.

Mrs. Anna Sinton Taft, sister of President Taft and owner of the La Salle Opera House, had the matter taken into the Circuit Court last week.

Mrs. Taft claims that a license has been refused her until she makes alterations meeting with the city's approval.

These will cost over \$150,000, according to Mrs. Taft, who claims that the council has exceeded its powers.

According to the City Council the La Salle will have to be lowered to the street level.

## OPENING POSTPONED ONE DAY.

Chicago, Aug. 14.

The opening of "Fine Feathers" at the Cort theatre this week did not occur Sunday evening as advertised. Illness in the company was the cause given for the delay until Monday evening.

The Monday opening conflicted with the Lean-Holbrook piece, "The Military Girl," at the Ziegfeld theatre—a playhouse which has been "dark" for practically a whole season.

## FISHER'S "ROSE" ON THE WAY.

John C. Fisher's production, "The Red Rose," with Zoe Barnett at the head, has started away for a trip to the coast.

## HIP, WILSON'S LAST.

The new Hippodrome show to be produced shortly by the Shuberts will be the final production staged by William J. Wilson for the brothers, as he expects to become a free lance after that time.

Wilson has also been engaged to stage John Philip Sousa's new opera, "The Glassblowers," which John Cort produces just before the holidays.

## EPIDEMIC GROWS SERIOUS.

Los Angeles, Aug. 14.

Infantile paralysis, which broke out in June, is still rampant. Two hundred and four cases were reported from June 10 to Aug. 10, with forty-one deaths and 103 in quarantine.

The police order excluding children under fifteen from the theatres, issued last week, is still in effect. The fear of a general closing order for all places of amusement begins to look like a voluntary move on the part of the amusement proprietors.

With the exception of the regular circuit theatres, vaudeville has been reduced to almost nothing. Vaudeville artists who have usually made this their stamping ground have taken wing, and the local agents are having their trouble filling in.

## RICHARD TEMPLE RE-ENGAGED

Richard Temple has been re-engaged for his former role in John Cort's operatic production of "The Rose of Panama." This piece takes to the road Sept. 15, opening at St. Louis.

# FRITZI SCHEFF REPORTED IN GAITE'S "THE LOVE WAGER"

**Musical Version of "Seven Sisters" to Have Operatic Star at the Head. Marie Cahill Rumored at Liberty for Engagement, With Vaudeville Favored at \$3,000 Weekly.**

"Next season" has been settled for Fritzi Scheff, according to report. She is going to star in the Jos. M. Gaites's musical version of "The Seven Sisters." It will be called "The Love Wager."

Much speculation has been indulged in of late as to the theatrical landing place of Miss Scheff for the coming season. Rumors were about that vaudeville had made a large offer for her services. While no confirmation can be obtained of the Gaites contract, it is reliably reported Miss Scheff has placed her signature to an agreement.

Another musical comedy star also angled after by vaudeville is Marie Cahill. A story is about that Miss Cahill is insisting upon a number of weeks in the twice daily at \$3,000 weekly. Her husband, Dan Arthur, is also reported casting around for a suitable production, in which his wife may be starred this season.

## TEAL STAGING COMEDY DRAMA.

"The Searchlight" is the title of an ambitious effort on comedy dramatic lines. The piece was written by Walter Fox Allen and Marvin A. Riley.

Ben Teal will rehearse the show. It will carry about nine principals. The first showing for the big legit houses will be at the Lyceum, Rochester, Sept. 9, with the Empire, Syracuse following immediately before the new piece lands in Washington for a regular review.

One of the authors, Mr. Allen, is a newspaper man.

## LEE SHUBERT OFF AND ON.

Lee Shubert has had an off and on feeling all week. A couple of days he was down to the office for a few moments, but at other times was reported home resting.

It is said nothing ails Mr. Shubert excepting the need of a little recreation away from business.

## STARRING BROADWAY HITS.

For the season of '13-'14, Marcus Loew has now in his or Lew Fields' safe a musical comedy in which Billy Montgomery and Florence Moore will be starred. The team will finish out the coming season in "Hanky Panky," now at the Broadway.

Mr. Loew, following the success of Miss Moore at the Broadway, placed Montgomery and Moore under a contract for a long term.

"Hanky Panky" is claimed to have done \$14,000 on the week ending last Saturday night. Since its opening Felix Isman has been often in the theatre. He has an interest in the house and the show. His continual presence is a certain sign the "Hanky Panky" is doing business.

In all of the Loew "small time" vaudeville theatres in Greater New York, slides are thrown upon the pic-

ture sheet during the performance announcing the run of "Hanky Panky" at the Broadway. During the unreeling of film, the show's music is played. Mr. Loew estimates that 700,000 people weekly are informed in this way of "Hanky Panky's" metropolitan existence.

## "COUNTESS" DRESS REHEARSAL.

A dress rehearsal of "The Merry Countess" was held Wednesday afternoon at the Casino. The show opens there Aug. 20.

Those who viewed the performance came forth with glowing accounts of it.

## MABEL HITE IMPROVING.

The marked improvement in the condition of Mabel Hite is filling her friends with buoyant hopes. Tuesday of this week Miss Hite sat up for an hour or so and ate three meals during the day.

## PREPARING "BIRD PARADISE."

Los Angeles, Aug. 14.

Oliver Morosco leaves to-morrow for Chicago to personally superintend preparations for the opening there at the Garrick of his "Bird of Paradise" show.

He is due to reach New York about Sept. 10, with a view to going abroad.

If negotiations are successful for a production of "The Bird of Paradise" in London next fall, Morosco will travel across the briny to make final arrangements.

Frank Sheridan, Guy Bates Post, Estar Banks and Alice Lindahl went to Chicago Wednesday to start rehearsals with Bessie Barriscale, Lewis S. Stone and Howard Hichman for "The Bird of Paradise," which opens at the Garrick there Sept. 1.

Miss Barriscale and Messrs. Stone and Hichman have been working in stock in Los Angeles this summer.

## "LOU'S" RUN STARTS OCT. 14.

Philadelphia, Aug. 14.

The indefinite stay of "Louisiana Lou" at the Walnut Street theatre will commence Oct. 14.

Barney Bernard, Sophie Tucker and the company playing the piece in San Francisco this summer, will appear in the show here.

Tommy Dove, the minstrel man, is at Bellevue Hospital, New York, suffering from an abscess of the liver. He has been operated upon once and the physicians are preparing him for a second. Bernard Dyllin learned Mr. Dove was at the hospital. Billy Jerome and Jim Corbett have been steady callers upon him.

## WOODS' NEW QUARTERS.

The A. H. Woods executive offices should move to the new Eltinge theatre on 42d street, Aug. 20, according to program.

Located on the entire upper floor will be the offices of Mr. Woods, with a suite for Martin Herman adjoining, and another for Ralph Kahn. Headquarters for the general press bureau under Jake Rosenthal will be on the same floor, which will also provide a rehearsal room for choristers, 12x80.

The Eltinge theatre, opening Sept. 2, with "Within the Law," is to be managed by Arthur Barney, with Victor Leighton, representative. Mack Hilliard has been appointed treasurer. An equipped press room will be at the disposal of the newspaper men who frequent the Times Square district.

Upon the Woods staff vacating its present Putnam Building suite, the general offices of the F. F. Proctor Circuit will move in.

## BLANCHE RING IMPROVING.

Blanche Ring, who has been quite ill with appendicitis and is still confined to the hospital, is improving nicely.

Miss Ring expects to be able to report to rehearsals for her show, which starts Aug. 28.

Miss Ring will again play "The Wall Street Girl."

## A FARNUM MARRIES.

Marshall Farnum, of the Farnum stage family, was recently married to Helen Scott, who lately closed with the Spitz & Nathanson stock company at the Empire, Providence. They have gone to housekeeping in Harlem.

Marshall will play William Farnum's role with the Dustin Farnum show, "The Littlest Rebel," which A. H. Woods is again sending out.

Edwards Davis, now in vaudeville with his own sketch, will play the Confederate soldier with the Dustin company.

## POP CIRCUIT'S CENSORS.

The Censor Committee of the Weber popular-priced (10-20-30) circuit is composed of Charles E. Blaney, William A. Brady and F. Ray Comstock. The committee is said to be now watching rehearsals of the plays that will go out on the pop time. L. Lawrence Weber is an ex-officio member of all committees in connection with the circuit's corporation. He will probably look the pieces over, particularly those of the musical comedy sort.

Additions to the Weber circuit were made this week in houses and attractions.

The Criterion, Chicago, is one of the latest theatres that allowed of another franchise being issued for the "Pop Wheel." A Washington house that negotiations are about closed for, opens the way for the second new show.

The attractions taken on to keep the time filled up were "A Parisian Model" and "A Night in Venice."

In Minneapolis, instead of the Lyric theatre, as at first listed, the Weber shows will stop at the Bijou.

## ALL WANT VINIE DALY.

Vinie Daly, abroad for three years, returned to New York City July 31 and is the subject of quite a controversy at present.

Miss Daly is wanted by various managers but is unable to accept any outside offer owing to a contract with Martin Beck.

Miss Daly claims the Beck contract calls for her appearance in "The Eternal Waltz" at the opening of the season, and instead, an effort is being made to put her in vaudeville under the same agreement.

The Aborns want her for the principal feminine role in "The Chimes of Normandy." Jos. M. Gaites is after her for his "Love Wager" production with the Aborn offer topping them all.

According to the story, Beck claims that Singer went to big expense to land her for him but that if she is willing to pay for the expenses of his trip across he will relinquish contract priority. The amount named was \$900.

It is understood that Miss Daly will let the court settle the matter, she claiming a violation of contract.

## FOX LEAVING GARDEN.

Harry Fox is reported to be leaving the Winter Garden show Sept. 1. The Shuberts are said to have a number of men watching him from the audience in the expectation as Fox's successor.

Fox will return to vaudeville with the Millership Sisters.

## OTIS HARLAN SCRAPPING.

Long Branch, Aug. 14.

Otis Harlan and Walter Rosenberg had an impromptu scrap when Rosenberg asked Harlan to sign a petition against Sundays being declared closed to theatricals here. Mr. Harlan refused to do so. Mr. Rosenberg, angered, struck him, and a general fight followed.

Mr. Harlan has been in the show business for years.



Really Old Top. It's Going To Be Funny.  
**BILLIE RITCHIE.**  
(THE DRUNK)  
Will Produce Labor Day a Screaming Prot-  
ean Comedy, Absurdity,  
"A DREAM OF DICKENS'S"  
Managers Watch This.  
It's a Novelty.  
You'll Want It.

## WITH THE ROAD AGENTS

Clayton L. Mix, ahead of Hi Henry for years, will journey in advance of Coburn's Greater Minstrels.

John Dunne has been engaged by the Mittenthal Bros. to go ahead of "The Confession."

Dave Seymour will manage the troupe, with Arthur Pearson in advance, of "Don't Lie to Your Wife."

Jack Abrams, one of New York's dapper little agents, will travel in advance of "The Traveling Salesman."

Joe Lane has been engaged to blaze the trail for the new John O'Donnell show, leaving town next week.

John Daly, with K. & E. for many seasons, will manage "The Pink Lady" when it takes to the road.

Fred Wynn will travel in advance of Max Plöhn's "The Girl from Rector's."

A. E. Miller will direct the trip of the "C" "Spring Maid," with A. C. Robinson ahead.

A. W. Batchelder is the agent for "Over The River" (Eddie Foy). L. S. White will be back.

Charles Warren will manage the vaudeville tour of Jos. Hart's "The Opening Night" this season.

George Wotherspoon will do the advance work for Mrs. Leslie Carter when she opens in her new play some time in September.

William B. Reynolds will clear the way for the Louis Mann show, "Elevating a Husband." Fred Mayer will be with the show.

William Goodfriend is to be the pilot of the original "Spring Maid" (Christie MacDonald) aggregation. R. G. McFarland goes with the show once more.

Jack Reed leaves Saturday to replace Fred R. Zweifel as manager of the all-star Gilbert & Sullivan Opera Co., now playing on the Pacific Coast.

Lester Brown, formerly manager of Lulu Glaser, has signed a contract to handle one of Werba & Luescher's road attractions this season.

Jim Pouton, with "The Chocolate Soldier" last season, is back on Broadway after spending the summer at his home in Fitchburg, Mass.

Danny Mack has signed with Stair & Havlin and has been handed the management of the new Eleanor Montell show, which takes to the road around Oct. 1.

John Coutts, last season with a Leffer-Bratton attraction, has returned from Central Park, N. H., where he

has been managing a park this summer.

George E. Neptune, Jr., will manage the new Joseph Byron Totten show. "Red Head," which goes over the Weber "pop" time. L. S. Stern will go ahead of the show. Neptune was married last June.

C. P. Greneker, who has charge of the road agents with the Shuberts attractions is combining the duties of that office at present with handling the press work for the Winter Garden, New York. H. Whitman Bennett is taking care of the Shuberts' general publicity work.

George Edey will manage "Little Miss Fix-It" (Alice Lloyd), with A. E. Batchelder ahead, although Mr. Batchelder may be recalled to New York by Werba & Luescher to take out a "B" "Rose Maid" when tormented, with Frank Buell also starting off with the "B" show.

Chas. Wuerz will be behind with the "C" "Rose Maid." A. C. Robinson will be the agent. Campbell B. Casad and Elliot S. Foreman will go ahead of the show until the "No. 1" "Maid" at the Globe, New York, is ready to move, when they will return to take charge of that company for the road tour.

Boston, Aug. 14.

Alexander Kahn, who did such good publicity work for Mme. Lydia Lipkowska, the opera singer, when she first came to Boston, has filed a suit against the Boston Opera House trustees for \$5,000, charging breach of contract. He claims to have been engaged for fifty weeks as publicity manager at a salary of \$100 a week, to be paid weekly. The engagement was to begin April 13, 1912. He has had a \$5,000 attachment placed on the property.

### FROM LEGIT TO VAUD.

Poli stock will be run at Waterbury, Conn., all the coming season. It will hold forth at the Jacques theatre.

The regular two-a-day vaudeville played at Jacques' in the past will be transferred to the Poli theatre, previously playing legit attractions.

Of the Poli regular line vaudeville house, only those at New Haven and Scranton will reopen with variety shows during September. The first-named will start Labor Day, Scranton following Sept. 23. Poli's Hartford may reopen around Oct. 1. Until the vaudeville shift of policy, the Poli theatres will continue with stock.

### "WHIRL'S" SOCIETY WOMAN.

Chicago, Aug. 14.

When "The Whirl of Society" opens at the American, Labor Day, the Shubert revue will have a regular society woman in the cast. Alberta Gallatin Wheeler is the selection. She was formerly a Broadway actress, before marrying into "The 400."

## WITH THE PRESS AGENTS

### MITTENTHAL SHOWS.

Two companies of "The Confession" will shortly take to the road. The first of the Mittenthal Bros. troupes will open Aug. 26. The following players were signed through Paul Scott: Paul Doucet, lead; Adelaide Goundre, Frankie Frayne, Jr., Mathilde and Roberta Deshon, Justin Hull, J. J. Owens.

The Mittenthals will also send out "The Melting Pot." Among those engaged this week were Jean Temple, David Davies, Mr. Vincent and Minnie Romaley.

Another Mittenthal production will be "The Prosecutor." Already engaged for it are Millard Vincent and Manuel Snyder.

A company, "The Confession," "Freckles," "The Melting Pot" and "The Prosecutor" will play the Weber "pop" time.

### GASTON CHANGES SHOWS.

Chicago, Aug. 14.

Billy Gaston will leave the cast of "Putting It Over" to join "The Girl at the Gate," the new La Salle theatre piece which opens shortly.

### AWAY FROM THE "HIGH BROW."

Philadelphia, Aug. 14.

Mrs. Beulah Jay, who will direct the destinies of the Little Theatre in this city, comes out with the announcement that there will be a departure from the "high brow and purely literary lines" on which the "Little Theatres" of New York, Chicago and Boston have been conducted. She will aim to give good plays without touching any of the extremes.

Mrs. Jay declares that in Chicago the small theatre enterprise of last Winter dropped \$40,000, and there is no desire on the part of the local management to follow this lead. The players for the Little Theatre here have not been selected.

### EASTERN "HUNTER" CO.

Cohan & Harris have decided to send out an eastern company of "The Fortune Hunter" over the one nighters, probably choosing the Weber "pop" circuit.

The western company will be sent forth by Rowland & Clifford, Chicago.

Avon Breyer, of the original "Hunter" company, went to Chicago Aug. 12 to stage the R. & C. production.

### HAS CORSE'S BROTHER.

Claude Payton, now playing with the Corse Payton stock, West End theatre, has been engaged by Cohan & Harris for an important role in the road company of "Get Rich Quick Wallingford."

Claude is a brother of Corse. Mayhap C. & H. can use the Payton prestige on the road. The Paytons used to be regular people out west.

Johnny Dove has been engaged to put on the dancing ensembles with the Al. G. Field's Minstrels. Johnny will also head a big dancing act in the olio.

The Shuberts' press department sent out Sunday a lengthy announcement of their season's plans. Fifty new plays are claimed, but few named. Most have been previously reported in Variety. The announcement mentioned the Shuberts will produce "The Five Frankforters" over here under the title of "The Golden Lane," "Birthright," by Constance Skinner, and "The Clinch," by Edgar Franklin and Matthew White, Jr., are two of the new pieces. A dramatization of "Ann Boyd" is also to be presented. The New York Hippodrome production has been named "Under Many Flags." It starts the season Aug. 31. In conjunction with Winthrop Ames three pieces are to be produced. They are "Juno Madness," by Henry Kitchell; "Romance," by Edward Sheldon, and "Hans Sonnenstosser's Hellenfahrt," by Paul Apel.

Claude B. McArthur, musical director of "The Spring Maid" company, was made the subject of a press story by the Werba & Luescher company. McArthur, so the story goes, was yanked out of a cosy Pullman chair car and given the Dickens for not paying his wife, Sarah May McArthur (Bartlett and May in vaudeville), alimony.

Arthur J. Kellar, who formerly did press work for Fritz Scheff, Lulu Glaser, etc., is now publicity promoter for Schenck Bros. Palisades Park.

Walter J. Kingsley is still with the press agents. He sent out a story this week about Bessie Abbott, prima donna, "Robin Hood" company, being terribly interested in the revival of falconry (an ancient field sport). Of course W. J. K. is ready to give full details of the scheme which takes in peregrines, Greenland gulls and geese.

If all goes well with Eddie Dunn he will make some kind of a wise farmer out of Raymond Hitchcock. When times are dull around Eddie's 2x4 press sanctum he pounces upon Hitchcock as the meatiest thing in the Cohan & Harris layout. Now Hitchcock is building a bovine gymnasium at Luddington. This will make bull throwing in a gym game work for Hitch. As Eddie is a past master at the game, he doesn't have to worry.

Miss Tittell-Brune has come from London to play in "An Astor Romance."

This one from the William Fox press department: A young man living at Saxon's River, Vt., wrote Sam Kingston, of the Academy of music that inasmuch as he had heard of a stock company opening at the Academy, he would like to get in on the proposed run, as he is the stock clerk in the big store at home.

Dolly Castles, Australian prima donna soprano, has arrived in New York to appear in A. H. Woods' "Woman Hater's Club."

Campbell Casad is one of the few playwrights who is now doing press work as a side line. Collecting royalty on "Don't Lie to Your Wife" is the softest of Casad's duties.

Charles (Pink) Hayes, formerly ahead of "The Gamblers," now a busy boy in advance of Margaret Illington on her present "Kindling" tour, will again have the Illington press work to do next fall. Hayes pulled some story in Boston when he got full page interviews with Thomas W. Lawson and his opinion of "The Gamblers."

Cohan & Harris announce "The Polish Wedding" will have its premiere, Sept. 2, at the Detroit Opera House. Those engaged are William Burress, Louis Casavant, Sidney Bracy, Jack Horwitz, Armand Kalles, John Reinhard, Lincoln Pinner, Vail Vail, Louise Aichol, Mathilde Cottrell, Winona Winter. Fred G. Latham is stage director.

Willie Hammerstein reports a woman suffragist invasion of Hammerstein's Corner Playhouse. The papers played it up and it looks as though Willie will do some business when he lets those women speakers loose for seven days, commencing Sept. 9.

"The Point of View," Jules Eckert Goodman's new play, which William A. Brady has accepted for production, will be brought out in a few weeks. "Little Miss Brown," by Philip Bartholomae, another new piece under William A. Brady's direction this year, is now in rehearsal and is slated for a fall showing in New York.

On the Cohan & Harris' official announcement list is found a number of new plays. George M. Cohan is to open in his new comedy, "Broadway Jones," in Hartford, Conn., coming to New York later to start the season going at his Broadway theatre. "Hawthorne, U. S. A.," James B. Fagan's comedy, in which Eugenia Fairbanks will star; "The Other Man," Eugene Presbrey's drama, with George Nash; "The Seven Little Widows," a musical play by Rida Johnson Young and William Carey Duncan, and music by Victor Herbert; "Used," dramatized version of Henry Sydney Harrison's book by Winchell Smith, with Brandon Tynan, and "They Say He Went to College," by Haydon Talbot, are the other new C. & H. plays under preparation.



# SAN FRANCISCO MAY BECOME HACKETT'S PERMANENT ABODE

**Looking For Local House to Try Out Plays. Offering  
Two or Three New Pieces During Present Frisco  
Visit. "Melody of Youth" Taken Off**

San Francisco, Aug. 14.

If plans which James K. Hackett has in view are carried to completion, San Francisco will become his permanent home and will be made a producing center by him. The present stock season at the Columbia is a step toward the plan. Whether Hackett will stick to the summer stock system or endeavor to get a theatre of his own is not determined, but the actor-manager believes he will be able to spend several months of each year here henceforth and devote most of his time to trying out plays under his own management.

That the plan does not mean the mere production of plays for his own personal exploitation is evidenced by the staging of "The Melody of Youth." As a matter of fact, Hackett was far from being a star in this play, cast in a subordinate rôle that did not fit him particularly well. Brandon Tynan was featured.

Next week another new play will be offered by Hackett. It is called "The Man on Horseback," by Booth Tarkington, who wrote it especially for Hackett. It is a romantic comedy and Hackett expects much of it. If successful, it will beyond question be his starring vehicle for the coming season.

Hackett has also planned the production of a new comedy by Ferdinand Gottschalk before his season closes here, and will also revive Bernstein's "Samson," the biggest success of his starring engagement at the Alcazar two years ago, and "Monsieur Beaucaire," his old success.

The Tynan play, "Melody of Youth," was given its premiere at the Columbia last week.

Slender in plot, the charm of its lines, which in many spots were brilliantly witty, was all but lost through the length of the story, if story it might be called. Mr. Tynan took as his theme the love of a young clergyman for a hoydenish miss who succeeds eventually in winning him from his vows of celibacy.

The failure of "The Melody of Youth," which played one week, has driven Tynan back to the east. This week Hackett is putting on "Samson."

## STAIR & HAVLIN CIRCUIT.

The Stair & Havlin Circuit has everything in shape for the opening of its new season next month.

According to George H. Nicolai, general representative, the circuit was never in better form, and by weeding out a number of houses which the circuit heads believed to have outlived their usefulness (forced out of the running through cheap melodramatic attractions being outdone by the numerous "pop" houses and picture shows) he believes the S. & H. time

to have obtained better class as a result.

The circuit has dropped quite a number of houses through this elimination process and has added others. Among the latest is the Mohawk (as reported in VARIETY some weeks ago), now in course of construction in Buffalo, which S. & H. expect to open about Oct. 1.

The Stair & Havlin Circuit next fall embraces the following:

Crown	Lyrio Atlanta
Imperial	Bljou Birmingham
National	Bljou Richmond
Victoria	Bljou Norfolk
Grand Kansas City	Bljou Knoxville
American St. Louis	Lyrio Chattanooga
Lyceum Detroit	Bljou Evansville
Majestic Grand Rapids	Lyceum Paterson
Lyceum Toledo	Franklin Square
Park Indianapolis	Worcester
Prospect Cleveland	Grand Youngstown
Walnut Cincinnati	Grand Akron
High St. Columbus	Court Wheeling
National Dayton	Brandels Omaha
Walnut Louisville	Majestic Erie
Academy Washington	Chatterton Springfield
Holiday Baltimore	(Ill.)
Grand Philadelphia	Majestic Peoria
Lyceum Pittsburgh	Majestic Fort Wayne
Majestic Jersey City	Lyceum St. Joe
Baker Rochester	Berchell Des Moines
Bastable Syracuse	Washington Bay City
Mohawk Buffalo	Fuller Kalamazoo
Grand Toronto	East Battle Creek
Crescent New Orleans	Grand Terre Haute
Lyrio Memphis	Elyria Elyria, O.
Bljou Nashville	

The Chicago houses will play the combination policy. The Stair & Havlin stock, at Worcester, will move to Baltimore for the winter, opening at the Holliday Street there Sept. 2.

It is almost a certainty that S. & H. will install a permanent melodramatic stock at the National, Philadelphia, Labor Day.

The Circuit has the following attractions listed:

Eleanor Montell in "A Woman's Name."  
"A Fool There Was"  
Eugenia Blair in "Madame X."  
"The Country Boy."  
Billy B. Van in "A Lucky Hoodoo."  
"The Fortune Hunter."  
"Happy Hooligan" (revival).  
"The White Slave."  
"Mutt & Jeff"  
Dave Lewis in "Don't Lie to Your Wife."  
Thurston.  
"The Rosary."  
"The Dingbat Family."  
Beulah Poynter in "A Kentucky Romance."  
"Let George Do It."  
"The Girl in the Taxi."  
"The Traveling Salesman."  
Thomas E. Shea repertoire.  
"In Old Kentucky."  
"Where the Trail Divides."  
"The Penalty."  
Norman Hackett in "Satan Sanderson."  
"The Shepherd of the Hills."  
George Sidney in "Busy Day."  
"Alias Jimmy Valentine."  
"The Call of the Heart."  
Vaughan Glaser in "A Grain of Dust."  
"The Gamblers."  
"The Newlywed and Baby."  
"The Common Law."  
Estha Williams in "A Man's Game."  
"The Volunteer Parson."  
"The Light Eternal."  
"Oklahoma," a new western play.  
John O'Donnell in "Rolling Shannons."  
Murray and Mack in "Casey Jones."  
"Three Twins."  
"Smart Set."  
"Life's Shop Window."  
"Seven Days."  
"Madame Sherry."

## GERSTEN MAY PRODUCE.

Paul Gersten, who owns the Prospect Theatre, is under negotiations with Cecil Owen relative to producing the latter's new play, "Hell Hath No Fury," renamed "A Woman's Loyalty" (since its first presentation in stock) over the Weber "pop" time.

Mr. Owen is the present stage director of the Prospect Stock Company.

## LEIBLERS' ATTRACTIONS.

Among the stars now under Leibler & Co.'s direction, who will be seen in new plays after election, are Richard Bennett and Jack Barrymore.

The Leiblers have changed their plans for H. B. Warner, who will not be seen in his old rôle in "Alias Jimmy Valentine." Warner is announced to open at the Hudson, New York, Sept. 5 in a new play from the German, entitled "Buxl." George Irving has been engaged to play in the "Valentine" piece which opens at the National, Chicago, Aug. 25. Another road show, "Pomander Walk," with the same English cast which has been playing it for three years, will open Aug. 25 in Denver.

"The Garden of Allah" opens at the Auditorium, Chicago, Aug. 31, and will continue there until the commencement of the Grand Opera season.

"Oliver Twist," with Wilton Lackaye playing Nat Goodwin's rôle (other rôles taken by Edmund Breese, Marie Doro and Constance Collier), starts at the Illinois, Chicago, Aug. 31. It will be a limited engagement.

George Arliss will inaugurate his season at Wallack's Sept. 2, opening first in his last season's success, "Disraeli."

"The New Sin," direct from England, will have its first production at Power's Theatre, Chicago, Sept. 18.

Miss Doro will not be seen in a new play until the end of her season in "Oliver Twist."

The Leiblers will bring the Irish Players and Simone back to New York sometime in January.

"The Herforda," without Viola Allen (to appear later in a new play), will be presented in the fall.

Robert Lorraine comes in September from the other side for a limited engagement in "Man And Superman." Just what New York theatre gets him will depend on Leiblers' other New York openings.

The Children's Theatre, controlled by the Leiblers, will open about Nov. 15.

The firm's Plymouth Theatre, Boston, will open Sept. 2 with William T. Hodge in "The Man from Home," to be followed about Oct. 1 by "Oliver Twist."

## ACTRESS-MANAGRESS.

Adelaide French will have several road attractions under her direction this coming season. The first company to start was "The Fortune Hunter," which opened last Saturday at Poughkeepsie. It rained afternoon and night. The receipts registered \$629.

"Alma, Where Do You Live?" will be another of Miss French's shows playing Eastern territory. It opens Aug. 22 at Port Jervis.

Eugenia Blair, under Miss French's direction, plays "Madame X" over the Stair & Havlin circuit this fall, opening at Pittsburgh Aug. 26. Miss French, also playing "Madame X," takes to the road after election, playing the Pacific Coast time.

Elmer Walters, manager of the Shubert, Rochester, has been selected by the Centennial Committee to have entire charge of all the floats which are to be built for the big Centennial parade there Sept. 16.

## DALE NOISILY RECEIVED.

The return of Alan Dale, the dramatic critic, to his latest home town, Bayside, Long Island, was the one big moment of the summer in that dot on the map. Mr. Dale had been to Europe, partly because he likes to see the foreign play material and partly because W. R. Hearst is an easy boss.

Shortly after Dale discovered Bayside, he found his next door neighbor would be Al Aarons, a theatrical man who is older than he looks. Messrs. Dale and Aarons have grown friendly enough at Bayside to talk about the show business without breaking the peace. While the critic was abroad Aarons grew lonesome.

When the wireless arrived that the American's main support was down the bay waiting for the tide to go the other way, Mr. Aarons called Bayside into convention. All the boys assembled. Aarons outlined the plot. There must be many decorations on the Dale homestead. A committee was assigned to the beet and cabbage patches for the ornaments. Another official delegation had thrust upon it the duty of collecting the loose tin pans, while a couple of boys who had annoyed the neighbors with brass musical instruments were informed they could be a band for this occasion, without a mas-sacre awaiting them.

Some flags the station master claimed were in the Civil War were strung from the windows of the Bayside Clubhouse (otherwise known as the L. I. R. R. Station). Mr. Aarons borrowed a high hat to represent the Reception Committee.

When the train bearing Dale pulled in Bayside broke out. One boy who had found an auto horn became the big disturber. While a speech of welcome was on, the auto horn kid got the cues mixed, breaking in on Aarons with loud toots at the wrong places.

Dale responded to the ovation by saying that was more noise than he had heard since he used to write what he thought of the K. & E. shows. The boys were told to tell their parents all about it, the station master collected the flags, Aarons stood on the high hat so everyone on Long Island could see him, and the band escorted Dale to his cottage.

## THEISE'S DISMAL WIND UP.

New Orleans, Aug. 14.

Mortimer M. Theise's latest edition of "Wine, Woman and Song" came to grief last week after two and a half weeks of ghastly business. It was the poorest troupe here since John Grieves handed the natives a big laugh with his 1880 edition of "London Belles."

Theise was given a guarantee for New Orleans. He drew almost as much as was due him before leaving New York. Business at the opening performances was tremendous, but the adverse opinion evoked nipped the show's chances in the bud.

It looked for a time as if the artist, with the troupe would not secure transportation back to New York. Chisolm & Israel, lessees of the Greenwall (until Dinkins & Stair assume charge) contributed the amount for fares.

## THE WAIL OF THE HICK

BY JOHN J. O'CONNOR.  
(Wynn.)

"Well, Mike, the big vacation thing is all over, and, take it from me, Cribbage and me self is clean in.

"That burg they call Mushkeaton is one helluva place to hike to for the big rest-up. Broadway in its liveliest minutes looks like a paralyzed snail alongside o' that joint. Up there they thrive on speed, beer and fish. Cribbage and me didn't overlook a single bet in either book.

"Why, son, I ate so much fish I'm beginnin' to sprout a pair o' fins under the elbows and I duck sideways every time I meets anything that looks like a hunk o' bait. They got a booze parlor up there that's run by a gink named Poscoe or Boscoe. It's one bear-cat dump. They cook the fish in the back room and get soused in the front. This guy Keaton, who's got all them kids, has half the chimney wore away from scratchin' his back up agin' it, and when he ain't cookin' fish he fightin' with a bloke named Flemen.

"No sooner'n we make the village, we gets grabbed by one o' the authors o' the place, the one called Mush, and he nails us fast to a dinin' room rocker in his shack and makes us listen to a lot o' old foney-graf records what his wife has packed away in the kitchen closet. Then they whirl us up to the Bun factory and we both get a cryin' fish souse on. Gee, it was orful.

"From then on they fed us on fish three times a day. And when we blow the town to come back to Chi' and locate the first three days o' next week, one o' the actors slips five pound o' fish in my satchel, and when I goes to look for the only clean shirt I has, there's a big wall-eyed pike squirmen' all over it.

"But, after all, it's a swell joint. I wish me and Cribbage was workin' steady last season, 'cause we could o' had a better time, only we was broke.

"The actors run a show up there and we was goin' to be on the bill, only at rehearsal they found out we conflicted in some way with everybody else, so we cancelled ourselves. One yap said we had a piece o' every act in the show business, but that's Bull, 'cause we ain't. We only sopped a little from about nine, and they're all headliners and don't miss it.

"Well, we're back lookin' for somethin' that sounds like work, and the first two-bit piece I grab I'm goin' to throw myself agin a square meal with meat in it. Mushkeaton is a peach of a town for anyone that likes fish. S'long."

### GRACE WILSON.

On the front page of *VARIETY* this week are pictures of Grace Wilson, a western beauty, playing in New York for the first time this week at the Fifth Avenue theatre.

Miss Wilson is a singer of melodious songs. She has a repertoire of nearly all restricted numbers, of different types. A favorite of no mean order in the west, Miss Wilson seems destined to repeat in the east, having scored a decided success on Broadway.

The "single act," which describes Miss Wilson technically, is under the direction of Jenie Jacobs.

### WHO IS DOC STEINER?

Many inquiries have been made of *VARIETY* by lay readers wanting to know who Doc Steiner is? Most of the letters say the writers read of "Doc" Steiner in *VARIETY* but never hear of him elsewhere. Many believe he is a myth. One writer intimated every time *VARIETY* printed something about this Mr. Steiner it sounded like a notice for a brewery.

Doc Steiner is a very human being. His Christian name is Alexander, and his first home was in Germany. Doc is very well connected in Germany. His brothers are scattered all over that country. Some of them are in the show business.

Doc left home under peculiar conditions. He was a confirmed somnambulist. One evening while playing pinochle with his brothers at Hamburg, Doc won 267 marks. The excitement of the game started a nocturnal expedition. When Doc woke up, he was aboard a steamship bound for Hoboken. Mr. Steiner hasn't been back home since, for he has never been able to find another pinochle game like the one he played with his family.

Once over here, Doc heard B. F. Keith needed someone who knew about vaudeville. As Doc had read every program the Wintergarten, Berlin, ever published, he applied to Mr. Keith for a position.

The day Doc spoke to Keith, the manager was in the midst of the details of a big real estate deal. Doc approached him and commenced to talk. Mr. Keith didn't understand what he was saying, but absent mindedly answered "yes" to everything Doc said, thinking he was trying to sell some patent medicine. After the final "yes" Doc returned to New York and became the interpreter of the Keith agency. He told the German acts what he wanted them to know, and in this way became acquainted with a great number of foreign turns, who thought he was Mr. Keith.

Besides knowing more about vaudeville than Robert Grau, Mr. Steiner is a musician. That is, he has musical instincts. Doc admits he knows more about opera than Oscar Hammerstein, but allows Oscar to do the talking in the papers. Doc doesn't interfere with Hammerstein's operatic plans. He just makes predictions.

Doc is also a great chum of Willie Hammerstein's. The other day Willie was called on the phone by Doc and asked how he was. Doc said he heard Willie had been ill, and he wanted to call on him to see that the ventilation was at the proper pitch for a sick room.

Willie told Doc to come right up, that he lived at 526 West 184th street. It was warm and Doc took the subway. That night Willie remembered he had moved from 184th street some years ago, but it was too late then to find Doc and tell him of the mistake. Mr. Steiner upon reaching 184th street and discovering he had the wrong address, went up to 284th street to correct the error. He is expected to return Labor Day.

Doc is five feet four with his hair cut, weighs 136 pounds when shaved, and is a German in appearance without his glasses.

### BURT CIRCUIT NEW HOUSES.

Charles A. Burt, the head of the Burt Southern Theatres' Circuit, received a personal letter this week from Freeman Smith, manager of the Knickerbocker and Lyric theatres, Anderson, S. C., in which he makes a prediction on the new show season. Smith is a big man financially and every other way in the south and is well posted on the country's conditions.

Smith says that section of the country has had more than its share of rain and that the chances are now for ideal weather conditions for fall and the fore part of winter. He states the grain crops have been very good and that while cotton is quite poor the price planters will receive for this crop will more than cover the deficit of the ever-expectant abnormal yield.

He claims the cotton mills are running full time and that the veil of depression that has hung over these mills for the past two years is now hardly visible.

Furthermore, Mr. Smith states the campaign for better roads is bearing fruit, the country roads there being in the best condition ever known and with the counties so lined at this time with autos he cannot see why the attractions should not get the best of results, especially in the small cities.

Smith's letter to Burt came unsolicited and such a voluntary frank statement proves that they are banking on a good theatrical season in the south this year.

When the shows get started through Burt's Circuit there will be quite a number of new houses on the list and new managers will also be noted at various points.

A \$40,000 opera house, built by the Pineville Building & Amusement Co., Pineville, Ky., seating 900, with a 38x20 ft. stage, is expected to open Nov. 15 with traveling combinations booked in by Burt.

The new Opera House at Apalachicola, Fla., under the management of Warren & Rice, will be ready for the regular opening in October.

The new Capitol, Tallahassee, Fla., controlled by C. E. Daffin, who also manages the Auditorium, Marianna, Fla., is having a big list of attractions sent in there this year.

W. E. Warman is now managing the Opera House, Moultrie, Ga., while the new manager of the Auditorium, Greenville, Tenn., is F. A. Rosenblat.

A. A. Wall, of Ohio, will handle the Opera House, Andalusia, Ala. D. R. Ellis, a southern manager, will have the double management of the Masonic theatres, Covington, Va., and Hinton, W. Va.

Dr. William H. McClure, of Alexandria, Va., has assumed the management of the Opera House.

The old opera house at Hickory, N. C., has been transformed into a modern theatre by M. E. Thornton, proprietor-manager, who has renamed it the Thornton Opera House.

### MISS TAYLOR IN BIG DEMAND.

San Francisco, Aug. 14.

Laurette Taylor, heading the Alcazar Stock Co., for a limited engagement, has jumped into instantaneous favor. Indications point to big business during her stay.

### ORCHESTRAL CONFLICT.

Philadelphia, Aug. 14.

Carl Pohlig, who recently resigned as conductor of the Philadelphia Orchestra in favor of Leopold Stokowski and returned to Munich, is to return to this country early in the fall to fulfill a contract made last March to take fifty Philadelphia musicians to Pittsburgh for a week of concerts, Sept. 30 to Oct. 6, and to seek engagements with other orchestras as guest conductor. A member of the office staff of the Philadelphia Orchestra will be Pohlig's manager.

This means that Pohlig will not succeed Felix Mottl as leader of the Court Orchestra at the Munich Hoftheatre. It is now believed that the report that he was to get this position was used as an argument in favor of the Philadelphia Orchestra renewing its five-year contract with Pohlig.

It is threatened that if Pohlig attempts to use his connection with the Philadelphia Orchestra to boost the Pittsburgh engagement injunction proceedings will be started. The Philadelphia Association has forbidden Pohlig to announce the "Philadelphia Orchestra" under Carl Pohlig in the Smoky City. The conflict has caused another stir in local musical circles.

Stokowski will come to Philadelphia next month to assume direction of the Philadelphia Orchestra, which will be heard under his baton in Pittsburgh Dec. 10, following the announced visit of Pohlig's musicians.

### NO WIDOW MERRY.

Paris, Aug. 6.

The recent decrees of several mayors throughout France, forbidding the exhibition of films showing burglars and bandits at work has caused an avalanche of adverse criticism by the trade press and cinematograph people.

Taking his cue from these colleagues, the mayor of Le Vigan, a small city in the south of France, has recently refused permission to a traveling operetta troupe to present "The Merry Widow" in the Municipal theatre. Although confessing, he did not know the piece he declared frankly he objected to the title. "A widow should never be merry," said the good man.

Another recent mayoral decree is reported from a village in the Pyrenees, which reads as follows: "Whereas the young couples of this ward are wont to dance every Sunday, and whereas the noise they make frightens the cocks and hens, and the other domestic animals of the village, which is prejudicial to agriculture, we, the mayor, hereby prohibit dancing within the bounds of the village during the hours that the animals take their weekly repose."

On the other hand the municipal council of St. Malo gave an impresario Zallers authority to organize a bull fight, but the Government has notified those concerned that it must not take place. The inhabitants contend this interference is illegal, and the bulls have been brought to St. Malo. The authorities sent a regiment of soldiers to close the arena. The mayor and municipality threaten to resign.

# PARIS

By E. G. KENDREW  
65 Bis Rue St. Didier

Paris, Aug. 6.

The veteran actor, Mounet-Sully, has just celebrated his fiftieth year of stage life.

The Japanese stage can be condoled on having lost a friend by the death of the Emperor, Mutsu Hito. Although not a playgoer, he was a broad-minded monarch, and it was due to a special decree signed by him that women were allowed to appear on the stage in Japan. They formed part of mummers troupe in by-gone days, but were afterward banned, and until within a few years ago only male actors were tolerated, the men playing the female roles in Japanese pieces.

Extensive cuts were made in the Marigny revue for August, to give more scope to vaudeville. This will be still more noticeable for September, when the Great Roland is due. The present variety show is not particularly strong, and it is still the revue which takes the palm.

The Marigny closes in October, but this winter will be run as a comedy house as an independent enterprise. Next April a revue by the same authors as the present (Carre and Barde) will be mounted. This season has been extremely successful.

There was likewise several changes at the Ambassadeurs, for August. The Belleclair Brothers, equilibrists, are the big attraction. Levin, Yvonne Yma, Chambard, Mattis and Blanche Malton are newcomers in the first part of the program. The revue remains, as before, with the exception of Mistinguett, who is substituted by Merindol.

At the Alcazar d'Ete Whilby's hypnotic act, and Wright, the "future" juggler, are the headliners in the vaudeville show. There are few changes in the revue "Ce que je peux rire," the only important one being Campton, who is amply replaced by May Blossom. The Philipp Sisters are still on the bill, with Dranem, Tramel and Yvonne Printemps.

The Alhambra, at Orleans, will open Oct. 4, with vaudeville (small time). A company with a capital of \$29,000 has been formed to run the hall, which is now undergoing extensive alterations.

Negotiations are now in hand for a visit of the German circus Sarrasani to Paris this fall, but the difficulty seems to be to find a suitable site, now the Hippodrome is Gaumont's moving picture theatre. The splendid receipts realized by Willy Hagenbeck last month is proving tempting to others.

The Jardin de Paris remains open, in spite of the unpropitious weather, but the performance is hardly up to the high-water mark. Christine Kick, horsemanship; Preciosilla, Spanish chanteuse; Jack Hobson and Miss Ketty,

shooting act; Les Dionnes, barrists (horizontal, not American), The Cat-tancee acrobats, and Biben-Bob, musical clown, are the best.

The work at the Alhambra is being pushed as rapidly as possible. It is hoped the repairs will be finished by September. The opening program will include Heeley and Meeley, Ching Ling Soo, Green and Wood, Carbrey Boys and Violet King. All these acts remain through September. Shell Brothers, Londe and Tilly, the Perzol and the Loyals are booked for the first fortnight, and for the second fifteen days Dunedin Troupe, Donegan Sisters and the Mackwell quartet will form the new acts.

The Porte Saint Martin will reopen about Aug. 21 with a revival of its winter success, "La Flambee," to be followed in September by a revival of "La Robe Rouge." Le Bargy, Huguenet and Jean Coquelin are listed here the coming season.

## EDA VON LUKE STILL LEADING

Only one more week of the leading woman popularity contest at the West End theatre. At present counting it looks like a walk-away for Eda Von Luke. Whoever wins receives a nice Buick runabout from Corse Payton.

Week after next Payton expects to put up some stage giddies when he returns in his old stock role of "Rip Van Winkle" at the West End.

## CENSOR COMMITTEES IDLE

The Censor Committees of the Eastern and Western Burlesque Wheels are idle just now. Following the usual custom, the Eastern Wheel trio (J. Herbert Mack, Sam Scribner and Charles Waldron) will not start out until about Sept. 2 or Sept. 9, although they will unofficially look over some of the Eastern attractions near by prior to those dates.

The Western Governing Board (I. H. Herk, Eddie Miner and Barney Gerard) are also loafing in their official capacity at present. Mr. Herk, however, on his recent trip to Chicago and return, managed to see seven Western Wheel shows while enroute. He made one town daily, traveling on a sleeper each night.

Mr. Herk said that while no report had been filed by him through the season not having yet properly started (Aug. 26, official opening date), he was unutterably surprised at the quality of the western productions in the settings, costuming and entertainment. Mr. Herk added if the percentage continued as he found it during the brief trip, the Western Wheel would become the sensation of the show business this season.

## TWO OUT OF "EVE."

Chicago, Aug. 14.

Adele Rowland and Joseph Santley have left "A Modern Eve" at the Garrick. Mr. Santley has gone east. His brother, Frederick Santley, replaces him. Miss Rowland left for the east also.

College Inn (125th street) holds a professional night every Thursday.

## ACADEMY'S OPENING DATE

After some juggling of dates the newly formed William Fox Musical Comedy Co. will open at the Academy of Music Aug. 24. The show will play two days at Fox's Pier theatre, Arverne.

Sam Kingston will manage the house while Harry Reichenbach will do the space grabbing for the company.

In addition to the names published last week, the following have been engaged: Clay Smith, Cecil Cunningham, Anna Orr, Sophia Petraya, Kitty Flynn (a discovery), Josephine Rellis. The chorus numbers fifty-six mediums, ponies and show girls, while there will also be chorus men.

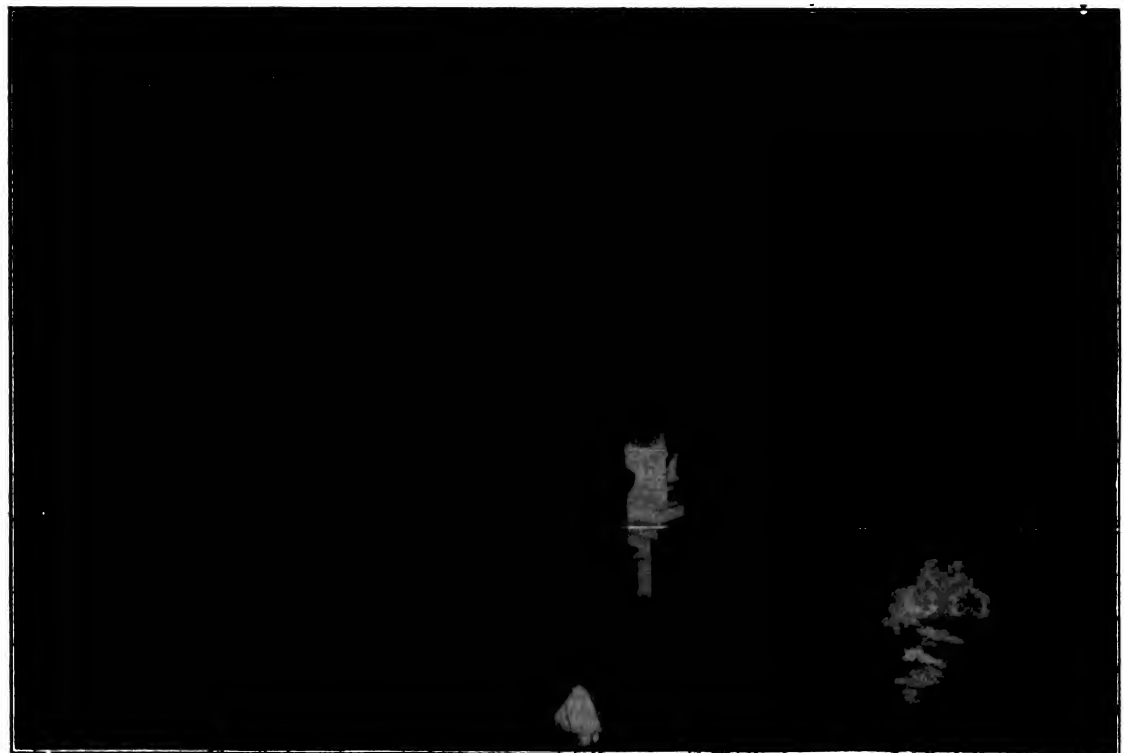
Jack Mason, who is staging both book and numbers, expects to hold a dress rehearsal within a day or two.

## GERMANY'S PICTURE HOUSES.

Paris, Aug. 6.

According to the Cine-Journal, Paris, the number of moving picture theatres in Germany is as follows:

	Pop.	C'inas
Berlin and suburbs	4,000,000	300
Breslau and suburbs	520,000	40
Elberfeld	180,000	49
Essen	300,000	7
Franckfort-s-Mein	420,000	40
Fribourg-en-B	84,000	4
Hannover	350,000	40
Halberstadt	45,000	6
Hildesheim	60,000	5
Zena	40,000	9
Karlsruhe	134,000	5
Mainz	110,000	4
Mannheim	197,000	6
Metz	60,000	8
Mulhouse	96,000	9
Strasbourg	180,000	5
Stuttgart	230,000	23



A. H. WOODS "AT HOME" TO HIS STARS.

Another of the odd and attractive photographic series J. J. Rosenthal, general press representative for the Woods enterprises, has gotten out.

On a large photo of the parlor, a lay out was made with the several figures placed, the whole reproduced in condensed size.

In the chairs are Mr. Woods (nearest the piano), Mrs. A. H. Woods (at corner of table), Phyllis Partington (in white, facing), Ballie Fisher and Julian Ellinge, seated upon the sofa.

In the frames upon the wall (from left to right) are Arthur Albro, William Farnum, Elizabeth Brice and Duettin Farnum.

# STOCK

## TRYING OUT NEW SHOW.

The Manhattan Opera House stock company, operating under the direction of Comstock & Gest, will close the last week in September.

Among the new shows scheduled for a premiere at the Manhattan is "One Day," which the Blaney-Spooner Amusement Co. tried out with success at the Metropolis.

Myra Furnstenberg, last season with Walker Whiteside, has been specially engaged for the "One Day" New York engagement, to play the German comedy role.

Riley Hatch, of the present Manhattan Co., has been engaged for the new Orpheum stock, Jersey City.

## PUTTING IN STOCK.

North Adams, Mass., Aug. 14.

Jodenstein Bros., who have a chain of "pop" houses in New England, will install a stock company here at their opera house for the winter.

The following players were engaged from Paul Scott this week: Marion Auckert, leading woman; Philip Quinn, Zora Mansfield, Charles Payton Glocker.

## STOCK IN BROAD STREET.

Trenton, N. J., Aug. 14.

Stock goes into the Broad Street Sept. 1, with George Arvine and Mabel Griffith playing the leads.

Willard Dashiell will be stage director. Others engaged are Mildred Hyland, Celia Clay and Gertrude Maitland.

## KEEPING AT STATEN ISLAND.

Stapleton, S. I., Aug. 14.

Plans have been made for the resumption of the stock policy at the Richmond Theatre here Labor Day.

DeWitt Newing is back of the new company, which will have Robert Le Sueur as leading man.

## INJURY FROM VICIOUS HORSE.

Chicago, Aug. 14.

Alec Silver, a cowboy in the employ of the American Film Company was seriously injured last week while working in a western scene.

Silver was riding "Diablo," a horse that killed a young woman about a year ago. The animal became frightened and threw Silver, who is reported to be in a very serious condition.

## LABOR DAY AT LAWRENCE.

Lawrence, Mass., Aug. 14.

Arthur Behrens and Claudius Lucas have been engaged as leads for the new stock company which Messrs. Malley-Denison will install here Labor Day.

## HAS WINTER JOB.

Chicago, Aug. 14.

Albert Morrison, formerly of the College Theatre Stock Company, will pass his winter in Oak Park as leading man for the Grace Hayward Stock Company.

## SCHESINGERS IN STRONG.

Corse Payton has extended his stock engagement at the West End theatre until Nov. 1. When his stay is up there, Corse expects to take possession of his new stock house on Washington Heights, opening there Nov. 15.

Nearly all the members of the present West End company will move to the new theatre which will be conducted under the direction of Morris L. Schesinger.

The new Corse Payton Washington Heights stock company will play there all the year round. The house will seat 2,200.

The stock proposition away uptown will find vaudeville opposition at the Wadsworth theatre just a block away. The Wadsworth is at 181st street; Payton's is on Audubon avenue.

While Mr. Schesinger will be the big noise, Gus Schesinger, formerly treasurer of the Grand Opera House, New York, will be in charge of the box office. Leon Schesinger, late of the Monticello stock, will be house manager, with Mayer Schesinger, advertising agent.

## ONE BRINGS ANOTHER.

Jersey City, Aug. 14.

Following the announcement the Orpheum will have one big stock company next season comes another that the Academy of Music, now playing "pop" vaudeville, under the direction of Frank Henderson, will switch to stock Aug. 26.

Several New York stock devotees have leased the house and are this week recruiting a company at the Jay Packard agency, New York.

The Academy of Music stock will not be considered opposition to the Orpheum. The houses are something like twenty blocks apart. The Orpheum is on the bill, while the Academy is in the heart of the city.

## BUSINESS IN PITTSFIELD.

Pittsfield, Mass., Aug. 14.

Business is booming at the Empire, reports to the contrary notwithstanding. Since Severin Dedyne took hold of the stock company it has been a turnaway.

The company has been reorganized, the following being sent here by Paul Scott: Ada Lytton Barber, Eugene La Rue, Hope Maxwell, Anna Hollinger, Charles Frendenmann (scenic artist), Thomas W. Faber and Francis Herblein.

## THE PHILLIPS SHOW.

The thirtieth annual stock season of the Lyceum theatre, Brooklyn, under Louis Phillips' personal direction, will again start Aug. 25 with the entire company recruited through the Paul Scott agency.

Harold Claremont and Pearl Gray will handle the leads, while Thad. Gray will be stage director.

Phillips has almost entirely recovered from his severe illness and is now in good condition to assume the personal affairs of the Lyceum.

## LEAVES TO JOIN ACT.

Fitchburg, Mass., Aug. 14.

Robert Millikin, principal comedian at Whalon Park here, has gone to Chicago via New York to rejoin Joseph Hart's vaudeville act, "The Opening Night," which reopens its season at the Majestic Monday.

Louis Kelso has arrived here to fill Millikin's roles.

## STOCK IN SACRAMENTO.

San Francisco, Aug. 14.

Sacramento is to have a stock company. Ed. Redmond has secured the Grand, and will open with a company within the next two weeks.

## ORGANIZING NEW CO.

San Francisco, Aug. 14.

Walter Newman is organizing a second repertoire company to support Max Stienle, his new star, who will open next week at San Mateo.

Newman's own company is still touring the San Joaquin Valley.

Geo. Walker, manager of the Hancock Opera House at Austin, Tex., left New York Sunday after a stay of several weeks.

Edwin Brandt, of the "Garden of Allah" company, will make his vaudeville debut in New York at the Prospect theatre in a sketch entitled "Fool's Gold." Brandt is expected to open with the Liebler company in Chicago.

Forrest Macomber, formerly of the "Alias Jimmy Valentine" show, has been engaged to create the role of Bobby the messenger boy, in the forthcoming production of "Molly Make Believe."

Paul Spadoni returned from Europe this week to go over the Sullivan-Considine Circuit. The juggler brought over two acts with him that will play on the same bill over the circuit—Wright and Spa Bros.

J. A. Coburn, who has been in New York since his minstrel show closed for a summer rest, went West Tuesday to join his "niggah singers." The show reopens Aug. 23 at Cincinnati, and will play southern territory. Charles Gano, with Coburn last season, and Nick Glynn, formerly of Al. Fields' show, will be principal end men.

## OBITUARY

Lew Harvey, the original Harvey of Jordon and Harvey, who has been confined in a sanitarium near New York for some months past, died Aug. 9.

Jules Emile Massenet, the French composer, died Tuesday in Paris, aged 70 years.

Sol Levine, father of Al. Lavan, died at his home in New York Aug. 6.

Leon Mayer, a well known theatrical manager, connected with Werba & Luescher's "Spring Maid" company last season, ended his life with a revolver at the Felix Portland Hotel, New York, last Sunday. Despondency was ascribed as his motive for suicide.

## CABARET NOTES

The Cabaret at Louis Martin's will open again upstairs about Oct. 1. It is understood that Maurice, a hit there last winter, will be on hand at the opening.

Thursday evening is "Clown Night" at the Reno Cafe, Broadway and 29th street. Matt Silvey, known as the silver-voiced tenor, is the manager of the Cabaret.

Kennedy's Cafe (38th and Broadway) has started its cabaret show for the season with an orchestra of six pieces and eight entertainers. The Cabaret has been newly decorated. Manager O'Toole looks after the patrons.

Hortense Zais, one of Shanley's popular cabaret artists, is in Atlantic City to spend two weeks by the ocean and incidentally get an idea how it looks to see a cabaret show from the front. Hortense returns to Shanley's again after her vacation.

Next week Geo. Whiting will divide his time between Whiting's Cabaret, Coney Island, and Henderson's, near by, playing in vaudeville with Sadie Burt. Miss Burt is singing at Whiting's. If the act gets over the couple contemplate going into vaudeville as an act.

W. H. Wolfe, director of the Cabaret show at Paragon Park, Nantasket Beach, Mass., has forwarded to VARIETY \$20, collected amongst the Cabaret artists, for Jack White, a former associate who is confined at the Metropolitan Hospital, New York. White is professionally known as Jacques, a character artist.

Rena Parker, the big hit of the Shanley cabaret for the past four weeks, will open in vaudeville (with Leo Edwards at the piano) at Proctor's, Newark, Aug. 19, coming into the Fifth Avenue, New York, the following week. After the two vaudeville weeks Miss Parker may accept an engagement with Henry W. Savage for "Boy Blue."

Through the illness of Miss Weston, Clifford and Weston, the dancers who jumped from Shanley's across the way to the Moulin Rouge, have been forced to retire. Miss Weston will not be able to work for several months. In the meantime Clifford will appear with a new partner, the team to be known as Clifford and Hudson. They will open in the Shanley show shortly.

Capt. Churchill has had to give in. Churchill, early in the winter, changed his place about a bit and started running a cabaret with Maurice Levy's band. He commenced big with Toots Paka featured for a couple of weeks and then gave up the idea altogether. For the past six weeks the Kilties Band has been the attraction. It is now decided to return to the Cabaret. A new stage will be built and dressing rooms fitted up in the rear. The new arrangements will be ready to go into effect Sept. 1. The show will be just as big as the biggest. A ten-piece orchestra will also be on hand.



# LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

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

London, Aug. 7.

An interesting little battle is going on between David Bliss, the agent, and a man named Webb, who has been responsible for one or two musical acts in vaudeville. Some time ago he put on the Four Symphony Girls and booked them through Bliss at one of the houses of which the latter is exclusive agent. According to Webb, Bliss induced two of the best girls to leave the troupe and go into a turn of his own, which he booked immediately on the strength of the ability of the two girls he had persuaded to leave. Now Webb is getting up a petition for which he has already got about thirty signatures. He calls upon the booking managers, other agents and people generally in the profession to beware of Bliss.

Marshall and King won their case against the Palladium, where they were closed down after the first show. In court it was stated that as soon as they got to the theatre they were asked to cut down their act. In carrying out the managerial instruction they damaged their performance, which was incomplete. The judge held that as the management had requested the cutting they must not complain about their bargain and he gave the verdict to the two girls for the money covering the two weeks for which they were engaged.

After a number of years absence from London, Charles Morritt, one of the best illusionists England has ever produced, will return to Maskelyne and Devant's, at the St. George's Hall. Many years ago Maskelyne engaged Morritt as his chief conjuror at the Egyptian Hall. Morritt made such a big success that he thought he would go out on his own, so he started a "Home of Magic" at the Prince's Hall. His place at the Egyptian Hall, meanwhile, was taken by Devant. Morritt did not succeed, and a few years ago he disappeared from sight. Several months ago, when David Devant was touring in the North of England he saw the name "Morritt" on a boarding in a village. He stopped his automobile, made inquiries, and found that Morritt was doing a number of illusions on the one-night-stand principle. Devant sent for Morritt and straightway gave him an engagement to appear at the St. George's Hall.

Victoria Monks has given the auctioneers an order to sell the goods on her premises at Hilworth, Tulse Hill, London.

"Little Miss Llewellyn" is fixed for the Vaudeville Sept. 5, with Edmund Gwenn and Hilda Trevelyan in the chief parts.

Jas. T. Tannar and Lionel Monckton have written a new musical comedy for

George Edwardes. This will be seen at the Adelphi in the Fall, with Joseph Coyne in the chief part.

Billie Reeves, with his new "Drunk" act, "A Lesson in Temperance," which he bought from Solo, will appear in this largely mechanical act for the first time at the Folies Marigny, Paris, next year. It is doubtful if he will return to America at present.

Cooke and 3 Rotherths contemplate putting on a new big act shortly. During the next few months they will be on the Continent playing return dates.

Hugh J. Emmett has found it necessary to have his ventriloquial sketch licensed by the Lord Chamberlain and copyrighted, to prevent the "choosers" adopting his work. He caught one at it a few days ago and has issued a warning.

Max Pemberton, the novelist, has written a sketch for Ivy Williams, which she will produce at Collins' Music Hall.

Irving Berlin and Ray Goetz are seeing the sights in London. They have been making a tour of the vaudeville houses, but as yet are not much struck by what they have seen.

Henry Clive has had to turn down two months' work at the Empire, London, in order to return to America with a number of illusions of which he has secured the American rights. Chief among these are "Spirit Paintings" and "The Mysterious Cheese." They are both extremely good and "The Cheese" has the merit of carrying a large amount of robust comedy. The "Spirit Paintings" have been seen in America before. The combination of comedy and the artistic should suit Clive well. He made himself extremely popular in London while he was here, and there are genuine regrets that he was not able to stay longer.

"Scheherazade" at the Coliseum was in many respects a delightful production. Scenically, and in the matter of dress, it approached closely to the Covent Garden version in point of beauty. But there are considerable differences in the working out of the story itself. Theodore Kosloff and his brother Alexis carried chief honors, the first by his dancing and the second by his pantomime. Mlle. Adamovitch hardly realized the demands in the part of "Scheherazade." The voluptuousness and sensuousness of the Bacchanal dance by the captives and the women of the harem were turned on at full strength. One of the most beautiful things in the ballet was the entrance of the captives in front with a dimly illuminated frieze. The lighting and coloring of the big scene gave the true oriental flavor.

# BERLIN

By E. A. LEVY  
15 Karl. Street

Berlin, Aug. 5.

The Berlin Royal Opera intends to have festival plays next year, at the end of the season. It has become a habit with other opera houses; for instance, the Cologne, Munich, is to have each year a week or two devoted to special performances, with stars from all over the country added to the regular cast. Berlin, having been a little backward, now promises to give the best possible with international stars. The time set for these plays is between June 1 and 15, 1913.

Richard Strauss' "Ariadne auf Naxos" will be produced next season at the Royal Opera Berlin.

The coming season three new operettes by Franz Lehar will be presented. At present only the titles are known. They are "Leutnant Gustl," "Endlich allein" and "Um einen Kuss." Oscar Strauss, of "Waltz Dream" fame, announces one new operette, "Der gute König."

Franz Molnar's latest drama, "Lillian," a symbolical play (its core being the story of a tramp's life), has been acquired by the Kleines theatre, Berlin. Ludwig Biro, another Hungarian author (well known in his native country but quite unknown anywhere else), has had one of his plays, "Der Raubritter," accepted by the same theatre.

Ernst von Wolzogen, who last season toured America with his wife, Elae Laura von Wolzogen, has a new five-act comedy ready, entitled "Die fürstliche Mauschelle."

Arthur Schnitzler has written a drama treating of a conflict between science and church religion. On account of its tendencies it will not be given at the Hofburg theatre, Vienna, where most of Schnitzler's plays open.

During the next session the Reichstag will have to vote on the new laws governing the relations between managers or directors and actors; especially the matter of contracts.

Barnes and King made their English debut at the Holborn Empire. Their comedy conjuring has in some respects a new aspect, and judging from the laughter produced, there should be very little difficulty in booking the act here. It is not possible to have too many comedy acts, and this burlesque effort, with its touch of "rough house," should be good for a provincial run.

"Gipsy Night" was done at the Alhambra by a Russian Troupe, who gave us nothing exceptional.

Francis Adair, "the Irish-American" romantic actor, goes out on tour in the autumn in "The Peacemaker"

Censors' opinions differ quite often. Emil Rosenow's "Die im Schatten leben," a play dealing with the shadowy side of life, has been forbidden by the Berlin Censor, but will be played by the Schauspielhaus Stuttgart.

In spite of the fact that Nürnberg's City Council has granted permission to have Dulberg's "Korallenkettelin" performed at the Stadtheatre, and despite the protests which the best known authors and playwrights have issued, the Berlin Censor still refuses to consent to have this play performed at Berlin.

The film actors have started an organization. Illy paid for hard work and dissatisfied with the arbitrary methods of some of the managers, they hope to have everything remedied by the new society. The "Stars" did not organize. They have no complaints. Also the film authors are dissatisfied. They receive from twenty to a hundred marks for their ideas for films costing up to Mk. 100,000 and think this inadequate. They demand royalties and have decided to organize.

The chorus people want to have their union, too. They have founded one and are now out to catch members.

Nick Kaufmann, of bicycle fame, saved a man from drowning at Kissingen; Wollheim, the London agent, assisting him.

Heinrich Bienstock, 17 years of age, has written the music for a one-act opera, "Zuleima," which the Hoftheatre, Karlsruhe, will bring out next season. Bienstock has also been engaged as orchestra leader for the Hoftheatre.

At the age of 39, Heinz Monnard, a well-known member of the Lessing Theatre, died of cancer of the throat.

Franz Molnar is writing the book for Oscar Strauss' new three-act musical comedy.

## OFFERS BARD \$2,000.

The cabled report VARIETY received that Wilkie Bard will be over here around Christmas time is said to be conditioned upon Bard and the big time vaudeville managers agreeing upon terms.

Ernest Edelsten, the London agent, secured Bard's consent to an American visit. Edelsten placed the matter with Max Hart, his New York representative. Hart is reported to have asked \$2,600 weekly for Bard, receiving in return an offer of \$2,000.

## AVOLOS LEAVE ALBINI SHOW.

Chicago, Aug. 14.

The Musical Avolos ended their tour with the Great Albin Show and returned to Chicago. They have a story of the terrible cyclone which struck Regina during the engagement at that city.

## NEW ACTS NEXT WEEK

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

"Spirit Paintings," Hammerstein's.  
"Wrestling Cheese," Hammerstein's.  
Harry Davenport, Phyllis Rankin and  
Co., Fifth Ave.

Tim Murphy, Fifth Ave.  
Francis Yates, Fifth Ave.  
Laura Buckley, Fifth Ave.  
Ines Macauley and Co., Fifth Ave.  
Coria, Allen and Tyler, Fifth Ave.  
Belmont, Young and Belmont, Union  
Sq.

Holmes and Buchanan, Union Sq.  
Eddie Foy and Family, New Brighton  
Geo. Whiting and Co., Henderson's.  
Conroy and Le Maire Co. (New Act),  
Henderson's.

Geo Dixon, Henderson's.  
Tirgerson and Northlane, Henderson's.  
McMann, Diamond and Clemons, Hen-  
derson's.

Cyril Chadwick and Co. (3)  
"My Error" (Comedy).  
19 Mins.; Four (Parlor).  
Fifth Avenue.

If anyone commences to kid "My Error," the start will be made with a parlor-bedroom setting, and the husband of the household in bed at the opening, his two bare feet showing from underneath the coverlet. Afterward he appears in pajamas. That helps to make the story. His wife won't permit him to sleep, because she wants to reform a burglar, and the burglar isn't there. He happens to be an Englishman who fell into the wrong apartment. With that over, the sketch grows light. Edgar Allan Woolf is the author. The piece doesn't read like an Edgar Allan Woolf sketch of present times. Perhaps Mr. Woolf wrote this one when the weather was warm. Cyril Chadwick is the star player—on the program. He drew attention when with the Bayes-Norworth vaudeville act, as the Englishman in it. Grace Bryan made a pretty wife with the reformation bug, and did her part quite well. Her stage husband, Bert Young, had a voice suffering from something that rasped about to the disadvantage of the whole piece. A policeman may have been a regular member of the company or from the stage crew. "My Error" may get through in an early spot, but it doesn't look likely. *Time.*

Golden and Lee.  
Songs and Dances.  
10 Mins.; One.  
Hammerstein's.

Golden and Lee, "No. 2," at Hammerstein's are the usual two-man dancing act. First appearing in dress suits, which should be discarded immediately, neither of the boys carrying the evening clothes well, they finish in sack suits which are better, but even in these their appearance is not of the best. Usual dances in hard and soft shoes. These are acts that will find trouble making the big time the coming season. *Dash.*

Grace Wilson.  
Songs.  
16 Mins.; One.  
Fifth Ave.

Given an unusual quantity of billboard display before coming into New York, Grace Wilson, who hails from Chicago, walked into the Fifth Avenue to sing songs that needed the fullest orchestra. And she got a piano player in the pit for an accompanist. Her third number, "All Night Long," is a very pretty melody, but it was helpless without a regular outfit of musicians. The same may be said of all her "rag" numbers. The single song that could worry through with the piano only was "Sadie, Be a Lady," a "Yiddish" number sung in the same theatre a few weeks ago by Ray Samuels. "Georgia Rose" and "That's My Honey" were Miss Wilson's opening songs. Her first three numbers were new to New York. "Circus Day" was fifth and "Sailor's Rag" sixth. Miss Wilson advanced in favor as her turn progressed. She finished quite strong. Somehow, though, this girl, who is pretty and dresses very well, loses her magnetism when upon the stage. She seems something of a freak in this respect. Others who are without looks or personality in private life transform themselves upon the stage. There should be a cure for it, and the cure might be a capable stage director who understands these things. Seldom is so good looking a girl found as a single in the variety field. Miss Wilson is billed as "The Girl with a Million Friends." Monday night at the Fifth Avenue it seemed as though most of the million had sent her flowers. Nine or ten large pieces were passed over the footlights. For anyone who claimed to be making an "initial eastern appearance," this wagon load of flowery designs looked like quantity without quality; in fact, it suggested the flowers must be a part of the act. Miss Wilson is entitled to a chance before a full orchestra, for until then the Fifth Avenue showing can't count. But wherever she may play in New York "Sadie" might go out, or become the second number. "Circus Day" should also be earlier. "All Night Long" is at present her best song. The other "rags" have not sufficient speed. "Rag stuff" nowadays must be fast to get over. New York has been educated to swiftness on the vaudeville stage within the last two years. For songs Miss Wilson had better cling to "rags" and "straight" numbers only. Let the dialect matter run for the west, where there may not be as much competition in that line as New York gives. *Time.*

"Shifty." (Dramatic).  
13 Mins.; Four. (Interior.)

"Shifty" is played by three men. One does a female impersonation extremely well. As the sketch stands it affords the "pop" houses bully entertainment. "Shifty" deals with two bad boys and a detective. Quicker connections, more consistency and less effort would help materially. Though considerably far fetched, the act has quality. With the present "Shifty's" female imitation, this act will prove welcome on the small time. *Mark.*

Herman Timberg.  
Music, dancing and talk.  
14 Mins.; One.  
Union Square.

Herman Timberg is back in vaudeville as a "single" after two or three seasons on the road with the "School Days" show. Herman graduated from the ranks of "Schoolboys and Girls," where he was the comedy hit. He is doing the same character, the Hebrew boy, in his single. Opening with a song that is not good, he further puts himself in wrong with a five-minute monolog, either not bright or completely lost through poor delivery. At present he is not able to talk alone. This portion of the act should be done away with immediately. A song and dance might be substituted. Following the monolog the act begins to grow upwards. A song almost a ballad follows that boosts it a little and then the violin playing with the "rag" and the kidding gives it a good push. A song and funny dance finish sends him over. Timberg landed at the Union Square after a struggle. Unless he drops the talk in some houses, he will not be able to build fast enough afterwards to reach a satisfactory climax. Timberg is versatile enough to work up a very good single, and when he finds himself, will prove a valuable comedy number in "one." He would probably do well to get away from the Hebrew character right from the start. Just a foolish kid would answer the purposes as well, give him a wider scope and make the going easier. *Dash.*

Mlle. Martha and Sisters (2).  
"While the Boys Are Away."  
13 Mins.; Full Stage (Special Set.)  
Union Square.

Mlle. Martha and Sisters might be playing a sketch from the billing matter the program carries. It is not a bad idea nor is the general frame up of the specialty. The act opens with the three girls seated in beflowered swings in a pretty garden setting. After singing one verse of a song, they get together and explain the reason for the title "While the Boys Are Away." After a minute or two of talk in which the girls tell each other that the boys are away, Martha proceeds to strip to tights and show her sisters what athletics will do for a girl. The talk should be cut. Pantomime would do just as well and leave a better impression. Martha performs on the flying trapeze and goes through the conventional routine in a snappy care free manner that is most attractive. She is a well formed good looking girl, with a wealth of golden hair that women will speculate on. The sisters sing a "rag" at the close of the aerial work, after which Martha finishes with poses on the climbing rope, during which one of the girls sings. The sisters are not wearing becoming costumes. There is a chance for Martha to make a change after the trapeze work that should be taken advantage of. The act is suitable now for the big bills in the position that it holds at the Union Square, opening the show. A bright act away from its kind, it has recommendations besides the acrobatics which give it added value. *Dash.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"Ready Money," Elliott (Aug. 19).  
"The Merry Countess," Casino (Aug. 20).  
"The Master of the House," 39th Street (Aug. 22).

Maude Hall Macy and Co. (6).  
"In the Grey of the Dawn" (Dramatic).  
20 Mins.; Three (Interior; Special Setting).  
Henderson's.

"In the Grey of the Dawn" is a story of the underworld which calls a spade a spade. It's crude in construction, but has a theme strikingly true. Kate Kerrigan (Maude Hall Macy) swears by Terry Sullivan (Alphonse Eithier), who is enamored of another, but works Kate for all she is worth. Terry is the big, bad boy of the neighborhood. He has done time and makes no bones about putting Crimpsey, Jenny Casidy's (Mary E. Cunard) sweetheart out of the way. The action takes place in the back room of Jim Nolan's saloon, whither the underworld drifts in at the grey of dawn. It is here Kate looks for Terry, who comes in with an injured left arm, pursued by Steve Hennessy (Chas. Lewis) and Morgan (Ed. Buckley), plainclothes men, and beseeches Kate for help, telling her he has done Crimpsey with a knife. A secret panel in the wall enables Kate to throw off the man hunters. As Nolan is crazy about Kate, Terry persuades her to ask him for \$500 with which to do a getaway. She puts it straight to Nolan, who comes across. Then comes the disclosure of Terry's unfaithfulness to Kate with his subsequent discovery that Jenny has doubled crossed him for Crimpsey. Jenny tips the detectives and they nab Terry. Kate renounces Terry and after returning Jim his roll, tells him to take what there is left of her. There is a "hell," a "damn," and plain talk about true love in the underworld, with plenty of action. Miss Macy is the central figure. Eithier is a strapping, big fellow and makes a bully Terry. Paul Clifford does splendidly as Jim Nolan. Mary Cunard's work as Jenny, the high flyer, was up to expectations, while Charles Collins got all he could out of the role of a bartender. There are a number of supernumeraries at the opening, two in particular, the woman at the piano and the fat bar lounge, giving the piece atmosphere. Some bits employed are unnecessary and the sketch could be shortened advantageously. The act is quite melodramatic and teems with maudlin sentiment but it's not impossible and that helps. To those who fancy this sort of thing Miss Macy's latest offering is bound to strike big favor. It's typically American and well acted. Mary Asquith and David Higgen claim the authorship. *Mark.*

**Robert Emmett Keane.**  
Monolog.  
14 Mins.; One.  
Fifth Ave.

Affecting an English style and accent mostly, Robert Emmett Keane, billed as "The American Englishman," will probably grow better in his delivery if he continues along the big time. The chances Keane will continue are bright enough if he will drop "Gunga Din" and a couple of other people's humorous stories; also "Everybody's Doing It" as an imitation of G. P. Huntley singing it. Mr. Keane's delivery is too hard to get it over; "G. P. Huntley" means little to vaudeville. That "Huntley" idea seems to be a small time fad. Whether Mr. Keane has played the small time or not isn't mentioned on the program, but in the smaller vaudeville houses there is a habit of linking some name with a bit to make it harder before an audience susceptible of being awed. Between songs or recitations, or whatever they may be called, Mr. Keane told some Irish stories. Two or three were reminiscent, and one Mr. Keane did not trouble himself to place any new wrinkles in. An Englishman's description of "Uncle Tom's Cabin" came just before Kipling was dragged forth. In the "Uncle Tom" thing Mr. Keane made use of "My Blunder!" when corrected on names by the piano-playing orchestra. Keane probably made it "blunder" instead of "error," owing to a sketch entitled "My Error" following him on the program. And the "My Error" expression isn't Mr. Keane's, either. So it would be strange if a monologist can jump into the big time ranks with fourteen minutes, of which perhaps two minutes of stories are his own and the only matter in the turn that is not familiar. The cane, the monocle and the English bend Mr. Keane bothers himself with (the curve in his posture throws the evening dress out of gear) are not novelties. Because Mr. Keane appeared "No. 2" was no excuse why he should remark about the people "walking in on him" at that early hour. He can't expect the public the first time he appears on Broadway to miss their supper. Keane makes a pleasant appearance. If he will discard some of the has been stuff he is doling out and stick to the big small time for a season, where he can make good, he may come back to Broadway some day with a regular act that will put him over right. Keane looks as though he could handle the stuff if he had it. *Time.*

**Fred and Opal Elliott.**  
Music and Dances.  
15 Mins.; One (Special Drop; Interior).

Fred and Opal Elliott come close to having a little bit of everything in their act, with Fred showing much versatility. He does a country yokel imitation throughout, has a good eccentric dance, sings a little, exchanges talk with Miss Elliott, and for the finish plays several selections a la violin on a broom with one string. Miss Elliott helps out with piano accompaniment at the close. The Elliotts could chop much and still gain. For the "pop" houses this pair stands up with credit. *Mark.*

**Novelty Dancing Four.**  
Songs and Dances.  
13 Mins.; One.  
Union Sq.

The Novelty Dancing Four is made up of a two-man dancing team (Raymond and Hall) and a sister team (Hughes and Mazie). The quartet started wrong in selecting a name. It is a most commonplace title, besides which, there is a small time travesty quartet using the same with the dancing omitted. The second error is in the dressing of the girls. Their costumes are not up to the requirements of big time vaudeville. The boys are well dressed. Third mistake happens in the routine. The girls should not be allowed to do singles. If they could get away singly in vaudeville there would be no reason for working with two boys, or together for that matter, when single women can command more money. As Clause B to Mistake 3, hard shoes should be in use at the finish. The soft shoe dancing is very nice, much neater and probably harder, but it cannot bring the hurrah ending hard shoes will. Mistake Four would probably be called Mistake One by the average onlooker; the singing should be dropped. There is too much of it. Dancers who sing are excused up to a certain point, but there is a limit. The act has its favorable side which will with attention easily overbalance the mistakes. The quartet with the girls properly dressed would make a very good appearance. Secondly, they dance very well together and the teams can each stand doing a number separately. Thirdly, there is a good field for a mixed four dancing act just now in vaudeville. The Novelty Four may have framed up their present offering so as not to infringe in any manner on the former act of the Four Fords, but in this they have gone too far. There is only one way for a turn of this description to whoop 'er up, and that's with hard shoes. The act did fairly well "No. 2" Monday night, although they were handicapped by the orchestra, which played their music in every way but the right way. The four will have no trouble getting over in the bigger houses with the act properly framed. *Dash.*

**Olympia Trio.**  
Parallel Bars.  
9 Mins.; Full Stage.  
Hammerstein's.

Olympia Trio drop in at a very opportune time with a novelty in the acrobatic line. It is the first out and out parallel bar act to show around. The boys will have little trouble in keeping busy. The three men dress neatly and look well. The work is easy and graceful and is turned off with a snap and finish. There are many simple tricks very, very showy, and the Olympias have taken full advantage of these. The bars are about eight feet from the ground. This gives the trio opportunity to use one as a horizontal, from which they also get good work. The Olympia Trio is about as nifty a straight acrobatic turn as has shown up lately. Closing the row show at Hammerstein's there weren't enough people in when they appeared to get them much. Those who remained were enthusiastic. A good closing act for the big shows.

**Schooler and Dickinson.**  
Music.  
21 Mins.; Two (Interior).  
Henderson's.

Master David Schooler and Louise Dickinson are billed as the boy pianist and the girl soprano. They look enough alike to be billed as brother and sister, and the audience would be satisfied. Schooler wears white knickerbocker outfit but Miss Dickinson does not dress as girlish as she should, considering the youthfulness the program would convey. Both are really young and have an appearance which denotes it. In the way of contrast and to show his versatility the boy would do well with vaudeville audiences by thumping out a medley of "pop" stuff. It won't hurt his playing ability and is bound to find favor. At the end Schooler leaves the piano and does a little dance with Miss Dickinson. There's hardly enough to style it a dance yet this is used to carry them off the stage. The boy should stick to the instrument. He's a musician, not a dancer. On general form the boy and girl hold their own. Their act needs shortening and revision before it is shown in the big New York houses. It has the talent sufficient to carry it anywhere. *Mark.*

### New Acts in "Pop" Houses

**Lew Brice.**  
Songs and Dances.  
11 Mins.; One.

Lew Brice as a "single" is not. He may get over on the "small time" with an effort. If he does pass even there, from his lone showing, young Mr. Brice will be mainly supported by his impersonation of Bert Williams. As a leader or comedian in a "girl act" and also as one-half of the team playing a short while as Brice and Gonne (Lillian), Mr. Brice did something. In a "single" turn, he appears lost, and for the "small time" is ever so much over confident. The "small time" has a little sense. It's just as well to give them credit for it. It was not until the Williams bit and the finishing dance the audience really knew Brice was there. If he sticks along alone in blackface, Mr. Brice had better have some one frame up an act for him. And while Mr. Brice is young, as he is attempting some monological matter, it might be well to remark that he will never get very far with material that is not his own. The "North Pole, South Pole, Metropole" "gag" he told did not belong to him. *Time.*

**Moore and Barker.**  
Songs and Talk.  
10 Mins.; Three (Interior).

The Misses Moore and Barker may have a new act now, but they were stage naturalized seasons ago. One-half of the stage is used as a dressing room while the other half is seen as a parlor setting. One woman is supposed to be the soloist, the other her maid. The former sings several numbers and for a finish the two do a shopping bit with a few side steps thrown in. Misses Moore and Barker should be contented with "pop" time attention. *Mark.*

**Carmela Trio.**  
Operatic.  
9 Mins.; One.

The Carmela Trio is another one of those "foreignish" looking combinations which shows no hesitancy in putting on full steam with the toreador song from "Carmen" and others of an operatic nature. Any time one of these operatic contingents bursts forth in song in the small timers, there is bound to be applause, as the "pop" housers think they are getting grand opera for little money. This is no reflection on the voice singing prowess of the Carmela outfit, but there is apparently no end to the number of foreign operatic acts now surfeiting the "pop" houses. The Carmelas, two men and a woman, can hold their own on the "small time" circuits. *Mark.*

**Geo. Leonard and Margaret Meredith.**  
21 Mins.; Four (Special Set).

Geo. Leonard and Margaret Meredith have an act with a nice setting, but much extraneous talk that tires. The turn is relieved greatly by the songs and dances of Miss Meredith, who works much like Lee White. Mr. Leonard has many long speeches, some in rhyme, and they do take up time. He finishes well in a song and dance with the girl. The setting is good enough to hold the act up for an important spot on the big small time bills if they will get down to cases and stick to songs and dances. In make up and voice Mr. Leonard is a study of Harry Gilfoil. *Time.*

### OUT OF TOWN

**Baby Helen.**  
Child Wonder.  
14 Mins.; One.  
Keith's, Phila.

Baby Helen was of the Fordyce Trio and made that act a hit in vaudeville. She is now on the way to place herself in the same class with a "single." Little Helen is not yet eight years old. There is a limit to her opportunities for the next few years, but this little girl is "there" right now. careful attention and direction, which she must have had already, will keep her on the road to a place where she should make herself a "name." One point in little Helen's favor is her perfect stage mannerism, free from the least bit of over-playing or "freshness." Helen is a cute kiddie and there was no doubt of what she would do with the house before she had finished her first number. She handled a "rag" song with just enough of the "bear" to show how well she could do it and then did a burlesque of a prima donna singing "Carrissima" that had the house in a riot of laughter and applause. Anyone who has heard this song rendered by ambitious "singles" in the "pop" houses ought to catch little Helen in one of the best numbers that has ever been handled by a child. Between each song she told a little story and put it over every time, then finished with a yodle number which divided honors with the burlesque hit. There is no doubt about Baby Helen being a hit wherever seen for she is the cleverest little artist that has been developed in vaudeville in a long time.

*George M. Young.*



## WORLD OF PLEASURE

Philadelphia, Aug. 14.

Gordon & North's "World of Pleasure" is the first burlesque show in either wheel to have a showing here, opening the season at the Casino last Saturday. The "World of Pleasure" was a good show last season and will very likely hold the same classification this season, as it is the same, with a change of principals supporting Will Fox and Harry Marks Stewart, who remain the capable comedians in their original characters.

The management executed its best move when it retained Fox and Stewart, for they do a lot to make the "World of Pleasure" a good show. Their comedy, clean and ably handled, gets the laughs. The biggest scene (table bit in the second act), kept the laughs going at a high rate. Fox and Stewart also scored with their parodies, offered as a specialty in the same act.

With the exception of Phrynette Ogden, the cast of supporting principals is new. Miss Ogden's weakness is her inability to put a song over. She has no voice, either for speaking or singing, and a couple of numbers which ought to have added snap and ginger to the show, secured no results.

Lanier De Wolf has the next important role and makes it a regular soubret part, which is also a departure from last season. Miss De Wolf is a pretty little girl and works with plenty of life, but joins with Miss Ogden and Pearl Dawson, the other principal girl, in being weak on voice. Miss De Wolf makes up for a large portion of this by her snappy work, and if dressing the part as it should be dressed, she will fit in as a likeable little girl. The "buster" costume is hardly right for a young woman planning to be married. Neither of the soubret costumes is correct. The blue one seems new and is pretty, but the pink one looks worn and is not in the picture at all.

Eddie Dwyer and Bobby Watson, a vaudeville team, have the two parts standing next to Fox and Stewart in importance. Both suffer through over-playing, though Watson is only at fault in the first act, where he makes too much of a comedy role of the "straight." In the second act he improves all round and does very nicely in the one big number he leads. Dwyer is always a bit too strong for the jockey role, but can easily smooth out the wrinkles by noting the effect of the quiet work of Fox and Stewart. Dwyer and Watson have a Scotch number in the first act, forced in and poorly done, especially by the chorus, but Dwyer and Miss De Wolf please with their number later. Harry Yost did clever work with a blustery role and got away with the "Coney Island" number in good shape, without much assistance from the chorus.

The latter can stand for a lot of improvement in every way. In the first place Gordon & North have been too sparing in expense for dressing. Probably some of the costumes worn are new, but the majority are those of last season and show it. It may be also that some, or the majority of the girls, were with the show last season and did not think it worth while to rehearse the numbers carefully. More than once the choristers looked and worked as if this was the closing

instead of the opening week of the season.

Those of the numbers which were well done proved it in the way they were received by an audience which was trying hard to keep cool and enjoy the show at the same time. In the Scotch number there were hardly a half dozen pairs of tights of the same shade, a black mark against the number from the start. A "raggy" number, led by Miss Ogden, ought to have been worked into a big hit, but missed. The "Mollie" number, led by Watson, went over in good style, and the "Gorillo Grab," the only number given the treatment it deserved, proved the big hit, as it should anywhere.

When the "World of Pleasure" is whipped into proper shape it ought to be as good a show as it was last season, but the management will have to add its share along the line of improvement by spending a little money on costumes for the girls. The show opened big at the Casino, but the warm weather was felt Monday. The heat affected the audience and may have had something to do with the way the girls worked, but it is too early in the season to start to pick the easy working days.

George M. Young.

## JUST LIKE JOHN

William A. Brady hoisted another theatrical banner Monday night when his newest and latest playhouse, the Forty-eighth Street theatre, was opened with a new play, "Just Like John," by George Broadhurst and Mark Swan.

Brady need not be ashamed of the new house, which seats about 1,000. It is comfy and cosy as painters and decorators could make it. As to the play, Brady has no just reason to feel chesty over it.

The Forty-eighth Street is less than a stone's throw from Playhouse. The new one gives Brady two houses on the same block and each with a Broadhurst play. Brady's Playhouse attraction need not shiver, for "Just Like John" isn't going to stand the full season's gaff.

"John" is programed as a "frankly farcical play." Someone slipped a line. In sizing up this farce (with Walter Jones as the best known player) it looks as though one of the collaborators or both had been suffering with an unmistakable attack of brain fog. The piece is good in spots, with the spots here and there.

In the story a lot of people haven't anything else to do but assist one John Endicott (Walter Jones) in making a lot of trouble for himself, his wife and friends all through his zealousness to serve his country as a Secret Agent, unknown to his better half or her family.

A big Russian prince with the fighting proclivities of a bulldog and a loyal woman of anarchistic desires and an apparently unbalanced mind figure. Their presence is an excuse to work in an innocent looking bomb during the last act.

"Just Like John" lacks many things, its principal deficiency being pure, simple, unadulterated comedy. It is a conglomeration of exaggerated situations, prolonged conversation (uninteresting at that), forced unfunny comedy "bits" and senseless byplay.

## HASTING'S BIG SHOW.

Other than Harry Hastings might be given credit for having one of the best "Hell and Dam" productions ever seen in burlesque, there is very little entertainment in the new show appearing at the Olympic this week under the caption of "The Girl of Many Husbands."

If there were as many comedy lines or numbers in the show as there are swear words, Hastings would be giving a great performance. As it is it is a very tiresome show, with little if any comedy, songs that are not lively besides having no one capable of putting them over, and a cast that resembles either a school of acting or the "small time." Outside of Sam Sidman and Tom Coyne there doesn't seem to be a regular professional in the troupe.

The production is all new, and the clothes are about the only commendable part. A couple of settings for the two acts pass, and Mr. Sidman would be funnier if he could possibly be with the material at hand. While a funny Dutchman Sidman isn't showing anything in this piece. Coyne is playing the Irishman more quietly than formerly. He stands on his feet most of the time, and like Sidman, is doing the best he can under the circumstances.

Harry Hastings is not in the performance. Neither is his wife, Viola Sheldon. With that start, it's too bad Hastings could not have done better with the production proper. The fault is partly his, or whoever got together the company. The only likely one other than the two male principals is Mabel Leslie, an imposing blonde. She first appeared as a widow in black and looked stunning. A "Lonely Widow" number was fairly well sung by her, but from that point on Miss Leslie slipped backwards, in looks and her second number "Full Moon," which seemed a little too ambitious for her voice to tackle. In dialog also Miss Leslie was faulty, though her appearance in tights spoke volumes. Mabel looks best in black clothes and should insist upon them, even if her several changes did show some taste in design.

A chorus girl named Catherine Moon, playing a bellboy, was given the second number of the evening. Catherine isn't a singer and never will be, but at that she did little worse than Ollie Oden and Ada Abbott, who would have been soubretts perhaps had they gone in training much earlier for it. Miss Oden seemed to feature two braids of hair as her best performance. Wherever she happened, the braids were there, which may have saved some hair dressing but it didn't appreciably help the show. Ollie did a "toe dance" in front of the "Ballet

It gets laughs but they are not the merry unrestrained ones which should be on tap at a "frankly farcical play." "Just Like John," summed up from every angle, is very mild entertainment.

Aside from Jones' heroic work to keep things at high tide, Florine Arnold held the most attention as the garrulous, busybody "Mrs. Cornelius Dawley," who butted into everything from a family ripple to a plot to assimilate a very much bewhiskered prince. The rest of the company did what they could with thankless roles.

Mark.

of the Seasons." This just about passed.

None of the numbers got much. The songs may be restricted. If they are popular airs had better be secured, with singers to send them across. Just now Hastings' "Big Show" is crying for a real soubret.

Two numbers to receive encores got through by virtue of the "business." The first was "Nothing's Too Good for the Irish," during which Mr. Coyne had the girls, one at a time attempt to sing the chorus. It's old business, but there's nothing else in the business line in this production, and not much of that. One of the chorus girls rebelled at Coyne attempting to make her sing, whereupon Coyne remarked Tuesday evening: "Well, it's up to them if they let you get away with it," but he didn't press further just then for her to work. The second number was by the "ponies," called "The Parisienne Dancers." After an opening verse, the girls assumed position on floor mounts used in a "Risley" acrobatic act, waving their feet in the air to time with the orchestra. It could not be called a classy bit of staging, but it will help along the line, especially when the spotlight is on the nether extremities of the young women.

The chorus is all right, excepting their feet. There are more shapes and sizes to them than twenty young women ever placed on exhibition before. The feet seem to say that they cost their owners jobs in other shows, so they are now in burlesque. No novelty staging of numbers excepting an old-fashioned electric display for one song appeared in view.

Mr. Sidman had "Imagination." It's not much of a song at best, but the management helped to ruin it by having six "show girls" insert themselves into it for a "number bit," without the young women doing anything more during the singing than to walk about and distract attention from the singer.

The finale of the first act was a kinetoscope effect.

The two-act farce is by Charles Horwitz. Mr. Horwitz wrote the usual complications accruing in "mistaken identity." The players followed the manuscript. It was too straight. Some comedy situations need to be placed in to break up the plot here and there. The single bits of comedy business were a "tough guy from Philadelphia" bullying everyone until he was finally whipped by Coyne near the end of the show, and at another time, the comedians almost pulled a duel with swords. They stopped just in time.

Thos. Shea played a Rube constable in the conventional way. Ed Edwards was the tough fellow and did the best work among the minor principals. Ed Lee Rose played the juvenile. Mr. Rose danced a lot but it was conventional dancing also. Nothing in the dance line started anything excepting a few loose steps by Shea. Harry Dare was the hotel clerk, who had a musical specialty to spill over in the first act. The program kiddingly referred to it as a musical novelty.

Mr. Hastings might as well fix up his show before the Censor Committee comes around. It isn't one of those "that will work in" with this group of talent.

Stine.



# FIFTH AVENUE.

(Estimated Cost of Show, \$2,275.)

The Fifth Avenue has something better than a feature. It is the new acts on the program. An act may fall down here and there, or even two on the same bill may not show up too strongly, but the novelty of new matter throughout the program will hold it up.

That is the case this week. Admitting its weaknesses, the Fifth Avenue entertainment is enjoyable and it drew near a capacity house Monday night. Several of the newcomers seemed to have attracted little groups. These made the evening lively. The show opened at 8:30, closing at 10:55, without pictures. The film closing appears to have been dispensed with at the Proctor big time house.

Among the newcomers was Malcolm Scott, the English burlesque female impersonator. Scott did the same act Monday night he offered at William Morris' American theatre three years ago. New to Broadway, Scott got over very big. His "Catherine Parr" and "Henry VIII." talk placed some of the points, though the subject is unfamiliar to vaudeville patrons. The travesty on "Salome," current when first done by Scott on 42nd street, is still funny in spots. It would seem, however, if this Englishman had anything else he felt certain of, that would have been given instead of the passe "Salome" thing. His concluding dance, with the backward kick, always his surest fire, clinched the success he had already met with before the Fifth Avenuers. Scott, in his impersonation of a "Dame," pleases the women mostly, although much of the dialog hits the men. Scott appeared to have held himself in at the Fifth Avenue. He can broaden the monolog section as far as the management wants it to go. As a novelty around the circuits, Scott could stand the top billing and get over almost anywhere.

The big hit of the show was the Primrose Four, with Norton and Lee and Scott each a good second. The singing boys captured the house with their voices and slight comedy. They are a good looking quartet, of the "straight" calibre, who know they can sing and attend to the business at hand.

Norton and Lee needed the orchestra which wasn't there. Their voices sounded differently without it. After all the dancing and gyrations by Sammy Lee, the turn's best bit developed in "Pick, Pick, on Your Madolin."

The absence of the orchestra immeasurably hurt Grace Wilson (New Acts). Other turns under New Acts are Robert Emmett Keane and Cyril Chadwick and Co.

Foy and Clark revived their twelve-year-old "Spring of Youth." For a rough comedy act, it now stands a good chance of getting over before those who have not previously seen it. Mr. Foy is just a bit too exuberant during the action. He overworks the eating bit. The Fifth Avenue moderately laughed at it. Out of town the laughs may be louder.

Max's Circus closed the performance. Max has a good comedy animal act, marred only by too much talk and a dragged out bull-fight burlesque that is not worth while. Max, as the clown,

# HENDERSON'S.

(Estimated cost of show, \$1,825.)

Henderson's continues to draw them in. While it was pretty hot on the Island Tuesday night the house did its usual big business.

Although the Hendersonites did not take kindly to one act, due no doubt to their inability to hear just what was being said on the stage, the show pleased immensely. There was sufficient variety to keep the audience entertained.

Revolving Collins, roller skating, opened quietly but drew close attention. Morris and Kramer were second with their blackface singing and dancing act. They did their best work with their feet. In third position were Schooler and Dickinson (New Acts).

Walter S. (Rube) Dickinson got started but didn't finish. For some reason or other, the rube character didn't seem to please them a bit but perhaps the greatest fault was that Dickinson could not be heard in the rear of the house, both upstairs and down.

He remained in view about five minutes. Seeing the crowd was not with him, he quickly changed to his Rube song. When he had finished that he left. After the Maude Hall Macy sketch (New Acts) Morris and Allen appeared. Here's one good singing duo and they put over a substantial hit.

Tempest and Sunshine, with their flock of chorus men, proved a most diverting number for the show, and they sang and danced in capital style. The act is in much better running shape than it was several weeks ago.

Trovato was the biggest hit of the night. He could have played much longer as far as the audience was concerned.

The Stein-Esthore Trio, a foreign combination of acrobats, closed. Omitting a lot of stalling and weak attempts at comedy, this trio would have more in its favor. *Mark.*

Houdini expects to sail for the other side Aug. 28. This week is his seventh and last of the summer's run at Hammerstein's. Next week Houdini has a private performance listed for Newport. He will receive \$500 and transportation for the one show, to last seventy-five minutes.

might work wholly in pantomime and oblige his company to do the same, also dress up the three boys who ride the revolving table. They look too ragged and also are too prone to evidence that they can ride the table all day if they want to. The revolving table is worked much as Cliff Berzac first did it over here, excepting that a dog at the first whirl leaps over a fence with every revolution. It keeps the animal busy.

The show was opened by the Three Shelvey Boys, who make a nice contortional turn in that spot. They dress cleanly, look well and work fast.

"The Robert E. Lee" was neither sung nor played during the performance. Taking his chance, the piano-playing orchestra drummed the audience out with it, spoiling a chance for a record. *Blane.*

# UNION SQUARE.

(Estimated Cost of Show \$2,750.)

The Union Square held a very good house Monday night considering the return to New York of "Mrs. Heat," whom everyone had thought departed for the summer. The lower floor and balcony were well filled. The boxes again were but sparingly occupied.

The show works into an interesting if not an ideal program. There are three new acts, Herman Timberg, Novelty Dancing Four and Mlle. Martha and Sisters. Two or three of the others have only been playing a week or two hereabouts. The presence of new faces and material is beginning to count more in New York vaudeville than the biggest headline names that may be dug up.

Ida Brooks Hunt and Cheridah Simpson are the big typers. The prima donna combination had no trouble in living up to the top line honors. As a classy singing act the primas are there. "The Chocolate Soldier" finish is sure fire. Ida Brooks Hunt sings it as no one else has in vaudeville, and many have tried.

Olive Briscoe did as well as anyone on the program. Miss Briscoe has not changed her material since last seen about, but still manages to put it over without half trying. A personality that sticks out all over, topped off by a smile that discloses teeth that would do credit to any dentifrice advertisement, she just smiles and says "thanks" when the points don't seem to be sticking in far enough. Miss Briscoe has not been seen around the New York vaudeville houses too much, which is in her favor.

Jessie Busley and Co. must have been a feature of the program. She is playing a Rose Stahl sketch with seven or eight in the cast. Rupert Hughes wrote the piece, but is probably not bragging about it. It is pretty soft stuff to expect to get away with dollar audiences, but then you never can tell; often a two-dollar audience falls pretty hard for ten-cent mush. The main trouble with "Miss 318" is Rose Stahl. If there had been no "Chorus Lady" or "Maggie Pepper" it would probably have been all right. The characters are overdrawn to a great degree, which robs them of their true value. True-to-life characters on the stage must be true to life. Exaggerations are travesties and with travesty out goes the real worth. Miss Busley and Clairborne Foster do extremely well in widely different roles. The other women also do nicely. Both men fall down. The piece needs rehearsing in several spots.

There were some men on the bill. Felix Adler next to closing got away capitably. He did just enough and wisely left them in a clamorous mood. Martinetti and Sylvester, "No. 3," had rather hard work getting started. The warm weather and the bad handling of their props held them back, but they pulled through to good returns.

Claude Roode on the wire closed, and was followed with interest. *Dash.*

# HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,750.)

Aside from the early week's heat it was hard work sitting through the opening portion of the Hammerstein roof program. The bill moved along without a thing to break the monotony. The audience, a good sized one Tuesday night, just let 'em slide. The second half proved more interesting. The skaters (only five left now) gave the audience new courage at intermission.

Smith Bros., a neat looking pair, opened the show in a weight lifting ring act. There were but a handful to give them a welcome. Golden and Lee (New Acts), second, played to a few more.

Conrad and Whidden had position and roof against them. The boys in white flannels looked cool and from half way back in the auditorium it appears as though they might give a very entertaining specialty in a theatre. On the roof the music was practically lost. The talking violin got them some laughs in the first three rows.

"Vision D'Art" is a good roof act. Everyone could see and while there was no demonstration the effects were watched with interest. Simone De Beryl must always be mentioned when "Vision" shows up. Poor old "Don," he had a tough time of it. He wasn't talking much Tuesday night, but Loney Haskell was. Bert Fitzgibbons, following "Don," came on with a dog and got a laugh or two for his burlesque. Things were no easier for Bert than for "Don," however. It's next to impossible for a talking act upstairs. Bert had a new finish. Near the end of the turn a man in the orchestra started for the rear. Fitzgibbons yelled after him: "Where you going?" He replied, "To get a drink, come along?" Fitzgibbons answered, "Sure," and left the stage through the front of the house, while the boys changed the cardboards for the next act.

"Salome," with Aida Overton Walker, was followed quietly throughout. The act has not gotten over. Winsor McCay was switched in to close the first half. His voice not carrying over three rows also hurt his moving picture turn.

Hickey's Circus opened after the intermission and started the second half with more excitement than had occurred through the first half. Hickey got a fall, into the orchestra pit over the top of the piano that was a starter. The act is working very well.

Marshall Montgomery, following Hickey, did surprisingly. The Roof could be no worse for any kind of an act than a ventriloquial one, but still Marshall, purple trimmings and all, got over big.

Houdini escaped from a leather bag in eleven minutes and the straight-jacket in two.

Haydn, Dunbar and Haydn, with Dunbar a new member of the three-act, very sensibly did only four minutes next to closing. The Olympia Trio (New Acts), closed the bill. *Dash.*

# BILLS NEXT WEEK (August 19)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Empress") are on the Sullivan-Consolidated Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"W. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Consolidated Circuit—"F." Fantages Circuit—"Lew." Marcus Leow Circuit—"Inter." Interstate Circuit (booking through A. J. Bern.) Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"Mdo." Fred Mardo (Boston)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Chch." Church's Booking Office (Boston)—"T. B. C." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"Fox." Ed. F. Keefe (William Fox Circuit) (New York)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Nat." National Booking Office (C. Wesley Fraser) (Boston)—"Shdy." M. R. Shedy (New York).

**New York**  
HAMMERSTEIN'S (ubo)  
"Salome"  
Marceline & Van Cleave  
S Keatons  
"Spirit Paintings"  
Bert Melrose  
"Wrestling Cheese"  
Oscar Loraine  
Henri French  
"Don"  
Cabaret Trio  
UNION SQ  
Henry E. Dixey  
Ethel Green  
Seldoms "Venus"  
Holmes & Buchanan  
Willard Stims Co  
W S Dickinson  
Tux Foo  
Mullen & Coogan  
Belmont, Young & Belmont  
5TH AVE (ubo)  
Tim Murphy  
Francis Yates  
Inez Macaulay Co  
Davenport, Rankin Co  
"California"  
Eva Shirley  
Laura Buckley  
Corin Allen & Tyler Lynch & Zeller  
GRAND (loew)  
McGinnis Bros  
Teddy Dupont  
Mareena & Woods  
Merry Youngsters  
Willie Hale Bros  
(One to fill)  
2d half  
Geo. Lauder  
Rich McAllister Co  
Lillian Gonne  
Bobby Pandur & Co  
(One to fill)  
PLAZA (loew)  
Chas Buckley Co  
Joe Carroll  
(Three to fill)  
2d half  
Maud Parker Co  
Brown & Clark  
Lupa Peres  
(Two to fill)  
AMERICAN (loew)  
Two Frankfords  
Great Zarrow  
Anderson Burt Co  
LaFrance & McNabb  
Luba Miro  
Arlington Four  
Steiner Trio  
(Two to fill)  
2d half  
Franko Baboons  
Margaret Beverly Co  
Luba Miro  
Arthur Rigby  
Willie Hale Bros  
(Four to fill)  
7TH AVE (loew)  
Gladys Vance  
"Futurity Winner"  
(Four to fill)  
2d half  
Low Palmore  
"Futurity Winner"  
Inez Lawson  
(Three to fill)  
GREENLEY (loew)  
Babe Smith  
Low Brice  
Cotter & Boulden  
Willard Hutchinson Co  
The Randalls  
(Two to fill)  
2d half  
Billy Davis  
Coyle & Merrill  
Milano Duo  
McGinnis Bros  
Dow & Dow  
Steiner Trio  
(Two to fill)  
NATIONAL (loew)  
Inez Lawson  
Ingles & Redding  
Margaret Beverly Co  
(Four to fill)  
2d half  
The Frankfords  
Hilton & Bannan  
White's Dancing Bugs  
Landry Bros  
(Three to fill)  
LINCOLN (loew)  
Dolly Morrisey  
Hilton & Bannan  
White's Dancing Bugs  
Franko's Baboons  
(Two to fill)  
2d half  
Teddy Dupont

**LeVan Trio**  
(Four to fill)  
YORKVILLE (loew)  
Juliette  
Liberty Webb  
Alf Ripon  
Bruce Duffett Co  
Brady & Mahoney  
Landry Bros  
2d half  
Dick Ferguson  
LaFrance & McNabb  
Kelly & Alvin  
(Three to fill)  
DELANCEY (loew)  
The Clippers  
Geo Leonard Co  
Arthur Rigby  
LeVan Trio  
(Four to fill)  
2d half  
Babe Smith  
Willard Hutchinson Co  
Cotter & Boulden  
Brady & Mahoney  
The Tod Nods  
(Three to fill)  
STAR (fox)  
Collins & Kent  
Six Hobos  
Adler & Arline  
Rose & Montrose  
Lane & Kenny  
Jack Russell  
(Filled by first half from Wash, N Y)  
WASHINGTON (fox)  
Della Stacey Co  
Bates & Leichter  
Munson & Forest  
Llewellyn & Stanley  
Fisher & McKinnon  
Sallie Fields  
2d half  
(Filled by first half from Comedy N Y)  
CITY (fox)  
Dorothy DeSchelle Co  
Franklin Bros  
Link & Lynn  
Carolyn Leebold  
(Four to fill)  
2d half  
(To fill)  
GOTHAM (fox)  
Smith & Champion  
Fklyn & Fklyn  
Conroy & Wilkes  
Winifred Stewart  
(Two to fill)  
2d half  
(Filled by first half from Folly, Bklyn)  
FOX'S  
McBride & Cavanagh  
Orville & Frank  
Payne & Lee  
Curtis Trio  
Don St Clair  
(One to fill)  
2d half  
(Filled by first half from Gotham, N Y)  
Brighton Beach, N. Y.  
NEW BRIGHTON (ubo)  
Eddie Foy & Family  
Willia Holt Wakefield  
"Apple of Paris"  
Martineti & Sylvester  
Leo Carillo  
May West  
Klutings Animals  
Claude Roode  
MUSIC HALL (ubo)  
Elizabeth M. Murray  
Romany Opera Co  
Cross & Josephine  
Trovalo  
Melville & Higgins  
Courtney Sisters  
Bonita & Lew Hearn  
Bert Fitzgibbons  
HENDERSON'S (ubo)  
Geo Dixon  
Tirgerson & North-lane  
McMason, Diamond & Clemons  
Marshall Montgomery  
Fouchette Ballet  
Geo Whiting & Co  
Nine Payne & Co  
Conroy & Le Maire  
Co  
The Zennettos  
Brooklyn  
COLUMBIA (loew)  
Herrera  
Lillian Gonne  
Brown & Clark  
(Two to fill)

**Joe Carroll**  
The Maynards  
(Three to fill)  
LIBERTY (loew)  
Billie West  
Bruce Duffett Co  
(Three to fill)  
2d half  
Herrera  
Dolly Morrisey  
Chas Buckley Co  
Mareena & Woods  
Amoros & Mulvey  
JONES (loew)  
The Maynards  
Geo S. Lauder  
Rich McAllister Co  
LeVan Trio  
2d half  
Gladys Vance  
Geo. Leonard Co  
SHUBERT (loew)  
Billy Davis  
Milano Duo  
"Fun in Barber Shop"  
The Tod Nods  
(Three to fill)  
2d half  
Juliette  
Low Brice  
"Fun in Barber Shop"  
Rose & Montrose  
Lane & Kenny  
Jack Russell  
FULTON (loew)  
Field Barnes  
Doyle & Merrill  
Dow & Dow  
Savoys & Co  
(Two to fill)  
2d half  
Billie West  
Ester & Webb  
Anderson-Burt Co  
Arlington Four  
The Randalls  
(One to fill)  
BIJOU (loew)  
Dick Ferguson  
"Slums of Paris"  
Kelly & Alvin  
(Four to fill)  
2d half  
Field Barnes  
Bruce Duffett Co  
Alf Ripon  
"Slums of Paris"  
(Three to fill)  
COMEDY (fox)  
Marion Murray Co  
Commery & Lecault  
Ricketta & Halter  
Ethel Breon  
(Two to fill)  
2d half  
(Filled by first half from Nemo, N Y)  
FOLLY (fox)  
Jane Darral Co  
Moore & Setitz  
Mason & Pierce  
Granville & Mack  
Katherine Delmar  
Basil Brady  
2d half  
(Filled by first half from Star, N Y)  
Atlantic City  
SAYOY (ubo)  
Carrie De Mar  
"More Sinned Against"  
Ray Dooley's Minstrels  
Merrill & Otto  
Harry B. Lester  
Jordan Trio  
Insa & Lorella

**Brooklyn, Mass.**  
CITY (loew)  
Felix  
Krazy Kids  
(One to fill)  
2d half  
Farber Sisters  
Krazy Kids  
(One to fill)  
Buffalo  
ACADEMY (loew)  
Chas Irwin  
Lottie Williams Co  
Moss & Clark  
Marzelo & Wolfe  
Lillian Barent  
Cathryn Chaloner Co  
Art Fisher  
Lockhart & Leddy  
(Two to fill)  
FAMILY (loew)  
Nat Goetz  
George Garden  
Billy McDermott  
H. K. Trimbora  
Mile Olive Co  
(One to fill)  
Butte, Mont.  
ORRIN (sc)  
Busse's Dogs  
Musette  
Harry Brooks Co  
Thos Potter Dunne  
"Night Roof Garden"  
Calgary, Can.  
EMPIRE (p)  
(Open Aug 22 Mat.)  
Monkey Hippodrome  
Earle Dewey & Dolls  
Davis & Scott  
Van & Pierce  
Eldridge & Barlowe  
Chicago  
MAJESTIC (orph)  
"Opening Night"  
Poay Ballet  
Renie Davis  
J. J. Barton  
Lyons & Yosco  
The Schmittans  
Bellboy Trio  
Flying Martins  
Cincinnati  
CHESTER PK (m)  
(Open Sun. Mat.)  
Singing Girls  
Kamerella  
Biff & DeArmo  
Hazel Ward  
(One to fill)  
Denver  
ORPHEUM  
Elliot Savonas  
"Concealed Bed"  
Lolo Cotton  
Ray L. Royce  
Boudlin Bros  
P & M Stone  
Dare Bros  
EMPRESS (sc)  
(Open Sun. Mat.)  
The Warrens  
Brown & Moulton  
Ted Gibson Co  
Mary Dorr  
Monarch Comedy 4  
"High Life Jail"  
Fall River, Mass.  
ACADEMY (loew)  
Moore & Young  
Pattee's Diving Girls  
(Two to fill)  
2d half  
Cornelia & Wilbur  
Gaylord & Herron  
Pattee's Girls  
(One to fill)  
Grand Rapids  
RAMONA PK (orph)  
Sumiko  
Great Howard  
Colonial Septet  
The Grazers  
Carroll & Fields  
Reid Bros  
Hoboken, N. J.  
LYRIC (loew)  
Lupita Peres  
Geo Hall  
Maud Parker Co  
Amoros & Mulvey  
(One to fill)  
2d half  
Ingles & Redding  
Murry Youngsters  
(Three to fill)  
Kansas City  
EMPRESS (sc)  
Richard Wally  
Dixie Girls  
Cronier & La Fosa  
Musical Novos  
Uno Bradley  
Eight Saxons

**Brooklyn, Mass.**  
CITY (loew)  
Felix  
Krazy Kids  
(One to fill)  
2d half  
Farber Sisters  
Krazy Kids  
(One to fill)  
Buffalo  
ACADEMY (loew)  
Chas Irwin  
Lottie Williams Co  
Moss & Clark  
Marzelo & Wolfe  
Lillian Barent  
Cathryn Chaloner Co  
Art Fisher  
Lockhart & Leddy  
(Two to fill)  
FAMILY (loew)  
Nat Goetz  
George Garden  
Billy McDermott  
H. K. Trimbora  
Mile Olive Co  
(One to fill)  
Butte, Mont.  
ORRIN (sc)  
Busse's Dogs  
Musette  
Harry Brooks Co  
Thos Potter Dunne  
"Night Roof Garden"  
Calgary, Can.  
EMPIRE (p)  
(Open Aug 22 Mat.)  
Monkey Hippodrome  
Earle Dewey & Dolls  
Davis & Scott  
Van & Pierce  
Eldridge & Barlowe  
Chicago  
MAJESTIC (orph)  
"Opening Night"  
Poay Ballet  
Renie Davis  
J. J. Barton  
Lyons & Yosco  
The Schmittans  
Bellboy Trio  
Flying Martins  
Cincinnati  
CHESTER PK (m)  
(Open Sun. Mat.)  
Singing Girls  
Kamerella  
Biff & DeArmo  
Hazel Ward  
(One to fill)  
Denver  
ORPHEUM  
Elliot Savonas  
"Concealed Bed"  
Lolo Cotton  
Ray L. Royce  
Boudlin Bros  
P & M Stone  
Dare Bros  
EMPRESS (sc)  
(Open Sun. Mat.)  
The Warrens  
Brown & Moulton  
Ted Gibson Co  
Mary Dorr  
Monarch Comedy 4  
"High Life Jail"  
Fall River, Mass.  
ACADEMY (loew)  
Moore & Young  
Pattee's Diving Girls  
(Two to fill)  
2d half  
Cornelia & Wilbur  
Gaylord & Herron  
Pattee's Girls  
(One to fill)  
Grand Rapids  
RAMONA PK (orph)  
Sumiko  
Great Howard  
Colonial Septet  
The Grazers  
Carroll & Fields  
Reid Bros  
Hoboken, N. J.  
LYRIC (loew)  
Lupita Peres  
Geo Hall  
Maud Parker Co  
Amoros & Mulvey  
(One to fill)  
2d half  
Ingles & Redding  
Murry Youngsters  
(Three to fill)  
Kansas City  
EMPRESS (sc)  
Richard Wally  
Dixie Girls  
Cronier & La Fosa  
Musical Novos  
Uno Bradley  
Eight Saxons

**Los Angeles**  
ORPHEUM  
"Leading Lady"  
Low Sully  
Sealy & Duclos  
"Drums Oude"  
Mrs Louis James Co  
Empire Comedy 4  
De Mont Trio  
EMPRESS (sc)  
(Open Sun. Mat.)  
Hanlon & Hanlon  
May Ellmore  
Le Roy Harvey Co  
E J Moore  
Kelly & Wilder  
Clarence Wilbur Co  
PANTAGES  
(Open Sun. Mat.)  
Great Miyakko Co  
Frank Bush  
Three Madcaps  
M & Mrs Wm Morris  
Clipp & Quartet  
(Open Sun. Mat.)  
Louisville  
FONTAINE FERRY  
PK (orph)  
Linton & Jung  
Tom Linton & Girls  
The Beifords  
Lavine Cimaron 3  
Lillian Ashley  
Hughes Musical 3  
Humphreys  
EAST END PK (orph)  
(Open Sun. Mat.)  
Gene Greene  
O'Brien Havel Co  
Frey Twins  
Nevins & Erwood  
Ethel McDonough  
Milwaukee  
MAJESTIC (orph)  
Master Gabriel Co  
"Tommy Danvers"  
Fay, 2 Coleys & Fay  
Lester  
Harry Beaumont Co  
Will Dillon  
Nonette  
Lloyd & Whitehouse  
Minneapolis  
ORPHEUM  
(Open Sun. Mat.)  
Amelia Bingham Co  
Ed Bonnell Co  
Gautier's Toy Shop  
Mary Elizabeth  
Ben Lewin  
Tyson & Brown  
Berg Bros  
EMPRESS (sc)  
(Open Sun. Mat.)  
Bessie's Cockatoos  
Arthur Whitelaw  
"Delicatessen Shop"  
3 Troubadours  
Collins & Hart  
Montreal  
FRANCAIS (loew)  
Great Monahan  
Mitale Admond  
Aerial Lesters  
Moore & Young  
Al Herman  
Conroy & LaDra  
New Rochelle, N. Y.  
LOEW'S  
Low Palmore  
Bessie LeCount  
(One to fill)  
2d half  
Great Zarrow  
(Two to fill)  
Oakland Cal.  
ORPHEUM  
(Open Sun. Mat.)  
Bertha Kalisch Co  
Chick Sales  
Neilson's Boys  
Katie Gullish  
Johnson's Travelog  
Polly Moran  
The Stanleys  
PANTAGES  
(Open Sun. Mat.)  
Jewell's Manikins  
Francesca Redding Co  
Raymond  
Southern Singing  
Girls  
Williams & Wolfus  
Philadelphia  
KEITH'S (ubo)  
Meistersingers  
Derobit & Moore  
Maud Hall Macy Co  
Ed Morton  
Mare & Billy Hart  
Polin Bros  
Oreighton Bros  
Juggling DeLisle  
BIJOU (ubo)  
Baby Helen  
Caroline Franklin Co  
Chicout & N. well  
Miller & Mack  
Maud Polly  
(One to fill)  
KEYSTONE (tay)  
James Kiernan Co  
"Amour De Artist"  
"Beauty Shop"  
Five McDonalds  
Bennett Sisters  
(One to fill)  
Portland, Ore.  
ORPHEUM  
Ed Hayes Co

**Grace Cameron**  
Carl McCullough  
"Squaring Accounts"  
Bouding Pattersons  
The Takines  
Barrett & Barle  
Trix Oliver  
Los Angeles  
ORPHEUM  
"Leading Lady"  
Low Sully  
Sealy & Duclos  
"Drums Oude"  
Mrs Louis James Co  
Empire Comedy 4  
De Mont Trio  
EMPRESS (sc)  
(Open Sun. Mat.)  
Hanlon & Hanlon  
May Ellmore  
Le Roy Harvey Co  
E J Moore  
Kelly & Wilder  
Clarence Wilbur Co  
PANTAGES  
(Open Sun. Mat.)  
Great Miyakko Co  
Frank Bush  
Three Madcaps  
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Louisville  
FONTAINE FERRY  
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Linton & Jung  
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Lavine Cimaron 3  
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Hughes Musical 3  
Humphreys  
EAST END PK (orph)  
(Open Sun. Mat.)  
Gene Greene  
O'Brien Havel Co  
Frey Twins  
Nevins & Erwood  
Ethel McDonough  
Milwaukee  
MAJESTIC (orph)  
Master Gabriel Co  
"Tommy Danvers"  
Fay, 2 Coleys & Fay  
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Harry Beaumont Co  
Will Dillon  
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Lloyd & Whitehouse  
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ORPHEUM  
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Amelia Bingham Co  
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Gautier's Toy Shop  
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Tyson & Brown  
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EMPRESS (sc)  
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Bessie's Cockatoos  
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3 Troubadours  
Collins & Hart  
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FRANCAIS (loew)  
Great Monahan  
Mitale Admond  
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Moore & Young  
Al Herman  
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Bessie LeCount  
(One to fill)  
2d half  
Great Zarrow  
(Two to fill)  
Oakland Cal.  
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(Open Sun. Mat.)  
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Chick Sales  
Neilson's Boys  
Katie Gullish  
Johnson's Travelog  
Polly Moran  
The Stanleys  
PANTAGES  
(Open Sun. Mat.)  
Jewell's Manikins  
Francesca Redding Co  
Raymond  
Southern Singing  
Girls  
Williams & Wolfus  
Philadelphia  
KEITH'S (ubo)  
Meistersingers  
Derobit & Moore  
Maud Hall Macy Co  
Ed Morton  
Mare & Billy Hart  
Polin Bros  
Oreighton Bros  
Juggling DeLisle  
BIJOU (ubo)  
Baby Helen  
Caroline Franklin Co  
Chicout & N. well  
Miller & Mack  
Maud Polly  
(One to fill)  
KEYSTONE (tay)  
James Kiernan Co  
"Amour De Artist"  
"Beauty Shop"  
Five McDonalds  
Bennett Sisters  
(One to fill)  
Portland, Ore.  
ORPHEUM  
Ed Hayes Co

**JUMATA (craw)**  
Blind Copeland & Bro  
Leon Gray  
KING'S (craw)  
Musical Alwais  
McGee & Reede  
Aeroplane Girls  
Di Fray & Moore  
May Ryan  
SHANANDOAH  
(craw)  
Van Cello  
Galarim Troupe  
The Melody's  
Honey's Novelties  
Mantella Marinettes  
ARCO (craw)  
Minnetti  
Kinnett & Emmet  
Wasmakas  
UNION (craw)  
Dean & Stevens  
Agnes Kayne  
Mardo & Hunter  
AUBERT GDN (m)  
Mabelle Fonda Co  
Diana Karcher  
Xylophone Phlends  
PENROSE GDN (m)  
Osborne's Pets  
American Troubadors  
Kawana Bros  
CALIFORNIA GDN (m)  
Six Cornallias  
O'Neil & Walsley  
Leo & Chapman  
St. Paul  
ORPHEUM  
(Open Sun. Mat.)  
Jack Wilson Trio  
McManus Players  
The Saytons  
Owen Clark  
Stewart Sis & Ecst  
Paulhan Team  
Bogart & Nelson  
EMPRESS (sc)  
(Open Sun. Mat.)  
King & Long  
Weston & Leon  
W H Brown Co  
Barney Olinore  
"Waits Dream"  
Seattle  
ORPHEUM  
(Open Sun. Mat.)  
Wm Thompson Co  
Gould & Ashlyn  
Howard's Animals  
Minnie Allen  
"Vision D'Art"  
Simondet  
La Vier  
EMPRESS (sc)  
Wallace Birds  
Berry & Berry  
Dena Cooper Co  
Joe McGee  
Arion Quartet  
Ladella Comiques  
PANTAGES  
Juggling Jewels  
Orpheus Comedy 4  
Ned Burton & Co  
Child's Hawaiians  
Black Bros  
Spokane  
ORPHEUM  
(Open Sun. Mat.)  
Antique Girl"  
Maude Odell Co  
Ashley & Lee  
Grover & Richards  
Berthick  
Williams & Warner  
The Rexon  
EMPRESS (sc)  
Chapman & Berube  
Russell & Church  
Ward-Klare Co  
Green, McHenry & D  
Wayne & Girls  
PANTAGES  
(Open Sun. Mat.)  
Woolfolk's Chicks  
Keene Trio  
Tom Kelley  
Paul Gordon & Ricca  
Roller Skating Bear  
Tacoma  
EMPRESS (sc)  
Grako & Maud  
Manly & Walsh  
Helen Primrose  
Onaip  
Lee Tung Foo  
"Houseboat Party"  
PANTAGES  
Carter's "Lion's  
Bride"

**Maybelle Fisher Co**  
Fred Zobedie  
Cook & Stevens  
Carter's Magic  
Vancouver  
EMPRESS (sc)  
Kretore  
Beile & Mayo  
Jim Reynolds  
"Kid Hamlet"  
Helm Children  
"Fujiyama"  
PANTAGES  
"Star Bout"  
Lorraine Judley Co  
Lillian Sisters  
Provol  
Apollo Trio  
Victoria, B. C.  
EMPRESS (sc)  
Lina Pantzer  
Holden & Herron  
Rogers & McIntosh  
Daniels & Conrad  
Deodina  
Washington  
CHASE'S (ubo)  
Mabel Talliferro Co  
Arthur Deagon  
Lambert & Hall  
Ideal  
Gordon Highlanders  
Florence Modena Co  
"Don Fulano"  
Winnipeg  
ORPHEUM  
Owen McGivney  
Howard & McCane  
Diero  
C & F Usher  
La Mase 3  
Muriel & Frances  
Gordon Bros  
EMPRESS  
Neus & Elured  
Bohemian Quartet  
Robt Hildreth Co  
Klass & Bernie  
Verona Troupe  
Berlin  
WINTERGARTEN  
Diving Norrins  
Kajiyama  
Pedersen Bros  
Aerial Budds  
May de Sousa  
Russian Dancers  
Gotham Comedy 4  
Maria La Belle  
Clarke's Cyclists  
Naero  
Paris  
AMBADEURS  
Belclair Bros  
Leolin  
Chambard  
Mattis Bever  
Yvonne Yma  
Marguerite Ollier  
Dearly Nett  
Blanche Naiton  
Revue with Merindol  
Dorville  
Rosny-Derys  
Bach  
Saldreau  
Pougraud  
ALCAZAR  
Whilby Co  
Wright's Dogs  
Caudieux  
Revue with May Blo-  
som, Dramen, Fa-  
vey, Printemps, etc.  
MARIGNY  
Les Niards, Gyp  
Wain & Georgette  
Kusny's Dogs  
Revue with  
Janette Denarber  
Jeanne Perlat  
Cecile Rex  
Pretty Myrtill  
Geo Leo  
Miss Reynold  
P. Clero  
A Frank  
ALHAMBRA  
(Sept. 1-15)  
Vaunei  
Healey & Meeley  
Ching Ling Soo  
Violet King  
Carbey Boys  
Green & Wood  
Shell Brothers  
Londe & Tilly  
The Perzoi  
Loyals  
Pictures

## SHOWS NEXT WEEK.

New York.

"A WISOME WIDOW"—Moulin Rouge (20th week).  
"BOUGHT AND PAID FOR"—Playhouse (48th week).  
"BUNTY PULLS THE STRINGS"—Comedy (48th week).  
"JUST LIKE JOHN"—(new)—48th Street (2d week).  
"OFFICER 666"—Gaiety (2d week).  
"RAINY PICTURES"—Webbers (2d week).  
"READY MONEY"—Elliott (1st week).  
"ROBIN HOOD"—Knickerbocker (2d week).  
"SPONDER STOCK"—Metropolis (62d week).  
"HACKY WEST END"—(13th week).  
"STOCK—Manhattan (3d week).  
"THE GIRL FROM MONTMARTRE"—Criterion (3d week).  
"THE MERRY COUNTESS"—Casino (1st week).

"THE MASTER OF THE HOUSE"—30th Street (1st week).  
 "THE PASSING PARADE"—Winter Garden (3th week).  
 "THE ROSE MAID"—Globe (17th week).

CHICAGO.

"A MODERN EVE"—Garrick (18th week).  
 "OFFICER 606"—O. O. H. (24th week).  
 "KINEMACOLOR"—Lyric (13th week).  
 "THE MERRY WIDOW RE-MARRIED"—Colonial (3d week).  
 "PUTTING IT OVER"—Olympic (3d week).  
 "THE CHARITY GIRL" (Ralph Herz)—Studebaker (3d week).  
 "THE LITTLEST REBEL" (Dustin Farnum)—McVicker's (1st week).  
 "THE GARDEN OF ALLAH"—Auditorium (1st week).  
 "THE MILITARY GIRL" (Lean & Holbrook)—Ziegfeld (1st week).

"SARAH BERNHARDT PICTURES"—Powers (2d week).  
 "THE SHEPHERD OF THE HILLS"—Imperial.  
 "BILLY"—National.

NAME LIKE SKETCH TITLE.

Gyenge Annus, Hungarian prima donna of the City theatre, Budapest, who has been singing in "The Dollar Princess" and "The Count of Luxembourg" abroad, will shortly make her debut in the American vaudeville houses.

# CORRESPONDENCE

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

JOHN J. O'CONNOR  
 (WYNN)  
 Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:  
 MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—Music both vocal and instrumental, magic, farcical merriment, and cartooning are found in this week's bill. There is no dancing. The nearest to acrobatics is a wire act. The show is a very satisfactory one. Edward Abeles is headlined and duplicated his former success. He is playing "Waiting at the Church." Sidney Smith and Clare Briggs, local cartoonists of the Chicago Tribune, were applause getters with an act worked fairly well for those not regularly in vaudeville. Ye Colonial Septet closed the show satisfactorily. William Dillon scored in next to closing position. The feature held the middle part of the program. The Hansans opened the bill nicely. La Petite Mignon was second, and made very good in that position. Coombs and Caldwell left an excellent impression with a singing act. Count Beaumont was fourth with a display of magic. beautifully staged, excellently presented and extremely entertaining.

"The Penalty," one of the Klimt & Gasola attractions, played to \$3,200 at the National theatre last week and opened at the Lyceum at Detroit Sunday to \$1,400.

George Arlington, of the 101 ranch, is being sued for \$30,000 in the U. S. Circuit Court by the Woodridges, relatives of a man run over and killed in California by Arlington's chauffeur.

George W. Lederer found himself in the hands of the law this week. His offense was permitting children under the age of 16 to appear on the stage at the Studebaker theatre. The case came up in the local courts and was continued.

There is a new manager at the Saratoga Hotel. He is said to have declared the Theatians trade was not desired.

Some of the outlying houses may not be as anxious to return to vaudeville as might be concluded. Pictures offered for the summer brought financial returns extremely gratifying. The Franklin had a \$500 house when a visit was paid to it one night last week, or rather the three shows at night netted this amount. This is playing to 1,800 people and is going some for what is looked upon as only a moderate-sized house.

Owners of three "upstairs" theatres have applied for an injunction in the Circuit Court to restrain the building commissioner from closing their places and asking that the ordinance under which they have been ordered to close be declared invalid. The theatre owners allege their places were constructed in conformity with ordinances which then existed.

but that the city has imposed additional burdens since. The bills were filed by Iola and Sittner's theatres. Both houses play "small time" vaudeville.

Marie Ashton, of "Officer 606," now playing a successful engagement at Cohan's Grand Opera House, met with a painful accident last week while bathing at one of the summer resorts. A man weighing 200 pounds slipped as he was climbing the ladder to the pier, and in falling crushed Miss Ashton's wrist against the round of the ladder, severing the veins and breaking two tendons.

A change in the cast of "The Charity Girl" is the substitution of C. Morton Horne for Mr. Bottomly. Blossom Seely and Henry Fink have introduced a new singing and dancing number.

The Academy of Music, under the management of Tom Carmody, opens Aug. 19. The house will be booked by the W. V. M. A.

The Majestic, Des Moines, Ia., closes the last half of this week, and the first of next, to remodel. The house will reopen Aug. 22, playing vaudeville booked by Paul Gouard, of the S-C office. The Magic, Ft. Dodge, Ia., also in the S-C office, opens Sept. 2 with three shows daily.

Thomas G. Seabrooke arrived here this week from the east. Mr. Seabrooke has been booked for a tour of the association time by Harry Spingold.

J. C. Matthews has leased the Lyric, Forest Park Village, a rapidly growing suburb of Chicago. Vaudeville and pictures will be the policy. Matthews now controls the Bauer, Monarch and Lyric theatres in Chicago.

Arnold Hirsch, for many years representative of the George H. Webster Circuit, of Fargo, North Dakota, resigned last week and is now associated with Norman Friedenwald.

The Hamlin opens Aug. 18 under the management of the Hopkinson Brothers. The Theatre Booking Corporation will book. The house was formerly supplied by the Sullivan-Considine Chicago office.

The Family, Dixon, Ill., opens with vaudeville Aug. 26. The American, Davenport, Ia., Linden and Julian theatres open same day. J. C. Matthews will supply the houses with bills.

Norman Friedenwald has secured a long route over the Pantages Circuit for his Six

American Rosebuds. It is rumored that he may sign an agreement with the W. V. M. A. to book acts with them.

Joe Woods, the New York agent, reached Chicago last week. He placed several of his acts with the Western Vaudeville Managers' Association.

"Uncle Josh Perkins," one of Harry H. Frazer's productions, opened last week at Burlington, Wis.

Mrs. Leo Kraus, wife of the agent, left Chicago this week on a trip east.

The Calumet, South Chicago, will offer tabloid stock the coming season.

The two Eastern Wheel houses opened this week. The Columbia has "The Trocadero." At the Star and Garter is Al. Reeves.

Mrs. Fluke will appear at Power's Sept. 20, opening the regular season at that house.

Max Silver, representing F. A. Milla, music publisher, of New York, is in town promoting a few of their latest hits.

Lew Hawkins was operated upon this week for appendicitis.

The Julian theatre will play vaudeville Sept. 16, after a season devoted solely to moving pictures. It will "split" with the Linden and will be booked by J. C. Matthews.

The change of conditions at the "Association" has given an opening for many acts which felt they were blacklisted. O'Rilla, Barbee & Co. have 20 weeks through Beehler Bros.; Miller & Cleveland were given 20 weeks through Harry Spingold.

L. A. Edwards spent a few days with his mother at Minneapolis before opening the season with his new show, "Little Miss Susan."

Harry Farley, a "one night stand agent," acted as auctioneer at the Palace Hotel last Friday, when trunks, boxes, bundles and boxes left for debts were disposed of. Once he picked up a suit case and was about to demand a bid when he stopped suddenly and exclaimed, "This is mine." It had been lost for some time.

The Ziegfeld Amusement Co. was incorporated last week under the laws of Illinois for \$15,000. The incorporators were: W. K. Ziegfeld, C. R. Janday, J. C. Indervieden. Building picture houses will be its business.

U. S. Morris, who was to go ahead of "The Servant in the House" company this season, will go with another of Merle Norton's attractions.

Mattie Goodrich has signed with "The Lottery Man."

Harry Ward, formerly of Halligan & Ward, is now doing a double with Harry Norwood.

Ge Dora & Co., at the Majestic last week, open on the T. B. C. time in Kansas City shortly. This is a booking which has attracted attention from the knowing.

The Lincoln, formerly booked by the Association, will open next week, supplied by the T. B. C.

Charles H. Doutrick has returned from a vacation.

## SAN FRANCISCO

By AT. C. JOY.  
 ORPHREUM (Martin Beck, sen. mgr.; agent, direct.).—W. H. St. James in "A Chip of the Old Block" secured laughs in large quantities. The star act much fun from his heavy proportions. The act's only fault is its shortness. Charlie Case, with one of his old monologues did not do as well as expected. William Fure and Daphne Hone billed as from the London Hall, put over a hit. Moral lighting effects add the scenes, which are very well done. Martin Johnson's Travelogue proved rather interesting although Johnson's manner and delivery are a big drawback. Bertha Kalich continues the big feature of the bill in her second week. Other headliners Lydia Nathan and Dancing Girls, Kathi Gullini and Chick Sales. Business big.

EMPEROR (Sullivan-Considine, mgrs.; agent, direct.).—"A Woman's Romance" with ten cowboys and girls picked up plenty of

noise and excitement. Melodrama with horse race scene helps put it over. Edward Dorking, special feature, survivor of the Titanic disaster, in telling his experiences, denies many of the stories related at the time. Says officers were drinking, that lookout sounded three warnings and that band did not play as the ship went down. Answers questions asked by the audience. Not a good thing for vaudeville. Happy Jack Gardner, in a new sketch with three in the company, went big. Valentine Fox, whistling ventriloquist, did very well. It is Marshall Montgomery's idea, parodied evidently. D'Arcy and Williams, lively, much applause. Frankie Drew, hit, vivacious singer, with good idea of comedy. Les Bernardis, good trapeze and contortion act along conventional lines. Billy Link and Edna Robinson sailed through. Link's comedy carrying well. Business big.

PANTAGES (Alex Pantages, gen. mgr.; agent, direct.).—Frank Bush, with a quantity of old material, passed in fine style to much applause. Tokio Miyako Troupe, unusually good again. Mr. and Mrs. William Morris, fair; Three Madcaps, ordinary dancing, plenty of action; Clipper Quartet, singing, good comedy not up to the mark; Gertrude Euallie, directing a cake walk, old stuff but passed easily; John Rogers, baritone singer, added starter and held on fairly well. Business good.

Estelle Valerie Allison, the San Francisco society woman, who recently produced a sketch of her own writing at the Pantages, is planning to take the sketch out over the Pantages circuit, its success here having brought an offer of time.

Will Walling, the old Alcazar favorite, who has concluded life is scarcely worth while if it has to be devoted to fifty-two weeks of stock every year, and who in consequence has been living in ease on his Napa County ranch for several months, is in our midst again. He is playing one of the important roles in "The Mad and the Youth," with James K. Hackett, at the Columbia. Elizabeth Stewart, another old Alcazar favorite, is also in the cast.

Carl Reed, official secretary to John Cort, is in town, acting as manager of the Cort theatre during the absence of Homer Curran, who is spending a vacation in the east.

"Beverly of Graustark" did not give the Savoy a particularly auspicious opening. Its first few nights were good, but toward the end of the week the attendance fell off woefully, which was rather to be expected in view of the ten weeks of motion pictures that preceded it.

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# Hickey's Comedy Circus

Back to the scenes of my former triumph

**THIS WEEK (Aug. 12)**  
**HAMMERSTEIN'S**

Direction, **JO PAIGE SMITH**



The Great Raymond, the magician, who has been touring the Orient, is appearing this week at the Savoy. He arrived here last week.

Al Jolson has been squandering the hard-earned shakels of the past few seasons in California real estate. Al is one of the wisest Californians in the profession. He knows how the west is growing and all his savings go into Golden West dirt. Last week he put through three deals, one of \$15,000, one of \$10,000 and one of \$5,000. He left Tuesday for New York to open his Winter Garden season, shipping his Packard Six, in which he came across the continent from New York to San Francisco in eighteen days. There is just one cloud to mar Jolson's visit home. As soon as he arrived here he was offered \$1,200 weekly for two weeks at the Orpheum. It looked like a fat pickup, but being under contract to the Shuberts Al couldn't accept without their consent. They refused to give it. In consequence, instead of entertaining Orpheum audiences and getting another piece of change to put into real estate, he has been spending his afternoons at the ball games and his nights with Senator Gus Hartman and other boon companions.

Laurette Taylor's starring season is in progress at the Alcazar. The opening bill is "The Girl in Waiting," by J. Hartley Manners, author of "Peg o' My Heart," in which Miss Taylor has played a successful ten weeks' engagement in Los Angeles.

This is the final week of the Gilbert and Sullivan productions at the Cort. Records of the theatre have been smashed from the first, for there has not been one night of less than capacity, extra matinees have been necessary to accommodate the demand for seats, and the limousine brigade has been in evidence with its cars stacked around for blocks every night.

## LOS ANGELES

By H. E. BONNELL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—Week 5; Bert Torrell, scored big success as a yodler; Harry Atkinson, versatile and entertaining; May Tully & Co., big hit; Kauf-

man Brothers, got over with a strong finish; Honors and Le Prince, fair. Holdovers: Pirosoffs, "Madame Butterfly," Ray L. Royce. Business normal.

EMPRESS (Dean Worley, mgr.; agent, S. & C.)—Week 5, Kraggs Trio, pleased; Irene and Bobby Smith, classy; Allen Dinehart and Anna Heritage, in a dull and talky sketch, capably interpreted, Herbert Brooks, dexterous; John T. Murray, entitled to the honors; Graham Ben Bujama, Arabs, unusually strong closing act. Business healthy.

PANTAGES (Carl J. Walker, mgr.; agent, direct.)—Week 5, Gypsy Wilson, weak opener; BURBANK (Oliver Morosco, mgr.)—Stock: Ansonia Trio, imposing strong act; Harmonious Girls, satisfactory; William Morrow & Co., ordinary; St. Jenks, slick rube turn; Aviator Girls, scenically pretentious. Fair business.

MAJESTIC (Oliver Morosco, mgr.; Shuberts).—Kolb and Dill in "Peck o' Pickles." Shuberts' All-Star Comic Opera Co., 18.

BURBANK (Oliver Morosco, mgr.)—Stock: Richard Bennett in "The Deep Purple." Business satisfactory.

BELASCO (Oliver Morosco, mgr.)—Stock: Lewis S. Stone in "The Taming of Alberta." Business encouraging.

LYCEUM (E. C. Fischer, mgr.)—Stock: Rice and Cady in "The Summer Fête."

ADOLPHUS (Workman & Sturm, mgrs.)—Stock burlesque.

OLYMPIC (Louis B. Jacobs, mgr.)—Stock burlesque.

MASON, O. H. (W. T. Wyatt, mgr.; K. & M.)—Alaska-Siberia motion pictures.

It is practically settled Arthur Don will again be Bert Levey's official representative in Los Angeles this coming season. The former will be through with his vaudeville engagements shortly, after which he will return here to direct the booking affairs in person.

George H. Ford, who has been playing parts and putting on numbers lately at the Olympic, has gone to Phoenix, Ariz., for a ten weeks' engagement in stock at the Empress. According to present arrangements, he is to open on Pantages' time some time in December with "The Girl in the Pink Kimono" in tabloided form.

The claims of originality made here from time to time by the local producers are quite as amusing as they are bold. Very recently Bob Fargo, who puts on the shows at the Adolphus, announced as a feature number "A Girl for Each Day in the Week," a song which, if my memory serves right, did service years ago in the old New York success, "The Runaways," and other eastern shows. Here it is credited by a local theatrical weekly as the original product of the Adolphus producer. It is a common occurrence in the Los Angeles "pop" musical shows for the "business" and lines to be lifted bodily out of a royalty piece and used in condensed form under a different title. The so-called producers get away with it without any particular interference.

Dave Morris is out of the show at the Olympic and is doing nothing more than "rattling," although accused of having serious intentions against an engagement with a local moving picture company.

The cabaret program of eight soloists at Brink's Cafe in South Spring street just about puts that resort in a class with the vaudeville theatres of the city.

J. Hartley Manners' royalty bit as author of "Peg o' My Heart," which recently concluded a successful run at the Burbank, totals around the \$4,000 mark. The piece broke all production records here, stock and otherwise, the curtain having went up on a total of 101 performances, and the gross receipts at seventy-

five cents top price of admission exceeding by a comfortable margin the handsome total of \$60,000. Had other play matters not interfered and made it compulsory for Manager Morosco to bring the "Peg" engagement to a close, the comedy could no doubt have been profitably continued until well along into the autumn.

That Fischer-Graumann "pop" musical comedy circuit egg is slowly but surely incubating, and unless there is a miscarriage of present managerial plans, the project is pretty certain to fully develop in the fall. Manager Graumann was down here from San Francisco very recently for the purpose of talking matters over with "Pop" Fischer. The result is the proposed "Wheel" will presently start to revolve with certain sure "spokes" in Los Angeles and San Francisco respectively and probably in Portland. The Lyceum, of course, will be the particular house in this city and in "Frisco" the alternating theatre is to be a new playhouse that is now in process of construction by Manager Graumann. Rumors of a combination between Fischer and Ferris Hartman when the latter returns from his present tour of the Orient around Jan. 1 are current. It is not improbable that he may be declared in on the contemplated circuit deal with Graumann.

While entertaining the patrons of the Burbank, Richard Bennett, the star of "The Deep Purple," is residing temporarily at Beverly Hills, a pretty residential suburb midway between here and the Santa Monica beach. In company with his wife, Mabel Morrison, Mr. Bennett is making the trip to the theatre and return in motor car.

Paul Armstrong's new play, "The Escape," is likely to be accorded a "try out" shortly at one of the local stock houses.

Negotiations have been under way for the last week between the Kolb and Dill management and Harry James, late producer and musical director at the Lyceum. "Pop" Fischer is also known to have his managerial eye on James to direct the production department of the proposed Fischer-Graumann enterprises. Meanwhile James is a free agent.

According to the present plans of Manager Morosco, the seven days that intervenes be-

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**THIS WEEK (Aug. 12) PROCTOR'S FIFTH AVE.**

**NEXT WEEK (Aug. 19) PROCTOR'S, NEWARK**

Direction, **ALF. T. WILTON**

tween the conclusion of the engagement of "The Taming of Alberta" and the production of "Oliver Twist" at the Belasco will be consumed by a presentation of the Rupert Hughes comedy, "Speed."

In addition to Nat Goodwin as Fagin, the cast of "Oliver Twist" at the approaching Belasco production will include Thomas McLarnie as Bill Sykes, Muriel Starr as Nancy, Hazel Buckham in the title role and Howard Scott, who celebrates his return to the local stage by playing a character part.

Left a widow and burdened with the support of a child and aged mother, Mrs. Virginia Kirtley, whose husband was associated with the management of the Alexandria Hotel in this city and the Hotel Savoy in Seattle, has accepted a position with the Nestor Film Company to enact roles in moving picture dramas.

That Nat Goodwin is some fight fan is evidenced here by his alleged willingness to be the financial backer of Harry Thomas, the new English featherweight aspirant, to the extent

and Then," which is considered some improvement over the delicatessen name.

Joseph Dillon is here in advance of the All-Star Company that is to present the repertoire of Gilbert and Sullivan comic operas at the Majestic.

Fischer's Lyceum has a new leading woman or prima donna in the person of Ann Montgomery, recently a member of the company at the Olympic. Miss Montgomery formerly played with the Ferris Hartman entertainers at the Grand, and was with the Fischer company earlier this season.

P. L. Howland, who specializes on moving picture films of beach scenes and subjects, has lately been awarded a contract for the rights to make the motion pictures of "The Stampede," a holiday event that takes place Sept. 2, 3, 4 and 5 in Calgary, Canada.

Von R. Burns, whose activities have heretofore been confined chiefly to eastern territory,

Within the next two months it will have five large picture theatres in active operation, and by Jan. 1 this number is expected to reach a total of fifteen, the major portion of which will be located in Los Angeles proper.

Judge Buckles' court in this city was the scene very recently of a legal fight between A. R. Fraser, proprietor of Fraser's so-called Million Dollar pier at Ocean Park, and one J. H. Jones, who is planning to construct a rival pleasure pier one hundred feet wide alongside Fraser's. The suit is in the nature of application by Fraser for an injunction to restrain Jones from encroaching on a space of land fifty feet in width and formerly used as an entrance to the property of the plaintiff. Jones, in his defense, claims that when he sold the access right to Fraser it was stipulated and agreed that each should have half of the strip of Ocean frontage, originally 100 feet in width. Decision was reserved.

That the "Q" Amusement Co. proposes to be a greater factor than ever in local amusement

thing this week's show had to go up against. It simply was useless to try to start anything with everybody in the house working fans and the boys with the ice water doing double duty. The "Meistersingers," a triple quartet of male singers from Boston, were the headliner and had a shade the best of the other acts. The vocalists worked in a woodland set, nicely put up and in outing regalia appeared cool even if they were not. It helped to make those in front more comfortable and the act went along like a big hit and closed with four extra curtains on the "Pink Lady" number. That's going some on a hot day. The singers are here for two weeks. Joe Welch followed the big act and just stood still. He rolled off his monolog about the high cost of living, getting a few laughs out loud. Welch had the situation sized up about right and seemed to appreciate his task, for he told the audience he was just waiting for a big laugh so he could go home. After about twenty minutes, he got the laugh and did a hurried exit. Welch's stuff is new and funny, but there wasn't anything that he could tell to

SOME "LIVE" ACTS THAT ARE MEETING WITH SUCCESS WITH THE "GOOD-LUCK" SONGS

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of \$10,000 in a proposed match with Abe Attell, Frankie Conley or even the present title holder, Johnny Kilbane. Matchmaker Tom McCarey is now angling for the match for his Vernon arena.

One of the chief features in "The Taming of Alberta," which play had its premiere last week at the Belasco, is a sensational fight scene at every performance between the star of the play, Lewis S. Stone, and Muriel Starr, the leading woman. This pair undertake to establish their supremacy with a set of regulation boxing gloves and are credited with giving a very earnest exhibition of the art of self defense.

Kolb and Dill and their supporting players went to Santa Anna Aug. 7, where the premiere of Frank Stammers' new musical play, "Peck o' Pickles," took place. One night stands at Riverside, Redlands and San Bernardino followed in the order named before bringing the piece back to the Majestic for its first week presentation. Hereafter the composition will bear the permanent title of "Now

has been engaged here lately in the organization of a vaudeville company that will play a season through California under canvas. Aug. 12 was the date and Florence, Cal., the place of the opening. With few exceptions, the stands will be of three days' duration. Eight acting people are in the outfit.

Bianche Hall left here Aug. 12 for Des Moines, where she is engaged to play leads in a stock venture at a local theatre.

Marguerite Leslie, the new Burbank leading woman imported from London by Manager Moresco, arrived here Aug. 9, and will be seen shortly in "The Money Moon."

Virginia Foltz, who has been summering here with her mother, Mrs. Clara Foltz, a prominent suffragette, has returned to New York City preparatory to resuming her activities with "Madame Sherry."

The Globe Amusement Co. of this city promises to be an important factor hereabouts in next season's popular-priced entertainment.

circles was evidenced a few days ago when this concern announced a reorganization with as material increase of capital and an incorporation under the new name of the "Q" investment and Security Co. According to the articles of incorporation, this concern takes over the Colonial, a combination vaudeville and picture theatre on South Broadway; the new Garrick picture house at South Broadway and Eighth street, and the Banner, another picture resort on South Main street, together with all leases, equipment, etc., of the "Q" Amusement Co. The company has also acquired a fifteen-year lease on one of the best business spots on South Main street, directly opposite the Rosslyn Hotel, and where work will soon be commenced on the erection of a combined playhouse and office building that is to cost approximately \$75,000. The authorized capital of the new corporation is \$350,000.

## PHILADELPHIA

By GEORGE M. YOUNG.  
KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The hot weather was the toughest

start much noise in front. Little Baby Helen (New Acts) was the big applause winner and was the only act able to make those in front forget the heat. Joe Keno and Rosie Green finished fine after a poor start. They worked hard and just as happily as if they hadn't been married recently, and finally got things going, putting over a couple of corking dances and finishing strong with their last song in "one." Blackface Eddie Ross did splendidly in second position. The tall fellow plunked himself right into favor by the way he ragged stuff on the banjo and his quiet method of putting his talk over got liberal reward. Ross is some little rag-gist on the banjo and fits in nicely in an early spot. Ergott and his Lilliputians made a strong closing act, probably the only one on the bill that could have held them seated to the finish. The little fellows look cute and their work stands out for the highest kind of praise. Techow's cats no doubt felt the heat, but the woman got plenty of work out of the animals. It is a dandy act to look at at any time for the cats are wonderfully trained and always appear well kept and anxious to work their tricks right. Ben

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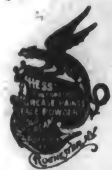
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Beyer and Brothers drew down a liberal share of reward for their cycling turn, which opened the show.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.)—Keith's "pop" house had opposition again this week, vaudeville being resumed in Forepaugh's a few doors away, but considering the extra handicap of hot weather, business did not fall off to any great extent. Monday night's audience almost filling the house, with the upper part having some standing. The bill looked big on paper and four of the six acts played up to promise. The "Texas Tommy" dancers, with their silver cup contest, put over a regular riot of a hit. The act started slowly, but when the first pair pulled the "Bunny Hug" the Eighth street throng just fell for them hard and it was nothing but a whirlwind to the finish, the last couple cleaning up for the cup. Arthur Buckner's trick bike act proved a big feature number. Buckner rode down into the aisle for his first trick and went through a routine of showy tricks with good results. It's a big act for the small time. Ed. Glin-gras, the heavyweight juggler and balancer, made a corking good act for an opener and,

without opposition. It looked so good that Manager Kaufman advanced his opening date two weeks and the house opened Monday with the thermometer trying for a heat record. Despite this drawback, the house was well filled Tuesday night, but it was a toss-up who suffered the most, the acts or those in front. The opening bill hit a good average on results attained. A "school act" called "Seven Foolish Scholars" was the big applause winner. The act is a direct "copy" of several others, choosing material from all, including the "Fatay Boliver" burlesque stuff, but it went over with a wild hurrah and stayed on 45 minutes, pulling a near-dramatic finish that was a gem for comedy, though serious in action. Wherever other acts of this kind have not been seen in the small time houses the "Foolish Scholars" and the teacher who "acts" at the finish, will probably be the same kind of a hit, but 45 minutes of it on a hot night is pretty heavy dose. Fositti, the Italian musician who headlined at the Victoria last week, repeated his success here. He adhered more strictly to popular stuff after the first number and was a big hit. The Alpha Troupe, with their hoop rolling and juggling, gave the show a nice

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big finish and was a well-liked act. ) Baby Athlete carried her end of an act through in good shape. The little girl handled a couple of numbers nicely and finished with a German number which won her liberal favor. A man furnished her music at a piano on the stage and played too long, though he can finger the ivories. The imitation of bamboo chimes is too old, even in this sort of an act on the small time. Arthur and Jeanet had a nice-looking acrobatic number for an opener and Kane, a ventriloquist, exhibited his wooden figures.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—The bill was increased to five acts this week and rounded out into a good show. Chief honors went to The Seminoles, a musical act, composed of a man and a mite of a child, probably a boy. The youngster is the act. He plays two or three instruments cleverly, fingering the strings of two left handed. The man dressed in In-

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starting the second show, scored solidly. The Glin-gras has an act away from any of the other cannon ball jugglers, balancing a man on his shoulder and juggling three balls at the same time and doing several tricks which score through novelty and originality. For a finish, Glin-gras catches several balls thrown from a "cannon" giving his act a strong closing trick. Bernard and Scarth did very well with their talking act. The girl is a dandy little "straight," putting her talk over for good laughs and is a big help to the comedy fellow. The pair work fast and have a routine of good, snappy talk all handled well. Frank Sherman met with fair success in a singing and talking act and Smith and Walling offered some singing and piano playing of ordinary merit. The picture screen featured "The Round Up," an interesting film, but entirely too long. The picture repeats until it grows tiresome. About half of it could be chopped out and make it a good reel.

FOREPAUGH'S (Kaufman & Miller, mgrs.; agent, Is. Kaufman).—Is. Kaufman must be a poor weather prophet, or things must break bad for him. Several weeks ago he closed this house because of hot weather and for a month the conditions were great for business, the Bijou building up a paying patronage

dian garb is funny without knowing it, especially when he sings some sort of gibberish and announces each number for the boy, his talk sounding like "Hot dogs in the papoose." There is some doubt as to the nationality of the two until they go after the rag stuff, then it is pretty well settled for they are some "raggy" team. The act will go anywhere on the small time for the little "Indian" is there. Belle Jeanette sang a few songs, mostly "rag," and did as well as could be expected under the conditions. Springer and Church were back with the "mother-in-law" sketch, which was well received. The Cullen Brothers won deserved favor with their dancing. Black and McCone worked hard for a fair amount of favor for their rough comedy acrobatic turn.

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Direction, **JAMES E. PLUNKETT**

Joe Mitchell (Mitchell and Quinn) who has been spending the summer at Carlsbad, returned home this week. He will play vaudeville when his agent collects a few weeks.

Bobby Heath and Ruby Raymond began rehearsing their new act for vaudeville at Trenton this week and will be ready to show it very soon.

F. G. Nixon-Nirdlinger returned from his auto tour through Maine this week and started comparing vacation notes with Tommy Dougherty, who got his sunburn at Atlantic City.

Jimmy Jones, who has a reputation around this city as a piano player for vaudeville, is now at Turf Villa. Jimmy spent last season in Richmond, which sounds funny when you know Jones.

Charley Gill will very likely take up his old duties in the box office of the Casino next week.

## BOSTON

By J. QUINN.

80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—The sudden return of hot weather did not effect the patronage. The show is a good one. Three Dixon Sisters, clever. Albertina Rasch Co., ballet, pleased. Three Musketeers, very lively and did well; Devine and Williams, good; Joe Lanigan, scored. Windsor Trio, good; "The Clown," pleased; Bixley and Lerner, riot; Kennedy and Melrose, closed fine.

MAJESTIC (Lindsay Morison, mgr.).—Nance O'Neill in stock. S. R. O. playing "Tribby" this week. Season closes for her on Saturday night in this house.

The Irish Players are coming to Boston for a return engagement this fall. They will appear at the Plymouth again. Last year they created a furore throughout the country. Maire O'Neill will be a new addition to the company. She is a sister of Miss Sarah All-comby, who appeared in the cast last season.

Lindsay Morison opens in Lynn next Monday with his stock company. That city is his usual winter quarters.

Phil Hunt, the New York agent, has a new advertising stunt. He has had his photo placed on the bands that surround some cigars. The cigars are really good.

Blanche Scott, the aviatrix, is managing the New Gorman theatre in South Framingham. It is doing fine business.

The Beach Amusement Co. of Revere, filed a suit in the Suffolk Superior Court, against Minnie Warner, of East Orange, N. J., for \$1,000, claiming that she refused to carry out a contract for land she made to them for amusement purposes.

## ATLANTIC CITY

By I. B. FULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Carrie DeMar, big hit; Willard Simms

& Co., scream; McKay & Cantwell, hit; Joe Jackson, fine; College Trio, very big; Bell & Caron, good; Darrell & Conway, very good; Reid Sisters, liked.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grooten, bus. mgr.; agent, Jos. Dawson).—The Marriotta, Whirling Irwins, Charles & Anna Glocker, Leslie Thurston, Carlisle Dog & Pony Circus, Dolores Vallecila's Leopards, Eddie Doerr's Minstrels, STEEL PIER (J. Bolwell, mgr.).—Murphy's Minstrels; M. P.

TANAGRA (W. F. Neff, mgr.).—Vaudeville in miniature, illusion. CREATION (\*Busch, mgr.).—Dante's Inferno.

ATLANTIC GARDEN (L. Newbaker, mgr.; agent, Wm. Lang).—Vaudeville. EXPOSITION (George Killum, mgr.).—Anvil Trio, Pierce & Grodon.

Much surprise was occasioned by the city officials suddenly requesting the Savoy not to give its regular Sunday shows. Since the time when Young's Ocean Pier was destroyed by fire on March 29 last the Savoy has been giving a regular show on Sunday. On the occasion of the pier fire a benefit performance was given for the pier employees and artists who lost in the conflagration and since then on each Sunday the shows were given for the benefit of some institution or to help

# MEYER'S MAKE-UP 10¢

some fund. On Sunday last a benefit was to have been given for the Hotel Employees Beneficial Association, but just before the afternoon show was to have gone on word was sent from the police commissioner not to give the regular show and pictures were hurriedly substituted. On being queried why the action was taken the city officials said that they were attempting to eliminate any reason for the reformers to "start something."

"Spring Maid" is doing big business at the Apollo. Company is headed by Gene Luniska and Charles McNaughton.

The stores on the seaward side of the boardwalk in front of the Rudolf Hotel are to be torn down to make way for the new concrete pier that is in course of erection there. These stores caused much agitation at the time of their building three years ago because they were outside the 'walk, have not as a whole been a paying proposition and half of them were idle most of the time.

## NEW ORLEANS

By O. M. SAMUEL.

SPANISH FORT (Jules F. Bistes, mgr.).—Spanish Fort Opera Co. in "La Perichole."

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co. WINTER GARDEN (E. M. Snyder, mgr.).—Pictures.

LAFAYETTE (Abe Selligman, mgr.).—Entertainers. ALAMO (Wm. Gueringer, mgr.).—Pictures and entertainers.

Spanish Fort closes Sept. 8.

Henry Greenwall arrived from his annual pilgrimage to New York Monday. He told the local papers that the forthcoming season would be the best in the history of the Dauphine, of which he is the manager.

New Orleans Catholic societies are again attempting to purify the local stage. They are giving especial notice to picture shows, which they claim are not censored as they should be, going so far as to make an appeal to the Chief of Police in this respect.

The band stand, casino and other buildings at West End Park are being removed. It looks as if the old resort will not offer attractions again.

The Greenwall opens its stock burlesque season Aug. 31. The theatre is now under the control of T. W. Dinkins and F. W. Stair, who lease the theatre from Henry

WEST END HEIGHTS (H. R. Wallace, mgr.).—"The Devil." L. Walters, mgr.).—"Runaway Girls" with John and Charley Burke, big audiences. The theatre has been redecorated.

## CINCINNATI

By HARRY HESS.

PEOPLE'S (J. E. Fennessey, mgr.).—"Monte Carlo Girls" will later prove to be a winner. "Honeymoon Inn" is elaborately staged. Belle Travers, clever woman, wore beautiful gowns; Harry Welsh, Billy Inman and Arthur Mayer were very funny; Zella Clayton as the maid was good; "The Cafe Bergerie" contains much good music and the company sent the burlesque through with a "snap."

LYRIC (McMahon & Jackson, mgr., ind.).—Lyman H. Howe moving pictures. CONEY ISLAND (Joseph Girard, mgr., direct.).—Robert Stickney Circus featuring Emily Stickney; Six Great Freemans; Four Constantines; Mile. Meerat; The Cornclias; Veda & Quintarow; Ruffins Monkeys; Womms Dogs & Ponies; Tommy Burns and J. Connor Bean.

Sol Sun returned from Washington, D. C., where he was confined in a hospital suffering with malarial fever, and rejoined the Sun Circus.

John H. Havlin is endeavoring to secure Sousa's Band for some time next month. The house opens September 1 with Thomas Ross in "The Only Son."

H. L. Hamilton, of Chicago, has been selected by Mr. J. C. Matthews to manage the Orpheum.

## BALTIMORE

By ARTHUR L. ROBE.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Howe's Motion Pictures, very good business.

NEW (George Schneider, mgr., direct.).—Fair bill; Mysterious Eva, pleasing; Noddis & Elras, ordinary; Len & Dolly Willis, weak; Musical Maids, liked; Wilson & Aubrey, good; Sawyer & Tanner, fair.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger, agent).—Good bill, headed by Lew Fields; "Fun in a Grocery Store," applause; Jessie Elliott, pleasing; George Brown and Co., novel; Hyman Adler & Co., hit; John Devlin, clever.

GAYETY (Wm. Ballauf, mgr.).—"American Beauties," with Cook and Lorenz, laughs; good show, well staged and costumed.

EMPIRE (George Rife, mgr.).—"Girls From Missouri," good houses. Show big improvement over last year's production.

GWYN OAK PARK (James Pratt, gen. director).—Indian players in "Hiawatha," pleased; Ratter and Hendrix, liked; Lew Golden, funny; Billy Graham, excellent.

SUBURBAN GARDENS (Lew Baker, mgr.).—Pleasing program, good business. Dorothy Young, neat; Mabelle Sisters, clever; Tinsley & O'Toole, laughs; Leonard Mahony, liked; Harry Fields, funny; Vickers' Orchestra.

HOLLYWOOD PARK (Jos. Goeller, mgr.).—Johnson Musical Comedy Co. in "Uncle Ephraim's Dream," large crowds.

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FLOOD'S PARK (Wm. H. Truehart, mgr.).  
—Stock burlesque.  
HARMONIE GARDEN (Carl Schmidt, mgr.,  
direct.)—Dick Fields, Paul Levey, Charles  
Kaufmann.

## AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, June 30.  
THEATRE ROYAL—"Kismet," with Oscar  
Aeche and Lily Brayton. Business strong.  
CRITERION—"Night Birds." Capacity.  
HER MAJESTY'S—"Sinbad the Sailor."  
Will be withdrawn in the height of its popu-  
larity to make room for the advent of the  
Quinlan Opera Co., now doing big business in  
Melbourne.

ADELPHI—"Brought to Ruin," well within  
the traditions of this house which caters for  
lucid melodrama. "The Marriages of May-  
fair" next.

PALACE—Margaret Cooper, the English miss  
at the piano, doing fine business. Fairly good  
company in support.

Allen Doone, the Irish-American actor, will  
begin a return Sydney season at the Palace  
Saturday. "The Wearing of the Green" will  
be the opening production. The success of  
this capable actor has exceeded the most  
anguine expectations. Australia is very keen  
and consistent on this Irish thing.

TIVOLI—Hans Paxton troupe, hand-bal-  
ancers, Four Amarantha, Irving Sayles, Blake  
& Granby, Rinaldo, Melrose & Menzies, Les  
Watson, Willie Wattle White, Goldis Collins,  
Hera, and others.

NATIONAL—Norwood, hypnotist, top-line.  
An American act that played New Zealand  
in conjunction with Von Ara, an illusionist.  
The parties split up after four weeks, and  
the National people snapped Norwood. The  
act cuts into an hour-and-a-quarter of good  
time when fifteen minutes would suffice. Also  
on the bill are Phillips & Merritt, Johnson &  
Weiss, Juggling McEannans and Millie Doris,  
all big hits; Harry Sadler, Nellie Searle,  
Blanch Carrelli, and others.

## MELBOURNE.

ROYAL—"Blue Bird," favorable reception  
on opening. Business capacity all week.  
HER MAJESTY'S—Quinlan's Grand Opera  
Co. Last week. Highly successful season.

## Vaudeville "Cut" OUTFITS

One single column, coarse screen,  
newspaper halftone and two elec-  
trotypes.

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newspaper halftone and two elec-  
trotypes.

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One single column, coarse screen,  
newspaper halftone and six elec-  
trotypes.

One double column, coarse screen,  
newspaper halftone and six elec-  
trotypes.

\$7.50

One single column, coarse screen,  
newspaper halftone and twelve  
electrotypes.

One double column, coarse screen,  
newspaper halftone and twelve  
electrotypes.

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heat, elevator ser-  
vice. \$10-\$18 per  
week; accommo-  
dating four persons.

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Apartments!**

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PRINCESS—Pimmer-Denniston Co., in "A  
Woman of No Importance."  
KING'S—"Man's Enemy," by William An-  
derson company.

OPERA HOUSE—Henriette de Serris, Tiny  
Arnold, Cassell Sisters, Monie Mine, Spright-  
ly Sisters, Reg Wentworth, Joe Mullaney,  
The Rosebuds and Will H. Fox, the latter  
doing a return season to great success.

NATIONAL—Carrie Moore, drawing card;  
also are O'Dell & Hart, Guillaume Baby &  
Co., Herbert Clifton, big hit; Cowan & Aus-  
ten and Varsity Girls. The next attractions  
will be the Pinchell Troupe of acrobats.

GAIETY—The Brennan-Fuller Show, No. 2,  
playing to popular prices with Gladys Con-  
way, Virginian Trio, Dave Warner, Pearl  
Heilmich, George Collins, Grace Collins,  
Seyfer Twins, Alf Nollans and The Rhodes-  
burys.

TIVOLI (Adelaide).—Keeley Brothers,  
Webb Bros., Walker & Sturm, Carlton Max,  
Camille Cornwall, Ward Lear.

ROYAL (Brisbane).—Armstrong & Verne,  
Rows & Mora, Wilson & Pritchard and Jolly  
Coleman. Cecile, Eldred and Carr will be  
the next attraction.

The Dancing Brennans returned during the  
week from China.

Richards sends over a powerful company to  
New Zealand Wednesday week. Will H. Fox  
and Rinaldo will share headline honors.

Word comes along that the Quezys, who  
recently played China, pinched the work and

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FACE POWDER

brains of several established acts, and even  
want as far as to use the original billing.

The latest move of the Brennan-Fuller peo-  
ple is a proposition to play imported acts  
at Colombo. It has long been recognized that  
this new stand would prove a valuable addi-  
tion to any Australian manager with the tem-  
erity to test it. Fuller, on being inter-  
viewed, said nothing about opening a house  
at Colombo, which is about half way between  
England and Australia, but he stated that  
he was about to play acts there. For the  
present he will probably fit in with one of  
the eastern managers.

J. D. Williams opened a new picture house  
in Melbourne yesterday, called the Britannia.  
Collins, the well-known Melbourne music pub-  
lisher, died last week at an advanced age.

Volta, an electrical act, has been in town  
for some weeks now trying to fix with the  
regular houses. He has a fixed price, some-  
where about \$400, and is independent enough  
to stand off until he gets it, so I'm told. He'll  
get tired standing around here.

Nonie Rickards (Mrs. Edward Mass) re-  
cently acquired by purchase the residence of  
her father, the late Harry Rickards, at Dar-  
ling Point, and will occupy the house next  
month.

The Rickards Circuit has acquired a lease  
of the Tivoli for twenty-five years. This move  
was made necessary in order to comply with  
the will of Harry Rickards.

The long-delayed report and balance sheet  
of the Brennan's Amphitheatre, Ltd., was

## Dad's Theatrical Hotel

PHILADELPHIA.

## ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres.  
Philadelphia, Pa.

disclosed today at a special meeting. The  
attendance of shareholders was much below  
expectations, but those present appeared some-  
what reassured by the lucid explanation of  
Ben Fuller, the governing director. In his  
speech Mr. Fuller referred to the despicable  
work of those interested parties who pre-  
ferred to hide their personalities under a  
nom de plume when writing to the daily  
papers on the conduct of the directors. He  
would say that, at present, all the houses on  
the circuit were paying. Many of the shares  
had been quoted at a very low figure, when,  
as a matter of fact, he could not buy any in  
at a price considerably above the printed fig-  
ures. At the present rate he fully expected  
that a dividend would be declared within  
six months.

A Los Angeles paper to hand shows where  
an act billed as "Millie Doris, She of the Hot-  
Cross Bun," is working around the Pacific  
Coast. The original Millie Doris has been in  
Australia for the past forty-nine weeks.

Charlie Zeil, a comedian playing the Rick-  
ards times, was married last week to Lucy  
Lavinia, a well-known balladist. They will  
probably fix up a two-act.

The Juggling McEannans opened in Sydney,  
Saturday, and went big.

Phillips and Merritt, an Australian act that  
has just returned after an eight years' ab-  
sence, were the hit of the National bill this  
week in a "falg" sketch. From a "two  
weeks" contract an extension has been made  
to fifty-two.

Victor Hagan will leave for America dur-  
ing the next few weeks.

The Kersands Minstrels opened at Auck-

land, New Zealand, a fortnight ago. They  
held street parades during the day and at-  
tracted capacity audiences for the first two  
nights. Business is fairly good at time of  
writing.

April, interesting; Three Stanleys, unique;  
Peppino, scored; Homer Lind, unusual; Coo-  
san & Parks, went well; McWaters & Tyson,  
versatile; Connolly & Wenrich, hit; Five  
Picchianis, sensational.

FAMILY (A. R. Sherry, mgr.; agent,  
Leew; rehearsal Mon. 10).—Irene La Tour  
and Zaza, nicely; Von Hoff, passed; Dun &  
Brandon, ordinary; Louis Bates & Co., very  
good; The Haggerty's, drawing cards; Aerial  
Lesters, thrilling.

LAFAYETTE (C. M. Bagg, mgr.).—"Dandy  
Girls."

ACADEMY (Henry M. Marcus, mgr.; agent,  
Leew; rehearsal Mon. 10).—Chester & Jones,  
apprise; Helen Vincent, pleased; Beauver  
& St. John, entertaining; Al Herman, hum-  
orous; Le Roy, Wilson & Tom, clever; Leo  
Dulmage, novelty; Mitzie Admond, fair; Eva  
Ray & Co., feature; Dan Maley, amused;  
Brageer Bros., funny. THAYER.

## CLEVELAND, O.

OPERA HOUSE (J. H. Michels, mgr.).—  
Billy Chase, hit; Jimmy Morrison, won favor;  
Williams & Lee, clever; Lillian Ritchings,  
fair; The Alcheans, fair; The Peers, good.  
PRISCILLA (P. E. Seas, mgr.; agent, Gus  
Sun; rehearsal Mon. 10).—Nellie Andrews Co.,  
headline; Alexander Troupe, Garinetti Bros.,  
Vince St. Vincent & Co., Murphy & Stone,  
Harville, Marion Dwyer.

COLONIAL (R. H. McLaughlin, mgr.).—  
Colonial Stock Co., "The Fourth Estate."  
LUNA PARK.—Aldren, Reir Bros., Ledegar.  
EMPIRE (E. A. McArde, mgr.).—Cooper's  
Beauty, Youth & Folly Co., good costumes  
and stage effects with the musical numbers  
well brought in, make the show above the  
standard.

STAR (Drew & Campbell, mgrs.; rehearsal  
Mon. 10).—"Lady Buccaneers."  
WALTER D. HOLCOMB.

## DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; U. B. O.;  
rehearsal Mon. 10).—"Detective Keen," great;  
Belle Story, immense; Prince Flora, interest-  
ing; Armstrong & Ford, very good; Stuart &  
Kelley, splendid; Three Alex, good; Arthur  
Deagon, hit; Five Melody Maids & Man, hit.  
MILES (C. W. Porter, mgr.; U. B. O.).—  
Anna Buckley & Animals, good; Wood-Raiton  
Trio, pleased; Beck & Henney, good; Edith  
Livingstone, good; Romanelli, very good;  
Copeland & Payton, laughs.

FAMILY (C. H. Preston, mgr.; U. B. O.).—  
Felix Haney & Co., very good; Barrett &  
Bayne, good; Latell Bros., fair; Ward & Cul-  
hane, hit; The Millmans, very good; McGowan  
& Cole, laughs; Dickens & Floyd, good; Paul  
Van Dyke, pleased; McGrevey & Bailey, good;  
Lockhart & Laddy, exceptional; Three Musi-  
cal Notes, fair; Lucier & Evans, good.

COLUMBIA (M. W. Schoenherr, mgr.;  
agent, Sun).—"The Dorelic," fine; Florence  
Langdon, good; Ross & Stewart, fair; Ke-  
nedy Sisters, clever; Carl James, hit; Arizona  
Trio, good; Miskel, Hunt & Miller, very good.  
NATIONAL (C. R. Hagedorn, mgr.; agent,  
Doyle).—Four Marvellous Mells, very good;  
Pearl Lester, fair; Lane & Howard, fair;  
Bella Belmont, hit; Cortese trio, good; Three  
Bunnys, good; Ward & Ray, fair.

CADILLAC (Sam Marks, mgr.; agent, Mat-  
thews).—Reno De Gar Troupe, good; Ben  
Watson, pleased; Venetian Serenaders, good;

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"ALL NIGHT LONG"

Du Barry & Leigh, pleased; Mabel Fisher, fair; The Hills, pleased.  
LYCEUM (S. & H.).—"The Penalty."  
AVENUE (Frank Drew, mgr.).—Sam Rice's Daffydill.  
GARRICK (Richard H. Lawrence, mgr.).—Bonetelle Stock Co.; packed houses.

Opera House opens the regular season Aug. 19 with George Evans' Minstrels.  
JACOB SMITH.

ELMIRA, N. Y.  
MAJESTIC (M. D. Gibson, mgr.; agent U. B. O.).—13-14, Rhyne & Emerson good; Three Gerts, excellent; 15-17, Three Imperials, Dooley & Jones.  
HORICK'S (George Lyding, mgr.).—13-17, Manhattan Opera Co. in "Princess Chlo." good to capacity.  
J. M. BEERS.

ERIE, PA.  
WALDAMEER (E. H. Surken, mgr.; independent).—Joe Egan & Dogs, good; Countesses Poloff, pleased; Silent Mora, clever; The Waltheisers, hit; Keno, Walsh & Melrose, clever.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent Harry Hawn).—Adams & Guhl Musical Co. in "In Sunny Spain."  
COLUMBIA (A. P. Weschler, mgr.).—Kin-emacolor, very good.  
MAJESTIC (J. L. Gilson, mgr.).—Aug. 10, "The Spring Maid." Week 13, Thos. Shea.  
M. H. MIZNER.

FALL RIVER, MASS.  
ACADEMY (L. M. Boss, mgr.; agent Loew; rehearsal Mon. 10).—13-14, Morris & Kenshaw, good; Collette Trio, very good; Dow & Dow, hit; The Hadders, excellent; 15-17, Harry First & Co., Farber Sisters, Knapp & Cornelia, Art Spaulding.  
PREMIER (L. M. Boss, mgr.; agent Loew; rehearsal Mon. 10).—13-14, Felix, good; Irving Jones, good; 15-17, Field Barnes, Jeanette & Gold.  
EDW. F. RAFFERTY.

KANSAS CITY, MO.  
GILLIS (E. S. Brigham, mgr.).—Opening bill, Sam Hood, Frank Nelsel, Neville & Remington; good house.  
GLOBE (Cy Jacobs, mgr.).—Bill above ordinary. Melvin Bros., James & Myrtle, Van, Sadie Harow, Clever Clark, Grave & Green, De Moyer & Daru.  
EMPRESS (J. B. Bronson, mgr.; S-C).—Heron & Douglas, Elght Dollar Troupe, Maron & Helne, Harry Thriller, Luce & Luce, Nat Carr.

LOUISVILLE, KY.  
RIVERVIEW PARK.—Don Phillipino Band, Socorst, Susanna Lehmann.  
MAJESTIC (J. L. Dittmer, mgr.).—Moving Pictures; Hungarian Orchestra; Grace Lair.  
NOVELTY (Mr. Zwestow, mgr.).—Moving Pictures, orchestra.  
Fontaine Ferry not doing much. Very cool and rain.  
J. M. OPPENHEIMER.

MERIDEN, CONN.  
POLI'S (R. E. Royce, mgr.; agent Church).—13-14, Rudolf & Darro, good; Batchelder Sisters, good; Burt Howe, pleased; 15-17, Arlon Quartet, Gillette & Campbell, Evelyn Joyce.

MILFORD, MASS.  
LAKE NIPMUC PARK (Dan J. Sprague, mgr.; agent, Fred Mardo).—Fryor & Addi-

Otto THE FRISCO BEARS Juliette  
**DOBES AND BOREL**  
In Classical and Popular Songs, introducing "THAT DANCE"  
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IRISH PIPER—IRISH DANCER SCOTCH PIPER—SCOTCH DANCER  
Violinist (Musician)  
Partner Wanted—Irish Comedian or Comedienne, fair singer and dancer, or piano player. Would join act. Have sketch ready for Scotch-Irish trio.  
Address, 322 Second Ave., New York, N. Y., or care Variety.

son, fair; Major Doyle, choir; Dotson & Gerson, fair; Major Doyle, clever; Dotson & Gormally & Caffrey, excellent; Saldee Rogers, clever.  
CHAS. E. LACEY.

MONTREAL.  
ORPHEUM (G. F. Driscoll, mgr.).—Last week stock, vaudeville opening Aug. 19.

DOMINION PARK (H. J. Dorsey, mgr.).—Wild West Show.  
AIRDOME GARDENS.—Capt. Tiebor and Six Seals; Irene Gold.  
CASINO (James Travis, mgr.).—Pictures and Songs.  
BOHMER PARK (D. Larose, mgr.).—Powerful Elephants, Phila & Her Pika, Lawton, juggler.  
SHANNON.

NASHVILLE.  
ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Week 5, Four Rlanos, lively; Lewis & Chapin, applause; Musical Cutty, several encores; Mlle. Zenda, hit; Gailando, well received. Business good.  
PRINCESS (Harry Sudekum, mgr.; agent, W. V. M. A.; rehearsal Mon. 10).—Elcky Brothers, big headline; The Holdworths, applauded; Campbell & Campbell, hit; Rudolph & Lena, well received. Good houses.

The Crystal picture theatre being made larger.  
W. R. ARNOLD.

NEWARK, N. J.  
PROCTOR'S (R. C. Stewart, mgr.).—Flying Volant, innovation; Fanny Brice, S. Miller Kent Co., Minerva Coverdale & George White, Bobby Harry & Co., Phil. Staats, Eva Shirley, Archie Onri & Dolly.  
LYRIC (Proctor's mgrs; agent, U. B. O.).—"Lou," Minty & Palmer, Dunn & Hughes, Carbons & Codaro.

ODEON (Chas. Burtie, mgr.).—12-14, Hebrew Minstrels, Grace Dixon, Richard Bros., Ida Ellis, Arthur I. Gritam; Ryan & Bell, Mary Wallace; 15-17, Dixon & Fields, Minstrel Miasse, Ryan Bros., "Love Conqueror."  
OLYMPIC PARK (James Belden, mgr.).—"The Burgomaster," good audiences.  
ELECTRIC PARK (C. A. Dunlap, mgr.).—Margaret Keene Stock Co., Lukens & Keene.  
JOE O. BRYAN.

OMAHA, NEB.  
GAYETY (E. L. Johnson, mgr.; agent, W. V. M. A.).—Booth & Lynn, Shirley Doo, Hut-ton & Reno, The Keltner.

August 11 Gayety closed summer season; opens 25 with Clarke's "Runaway Girls."

Orpheum opens its regular season August 25.

Hippodrome will have its formal opening September 1.  
S. L. KOPALD.

PATERSON, N. J.  
MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsals Mon. & Thurs. 11).—13-14, Dollo & Co., good; Francis & Palmer, good; Nestor & Daibers, good; Olympic Four, fine; 15-17, Belle Onri, Hunt & Franks, Aubrey & Franks, Three Belmonts. Capacity houses.  
OPERA HOUSE (Reid & Zabrickie, mgrs.).—Stock.

DAVID W. LEWIS.  
PORTLAND, ME.  
PORTLAND (I. P. Mosher, mgr.; agent, U. B. O.; rehearsal, Mon. 10.30).—Stayman & Haydn, fine; Florence Bowes, big hit; Original Four Texas Tommy Dancers, excellent; Edney Brda & Co., good; Four Regals, novelty.

GREELEY'S (J. W. Greeley, mgr.; agent, Shedy; rehearsal Mon. and Thurs. 10.30).—13-14, Estelle Rose, hit; Pony Moore & Davey, excellent; Togua & Geneva, very clever.  
JEFFERSON (Julius Chah, mgr.).—15-17, May Robson in "A Night Out" and "The Rejuvenation of Aunt Mary"; 18-20, "The Red Rose."

RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman; rehearsal, Mon. 1).—Murray & Lane in the "Maid of Japan."  
CAPE (E. V. Phelan, mgr.).—"Mam'zelle."

BIG SUCCESS **Will J. Ward**

WITH THE

"Five Melody Maids"

Returning east shortly, Orpheum Circuit to follow.

Direction, **HELEN LEHMANN**  
and **TOM PENFOLD**

# OWEN MCGIVENEY

The Irish Protean Actor in Dickens Cameos: Impersonating six distinct characters in "BILL SIKES"—Not merely a succession of quick changes, but a pulsating play.

Aug. 18, Orpheum, Winnipeg

Communications care VARIETY, New York

"THE GIRL IN BLUE"

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Greatest Oriental Dancer in the World

Open for Burlesque as a special attraction on percentage or straight salary Address (care Variety) 501 W. 137th St., or care VARIETY, New York

Pacific Coast Offers Entertained  
Have never appeared west of Chicago.

Vaudeville Debut at PROCTOR'S FIFTH AVE. THEATRE Next Week (Aug. 19)

Messrs. BLANCHARD & CALDWELL present

# FRANCIS YATES

The Manly Portrayor of Femininity

Staged Under the Personal Direction of OTTO HENRY HARRAS

GEM (Capt. Brown, mgr.).—"The Green Bird."

## PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.).—"The Green Bird." Boutin & Tillson, excellent; Carlton Sisters, clever; Max Holden, good; Marshall, good; Egan & De Mar, very good.

SCENIC (F. W. Homan, mgr.).—"Musical Stock."

KEITH'S (C. Lovenberg, mgr.).—"The White Sister."

EMPIRE (Sol. Braunig, mgr.).—"Dark."

WESTMINSTER (George Collier, mgr.).—"The Social Males," with Jennie Austin and George Stone. C. E. HALE.

## READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 12-14).—"Miners' Quartet," pleased; Hermine Shone & Co., liked; Britt Wood, good; "California," excellent.

Mr. J. P. Egan has been appointed resident manager of the Orpheum, succeeding his brother, C. C. Egan, who will manage the Colonial, Norfolk, Va., the coming season. G. R. H.

## ROANOKE, VA.

ROANOKE (William P. Henritze, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 12-14).—"Emperor & Empress," big hit; Basalari, went big; Moscrop Sisters, very good; Eddie Drake, applause; Lyon & Howard, good; 15-17, Klipp & Kippy, Helen Reuttle, Emperor & Empress, Clarence Calley, De Mitchell Bros.

JEFFERSON.—Latimore, Leigh Players; 12-14, "Under Arizona Skies"; 15-17, "The Carpet Bagger." T. F. R.

## ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—"5-10, Gladys Klark Company, good business; 12-14, Lottie McLaughlin, excellent; The Thayers, scored; 15-17, Viola Duo, Kimball & Donovan.

Next week the Rockland Board of Trade have a Carnival and Merchants' Week, with all kinds of sports for each day. Aviation meet and Firemen's Muster in connection. A. C. J.

## SAVANNAH, GA.

BIJOU (Harry Bernstein, mgr.; agent, U. B. O.; rehearsal Mon. 11).—"Four Masons, hit; "Those Stanton Boys," great; Mile. Tojette & Bennett fine; Parroffs, enthusiasm; Taps and the Bijou scope.

SAVANNAH (William B. Seeskind, mgr.; K. & E.).—"Aug. 24, "McFadden's Flats." "REX."

**John T. Murray**

SAYS:

WHEN YOU CAN FOLLOW YOURSELF AND HOLD THEM IN THEIR SEATS, YOU HAVE ESTABLISHED A RECORD. I'VE DONE THIS AND CAN DO IT AGAIN.

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## Willa Holt Wakefield

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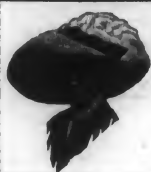
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CHARLES

## BROWN AND BARROWS

IN

"THE GIRL AND THE PEARL"

(By Wilbur Mack)

Booked solid by the U. B. O.  
Direction, JAMES E. PLUNKETT.

## ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—"5-10, May Robson, business good; 15-17, "The Red Rose."

NICKEL (W. H. Golding, mgr.).—"Betty Donn, Tom Waterall."

LYRIC (Steve Hurley, mgr.).—"5-7, Lar-kin & King; 8-10, Franklin Bros."

L. H. CORTRIGHT.

## ST. PAUL, MINN.

ORPHEUM (Mal. in Beck, gen. mgr.; agent, direct).—"Delro, pleased; Leonard Gaultier, good; Edward Blondell & Co., pleasing; Owen McGivney, good; Mary Elizabeth,

good; Muriel & Frances, pleased; Berg Bros., good; good house.

EMPRESS.—Bohemian Quartet, very fine; "Four Leaf Clover," pleasing; Verona Troupe, good; Neuss & Eldred, please; Klass & Bernie, please; Arthur White, pleasing.

MAJESTIC.—12-14, Goodrich & Lingham, good; Harry Prince, please; Carrel & Pierlot, good; Steff & Dini, good; 15-17, Pero Wilson; Dicknell & Gidnal; Stiff & Dini.

GAITY.—12-14, Charbinos, Goge & Hart, Chas. Marsh; 15-17, Chas & Grace Von Smith, Musical Casoda, Du Vance; pictures.

ALHAMBRA.—12-14, Dora Weaver, Mosher & Likes, Gret Connors.

METROPOLITAN.—15, "Louisiana Lou."

GRAND.—In spite of protests on part of surrounding property owners and dealers, Grand opened to big business on the 11, with the "Jardin de Paris Girls."

BENHAM.

## TERRE HAUTE, IND.

VARIETIES (Jack Hoeft, mgr.).—"Pleasures."

YOUNG'S AIRDOME (Sam Young, mgr.).—"12-14, Cook Stock Co., good business; Aug. 6, Gentry Bros' Circus, big business."

WILL CHRISTMAN.

## TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—"Mrs. Eva Fay, big; Nonette, very clever; Frank Rae & Cory, good; Maxini Bros. & Bobby, pleased; Brown & Bleyer, hit; Morra Bros., good; Wilson & Pierson, did well; Doc O'Neill, clever."

MAJESTIC (Peter F. Griffin, mgr.).—"Carl Camerone, success; Steve Williams, good; Braddock & Leighton, popular; Edmund & Gayler, hit."

SCARBORO BEACH (F. L. Hubbard, mgr.).—"Doranzo & Lodric, Aerial Bartlett, 65th Regimental Band of Buffalo."

HANLON'S POINT (L. Solman, mgr.).—"Milo, Bernice and Her Trained Polar Bears."

STAR (Lon F. Pierce, mgr.).—"The Rosebuds."

ROYAL ALEXANDRA (L. Solman, mgr.).—"Stock."

Gayety opens 17, with "The College Girls."

HARTLEY.

## TRENTON, N. J.

STATE STREET (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—"12-14, Ballinger & Reynolds, pleasing; Davis Brothers, fair; Wilkins & Wilkins, good; Datto & Coleman Co., got by; Barney Fagan & Henrietta Byron, classy; 15-17, The Three Brownies, Brown & Bartollett, Isabella Neapolitan Trio, Bianche Latelle, Barney Fagan, Henrietta Byron, holdover. Big business."

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. and Wednes. 12).—"4-6, Oskomon, novelty; Moore & Browning, good; Bickwell & Gibney, fine; 7-10, Welch & Frances & Co., hit."

ROYAL (R. A. McLean, mgr.; Webster; rehearsal Mon. and Thurs. 12).—"5-7, Regina Trio, entertainment; Thomas & Wright, clever; Hope & Wells, good; Dick Herrman, entertainment; "RANGE."

WASHINGTON, D. C.

POLIS (J. Thatcher, mgr.).—"Pol Players in "Father and the Boy" capacity houses."

COLUMBIA (F. Berger, mgr.).—"Columbia Players in "Heartsease," large crowd."

COSMOS (A. T. Brylawski, mgr.; agent, Jeffries; rehearsal Mon. 10).—"Maurice Samuels & Co., Lieut. Eldridge, Al. Wild, Collins & Clifton, Barrell-March, Trio."

ERNIE.

## YOUNGSTOWN, O.

IDORA PARK (R. E. Platt, mgr.; U. B. O.) Claude Golden, pleasing; Madeline Shone, good; Ross & Shaw, hit; Terry & Elliott, good; Gregoire & Elmina Co., good.

PRINCESS (Henry Gluck, mgr.).—"12-14, Hawthorn's Minstrel Maids."

C. A. LEEDY.

# LILLIAN WRIGHT and LEN CLAYTON

Smart Songs

Classy Dances

Stunning Frocks

# Azalea Fontaine

SINGING DANCING  
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# GRANVILLE AND MACK "Streets of Italy"

Wish to make known to the MANAGERS and VAUDEVILLE PUBLIC that one DAVE ROSE has taken our complete act and intends to produce same this coming season with the CHAS. ROBINSON "CRUSOE GIRLS" BURLESQUE CO.

We ask protection of the MANAGERS against this PIRATE who hasn't brains enough to be original, but must infringe on other people's property, and who has tried to make good, but can't. Up-to-date Managers will refuse to be fooled. THEY KNOW GRANVILLE and MACK. THEY KNOW GRANVILLE and MACK'S ACT. THEY KNOW NONE OTHER IS GENUINE. Booked solid.

Direction HARRY PINCUS (B. A. Meyer's Office)

## VARIETY ARTISTS' ROUTES

FOR WEEK AUGUST 19  
WHEN NOT OTHERWISE INDICATED

The routes given from AUG. 18 to AUG. 25, 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.

Adonis Peck's Island Maine  
Alburtus & Miller Palace Warrington Eng  
Alma Luso Bertie 115 Central Oakbrook  
Alpine Troupe Ringling Bros C R  
Alvin Peter M Dresden Ohio  
Andrews Abbott & Co 2662 Morgan St Louis  
Archie & Leslie 19 Broad St Rochester  
Atwood Vera 17 W 55 N Y C  
Austin & Smith San Francisco  
Ayres Howard 1700 N 51 Philadelphia

B.

Bacon Doe Hl Henrys Minstrels  
Bailey & Edwards 51 E Fair Atlanta  
Baldwin & Shea 847 Barry av Chicago  
Ball Jack Grand N Castle Ind  
Ball & Marshall 1858 Broadway N Y C  
Baraban Troupe 1204 Fifth av N Y C  
Barnes & West Johannesburg S Africa  
Barnold Chas Davor Dorf Switzerland  
Barron Geo 2002 Fifth av N Y C  
Barry & Black 1823 Fairmount av Phila  
Bartoli & Garfield 2650 E 53 Cleveland  
Barto & Clark 2222 Cumberland av Phila  
Behrens Musical 53 Springfield av Newark N J  
Bell & Bell 37 John Bloomfield N J  
Bell Boy Trio Majestic Chicago  
Bella Italia Troupe Box 795 E 34th Ind  
Belmont Joe 70 Brook London  
Belmont & Umlinger Lumber Bridge N C  
Belmont Irving 250 W 13 N Y C  
Bennett Klute & King Lakeside Cafe Los Ang  
Bentley Musical 121 Clipper San Francisco  
Berliner Vera 5724 Ridge Chicago  
Berry & Berry Empress Seattle  
Beverly Sisters 5722 Springfield av Phila  
Billy & Burns 815 Home Bronx N Y C  
Bimbo 872 Laws Appleton  
Blisset & Shady 545 W 57 N Y C  
Blisset & Weston 5 Green St London Eng  
Black & Leslie 5722 Ridge av Chicago  
Bowers Walters & Crutcher Empire Eng  
Bowman Fred Casino 8 & 9 E Wash D C  
Boyd & Allen 2708 Howard Kansas City  
Bradley The 1814 Bruce Birmingham  
Breton Ted & Corinne 114 W 44 N Y C  
Bridges Jess 220 W 50 N Y C  
Brittany The 424 W 50 N Y C  
Britton Nellie 140 Morris Philadelphia

### 6 BROWN BROS.

Featured Next Season with the Primrose and Deckchair Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo  
Brown & Barrows 146 W 50 N Y C  
Brown & Brown 65 W 115 N Y C  
Brown & Whitmot 71 Glen Maiden Mass  
Brydon & Hanlon 26 Cottage Newark  
Buch Bros 13 Edison Ridgely Pk N J  
Burbank & Danforth Berlin N Y  
Burdett Johnson Burdett 861 Main Pawtucket  
Burruss Harvey J 627 Trenton av Pittsburgh  
Burke John P Florida Pk Baltimore  
Burt Wm P & Daughter 153 W 45 N Y C  
Busse (Mme.) Dora Empress Buffalo  
Byron Gilda 170 Blue Hill av Roxbury Mass

C.

Celder Chas Leo 2512 Lancaster av Phila  
Campbell Al 2781 Bway N Y C  
Candell & Carleton 2218 W Bensonhurst L I  
Canway Fred R 6425 Woodlawn av Chicago

Capital City Four 29 Welcome New Bedford  
Carman Frank 445 W 163 N Y C  
Carman Sisters 2153 Washington av N Y C  
Carroll Chas 429 E Kentucky Louisville  
Carroll Nettle Kings St Louis  
Carrollton Mrs C O 1311 S Flower Los Angeles  
Case Paul 31 S Clark Chicago  
Chambers 1449 41 Brooklyn  
Chandler Claude 210 W 65 N Y C  
Chantrell & Schuyler 219 Prospect av Bklyn  
Chapman Sisters 1623 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chatham Sisters 306 Grant Pittsburgh  
Cheers & Jones 518 W 50 N Y C  
Chubb Ray 107 Spruce Saratoga Pa  
Chusne Four 109 Leeborough Rd London  
Church City Four 307 W 45 N Y C  
Clairmont Josephine & Co 245 W 128 N Y C  
Clark & Deveraux 131 Main Ashtabula  
Clark Floretta 167 Roxbury Roxbury Mass  
Clark & Ferguson 121 Phelps Englewood  
Clayton Carl & Emily 45 Melville Toronto  
Clayton Drew Players Buckeye Lake Ohio  
Clifford Dave B 172 E 108 N Y C  
Clipper Quartet Pantages San Francisco  
Closs Bros 41 Howard Boston  
Coben & Clifford 21 Adams Roxbury Mass  
Comets Musical Carlton Terrace Garden N Y C  
Compton & Plumb 2220 Emerson av Minnapp  
Conners Four 325 Trinity av N Y C  
Connolly Bros 1906 N 24 Philadelphia  
Cook Geraldine 676 Jackson av N Y C  
Corbett & Forrester 71 Emmet Newark N J  
Costello & La Croix 513 Ewing Kansas City  
Cota El 905 Main Wheeling W Va  
Coyne & Murrell 3277 Venice av Chicago  
Craig Marietta 145 W 86 N Y C  
Crawford & Delaney 110 Ludlow Bellefontaine  
Cree Jessica 77 Josephine av Detroit  
Cromwell 6 Dancroft Gardens London  
Crose & Crown 1110 Nevada Toledo

### CROUCH AND WELCH

Tivoli London.  
Direction. M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland indt  
Cunningham & Marion Forrest Pk St Louis  
Curson Sisters 285 W 51 N Y C

D.

Dakotas Two 5119 Irving Philadelphia  
Dale Josh 144 W 141 N Y C  
Dale & Clark 516 W 45 N Y C  
Dalton Harry Fen 1870 Cornelia Bklyn  
Daly & O'Brien 235 W 48 N Y C  
Dare & Martin 4801 Calmet Chicago  
Davis & Cooper 1920 Dayton Chicago  
De Costa Duo 982 N 24 Philadelphia  
De Grace & Gordon 922 Liberty Bklyn  
De Haven & Whitney care Hall's Players  
Mansfield Ind  
De la Gascote Alma Mich  
De Leo John B 718 Jackson Milwaukee  
De Mill Gertrude 513 Sterling pl Bklyn  
De Stefano Bros 1250 Maxwell av Detroit  
De Vere & Roth 548 Belden av Chicago  
Dean & Binky 485 Columbus av Boston  
Deery Frank 304 West End av N Y C  
Delmar & Delmar Cascade Pk N Castle  
Delton Bros 361 W 58 N Y C  
Demonto & Belle Englewood N J  
Devau Hubert 364 Prospect pl Bklyn

### Jas. Diamond and Brennan Sibyl

Next Week (Aug. 19). Orpheum Reading.  
Direction. M. S. Bentham.

Diamond Four 2537 Station Chicago  
Dickerson & Libby 1240 Rogers av Bklyn  
Dixon-Bowers & Dixon 5623 Carpenter Chicago  
Dodd Emily & Jessie 201 Division av Bklyn  
Doherty & Harlowe 428 Union Bklyn  
Donner & Doris 343 Lincoln Johnson Pa  
Dora Billy 102 High Columbus Tenn  
Downey Leslie 2712 Michigan Chicago  
Doyle & Fields 2348 W Taylor Chicago  
Drew Lowell B Stratford N J  
Du Barry & Leigh 3511 Beach av Chicago  
Duffy Thos H 1718 N Taylor av St Louis  
Dugan Harry P 2491 Welke Philadelphia  
Dalliel Paul 1028 Tremont Boston

E.

Earl Harry 2227 24 av N Y C  
Eckhart & Gordon East Haddon  
Edmond & Gayles Box 30 Richmond Ind  
Edwards J 12 Edison Ridgely N J  
Elizabeth Mary Orpheum Minneapolis  
Elsen & Arthur 456 E 140 N Y C  
Emelle Troupe 604 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Engelbreth Geo W 2518 Highland av Cincinnati  
Eman El T 1234 Putnam av Bklyn  
Evans Emma 5701 Cottage Grove av Chicago  
Evelyn Sisters 200 St James pl Bklyn  
"Everhart" Circus Busch Vienna

F.

Fantas Two The 2025 Harvard Chicago  
Fenner & Fox 418 Van Hook Camden N J  
Ferguson Dick 65 W Bayonne N J  
Ferguson Frank 704 W 180 N Y C  
Fernandes Des 1284 Lake Muskegon

### FERRY (The Human Frog)

August and September, Olympia, Paris.

Field Bros 62 W 115 N Y C  
Fields & Hanson Lyric Newark  
Fields Nettle 6252 S Main Chicago  
Fisher Roy J Cook's O H Rochester Ind  
Fletcher Fred 470 Warren Brooklyn  
Flynn Frank D 65 W 123 N Y C  
Follette & Wicks 1824 Gates av Bklyn  
Forbes & Gowman 201 W 112 N Y C  
Forsce Johnny 800 Edmondson Baltimore  
Ford & Hyde Camp Rest Clifton Me  
Formby Geo Walker House Wigan Eng  
Fox Florence 172 Filmore Rochester  
Francis Willard 67 W 128 N Y C  
Francisco 545 N Clark Chicago  
Freeman Bros 85 Anderson Boston  
Frey Twins E End Pk Memphis  
Frish, Garard & Toolin 1700 Frisk Chicago  
Furman Radio 629 Beck N Y C

G.

Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 393 Vernon Brooklyn N Y  
Gardner George 4646 Kenmore av Chicago  
Gayler Chas 708 17 Detroit  
Gayler & Gray 611 Buren Brooklyn  
Gayler & Wally 1821 Halsey Brooklyn

### CHARLES GIBBS

"The Human Phonograph."  
Direction. BEEHLER BROS.

Girard Marie 41 Howard Boston  
Gladstone & Talmage 145 W 45 N Y C  
Gleson's & Houlihan 8 New Coventry London Eng  
Golden Max 5 Alden Boston  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Goldman Sam 401 Benson Reading O  
Goodman Joe 2038 N 3 Philadelphia  
Gordon Ed M 6116 Drexel av Chicago  
Gordon Dan 1777 Atlantic av Bklyn  
Gordon & Barber 25 S Locust Hagerstown Md  
Gossans Bobby 400 So 6 Columbus O  
Gottlieb Amy 611 Lenox av N Y C  
Grant Lonia M 783 Prospect av N Y C  
Gray & Graham Vandeville Club London  
Gray & Grey 1922 Birch Joplin Mo  
Guilfoyle & Charlton 205 Harrison Detroit  
Gypsy Girl Three Ingersoll Pk Des Moines

H.

Halkings The Calvert Hotel N Y C  
Halls Dogs 111 Walnut Revere Mass  
Halsey Boys 21 E 98 N Y C  
Halton Powell Co Colonial Indianapolis Ind  
Hamilton Harry 237 Jelliff av Newark  
Hammond & Forrester Box 83 Scarsdale N Y  
Harris & Randall Spring Lake Mich Ind  
Harrison West Trio Onondaga N Y  
Hartley Johnnie 708 Harrison av Saratoga  
Hart Bros Barnum & Bailey C R  
Hart Marie & Billy Keith Philadelphia  
Hart Maurice 186 Lenox av N Y C  
Hart Stanley Ward Hyman Los Angeles Ind  
Harvey & Irving 1833 Broadway N Y C  
Hays Ed C Vogels Minstrels Ala  
Hayward Harry & Co Empress St Lake  
Held & La Rue 1328 Vine Philadelphia  
Henella & Howard 646 N Clark Chicago  
Henry Girls 2326 So 71 Philadelphia  
Henshaw Edward 65 W 107th N Y C  
Herberts The 47 Washington Lynn  
Heuman Trio Roscher's Vienna

### Barbee Hill and Co.

"A Strenuous Day."  
Direction. BEEHLER BROS.

Hillman & Roberts 516 E 11 Saginaw Mich  
Hines & Fenton 532 W 163 N Y C  
Hines & Remington Harrison N Y  
Hoffman Dave 2241 E Clearfield Phila  
Holman Harry & Co Roanoke Roanoke  
Holt Alf 765 Fifth Milwaukee  
Hoson & Heta P O B 564 Chicago  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian 432 W 84 N Y C  
Hopp Fred 326 Littleton av Newark N J  
Hotelling Edw 557 S Division Grand Rapids  
Howard Comedy Four 983 S av Bklyn  
Howard Harry & Mae 222 S Peoria Chicago  
Howard Joe B 1018 W 65 Chicago  
Howard & White 3917 Grand Blvd Chicago  
Hoyt & Starks 15 Bancroft pl Bklyn  
Hughes Musical Fontaine Ferry Pk Louisville  
Hubert & De Long 4416 Madison Chicago  
Hunter & Ross Coney Island Cincinnati

I.

Ingrams Two 1804 Story Boone Ia  
Irwin Flo 221 W 45 N Y C

J.

Jackson Frank C 322 W 46 N Y C  
Jarrell Company 2044 W Madison Chicago  
Jeffreys Tom 385 Bridge Bklyn  
Jennings Jewell & Barlow 3202 Arl'ta St L  
Jewell Mildred 5 Alden Boston  
Johnson Great 257 W 57 N Y C  
Johnson Henry 60 Trueman Cambridge  
Johnson & Johnson 108 Knight av Collingwood  
Johnston Musical Tower Circus Blackpool  
Jordane Juggling 4708 Ashland Chicago  
June & Wells 511 E 78 N Y C

K.

Kane James B 1732 So 9th Philadelphia  
Kaufmanns The Hess Lake Newaygo Mich  
Kealey Bros 5 Haymarket Sq London  
Kealey Sisters 4253 Christiana av Chicago  
Kennedy Joe 1181 N 3 Knoxville Tenn  
Kenney & Hollis Orpheum Boston  
Kearse Ross 145 W 14 N Y C  
Kiddier Bert & Doris 325 Santa Clara Alameda  
King Bros 211 4 av Schenectady  
King Four 205 N Kentucky av Atlantic City  
King Violet Winter Garden Blackpool Eng  
Knight Bros & Sawtell 4450 Sheridan rd Ohio

L.

### LA MAZE TRIO

(3 People and 5 Tables)  
ORPHEUM CIRCUIT.

Lamont Harry 20 Clinton Johnstown N Y  
Lane Chris 4537 Kenmore av Chicago  
Lane & Ardell 164 Alexander Rochester  
Lane Eddie 305 E 73 N Y C  
Langness The 325 3rd av Milwaukee  
Lanser Ward B 232 Schaefer Bklyn  
La Centre & La Rue 2441 2 av N Y C  
La Fleur Joe Ringling Bros C R  
La Maze Trio Orpheum Winnipeg

### LA PETITE MIGNON

Direction. PAT CARRY.

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Laurence Bert 106 S 4 Reading  
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## Arthur Lavine

The Flying Dreadnaught.  
Direction, BEEHLER BROS.

Lawrence & Edwards 1140 Westm'r Providence  
Lawrence & Wright 56 Copeland Roxbury Mas  
Layton Marie 252 E Indiana St Charles Ill  
Le Page 286 S Milwaukee  
Le Roy Geo 36 W 115 N Y C  
Le Roy Vic 352 Everett Kansas City  
Leahy Bros 250 East av Pawtucket R I  
Leberg Phil & Co 224 Tremont Boston  
Lee Joe Kinsey Kan  
Lee Rose 1040 Broadway Bklyn  
Lenns 1914 Newport av Chicago  
Leonard Gus 280 Manhattan av N Y C  
Leslie Frank 114 W 139 N Y C  
Leslie Regina Clason Point N Y  
Lester & Kellott 318 Fairmount av Jersey Cy  
Levy Family 47 W 129 N Y C  
Lewis Dave, Berchel Des Moines  
Lillian Sisters Seattle  
Linden & Buckley 70 W 95 N Y C  
Lingerhans 705 N 5 Phila  
Lockwoods Musical 183 Cannon Foughkeepsle  
London & Riker 32 W 98 N Y C  
Lorch Family Winter Garden Blackpool Eng  
Lorraine Olga 4116 W End Chicago  
Luce & Luce 3525 Krathier Rd Cleveland  
Lynch Hazel 355 Norwood av Grand Rapids M

"Mab Queen" & Weis Hillside Bx Canton  
Mack Floyd 5884 Ohio Chicago  
Madison Billy Washington Boston  
Maione Grace 183 Normal Buffalo  
Malloy Dannie 11 Glen Morris Toronto  
Manning Frank 922 Sixth av N Y C  
Manning Trio 154 N Wanamaker Phila  
Mantell's Marionettes Airdome Columbia  
Marathon Comedy Four 809 W 23 N Y C  
Mardo & Hunter 2421 Leclaire av St Louis  
Marine Comedy Trio 137 Hopkins Bklyn  
Marshall & Kinner Plankinton House Milw'ke  
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AT THE ALHAMBRA

### A RECORD OF PROGRESS

1st week—on at 9 o'clock

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3rd week—introduced into the chief scene of

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**LATER THE FOLIES BERGERE,  
PARIS, in the Revue**

### BILLY SHARP

(of Sharp and Turek) produced another new dance for me and

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**Big Success This Week (Aug. 12) New Brighton Theatre**

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PRESENTING

## "THE LATE MR. ALLEN"

A Comedy Sketch by BOZEMAN BULGER and MAY TULLY

Direction, **ALBEE, WEBER & EVANS**

TEN CENTS

# VARIETY

VOL. XXVII. No. 12.

NEW YORK, FRIDAY, AUGUST 23, 1912.

PRICE TEN CENTS.





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Big success last season on Orpheum Circuit

Now playing second consecutive season at Maskelyn & Devant's

St. George's Hall, London

# VARIETY

Vol. XXVII. No. 12

NEW YORK CITY, FRIDAY, AUGUST 23, 1912

PRICE 10 CENTS

## DEMOCRATIC COMMITTEE FORMS THEATRICAL LEAGUE

**Organizing the Amusement Trades in Behalf of Woodrow Wilson for President. Al Flynn, of Chicago, Who Brought 25,000 Members Into the National Democratic Club of Illinois, Given Charge of the Campaign to Enroll Professionals.**

Chicago, Aug. 21.

One of the most significant moves in the history of theatricals was made this week when it became known that the Democratic National Committee, acting in behalf of Woodrow Wilson, the Democratic candidate for President, had delegated Al Flynn, a well-known Chicago theatrical man, to organize what will eventually be known as the Amusement Protective League. Incidentally this is the first time the political powers that be have condescended to recognize the amusement trades and solicit their aid in the election of a candidate.

Flynn, who is in direct touch with Wm. F. McCoombs, Wilson's campaign manager, has established headquarters at the La Salle Hotel. He will immediately begin to round up the voting branch of the theatrical profession through the entire country, including, house managers, stage crews, motion picture people and the numerous others indirectly connected with show business such as theatrical merchants, etc.

Four years ago Flynn, until recently proprietor of the Richmond Hotel, a well-known professional rendezvous, was instrumental in calling a midnight mass meeting at a local theatre for the purpose of booming Adelai Stevenson's chances for the governorship of Illinois. At that meeting George M. Cohan, Wilton Lackaye and a number of other theatrical notables, as well as the candidate on the Democratic ticket, spoke to the audience and advocated a closer affiliation between theatrical men and politics.

For the Stevenson campaign, merely a state affair, Flynn enrolled 25,000 members in the United Theatrical-Dem-

ocratic Club of Illinois. His success in that affair pointed out the possibilities of a national move and after a consultation with the Wilson men in Baltimore he immediately returned here to begin activities.

### MANAGERIAL ORCHESTRA.

Pottstown, Pa., Aug. 21.

The Grand Opera House has passed to the management of Diemier & Weidner, who are also musicians. They compose fifty per cent. of the theatre's orchestra. Mr. Diemier is some cornetist; Mr. Weidner is the dandy little trap drummer.

### REHEARSING AT HOME.

Rehearsal of plays and productions filling all available theatres and halls around the city obliged Louis Mann to move his company of eleven or twelve people to his apartment at Riverside Drive and 85th street.

While the company was being drilled Monday in "Elevating a Husband," the bell rang. Mr. Mann answered it. The caller announced himself as "An Exterminator." The company ran to closets and behind doors, believing the visitor was an exterminator of actors. It was explained rodents were what he came after.

### THROWS UP \$600 WEEKLY.

Chicago, Aug. 21.

Amelia Stone and Armand Kalisz, booked on the Orpheum Circuit as an act for the full season at \$600 weekly, have thrown up the engagement, without offering a reason for the cancellation.

It is said the couple have been tendered starring parts in a production.

### MORRISEY LEAVES ORPHEUM.

San Francisco, Aug. 21.

John B. Morrissey resigned as manager of the Orpheum Saturday. He has held the position for twenty-five years. It is said Fred B. Henderson, of New York, will come to the Coast to take charge over the winter.

Mr. Morrissey plans a trip east with his wife. Upon his return here, he says, he will have a theatre of his own, with ample backing, but has not indicated what the policy of the house will be.

It is reported Edwin O. Child will take the management of the Oakland, Orpheum, succeeding George Ebey, who will be transferred elsewhere on the Circuit. Mr. Child is now acting as assistant-manager.

### PAULINE GETS \$10,000.

The judgment obtained by Pauline against William Morris, Inc., is reported settled. The amount the hypnotist recovered in law for breach of contract was \$16,000. The settlement is reported at \$10,400. The Morris corporation was taken over by the Marcus Leew enterprises, including the liability on the Pauline contract. A defense set up in the suit of "Sunday clause" was overruled by the court.

### FIELDS HAS FARCE COMEDY.

A farce comedy with music but without a chorus is an early venture Lew Fields will make. It will be out of the run of the usual Fields productions.

Mr. Fields is understood to be negotiating for Stella Mayhew to assume the principal character of the ten or eleven involved in the play, which is "Nine Lives of a Cat." It may be revised in its book and renamed.

### LEASES RANCH OF 5,800 ACRES.

Los Angeles, Aug. 21.

The Universal Film Co. has secured use of the La Cienga Ranch between here and Venice for one year. The ranch was a part of the Lucky Baldwin estate until recently and covers a total of 5,800 acres.

The Film Co. will transport a stock company to the ranch, an ideal spot for taking movies, because of the elevation and picturesque surroundings.

### NO MONEY IN NEWPORT.

Other than the great quantity of free advertising "The Merry Countess" will receive through playing to-night at Newport for Cornelius Vanderbilt, there will be little in the special engagement for the Shuberts in a money way.

The Vanderbilts are paying about \$4,600 for the show. Only the second act, (ball room scene) will be given, but the entire company will be transported with it. The comic opera is to be condensed into that scene, to run about two hours.

The Casino held \$2,800 Tuesday evening at the opening, with press tickets out. Its full capacity is about \$3,100. There isn't much doubt but that the Casino would have played to that amount for to-night's performance there. With the additional expense of taking the company over, including double salary for the musicians, the Shuberts will do well to break even. But Cornelius Vanderbilt is a big man on "The New York Central Lines," and it isn't every production nowadays that is invited to Newport.

The company will return to New York immediately after the performance, arriving here at 8:30 to-morrow morning and giving the customary Saturday matinee.

The notices in the press of "The Merry Countess" were unusually good. With the Newport escapade given publicity on top of the reviews, the show received a flood of publicity Wednesday morning.

### LACKAYE IN "OLIVER."

Wilton Lackaye will go out with the all-star "Oliver Twist" show, playing Fagan as at first announced.

There was some discussion as to Lackaye's being under contract to appear in the new Eugene Walter's play, "Fine Feathers," but this seems to have been satisfactorily arranged, and a new leading man is being sought for that piece.

### JACQUOT IN FRISCO HOSPITAL.

San Francisco, Aug. 21.

Howard Jacquot, private secretary to Leo Shubert, is still confined in the Haysman Hospital, this city, and may be here for some time yet.

# AMERICAN VAUDEVILLE NOW LIKED IN ENGLAND

## Booking Managers from Other Side Over Here to Secure Acts. Say English People Are Understanding and Appreciating American Acts.

Albert de Courville, booking manager for the London Hippodrome, and Andre Charlot, one of the managers of the Alhambra, London, are in New York looking for American vaudeville turns to supply their English halls.

Mr. de Courville, speaking to a VARIETY representative, said the Moss' Empires, which he represents, were out for American talent. The English people have commenced to "get" the American brand of humor, and his object in the present trip across is to gather in all the available acts he can locate.

Mr. de Courville added English vaudeville turns were very well known, and that to repeat with strong favorites too often had a depressing effect upon business, they had found.

Mr. de Courville has done wonders with the Hippodrome since booking it. He has been quite advanced in programs. It was the Hippodrome where Leoncavallo opened, starting the rage of composers in the London halls. He also made a star out of Mella Mars in the same place. But last week one of De Courville's bookings, Walter Kelly, an American, after having become a big feature at the Palace, switched his allegiance to the Moss hall. Maude Tiffany, who went across the pond for a month, opened at the Hippodrome, and now holds contracts for three years in England.

A reign of American acts will start in England very soon, according to De Courville, and Charlot seems to agree with him.

M. Charlot is looking about for turns to place at the Alhambra, when it re-opens Oct. 15, with a revue. The hall is now closed for repairs. Charlot's partner in the management is on the Continent for the same purpose.

### ANN DANCY A SINGLE.

(Special Cable to VARIETY.)

Paris, Aug. 21.

The French girl, Ann Dancy, is under contract to appear in America alone this coming season, for a tour of Orpheum Circuit time. She will go over some time in November. It is said Martin Beck has agreed to pay her \$1,000 weekly.

### TOURING IN AUTOS.

(Special Cable to VARIETY.)

London, Aug. 21.

Marie Tempest's son, aged 21, has formed a partnership with another Cambridge University man and will run a provincial tour of Miss Tempest's last season's play "At the Barn."

The company will travel in motors.

### "GRASS WIDOWS" OPENING SET.

(Special Cable to VARIETY.)

London, Aug. 21.

"The Grass Widows," adapted from the German ("Schneeglocken"), with music by Gustave Kerker, has been

definitely fixed to open at the Apollo Sept. 7.

Alfred Lester and Constance Drever will have the chief roles.

Edward McKeon, Dorothy Minto and Walter Dowling will be in the cast.

Mr. Lester will play a Russianized cockney.

### HALLS HAVE WINIFRED EMERY.

(Special Cable to VARIETY.)

London, Aug. 21.

Winifred Emery is going to try the halls. The Palace will be her opening port Sept. 2.

A sketch by Major Drury called "The Playwright" is the vehicle.

### MAY BLANEY COMING OVER.

(Special Cable to VARIETY.)

London, Aug. 21.

Sailing with Robert Loraine, who is over to play "Man and Superman," will be May Blaney and Sidney Valentine. The trio leave on the Oceanic Sept. 14.

### HARVEY TROUBLE PIECE.

(Special Cable to VARIETY.)

London, Aug. 21.

Martin Harvey (who is to produce "Oedipus Rex" for the Liebbers in America during the coming season) will appear at special matinees in "The Playboy of the Western World" during his engagement.

This is the piece which caused trouble for the Irish Players last season in America.

### MAUDE IN "LITTLE CAFE."

(Special Cable to VARIETY.)

London, Aug. 21.

"The Little Cafe" will open at the Playhouse Sept. 28, with Cyril Maude in the stellar role.

### LONDON'S PERMANENT CIRCUS.

(Special Cable to VARIETY.)

London, Aug. 21.

C. B. Cochran owing to the success of the circus at Earl's Court, will make a permanent home for the show here, running a circus the year round.

### ACROBAT'S DANCING HIT.

(Special Cable to VARIETY.)

London, Aug. 21.

Frank Mendoza, of the Boisset Family, a famous acrobatic clan, has made a big hit in the revue at the Empire, with eccentric dancing.

### IT OFTEN HAPPENS.

(Special Cable to VARIETY.)

London, Aug. 21.

Oscar Hammerstein's decision to give up grand opera in London, printed in the newspapers this week, bears out the cable printed in VARIETY July 5, which Hammerstein denied at the time, even going so far as to threaten action against a London paper reprinting the statement.

### STOLL'S HEADWORK.

(Special Cable to VARIETY.)

London, August 21.

An attempt to run a come-back on "the Royal Command performance," calling it "The People's Demand Performance," including Chevalier, Marie Lloyd and others (who did not appear on the Command program) has been nipped in the bud by Oswald Stoll, who stated it was a reflection on the Command Committee.

The thing was to be cloaked under a charity motive.

### ESMOND'S PLAY DATED.

(Special Cable to VARIETY.)

London, Aug. 21.

H. V. Esmond's "Young Man's Fancy" is listed to open at the Criterion Sept. 17.

This will necessitate the removal of "Ann" to another theatre.

### BUYS RELEASE.

(Special cable to VARIETY.)

London, Aug. 21.

Alice Lloyd, here on a visit, has succeeded in canceling old contracts for next season at Glasgow, Edinburgh, Brighton, Leeds, Birmingham and Manchester.

The management of the Palace, London, refused to release Miss Lloyd. She was forced to pay a large sum to cancel the dates.

Miss Lloyd sails for America tomorrow (Aug. 22) on the Cedric.

### COMEDIE FRANCAISE MOVING.

(Special Cable to VARIETY.)

Paris, Aug. 24.

It is almost decided that during the time the Comedie Francaise is closed in July, 1913, the entire company will play in London for three weeks. The French national theatre will close to enable the workmen placing in position the new painted ceiling, on which the artist, A. Bessard, has been engaged for some years. As this work will possibly take six weeks, the troupe will appear at the Opera Comique for the remainder of the time after returning from London.

### PARRY AT THE HIP.

(Special Cable to VARIETY.)

London, Aug. 21.

Charlotte Parry, the American protean artiste, opens at the Hippodrome Sept. 9.

### MOULIN ROUGE SHOW.

(Special Cable to VARIETY.)

Paris, Aug. 21.

"The Girls of Gottenburg" will probably be the opening attraction at the Moulin Rouge when the hall opens in October.

### GOOD WINTERGARTEN OPENING.

(Special Cable to VARIETY.)

Berlin, Aug. 21.

The opening of the Wintergarten last Saturday night was a big success. The program, which contains several American acts, is excellent. The Russian Aesthetic dancers were highly successful.

May De Sousa, Gotham Comedy Four, Kajiyama, Pedersen Bros., Naero, Four Norins, Aerial Buds, Maria La Bella and Four Clarks all did very well.

### MAY FIGHT THE "SPLIT."

(Special Cable to VARIETY.)

London, Aug. 21.

The English agents are about to make a stand against the United Booking Offices taking five per cent. of the commission on acts booked.

The Agents Association will probably take the matter up immediately. Agents on this side have been accustomed to draw down the full ten per cent.

In the past few years one or two of the offices have been taking out 2½ per cent., which they charge for collecting the commissions, the agents getting their checks direct from the booking offices.

### "MILESTONES" PRODUCED.

(Special Cable to VARIETY.)

London, Aug. 21.

"Milestones," the sensation of the London season, which Klaw & Erlanger are taking to America, was produced at Southampton by the English company which Klaw & Erlanger have engaged for America.

The second company will play Hamersmith's next Monday.

Joseph Brooks and fifty Americans in London ran down for the opening Monday. Mr. Brooks will return to New York, taking both "Milestones" companies with him Sept. 5, sailing on the Adriatic.

Among the principals going over are Malcolm Cherry, Gwendolyn Floyd and Sibyl Walsh.

### PIRACY LITIGATION DISASTROUS.

(Special Cable to VARIETY.)

London, Aug. 21.

Leslie Stuart, who is in the bankruptcy courts, stated this week that "Florodora" made for him over \$100,000, and he thought he had been cheated out of as much again through piracy.

Mr. Stuart further said he had gotten into the hands of the money lenders through fighting the pirates, and had been compelled to pay ninety per cent. of the law costs, amounting to \$13,500. Borrowed money figured in his liabilities to the amount of \$15,000.

### DOING MODERATELY.

(Special cable to VARIETY.)

London, Aug. 21.

Tucker, the American violinist, opened at the Victoria Palace Monday, and was a moderate hit.

Coate and Marguerite at the Pavilion also did moderately. Marguerite, the girl, is very good.

### "ART AND OPPORTUNITY."

(Special Cable to VARIETY.)

London, Aug. 21.

Marie Tempest's new play "Art and Opportunity" by Harold Chaplin will open at the Prince of Wales' theatre in September.

### HARDING GOES IN "DRAKE."

(Special Cable to VARIETY.)

London, Aug. 21.

Lyn Harding will have the title role in "Drake," the new piece which opens at His Majesty's theatre Sept. 3.

Sir Herbert Beerbohm Tree will not appear at the theatre during the "Drake" engagement. There is no part in the piece suited for him.



# THE HAMMERSTEINS' QUARREL MAY END IN VICTORIA'S SALE

**Interests Said to be Working for Exclusive Management of William Hammerstein for House, Purchasing Oscar Hammerstein's Control. Vaudeville at the Palace with William in Charge Rumored As One Outcome.**

The Hammersteins, father and son (Oscar and William), have quarreled. Everyone who has been around Broadway, 7th avenue and 42d street, within the last two weeks has heard about it. The World over a week ago printed a story, but it was thought "Willie" would return to the management of the Victoria (Hammerstein's) ere this time.

His continued absence has led people who understand vaudeville to say that only the son can make the Victoria as immensely successful as it has been in the past, particularly this summer, the banner one in the history of the house.

There are two stories rampant of what may happen if the Hammersteins do not make up. One is that wealthy theatrical managers have offered to find the money necessary to purchase Oscar's interest in the Victoria, if he cares to sell. Such monies as may be advanced for this purpose will be represented by liens upon the property, which will then be placed under the full control of William.

The other report concerns the Palace, New York. B. F. Keith is said to have fifty-one per cent. of the Palace stock. Keith has wanted to play vaudeville there, but is deterred through the United booking offices franchise held by Hammerstein. This covers the territory the Palace is in. Should Oscar hold onto the Victoria, it is said the Keith people might induce William Hammerstein to manage the Palace, with an interest of a considerable percentage in it.

Willie is mostly at home nowadays. Reports were spread he has been ill. An acquaintance who met him on the street this week told a VARIETY representative Willie said he had never felt better in his life.

The origin of the quarrel between Oscar and his son is unknown around the 42d street corner. That Hammerstein, pere, could possibly have any complaint over the conduct of Hammerstein's theatre is out of the question, say the vaudeville people. This has been the best season in the record of the house the Roof playing to near-capacity all the time. The ice-skating scene conceived by Willie and which has proven the sight sensation of the summer around New York, has in itself attracted sufficient numbers to keep the Victoria at its highest box office mark.

Many believe Willie is more essential to the Victoria than the show. He has created an atmosphere in the house that no other theatre in America approaches. The atmosphere is an attraction in itself. Also a thorough showman who gets results in no unmistakable way, the vaudeville managers

and agents are always ready to concede that Willie Hammerstein in his one lone theatre surrounded by the biggest amusement attractions that can be gotten out, is a marvel of ingenuity in attracting paying patronage, as he has done.

The house is now running on programs laid out by Willie before the rumpus with his parent started. What kind of bills or feature attractions in season will be placed there if he continues absent has been often the subject of conjecture the past few days.

## JANE BOYNTON MARRYING.

Seattle, Aug. 21.

Jane Boynton, who headed Jane Boynton and Co. in a vaudeville sketch, will retire from the stage shortly, to marry Edgar Thomas, dramatic critic of the Seattle Times.

## "WALTZ" WITH VINIE DALY.

Vinie Daly will appear in "The Eternal Waltz." Through arrangement with Martin Beck, Jos. Hart will produce the English music hall number next month. With it goes Mr. Beck's contract for Miss Daly to appear in the operetta.

## ANOTHER 3-ACT GOES.

Chicago, Aug. 21.

Joe Dunleavy and Lou Hanvey will not be seen next season with the offering formerly known as Coakley Hanvey and Dunleavy. Mike Coakley will have two new partners. Hanvey and Dunleavy will go together.

## OLD JOKE PARTS ACT.

The singing and dancing team of De Haven and Sydney separated after their final show at the American Music Hall Sunday night.

The boys have been together for some time. They were singers and dancers until the cruel tempter appeared in the way of a "good joke." The partners are said to have become involved in a dispute as to thought of it first. It was "Why do they call an engine a she?" (Answer.) "Because it takes a man to run her."

## PANTAGES EAST SOON.

Chicago, Aug. 24.

Cook's Opera House, Rochester, starts with Pantages vaudeville Labor Day. The Orpheum, Cincinnati, commences with the same brand Oct. 16.

## SAM ELTON WINS TWINS.

London, Aug. 18.

Twins were born the other day to Mrs. Sam Elton.

It was about two years ago Sam Elton, the comedian, married the widow of Eph Thompson, the elephant trainer.

## "JEW ACTS" ON ORPHEUM.

Notwithstanding the several, announcements made that no "Jew Acts" would hereafter play the Orpheum Circuit, which statements were said at the time to have been caused by Martin Eeck listening to the publicity-gaining plaint of a morbid Rabbi here and there over the route, two Hebrew turns are now on the Orpheum time.

The relaxation of the rule is reported to have been brought about when Sullivan-Considine made a bid for the acts the Orpheum secured. They are Ashley and Lee and Lewis and Pody.

## "CHEESE" TAKEN OFF.

Tuesday "The Wrestling Cheese" did not appear at Hammerstein's. It was said the mechanism of it had failed to work properly, and the act will lay up for repairs.

## AMERICANS ABROAD.

Paris, Aug. 19.

Bert French and Alice Eis opened at Ronacher's, Aug. 15. Ioleen Sisters, wire act, are also on the same bill.

O'Hana San and her company opened in a new electrical act Aug. 16 at the Flora, Amsterdam. O'Hana is due at the Paris Alhambra in October.

## BOATLOAD OF "SINGLES."

Commodore M. S. Bentham of the Bentham Yacht Club returned to the Bentham office in the Bentham Building on Times Square Monday, to attend once more to Bentham's business of booking vaudeville acts in vaudeville.

The Commodore had been out cruising for a couple of weeks, carrying a boatload of "singles" around in the Bentham boat. Most of the singles were men—and Mrs. Commodore was along.

## SOME ACTORS, THESE!

Bellport, L. I., Aug. 21.

The citizens of Bellport are getting up a Round Robin for presentation to Arthur Hopkins and Everett Shinn, who told the church people holding a benefit last Saturday night they could act.

Mr. Hopkins is a producer-manager and Mr. Shinn is an author. The latter wrote "The Moonshiners." The two strangers down here for the summer volunteered to play the sketch for the entertainment of Bellport.

Being a church social, no one swore at the actors (?) while they were acting all over the stage, but several deacons walked out during the performance and tried to kick a hitching post out of the ground.

Bellport doesn't see many good actors, but even at that they got next to Hopkins and Shinn.

## BARD'S OFFER GOES UP.

The offer to Wilkie Bard, the English comedian, made by Max Hart, the American agent, for a few weeks over here at \$2,000 weekly, has been increased by the United Booking offices.

It is now \$2,500 weekly and the stipulated term is eight weeks, commencing around Christmas, when Bard would otherwise appear in pantomime on the other side.

## TANGUAY SHOW OFF.

From reports about this week the proposed Eva Tanguay Road Show, under the management of Joseph M. Schenck, has been declared off. Last week the United Booking Offices let Miss Tanguay know if she went out at the head of the vaudeville troupe the United would "blacklist" her.

The U. B. O. is also said to have sent word to Mr. Schenck and Marcus I. Cew that the big agency did not want them to be up in arms against it by managing Miss Tanguay's tour.

What effect, if any, this had is not known. At the Loew offices this week a VARIETY representative was informed dates wanted for the tour could not be secured to guarantee a consecutive route of matinees and night shows, as had been planned. It was also stated as probable Miss Tanguay would not go out.

Another report was that Tanguay was ready to head the show in face of the U. B. O. "blacklist." Her anxiety to go on the road was said to have been chiefly brought about through the U. B. O. not having offered her over \$1,500 weekly for this season, whereas she had asked \$3,000, and, it was reported, had been offered \$2,500.

Another story was that Miss Tanguay had consulted William Morris about handling her road journey, if she did not travel under the direction of Mr. Schenck. It is unknown whether Morris agreed with Tanguay on the matter.

The general opinion seems to be that the U. B. O.'s influence (if it can agree with Tanguay upon the salary) will be sufficient to keep the eccentric artiste in "United houses," although one point Miss Tanguay makes as to her indifference to a "blacklist" is, that there are any number of musical comedy offers open to her.

Sunday at Beechurst, Long Island, Mr. Schenck vaulted into the hero class. He is living there for the summer. During the day a motor boat spilled its occupants overboard. The lifesavers left a Mrs. Banta, weighing 250 pounds for Joe to bring ashore, which he did with much grace and got his name in all the papers.

## BILLY ALLEN CO. AGAIN.

The Billy Allen Musical Comedy Co., which played forty weeks last year over the Eastern Managers' Association's booking sheet, with thirty people, has again taken to the road.

The company, managed by W. H. Harder, is headed by Allen, and plays various musical comedies on week stands at "pop" prices.

## BAN ON CHURCHILL'S.

The United Booking Offices has placed a ban on Churchill's Cabaret show. An application for acts made to the Casey Agency by the Broadway restaurant man was immediately frowned upon by J. Murdock, of the United, who issued orders no "United" agent could book the Cabaret.

## SAUL ON SHORT NOTICE.

Lester Sheehan and Kitty Glaser sail for Paris this week to open at the Folies Bergere, Aug. 31. Marinelli arranged the booking on short notice.

# NO ORPHEUMS IN TEXAS, SAYS BECK IN CHICAGO

**Announces After Conference with Karl Hoblitzelle that Any Intention to Go South Has Been Abandoned. Palace, Chicago, Opening Labor Day with Vaudeville. Peace and Harmony in W. V. M. A.**

Chicago, Aug. 21.

Martin Beck, during his brief visit in Chicago this week, put to rout the story sent out by him last Saturday that the Orpheum Circuit would invade the four principal towns on the Interstate Circuit, Houston, San Antonio, Fort Worth and Dallas, adding that while he had previously considered entering that particular territory, after his consultation Monday with Karl Hoblitzelle and the other interested heads of the Western Vaudeville Managers' Association, everything had been amicably adjusted and at the present time the Orpheum had no idea of branching out, at least in southern territory.

Incidentally, during Mr. Beck's trip, the existing differences between the "Association" heads and the various managers booking through that agency were settled. As predicted several weeks ago in *VARIETY*, the new season will open up without any troublesome clouds hovering over the horizon. At the Monday conference attended by C. E. Kohl, George Trude, Karl Hoblitzelle and others interested in the adjustment of affairs, it is said the agency question came up, the matter being finally settled by the directors agreeing to the entrance of the ten percenters without asking them to split their commissions with the "Association." This matter was practically the only one remaining in abeyance. With their decision to abolish the "split," everything theatrical out this way looks exceptionally calm.

Mr. Beck also announced that the Palace will reopen with vaudeville Labor Day, playing an Orpheum show. While it was rumored hereabouts that a pooling of the Palace and Majestic stock had taken place, giving the Kohl-Castle Co. an equal interest in both enterprises, Mr. Beck denied that any such move was or is contemplated. Mrs. Kohl, however, has purchased an interest in the Palace, to be hereafter known as the Palace Music Hall. It is rumored also, without confirmation obtainable, that Mrs. Kohl has an option on Herman Fehr's Palace stock.

Incidentally, Beck made it known that the Orpheum theatre in Lincoln owned by the Acme Amusement Co. was endeavoring to break the contract now existing with the Orpheum Circuit. The Lincoln agreement has about two years to run before expiration. The Orpheum people have steadfastly refused to nullify the Lincoln contract and, while it may sound queer, three Chicago agents who have been asked to supply the Lincoln house with attractions, have notified Mr. Beck that under no conditions will they handle the bookings while the Orpheum contract exists.

Mr. Beck left for New York Tues-

day afternoon and will probably return here in time to witness the re-opening of his Palace theatre.

The Orpheum Circuit headquarters in New York will book both vaudeville theatres here—Majestic and Palace. There is a story about that when Messrs. Fehr and Singer were in New York last week with the papers necessary to complete the arrangement Beck declined to place his signature to them until they specifically mentioned the Orpheum should book.

Before leaving New York last week Martin Beck informed a *Variety* representative he had no intention of resigning as general manager of the Orpheum Circuit. His interests in the Circuit, said Mr. Beck, were too extensive for him to consider leaving it.

Asked about his reported productions in the legitimate, Mr. Beck replied he expected to produce quite liberally in connection with others, but would not permit that to interfere with his vaudeville duties.

When questioned regarding the policy of the New York Palace, Mr. Beck asked to be excused from giving any answer or discussing that house.

"The Lady in the Limousine," the A. H. Woods play which Mort Singer was to have produced for the Palace, Chicago, will have a joint production by Messrs. Woods and Singer after election.

## MAX HAYES AN AGENT.

Another agent for the United Booking Offices "floor" has been uncovered in Max E. Hayes, formerly of the Jo Paige Smith office. Mr. Hayes will shortly open an office of his own in the Putnam Building, where also Floyd W. Stoker, likewise a late Smith henchman, will be located.

With the order in the U. B. O. that no agent should have more than one representative on "the floor," Messrs. Hayes and Stoker applied for leave to branch out for themselves. This was granted upstairs and down.

This week Mr. Hayes placed the "Chink quartet" which Tony Lubelski carted eastward, at Shea's, Buffalo, where the four Celestials are headlining.

## GLOBE NO. 6 THEATRE.

Los Angeles, Aug. 24.

The Globe Amusement Co. has taken over the theatre on Frazer's Pier, Ocean Park, and will continue the present policy, renaming the house Globe No. 6. Pictures is the present policy, with high class road attractions booked in Sundays. J. M. Boland, former lessee and manager, has been retained in charge. He accepted stock in the Globe Co. for his interests.

## HENDERSON SUES WILLIAMS.

A suit to recover \$100,000 from Percy G. Williams has been started by Fred B. Henderson, the Coney Island manager.

The action is the outcome of the proposed deal through which Martin Beck and associates were to have taken over the Williams houses in New York.

These were finally secured by the present B. F. Keith New York Theatres Co.

Mr. Henderson alleges he promoted the Beck-Williams matter to the point where the papers were presented to Williams for signature, and that the latter declined to sign them, after having authorized Henderson to bring about the transfer.

## MANAGER TALBOT HURT.

St. Louis, Aug. 21.

Frank Talbot, proprietor of the Hippodrome, while crossing the stage Monday morning at rehearsal, fell and fractured his right arm.

## LOUIS WESLYN ACTING.

Louis Weslyn, the author, will shortly produce a musical act, "Cupid's Ladder," appearing in the new skit himself, with Rhoda Nickells.

## RIOT OVER FIELDS' ACT.

The Shubert theatre (Loew), Brooklyn, billed for all of this week Lew Fields' "Fun in a Barber Shop," displaying the name of the producer on the paper.

Monday morning at eleven the police reserves of the Bushwick station were called out to handle the crowds in front of the house. The people had gathered early, and grown riotous before the theatre opened, some going so far as to break in a door to gain admittance. Before noon 2,700 tickets were taken, leaving a large number waiting for seats to empty within.

## A LEMON CONNECTION.

Paris, Aug. 16.

Martial Boyer, the manager of two popular Cabarets in Paris, has been decorated by the French Government with the "Merit Agricole."

The connection between a sing-song cafe and agriculture is not apparent, unless it is the handing out of lemons.

## "CLUBS" PROMISING WELL.

According to the statements of several club booking agents, this coming season has every indication of being far better than last year.

It seems as though quite a number of clubs practiced the economy thing last season and got along the best they could on very little talent at very little money.

The books of several agents show more activity than at this time a year ago.

## MANY SHOWS BAD FOR VOICE.

Leslie Morosco, while playing the Twenty-third Street theatre last week, lost his voice on Thursday and was obliged to cancel the engagement.

The number of artists losing power of speech on the stage is said to be much larger this season than in a long time. Too many shows daily seem to be the cause.

## S-C SHOWS IN PHILLY.

Philadelphia, Aug. 21.

An understanding has been reached between Chris O. Brown, the Sullivan-Considine booking manager, and Fred Nixon-Nirdlinger. Under it some of the S-C acts will play at the People's, Nixon and Point Breeze theatres in this city for full week stands, before starting off on the S-C western tour.

The understanding has not been reduced to writing yet.

Mr. Nirdlinger stated the arrangement would give the S-C office an opportunity to book an act in New York, Philadelphia, Baltimore, Washington, a split week, then Pittsburg and thence into Cincinnati, where the regular S-C western route would be taken up.

## CHASE'S NEW HOUSE OPENS.

Washington, Aug. 21.

P. B. Chase's new vaudeville theatre opened Monday. The local papers gave it much space.

A mishap on the first program was the disappointment of Arthur Deagon, who, through a booking confusion, thought he was at Washington next week, so went to the Temple, Rochester, this week instead.

Jack Hazzard was despatched here to fill in.

## NEW HOUSE NAMED.

Dayton, Ohio, Aug. 24.

The new Hurtig & Seamon "big time" vaudeville theatre opening here September 2, has been named the Colonial.

## MAYOR'S WIFE AT KEITH'S.

Boston, Aug. 21.

Mrs. George A. Hibbard, wife of the late Mayor of Boston, who made a success on her first stage appearance with the stock company at the Majestic last season, is booked for Keith's next week.

Despite she is a grandmother, her ingenue work in stock was pronounced very satisfactory.

## ANOTHER BRONX "SUNDAY."

When the new combination legit theatre of Cohan & Harris opens in the Bronx, the Sundays will be devoted to vaudeville, supplied by Feiber & Shea, who have the contract to take over the theatre on that day. The firm also runs Sunday shows in season at the C. & H. Grand Opera House.

With the new house playing variety the Bronx will only have in part for its Sabbath entertainment, the Bronx, National, Metropolis, Miner's, Prospect, McKinley Square, Wadsworth, and a few other theatres not yet completed. The new Cohan & Harris theatre may open Dec. 1.

## SADA WANDER.

Sada Wander, the subject of the cover illustrations this week, is playing in "The Beauty Shop," a musical comedy sketch, where she is assisted by George Stone.

This is Miss Wanda's first appearance in vaudeville. She is a clever little girl, and the act has been scoring a decided success in all houses they have played. It will shortly make a bid for the biggest time.

# SEASON'S FIRST FEATURES IN KEITH-WILLIAMS HOUSES

**Edna Goodrich, Virginia Harned, Eddie Foy and Stella Mayhew Among the Headliners. The Keith Co. New York Staffs**

The headline features for the season's opening in the five former Percy G. Williams theatres in Greater New York, which will play "big time" vaudeville as of yore, but under the B. F. Keith name, have been selected by Edward Darling, who books the programs for the houses, assisted by Harry Mundorf.

The Colonial, the principal Williams vaudeville theatre in point of importance through location (although Williams' Orpheum, Brooklyn, was always the biggest money maker) opens Sept. 9, one week after the others.

At the Colonial for the first bill the premiere attraction will be Edna Goodrich in a sketch, her first vaudeville appearance.

At the Alhambra Labor Day Eddie Foy and Family and Stella Mayhew and Billie Taylor will be the features. The Orpheum Brooklyn (Sept. 2) will have Virginia Harned in a sketch as the top line. At the Bushwick, Brooklyn (Sept. 2) will be the juvenile production of "Pinafore," and at the Bronx (Sept. 2) Agnes Scott and Henry Keane will likely go in the lights for the first time as the big card.

The Union Square, while not a "Williams house," will be booked by Mr. Darling in conjunction with the other Keith New York theatres. The Tempest and Sunshine production is apt to headline at the Square for the regular season's opening. Lucy Daly may be an added feature.

The house staffs for the various "Williams houses," as prepared by John J. Maloney, who is occupying the position of general manager of the chain (with E. F. Albee general manager of all Keith enterprises), are: for the Colonial—Ralph Edmunds, manager; William Freeman, treasurer; Bud Burke, stage manager; Julius Lenzburg, leader.

Orpheum—Frank Kilholz, manager; Frank Gerard, treasurer; John Hall, stage manager; Louis Reinhardt, leader.

Alhambra—Doc Breed, manager; Edward O'Neill, treasurer; Fred Knuth, stage manager; Robert Roberts, leader.

Bronx—Harry A. Bailey, manager; James E. Peppard, treasurer; Evan Thomas, stage manager.

Bushwick—Ben Blatt, manager; Chas. Dowling, treasurer; William Burk, stage manager; Alfred Byrne, leader.

At the Greenpoint, Crescent and Gotham stock companies will hold forth under the Maloney direction for the Keith company. Frank E. Whitteck will be the new manager for the Greenpoint, Lew Parker remains at the Crescent and Pauline H. Boyle has the Gotham.

Several members of the respective staffs are holding over from the Percy G. Williams reign. Messrs. Kilholz,

Blatt and Parker are the managers among this number, with all of the stage managers retained, as well as the orchestral directors. Messrs. O'Neill and Gerard were treasurers of the Williams houses they have been re-engaged for. Mr. Edmunds, appointed to the management of the Colonial, is a stranger to vaudeville.

Or the former Williams managers Dave Robinson has made no plans for the winter; Victor and Harold Williams are sons of "P. G.," while William Masaud is also a relative of the former magnate. Frederick Rosebush, late manager of the Bronx, and one of Mr. Williams' oldest employes, has been retained by him as private secretary.

Mr. Maloney has an office in the Putnam Building. Walter J. Kingsley, who has been appointed general press representative for the Keith theatres, will make his headquarters at the Colonial theatre. William C. Masson is general stage director.

## "FIFI IN PARIS" NEW.

At Henderson's, Coney Island, next week, G. Defeo will present a pantomimic act with nine people named "Fifi in Paris Life." The title is expected to prove alluring on the billboards.

The act is playing vaudeville under the direction of Floyd W. Stoker.

## NATIONAL'S MANAGER.

Boston, Aug. 21.

G. A. Haley, of Woonsocket, R. I., has been appointed the new manager of the National (Keith's). He begins his duties Aug. 26, when the house opens for the season.



MAYBELLE FISHER.

The clever American prima donna who has been meeting with enormous success over the Pantages Circuit in an act produced by her husband and personal representative, FRED ZOBEDIE. Miss Fisher is accompanied by OLIVE WALLIS at the piano.

## CONSOLIDATED ADDS TWO.

The Consolidated Booking Office has annexed a new circuit to its chain. Edlestein & Relkin is the name of the new firm, with two houses now building in New York City.

One is the Mt. Morris theatre, seating 1,500, at 116th Street and 5th Ave. It will open Sept. 15, and be in opposition to the new Albert E. Lowe Fifth Avenue theatre at 110th Street, which started last week, booked by the Prudential Agency.

The Second Avenue theatre at 2nd avenue and 1st street will also start Sept. 5. The house is the second of the E. & R. circuit and is divided into two parts. The lower floor theatre, seating 2,500, will play "Yiddish" drama, while the roof, with a seating capacity of 1,400, will play vaudeville. Second Avenue will be opposed by the new Marcus Loew theatre now building on the site of the house in which Marcus was born at 2nd avenue and 5th street. The new houses will play the same grade of bills as the Moss & Brill and Cunningham & Fluegelman theatres, "splitting" the week with them.

During the week the Consolidated expected to decide upon an office manager for the agency. It is still being reported that Jules Delmar may go over to the Consolidated if released from his contract by the Shuberts. As the latter have now only the future productions of the winter to provide acts for and the Sunday shows at the Winter Garden, New York, it is more than likely that some arrangement may be made with them regarding Delmar's contract to handle the Shuberts' vaudeville calling for a high figure, too high to attend to these matters only, with no other variety shows for the Shuberts in sight.

## SECOND-HANDED HORSESHOE.

A suspicion commences to fasten itself among tenants of the Fitzgerald Building Monday that someone had slipped over a second-handed floral horseshoe as a "Good Luck" offering to the new Consolidated Booking Offices.

The horseshoe occupied a conspicuous spot in the agency's quarters. Investigation revealed Freeman Bernstein had sent the display, with his compliments. A close inspection of the horseshoe disclosed it was the collection of flowers delivered to Bernstein two weeks ago, when he entered his new suite in the same building.

Owing to the rush of his business affairs and to save time, Mr. Bernstein has had some "I. O. U.'s" printed, with his name and office address at the head. He does not sign them himself, but requires that "quick touches" shall place a signature at the bottom of the form. The "I. O. U." blanks are very pretty, resembling an application for certificates of stock.

## WARRANT FOR IMPERSONATOR.

Los Angeles, Aug. 21.

One Mr. Hudson, alias Ringling, who is wanted badly by the Baltimore authorities to answer to a charge of bigamy, is believed to be George F. Shepherd by the local police. An arrest warrant was issued in Baltimore Monday for the man.

## VAUDEVILLE EPILAUGHS.

By WILLIAM JEROME.

By playing towns not on the map,  
I know I'll turn into a yap.

When I came on in Louisville,  
The lights went out and all was still.

The orchestra in Hackensack  
Said naughty things behind my back.

I opened once in Olean,  
With Billy Van—to just one man.

Along Broadway the greatest card,  
Is Horse-Shoe Dillyn—J. Bernard.

In Painted Post we couldn't play.  
The opera house was full of hay.

For what I got at Brighton Beach,  
Dave handed me a curtain speech.

When I went off in Kankakee,  
A steam pipe started hissing me.

The only thing for me to do,  
Is try and grab a burlesque.

## UNDERGROUND PICTURE PLACE.

Paris, Aug. 18.

Brussels has received an offer to permit a picture theatre under the Square Rogier (in front of the Midi railway depot and the Palace hotel). It is proposed to construct a hall 24 feet deep, cover it over and leave the Square open to the public as before. A museum is also comprised in the proposed enterprise.

## "JUBILEE" FOR NEW ERA.

Chicago, Aug. 24.

All along the line of the Sullivan-Considine Circuit the week of September 2 will be labeled "Jubilee Week" to celebrate what the S-C people are pleased to call the new era of vaudeville in the west, inaugurated by them with the present season.

## NEW TEAM FORMED.

The engagement of James C. Morton and Ralph Austin to play opposite each other in the new Gertrude Hoffmann Revue has resulted in the two men deciding to become a team, although having signed individually with the show.

## JACK FLYNN AN AGENT.

Another vaudeville booking agency will be opened around Labor Day, when Jack Flynn, formerly manager of Young's Pier, Atlantic City, commences business.

## BOOKER BREAKS AN ARM.

The man of many mishaps, sometimes called Frank Vincent, had formed the horseback-in-the-morning habit while up Mt. Vernon way. Last Saturday Mr. Vincent and the horse separated. As the animal continued, Mr. Vincent found he had gotten in on the ground floor, though at the cost of a broken arm.

It will be a week or two before the fractured member will mend. Since Mr. Vincent lived in Mt. Vernon almost everything has happened to him.



# WHITE HEAT FEELING EXISTS WITH SHUBERTS AND U. B. O.

**Started Over Shuberts' Vaudeville Announcement and Intensified by High Prices of Acts for the Shubert, Utica. E. F. Albee Reported "Sore" at Marcus Loew.**

Utica, N. Y., Aug. 21.

There is said to be a warm exchange of correspondence going on between the Shuberts and the United Booking Offices over the high prices of acts booked for the Shubert, this city. The house is operated by the Shuberts, with vaudeville programs provided by Wilmer & Vincent through the United.

The Shuberts are said to believe it is a peculiar condition that just at the opening of the season after the many reports of the United "cutting salaries," that the Shubert shall have been flooded with turns all receiving from \$25 to \$50 each over what was paid last season.

The hills at the Shubert will cost from \$250 to \$400 more weekly, if the high-price-act-program keeps up, than the shows at the house did last season.

The Shuberts have been reported as intimating that all did not seem above-board in the local vaudeville situation. While they have never previously criticized or interfered with the billing or the booking of the shows, the prospects of high priced bills are apt to bring about a disturbance between the parties.

A story here says that the United replied to a letter from the Shuberts, commenting upon the Utica outlook, by saying that if the acts were high, they (Shuberts) could blame themselves, as through the announcements they intended playing vaudeville, all acts raised their salary.

A story has been going up and down Broadway that the Shuberts and the United were almost at the point of an open break. The reason was not known, although the Utica despatch explains it. Heretofore the United and the Shuberts have kept an outward appearance of friendliness, but the vaudeville agency never missed a chance to slip something over on the Shuberts if opportunity arose.

The Shuberts are interested with B. F. Keith in the Grand Opera House, Syracuse, which plays big time vaudeville. The Syracuse house ran \$24,000 behind last season, as against the previous year. A new house Keith had planned for Syracuse remains unbuilt. A short while ago the Keith people were reported to have asked the Shuberts to contribute \$50,000 toward the construction of the Syracuse theatre. The Shuberts side-stepped.

E. F. Albee is also reported incensed against Marcus Loew, principally because Mr. Loew did not coincide with him on his proposal to merge the Family Department with the Loew Circuit. Besides that, Loew afterward agreed with Sullivan-Considine to establish a joint booking office in New York City. This Albee thinks is a slap that hurts.

While there isn't much doubt but that the United Booking officials are

losing more than their usual shortage of sleep in trying to find a way of retaliation that will not backfire, both against Loew and the Shuberts, the only way known to the agency is the "blacklist," and, according to report, Mr. Loew will "stake" the United if they will issue a "blacklist" against him. In the reward that the United could secure for this, other "outside" circuits would join in.

## PRUDENTIAL GRABS SOME.

The Prudential Vaudeville Exchange has taken several houses belonging to the Family Department of the United Booking Office, the Academy of Music, Pottsville, and the Palace, Hazelton, Pa. now being on their books.

The Pottsville house reopens Sept. 2, while the Hazelton theatre opened up this week.

The Orpheum, Kingston, opens next Monday with five acts and pictures booked in by the Prudential.

The Nesbitt, Wilkes Barre, is under way with "pop" this week.

No definite step had been taken by the Prudential up to Wednesday for a new booking affiliation. The negotiations with the U. B. O. were still pending. It was reported also the Consolidated Booking Offices was in communication with the Prudential people.

There appears to be a general fear of tying up with the bigger agency amongst the smaller. The smaller agencies think they will lose their identity in the larger office and eventually become submerged altogether.

Walter Plimmer main booker of the Prudential, who has been carrying on most of the negotiations stated Wednesday that any rumor of a combination with the United would be emphatically denied. This seems to settle matters for earlier in the week Mr. Plimmer was non-committal in the matter, even partly admitting that negotiations had been started. Mr. Plimmer further stated that he was in the offices of the United several days trying to secure a franchise for the Broad St. theatre, Trenton, to receive acts from the Family Department. His efforts were not successful and the house will play a season of stock opening Labor Day.

## STORMY WEATHER KEEPS UP.

(Special Cable to VARIETY.)

Paris, Aug. 21.

The weather continues on its stormy way. Although the open air amusement resorts are again open, the definite closing date has been set for Aug. 31.

The weekly some time ago reported as working on an expose of a big New York booking agency is now said to have all the data necessary, and will shortly publish it.

## TRI-STATE CIRCUIT.

Pittsburgh, Aug. 21.

Thirty small time vaudeville managers of Pennsylvania, Ohio and West Virginia met here last week and organized the Tri-State Vaudeville Managers' Association.

Officers elected were: President, T. W. Duffy, Clarksburg, W. Va.; first vice, V. O. Woodward, Sandusky; second vice, J. L. Bartram, Charleston; third vice, C. Frantz, Marietta, O.; secretary, Ed. Salter, this city; treasurer, J. Fenimore Lee, New York; board of directors, J. A. Moore, Wheeling; Chas. Fox, Vandergrift, Pa.; T. Titus Kenyon, Harry R. Polack, Pittsburgh; Samuel Hanauer, Beaver Falls; J. Buttermore, Scottsdale; G. G. Couch, Carnegie, Pa.

Each manager put up a \$500 bond as guarantee he would live up to his Association contract. The initiation fee was \$25.

Harry R. Polack was named as general manager with power to book for the Association members.

The Association has the following theatres: Nine theatres in Cleveland; Opera House, Sandusky; Hippodrome, Marietta, O.; Orpheum, Wheeling; Victoria, Clarksburg; Colonial, Fairmount; Opera House, Weston; Opera House, Salem; Opera House, Buchanan; Camden, Parkersburg; Victoria, Charleston, W. Va.; Geyer Opera House, Scottsdale; Keaggy, Greensburg; Oakford Park, Jeannette; Casino Theatre, Vandergrift; Opera House, Leechburg; Grand, Carnegie; Arcade, Carnegie; Kenyon, Allegheny, Pa.; Kenyon Opera House, Pittsburgh (in construction); Thomas, Sharon; Savoy, Beaver Falls; Auditorium, Belle Vernon; Auditorium, Johnstown; Opera House, Somerset; Arcade, Connellsville.

The Association will have offices in Cleveland, V. O. Woodward in charge; Clarksburg, J. W. Duffy, manager; New York, I. J. Patrick, manager, with general headquarters here.

## MILLER HAS PLAZA.

Philadelphia, Aug. 21.

W. Miller has secured the lease of the Plaza theatre for a period of twenty years. He takes possession immediately and will start work of improving the house Monday.

It is expected to be ready about Christmas time, or possibly earlier.

"Pop" vaudeville along the lines followed by the William Penn (also Miller's) will be the policy. No booking arrangements have been made as yet.

The rental price was not made public, but it is believed to be \$15,000 yearly. Charles E. Oelschlager, representing the stockholders, transferred the theatre.

## TRAVELS TO STAGE PIECE.

(Special Cable to VARIETY.)

Paris, Aug. 21.

Dodson, the stage manager of the Adelphi theatre, London, will arrive here shortly to produce "The Quaker Girl," which opens the Olympia in October.

M. S. Knight, formerly in Richmond, has taken the charge of the Casino, Washington, for S. Galeski. It is a promotion.

## COURT SCORES U. B. O.

In deciding a demurrer entered against the complaint served on the United Booking Offices in the action of Amann and Hartley for \$30,000 damages for having been placed upon the U. B. O. "blacklist" of a couple of seasons ago, Judge Lehman, before whom the motion was argued, scored the big time vaudeville agency in his decision, handed down last week.

The demurrer to the United's answer was granted, with \$10 costs. This means in effect that if the United does not appeal or serve an immediate answer the judgment of \$30,000 asked for by the defendants would be entered against the U. B. O. on the pleadings.

It is understood the United will appeal from Judge Lehman's decision in a further attempt to "stall" the issue in this action. The "stalling process" is to tire the plaintiffs, according to the opinion prevailing among the theatrical legal lights, who believe the United does not want to go into the courts in this case on its merits. The trial of the action would mean an opportunity for the actors' attorneys to exhaustively examine the defendant's officers.

Dennis F. O'Brien and M. L. Malevsky appear for Amann and Hartley. Maurice Goodman is the attorney for the U. B. O. If a judgment against the U. B. O. in this action were finally to be given through the action of the "blacklist" the United maintained the United undoubtedly would have actions brought against it through other sufferers from the same "opposition sheet," approximating at least three millions of dollars, according to a conservative estimate.

The "blacklist" or "opposition sheet" was circulated each week in the United Booking Offices, without other comment than the date of the first day of the week made by a rubber stamp.

The full decision of Judge Lehman's follows:

The gist of this action is an unlawful combination by which the plaintiffs are deprived of their right to exercise their lawful trade. It is well established that the mere allegation of an unlawful conspiracy or combination is a mere conclusion of law, and that a defendant admits only the allegations of fact from which the conclusion of an unlawful conspiracy may be drawn. In this case these facts are: (1) An agreement by defendants that they would prevent any actor or actress from exercising their lawful trade and earning livelihood in the vaudeville profession for any reason whatever incurred the illwill of the defendants or either of them; (2) the defendants thereafter entered and controlled a monopoly of all the vaudeville enterprises in the United States of America; (3) thereafter they circulated certain sheets among all vaudeville enterprises and interests, upon which sheets were placed the names of each and every actor or actress who had incurred the illwill and enmity of the defendants, and the defendants caused their names to be inserted upon the said blacklists; (4) the plaintiffs have applied for work to the various and respective vaudeville managers and enterprises throughout the different States of the United States, but were unable to obtain employment by reason of these acts of the defendants. It seems to me that these allegations sufficiently set forth a cause of action. It is true that no person is bound to employ a person whom he dislikes, but a combination of persons in control of a monopoly of any trade, whereby they agree that any person incurring the illwill of some of them shall not be employed in his own trade, is a malicious infringement of the rights of others and is an unlawful combination. The complaint shows not only these facts, but that in pursuance of the purposes of the combination the defendants circulated lists of names of the persons incurring their illwill amongst the interests controlled by the defendants, and that the names of the plaintiffs were included in these lists, and as a result the plaintiffs could obtain no employment. The plaintiffs' motion for judgment on the pleadings is therefore granted, with \$10 costs with leave to the defendants to serve answers upon payment of taxable costs to date.

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The Melnotte Twins will appear as a "sister act."

Harry Von Dell is being sued for divorce by his wife, Florence Craig.

C. H. Miles, the vaudeville man, left for the west last Sunday for a week.

Lena Herbert has been engaged for one of Charles Frohman's new companies.

Stock gave over at Poli's, New Haven, Saturday. The regular vaudeville season will open Sept. 2.

Reynolds and Donegan sailed Tuesday for a trip of several months abroad.

Perdersen Bros. were booked for England by Max Hart; for the Continent by H. B. Marinelli.

Willis Lewis Robard has received a 10-pound boy in his home at Weehawken, N. J.

Charles K. Champlin and his stock players are now rehearsing and will open in the east Aug. 26.

Henry Miller has changed his opening date in "The Rainbow" to Aug. 31 at the Broadway, Brooklyn.

Irene Franklin will play Morrison's, Rockaway, next week, having been obliged to cancel for this week, due to illness.

The wife of George Roberts, contracting agent, has entirely recovered from a serious operation performed by Dr. Babcock, of Philadelphia.

Henry W. Savage departed for London Wednesday to attend the opening of "Everywoman" at Drury Lane Sept. 12. He will be gone about six weeks.

Nancy Boyer has started a road tour at the head of her own stock company.

Keth's, Toledo, will not reopen with vaudeville until Sept. 23.

The Orpheum, Kingston, N. Y., opens with Prudential vaudeville Aug. 26.

The Myrtle-Harder Co., with new pieces and new scenic equipment, opened its season at Cortland, N. Y., Aug. 19.

Eddie Redding and Maud Truax (Mrs. Redding) have been engaged for A. G. Delamater's "The Angelus," which he produces Labor Day.

Maude Adams in "Peter Pan" will open at Charlotte, N. C., Oct. 7. Charlotte Turek has been engaged for the company.

Cosmo Hamilton, author of "The Blindness of Virtue," will arrive in New York Sept. 7, to go ahead of the show William Morris will manage.

John T. Ray will produce a new act this season by Herbert Hall Winslow. Grace Hillard will assist Mr. Ray in the piece.

"The Newlyweds and Their Baby" will be the first of the Leffler-Bratton shows to take to the road, opening Oct. 5 in the east.

Minnie Warner and Genevieve Gannet returned to Chicago last Saturday after spending a vacation in New York.

Dorothy Burman, of the Martinelli office, says she is going to be married, but won't tell the name of the other party, if she knows it.

Not having worked since April 13, the Three Keatons at Hammerstein's, Monday afternoon, found themselves out of breath. Joe didn't have enough left to say "He's got to behave."

Madge Tyrone, last seen in "The Wife Decides," has been engaged to play the leading feminine role in "The Common Law" (C. Co.), which A. H. Woods is forming.

Owing to the continued serious illness of Sam P. Dessauer, who was to have gone ahead of Cliff Gordon's "Life's Shop Window," he has been obliged to resign.

Alex. Carr struck and killed a four-year-old girl with his machine Aug. 14 at Second avenue and First street. Mr. Carr, who was driving the car, is said not to have been at fault.

Kirk Brown formed a company for the road and opened last week at Bridgeton, N. Y. Brown will play eastern territory for some weeks to come. He is playing leads himself, but has some new supporting people.

Billie Reeves has been placed in his single act for a tour of the United time through the Marinelli agency. He is at present playing on the Continent. The American time starts Oct. 14 at Shea's, Buffalo.

George Gottlieb will book the Palace and Majestic in Chicago when the former opens Labor Day. At present Mr. Gottlieb is filling ten bills weekly in the Orpheum headquarters, New York.

William H. Crane will sail for New York Sept. 12, opening at Wilkesbarre, under Klaw & Erlanger's direction, Sept. 30. Mr. Crane will have the same company as last season.

Ilka Marie Diehl, last season ingenue with Chauncey Olcott, has been engaged by Charles E. Blaney to head the "No. 2" company of "One Day," which starts over the Stair & Havlin time Sept. 2.

The new Wilmer & Vincent theatre at Harrisburg, to be known as the Colonial, will open under the local management of C. F. Hopkins about Oct. 1. "Pop" vaudeville at 10-20 will be installed.

A new quartet, the Four Entertainers, comprising Messrs. Renaud, Balliett, Pinckney and Livings, has come in from the west for a fling at the New York houses. Pat Casey will handle the act.

Daniel Gold, hailing from far away Japan and who played in "Get Rich Quick Wallingford" last season, has been engaged by William A. Brady for a part with one of his road companies of "Bought And Paid For."

May Ward will be the week's headline at the McKinley Square, commencing Labor Day, and hold the same position at the De Kalb, Brooklyn, the week following. Freeman Bernstein made the booking.

Billy Markwith, with the Six Brown Brothers musical act for five seasons, has left the turn and will play vaudeville dates alone. Another musician has taken his place with the Browns, who will travel with the Primrose & Dockstader minstrels this season.

The Shubert office denies the road tour of "Sumurun," which played at the Casino last season, has been abandoned. The show is expected to start the new season the latter part of September, playing the principal cities of the east and west.

The Royal Troupe of Japs from the Barnum-Bailey show has been booked in vaudeville by Charles Pouchot, who has charge of the winter time of the act. Charles Bornhaupt placed the Jap wrestlers with the circus for two seasons.

The Three Athletas will return over here, opening Nov. 18 at Detroit. The act is under direction of Max Hart. He also directs Mack and Orth, who will come back from the other side in September. Frank Orth married one of the Athletas last year.

Perry Golden has been engaged for the title role in the first company of "Freckles," which A. G. Delamater announced opened Aug. 19. Helen Judson has also been signed. Delamater claims five companies will be sent out this season.

I. Samuels is now with the United Booking Offices.

C. D. Willard sailed Wednesday with one of his "Temple of Music" acts for a tour of the Moss Circuit, England. He took along six girls, three mechanics, three special sets of scenery and fifty-four trunks. B. A. Myers arranged Willard's bookings abroad.

Roger Barker was obliged to forego the male lead in the road production of "Kindling," which George Gatts, Chicago, will make, owing to the prolonged illness of his wife. Barker was slated for the role created by Byron Basley, who will again be with Margaret Illington next season.

Pen Kennedy, years ago of Kennedy and Larkell, who claims he is penniless, friendless and about to die of consumption, is in the Tuberculosis Infirmary Ward, Blackwell's Island, New York. He would appreciate fruit, papers, books or any contributions.

Miss Santoro, a dark-eyed young woman, has become secretary to H. Whitman Bennett in the Shubert press department. Miss Santoro was formerly engaged by Arthur Hammerstein. Her advent into the Shubert office routine started something there among the feminine contingent.

Sheehan, Adams and Schoaff, the big noise in the Cabaret at Shanley's for the past eighteen weeks, will take a two weeks' holiday, starting Sunday, and will then return to take up an indefinite run at the same stand. The boys turned down an offer of twelve weeks on the other side, but may accept vaudeville time here in connection with the Cabaret work.

Ned Finley, with Charlotte Walker in "The Trail of the Lonesome Pine," will tour the Sullivan-Considine circuit when his season with "The Trail" finishes. "Blackmail," a one act playlet by Richard Harding Davis, will be the vehicle used by Finley. The sketch was seen last season on the Orpheum Circuit. The western trip will commence in May, 1913.

The Lloyd Weekly News (England) prints the following:

Dubois, a young mechanic of Bellegarde, was returning home from work along the bank of the Rhine when he heard cries of distress, and, seeing a woman struggling in the swollen stream, he plunged in and swam towards the bank with her. As he gained a footing Dubois discovered he had saved his mother-in-law, with whom he had been on bad terms for a long time. He threw the woman in the water again and walked away swearing. Fortunately, at the first cries for help, a boatman had put out into the river, and he picked up the woman, who otherwise would have been drowned, and her son-in-law would probably be now in prison on the charge of manslaughter.

# "SOUVENIR PROGRAMS" SOLD NOW IN SHUBERT THEATRES

**Comstock & Gest Pay \$60,000 For Privilege. English Idea Transported To New York. No Advertisements Carried**

The program privilege has been lost to Strauss for the coming season and several beyond in the Winter Garden, Daly's, Casino, Lyric, new Weber & Fields Music Hall, and the two new houses on West 44th street. All are Shubert houses.

Comstock & Gest will supply the theatres with the announcement books. The firm is reported as paying \$60,000 a season for the lot.

The English idea of selling programs instead of free distribution of them has been inaugurated by Comstock & Gest. It was first placed in practice this week at the Casino, where "The Merry Countess" opened Tuesday night. No advertisements were carried, other than a page of the Shubert attractions and the book was called "Souvenir Program." Of few pages, it is handsomely illustrated by theatrical celebrities (Shubert stars). The two centre pages were employed to liberally display the names of the characters and players of the piece.

In London it has been customary to retail the program at six pence (twelve cents) in the legit houses. The West End music hall charges the same price. In other halls three pence (six cents) is the price. In London, however, advertisements are inserted.

Comstock & Gest have had the program privilege for the Hippodrome since the Shuberts assumed control. The price per gram there has been ten cents also.

## IN JOHN MASON'S SUPPORT.

Martha Hedman, a young leading woman, for some seasons at the Royal Opera House, Stockholm, is in New York to attend rehearsals of the John Mason company, which opens Aug. 29, at Buffalo, in "The Attack."

Sydney Herbert is an important member of Mason's support.

## CALVE COMING BACK.

Paris, Aug. 18.

Emma Calve is returning to America this winter, when she will undertake an extended tour, playing her greatest role, "Carmen."

## GOODWIN WILL RECOVER.

Los Angeles, Aug. 21.

The condition of Nat Goodwin, who was dashed upon the rocks in an effort to reach shore in a canoe from his yacht (after being warned by the skipper it was impossible) is not as serious as at first reported. His recovery is expected in a few weeks. Goodwin's theatrical engagements have been indefinitely postponed.

Edythe Chapman in Bernstein's play, "Israel," will be next week's substitute attraction at the Belasco theatre.

## "READY MONEY" FOR BERLIN.

"Ready Money," the James Montgomery comedy which scored in Chicago and London and which opened in

New York Monday (receiving splendid treatment by the press), will probably be produced in Berlin and Paris during the coming season.

Hans Bartsch, representative of the Felix Bloch Erben play brokers of Berlin, is making the arrangements.

## WOODS CALLS "TAXI" OFF.

When all has been cut and dried for a London production of "The Girl in the Taxi" to be made, A. H. Woods suddenly decided that he would abandon its foreign presentation.

Now it leaks out that Woods had sold an interest to G. S. C. McLellan, the author of "The Pink Lady," who in turn disposed of his holdings to the Hugo Baruch company, Berlin.

The Baruchs fully expected Woods to go ahead with the production but all the satisfaction they got was Wood's statement his cables called all bets off.

The Baruchs are now trying to figure out where any money is forthcoming to them for their financial interest in the proposed London production.

## LA SALLE ON STREET LEVEL.

Chicago, Aug. 21.

The new Harry Askin show, "The Girl at the Gate," opens next week at Detroit, coming into the La Salle, Chicago, the following week for a run.

The Building Department of the city has allowed the La Salle management until February to reduce the house to the street level, in compliance with the building ordinances.

The theatre will be closed in February. Charles Taft has arranged to have the house reconstructed.

## MET'S 28-WEEK SEASON.

All arrangements have been made for the regular opening of the grand opera season at the Metropolitan Nov. 11 which will last twenty-three weeks this year.

The Met will again be managed by John Brown, with Earl Lewis the chief man in the box office. Lewis has been treasurer for the past three years.

## CORT CIRCUIT ADDITIONS.

When the regular legitimate season opens in the west a number of new houses will be found on the Cort Circuit. Among the new ones is the Medford Opera House, Medford, Ore., where local capital has made the new theatre a possibility. It will seat 1,400.

Another, seating 1,000, at Twin Falls, Idaho, is now ready. Local capital. The third will be the new Downey, seating 1,000, at Downey, Idaho.

Attractions booked by the Cort Circuit for the Thatcher, Logan, Utah, will be transferred to another point nearby. The house was recently destroyed by fire.

## BERNHARDT ON BECK'S HANDS.

When it was decided that Martin Beck was not to play vaudeville at the Palace theatre now building in New York, the point of interest that immediately arose was what was to become of several contracts which Mr. Beck had made for the house.

The most noteworthy was the agreement between Mr. Beck and Sarah Bernhardt through the H. B. Marinelli Agency of Paris.

The Bernhardt contract is ironclad. Before signing it a \$14,000 forfeit was put up by Beck.

The United Booking Offices assumed the contracts made for the Palace, including Bernhardt's. Up to now, however, the United has done nothing towards laying out a route for the French actress, whose contract, easily a record one for vaudeville the world over, called for twelve weeks' work at \$7,000 a week, all transportation for herself and company, and contains several special clauses, such as picking her own program time, no animal acts on the bill, etc. Mr. Beck has no written agreement from the United, that it will take up the Bernhardt time, although the name was "penciled in" by several United managers. The large forfeit is said to be keeping Beck on the lookout for an opening to dispose of his bargain.

(Special Cable to VARIETY.)

London, Aug. 21.

Galvani and Napierkowski, the Russian dancers engaged by Martin Beck, have been asked to postpone their time or cancel the contracts altogether.

The women refuse to consider anything but playing.

There have been other attempts made to postpone and cancel artists who have similar contracts.

## OPERA GOING BIG.

Los Angeles, Aug. 21.

The Shubert-Brady, Gilbert-Sullivan Opera Co. is doing tremendous business at the Majestic, the house being sold out nightly.

The entire lower floor is going at two dollars a seat. The company could easily play a second week to capacity.

## LIEBLERS BOOKING TWO.

Though Liebler & Co. have not obtained the control of the Hudson theatre, owned by the Henry B. Harris Estate, the firm has made arrangements to provide the house with their attractions this season. The first to open there will be H. B. Warner in a new play, "Buxi," Sept. 5. If Warner fails to go over the Lieblers have other pieces from which to select an immediate substitute.

Wallack's all last season had a Liebler attraction, George Arliss in "Disraeli" holding a profitable tenancy. Lieblers will again furnish the shows for that house this year, Arliss opening.

## 12 YEARS COMPOSING OPERA.

Paris, Aug. 16.

The new opera about "Nero," by Boito, on which this composer has been engaged twelve years, will probably be produced in December at the Scala, Milan.

## GAITES RAKING 'EM IN.

Jos. M. Gaites has procured the producing rights to "The Man Higher Up," a dramatization of Henry Russell Miller's political story of that title.

"Our Wives," with Henry Kolker featured, and the Miller piece are expected to be produced before Sept. 15.

"The Love Wager," with Fritzi Scheff, is now slated for an out-of-town premiere, Sept. 16, at Baltimore. Edith Ellis, who wrote the piece, is attending to the staging of it. It will be brought into New York later.

Gaites has also secured exclusive stage rights of all plays and stories written by the late Jacques Futrelle.

## LEONA STEPHENS WITH FOY.

The Eddie Foy show, "Over the River," will have Leona Stephens in the soubrette role for this season. Miss Stephens signed with Werba & Luescher for the production this week. She will take the role formerly assumed by Lillian Lorraine.

## RICE-CADY STOCK CHILLY.

Los Angeles, Aug. 21.

The Rice-Cady musical stock venture at the Lyceum is proving a "frost." E. C. Fisher, manager, has been dropping about \$1,000 a week on the proposition and will change his policy with a view of getting back some of his money.

Fisher is negotiating with John Cort for dollar road shows.

## GLADYS WYNNE WITH O'HARA.

Felix Rice has signed as musical director with the Fiske O'Hara show, "The Rose of Kildare," under Augustus Pitou, Jr.'s, management.

The show (now in rehearsal in Chicago), opens Aug. 25, at Hammond, Ind., and then plays east via Michigan and Canada into New York.

"The Rose of Kildare" is by Charles Bradley and Edward Paulton. Gladys Wynne, last season in support of Tyrone Power, will be O'Hara's leading woman.

## EDNA MAY ON THE ROAD.

Edna May Spooner will head the company presenting "The Price She Paid" on the road this fall, opening Sept. 2 at the Grand Opera House, Brooklyn.

A company is being engaged for Miss Spooner's support. Harry Clay Blaney will travel along with the show until it gets a good start.

Miss Spooner's road tour contradicts the report that she would be in New York with a stock company next month.

## "BOY BLUE" AT OLYMPIC.

Chicago, Aug. 21.

The Windy City engagement of "Little Boy Blue," Henry Bereny's comic opera, with Gertrude Bryan as the star, will start at the Olympic early in November.

## PIECE FOR SNITZ EDWARDS.

It is proposed to place Snitz Edwards out in "The Man Who Stood Still," which Louis Mann played for a couple of seasons.

Two or three people are interested in the proposition. Nothing definite has been decided.



# "PHONOLISZT" ORCHESTRAS IN N. Y. DRAMATIC THEATRES

**Klaw & Erlanger Installing the String Mechanical Pianos in Seven Local Houses, Besides Others in Chicago. Shuberts May Also Use Them. Paid For in Installments of \$50 Weekly. Each House a Loss to Musical Union.**

The Fulton, Lyceum, Garrick, Hudson, Liberty, Empire and Gayety theatres, New York (all "Syndicate" houses) will have installed for this season a "Phonoliszt-Piano" orchestra. It is an all-string instrument, replacing the usual collection of musicians in the pit.

It is said the Shuberts will place the same instrument in the Comedy, 39th Street and Elliott theatres, New York.

The Blackstone and other Klaw & Erlanger theatres, Chicago, playing dramatic shows or pieces not requiring music during the action, may also take on the new orchestration.

The price of the "Phonoliszt-Piano" is \$4,000. They are sold on installments of fifty dollars weekly for eighty weeks during the theatrical year, which means two seasons. The agreement also provides that for the first three months records or rolls of perforated music may be obtained from the library of the manufacturer without charge.

The installation of these self-playing orchestras is an outcome of the recent musicians' strike in New York, also the present trouble in Chicago between the musical union and the theatre managers. With ten houses in New York City taking on an automatic orchestra it means at least 125 musicians who formerly played in these theatres will have to seek employment elsewhere.

It is said that the recent settlement arrived at between the managers and the musical union contained nothing to prevent the manager from selecting music of any kind.

As the payment on the "Phonoliszt" is but \$50 weekly (and gives ownership) the managers say that the entire cost of the orchestra, less what the rolls may cost, will be a saving. The orchestra in a dramatic house averages about \$300 weekly. Two seasons ago David Belasco did away with the music altogether for the entire acts in his two New York dramatic houses.

Chicago, Aug. 21.

The Musical Union has practically settled everything here excepting at the Blackstone, Power's, McVicker's and Cort theatres. They demand Klaw & Erlanger use union orchestras in the Power's and Blackstone. The managers say they book the houses only and are in no position to dictate as to how the theatre shall be run.

The union, believing this to be a subterfuge, threatens to pull orchestras out of all houses owned and booked by "the Syndicate" unless the Power's and Blackstone comply with its demands.

The union will also appeal to the New York lodge to pull orchestras out of the New York houses controlled by "the Syndicate" until the demands in Chicago are acceded to.

McVicker's and Cort, independent houses, are now using organs.

The Musical Union appears powerless to act without the aid of the stage hands, who have notified the musicians they will do nothing in the matter until after their meeting at Seattle next June.

K. & E. are using a union orchestra at the Colonial and have engaged a union set for the opening of the Illinois. These are the only two Chicago houses owned by them.

No action will be taken until the Power's and Blackstone open.

Toronto, Aug. 21.

The local fight between theatres and musicians will result in piano players at all local houses. The Gayety opened Monday with a director of "The College Girls" at the ivories. Next Monday Shea's Star and Grand open, and will have piano orchestras. The Princess opens a week later. It will have a piano. The Royal Alexandra will retain its summer orchestra (under contract) until the engagement of Percy Haswell in stock is concluded.

## "JUNE BRIDES" REHEARSING.

Principals for Lew Fields' "June Brides" were called for rehearsal yesterday. The show will open at the Shubert, Boston, Sept. 16.

## EASY MONEY FROM BUTTE.

A Broadway story just now is to the effect that there is a millionaire from Butte, Montana, in town. While he is waiting for some producer to call him "angel," the Butte man is casting one hundred dollar bills at happy chorus girls who have formed his acquaintance. There is quite a thrill of excitement among the merrys. Many are claiming to have seen him first.

## COHAN & HARRIS TRYING DRAMA.

"The Other Man," the new Cohan & Harris drama, started rehearsals Wednesday. The piece will have about four weeks' preparation before opening out of town.

Tom Graves, brother of George Graves, the English comedian, has been engaged to play a cockney waiter in the piece.

## CHORUS GIRLS STILL SCARCE.

The scarcity of chorus girls has commenced to worry producers of musical comedies. Several managers are looking for a supply of the merrys.

The shortage is attributed to big Broadway shows, musical comedy stock, summer shows and the many "girls' acts" in vaudeville. The burlesque troupes this season have been obliged to recruit their choruses without much discretion left to the managers in selections.

## SEASON'S FIRST TURNOVER.

"Just Like John," the George Broadhurst-Mark Swan piece, selected by W. A. Brady to open his new 48th street theatre, goes on record as the season's first turnover. The dailies panned the show after the first performance. Business has been very light. At one matinee last week twenty-seven persons were on the ground floor.

Saturday night "Just Like John" closes after a run of two weeks.

"Little Miss Brown" a comedy by Phillip Batholomae will be the next attraction at the new house.

## NORWORTH IS IN EUROPE.

Jack Norworth is in England. There is no doubt upon that score.

The story recently printed that Mr. Norworth was in the Johns Hopkins Hospital, Baltimore, is said to have been started through Mr. Norworth's wife, Nora Bayes, having undergone a slight operation at the hospital, where she registered simply as "Jack Norworth," forgetting to add the "Mrs."

Norworth will return in time to rehearse, with his wife in the Weber and Fields Music Hall production. Miss Bayes attended the opening of "The Merry Countess" at the Casino Tuesday night.

## ANNA HELD GETS DECREE.

Anna Held obtained an interlocutory decree of divorce Wednesday from her husband, Florenz Ziegfeld. The latter was not represented in court when Miss Held's attorneys asked for an order confirming the report of the referee appointed to take testimony in the case.

## "KISS WALTZ" OPENS HOUSE.

Oneida, N. Y., Aug. 21.

"The Kiss Waltz" will open the new Madison theatre next week.

## ADJOINING DRAMA HOUSES.

The two adjoining theatres on 44th street, the Sam S. Shubert and the Ames (Winthrop Ames) are expected to open in January, each as a home of the drama.

The Shubert will seat about 1,200; the Ames, 1,000.

## NEARLY ALL NEW CAST.

The Clifton Crawford piece, "My Best Girl" is daily rehearsing for its appearance on the road before coming into the Park, New York, early in the season.

The authors, Channing Pollock and Ren Wolf, have been looking over the rehearsals, discovering from day to day that principals engaged did not fit the roles, with the result that just now, excepting Mr. Crawford, almost an entire new cast is working in the piece.

It is said that an eye to economy collected the first group of players, who proved inadequate to do the task of befittingly adorning a "Broadway show."

## CONSTANCE COLLIER HERE.

Constance Collier, who will play in Liebler's "Oliver Twist" production, arrived on the Baltic this week.

## FAITH IN "THE CITY."

"The City" will again be placed on the road by the Shuberts. The show is listed to open at Milwaukee, Sept. 1.

## FOR "THE CHARITY GIRL."

It is rumored that George W. Lederer intends to shortly remove "The Charity Girl" from the Studebaker, Chicago, to a New York theatre. Just what house cannot be learned. Both a Shubert and "Syndicate" theatre has been mentioned. Charles B. Dillingham and W. F. O'Connor are also interested in the production.

Before reaching the Metropolis, "The Charity Girl" will be strengthened. Its principal is Ralph Herz. Irene Franklin and Burt Green are being negotiated for. It is said they may join the show within two or three weeks.

Catherine Hayes (Hayes and Johnson) (the heaviest "sister act" in the world), will join "The Charity Girl" show Saturday night in Chicago. Sabel Johnson will continue in vaudeville with another female partner, playing a skit in "one" that had been written for the former team.

## MAUDE LILLIAN BERRI ENGAGED.

Los Angeles, Aug. 21.

Maude Lillian Berri has been engaged as prima donna for the Kolb & Dill company at the Majestic, replacing Florence Gear.

## "666" ENDING RUN.

Chicago, Aug. 21.

George M. Cohan's "Officer 666" will complete its summer run at the Grand Opera House Sept. 7 after twenty-eight weeks.

## 150-FOOT "SPITE SIGN."

What may be the highest electric sign in New York, if not in this country, is now being erected on the building at the southern end of the Broadway-47th-48th street triangle.

It is reported as a "spite sign." Adjoining on the north side contractors are rushing work on the new J. B. Martin restaurant.

As the small buildings facing Times Square will likely stand for five years more, Walter Salomon got busy on the sign proposition, building immediately in order that the Martin restaurant building owners cannot claim an encroachment after their building shall have been completed.

Besides returning a large income for the space in the air, the iron framework will shut out any windows that may be in the restaurant building (south) also cutting off any advertising display that might have been intended for a blank wall. The iron work for the new sign is now set 125 feet high. It may go far enough up to hide the electrical display on the Mecca building from the gaze of Times Square visitors, and do the same thing for the illuminated top of the Studebaker building.

## REPUBLIC'S REOPENING.

The date for the reopening of the Republic theatre with David Belasco's "The Governor's Lady," has not yet been set. It is expected to be Sept. 16. Sept. 17 the other Belasco house, named after the manager, will start the season with Frances Starr in "The Case of Becky."

Jean Pollard, for twelve years doorman for P. G. Williams, has been retained by the management of the Colonial, and will be there to see 'em in and out with the season's opening.

# MONTREAL HOUSE MANAGERS FACING UNION PROBLEM

**Talk of Getting Together to Combat the Demands of Local Union, Given to Theatres in Form of Rules, Adopted at Secret Meeting. The Managers-Union Question Up Again.**

Montreal, Aug. 21.

The question of control between the theatrical managers and the stage unions has come up again in this city. It looks like a fight between the local houses and Local No. 56 of the International Alliance of Theatrical Stage Employees of the U. S. and Canada.

Although mooted matters were supposed to have been adjusted in the recent settlement reached by the managers and the heads of the I. A. T. S. E. in New York City, the current case is claimed to come under the heading of "local autonomy."

The resident managers of the theatres here, which represent about all the larger managerial interests in the U. S. (including burlesque) have talked during the week of making a determined stand against the latest "rules and regulations" of the union. These rules were drawn up, it is said, at a secret meeting of the Local. No representative of the managers was present, nor consulted with either before, during, or after the meeting.

Twenty-two paragraphs in all were presented to the managers, who were informed that those were the terms under which the Local I. A. T. S. E. lodge would permit its men to remain members of the stage crews. Some of the "rules" sent the managers in the air immediately. They declare it is an unheard-of bit of arbitrary dictation, and that theatrical managers cannot afford to countenance it, if they wish to remain managers of their theatres in fact as well as in name.

One of the Local's rulings that has provoked the managers is "No. 4" on the list. It reads:

"Each permanent employe shall receive two afternoons off once a week in houses giving six or eight performances, and three mornings off once a week in houses giving twelve performances. This shall not apply when taking in a show."

No. 9 says: "That the manager of the said theatre shall notify the Business Secretary of Local No. 56 of the number of men required to work the incoming show not later than Saturday morning of the week previous to its opening."

No. 17 is: "Regular hands shall report at 10 A. M. daily except when taking in a show, when the hours shall be from 8 to 12 A. M., 1 to 5 P. M. Any time prior to, between or after that to be paid for as overtime."

No. 19 reads: "Opening performances, 1.30 P. M. and 7.30 P. M., work to finish with the striking of scenery and lamps used in the last act of the play at that time. Any time prior to or after to be paid for as overtime."

Rule 10 provides the scale for permanent employes, which is an increase of about \$2 weekly a man, and is as

follows: Carpenters, \$22; assistant carpenters, \$9; electrician, \$19; property man, \$19; flyman, \$19; stage hands and assistant flyman, \$17.

The demand the Union be notified of the number of men to work the show by the Saturday before it arrives has also incensed the resident managers.

It is said the resident managers of Circuit theatres here have notified the home offices in New York of conditions and have asked for instructions. In one or two instances, according to report, the local managers have been instructed to remain firm, if all the Montreal theatres agree to stand by one another, against granting the demands.

Upon the Montreal labor situation being called to the attention of Circuit directors in New York, they literally frothed at the mouth, but when asked if the managers were strong enough to make a stand against any stage union while so many managerial factions existed, declined to comment upon that phase.

It has been reported along Broadway of late that there is a movement afoot among the legitimate managers looking toward a solidified action on the union subject, although this does not seem likely of accomplishment in view of the "inside" managerial story in connection with the recent trouble with the musicians.

New Orleans, Aug. 21.

Upon the arrival of President Shay in this city Monday, the officers of Local No. 39, I.A.T.S.E., were deposed and a new executive board elected with Morris Hickey president.

The removal of the old board was one of the conditions imposed by Klaw & Erlanger in settling the New Orleans strike.

Cincinnati, Aug. 21.

If certain things on tap come to a head a sensation is due in the musicians' union. The trouble all comes from one member filing charges against the leader and orchestra playing at a well-known summer resort.

It is claimed the men under fire have been working at a scale below that fixed by the union.

"GOOSE GIRL" GOING SOUTH.

"The Goose Girl," Baker & Castle's production, will begin its new season next Monday at Richmond. The show will make an exclusive tour of the south this season.

Vic Sutherland, with the show last season, will play the principal male role.

"Graustark" opens Sept. 12 in Pennsylvania. Fred McGuirk will play Grenfall Lorry.

CONFERRING ON EPIDEMIC.

Los Angeles, Aug. 21.

Local theatrical men who comprise the Los Angeles Managers' Association met last night and passed resolutions concerning the infantile epidemic which has done a great injury to the show business here. The managers decided that prompt, effective action was imperative and that steps should be taken to abate what is deemed an unnecessary scare.

The managers reported having received numerous telegrams from eastern managers suggesting cancellations of their early fall bookings and changing the routes of shows through the fear of a general quarantine in Los Angeles.

The epidemic conditions resulted in the police issuing an order preventing children under fifteen from attending local theatres. This has cut down the attendance at all the houses.

The managers expected to hold another meeting this week to make a collective appeal to the Chamber of Commerce to induce authorities to rescind the children exclusion order.

THREE BY LEO FALL.

Leo Fall, the composer, will be a popular little fellow in New York City during the coming season. If plans do not miscarry he will have no less than three of his operas running in the Metropolitan at the same time.

"The Doll Girl," to be produced by Charles Frohman; "Princess Caprice," a Shubert production, and "Der Fiedle Bauer," to be given under an English name by Werba & Luescher.

All doubts as to the Shuberts producing "Princess Caprice" and "Five Frankforters" seem to have vanished. The A. H. Woods' attempt to secure the "Frankforters" was unsuccessful.

"ONE DAY" TWICE.

The company playing "One Day" for the Blaney-Spooner Amusement Co., on the Weber "pop" time opens Sept. 2, at the Arch Street theatre, Philadelphia.

The troupe to present the same piece on the one, two and three-night stands opens Aug. 30, at Allentown, for a tour through New York, Pennsylvania and New England.

NEWELL'S CHANGES OVER.

White Plains, N. Y., Aug. 21. Newell's theatre, which has been playing stock for the past three years, will adopt the combination policy Aug. 27, when the first of a line of attractions is sent in by the Eastern Managers' Association.

MAETERLINCK TOURING CO.

Paris, Aug. 16.

It is reported Maurice Maeterlinck is forming a touring theatrical company, which will bear his name. It will start in Nice next February, and then come to Paris.

The first work presented will be "Marie Madeleine," not yet been seen in Europe.

Only Maeterlinck's plays will be played by this troupe, to be under the management of his wife, Georgette Leblanc, the actress.

It is at Mme. Maeterlinck's request he is forming the company and permitting the use of his name.

CAHN O. K.'S HIS CIRCUIT.

No matter what some of the managers up New England way may do toward playing vaudeville on Saturday nights in their houses Julius Cahn, of the Cahn's New England Circuit, says the towns on his circuit will be well supplied with attractions for the new season.

Cahn claims all of his houses playing the combination policy will offer a good line of shows and that many important dates have been routed for Saturdays.

Mr. Cahn admits there may be dissatisfaction in a few towns, but that they are of such population as not to merit the booking of a big traveling attraction. In these towns, therefore, "pop" vaudeville is bound to get the money, according to him.

From information other than that supplied by Mr. Cahn, some of the New England cities playing vaudeville Saturday night and ousting road shows for that evening are Brockton, Salem, New Bedford, Manchester, Dover, Gloucester and So. Framingham, among others.

It is also reported that there are some differences of opinion in New England over routes for the legit shows between Cahn, P. F. Shea and others. This is not helping the traveling manager any either.

New York producing managers this week said they were glad to see VARIETY had printed the conditions in New England and thought there would be an improvement in bookings down that way.

ROAD "READY MONEY" CO.

Harry Frazee's road company of "Ready Money," which will have Hans Roberts as one of its featured principals, will start its season at Peoria, Ill., Sept. 1.

The company will first play the middle west, then the west and will later troupe through the east. A long route has been laid out. The company has started rehearsals.

BILLIE BURKE'S "FURNACE."

Billie Burke has broken out again. He has a new act, "Fixing the Furnace." Three people and a live furnace. Perhaps a thousand. Bill will try it out first. He says it's a nifty.

"INTRODUCE ME" OUT.

Della Clark will again head the "Introduce Me" company this season. It will play eastern time for the present.

DELAY UNTIL LABOR DAY.

The Weis houses at Norfolk (Academy) and Richmond (Granby) will not open until Labor Day, owing to the non-completion of repairs.

Some shows booked in by the American Theatrical Exchange until then have had their dates shifted.

\$148 GROSS FOR "HAVOC."

Burlington, Vt., Aug. 21.

Though the season hasn't received a good start yet, the Strong theatre has taken a record for small receipts, with Paul Gilmore in "The Havoc." The show played here to \$148.25, gross, at 70-30.

"The Havoc" went out about Aug. 1. It came in here from Nova Scotia and is on its way to Canada.

# MUSICAL COMEDY HOUSES PERMANENT ON BROADWAY

**Winter Garden and New York Theatre Will Continue to Make New Productions Unless Current Attractions Run the Season Out. "The Follies," "Vera Violetta" and Gertrude Hoffmann Revue in Prospect. Latter May Not Appear at the Garden**

Musical comedy houses are now fixtures upon Broadway. The New York theatre (Moulin Rouge) and Winter Garden, are the two leading exponents of this form of amusement. With the New York it will closely approach a musical stock organization under the direction of Flo Ziegfeld, Jr. The current attraction will supply a considerable force to the incoming production. The first instance of this is the draft of principals from "A Winsome Widow" for the next "Follies," which will go in the Moulin Rouge about Sept. 16. "The Widow" show leaves Sept. 7 to open at the Colonial Chicago, Sept. 9.

At the Winter Garden there is a surplussage of productions for the stage. The present attraction, "Passing Show of 1912," is expected by the management to remain there until New Year's at least. This will keep the Gertrude Hoffmann Revue out of the Garden, although it is said the Hoffmann show (in which the Shuberts are interested with Miss Hoffmann and Morris Gest) has a contract calling for the Winter Garden by Oct. 1.

When "The Passing Show" leaves, according to the present plan, it will be to make room for a new edition of "Vera Violetta" with Gaby Deslys as the big feature. The Deslys show will start on the road in October or November, perhaps succeeding "A Social Whirl" (another Winter Garden production, with Al Jolson) at the American Music Hall, Chicago. "The Whirl" will travel over the week stands. It is probable if the Hoffmann show is not shown at the Garden, without any other suitable New York house found to fit it (though being built for the Garden), Miss Hoffmann and her company may settle in some other city for a run.

It is already contemplated by Mr. Ziegfeld that following the New York run of the latest "Follies," perhaps ending around New Year's, a new production will be made, embracing many of the "Follies" principals and a large number of chorus girls. The latter will also be drawn from the "Widow" production in Chicago.

Business will have to keep up to a stiff mark for "The Follies" to make an extended run here, as it is a good piece of road property, with a drawing power on the name alone. Hereafter the "Follies" will be known as "Ziegfeld's Follies." If the show starts on the road by the new year, a route will likely be laid out taking the company through the south (first time) and again to the Coast, where "The Follies" did a tremendous business on its first trip.

Besides these two homes of musical comedy, the Weber and Fields Music

Hall will break out about Nov. 1 as a New York landmark, and the Academy of Music on 14th street, at popular prices, opens with a large musical comedy company tomorrow night, for a run.

The Gertrude Hoffmann Revue has gathered a cast costing between \$7,500 and \$8,000 weekly in salary. In the Revue will be Miss Hoffmann, Geo. Bickel, Charles Ahearn Troupe, George Archer, George Austin Moore and Cordelia Haager, Ned Monroe, James C. Morton, Ralph Austin, Rose Martin, Mary Michaels, Lee Chapin, Navatna, Leo Prinkoff, Ferrarri, Six Abdallahs.

The company will carry 125 people. Sixty-five are chorus girls. Charles Jones is directing the stage for the Hoffmann production, which will open at the Lyric, Philadelphia, Sept. 16.

The "Follies" due to open at the Apollo, Atlantic City, Labor Day (although it will probably be Sept. 9 instead), has Lillian Lorraine, Ida Adams, Josie Sadler, Vera Maxwell, Ray Samuels, Berlin Madcaps, Bert Clark (Clark and Hamilton), Harry Kelly, Bernard Granville, Bert Williams, Harry Watson, Leon Erroll and Charles Judels.

The Berlin Madcaps were to have gone with the Eddie Foy show. While the price was being haggled over, Ziegfeld stepped in and signed the act.

Harry B. Smith, who wrote the book for "The Most Beautiful Girl in the World" (which may be the title of the piece "The Follies" will present), is said to have provided very few lines for the members of the company. In the manuscript divided among the men, a line appeared here and there. In between were "Ad Lib."

With its present production, the Winter Garden did \$25,070 the week before last, and \$26,204 last week. This is capacity. No Sunday concerts are now played. It leaves a profit to the theatre of about \$13,000 each week, the show and house costing around \$13,500 weekly to run.

"Hanky Panky" at the Broadway, another musical comedy, played to \$15,800 its first week, and drew in about \$12,000 for the term ending Saturday night, last.

## KOSLOF COMING BACK.

New York City will again be visited by Theodor Koslof the coming operatic season. The Russian dancer returns under the direction of Comstock & Gest. He will appear in grand opera, during the ballets, and his managers expect to arrange that New York, Chicago, Philadelphia and Boston shall see him.

Koslof is now at the Coliseum, London.

## WANT THE PALACE.

Werba & Luescher want the Palace, New York. Whether they will get it depends. The firm has been in negotiation for the house, but apparently the negotiations have been one-sided.

It was said Wednesday a proposition to lease had been submitted by Werba & Luescher, without anything further divulged in the story.

Mark A. Luescher, when asked about the report, replied his firm would have a theatre in New York before long, the sooner the better, but they had not closed for any house yet.

## GRACE GEORGE IN "TURANDOT"?

"Turandot," a typical Chinese play with Chinese costumes, secured by Lee Shubert, when abroad last, will very likely be handed over to William A. Brady. This is the play Brady is said to have in view for his wife, Grace George. The production is scheduled for early in October.

"Turandot" will also be produced for the first time in London at about the time Brady will present it here.

The proposed big production of "The Daughter of Heaven," by the Lieblers, at the Century, is another of the Chinese plays booked for New York presentation.

Still a third is being sought by New York managers. It looks as though the Chink will have his inning for fair on Broadway this fall.

## TINNEY'S SPEED PERMIT.

Frank Tinney sports a deputy sheriff's badge, the comedian becoming a minion of the law Aug. 15. Tinney now has the right to go a mile a minute in his auto, which is well worth the effort of being sworn in as a deputy, even though he doesn't.

## FOX STICKS TO GARDEN.

The Winter Garden production, "Passing Show of 1912," will hold Harry Fox as one of its principal comedians. Mr. Fox has refused the route offered by the United Booking Offices for himself and the Millership Sisters for this season.

The Millership girls will probably appear in vaudeville as a "sister act."

## SEASON OPENING FAIRLY.

Reports from the one-nighters say that the season has opened fairly, considering the handicap of the weather last week.

No big receipts were recorded, but the box office takings ran on a uniform average that portended good business in season. Casualties have been nil so far, although one minstrel troupe is rumored to be in difficulty even this early.

## WHITNEY OPERA REHEARSING.

"My Little Friend," the Oscar Strauss opera which Fred Whitney secured over a year ago, will be put into rehearsal within the next ten days. An early New York showing is looked for.

Harry and Robert B. Smith have prepared the American version.

The Quigley Brothers sailed Tuesday on the Mauretania. They will open on the other side, having been booked by William Morris in England.

## HACKETT'S NEW PLAY FALLS.

San Francisco, Aug. 21.

"A Man on Horseback," Booth Tarkington's new play, which James K. Hackett played for the first time this week at the Columbia, fell below expectations. The piece is crudely built, old-fashioned in its dramaturgy and rather commonplace in story. There are some strong love passages, but the piece needs a lot of rewriting before it will be suitable as a starring vehicle.

Hackett has a good part and gets as much as he can out of it. Vera McCord does excellent work, but the support in general is weak. Tarkington's play is a political drama, the central figures being a United States Senator who rides roughshod over all opposition.

"Barbaraza" received its premiere at the Alcazar. While tragic in construction, it proved entertaining. It is well written and well connected, needing only a little pruning in a few of its scenes.

The piece was well played, although the central character role seems to be too heavy for Laurette Taylor.

## "THE BRUTE" TRIED OUT.

Cleveland, Aug. 21.

"The Harvest," formerly "The Brute," a new piece by Frederick Arnold Kummer which has rather a spicy theme, was produced here for the first time Monday night by the Colonial Players.

Archie Bell, reviewing the piece at length, said it was a good play, but the most stinging rebuke to suffrage that the modern stage affords. Bell also writes that it will be a far better show after a few more cuts and necessary changes in certain scenes have been made.

"The Brute" as produced at the Colonial, Cleveland, by the stock company there, is for the purpose of getting a line on it for a Metropolitan possibility. Comstock & Gest, who have the house and company, secured the dramatization of "The Brute" story some time ago.

## SLIPPING OVER PLAY.

"To Whom Does Helen Belong?" was very quietly prepared by the Shuberts, under the guidance of Comstock & Gest. The managers held little faith in the piece, and did not care to connect their names with it through advance press work.

The piece opened at New Haven Monday night.

It the play shows sufficient strength it will be brought into Daly's, New York, to remain there until Louis Waller presents "Discovering America" at that house, when "Helen," if results have warranted, will be removed to another local Shubert theatre.

Willette Kershaw is in the title role. Other members of the company are: Teddy Webb, Leo Kohlmar, Ivy Troutman, Dorothy Walters, Pat C. Foy, Gerald Harcourt, Florence Ockerman.

Reports spreading that this play had seized or held the main idea of another show were denied at the Shubert offices last week.



# CIRCUSES RECOUPING LOSSES SUFFERED LAST SEASON

**Ringling Bros. Recovering the \$200,000 Reported  
Lost Last Season. "101 Ranch" and  
Sells-Floto Getting Some Money**

Where the circus and wild west attractions dropped a roll of money last year they are more than going to pull out nicely on the profit side of the ledger this season.

Some of the "white tops" were hard hit last season. Perhaps the biggest financial loss was suffered by the Ringlings. They were reported to have lost between \$150,000 and \$200,000, with the Barnum & Bailey show failing to hold up its end on the road where it has always held big prestige and drawing power.

This year the B. & B. show is getting the money. While the show does not exact the monies to run it as in previous seasons, the attraction is said to be in better shape and is giving equal satisfaction.

One thing to help the big tops this season was the absence of two circuses which were in the running last year, the Forepaugh-Sells Bros. and John Robinson shows.

This was the first time in seventy-six seasons the Robinson show remained off the road. Prior to the commencement of the season, young Johnny Robinson made all arrangements to take out the show. A controversy over the right to use the family name resulted in the trip being called off.

Different reasons are advanced for the lopping off of the Forepaugh-Sells show. One is the death of Otto Ringling, removing one of the best financial heads of the famous circus family and that it was necessary to call Al Ringling from the F-S outfit to take up his brother's work with the other Ringling shows.

The "101 Ranch" tour last season did not require any surplus bank to hold the profits on the season. If Eddie Arlington was not a loser on the "101" venture he did drop a roll with the California Frank attraction.

This season Arlington cut loose from the Frank outfit and stuck to his knitting with 101. As the show has played good territory in the northwest, principally the big towns in Canada and the provinces, without any other circus trailing along, the "101 Ranch" is "cleaning up."

The "Two Bills" is going along quietly and raking in en route. It is understood this show is now owned outright by Major Gordon W. Lillie (Pawnee Bill).

Colonel Cody has the name and gets a percentage on the business.

The Sells-Floto circus made money last year, much of its ticket wagon surplus coming through the much advertised "twenty-five cent" admission fee. It is repeating this year with the same low admission price, although a quarter is not the chief result in swelling the receipts. An additional reserved

seat increase practically doubles the takings.

— Toledo, Aug. 21.

The Ringlings are reported having registered \$30,000 on its two performances here while the "Wild West" which followed it also did an enormous business.

— Cohoes, N. Y., Aug. 21.

Rice Bros. circus which has been playing Eastern territory for the past month, decided to end its season here last Thursday, before any large financial loss was recorded.

## "WITHIN THE LAW" SHOWS.

The road company of "Within the Law" opens Friday night at Long Branch. After a week of one nighters the piece will go into Kansas City for its first week stand.

In the company leaving here this week were Lewis J. Cody, Ann Davis, Howard Hall, Jules Ferrar, Susanne Willa, Maud Burns, John Rawley and Arthur Everts.

The New York company, with Jane Cowl, Orme Caldara, William Norton, Wilton Taylor and W. B. Mack, opens Sept. 2 at the Teck, Buffalo. It is due at the Eltinge Forty-second Street theatre Sept. 9.

## REWRITING "SOCIAL WHIRL."

The Winter Garden show "Social Whirl," with Al Jolson, which goes to the American, Chicago, for the opening of the season, has been partially rewritten by Harold Atteridge and Bronson Howard. Louis A. Hirsch has added some musical numbers.

Mr. Jolson returned from his Pacific Coast visit last Saturday, to start rehearsals with the company. Jolson says he had a fine time crossing the continent in an auto. Saturday night Mr. Jolson, resplendent in his glad clothes, went upon Hammerstein's Roof, and formed one of the Committee to watch Houdini escape from his submerged packing case. Standing near the edge of the tank, Mr. Jolson facetiously wondered what would happen if he fell in. Someone standing near gave a slight shove, and the comedian found out. It dislodged Mr. Jolson's clothes, but didn't change his disposition.

## "LIFE'S SHOP WINDOW" CAST.

The Cliff Gordon show, "Life's Shop Window," for the Stair & Havlin time, opening Aug. 29, at the Bastable, Syracuse, has had its cast completed. The members are Alfred Britton, James Boyne, Theodore Gamble, Emory Blunkall, Harry Hughes, Olive Cooper, Maude Grafton, Ruth Hayes.

There are four acts in the dramatized Victoria Cross story. Clarence D. Parker is manager with the show; Charles Bragg will go ahead of it.

## "EVE'S" FRESH START.

Chicago, Aug. 21.

The business of "A Modern Eve" at the Garrick has received a fresh impetus. It is now said the run here is indefinite.

The revived business commenced about two weeks ago. Since then the show has been doing between \$12,000 and \$13,000.

A "No. 2" "Eve" opens around Chicago Labor Day.

The cast for the "Paradise" show will practically be made up of Los Angeles favorites. Bessie Barriscale is to appear in her original role of Luana, while Lewis S. Stone will be seen in his creation of the part of Paul Wilson, the young American. Others will be Robert Harrison, Howard Hickman and John Burton.

Mort Singer is now endeavoring to arrange for another local theatre to house "Eve" after it is moved along from the Garrick by "A Bird of Paradise," scheduled to open there Sept. 1. It looks as though Singer will utilize the Princess for the purpose provided he can re-arrange his booking in the East.

## "THE PRICE" RIGHTS SOLD.

"The Price" will not be produced by the Henry B. Harris Estate this season. The producing rights to the piece in which Helen Ware starred have been sold for three years to the Clarence Bennett Amusement Co.

With Edna Marshall in Miss Ware's role, George V. Dill as Dr. Bristol and Charles Bennett as the professor, the show will open Labor Day at Easton, Pa.

## BACKING "THE WOLF."

"The Wolf," backed by H. A. Morrison and B. F. Clinton, with the cast now complete, will open Aug. 29 in Pennsylvania.

## CAST FOR "EGYPT."

Chicago, Aug. 21.

Among the cast of "Egypt," the Edward Sheldon piece due here early in September, are mentioned Fred Tiden, Elliot Dexter, Charles Garry and Wilfred North. Margaret Anglin will be the star.

## RESIGNS AFTER NINE YEARS.

Jamestown, N. Y., Aug. 21.

James J. Waters, local manager of the Samuels' Opera House (Reis Circuit) for the past nine years, has resigned. It was thought Waters was a fixture at the house. No reason is assigned for his retiring.

Mr. Waters manages Celeron Park in the summer.

## FIELDS PLAYED WEITING.

A little comment this week was started through the Al Fields Minstrels playing the Weiting Opera House, at Syracuse, last Saturday.

The Fields show is a strong Klaw & Erlanger attachment. The Empire, Syracuse, is a K. & E. theatre, while the Weiting is operated by Mose Reis.

It is said the Reis Circuit gave the show a string of one-nighters with Syracuse on the list. Reis is now playing attractions from both sides.

## CHAMP "TURKEY" PRODUCER.

Among the many other things Walter Rosenberg has been called, he admits the appellation of "champion turkey producer of the world." Walter believes he clinched his title last week, when sending out "Alias Jimmy Valentine" for six days. During that time the show played three benefits in New Jersey, got a guarantee of \$250 at New Brunswick and played to \$642 at Plainfield, with the terms 75-25. New Brunswick did \$535 on the one night's performance. Mr. Rosenberg cheerfully says he cleaned up \$1,100 with the "turk."

As proof positive he is the champ, the Rosenberg claims he is the only manager who ever broke even at Elroy's, Elizabeth, having played 50-50 there to \$84 gross, and receiving \$41 for his share.

As a versatile manager and producer Rosenberg also takes rank. He plays everything, from moving pictures at the Savoy, New York, to \$2 shows at his Broadway theatre, Long Branch. The Jersey coast house lately opened. It has been used as "the dog" by the Metropolitan producers. "The Girl From Montmartre," which opened the house, got \$2,200 in one performance; "Hanky Panky" (two shows) drew in \$2,900, and "The Merry Countess" (three shows) reached \$4,900. Billie Burke in "The 'Mind the Paint Girl'" shows there Sept. 7-8. Sept. 15 the legit season will close and the Broadway become a "pop" vaudeville theatre for an all-winter's run—if it can't be leased.

Besides his various mixed ventures Mr. Rosenberg holds a site in Red Bank and Perth Amboy, where he intends building large capacity "pop" vaudeville theatres almost immediately, and has Una Abell Brinker out in "Madame X," touring New York, Pennsylvania and New Jersey.

Mr. Rosenberg sticks closely to New Jersey, having a theatre at Asbury Park, also an automobile. The only thing Walter does not declare his father, Henry Rosenberg, in on are the joy parties in the car.

## "PARISIAN MODEL" REVIVED.

"The Parisian Model," the piece in which Anna Held starred under Flo Ziegfeld's management several seasons ago, has been secured by the Jackson Amusement Co.

A company is now being formed, and the piece will be sent out on the one nighters next month.

## MITTENTHALS' "MELTING POT."

Arrangements have been made for a revival of "The Melting Pot," in which Walker Whiteside formerly appeared.

The piece is now in the hands of the Mittenenthal Bros., who are putting it on the road the first week in September.

## OLD MANAGER BACK.

Warsaw, N. Y., Aug. 21.

E. E. Baker will return to the management of the legitimate house here Oct. 1, continuing the policy with shows secured from the Aarons' Associated Agency, New York.

# LULU GLASER AND COMPANY WANT \$2,000 FOR VAUDEVILLE

**Will Appear in Sketch at that Figure, if Twenty Weeks Are Secured. Have Musical Comedy Playlet Ready. Tom Richards in Act.**

Another of the legit stars is about to take to vaudeville, with the legitimate season having opened as a blank to her. The star is Lulu Glaser, who has secured Tom Richards, together with a musical comedy piece written by Raymond Peck. It calls for four people.

Miss Glaser has agreed to enter vaudeville, it is said, for \$2,000 weekly, taking along Mr. Richards, if the big time managers will display a route for her with twenty weeks laid out upon it.

It is understood M. S. Benthall, who is handling the vaudeville engagement, has about ten weeks at that figure now assured.

Miss Glaser's last managerial engagement was with Werba & Luescher, she appearing in "Miss Dudelsack." About the center of last season Miss Glaser cast off the holding strings, by mutual consent, and completed the tour personally directed. Since then she has not had her name connected with any Broadway production, playing or proposed.

Mr. Richards is the singer who left the rehearsals of "The Count of Luxembourg" very abruptly last week, causing a postponement of that show's premiere.

## "OLE OLESON" EVER GREEN.

Arthur Lawson has been engaged by Ben Hendricks to be featured in Hendricks' old role of Ole Oleson in the piece of that name, which opens Aug. 22 at Mt. Clemons.

The show is being produced by Hendricks. He will send it over the Cort time to the Pacific Coast and back.

## OUT WITH A "BUNTY" SHOW.

Carrie Lee Stoye, formerly of "The Perpetual Bride," will essay one of the leading roles in "Bunt Pulls the Strings" when it takes to the road.

Jean McDougall will also be with a "Bunt" company.

## BILL JONES MANAGER.

Boston, Aug. 21.

Bill Jones, the ball player, has secured the Millentocke (Me.) theatre in that town, and will play legit shows in it. The opposition is the Opera House.

## VAUDEVILLE STILL LEFT.

Rosé Melville may return to the stage sooner than she expected if she heeds the alluring call of a certain manager to make a vaudeville tour in a tabloid version of "Sis Hopkins."

Miss Melville recently announced from her quarters at Lake George that she was through with the theatre for good.

## DAMROSCH'S OPERA LOAFING.

Walter Damrosch has done nothing of late with his forthcoming opera, "The Dove of Peace," although final arrangements are expected when he

returns to town around the last of October.

The new Damrosch opera is expected to be first presented by the Shuberts in Philadelphia about Nov. 4.

## WEBER'S OWN SHOW.

L. Lawrence Weber is putting out "Ama" on the Weber 10-20-30 circuit, with Florence Mills, formerly of "Winning Widow," in the title role. Others engaged are William Cox, Walter Coupe, Pierce Keegan, Count de Vassy, Abbott Adams, Kenneth H. Harlan, J. H. Hemphill, Henry Lewis, musical director.

The show opens Sept. 2 at the Grand, Cleveland.

## TWO PAULS CLOSE TOGETHER.

Paul Kester and Paul Wiltach, who own adjoining places in Gunstan County, Va., are understood to be collaborating upon a new play which a New York manager will produce in New York after election.

Wiltach's last stage effort was the dramatization of "Thais."

## BETTS & FOWLER ENGAGEMENTS.

Engagements listed on the Betts & Fowler agency books this week were as follows: Robert Stevens, "Romance of the Underworld"; William Canfield, with Blanche Walsh in vaudeville; Jos. M. Wickes, "The Wolf"; A. A. Bergeun, Roberta Bellinger, Vernon Castle, Will S. Beecher, Clay Cody, "Alma, Where Do You Live?"; Mart Malloy, "The Confession"; Theodore Douchet, "Melting Pot"; Jos. Harris, "Devil and Tom Walker"; D. E. Benn, Anna Leon, Arthur Wellington, Margaret Henry, Beatrice Vernon, Taylor Stock Co.; Amy Donnelly, Harry T. Devere, Walter Wilson, Lewis Fierce, C. E. Lake, Harry S. Coleman, "Madame X"; Carl Lillian and Lillian Shaffner, "One Day"; Marion Bell, "Brewster's Millions"; Maud Wilson, "The Town Marshal"; Dorothy Adams, "The Old Homestead"; D. C. Percival, E. P. Evers, Ed. J. DeVeld, W. O. Miller, Jos. Clancy, Leroy Lewis, Aleyn Marilyn, A. Flynn, Cora King, Jane Rowley, "Fortune Hunter"; Louis Montjoy, "Girl of the Underworld"; Marie Platt and Marion Forbes with John B. Hymer; J. C. Osborne, Gertrude Harrison, Dinkins' Musical Stock, New Orleans; J. L. Jones, "Seven Days"; Rosalind Randolph, "Traveling Salesman"; Roberta Mack, "Beverly of Graustark."

## COOTE IN COMEDY ROLE.

(Special Cable to VARIETY.)

London, Aug. 21.

Bert Coote has been engaged for one of the principal comedy roles in the new "Grass Widows" piece, to be produced at the Appollo, Sept. 7.

## STIRRED OVER NEGRO RESORT.

Los Angeles, Aug. 21.

There is much gossip pro and con anent the proposed purchase of Luna Park by a rich Los Angeles negro for the purpose of turning its fourteen acres into a negro pleasure resort for next year.

If the deal is consummated, property valued at ten millions along the park route will greatly depreciate in value. As the park has been a losing proposition, it is thought the new report may force neighboring property owners to buy for their protection.

The present owner is the Thompson-Snow Amusement Co., Herbert C. Snow president, and J. S. Clark vice-president. It will operate the park for the remainder of the season. This company also owns the old Main Street Museum here. Larry Bradley, former press agent of the Buffalo Bill show, is the company's general representative.

## SHIED AT THE JONAH.

Colonel Burt G. Clark has been doing Colonel Sandusky Doolittle in "In Old Kentucky," for the past twelve years and would like to have tackled it again this season. But the "Jonah" started working, so the Colonel will be forced to rest this season on his farm in Rolla, Missouri.

Next season The Colonel thinks it will be safe to make the try again.

## MANAGER AND PRODUCER.

Bernard Daly has been engaged to star in "Dion O'Dare," a new play which Philip Gleichman, president of the Broadway Theatre Co., Detroit, now has under rehearsal. It opens Labor Day at Kansas City and will play the middle west during the early part of the season.

Charles Bacon will have charge of the show.

Gleichman's company is building the Broadway theatre in Detroit. The house is expected to be ready some time in October.

## MUSICAL CO. CLOSES DOWN.

Los Angeles, Aug. 21.

The Elite Musical Comedy Co. closed its engagement at the Olympic Sunday night. The stay at the house was a failure. A road tour has been planned to open shortly at the Lyceum, Bakersfield.

The closing bill "Mixed and Muddled" was an appropriate getaway title.

Mr. Jacobs, who sold the lease of the Olympic to M. Lowens, formerly of Enid, Okla., was a big loser on the engagement.

The Olympic will be dark until the first week in September. It will be remodeled and renovated and with a possible change of name will probably play "pop" vaudeville, Bert Levey booking.

Lowens refuses to make known the plans, however, and the vaudeville report is not confirmed.

William Dailey to-day confirmed the report that the Olympic would soon be the home of Bert Levey vaudeville.

## STUCK ON "PIN SYSTEM."

Syracuse, Aug. 21.

The "Jolly Bachelors' 1912 Cabaret Show" held forth at the Valley theatre the first three days of the week. The regular Valley season of stock opera closed last Saturday after ten weeks of fair business.

The "Jolly Bachelors" is made up of local talent. Under the direction of Frank Shine, treasurer of the Empire, the troupe toured the northern part of the state and got some money. The boys took one mis-step when they strayed from their own country and looked over Gananaqua, Canada. The people of the town were willing enough to pay to see the show, but the house treasurer used the "pin system." On a plan of the house, everytime a seat was sold he would stick a pin in the plan so he could tell what seats were left. It was alright until he got twenty-five pins in. Then he got all mixed. Before the puzzle straightened out the show was over.

"The Jolly Bachelors" will be a permanent organization hereafter out of Syracuse in the late summer for a three weeks' tour. Most of the talent comes from the local Elks Lodge.

## MAKING UP "DISTRICT LEADER."

In making up "The District Leader" for the road, Manager Truesdell and his wife, Alice Dovey, will have the leading roles.

## SHOWS FIXING UP.

The first "fixing up" on the Western Burlesque Wheel for this season is that of Sim Williams' "Rosebuds." It is said a new burlesque will be put on and a general improvement in the production made, including several sets of new costumes.

"The Rosebuds" are playing under the franchise of J. H. Curtin's "Broadway Gaiety Girls." Mr. Curtin has an interest in it.

"The Golden Crook," with Eddie Arlington, was reported in bad shape last week at the Columbia, New York.

John T. Murray closes his tour of the S-C time at Kansas City, Sept. 8. He will return to New York to put on a new act for the coming season.



STRATFORD EMPIRE, LONDON.

HUGH EMMETT AND CO. featured on every bill in his copyrighted ventriloquial novelty.

"AN EVENING AT HOME" An American act that keeps an English audience in constant laughter and appears for eighteen minutes.

## WITH THE ROAD AGENTS

Star Pixley will be ahead of the new "Dion O'Dare" show.

Frank Burbridge will manage Cohan & Harris' production of "The Polish Wedding."

Charles Salisbury will travel ahead of Walker Whiteside in "The Typhoon" next season.

John Rankin will be ahead of "The Goose Girl" when it takes to the road next week.

Tom North will go ahead of "Louisiana Lou" this coming season. He is now in Chicago.

Frank Hopkins is managing "Ready Money," which opened Monday at the Elliott theatre.

W. F. McLain will direct the tour of Lawrence Weber's show, "Alma," over the Weber "pop" circuit.

Branch O'Brien is ahead of "The Old Homestead" (western) which opened Aug. 19, at Chatham, N. Y.

Jack Abrams is going ahead of A. S. Stern's "The Traveling Salesman." Matty Greenberg will be behind.

E. O. Smith is acting as general manager of the Bergen Airdome, Bergen and Virginia avenues, Jersey City.

Frederic E. Wright, manager of the Plymouth theatre, Boston, will have charge of the Liebbers' interests in the Hub.

D. W. (Doc) Haines, with the Liebbers about eight years, will pave the way for "Pomander Walk" on the road.

Harry Levey will be the man ahead of the Morrison-Clinton attraction, "The Wolf," which goes out the last of this month.

Marlborough Harder will be back with the Blaney-Spooner company playing "The Price She Paid" over the Weber "pop" time.

J. H. Ragland left Broadway Monday to herald the coming to the "one nighters" and week stands of Phil Niven's "Three Twins" company.

William L. Wilken, for several seasons identified with the Leflier-Bratton attractions, will travel ahead of the first company out in "Over Night."

John F. Harley, a Denver newspaper man, will be in advance for the Liebber show, "Oliver Twist," which opens in Chicago. Harley is now in Denver.

Nate Golden is again doing the advance for Dave Marion's Dreamland burlesque company. A Mr. Travers is the new man back with the show.

Frederic Donaghey, formerly William A. Brady's general press agent, is now stationed in Chicago as Liebler & Co.'s permanent representative at that point.

Arthur Ward will be ahead of Harry Frazee's road company of "Ready Money," opening next month in the west. A Mr. Wenchell will be back with the troupe.

Fred S. Wertheimer left this week to pave the way for the Clarence Bennett production of "The Price." He was business manager of "Graustark" for several seasons.

W. E. Gorman, one of the two men

to go ahead of "The Garden of Allah" when it takes to the road after its Chicago engagement, will help with the Windy City publicity.

John Wilstach, related to Paul and Claxton Wilstach, has been assigned the advance duties for the Kitty Gordon show, "The Enchantress," which one Mr. Braden will manage.

Negotiations are on by two young road agents to send out "Jumping Jupiter" on the road next month.

Steps were being taken towards securing the producing rights this week.

Robert McDowell will be in advance of "Alias Jimmy Valentine" when it starts its western tour next month.

Another "Valentine" show was out, under the management of Walter Rosenberg.

"Doc" Livingstone, formerly with the Frederic Thompson enterprises, is now an addition to the executive staff of the William Stoermer attractions. F. D. Shaw is another agent with the Stoermer office.

Frank Cruikshank is going to do double duty this season when the new Fritz Scheff show, "The Love Wager" takes to the road. He will be both "ahead and back" with the show. Somewhat paradoxical, but he's going to turn the trick.

A raft of advance agents reported to the William A. Brady offices this week. Bradley Dayton, with Brady for five seasons, was assigned the eastern "Baby Mine." George Roberts, who for years has been associated with circuses, got the southern company, while the western route of "Baby Mine" will be looked after by Nick Wagner. Robert Lowe got the western company, "Bought and Paid For," while the eastern troupe will have Frank Gibbons in advance. Rod Waggoner travels ahead of the middle west "Bought And Paid For." Lewis Miller, five years with Brady, landed the "No. 2" "Bunty." Jacob Wilk, another of Brady's old agents, got the western "Bunty." Other agents will be assigned later.

The Klaw & Erlanger shows have had their road men assigned. Chas. Phillips will go ahead of "The Lonesome Pine;" Jim Palzer with the show. "The Rainbow" will be led by Frank Morse, Al Campbell remaining behind. The Chicago Co. of "Milestones" will have Chas. Bulkey directing its stay. The "No. 1" "Pink Lady" has Clarence Hyde ahead; John C. Fisher back. The "No. 2" company will be piloted by Charles Marks, with John Daly back. Frank Martineau will steer "The Round Up," Eddie Cohn with the show. For "Ben Hur," Eddie Cook and Dave Tolle go in the lead, with Chas. Tolle remaining with the production. Ed Price will boom Robert Hilliard in his new piece; Maurice Greet will travel with the star. For "Luxembourg" Clarence Willis will handle the show. Sam Harrison will perform the same service for "Oh, oh, Delphine." Both pieces are bound for New York runs. Jack Murray at headquarters will attend to the advance work.

## WITH THE PRESS AGENTS

The daddy of them all since last season closed was the grand opera circuit let loose by Oscar Hammerstein on the Sunday papers this week. It was some stuff, lads. The Herald thought it had an "exclusive" in Mr. Hammerstein allowing the country to build opera houses for him, all uniform in architecture and construction, he picked a dandy route. It ran Albany, Syracuse, Buffalo, Detroit, Cleveland, Pittsburgh, Cincinnati, St. Louis, Kansas City, Denver. Where the troupes were to go from Denver is immaterial for their trip west has been broken so nicely the songbirds will not have to get up in any town before 10 a. m. to make a train. Mr. Hammerstein padded his story a trifle by presupposing a southern circuit of the same kind, taking in Baltimore, Washington, Richmond, Atlanta, Birmingham, Nashville, Memphis, New Orleans, Galveston, Houston, Dallas and San Antonio. A Hammerstein grand opera house in Birmingham sounded funny, but not any more so than the rush of theatre building in Texas. For on Sunday also Martin Beck made it known the Orpheum Circuit would build new houses in San Antonio, Ft. Worth, Dallas and Houston. It is reported Oscar Hammerstein is attempting to find means to settle the \$200,000 penalty he is under with the Metropolitan Opera House Company not to again present grand opera in New York, Philadelphia, Boston or Chicago for a term of years, and also if successful to again play the singers in his Manhattan Opera House. Incidentally it is said Mr. Hammerstein has concluded not to again attempt to put grand opera over in London any more.

Pictures of the American athletes in action at Stockholm will be shown at the Globe, New York, Aug. 23 when members of the champion team will accept courtesies from the management to see "The Rose Maid."

Hedwig Reicher will play the leading role in "June Madness," opening the Winthrop Ames playhouse in New York Sept. 10. This piece was first produced last season in Chicago by the Drama Players with Miss Reicher in the cast.

Adrienne Augarde, who appeared here in "The Rose Maid" and "The Dollar Princess," is to make her debut in vaudeville at St. Louis, Sept. 2, when she starts an Orpheum tour in a little comedy playlet of her own styled "Dick's Sister."

William A. Brady announces that future productions of his in New York will have three matinees each week.

"The Money Moon" is slated as one of the first of Oliver Morosco's new productions for New York this season. Others to be produced in quick succession will be "Gault's Pride," "The Fox," "The Taming of Aliberta" and "His Father's House." These pieces were all successfully tried out in stock at Morosco's Pacific Coast stock houses. Morosco is expected to arrive here not later than Sept. 10, notwithstanding reports that he might reach here sooner.

Marc Klaw returned Aug. 15 from Europe. The Klaw & Erlanger press department immediately reported "The Pink Lady" goes on tour of the English provinces within the next week. English capital making the trip a possibility. The press story said the K. & E. openings are: "Ben Hur," Oct. 7, Syracuse; "The Round Up," Sept. 5, Terre Haute; "Kismet," Sept. 23, Chicago, Illinois; "The Pink Lady" (London Co.), Aug. 26, Amsterdam, New York, and the other company, Sept. 8, Newport, Charlotte Walker, Sept. 8, McVicker's, Chicago; Elsie Ferguson in "Eva," Columbia, Washington, Nov. 11; Henry Miller, Broadway, Brooklyn, Aug. 31; Robert Hilliard in "The Argyll Case," Oct. 17, Atlantic City; "Oh, Oh, Delphine," Forrest, Philadelphia, Sept. 9; "Count of

Luxembourg," Boston, Aug. 26; "Milestones" (Eastern), Liberty, New York, Sept. 17; "Milestones" (Western), Blackstone, Chicago, Sept. 23. Among the K. & E. new plays of the season will be Eugene Walter's "A Plain Woman," Laura Hope Crews in a new Augustus Thomas play, "The Little Cafe," and "The Money Burners." "Ben Hur" is slated for a tour of the English provinces.

The Gus Hill publicist bureau announces six companies, playing "Mutt and Jeff" will start on their way on Aug. 26-Sept. 2-9-10-23 and 30. The press agent also handed his boss a lot of bouquets.

Marion Crawford, Irma LaPier, George Betts and Percy Plunkett will play prominent roles in "C. O. D." by Frederic Chapin which John Cort will produce early this season. Lucy Monroe and Lillian Bradley have been engaged by Cort for his "Rose of Panama" show, now in rehearsal for a road tour.

The William A. Brady press bulletin carries the announcement that "Little Women" will have its New York opening in October. Also that "The Point of View," Jules Eckert Goodman's new drama, with Cyril Scott, Emily Stevens and Lucille Watson, is about ready for its premiere. Brady makes his 18th annual tour with "Way Down East," starting next month.

Richard Lambert is handling the press publicity for William Stoermer's new productions. Among his first announcements is the presentation in October by Stoermer of "The Sybil" by Jack London. His "Molly Make Believe" production opens at Providence, Sept. 9.

### THIESE'S SIDE OF IT.

M. M. Thiese has a story regarding the visit of "Wine, Women and Song" to New Orleans, altogether different from the one given out in that city.

Mr. Thiese showed documentary evidence to disprove several published statements, and also claims that had Chisholm & Israel lived up to their agreement with him on the receipts he would have come away from the south with \$900 more than he had.

That the then managers of the Greenwall (Chisholm & Israel) furnished transportation to the troupe to New York is nothing more than was called for in his contract, states Mr. Thiese. As a matter of fact, says the manager, his show remained in the house one day longer than the firm's lease called for.

### FIRE WIPES OUT SHOW.

Cleveland, Aug. 21. Crossed electric light wires caused a fire at the Empire after the show last night which completely wiped out the Charles Robinson "Crusoe Girls" show playing there.

All the scenery and costumes were destroyed, running the damage up to \$5,000, partially covered by insurance.

The damage to the house is estimated at \$2,000, all back stage.

Charles Robinson returned to New York immediately to secure a new outfit. The house will remain closed for a fortnight.

### THE GREENWALL STOCK CO.

T. W. Dinkins and F. W. Stair, who have leased the Greenwall, New Orleans, for five years, have gotten their new musical comedy company together, which will open there Sept. 2.

Rehearsals were started this week. The company will depart for the south Saturday. Sol Meyers will manage it.

Ted Evans and Tony Kennedy have been engaged as principal comedians. They will assist in putting on the shows.



# "WITHIN THE LAW"

## Opposition.

Marty Shea's socks.  
Ed. Renton's airship.  
Jake Sternad in again.  
Sam Curtis getting thin.  
Cliff Gordon climbing hills.  
Billie Burke on the wagon.  
Celia Cohen losing weight.  
Maurice Rose playing poker.  
Kelcey Allen taking anti-fat.  
Willie and Oscar making up.  
Joe Wood paying office rent.  
Gus Hill counting his money.  
Harry Shay playing the piano.  
Daniel Frohman, jury foreman.  
Joseph Gerard growing young.  
Dolly Sisters running an auto.  
Irving Lewis' "Yiddish" stories.  
Will Philbrick making wrinkles.  
Billy Kane quitting Felix Isman.  
Geo. H. Nicolai taking a day off.  
Max Lowe selling his carburetor.  
Mayor Gaynor doing a monolog.  
George Primrose dyeing his hair.  
Bill Hepner wearing a false beard.  
Zach Harris passing up Chicago.  
Madison Corey returning to work.  
Walker Whiteside playing "Hamlet."  
Lillian Lorraine joining "The Follies."  
Charles Burt keeping his own books.  
Sim Williams watching a card game.  
Marcus Loew riding in surface cars.  
Aaron Kessler talking about his baby.  
Tommy Gray writing his own songs.  
Eddie Lester booking Octagon, Ind.  
Chas. W. Rex his own stenographer.  
Florence Edney in musical comedy.  
Harry Frazee betting on the Giants.  
Al Jolson double crossing the coun-

try.

Shubert chorus girls working for K. & E.

Wash. Martin bathing at Atlantic City.

Actors contributing to Dowling's Bar.

Gus Sohke posing as a Beau Brummel.

Dorly Gilba buying White's photo shop.

Crowning Edna Chase Queen of Asbury.

S. Z. Poli having towns named after him.

Marion Whitney leaving show business.

Eddie Darling changing his clothes daily.

C. O. Tennis booking shows in his sleep.

Clarence Drown Mayor of Los Angeles.

Clay Lambert wearing out railroad maps.

Sully, the Barber, opening a booking office.

Gerald Fitzgerald trying the road again.

Harry Clay Blaney giving up the stage.

Milton talking it over with Sargent Aborn.

Restaurants with Cabarets doubling prices.

Adelaide Mason becoming a prima donna.

Elise Hamilton lecturing on gall stones.

Paul Armstrong writing the story of his life.

E. F. Albee and William Morris at luncheon.

Leon Friedman losing his southern dialect.

Izzy Herk buffaloing the Western Wheel.

Harry Mountford writing comedy sketches.

Dolly Castles remaining in America for good.

Jim Decker laughing at some of the old-timers.

Joe Pincus getting shaved without talking.

Frank Hopkins telling real fish stories.

Kathryn Quinn minding Jack Levy's poodle.

Arthur Klein framing his family's picture.

Dramatic critics drinking between the acts.

George Tyler and Lee Shubert doing Broadway.

Ed. Giroux staying in New York all summer.

Agents dodging the commissioner's deputies.

William A. Brady writing curtain speeches.

American Theatre elevator sign, "No Smoking."

Colgate Baker's wife going into vaudeville.

Polly Moran picking an affinity in Salt Lake.

Fred Henderson eating in his own restaurant.

Vaudeville acts routed like legitimate attractions.

James Clancy getting commission on collar selling.

Carloyn Lawrence taking two hours off for lunch.

Charles Miller carrying his black book around.

Hazel Rosewood having rheumatism in her hands.

William Morris introducing baseball into England.

Corse Payton playing "Ten Nights in a Barroom."

Fiske O'Hara giving Swedish impersonations.

W. W. Miller picking salt to flavor Indian pudding.

J. Lawrence O'Toole roasting Bolasco productions.

Ray Hubbell's new inspirations since his marriage.

Gus McCune taking in a Union Square matinee.

Patsy Morrison building a new theatre at Rockaway.

Jean Havez becoming one of our best little authors.

Jenie Jacobs borrowing Jennie Wagner's bathing suit.

Tom Penfold and Teddy Barron writing a song together.

Fritzi Scheff playing eight times a week for forty weeks.

Archie Colby selling children's clothes as a side line.

Paul Scott and Percy Melde: exchanging reminiscences.

Martin Herman wearing a Tuxedo in the new Woods offices.

The Delancey Street and Greeley Square opening at 9 a. m.

Eugene Buck drawing pictures and money at the same time.

Lillian Mortimer teaching Rosalie Muckenfuss to sail a boat.

Gertie Moyer wearing a seal coat and owning her own auto.

James Jay Brady's opinion of "The Merry Widow Remarried."

Amann and Hartley getting the U. S. judgment in pennies.

J. J. Rosenthal engaging a personal press representative.

F. G. Nixon-Nirdlinger and Norman Jefferies exchanging acts.

Charley Dillingham's comment on Joe Gaites' latest capture.

Hiring chorus girls to see the country with a burlesque show.

Larry McCarty putting it over for Montgomery, Stone and Janis.

Walter Kingsley "joy riding" in a Keith Press Department automobile.

Harry Yost offering to lend money to actors before the season opens.

Rudy Springer not allowing the girl ushers at the American a night off.

C. P. Greneker "back stage" during the tank scene at the Winter Garden.

The Hammerstein stage crew writing funny letters to Harry A. Ellis in England.

Jimmy Plunkett opening another bank account with profits from baseball bets.

Dave Marion equalling his record of \$44,000 profit on the Eastern Wheel last season.

Dick Knowles and Jimmy Powers trying to live on their own money in Philadelphia.

Jim Sheedy and Arthur Horowitz being taken for Gyp the Blood and Lefty Louie.

Tom McNaughton getting in the popularity contest through a check sent by "H. H. Lavene."

Loney Haskell telling everybody William Hammerstein is the Barnum of the Twentieth Century.

Cliff Gordon ordering postal cards instead of a drink in Zeisse's Hotel, Philadelphia, and getting them.

## THE WAIL OF THE HICK

BY JOHN J. O'CONNOR.

(Wynn.)

"Well, Son, we glommed two weeks and a half right in a row no sooner'n we blow back to Chi from the big fish carnival and believe me, Bo, I'm certainly yearnin' to lean my slats up again the side of a regular stage and amuse and delight the hearts of a hunk o' the American public, 'cause I'm sure hungry and we gotta eat every so often and the only way I can see to appease our appetites it to go out and dig up some American dollars right away quick, 'cause the old bank roll is sure diminishin' down to carfare size.

"Old boy Cribbage kinda got away from me up in Mushkeaton and while I wasn't lookin' he got mixed up with a coupla actor guys and they kept him busy playing Dixie on the old dream pipe until he'd knocked over a whole flock o' Danburys, but thank the Lord he's got the stuff all outen his system now.

"Comin' home on the boat he thought he was Bismarck the Great and told the Captain he was considerin' buyin' up the whole lake and bottlin' it into spring water to save the babies 'cause he said the American milk was bad. Can you imagine me havin' to run around the country with a nut like that?

"Gee whiz, them hicks are ruinin' show business. The lob that sicked us on to this string of consecutive days told me if we went the route for him he'd steer us up again a bloke named Hamberger and maybe fix it for eight or nine good weeks right here in Chi. He says this Hamberger gink is an awful spendthrift, and if we ease up behind him and slap him on the nut with a stout club he's liable to open up his heart and give us twelve dollars a week. Ain't it a shame the way these theatrical agents throw their dough away on the actors.

"I was takin' a slant at the bill we're on yesterday and I see they got us follerin' a female impersonator, so I know we're goin' to have a splendid time. I love them guys. The first crack this rummy makes I'm goin' to massage him with a warm hunk o' rock.

"We're goin' to take this time and then I guess we'll pack up the other clean shirt and ramble across the deep blue pond to try and connect with a coupla dates where they hand you your kale on a weighin' machine. I mean, where they dish the old dough out in pounds. We got an even break with the Englishmen over there and if we do happen to do a Brodie, why there's always a flock of good clean cattle boats comin' back to this country and me and the kid can swing a mope with any o' them sailor boys.

"I'm goin' out and free lunch for a while. If you see Martin Beck just tell him kinda offhand that we go about steen weeks wide open and if he ain't no objections we'd like to canter across the prairie on his Orpheum circuit."

## HUSBAND AND WIFE IN CO.

North Adams, Mass., Aug. 21.

Henry Peering, last season a principal with "The Concert" has been signed for the new stock company here. His wife, Marion Ruckert, will play leads.

## STOCK-SPLITTING WEEKS.

Two stock companies are "splitting weeks" at the Bergen and Oakland Air-domes, Jersey City, under the management of E. M. Bostwick. The companies play three nights at each air-dome, giving two plays for each house.

Raymond Whittaker and Claudia Lucas head one company. George Turner and Laura Hill the other.

## READY WITH NEW BURLESQUE.

The parts for a new burlesque were distributed among the members of Lave Marion's "Dreamland" company last Friday night. The purpose, Mr. Marion stated, was to have a new show ready to replace the "Dreamland" piece at the Columbia, New York, this week, if it were found the present show did not fill the bill.

## JERSEY'S ACADEMY MONDAY.

Jersey City, Aug. 21.

The Academy of Music will open with stock next Monday. The opening bill is "The Wife's Secret."

The company comprises Cameron Clemens, Gladys Montague, E. D. Mc-Millan, stage director, Bessie Sheldon, Margaret Gallagher, Marie Clifford, Earl McEllen, and Dorothy Clark.

# STOCK

## GRANT LAFERTY RESIGNS.

Philadelphia, Aug. 21.

Grant Laferty, who has been manager of the Orpheum Stock Company in the Chestnut Street theatre ever since the house was taken over by Percy Williams to prevent Klaw & Erlanger adding it to their "advanced vaudeville" string, severed his connection with the theatre Monday. No cause has been given and no announcement as to his future plans has been made.

Laferty is probably one of the best known and most popular and capable stage managers in the country. He held that position in Keith's big vaudeville house from the time it opened until he took charge of the Orpheum. At the latter place he made stock on Chestnut street a success and gained a host of friends. It is said he will accept a position in New York.

The regular season at the Orpheum begins Sept. 9. Frank Williams has arrived here from New York to assume charge. Marion Barney leaves the company Saturday night to join "The Woman" Co., and Charles Balsar leaves Aug. 31 to join the Liebler or Belasco forces. For the week of Sept. 2 Florence Roberts has been engaged to play the leading role in "Mrs. Wiggs."

William Ingersoll and Carolyn Gates will assume the leads for the regular season, the opening piece being "An Enemy of the King." Walter Gilbert, popular locally, will be a member of the new company.

## PLANNING FOR CHESTER.

Chester, Pa., Aug. 21.

If present plans of New York men are realized, a new stock company will be installed here next month, for a winter season. The deal is expected to be consummated this week.

## IDA ROOT GORDON IN LEAD.

Reading, Pa., Aug. 21.

Ida Root Gordon has been signed as leading woman for the Nathan Appell stock, which reopens here Aug. 25.

## RECEPTION AT CLOSING.

Boston, Aug. 21.

Lindsay Morison and his company of stock players at the Majestic were tendered a reception when the season closed Saturday night.

Nance O'Neil, the recent star with the company, was called on for a curtain speech.

It is reported Mr. Morison may have a permanent house for his stock company next season.

## ALL WINTER IN ALLENTOWN.

Allentown, Pa., Aug. 21.

Arrangements are being made for the Cal Smith company to install winter stock here Labor Day.

## SAVAGE ACCEPTS AN UNKNOWN.

Henry W. Savage has accepted "The Deadlock," a piece with an unknown woman as its author.

Nothing definite has as yet been done as regards producing the play.

## THREE START SATURDAY.

The Greenpoint, Gotham, and Crescent theatres, Brooklyn, swing into the stock whirl Aug. 31. They are former Percy G. Williams theatres, now operated by B. F. Keith under the general management of John J. Maloney.

At the Greenpoint the leading players will be Ardra Ainsley and Robert Gleckler, with Harry McKee, stage director.

The Gotham will have Raymond Capp as stage director with Alfred Swanson in the male leads. Frances McGrath, all last season with the Patterson Opera House company, will play in genres. "The Thief" will be the opening bill with "A Woman's Way" underlined. Mae Desmond will be leading woman, others engaged are James Kyrle MacCurdy, Kate Bond Fiske, Frank Beamish, Lorle Palmer, Frank Fielder, Frances McGrath. The company will be under the management of Pauline H. Boyle.

Mabel Montgomery has been engaged as leading woman of the Crescent company.

"The Spendthrift" starts off at the Greenpoint and "A Woman's Way" will be the first at the Crescent.

Mr. Maloney has a line of high-priced royalty pieces for the stock houses.

Paul Scott is filling the roster for the three theatres.

## AMERICAN REOPENS.

Philadelphia, Aug. 21.

Despite the hot weather, the reopening of the American theatre stock by Charles E. Blaney last week attracted big crowds. "Merely Mary Ann," with Grace Huff, former leading woman in principal role, was well received.

Interest was centered in the work of the new leading man, Jack Lorenz who succeeded the late Jack Chagnon, long a favorite at this house.

## NEW POLICY CLOSING CO.

Pittsfield, Mass., Aug. 21.

Severin Dedyn and his stock company close at the Empire Saturday night. Notwithstanding business has been good, the stock players must vacate, as the house announces a change of policy.

## SHOVES STOCK OUT.

Montreal, Aug. 21.

The Orpheum swung back into its vaudeville policy this week, the stock players closing a successful summer season last Saturday night.

H. Percy Melden, who directed the Montreal stock, returned to New York Monday and immediately took under consideration several offers for a winter berth.

## READY

## SANGER & JORDAN'S

CATALOGUE OF PLAYS, CONTAINING  
CASTS AND SCENE SYNOPSIS.

(Send ten cents in stamps to cover postage)

SANGER & JORDAN,

No. 1432 Broadway,

New York City.

# NEWS OF THE CABARETS

**Kitty Rose**, Dorothy Kingsly, Billy Cloonan, Walter V. Kelley and George Rose are the bill at the Hudson Cabaret, Union Hill.

**Jack Lee** and Ed Delaney at Kelly's, Coney Island, and Irwin Dash, pianist at Gallagher's, have formed a trio to have a try at vaudeville this season.

**Two acts** at the College Inn, Coney Island, are going into vaudeville soon, both under the management of Max Hart. Sherman, Van and Hyman are one. They open at Proctor's, Newark, Labor Day. Morgan, Bailey and Morgan, the other, start September 30.

**Churchill's** is trying to plan a big Cabaret show for the coming season at a weekly expense to the restaurant of \$2,500. \$1,000 of this is to go for an orchestra, while \$1,500 or thereabouts will be spent upon the show. Captain Churchill would like to keep the cost of his entertainers down to \$1,200, according to report, but for this amount he wants a line of acts that ordinarily (in the vaudeville houses) would run into much larger figures. There seems to be no doubt, however, that Churchill's is going after a big bill.

**The Broadway** restaurants will have to work out the problem of pulling in business in different ways this winter. A ding dong style of Cabaret will not fill every eating place. Murray's and Rector's (Geo.) have one idea in the dancing floor, but this has its disadvantage, for somehow when the folk go in these restaurants to dance, they forget all about spending money. A few drinks are ordered, sometimes light food, but the large majority of the crowd waits only for a rag air to dance "the Turkey." At Murray's the music runs mostly to waltzes, and the "rags" are far between. Besides, a small floor space does not commence to accommodate the packed-in bunch of dancing humanity. Speaking of "rags," a place down Coney Island way seems to have spoken the last word. Down there, with the restaurant located right off the beach, the boys and girls "Turkey Trot" in their bathing suits.

**A restaurant** with some pretensions to class and located within four blocks of the 42d street corner is growing very rough; quite tough in fact, with its "classy" "Trotters." Late parties made up of girls who have imbibed before reaching this place, come in mix with the regulars, and several times of late the restaurant has been obliged to close early to avoid trouble. It's difficult to exercise discretion in these matters. In a big city like Gotham, a "trotting" place must necessarily become more or less rough through the very nature of the amusement allowed, and more so if it keeps open until a late hour. A better sense of decorum, perhaps decency, is main-

tained at the road houses around New York by parties who are practically alone, than by the cosmopolitan groups gathered near the bright lights.

Atlantic City, Aug. 21.

There have been considerable changes in the Cabarets during the past week. At Old Vienna O'Donnell, Kaufman and Wolf (Three Rascals) lead the show, which is a fast moving one. Pilar Gil and Brother, Spanish dancers, Bunny Gray and Edythe Mirfield and Helen Tuttle are the other entertainers. At the Dunlop the newcomers are The Burkes, Abbott and White and Jack Rose. At the Islesworth the Melody Monarchs have been added. Maurice Levi was scheduled to lead the orchestra at the latter place, beginning Saturday night. He was out in a motor car and was delayed by two blowouts and did not return to town until too late to go on Saturday eve. On second thought Levi declared that for the two weeks that he would remain here he would rather rest than work.

## OBITUARY

Boston, Aug. 21.

**Nathaniel D. Jones**, an old time Boston actor, who retired from active work some ten years ago, died at his home, in North Scituate, Aug. 18, at the age of seventy-four. His death was due to a general breakdown.

He was best known as "Nat" Jones, and for forty years was identified with some of the best stars. His father was a Boston physician, named Dr. J. S. Jones, who wrote more than 200 plays in his time, and also managed the original Tremont theatre over fifty years ago.

Mr. Jones was one of the founders of the Boston Lodge of Elks and of the summer theatrical colony at Scituate. His wife, who was Molly Newton, of the old Boston Museum Stock Company, survives him. There are no children.

Brockton, Mass., Aug. 21.

**Miss Burke Eldredge**, leading lady of the Prince Ellwood Theatrical Company, playing at Highland Park, was stricken suddenly during the last act of a play and died the next morning. She was the wife of Fred Martell, of the same company. Medical Examiner Faxon performed an autopsy. The body was removed to Eliot, Me., for burial.

**Harry M. Price**, German comedian, died Aug. 17 of ptomaine poisoning. Madeline Diston-Price survives.

**Horace T. Duncan** died Aug. 10 at Indianapolis. Among the four surviving children are Carl Duncan, formerly of Hunter and Duncan, and Blanche Duncan, of Clark and Duncan. The funeral was held Aug. 13.

**John Brewster**, banjo player, died in Paris Aug. 15.

# MELODRAMATIC FEATURE FILM GIVEN AS TRAVELLING SHOW

**Entire Performance Changed Daily, With All Attention Spent Upon Front of the House. Government's Action to Squash "Picture Trust" Comes Too Late. Loew Buys N. Y. State Rights to Bernhardt Film for \$25,000**

The latest thing in motion pictures and feature films is the melodramatic show, as handled by the New York Motion Pictures Film Co., of which Walter Rosenberg is the moving spirit.

The plan to change the program daily, with a melodramatic subject running through an entire show, and all attention given to the front of the house has been tried by Mr. Rosenberg at his Savoy theatre, New York.

Last week there was exhibited at the Savoy, "Twenty Years in Sing Sing." Besides special paper and a liberal decoration of the theatre's front, Mr. Rosenberg had a ballyhoo of a man in convict (striped) uniform parading up and down 34th street.

Mr. Rosenberg says he now plays a feature film like a travelling troupe. Putting the picture in on percentage, he takes charge of the stage and billing matter, leaving the theatre to use its house staff. The percentages vary, according to the capacities, but average 50-50.

The melodramas are mostly from the other side, made by the Deutches Film Co. The "Sing Sing" picture was manufactured in this country. When the film is first run off Mr. Rosenberg detaches the German title, and with fifty feet of new film, fits the name best suited to the subject. Some of the film now in stock have been called "Twenty Leagues beneath the Sea," "The Haunted Ship" (taken on one of the German ocean liners), "Perils of Chinatown," "Buried Alive." The pieces run in three or four reels, and consume from 90 to 120 minutes or more.

Only New York and New Jersey, adjacent to New York City, will be explored by Rosenberg's company. State rights to the picture shows he gives will be sold for other territory.

Rosenberg says the day has arrived when showmanship must draw money in a picture house. His start to make the front of the theatre pull in the business is from his confidence in his knowledge of the condition the picture business is in at the present time. Rosenberg has been engaged in pictures since their inception as an exhibition property.

The Government, through the Attorney-General, started late last week in Philadelphia an action to dissolve the Motion Pictures Patent Co. and General Film Co. on the alleged grounds they constitute a trust or monopoly. The move two years ago would have been fraught with vast importance to the picture trade. Now it means nothing. There are thirty-five to forty independent manufacturers of moving pictures over here besides any number abroad. They are giving a better service collectively than the M. P. Co.

The General Film Co. during recent months has lost exhibitors in droves.

"The Trust" in refusing to permit its "licensed" exhibitors to handle "features" not made by an Association manufacturer, and holding the exhibitor down to what has become the very conventional daily "release" film of 1,000 feet, locked its own door after the contents had been lost. Attempting to force a monopolistic control over the picture men of America, the patents Co. took the very step necessary to build up an opposition which has been successfully accomplished.

What position the Marcus Loew Circuit will be placed in with the M. P. Co., through handling the Bernhardt feature film remains to be seen. Loew is a licensed exhibitor now, and was an "Association" renter before selling his People's Exchange Co. to the General Film concern.

Loew purchased the New York state rights of Bernhardt in "Queen Elizabeth" from the Famous Players Film Co. this week. It is claimed Loew paid \$25,000 for the privilege, although A. Zukor, president of the Film company, is financially interested in the Loew Circuit.

The Bernhardt picture will be billed as presented by Daniel Frohman. The Loew "pop" vaudeville houses are to show it as a special feature on top of the regular bill, running the film by speeding it a trifle in an hour. The first showing will be on Labor Day at the American, New York.

Outside the Loew houses, it will be given over the state in accessible theatres at one dollar top admission. A full evening's show will be given.

The Bernhardt pictures opened at Power's theatre, Chicago, last week to one dollar. It is said they have been doing business there.

No increase in prices will be charged in the Loew houses while the special is being shown.

Chicago, Aug. 21.

The independent faction of the exhibitors picture organization elected their own national ticket at a secret midnight session here Aug. 15. The "trust" faction was routed.

M. A. Neff, Cincinnati, was named president. The committee on censorship will be W. J. Carroll, chairman, Muskegon, Mich.; Clem Kerr, Dayton; Robert Levey, Chicago; Dr. J. H. Rhodes, Indianapolis; E. M. Day, New York.

Byron Spaun, proprietor of the Spaun Wagon Show, has purchased an auto for advance work. It covers more ground and it keeps the advance man happy.

## LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")  
W. BUCHANAN TAYLOR, Representative.  
(BAYARD)

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

London, Aug. 17.

Sir Herbert Tree starts out on a provincial tour over the VARIETY Theatres Controlling Co., in September. He will open at the Palace, Manchester, and visit Glasgow, Liverpool, Sheffield and Brighton.

Fred Trussell, manager of the London Hippodrome, has been in the one house in one position for ten years. The management granted him an additional week's holiday by way of recognition of his long service.

Arthur Rockill, of Harry Tate's American company, was married at Tooting to Miss A. Shaw, manageress of the Stella Troupe.

George Barclay, who had a bad breakdown a little while ago, is now much better and has gone to the sea coast to recuperate.

Nan Stuart, "discovered" in "The Love Mills," and subsequently making a success in the Lyceum pantomime, has been engaged by Seymour Hicks for the provincial tour of "The Slum Angel."

Barnold's Dogs have taken on a new lease of popularity at the Empire, Leicester Square. Not since their first appearance in London have they been so much talked about or attained such widespread success.

Some months ago there appeared in VARIETY a cable to the effect that the claque at the Alhambra had been discharged. Two days ago the fact was discovered by the London papers and the, are now printing long accounts of the demise of the hand-clapping institution. None of the writers seem to know that there still exists in London three other places where the claque is regularly in use.

The Pekin Mysteries, headed by Hang Ping Chin, stayed one week at the Palace. The wizardry of Chin is very fine, but the troupe as a whole needs sharpening up. Without their full time at the Palace they could not do justice to themselves.

Terry and Lambert are back again in England after a world tour.

An actor named Alcorn, a member of Gaston Chevalier's company, playing at the Sheffield Hippodrome, died as the result of a shot from a blank cartridge this week. He was examining the revolvers when one went off. A small wound was inflicted between the first and second fingers of the left hand. Two doctors told him that there was no danger. A few days later he was taken suddenly ill and twenty-four hours later lockjaw set in and he died

in terrible agony. Alcorn used to be with T. Elder Hearn.

When Walter Kelly walked into the Vaudeville Club a week or so ago an artist who has been accused on several occasions of stealing other people's goods accosted him with a cheery "How do you do, Walter?" Walter replied that he was not acquainted, whereupon the accoster mentioned his name. "Oh," said Walter, "you are the guy that pinches other fellow's brains. If you don't go away I'll breathe on you and make you feel like a real vaudeville artist." Even this did not feaze the would-be acquaintance. He replied: "It's all right, Walter, I'll stand a drink." The Virginia Judge rejoined, putting his hand into his trouser pocket, "If you stand a drink I'll pay for it."

Among those who sent presents to Marie Lohr on her marriage to A. L. Prinsep were Prince Albert, of Schleswig-Holstein, the Duchess of Sutherland, Sir Arthur and Lady Pinero, Sir Alfred and Lady Paget, Sir George and Lady Alexander, Sir Herbert and Lady Tree, Lady Troubridge and Gerald Prinsep.

Julian Rose, after seven weeks in Carlsbad, has just returned to London and leaves immediately for South Africa, where he has an eight weeks' engagement with the Hymans.

Arthur S. Figgis is now representing John Tiller in London.

"Shadow People," the newest invention of P. T. Selbit, after its success at the Manchester Hippodrome, has been engaged for the London Hippodrome for a season, and also for the Victoria Palace.

MacDonald Hastings, who has gone to America to produce "The New Sin," in Chicago, Sept. 20, has written a fourth act, owing, he says, to the request for some indication as to the next phase of the story. He denies that it contains a happy ending, but admits that the last act which he has written is less sombre than the third in which the play previously ended.

Lynn Harding, who has been playing "Honor is Satisfied" in the Music Halls in the provinces with considerable success has been engaged by the Gramophone people to make some recitation records. He is now taking the waters in Buxton.

TREE'S STUDENT MATINEES.

(Special cable to VARIETY.)

London, Aug. 21.

Sir Herbert Beerbohm Tree will produce a series of Shakespearean plays at His Majesty's theatre during the winter. They will be known as "Student Matinees."

## NEW ACTS NEXT WEEK

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

Leo Edwards and Miss Parker,  
Fifth Ave.  
Jefferson De Angelis, Fifth Ave.  
"The Act Beautiful," Fifth Ave.  
Arco Bros., Fifth Ave.  
Barto and Clark, Union Sq.  
Ray Dooley and Her Metropolitan  
Minstrels, Brighton Music Hall.  
Van and Schenck, Brighton Theatre.  
Ben and Martin, Brighton Theatre.  
"Fif in Paris Life," Henderson's.  
Lydell and Butterworth, Henderson's.  
Goodrich, Barr and Hill, Henderson's.

"Spirit Paintings."  
22 Mins.; Full Stage.  
Hammerstein's.

"Spirit Paintings" are a better illusion than they seemed on the Roof Monday night. The stage is set with a large black frame. Canvases over smaller thick frames are spread about in two groups of three each. A committee is invited from the audience. After the canvases have been examined two are stood together, and placed within the black frame, standing about three feet from the stage. With the house lights down the arc is turned on. A painting commences to develop on the canvas. When finished, the picture is displayed as fully painted. It is announced and confirmed that the subject is the same selected by one of the committee from the hundred postcards taken from a table. The routine is gone through with for a second picture, which concludes the act. To convince the audience the light has nothing to do with the making of the painting, the lecturer, after it has shown against the canvases for a few moments of the second picture, tells one of his attendants to remove it, explaining why. The house lights are then turned up. A few moments afterward he instructs the attendant to replace the lamp, with the lights down. This tends to lead many the light brings out the painting as it does not, and heat is not an aid, this portion should be changed. The canvases are transparent when first seen. "Spirit Paintings" were played over here in the west last season, presented by P. T. Selbit or his representative. Now the program asserts Henry Clive, who is working the act, does so by arrangement with Selbit. Clive has the same easy careless bearing while going through the act he used to such good advantage in his own magical turn in vaudeville. Properly played, the "Spirit Paintings" should create talk. That it is a better and more complicated illusion than it appears should be made apparent, in some way.

*Sime.*

Curley and Wright.  
Songs and Talk.  
10 Mins.; One.

Curley and Wright are on parade in the "pop" houses. Their act consists of several duos, conversation and a little dancing at the finish. Some of the talk borders on the "blue." They have fair voices. Curley and Wright should remain contented on the small time.

*Mark.*

Conroy and Le Maire.  
Talk.  
17 Mins.; 4 Mins.; One. 13 Mins.; Three.  
Henderson's.

Conroy and Le Maire are working in a new talking act that from early returns does not promise to come up to their former efforts. The talk has been framed up around an accident insurance policy. While the idea seems to be alright with sufficient scope for a good fifteen minutes of dialog, the pair have not reached anything like a satisfactory conclusion as yet. Opening in "one," Le Maire endeavors to show Conroy how he can secure \$5 a week sick benefit from his policy. Conroy can't quite see the drift, but finally consents to accompany Le Maire to the doctor who will make him ill so he can collect. The boys shift to an interior and Le Maire plays the doctor. There is quite some talk regarding diseases. The mixing of names is depended upon for laughs. This is not strong enough material for a comedian of as good a type as Conroy, and he is fairly bowled over amidst the talk of which Le Maire handles the greater part. The opportunity is not there for Conroy's facial expressions which have always figured as big laughing assets in former acts. There is a funny bit here and there with Conroy on the doctor's table, but this does not offset the quantity of talk that passes harmlessly on its way. In the new vehicle, which may improve with working, Conroy and Le Maire do not seem to have an act that can follow "The King of Blackwellis" and the "Pinochle Game." The act may have been written for three people. With the Doctor the third character it might have had greater value.

*Dash.*

Tim Murphy.  
Impersonation and Talk.  
23 Mins.; 13 Mins.; Full Stage. 10 Mins.; One.  
Fifth Ave.

Tim Murphy for vaudeville has selected the "Dream Scene" from "The Bells," doing it as a study of the late Henry Irving. In this Mr. Murphy has the aid of O. J. Griffin. The scene runs eight minutes and needs no comment. Thos. Shea played it in vaudeville some three years ago when it was decided to be too gruesome for vaudeville. From "The Bells" Murphy goes to a dressing table still in full stage and talks while making up. This consumes five minutes, then he is ready in evening clothes for his monologue in "One." The talk lasting ten minutes, consists of snatches of humorous poems, stories and incidents related in an interesting manner which holds attention. Murphy is not what is commonly known in vaudeville as a monologist. He comes under the same head as Elbert Hubbard. There were many in the Fifth Avenue who had come to see Murphy. His reception was generous. For vaudeville at least five minutes should be peeled from the routine used Monday night. It would quicken the turn which was a bit draggy.

*Dash.*

Holmes and Buchanan.  
"The Girl of 1847" (Vocal.)  
15 Mins.; Three (Interior.)  
Union Square.

Holmes and Buchanan present a simple little singing act entitled, "The Girl of 1847." The duo derives the billing from the latter part of their act wherein Miss Holmes dons a dress of the early days and she and Mr. Buchanan work up "Since Mother was a Girl." The billing is more or less misleading as the team introduces vocal numbers at the beginning that bear no relation to the 1847 thing. The man has a pleasing tenor voice, of excellent range and nicely controlled. They get considerable out of the "Grandmother" number, but it's not strong enough for a full act, as the song has been done by other turns. Following a duet at the opening, the man sings, "Sally In Our Alley." It was pleasingly rendered, even if before the 1847 date. They finish in "one," singing, "While Seeing Mary Home," the pair dressed in outdoor garments and carrying a lantern of old fashioned make.

*Mark.*

Ferguson and Northlane.  
Songs and Dances.  
14 Mins.; One.  
Henderson's.

Adele Ferguson and Edna Northlane are billed as "The Tivoli Girls, direct from the Tivoli, London." That billing leads the audience to expect a whole lot more than the girls will ever be able to accomplish over here. They first work in "one," in a song and dance number that doesn't boost their stock. A piano is used in "two," giving the brunet a chance to exercise vocally and the blonde to tickle the ivories. For the finish, the brunet dons boy's clothes and looks real well in the outfit. Goodness knows the girls work hard enough and mean well but their act isn't strong enough to stand comparison with similar turns now skimming the big time. Ferguson and Northlane should drop the Tivoli billing, put their act in better running shape and stick to the "pop" houses for the present.

*Mark.*

Hong Fong.  
Chinese Baritone.  
12 Mins.; One.  
Union Square.

Hong Fong is able to do a whole lot more than many of our American entertainers. It's quite a novelty to see a Chinaman performing the things this native of the tea and gunpowder regions does. Dressed up in his own country's best bib and tucker, Hong Fong shows versatility in more ways than one. After his opening song, "In Dreamy Chinatown," various song numbers follow. Hong Fong sings, dances and is conversant with at least six languages. He sings one song in six tongues, some trick even for a Chinaman. His enunciation is very good and his voice of sufficient strength to put the songs over. He gets a big laugh with "turkey trot" movements. Hong Fong scores with his dancing.

*Mark.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"The Girl From Brighton," Academy  
of Music (Aug. 24).  
"The Model," Harris (Aug. 31.)

Francis Yates.  
Female Impersonator.  
18 Mins.; Full Stage; Close, One.  
Fifth Ave.

Francis Yates is doing something a little different from other female impersonators in vaudeville, although it is not new since Eltinge has been doing it in "The Fascinating Widow," the past two seasons, that is working both as girl and man. Yates does three numbers in female attire and finishes in a dress suit. The changes are made in good time behind a transparent screen well up stage. Like all others depending upon singing, the lack of an orchestra is felt by Yates. There is no chance for him to cover his voice at all, and it is lucky that his falsetto is good or it would mean sure death. The numbers are not particularly well chosen. His best is the "kid" song. It is also easily the best impersonation. The other numbers are neither here nor there. The wig in the second number did not look well. As an impersonator, Yates will have to step some before he will reach the Eltinge or the Bothwell Browne class. He lacks finish. His voice is good, both in the natural and falsetto tones. Down late on the Fifth avenue program his song at the finish in men's clothes made him a hit, the double voice thing doing the trick. In a not too important position Yates will do for a trip over the big houses. Working will improve his impersonating when something more elaborate in the way of a production will be needed to make him a big act.

*Dash.*

Corin, Allen and Tyler.  
"The Entertainer."  
13 Mins.; Three.  
Fifth Ave.

Corin, Allen and Tyler did "The Entertainer" in the olio of a burlesque show last season. There may be a new boy in the act, but the piano player and woman are the same. "The Entertainer" is simply a title. It brings the trio into "three" instead of "one" and allows of a little talk for comedy purposes. The piano player does very well and his singing passes, but as a comedian he is not there. A black tie and vest should accompany his dinner coat. The comedy is the big fault throughout. The singing is also hurt by the selection of numbers. The woman, well dressed and good looking, with a voice good enough to make them believe it in vaudeville, cannot sing "rags." The piano man should sing the rags and allow the others to use material suitable to them. There seems to be enough foundation to build an act upon which eventually will make the fast company, but just now a tour of the "pop" houses should be of benefit.

*Dash.*



**Inez Macauley and Co. (3).**  
**"The Little Church Around the Corner."**

16 Mins.; Full Stage. (Interior.)  
 Fifth Ave.

Inez Macauley and Co. are showing rather a peculiar playlet by James Horan. It leaves a feeling of wonderment at the finish. Working up very well into a dramatic moment, just when the punch is expected it fades away into a quiet, peaceful ending. Usually a quick shift of the point toward the finish is desirable in a vaudeville sketch, but in this instance it rather misses fire. Miss Macauley is a successful New York actress, presumably of the musical comedy field. She has befriended a young girl just embarking upon a stage career. The girl does not feel she can further impose upon her successful sister artist. The scene is laid in the room of the struggler. The landlady is there with the threat of eviction unless money is forthcoming. Landlady subtly suggests perhaps the gentleman who has called once or twice without finding the girl might be willing to come across. The man (a friend of the successful actress), calls during the conversation. The girl after much persuasion by the landlady agrees to go out with him in his car. While she is making ready the "success" appears. She learns what is coming off, and bids the young girl listen, to be convinced the man is no good. The girl is sent from the room and the man summoned. He starts a rave against the Broadway favorite, insisting he will take the "poor innocent" out regardless of her. The actress wishing to prevent it starts to give in herself, the man's desire to take the young girl being keen only out of pique have been turned down by the favorite before. It is here the inconsistency asserts itself. The actress says she doesn't think much of a proposal that says be my wife and what are you going to have to drink in the same breath, but in the next moment accepts the man as her husband to be and does a flop into his arms. The impression at first given is that the actress is tricking the man. Everything leads the audience to this conclusion, but the ending is just opposite. It is not a sympathetic finish by any means. The man is given a black character and is a sort of a villain all through. Audiences don't like to see heroines married to villains. The finale is wrong. Finished properly the piece is going to fit vaudeville very nicely. The best part now is the work of Miss Macauley, who plays the Broadway favorite making her a real human being. There is just the proper theatrical atmosphere about her without the usual slang and chorus girl comedy that most attempting this style of role have given the characterization. Miss Macauley's good looks also help immensely. It is almost a certainty she alone will get this sketch over. Alice Gilmore as a different sort of a landlady does very well. Her's is also a good character study. Sara Lewis and Henry Pemberton fill in nicely. *Dash.*

**Eddie Foy and Family (7).**  
 19 Mins.; Two (Interior; Special drop.)  
 Brighton Theatre.

Eddie Foy and seven little Foy's, Eddie's own flesh and blood, are doing a vaudeville act at the New Brighton theatre this week. And some act, too. The audience Tuesday night howled its head off. A railway station interior is shown with two strong-voiced men doing respective duty as "general information" head and train announcer. Foy first appears as Sothern, the stranded actor, who wants a rain check for his umbrella. He thanks the train man for mistaking him for E. H. Sothern and says he is there at the depot to meet an affinity who would know him by the red rose he carries. Foy kids the station man and then sings "When Shakespeare Was a Boy," using the Foy swagger and facial expression. Foy returns as a messenger boy with a bouquet of roses for Sothern. Foy gets a laugh with the taximeter box he carries when he swings the little red flag into view. For the finish he returns in loud, outlandish female attire. At this juncture Daddy Foy brings six of his kids into the limelight, the seventh later being brought in in a huge carpet bag. The five boys and two girls were all neatly dressed in white and they showed no apparent nervousness. One of the girls and the biggest boy have splendid voices. Another of the older boys does a brief imitation of his father, which shows he is a chip off the old block. The Foylets vary in size from the tallest to the baby. Eddie Foy brought down the house when he said, "If I ever lived in Flatbush it would be a city." It's a happy family and it's a happy act. *Mark.*

**Harry Davenport and Phyllis Rankin and Co. (1).**  
**"Time is Money" (Comedy).**  
 20 Mins.; Full Stage. Interior.  
 Fifth Ave.

Harry Davenport and Phyllis Rankin return to Metropolitan vaudeville with a comedy sketch which will probably be labeled silly more often than funny. The idea is so absurd it loses almost any real chance of being humorous. A man calls upon a woman with the set purpose of proposing. In changing his clothes before calling he has forgotten to take any money with him. The cabman demands his fare, seventy-five cents. The man, unable to think of any way in which to raise the sum, finally changes clothes with the driver. There are a great many things happening between the time the man enters the room and when he changes clothes, but how can anyone laugh at a man who allows his intention of proposing to be interrupted because he can't raise seventy-five cents? There are bits in between that are just as silly as the plot. If the piece had not been in the hands of players like Mr. Davenport and Miss Rankin, it would have turned over before the first five minutes. Miss Rankin is the maid who acts as go-between from the hack driver to the man who calls. She is far and away the best in the piece. Davenport does as well as could be expected with the material on hand. Julia Lathrope is the company, as good as her role. The sketch is away behind the modern idea. *Dash.*

**George Dixon.**  
**Music.**  
 11 Mins.; Three (Interior).  
 Henderson's.

George Dixon has been working the "pop" houses around New York. He was in the opening spot at Henderson's this week and did well with his music. His comedy by-play didn't land and the sooner Dixon taboos it the better. Dixon plays all sorts of instruments, the accordion being his strongest. He appears in grotesque costume but could do just as well in a more conventional makeup. Dixon's present program is best suited for the "pop" circuits. *Mark.*

### New Acts in "Pop" Houses

**Luba Meroff.**  
**Songs.**  
 14 Mins.; Open Full Stage; Close One.  
 American.

Luba Meroff should be spanked and worse should be done to whoever is handling her. There is no excuse in the world for anyone seeing this girl from the front once, allowing her to continue with her opening on the mandolin and xylophone. It is simply spoiling the makings of a good big time single. Luba is a fine looking girl with a bundle of pretty clothes, a charming manner and an accent Frenchy enough to be cute. She opens the act in a satin boy's suit. After the musical instruments are taken away and the girl gets into "one" (where she belongs) the act begins. She sings four numbers, wearing two very pretty costumes that look like money. Without a singing voice to speak of she can get lyrics over and is attractive and charming with it. Besides the two frocks worn she does a rag in a sort of Tanguay tights which helps along and could be made even more fetching if Luba would let herself out with the accent. The Russian closing number gives the girl a finish that is sure fire. She is not a big woman but big for the Russian style of dancing. Miss Meroff has very little way to go to step onto the big time. *Dash.*

**Richards and Clark.**  
**Songs.**  
 12 Mins.; Two.

Richards and Clark at a first flash promise to be one of those classy mixed singing and dancing teams. After the first number, however, the impression left, for the pair offered a very ordinary turn of songs, which will gain them applause in the "pop" houses as long as they can secure numbers the audiences like. The woman delivers her song at the piano. She may be playing it or not. An orchestra is used and it is impossible to tell whether she is playing or stalling. Why she delivers the song at the piano is uncertain, unless to gain composure. The woman's voice is pleasant enough, adequate for the work she is doing. The man's voice is harsh. He should give up all attempts at singing alone. Richards and Clark passed on their manner of working "Circus Day" at the finish. In the pop houses they will get over, though it will take some dancing to make it a big act for that time. *Dash.*

**Bruce Duffett and Co. (2).**  
**"Over The Transom" (Comedy).**  
 Three.  
 17 Mins.; Three (Interior-Sectional).

"Over the Transom" is probably the name of the sketch Bruce Duffett and Co. are playing on the "small time." They are not apt to play the piece anywhere else. After considerable stalling around for "effect" and "atmosphere" at the opening, occasioned by the arrival of a train Abe Thalheimer said must have been on the Southern Pacific, the principals make their entrances. A man and woman, going to meeting each other to marry, arrive at a junction hotel, and are shown into adjoining rooms by the same porter, who gets their suit cases mixed. That suit case thing is a bad boy on the vaudeville stage, but these people work it a little differently, though not helping the act any. After much duplicate dialog and business, which the audience sees and hears in each of the sectional hotel rooms shown, the occupants discover one another by looking over the transom. The colored porter is supposed to be the big comedian of the sketch, but he is hard in his funmaking. The sketch gets a bump when the man says he has only two hours to spend before catching the next train, and takes a hotel room to wash his face. After that everybody knew it wasn't real at all, just play-acting, and not carrying a sufficiently capable company to make enough fun for the time wasted in writing the skit. The Bruce Duffett of this act is not Bruce Duffus, the agent. *Stme.*

**Leo Beers.**  
**Pianolog.**  
 13 Mins.; One.

As a "small time" pianologist, Leo Beers has a place. His present repertoire or routine of numbers is quite satisfying to the houses he is playing in. Of good appearance, and wearing a black silk suit, Beers, with piano playing and songs, finds no difficulty in getting over. He keeps an even level during the act, with one number as good as another, varying the proceedings now and then by whistling, and at other times having the spotlight make him glisten through the rays being directed upon the silk portion of the act. Mr. Beers has but one song he could use in framing up a turn for the big time. Everything else for the larger houses would have to be new, and then it would still remain an interrogation point if he didn't require a partner. But for the small time, Leo is there. *Stme.*

**Martini Sisters**  
**Dances.**  
 9 Mins.; Four (Palace; Special Set).  
 The two Martini Sisters look like former members of The Salvagaggis. The girls have arranged a nice layout of dances for the "small time." A frame is used for entrances, the young women after each change appearing in it against a drop representing some scene. The dances are lively and varied. If the girls continue to carry the frame, they should purchase a new curtain for it. *Stme.*

(Continued on Page 26.)

## WHIRL OF MIRTH.

Whallen & Martell and Charles W. Daniels have a new show for their second season of "The Whirl of Mirth." Eddie B. Collins has been retained. He is about the only principal from last season held over.

The first part is quite pretentious in scope. It is called "In Cartoon Land," by Edgar Selden and Mr. Daniels. The burlesque is named "Rubbing It In." The program could not well credit anyone for it, excepting Lew Fields. The scene and most of the business have been taken from the "Barber Shop" incident of Fields' "Hen Pecks."

At the Casino, Brooklyn, last Thursday night, the company gave a very good performance before a large-sized house on a warm evening. It was "Amateur Night," which may have drawn some in; the Wolgast-Rivers fight pictures were an extra attraction, but it is safe to hazard the opinion that the show itself did more for the box office than the added features.

With a few dry spots and some light numbers, besides an olio that isn't "The Whirl of Mirth" will round into a well-balanced and nicely entertaining performance. It's not going to be great, but it's going to be good.

Nineteen chorus girls backed up the principals. The young women are not much on looks, but are very willing workers, and in the "rag" stepping which abounded throughout the evening, the choristers got into them in a way that seemed to say they were working off surplus energy. One little fat blonde girl had trouble getting her feet off the stage, but two shows a day will shortly have the "pony" in condition. One of the show girls, Flossie McCloud, did a turn in the olio, singing "rags." In the first part Miss McCloud led "That Alabama Rag," without putting much life into it. She appeared to lack confidence, and in the olio turn did little better until finishing with "Parisienne." Into this Flossie interjected just the suggestion of a "cooch" with Frenchy gestures, and she had to repeat the chorus several times.

About the best number was "Elks and Eagles," with Alice Walker in front. It's a catchy sort of a song, rather nicely delivered by Miss Walker, who was almost a revelation in tights after the hideous makeup she had assumed in the opening as one of the cartoon characters. But the success of the number really came from the appearance of the chorus girls, and the display of several attractive figures in the pretty shade of pink worn. The tights were topped off by chic hats. It is a long time since any "Amazon" number has looked as attractive in its background.

Fanny St. Clair had the most songs to handle, five in all. Two are English, "Dearest Girl" and "I Wish I Lived Next Door," the latter a mainstay of Daisy Dormer's, the English soubrette. Miss St. Clair is doing very well in this show. She dances sufficiently to give her leadership a little ginger. The show has dressed its choristers much beyond what the principal women have done for themselves. Miss St. Clair has

gotten into this production very cheaply on the dressing end. The only real gown shown by her was a pink affair near the finish, when she sang "Every Time I Smile at You." The number is too slow for the time it goes on, nearly 10.30. The performance needed a big lively song right there.

Another slow moment was the opening of the second half, when Miss Walker did a "Suffragette" song, with the girls lolling behind her. It was too quiet for an opening. Also the entire bit here of Miss Walker's (which seems only inserted to lead up to a simple laugh after several minutes) might be rewritten.

"Reno Ruth" was nicely put over by Ethel Vernon, who looked quite neat in a green dress while singing it. Miss Vernon had an "Amazon" swing to her arms, which took away a bit from any idea of a prima donna. She did better with the first than with "Ragtime Cowboy Joe" later on, although Miss Vernon again presented a good appearance in a white costume. The girls were dressed as cowboys, doing a "rag."

Another number that could be thrown out is "Old Bill Oliver," sung by a trio of male principals. The lyric is inane.

Frank Walsh has the best voice in the troupe. He got away big with "She Bumped Up a Little Bit" in the first part. His cartoon makeup was excellent, although in the burlesque he was forced into the role of "Texas Tommy," a revolver-shooting comedian. Mr. Walsh fired six shots. That ought to put everyone in the troupe on their nerves within a short time. Sometime one of these "bad men" will find out how to obtain the same effect from the part without wasting powder.

Mr. Collins' song was "You Wouldn't Know the Old Place Now." He got several encores with it in the burlesque, walking across the stage rapidly while singing. He does his trip and his slide, also his falls as of yore, and is the principal in the messy shaving scenes, but brings laughs right along. Collins gets over the footlights early and stays there. The "barber shop" business is very rough, but not more so perhaps than in "The Hen Pecks," where they paid \$2 and laughed just as hard.

In the opening, Collins and Tod Browning were "Mutt and Jeff." Collins is a trifle too tall for Jeff, but the couple got some humor out of it and changed characters three times within forty minutes. The hit of the several cartoons, however, was George Topack as "Desperate Desmond." In looks and dress, with a funny way of saying "Curses," Mr. Topack received applause on his first exit—after dialog—something unusual in burlesque houses.

Clyde J. Bates also did well here. The travestied idea of the cartoon subjects carried through the brief period it runs well holds together a thread, but Mutt and Jeff need to get more comedy out of it. Also in the burlesque the comedy should build up right from the start instead of waiting for the shaving business. Collins and Walsh have the first whack at the pail of soapsuds. They derive little from it. Browning is the best subject. His gaunt appearance in the burlesque was good for a laugh all the time.

The scheme of cartoon characters in the first part would have made a bully

## THE MERRY COUNTESS.

Things are breaking finely for the Shuberts. They had better knock wood to prevent the streak faltering. Almost before the season has commenced, the Shuberts put over "The Merry Countess" at the Casino.

"The Merry Countess" is an old opera, played at the Met and other places, here and abroad, under different titles, but the Shuberts have given it a polish that would send one of John, the Barber's manicures into decline.

The book must have been all rewritten, and perhaps the third act is new, but whether new or old, "The Merry Countess" is about the classiest thing in a comic opera that has hit the main pike since they thought "Wang" was funny.

The company is nearly all English. One of the few prominent Americans in it (Martin Brown) was miscast. The others fitted their roles as though built to order. The English people all stood out, and Jose Collins, from England also (a season back), can get her naturalization papers out now—she's here for life after her performance in this show. Jose put it over so far she can write home anything she wants to.

"The Merry Countess" has a story and lyrics and music. Each means something in the array, and each works for the enjoyment of the audience. The best comedy came last, although Maurice Farkoa and Forrest Huff, also Tom A. Shale, brought out a laugh now and again before A. W. Baskomb appeared in the final act. Another Englishman was Claude Flemming, with much appearance, a good voice and an inclination to act that he seemed vainly striving to overcome. Mr. Flemming appeared to be a stock leading man taking comic opera as a flyer, but when he grows accustomed to Broadway, he'll be there. The girls are going to rave over him.

After Miss Collins, with the women, came Fritzie Von Busing among the characters. Mabel Burnege had a role, but it wasn't important. The Von Busing girl commenced to grow, getting off well in the first act and

evening's performance. If the management will play it up strongly, it should become a drawing card, for the characters were applauded as they appeared, being recognized immediately. All the impersonations were creditably made up.

The settings do well enough, especially the burlesque. The staging has been properly attended to without any novelty cropping up, although through the very simple expedient of the second row flashing hand bull's-eye lights behind the first row, during "Dearest Girl," the front rank of girls, with night robes over tights, have their figures set off as though a flood light was behind them.

"The Whirl of Mirth" has room for more comedy this season than last, and should earn money for its sponsors along the line. If it weren't for the big laugh the shaving scene gets, it might be advisable to shift the position of the two parts, concluding the show with the cartoon piece.

Time.

keeping up the pace in the second. But Jose Collins had been in training for a season or so at the Winter Garden and she was fit. No one could catch her. She sang, acted and dressed to make good the predictions of those who saw her in London and said she would be a musical comedy star over here if given a chance. The chance didn't arrive for sometime after she landed in New York, however.

There are four dancers in the show. Mr. Brown has the male division all to himself. Dazie, America's most popular danseuse, was the premiere in the ballet during the second act ball room scene. The ballet has been very nicely staged. There is a pretty finale to it, with Dazie and the chorus in kid dresses. Dazie also had a line or two to speak but inhaled them. Otherwise hers was a very attractive personality in the solo work and ensemble.

The two remaining dancers were the Dolly Sisters, who danced with Mr. Brown, as a trio and as duos in the same set. The way the girls did it with Brown was astonishing. They looked well and danced better, for giving Mr. Brown all the credit that's coming to him in this piece, he is some stepper. The role assumed by him was meant for someone else. He is too youthful for the part, which still leaves the question wide open, whether he is an actor. The Dolly Sisters told their real names on the program, or at least half of them. They were billed as Yancsi and Roziska Dolly. A Russian dance should have gone with that.

The story leads from a boudoir (first act into the ballroom, then a prison. The latter is a "High Life in Jail" comedy scene, with Mr. Baskomb taking care of the low comedy. He did, all the time, and is a regular funny fellow, even if someone forced "Tea Taster" and "I Should Worry?" upon him. Whoever suggested the slippery stair case for this classy production should have a red line drawn through his name.

The dialog runs into risqué channels at times, but not often enough to cause consternation, although Mr. Farkoa's interview with Miss Collins in the first act, when Farkoa in supplanting the husband, lets it be known he prefers strong coffee and thin toast for breakfast, will never be viced by the director of Vassar College. There are other lines not strictly allowed in regular society and the show can get along without some of them.

The music is pretty all the time, with solos, duets, trios and other musical combinations that help to make the evening the extremely pleasant one it becomes.

The production is in Class A and the dressing shows the forward march the Shuberts have made within the past two years in this direction.

To put over a hit as cleanly as this off the reel is some little job. Everybody can divide the plum, Johann Strauss who wrote the music, Gladys Unger, programmed to have written this book (but who may never have heard some of the lines), and the lyric writer, Arthur Anderson.

The Shuberts can make book that "The Merry Countess" will still be at the Casino, when the snow is off the ground.

Time.

## AMERICANS.

The anti-season talk of improved burlesque shows is this season going to bear fruit if Miner's "Americans" may be accepted as a criterion.

There are many reasons to believe the Miner show can be taken as an example. There should be much satisfaction for the Miners to sit back and watch this rejuvenated outfit and congratulate themselves upon having a regular burlesque show.

The improvement is noticeable from the first rise of the curtain. The atmosphere is different and there is every indication a mark has been aimed for, not altogether missed. A very good looking exterior is on view in the opening piece which gives an interest at once.

The burlesque is aboard an airship. The setting is very good. For a finale a second scene to show an "Amazon March" is brought forth with the Miner "American" shield shown in the full glory of bright new paint.

The advance also carries to the costumes worn by the twenty choristers, four more than the average number in the Western Wheel shows last season. Amongst the prettiest costumes were ones worn in the Scotch and cowboy numbers. A swing number was also prettily dressed and one or two of the others had the earmarks of being "produced." The swing number while not new does very well, the girls bearing out distributing garters to the audience. The girls in this should be repressed a trifle.

"Circus Day" got a great start but didn't quite live up to the send off. Balloons were liberated which added zest, and some comedy inserted by the comedians playing familiar circus characters carried it along. The number with working should prove a big winner. "Everyday," a song with a corking melody, caught the house and turned off the big hit of the evening. In this Margaret Flavin deserves most of the credit, for the staging is nil; it was the manner of delivery that sent it over flying. "Funny Bunny Hug," with a fanciful idea, is good, although not enough is gotten from the "rag" dance.

One or two "rag" numbers fell a little below the mark through the failure of the men principals as "turkey trotters." One good masculine dancer could have helped the numbers immensely.

The girls are there with the "rag stuff." At present they are not moving together as smoothly as they should, but a few weeks should correct this fault. They appear willing and trying all the time.

A good deal was gotten from the "Lucia Sextet" arrangement, which someone had the very good sense to put through with a comedy twist. The house liked the music and the comedy as well. The seven principals after repeating the travesty three times were forced to bow off before the audience was satisfied.

The piece played is in two acts and called "The Yankee Doodle Girl." It might be called anything. Barney Gerard and George Totten Smith are

given the credit for the book. They have done well. The piece slips along easily without long intervals used for business. Most of the fun arises from short snappy passages between the comedians, with the usual burlesque business gratefully omitted. There are a couple of objectionable comedy points that can be easily set aside, and not missed. The shooting should go first. Noise is not comedy and the "Americans" don't need noise to cover up defects. Charles Mac is the only offender aside from this, and he is doing so much good work the comedy bit with the perspiration and the tambourine (in the minstrel bit) (worked in to fill time to make the set between the two scenes in the burlesque) should also fly out without further consideration.

Miss Flavin gets the big type on the program. While doing very nicely, she is not prominent enough for the billing. A big woman with a pleasing personality and a good singing voice. Miss Flavin makes herself felt when in front. She gets numbers over in an easy fashion with no apparent effort. A tricky manner of using her hands while singing is effective and is valuable in the same way as Clarice Vance's little movements are to her.

Estelle Colbert is the soubret. Young and good looking with plenty of fire, she gets out ahead of a couple of numbers in good style. Miss Colbert doesn't figure in the show much aside from this. May Wentworth, in an old woman role, although dressing the part in a rather bizarre manner, gets away well.

George B. Alexander and Mr. Mac are the mainsprings in the comedy end. They work in tramp makeup, impressed to impersonate Lords. Mac's style and talk indicates an English training under Fred Karno. He is a funny looking little fellow and his acrobatic falling and slides do much for the laugh department. Alexander, a big boy, plays along side of him very nicely, making a funny contrast and carrying the comedy along smoothly.

Felix Rush in a smaller role is acceptable. Chester Nelson, the country sheriff, gets plenty of fun from the role playing it in his own way. He gives the character several new twists going after the laughs in a more robust manner than is usual. Bob Deming has a small role or two which he handles acceptably. Leo Hahn is a very well dressed straight with an easy stage presence and a good idea of reading lines. A fairly good singing voice is also an aid, although he is not called upon to use it more than once or twice.

One or two of the chorus girls get a chance at the head of numbers, which does not hurt the general effect any.

It has been sometimes since "The Americans" looked as good as they do this season; it should be interesting to compare the business and general results of this season's show with that of the few seasons past—also cost of production and salary list.

At Miner's, Bronx, Friday night of last week the house on the two upper floors was filled, while the lower floor was well occupied. It was one of the summer's warm evenings. *Dash.*

## GIRLS FROM HAPPYLAND.

The program does not state who is responsible for the book of "The Flying Dutchman", the two-act piece which Hurtig & Seamon's "Girls from Happyland" are starting out to carry over the Eastern Wheel this season. The omission may have been made upon the request of the author. Whoever is responsible might well be ashamed to have his name identified with it.

Just how far the show will be allowed to go with the present book is up to the Eastern Wheel. In past or modern burlesque nothing more suggestive has been seen than the burlesque of "The Flying Dutchman."

It may be that Billy W. Watson is trying to emulate Billy Watson of the Western Wheel, whom it is generally conceded can get over on-the-edge comedy without making it offensive. If this is so, Billy of the Eastern Wheel should turn his efforts elsewhere immediately, for he cannot handle it. He is a funny Dutchman with a good style. He can be funny without being nasty, and should take some pride in working legitimately.

The show will do business with the present book for there is a certain clientele who flock to see this sort of thing, but it is not going to do the Eastern Wheel any good. At the Saturday matinee (Gayety, Brooklyn, last week) there was a goodly sprinkling of domesticated looking women in the audience. These women spent their time mostly with heads behind their programs.

It is impossible to explain in type just what the piece is about. An idea may be gleaned, however, from the program which states that the burlesque is laid in "The Girl Shop" of Marquise de Souse. The girls are numbered and cataloged. The thing needs some publicity, for it should be stopped immediately.

There is hardly a line or a bit of business not wholly suggestive. The best comedy incident was held over from last season's production and is clean. It is the meeting of the four men in the burlesque in which all four with Watson leading get over some really funny material without the slightest smirch. The house, which was generous in its acceptance of the unclean, liked the clean stuff even harder.

"The Girls from Happyland" production ranks very well. Two scenes are well laid out and good looking, while the chorus of eighteen has been costumed in up-to-date fashion. The girls are not up to scratch as far as looks go. They appear a most ordinary looking lot, but this may be due to the hideous style of hair dress the "ponies" have adopted, or it may have been wished on them. The girls wear what look like wigs with hair in ringlets hanging over the shoulders. Half an eye should have stopped this hair thing after a single glance. The choristers work fairly well, although there are but few numbers in which they are required to show anything. This is al-

most always so when there is a star comedian involved in the proceedings.

There are, however, three or four very good numbers. "When I Get You Alone To-night" was made very suggestive and while it was encored several times, unless it is rendered differently it should be tabooed.

To get back to the book for a moment a very good idea for comedy is opened up in the first part where the scene is laid in the patent office at Washington. There is room for comedy in this scene which has been overlooked. Some good fun is forthcoming here, but it is invariably spoiled by suggestiveness.

Watson, who has been the main stay of the "Happylands" for several seasons, with this sort of material is not going to prolong his usefulness. The funny slide is not worked as strongly as last year, but is still on view and always good for a laugh.

James J. Lake plays a straight role, doing very nicely. Ed. Rogers played an Irishman last year and did well in the character. This season he is doing a Frenchman and also does well.

Frank Harcourt has done better work with more opportunity. He is doing a tramp of a nondescript type figuring more or less. The show would profit were Harcourt given a wider swing. In the burlesque in charge of the "Girl Shop" he got over some comedy, but the role really required a straight man. Jack Howard, a tenor, who was not allowed to sing, played a couple of roles and let loose just enough notes to set the audience wondering why he didn't sing. Will Collins did a bit as a Hebrew. He can go down as the poorest Hebrew comedian in captivity to-day. Two or three other men figured in small ways.

Luella Temple is the principal among the women, although not featured. She dresses well, but not as elaborately as some have in the past two seasons. Nellie Watson, semi-soubret, does a fairly good bit as a "souse" in the opening and leads, "When I Get You Alone To-night." Both are rough bits. The dress worn during the song is all wrong.

Carol Schroder, of prima donna proportions, does quite well. Carol has a likeable manner and is pretty. She leads two or three numbers nicely. Maude Harris in a small role was acceptable.

"The Girls from Happyland" needs cleaning badly. The principals, the production and the numbers are there—it shouldn't take much effort to put together a show that will be a credit rather than a black eye to burlesque.

*Dash.*

## BUSY NIGHT AND DAY.

Eddie Foley, of the Foley Bros. dancing duo, has been engaged to replace Billy Meehan as juvenile with the Gordon & North show, "The Merry Whirl."

Dave Gordon, who has been office manager of the G. & N. firm, has gone ahead of the "Whirl of Pleasure" company.

Bobby North, now stationed in New York, with "Hanky Panky" at the Broadway, will look after the office during the day.

# BILLS NEXT WEEK (August 26)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Emprise") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"B. C." Sullivan-Considine Circuit—"F." Fantages Circuit—"L." Low Circuit—"Int." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"Mdo." Fred Mardo (Boston)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Chch." Church's Booking Office (Boston)—"T. B. C." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"Fox." Ed. F. Kealey (William Fox Circuit) (New York)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank G. Doyle (Chicago)—"Nat." National Booking Office (C. Wesley Fraser) (Boston)—"Bhdy." M. R. Shedy (New York).

**New York**  
FIFTH AVE  
Jeff De Angelis Co  
Joe Jackson  
Farber Sisters  
Edwards & Parker  
Arlene & Adams  
Winach & Poore  
Aroo Bros  
"Act Beautiful"  
Lillian Shaw  
Eddie Foy & 7 Foyes  
Willie Holt Wakefield  
Conroy & Lemaire  
Kate Watson  
Amoros Sisters  
Barto & Clark  
Pollard  
(One to fill)  
HAMMERSTEIN'S  
Spirit Paintings  
Norton & Lee  
8 Keatons  
Hoey & Lee  
Correll & Gillette  
Phine & Pinks  
Klutzing & Adams  
Crestore's Band  
Downs & Gomas  
Lynch & Zeller  
3 Howards  
Cook Bros  
AMERICAN (loew)  
John Zimmer  
Star Operatic 3  
La Velles  
Denny Symonds  
Beatrice Morgan Co  
Morrissey & Hanlon  
"Fun in Cabaret"  
Josephine & Delano  
Romalo & Delano  
24 half  
Milano Duo  
Hilton & Bannan  
White's Dancing Bugs  
Anderson-Burt Co  
"Fun in Cabaret"  
Josephine & Delano  
Leroy Wilson & Tom  
(Two to fill)  
GRAND (loew)  
Kelly & Mack  
Collette Trio  
Leroy Wilson & Tom  
(Three to fill)  
24 half  
Inez Lawton  
Rawson & Clare  
Stantons  
Babe Smith  
Savoy & Co  
(One to fill)  
FLAZA (loew)  
Great Zarral  
Kelsey & Symonds  
Esler & Webb  
Randalls  
(One to fill)  
Hilda Glyder  
Leonard & Meredith  
Tilford  
Cornelia & Wilbur  
(One to fill)  
DELANEY (loew)  
Tilford  
Two Salvagies  
Milano Duo  
Albini  
Taylor Vernon & Fields  
Knapp & Cornelia  
(Two to fill)  
24 half  
Herera  
Dewey & Butler  
Howard & Linder  
Moore & Young  
Albini  
Arlington Four  
Marcou  
(One to fill)  
LINCOLN (loew)  
Marcou  
Dewey & Butler  
Sweet Milligan Co  
Ilona  
Dow & Dow  
Lantry Bros  
24 half  
Aurluma  
Cotton & Bouden  
Betina Bruce Co  
Brady & Mahoney  
Randalls  
(One to fill)  
YORKVILLE  
El Ray Sisters  
Amoros & Mulvey  
White's Dancing Bugs  
Gertrude Forbes Co  
Bessie Le Count  
Savoy & Co  
24 half  
Betty Bond  
Healy & Adams  
Fanny Symonds  
Beatrice Morgan Co  
Morrissey & Hanlon  
Harry Bouton Co  
SEVENTH (loew)  
Babe Smith  
Hilton & Bannan  
Leo Beers  
Anderson-Burt Co  
Arlington Four  
Crolo Bros  
24 half  
John Zimmer  
Ilona  
Merry Youngsters  
Swat Milligan Co  
McNeill & Rolfe  
(One to fill)  
NATIONAL (loew)  
Herera  
Bhly Davis  
Victorine & Zolar  
Frank & Gertrude  
"Fun in Cabaret"  
Brady & Mahoney  
Steiner Trio  
24 half  
Woodward's Dogs  
El Cleave  
Amoros & Mulvey  
Taylor Vernon & Fields  
Junie McCree Co  
Dow & Dow  
Crolo Bros  
GREWLEY (loew)  
Hall & Clark  
Howard & Linder  
El Cleave  
Bessie & Young  
Maud Parker Co  
Cadieux  
(Two to fill)  
24 half  
Lawton  
Clay Crouch  
Healy & Adams  
Mareno & Woods  
Junie McCree Co  
Arthur Rigby  
Willie Hale Bro  
24 half  
Jimmy Gildea  
Loretta  
Alf Ripon  
"Frank & Gertrude"  
Knapp & Cornelia  
(One to fill)  
FULTON (loew)  
Vanity  
Healy Sisters  
Alf Ripon  
Bruce Duffett Co  
Dixon & Fields  
Work & Play  
H & W Lauder  
Goddard & Roth  
Adeline Rosina  
24 half  
(Filled by 1st half from Fox, N. Y.)  
WASHINGTON (fox)  
Sarah Branwood Co  
Dixon & Fields  
Work & Play  
H & W Lauder  
Goddard & Roth  
Adeline Rosina  
24 half  
(Filled by 1st half from Wash. Newark)  
CITY (fox)  
Ida James Co  
Seymour Dempsey & Seymour  
Henry & O'Donnell  
Kent & Williams  
Lambert & Van  
Hauyes & Sult  
Dolly Marshall  
(One to fill)  
(To fill)  
GOTHAM (fox)  
Collins & Kent  
Hobbes  
Kimberley & Moore  
Rose & Montrose  
Lane & Kenny  
Ray Belmont  
24 half  
(Filled by 1st half from Folly, Bklyn)  
STAR (fox)  
Schorer & Dilworth  
Conway & Locaut  
Cameron & Ward  
Bates & Leightner  
Rickers & Haker  
Ethel Beron  
24 half  
(Filled by 1st half from G O H New Haven)  
Brighton Beach, N. Y.  
HENDERSON'S  
(ubo)  
Barlow & Milo  
Goodrich Barr & Hill  
Lyndell & Butterworth  
"Fifi Paris Life"  
J & M Burke

**Manhattan Comedy 4**  
Sally Fields  
24 half  
(Filled by 1st half from Star, N. Y.)  
COMEDY (fox)  
D De Schelle Co  
Boothblack 4  
Leonard & Willard  
Reese Bros  
Brennan & Wright  
Katherine Delmar  
American Dancers  
(Filled by 1st half from Namo, N. Y.)  
Atlantic City  
SAVOY (ubo)  
"Song Revue"  
Henshaw & Avery  
Redford & Winchester  
Puck & Lewis  
Billy K Wells  
Wood Bros  
Bikings, Meant.  
ACME (sc)  
Aug 21-22  
Neuss & Nidred  
Bohemian Quartet  
Robert Hildreth Co  
Klass & Bernie  
Verona Troupe  
Broom  
KEITH'S (ubo)  
Henry & Dixey  
Mrs Geo A Hibbard  
Apollo Trio  
Sully & Hussey  
Gordon Highlanders  
Beau Linn  
Ferguson & North-lands  
(One to fill)  
ORPHEUM (loew)  
Herman Seltz  
Frank Bros  
Love Specialist  
Lillian Gonne  
Winkler's English  
Dancers  
Le France & McNabb  
Tod Nods  
(One to fill)  
24 half  
Flying Waldo  
Frankford  
Kelt & De Mont  
Winkler's Dancers  
Thelma Parker  
Love Specialist  
Al Herman  
(One to fill)  
Brockton, Mass.  
CITY (loew)  
Daniels & Jackson  
Coyle & Murrell  
Kenny & Hollis  
24 half  
Low Brice  
Farley & Butler  
Kenny & Hollis  
Buffalo  
FAMILY (loew)  
Du Ball Bros  
Great Tallman  
Jackson & Margaret  
Juggling Sisters  
(Two to fill)  
ACADEMY (loew)  
Griffis & Doris  
Gaylord & Herron  
Perry & Elliott  
Three Gerts  
James J Duffy  
Carlo's Fancies  
Hyde & Williams  
Flood & Erna  
(Two to fill)  
Butte, Meant.  
ORRIN (sc)  
McRae & Levering  
Hylands & Farmer  
Chas Wildsch Co  
Scott & Wilson  
Hugh Lloyd  
Calgary, Can.  
EMPIRE (p)  
(Opens Thurs. Mat.)  
Eugene Troupe  
Lowell & Esther Drew  
Copeland & Payton  
Flo & Ethel Walters  
Great Harrah Co  
Chicago  
MAJESTIC (orph)  
Thos Wise Co  
Camille Ober  
Connelly & Wenrich  
Lida McMillan Co  
Tom Linton & Girls  
"Tommy Dancers"  
Fay 2 Coleys & Fay  
Frey Twine  
Krema Bros  
LINDEN (m)  
Lee's Mainline

Three Melvins  
Frisary  
Logan & Terris  
Johnny Small & Sis  
24 half  
William Gill Co  
Mabeli Fonda 3  
Milano  
Leo & Chapman  
Cal Stewart  
Ottomatti  
EMPRSS (sc)  
(Open Sun. Mat.)  
Martins & Rag Doll  
Dale & Boyle  
Hirman B Adler Co  
Grace Leonard  
Paul Spadoni  
Davenport, Ia.  
AMERICAN (m)  
"Night in Bedelweis"  
Thiesens Dogs  
Musical Avollos  
Mabel Johnston  
St Jenks  
Denver  
ORPHEUM  
"Mme Butterfly"  
5 Pirecoffs  
Kaufman Bros  
Bert Terrell  
Winslow & Stryker  
Reded & Currier  
EMPRSS (sc)  
(Open Sun. Mat.)  
Four Mayors  
Harry Cutler  
Olivette Troubadors  
Harlan E Knight Co  
McIntyre & Groves  
Ben Balamme Troupe  
Des Melvins  
ORPHEUM  
(Open Sun. Mat.)  
McConnell & Simpson  
Wynn & Ruseon  
Watson's Farmyard  
Fred Hamill Co  
Mario & Aldo  
Steine Hume & T  
(One to fill)  
Detroit  
TEMPLE (ubo)  
Joan Busley Co  
Homer Land Co  
Jones & Dealey  
Wilson & Pearson  
Brown & Byler  
Felix Adler  
Ergotti Lilliputians  
Delmore & Oneda  
Duluth  
ORPHEUM  
(Open Sun. Mat.)  
Ed Blondell Co  
Stewart Sis & Eats  
Owen Clark  
Lewis & Dody  
Bogert & Nelson  
Berg Bros  
Mints & Wuerts  
Fall River, Mass.  
PREMIER (loew)  
Flying Waldo  
Frankford  
24 half  
Frank Bros  
Tod Nods  
ACADEMY (loew)  
Kelt & De Mont  
Al Herman  
Thelma Parker  
Diving Girls  
24 half  
La France & McNabb  
Lillian Gonne  
Coyle & Murrell  
Diving Girls  
Grand Rapids  
RAMONA PK (orph)  
Florentine Singers  
Paul Ballet  
Will Dunn  
Bert Wheeler Co  
Hymen Meyer  
Clara Ballerina  
Hoboken, N. J.  
LYRIC (loew)  
Hirschfeld  
"Gent & Jimmy"  
Three Loretas  
Cornelia & Wilbur  
(One to fill)  
24 half  
Arthur Rigby  
Collette Trio  
Bruce Duffett Co  
Kelly & Mack  
(One to fill)  
Kansas City  
EMPRSS (sc)  
(Open Sun. Mat.)  
The Warrens  
Brown & Moulton  
Ted Gibson Co  
Mary Dore  
Monarch Comedy 4  
"High Life in Jail"  
Los Angeles  
ORPHEUM  
Bertha Kallach Co  
Mrs Louis James Co  
Low Sully  
Pauline Moran  
Neilson's Boys  
Chick Sales  
"Leading Lady"  
The Florimonds  
EMPRSS (sc)  
(Open Sun. Mat.)  
Les Leonardis  
Frankie Drew  
Jack Gardner Co  
Valentine Vox  
"Wyoming Romance"

FANTAGES  
(Open Sun. Mat.)  
Miyakko Troupe  
Frank Bush  
Cipper Quartet  
Mr & Mrs Wm Morris  
Three Madcaps  
Louisville  
FONTAINE PK (orph)  
(Open Sun. Mat.)  
Musical Cutty  
8 Leightons  
Jarvis & Harrison  
Cunningham & Marion  
Mamkin  
Memphis  
EAST END PARK  
(orph)  
(Open Sun. Mat.)  
"Aviator Girls"  
Gordon Eldred Co  
Jarro  
Swor & Mack  
Gray & Graham  
Milwaukee  
MAJESTIC (orph)  
"Opening Night"  
Reine Davis  
Lyons & Yosco  
Lora  
The Grasers  
Smythe & Hartman  
3 Haasans  
Minneapolis  
ORPHEUM  
(Open Sun. Mat.)  
"Mina Lebesch"  
Great Howard  
Frank Morrell  
Anabi Troupe  
Edna Luby  
Claudius & Scarlet  
Asard Bros  
UNIQUE (sc)  
(Open Sun. Mat.)  
Falls & Falls  
Glen Ellison  
Leonard & Whitney  
Howell & Scott  
"Dance Violins"  
Montreal, Can  
FRANCAIS (loew)  
Thermos  
Le Roy & Drake  
Grison Trio  
Martini & Maximilian  
Billy McCormott  
Mile Olive Co  
Newark  
WASHINGTON (fox)  
Jas Deary Co  
CUT Bailey 3  
"Kids from School"  
Shaw & Wilson  
Martin & Delaney  
Winifred Stewart  
24 half  
(Filled by 1st half from Comedy, Bklyn)  
New Haven  
GRAND O H (fox)  
Chas Terris Co  
Rogers & Dorman  
McBride & Cavanagh  
Bimberg Marion & Day  
(Two to fill)  
24 half  
(Filled by 1st half from Wash. N. Y.)  
New Rochelle, N. Y.  
LOEWS (loew)  
Cummings & Gladding  
(Two to fill)  
Hirschfeld  
La Velles  
(One to fill)  
Oakland, Cal.  
ORPHEUM  
(Open Sun. Mat.)  
Chas Case  
Burr & Hope  
W H St James Co  
Johnson's Travelog  
Wm Raymore Co  
Flying Weavers  
Katie Guitlin  
Van Bros  
PANTAGES  
(Open Sun. Mat.)  
Jewell's Mainline  
Francisca Redding Co  
Southern Girls  
Raymond  
? Williams & Wolfus  
Omaha  
ORPHEUM  
(Open Sun. Mat.)  
Bert Leslie Co  
The Saytons  
McKay & Cantwell  
David Kidd  
Paulhan Team  
Tyson & Brown  
Meredith & Snoozier  
Philadelphia  
KEITH'S (ubo)  
"The Clown"  
Cross & Josephine  
Martineti & Sylvester  
Big City Four  
Carter & Walters  
Berniviel Bros  
Robt H Hodge Co  
Britt Wood  
Aliferatta Sisters  
"Lawn Party"  
Leigh De Lacy & Co  
Al Wild  
Jerome & Lewis  
Low Fitzgibbons

WILLIAM PENN  
(ubo)  
John P Wade Co  
Raymond & Heath  
Gertrude Heath  
Chic & Chiclets  
(Two to fill)  
Portland, Ore.  
ORPHEUM  
Wm Thompson Co  
Gould & Ashlyn  
Howard's Animals  
Minnie Allen  
"Visions D'Art"  
Simondet  
La Vler  
EMPRSS (sc)  
Granto & Maud  
Manley & Walsh  
Helen Primrose  
Onalp  
Lee Tung Foo  
"House of Party"  
PANTAGES  
Carter's Lion's Bride  
Mabelle Fisher Co  
Fred Zobedie  
Cook & Stevens  
Carter's Magic  
Sacramento  
CLUNIS (sc)  
(Open Sun. Mat.)  
White's Circus  
Verona Verdi Co  
Constance Windom Co  
Hugo Lutgens  
"Models de Paris"  
PANTAGES  
(Open Sun. Mat.)  
Cantors' Youngsters  
Four Casters  
Nadie  
Matthews & Mack  
Zenita  
Salem, Mass.  
SALEM (loew)  
Low Brice  
Farley & Butler  
Nine Krazy Kids  
Princeton & Yale  
Kennedy & Berlin  
Niblo's Birds  
Lindon Sisters  
Clarence Wilbur Co  
San Diego  
EMPRSS (sc)  
(Open Sun. Mat.)  
E J Moore  
May Rhinore  
Le Roy-Harvey Co  
Kelly & Wilder  
Hanlon  
SAVOY (p)  
(Open Sun. Mat.)  
"The Hold-Up"  
Banchoff & Belmont  
Bert Lennon  
Howard & Delores  
Four Janowskys  
San Francisco  
ORPHEUM  
(Open Sun. Mat.)  
W C Fields  
Elsie Ruegger Co  
Caeser Neal  
De Witt Burns & T  
Mrs Gene Hughes Co  
Godfrey & Henderson  
Bradshaw Bros  
EMPRSS (sc)  
(Open Sun. Mat.)  
The Sombros  
Will Rogers  
Sullivan & Bartling  
Leona Guernsey  
Curry & Riley  
Travilla Bros  
PANTAGES  
(Open Sun. Mat.)  
Summertime Girls  
Irwin & Herzog  
Henry Hardgrave Co  
Cats Bros  
Rose & Ellis  
St. Louis  
COLUMBIA (orph)  
Princess Rajah  
Kirkamith Sisters  
Stuart Barnes  
Gracie Emmett Co  
Brown & Grant  
The Schmitten  
Edwin George  
Lavine Cimaron 3  
FORREST PK (orph)  
(Open Sun. Mat.)  
O'Brien Havel Co  
John De Loris Co  
Lilli Ashley  
Nevis & Erwood  
Hughes Mus 3  
AUBERT GDN (m)  
Carmen's Minstrels  
Dorothy Vaughan  
Woods-Halston 3  
PENROSE GDN (m)  
Venetian Four  
Dryer & Dryer  
Murray Stone  
(Continued on page 28.)

CAL GDN (m)  
Cook Sisters  
Julian & Dwyer  
De Camo & Dog  
SHENANDOAH  
(craw)  
Gardner West & Sun-shine  
Camille's Dogs  
Tooney & Norman  
Jess Beilgard  
Grey Sisters  
ARCO (craw)  
Newport & Bert  
Herbert & Dennis  
Corrigan  
Van Cello  
UNION (craw)  
Wilton & Delmar  
Ike Oliver  
Monnettie  
McGee & Reese  
MISSOURI  
Jack Reech Co  
Dean & Stevens  
Fe Fay & Moore  
Flora Dorset  
BRENNAN  
Geo Croty  
Emmett & Emmett  
Mantella Marinettes  
PRINCESS  
Curt Jones  
Princess Maids  
Ben Doolittle  
Merry Fellows  
St. Paul  
ORPHEUM  
(Open Sun. Mat.)  
Amelia Bingham Co  
Nellie Nichols  
Weston Bentley Co  
Bowman Bros  
Kaufman Sisters  
Two Alfreds  
Will Doolley  
EMPRSS (sc)  
(Open Sun. Mat.)  
Bessie's Cockatoos  
Arthur Whitelaw  
"Delicatessen Shop"  
3 Troubadours  
Collins & Hart  
Seattle  
ORPHEUM  
(Open Sun. Mat.)  
"Antique Girl"  
Maudie Odell Co  
Ashley & Lee  
Grover & Richards  
Bertisch  
Williams & Warner  
The Rexos  
EMPRSS (sc)  
Chapman & Berube  
Reed & St John  
Russell & Church  
Ward-Klare Co  
Green McHenry & Dean  
Wayne's Girls  
PANTAGES  
Woolfolk Chiclets  
Keene Trio  
Paul Gordon & Rica  
Tom Kelley  
Skating Bear  
Sioux City  
ORPHEUM  
(Open Sun. Mat.)  
Salerno  
"Dinkell's Xmas"  
Wilson Bros  
Pettie Mignon  
Laitel Sisters  
Ronsair  
Ward  
Great Libbey  
Spokane  
ORPHEUM  
(Open Sun. Mat.)  
Nat Wills  
E F Hawley Co  
"Wonder Kettle"  
Annie Kent  
Koners Bros  
McIntyre & Hart  
John Higgin  
EMPRSS (sc)  
Busses Dogs  
Musette  
Harry Brooks Co  
Thos Potter Dunn  
"Night on Roof Gar-den"  
PANTAGES  
(Open Sun. Mat.)  
Monkey Hippodrome  
Eldridge & Barlowe  
Van & Pierce  
Dewey & Dolls  
Davis & Scott  
Tacoma  
EMPRSS (sc)  
Lina Pantzer  
Holden & Harron  
Rogers & McIntosh  
Daniels & Conrad  
Dondina  
"Fujiyama"  
PANTAGES  
"Star Bout"  
Lorraine Dudley Co  
Lillian Sisters  
Provel  
Apollo Trio  
Vancouver  
WALLACE (sc)  
Wallace's Birds  
Berry & Berry  
Dena Cooper Co  
Joe McGee  
Arion Quartet  
Ladella Comiques  
PANTAGES  
Child's Hawaiians  
Orchard Comedy 4



**HAMMERSTEIN'S.**

(Estimated Cost of Show, \$8,800.)

Heavenly fireworks and a rain patter, with a very bad show, made the evening on Hammerstein's Roof Monday as enjoyable as watching a circus parade in the rain. The downpour let up two minutes before intermission, which sent the skaters on during the interval. Actors who talked had to compete with the thunder. It can't be done. The storm effects seemed to have it in especially for Loney Haskell, who exploits "Don," the "talking" dog. While Loney was leading up to a point, the lightning played around the Roof, as though holding something back for Loney's finish. Each time the lecturer approached a point which might mean a laugh, the clouds banged together as though they at least didn't want to hear it. No one else could. "Don" was on his bad behavior, too. Someone must have tipped him the best thing in the turn is when he says "Kuchen." Every time Frau Whatsher-name asked "Don" a question, the dog barked back the cake nom-de-plume. When she asked him to say "Hammerstein," "Don" said "Kuchen" twice, which may mean in Dogville a circuit of opera houses.

The Roof held a nice crowd with a storm on. The show started with a piano-playing orchestra and Murphy and West. The two boys corked up to dance, but opening the show this week they can work in white face just as well. The Hammerstein ushers who cork up night and day won't squeal on them. The Sylfonos played the xylophones next.

Fitzgibbon came next, and stood in equal popularity with the rain. There isn't a chance for an act of the Fitzgibbon type in the air. He had a good time though yelling his head off.

The show started with the Three Keatons, "No. 4." Joe and Buster banged one another around, and Myra Keaton, while playing the saxophone, was all dressed up in a pretty new boy's blue suit. Then came "Don," and after that the act they call "Salome," still sticking around, much to the credit of the nerve of the Hammerstein management and Aida Overton Walker, the latter dancing "Salome" in her best little two-step style. The Cabaret Trio from the "small time," seem to place some dependance upon a blind pianist. They did rather well and tried to duck a bouquet sent up. An usher had to go on the stage with it before they would acknowledge the flowers belonged to them. "The Spirit Paintings" (New Acts) closed the first part.

Marceline and Van Cleve, with "Pete," a mule, opened the second half. The act has worked in much better than when first produced, with a finish now that is a large laugh getter. Although more a turn for the children, the trio did quite well upstairs. The audience was feeling better anyway for having seen the girls with tights in the rear. Oscar Loraine and his violin put it over, going down as one of the hits of the evening. Henry Cleve and his "Wrestling Cheese" broke in at this moment. After them came Bert Melrose and Hallen and Clifton. It was too late for each. From the looks of the show Melrose should have been on 3d, 5th, 7th and 9th. *Sime.*

**FIFTH AVENUE.**

(Estimated cost of show, \$2,550.)

The management of the Fifth Avenue has hit upon an idea for a feature, even better than the \$5,000 headliner the house very nearly played. It is New Acts as the headliner.

Each week, for the past three or four, the bills have been largely made up of turns not in New York before.

This week of the eight acts programmed, one, Laura Buckley, did not appear. Of the remaining seven, five are new to New York.

No other act was called in to fill the vacancy left by Miss Buckley, and the show ran along until eleven o'clock, late enough.

While this new act idea doesn't always make a good vaudeville show, it is interesting, not only to the close followers, but to the average layman, who has come to take his habitual dose of vaudeville once weekly at least.

The same acts have been playing around New York so long and repeated so often that anyone with the once a week habit is sure to be familiar with most of them.

Monday night at the Fifth Avenue is growing akin to a legitimate Broadway opening. There are flowers, much applause, receptions and all that sort of thing. There was very nearly a capacity attendance on the opening night, and it was hot with the rain falling freely around opening time. Corin, Allen and Tyler (New Acts), started the show and did not do as well as their friends would probably have liked. Lynch and Zeller, two boys who juggle Indian clubs in "one," followed. They managed to bull the audience along in rather good style. The pair make a lot of noise and talk about their club passing routine which is no different in any respect than that shown by the many others in the same line. They make the audience believe it, however, all that is necessary, and if it would get them any more applause, they would be foolish not to work in wooden shoes. Good showmen these boys.

Harry Davenport and Phyllis Rankin (New Acts), caught the running "No. 3." They have a silly sketch that only their playing saved from immediate death.

Eva Shirley followed and caught the toughest spot on the program as it worked out Monday evening. The thunder storm was at its height when Eva started to sing. All through there was a constant booming intermingled with lightning flashes that kept the audience speculating. Eva missed the orchestra also.

Francis Yates (New Acts), "No. 6," had nothing to complain of as to position, and the storm had subsided so that all was again peaceful. Yates received several bows for his efforts.

Tim Murphy (New Acts), for whom there was a big delegation present, wound up the strange turn list in the next to closing position.

"California" closed the program. The Lasky piece, after the pretty setting, never gets as high in the mind of the audience again it does by the first flash at the set. The piece

**UNION SQUARE.**

(Estimated cost of show, \$2,625.)

One could bet a million dollars against a piece of apple pie and win the kind that mother does not bake that the audience at the Union Square Monday night didn't care two whoops about the show.

Looking around for blame one must either place it on the bill itself or that noisy thunderstorm which had full play about the time the entertainment was well under way.

Speaking of the same, busy little storm the way those thunder claps boomed, sounded as though they were coming down the subway tunnel right into the front doors with nothing else to do but break up the Union Square show.

Willard Simms was doing his chorus girl travesty when the first bolt rattled the house from top to bottom. He toppled on the stage as though a cannon ball had hit him amidship. Simms just fell over to rest until the cannonading was over.

As the audience never released any floodgates of enthusiasm the show didn't have a ghost of a chance. Henry E. Dixey was one of the biggest names, yet to speak the God's honest truth, this entertainer did one nice Arabic. Dixey worked hard enough and brought all his stage cunning into play, yet the audience was only mildly appreciative.

Dixey's closing "bit" is weak. He is versatile, but for some reason has not picked the best character delineation for the ending of the act.

Hong Fong and Holmes and Buchanan (New Acts), appeared in first and second positions. After Simms had given the bill new life the College Trio showed. Following the Simms act it had tough sledding, although the piano man kept the turn from flopping. The trio would have fared better had it swapped places with Simms.

After Dixey had quieted things down Mullen and Coogan came along with more comedy didoes. This act, with its dancing, sidewalk patter and monkeyshines, got over nicely. The boys are inclined to stay on a little too long. Seldom's posing quartet, three men and a woman, with their various statuesque subjects, made a pleasing impression.

The biggest hit of the evening was Ethel Green. This young woman has become plumper in the last two years and the taking on weight has added to her attractiveness. On the opening she now wears a very becoming kimona fashioned opera cloak, which, when discarded, reveals Miss Green in attractive dress of other days. She was in fine voice and consequently her hearers were charmed. Miss Green, as a singing single, is worth while, and vaudeville would be the richer if there were a few more like her within its fold.

The Paul Azard Trio closed the quiet evening. *Mark.*

needs life and comedy. Played in a lighter vein it would be well worth while. There was a general moving towards the doors before the piece had reached its finish. *Dash.*

**AMERICAN.**

The American Roof was a lively little roost Tuesday night. There were several interesting details aside from the show which entertained the very good size assembly on hand. The most important was the talking act between Manager Potsdam and a German "souse" who insisted he was of more consequence than the show. The manager won, having handled the negative side of the question cleverly.

There is a very good outlay of acts in the show, but for some reason or other the bill did not run just as well as it might have. Material of this sort given in the "pop" houses is going to make the going for the big timers not one whit easier when the season gets under way.

Mr. Vanity opened the program with very lively dancing. The girl is far and away a better dancer than many seen in the big houses, but she simply is not capable of putting over an entire big time vaudeville act alone. A man partner working alongside of Vanity would bring the girl out.

Keit and De Mont also have "big time stuff" in their acrobatics, but the comedy is sufficient to keep them back. The men unless they can get some up-to-date talk should drop it altogether. That comedy now forthcoming from the tricks does very well. The boys after talking for fully five minutes at the opening without stirring a ripple finished off a good size hit.

The Frankfords, a man, a woman, a piano and a dog were "No. 3" and did not make the running at all. The man is a good piano player and both seem to be able to dance. That is probably the reason that they do not do more dancing. The comedy for the most part is poor. The man works alone for the first ten minutes, doing trick piano playing and talking neither of which amounts to anything. The act runs at least five minutes too long. About eight minutes are devoted to cross fire talk. The woman cannot deliver lines and the whole act is a mistake. The man should play the piano, get his comedy from it and help in a singing and dancing act with the woman. (The talking might be left to the dog.)

Great Zarrel with two boys on the stage did a few card tricks and talked considerably. Zarrel has a good appearance and a nice manner of talking, but in a theatre it is hard for him to get it over properly. As a parlor entertainer Zarrel should do very well.

Davis and Mathews (New Acts), closed the first part, with "Tommy dancing" not strong enough for the job.

The second half went with a bang. Cummings and Gladding opened and put over a very neat hit. A very good dancing and singing act this pair are easily good enough for any of the big time programs.

Luba Meroff (New Acts) followed and also shows "big time" timber.

Andy Rice, next to closing, came along cleaning up the laughing hit of the bill with a very good budget of parodies and stories. Stienner Trio, a comedy bar act, with a foreign twist finished off doing about six minutes. More of the real work and less of the attempted comedy would not be amiss. *Dash.*

## THE DAZZLERS.

It's early enough in the season to sound a warning against encores on numbers, to those producers who really want to see their people give a good fast performance without stalling. The manner in which "encores" are allowed in burlesque shows has always been an evil. This season it seems to be starting out without any reform attempted.

"Number encores" as a rule are taken for "stalling" purposes by the

producer who is cheating. If the performance is short and can be lengthened out no other way, it might be better to ring up a few minutes late, take a few moments more on the intermission (or olio if there is no intermission), but there is no earthly sense in pressing encores without three people in the entire house wanting to see the number repeated. It slows up the action and often makes what might have been a fast show seem draggy. With the leaders having to work for an encore, more lively numbers would result.

This fault is with the "The Dazzlers," a new R. K. Hypnicka-Charles B. Arnold Eastern Wheel attraction, playing under the franchise of "Painting the Town" of last season. "The Dazzlers" will work in all right. It has the people.

Leon Erroll wrote the book, lyrics and music (when the latter has not been interpolated). He also staged the production. The pice is called "Dugan, the Deputy," in two acts and no olio. Pete Curley plays "Dugan." With him as principals are Alf P. James, Frank Farber, Kate Prior, Betty Davison, Frank Chamberlain, Johnnie Walker, Kittie Mitchell, Ben Pierce, Nan Engleton, Fred Reese. There's enough talent in that collection to put over any book. It's quite a formidable array for burlesque.

The comedy falls to Messrs. Curley and Pierce. Curley was already at home in his role last week at the Star (where the show opened), but Pierce hadn't worked in as far. Between them, however, they will get plenty of chances for fun-making before long. Curley was getting laughs quite easily last Friday. Mr. James is an excellent character player. His southern Colonel is a real bit of work. As an opposite with another southern role, James and Johnnie Walker, who afterward lead a Scotch number. This was dressed very prettily in a new shade of kilts. Walker had become by that time a landlord with a Scotch burr in his voice without the regalia.

Fred Reese was the surprise among the men, however, as a detective, who got laughs without being foolish or overplaying. Among the women, Betty Davison made a neat picture all the time and looked dainty. Miss Engleton is new to burlesque, but is a travesty artist by training and should become a valuable adjunct. In Charles Raymond, the company has a first-class "straight" man who can sing as well. Miss Mitchell also sings in approved style. Miss Prior indulges in song and dance, and has a comedy role she can handle. It's the combined strength, however, that will tell the story.

The chorus has been well dressed,

with one or two costuming schemes to attract notice, especially in one "show girl" display.

Friday the first act was in fairly good shape, but the second section needed considerable work. The finale of the first part was "The Fandango Rag" (first shown in "The Red Rose"). It made a big ending, with everybody ragging. In "A Little Bird Was Looking All the Time," a quartet (Curley, Pierce, Miss Davison and Hazel Blair) did not get what they should from it. Miss Blair, from the chorus, ably held up her end, but the quartet is seated until the dancing chorus.

There is too much "imaginary" matter in the show. "Twere better if all came out, for the table work in the second act and Miss Engleton's business of the first part are very much frayed.

This company can afford to take big liberties. If they can't turn out an A No. 1 performance, then there's no use getting good people together.

Time.

The Neil O'Brien Minstrels opened at Easton, Pa., Aug. 19 The Primrose-Dockstader Minstrels start the season to-morrow night.

Joe. Conyers and Co. (1).  
"The Prophetstown Bank Robbery" (Comedy).

14 Mins.; Two (Exterior; Special Drop)

Joseph Conyers struck a happy medium when he framed "The Prophetstown Bank Robbery" for vaudeville. It displays originality and possesses a lot of good fun. Conyers plays a rube officer of the law while his company comprises another man, a burglar. The rube parades up and down in front of the bank and interrupts the robber jimmying the front door of the place. The former shows his badge, his commission, and convinces the other he's a sure enough officer. The burglar goes right on working. The rube searches him and finds a watch and roll of bills which he drops in the mail box, addressing it to himself. The burglar persuades the rube to help him get the safe outside. It is blown open. Not a cent. The rube then tells the thief the bank was busted, and the top of the safe is none other than a hiding place for the rube's lunch. When the robber tries to open the mail box, the rube handcuffs him. Conyers does some capital work and his support passes nicely. The act should not be idle a minute. Mark.

## CORRESPONDENCE

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

JOHN J. O'CONNOR  
(WYNN)  
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—With possibly one or two exceptions, this is the dulllest and most uninteresting show the Majestic has carried in several months. Three or four of the numbers were particularly familiar to the audience, one having played the house but a few weeks back. This fact took a large slice of the interest away from the show in general. Rosa and Harry Schmetsmans opened the bill with a well regulated routine of gymnastics. Rosa fortunately has a combination of beauty and muscle, something seldom seen in acts of this particular specie, and added to this she exhibited an unusual amount of grace. While none of the feats is exceptionally wonderful, the perfected style made them look a hundred per cent. better. The Schmetsmans did a trifle better than the average opener. Kibel, Herbert and Howard held second spot with some "ragtime" numbers and a bit of comedy talk that brought the expected laughs. The Hebrew comedian might broaden his comedy a trifle more to advantage, his present interpretation coming dangerously near the straight type. The English Pony Ballet was programed as direct from the Palace, London, which in itself is a serious handicap, considering that John Tiller's group of wigglers were similarly billed. The ballet, for a "girl act," is hardly strong enough to get over in the Majestic. Monday evening's audience practically deciding this. For some reason or other the management saw fit to allow a plant in a balcony box warble his way through a past popular number. The only thing missing was a set of slides and an invitation to the audience to join in the chorus. James J. Morton followed and talked his way through the hit of the evening. Morton seems to be one of the few singles who never become monotonous. He went his limit to several bows and as many recitations. Reine Davies and Vera

Berliner are back again after but a few weeks' absence. Miss Davies introduced a few songs that sounded new and wore several stunning gowns, but it doesn't sound consistent that a double cat of this nature can repeat within a month or two and ring the bell every time. "An Opening Night," with a score of characters and three scenes, kept the interest right up to the last view when some of George Hobart's comedy succeeded in bringing the piece over to a hit. Lyons and Yosco held the banner spot and acquitted themselves nobly. Flying Martins closed to a full house. Wynn.

Sybel Wilson, in vaudeville, well known hereabouts, secured an absolute divorce this week from her husband, George Wilson, in the Circuit Court of this state. Edward J. Ader represented the plaintiff.

Zeno and Madel leave here for England Sept. 4 to fill out a route through England.

Frank Q. Doyle has arranged to supply vaudeville attraction at the Bucklin theatre in Elkhart, Ind., the legitimate house in that town. The Bucklin will open Labor Day with a vaudeville show and thereafter will play a half week of vaudeville and fill in the balance with combination shows.

George H. Webster during a recent trip to Chicago abolished his former office here and from now on will not be represented in this city. A. Hirsch, the former Webster man here, has connected himself with the Norman Friedenwald Agency.

Ed. Lang, a former Pantages man in this city, will handle the managerial reins of the new Empress here, the Sullivan-Consolidated stand. The house opens shortly.

## SHOWS NEXT WEEK.

New York.

"A WINSOME WIDOW"—Moulin Rouge (21st week).  
"BOUGHT AND PAID FOR"—Playhouse (49th week).  
"FUNNY PULLS THE STRINGS"—Comedy (47th week).  
"HANKY PANKY"—Broadway (4th week).  
"OFFICER 668"—Gaiety (3d week).  
"RAINY PICTURES"—Webers (2d week).  
"READY MONEY"—Elliott (2d week).  
"ROBIN HOOD"—Knickerbocker (3d week).  
"SPOONER STOCK"—Metropolis (53d week).  
"STOCK"—West End (18th week).  
"STOCK—Manhattan (4th week).  
"THE GIRL FROM MONTMARTE"—Criterion (4th week).  
"THE GREYHOUND"—Astor (2d week).  
"THE MASTER OF THE HOUSE"—39th Street (2d week).  
"THE MERRY COUNTESS"—Casino (2d week).  
"THE PASSING PARADE"—Winter Garden (6th week).  
"THE PINK LADY"—New Amsterdam (1st week).  
"THE ROSE MAID"—Globe (18th week).



SMITH & BROWNE

(INC)

MUSIC PUBLISHERS  
124 W. 45TH ST. NEW YORK



"SOMEBODY'S  
COMING  
TO TOWN"

And a Big  
Bunch of

REAL ONES

Songs FOR Professionals BY Professionals

When answering advertisements kindly mention VARIETY.

GRACE FOSTER

PHYLLIS FOSTER

MAX RITTER

...THE...

# Ritter Foster Trio

SIGNED FOR 38 WEEKS WITH

LOUIS J. OBERWARTH'S "GAY WIDOWS"

Patter for our "AUTOMOBILE SONG."

Written by SAM EHRLICH.

It certainly is the Goods.

VAUDEVILLE IN THE SUMMER

Booked by JOE PINCUS (Pat Casey Agency)

Fred Lincoln, the general manager of the S. & C. Circuit, is making a trip through the Northwest and will be again at his desk in Chicago next week. Lincoln makes several trips each year over the circuit.

Among the several new tabloid musical attractions being rehearsed for next season is listed one to be called Carter De Haven's "Dimpled Darlings."

The local dailies have just awoke to the fact that Billy "Single" Clifford has been united in marriage to the former wife of George Middleton although the ceremony took place early in June. After a brief honeymoon tour Clifford took to the road with his show while Mrs. Clifford returned to her home in Chicago. The Middleton estrangement occurring several years ago gave the papers considerable to talk about, especially when it became known that the husband allowed Mrs. Middleton an alimony bill amounting to a quarter million dollars. Shortly afterward Mr. Middleton married a Mrs. Ruth Overman.

The new company engaged to present stock plays at the College theatre includes Victor Brown, Coletta Powers, Norman Wendall, Lawrence O'Brien, John T. Doyle and Evelyn Watson. Frank Livingston, formerly of the Bush Temple, will have charge of the college this season, succeeding T. C. Gleason.

Alfred Hamberger, who controls the New York and Western Booking Agency, announces his intention of building a new house at 83d and Vernon avenues, to be called the Vernon theatre. The house will open early in October with vaudeville and motion pictures and will seat a thousand people at ten cents admission.

Charles E. Bray returned to Chicago this week and held a conference with Martin Beck, during Mr. Beck's stay here. As yet no announcement of Mr. Bray's future plans have been made, although it is said he has been offered several positions in this city, one being made by Alfred Hamberger. Mr. Bray is said to have turned down the Hamberger proposition. His former press agent, who is now in the east, stated that Mr. Bray would shortly open an independent agency in this city. However, former announcements made by the same individual have been so often denied and retracted, it is a question whether the statement carries any value or not.

The "Association" agents who have been held at a standstill during the recent wrangle that occupied so much newspaper space, but accomplished such few results, are now working overtime to catch up in their routings. Night meetings has been a feature of their work for the past three weeks. Several hundred large and small ads have been blanketed up and routed through the coming season.

Kelly and Pollard, formerly Kelly and Kent, have just completed a circuit of the Middle West and Southern time and will travel east next month. James Kelly is now arranging for a United route for the old act with his new partner.

COLUMBIA (E. H. Wood, mgr.)—With the

## "ALONE"

"The Girl You All Know"

# ALICE HANSON

Breaking in a single act.

MANAGERS—This is what you have wanted me to do  
WATCH FOR IT!

Everything new but the name

## Four ORIGINAL Songs

From the brain and pen of THOMAS J. GRAY

Everything new and fully protected by LAW

Staged by  
RALPH L. MARKEE

Watch this paper  
for opening week

Cuba, waiting through a double-header and the thermometer nervously muniting the hundred line, it required considerable patience for a healthy American man to sit through Louis Robie's "Knickerbockers" for a two-hour space on a Sunday afternoon, only to be rewarded with a half-dozen widely scattered titters. The Robie show, considering all the circumstances and the fact that this is the opening center, is decidedly weak. This comment pertains particularly to the

first part, which doesn't even carry possibilities in its present form. The burlesque, on the other hand, while running rather slow at present, promises, under the direction of Roger Imhof, to develop into something both tangible and laughable. Just now it doesn't connect well, but it's a safe bet that Imhof will closely knit the scattered sections before the troupe leaves Chicago. The first section is labelled "The Gaekwar of Caroda" and carries the stereotyped theme of the

comedian engaged by the straight man to masquerade as a Royal subject, while he (straight man) marries the subterfuge. There might even be some excuse for the use of this time-worn idea, if it were consistently mounted. John Cain impersonated the comedy role. If memory serves right, John managed to corral three laughs during the entire first part. However, Cain was helpless with a mass of laughless material. The producer went half way through his ten musical numbers before he attempted to inject any comedy lines. When the fifth number had come and gone the patient audience began to squirm and wonder where their seventy-five cents' worth of laughs were coming from. Max Fehrman, Jr., who held one end of the comedy part behind a face full of crepe hair, tried desperately for a laugh when he picked up a handful of wet paper and slammed it in someone else's face, but in a fancy set and one representing the boudoir of a society matron, wet paper doesn't belong. The audience apparently were wise, for they refused to gaw, thus discouraging the first attempt at low comedy. Since there was no comedy in this part, there is nothing to comment on except the numbers.

Of the entire ten, eight could easily and advantageously be eliminated to make room for something worthy. The only two that honestly earned encores were "The Yiddish Ball" and "The Lingerie's The Thing." The latter is a good number badly staged. With proper direction for this set of lyrics, Gertrude Lynch might possess the singing bit of the show. Earl Flynn portrayed the straight part and helped lead a nifty dance during "Time Will Tell." This will develop if properly pursued along. Marcella Coreene, Nettie McLaughlin and Miss Lynch carried the principal burden in the female end with Miss Lynch standing out prominently, thanks to a neat appearance and some classy clothes. Harry Warner and Charles Cole handled two small parts in a small way. The costuming is up to the Robie standard and the chorus is quite passable, but badly in need of rehearsal. The whole first part could undergo some strenuous doctoring. The olio is made up of three numbers with Roger Imhof's specialty carrying off the honors. Sunday afternoon the final curtain killed the finish, but otherwise Imhof did the expected. Earl Flynn and Nettie McLaughlin have gone away back in two years. Some time ago this couple were persistently touted as comers, but they have apparently overlooked opportunities. While their dancing shows some improvement, the routine in general has deteriorated. However, they still retain a certain quantity of their former personality. This, together with a "rag" dance at the finish, brought them through. What this act particularly needs is some ambition and a little hard work. Cole and Warner closed the ordeal with a double Dutch routine. Occasionally the tall German slammed his smaller partner over the head and stomach with a stout cane, but unfortunately without the desired result. Either double Dutch acts have run the gauntlet or else Cole and Warner are short somewhere. The burlesque introduced Roger Imhof, which, in itself, helped make the afternoon worth while. This portion of the "Knickerbockers" looks something like the real thing. Just now it runs rather rough but the possibilities are plainly visible and it requires a little working out to eliminate the rough edges. Once under way it should run neck and neck with the

I have been informed that a certain youth in vaudeville named **Fitzgibbons** has introduced the business of a plant in an orchestra seat leaving the theatre near the finish of the act. Upon being asked "Where are you going?" he replies "Out for a drink." The answer being "Wait and I'll go with you"—jumping from the stage and following the plant up the aisle.

**Charles Grapewin** and I did this piece of business seven years ago at the New York Theatre, at a benefit given for the late George Fuller Golden.

The gestures and answers are **MINE.**

Walking off with music—**MINE.**

The foolish recitations—**MINE.**

Will publish the name of those "choosing" actors from week to week and let you all know who they are.

## JAMES J. MORTON

THE CELEBRATED FRENCH ACTOR

# EDOUARD JOSÉ

AND HIS COMPANY

PRESENTING THE DRAMATIC PLAYLETS

**"FATHER," "THE STRIKE" and "DISHONORED"**

ALL TIME FILLED FOR '12-'13

UNDER PERSONAL DIRECTION, **FREEMAN BERNSTEIN**

FITZGERALD BUILDING, NEW YORK CITY

A REAL NOVELTY

## BILLIE RITCHIE

(THE DRUNK)

Late Star of "AROUND THE CLOCK" and "VANITY FAIR," Will Produce Shortly a New Comedy Protean Absurdity.

**"A Dream of Dickens"**

MANAGERS

IT'S A \$2000 PRODUCTION

IT'S A REAL HEADLINER

Care VARIETY,

New York

best. Imhof's efforts should practically guarantee the success of this piece. It carries a theme of its own and one that bears the stamp of interest and originality. Some good mechanical effects are shown here that should develop into a succession of laughs once perfected. The numbers, too, looked a little brighter than their predecessors. Getting down to cold facts, Louis Robie has some work cut out for him. It might be well to suggest that Imhof be added to the cast in the opener and considering his results in the burlesque, he might be delegated to the task of creating a new first part. The "Knickerbockers" need one badly and such a thorough showman as Louis Robie will probably recognize this fact after one gaze at his present holding. It looks mighty weak for a Robie show after following them up for years.

The Theatre Booking Corporation started off the new season this week by filling the Hamlin and Lincoln theatres in town with vaudeville shows. The Hamlin was booked last season by the Sullivan-Considine office while the Lincoln, up to the time that C. H. Miles took it over, was devoted to photo-plays. These two houses give the Keefe office a strong foothold in Chicago. Incidentally Churchill's Garden theatre in Kansas City opened this week and received twelve acts weekly from the Keefe office, playing two shows daily.

If present plans carry, the Grand theatre at 35th and Archer will be opened shortly with a stock company, under the direction of A. V. Siniello and Frank Moore. The Grand is just across the street from the Verdi, also a stock house. Neither have ever been accused of making a fortune for their proprietors.

H. G. Miller, editor of "The Courier" of Mt. Pleasant, Mich., has just completed a new problem play called "The Balance." Miller has organized a company to present

the play at his home town on Labor Day. William Owens is directing the rehearsals.

Morris Greenwald, an attache of the Norman Friedenwald office and Violet De Loy were united in marriage July 29. The bride is a non-professional.

"Chuck" Willard, until recently a full-fledged partner of Sam Kremer has become a scholar in Earl Cox's "Merry Kids" of which Lew Canter is the principal comedian. Willard occupied a front seat in the school-room. Kremer, his former partner has doubled up with Sol Berns.

Fennessy & Silver are the latest firm to comply with the Association's conditions and become one of the group of ten percenters now doing business with that agency. They also supply attractions for the New Avenue, Armory theatre, both in Chicago as well as Young's theatre in Keokuk, Ia., and Donegan's theatre in Maywood, Ill.

The Hippodrome in St. Louis, one of the most successful theatres in the Middle West will reopen next week for the new season and while several reports had the house in three or four different agencies for the coming year, Frank Talbot announces that Frank Q. Doyle will supply all his attractions as formerly. Doyle has also arranged to book the new Coliseum at Danville, Ill. This house will be conducted along similar lines to Talbot's Hippodrome, playing eight acts. The Coliseum seats 2,200.

A number of noticeable changes have taken place around the Saratoga Hotel during the past week including the desertion of Martin Levy, the house sleuth, Roy Sebree, the manager of the hotel proper, Nate Silverman, the bar manager and all the familiar faces that decorated the lobby and bar. A new manager, Young by name, is the cause of the changes.

Sheldon Brooks, the author of "All Alone," and several other song hits is reported to be in a dying condition in this city.

Chris Lane, a vaudevillian has sold his stage togs and joined the scenario writer's staff of the Selig Polyscope Co. Billy Mong has left Selig's to return to the stage. Mong created the dope, fiend character in "The Divorce Question."

Charles Gilroy, formerly of Gilroy, Haynes and Montgomery has doubled up with Gladdid Horriell and will shortly open in Chicago.

Mich Licalsi, manager of the Wilson Avenue theatre was presented with a nine pound baby boy last week.

"The Bird of Paradise" scheduled to open the Garrick shortly for an early season run is now being rehearsed at that theatre under the direction of Richard Walton Tully. Oliver Morosco is in town from California to assist in the rehearsals. Among the cast are mentioned Guy Bates Post, Bessie Barri-scale, Frank Sheridan, Lewis Stone Howard Hickman, Esther Banks and Marie Howe.

The offices formerly occupied by the General Publicity Bureau on the tenth floor of the Majestic Theatre Building are now the headquarters of "Tink" Humphrey, who represents the United Booking Offices in this city. The Press Agency has been dissolved.

### SAN FRANCISCO

By AL. C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.).—W. C. Fields scored both in the juggling and comedy departments. Mrs. Gene Hughes and Co. in "Youth" carried away the hit of the program. Van Bros. good in comedy and music. Venita Gould, pleasing imitations. Bradshaw Bros., excellent ac-

THE DECIDED "BIG" HIT OF THE SHOWS—ORPHEUM TIME

# CARL McCULLOUGH

HE IS FEATURING SOME OF THE WILL ROSSITER "GOOD-LUCK" SONGS AND SOME

DANDY "PRESS NOTICES"

WHILE OFTEN SPOKEN OF AS "THE LITTLE FELLOW," WANT TO SAY FOR THE BENEFIT OF HIS FRIENDS—HE'S WEARING LONG PANTS!—IN THE ACT



# SONGS THAT HAVE THE "PUNCH"

Are as scarce as the proverbial "needle in a haystack," and there isn't one in this ad. that hasn't got it. It's a "CLEAN UP" if you use any of the following big hits in your act, and it doesn't matter what the act is.

## \*TILL THE SANDS <sup>OF</sup> THE DESERT GROW COLD

A wonderful ballad. Lyric by GEO. GRAFF, Jr., and the greatest from an applause standpoint that ERNEST R. BALL has ever written, not even excepting his great hits, "Love Me and the World is Mine" and "In the Garden of My Heart." Pub. as solo, duet or quartette for all voices.

## \*MOCKING BIRD RAG

By J. BRANDON WALSH and CHAS. T. STRAIGHT. Already a sensation from Chicago to the Coast and fast coming this way. Excellent for singles, but even better for duets, trios and quartettes.

## \*LADY ANGELINE \*ON A GOOD OLD TIME STRAW RIDE

These two songs are by DAVE REED and GEORGE CHRISTIE, two writers well known to you all, so further comment is hardly necessary, although we want to go on record to say that with either or both of them in your act you can not fail.

## \*TO THE STRAINS OF THE WEDDING MARCH

By GUS KAHN and GRACE LE BOY. This is the big hit just released from Richard Cagley's last production, "Jumping Jupiter." We are sure it will receive a warm welcome by all of you.

## CECELIA

By JUNIE McCREE and WILL L. BECKER. Also a released number, it having been the big hit in "Mama's Baby Boy," recently produced at the Broadway Theatre.

## \*I Always Knew the Girl I'd Love Would Be A Girl Like You

By J. BRANDON WALSH and GEO. CHRISTIE. A popular subject treated in a sweet, refined way by author and composer. Looks like a bigger success than "If All My Dreams Were Made of Gold," by the same composer.

## \*Sweet Eileen Asthore

By JAS. I. RUSSELL. A beautiful Irish ballad by the writer of "River Shannon," and just as good..

## Willie the Peeper

A comedy song with extra verses. A laugh in every line.

The above are by those versatile writers, ARMSTRONG and CLARK, famous for their comedy and novelty songs. The three mentioned above are no exception to the rule.

## \*DRIVING HOME THE COWS FROM PASTURE

A rural march ballad, the subject of which is particularly pleasing.

## \*WAIT UNTIL WE'RE ALL ALONE

A refreshing little novelty song, especially well adapted for a conversation number.

The three mentioned above are no exception to the rule.

## Listen to the IRISH RAGTIME Band

Words by JAMES M. REILLY

Two excellent Irish novelty songs. One a march, the other a rag, and they are as rollicking as their titles. Music of both by HERBERT SPENCER.

## Come Kiss the Blarney Mary Darling

Words by FLETA SPENCER

BEAUTIFUL SLIDES FOR ALL THOSE MARKED WITH CROSS (\*) ORCHESTRATIONS IN ALL KEYS

Our New York Professional Department is Now in Charge of  
**MR. AL. COOK** who will be most happy to welcome his old friends and make new ones. He, and his assisting staff, will be delighted to help find what you are looking for.

If out of town, drop a line to our nearest branch, telling them just what you desire and your wants will be taken care of just the same as if you had made a personal call.

WHEN PLAYING THE WEST. If in or around Chicago  
**MR. THOMAS QUIGLEY** and his staff of able assistants will be most happy to take care of your wants and welcome you to our enlarged and newly appointed professional headquarters.  
SCHILLER BLDG., RANDOLPH ST., CHICAGO, ILL.

If in or around San Francisco  
**MR. IRVING M. WILSON** and his staff will do their best to make you feel at home on the Coast.  
WILSON BLDG., 127 MONTGOMERY ST., SAN FRANCISCO, CAL.

Any of the above will be sent FREE—All we ask of those we do not know is an up-to-date programme. NO CARDS or AMATEUR PROGRAMME will be accepted

# M. WITMARK & SONS, 25 Witmark Bldg., New York

THE BIGGEST HIT EVER MADE BY ANY TALKING ACT AT THE LONDON HIPPODROME

# YORKE AND ADAMS

Opened Monday, Aug. 5. Immediately re-engaged for four weeks after first performance.

Direction, **WILLIAM MORRIS**

robatic and contortion specialty. W. H. St. James and Co., Charlie Case, William Burr and Daphne Hope the holdovers make an all-round good program with business holding up.

**EMPRESS** (Sullivan-Considine agent, direct.).—"The Models of Jardin de Paris" pleasing musical comedy offering with fair comedy and a good chorus, which gained popularity. White's Circus with undrable mules featured fair act, which secures considerable laughter through the mules. Constance Windom and Co. in "An Up-to-date Invention" big laughing success. Veroni Verdi

and who was with Gaby Beleys at the Winter Garden last year and subsequently with "Everywife" and "Parsifal." Is home for a visit with her parents in Berkeley. Miss Rasmussen will rest for a short time only, planning to take a little whirl into vaudeville and then accepting a proffered engagement with one of the big picture companies. Her vaudeville debut will doubtless be in a series of Harrison Fisher poses.

Though the burning of Teal's Airdome in Fresno recently, the Plaza has had a monopoly of the business, being the only amusement

eight months in vaudeville immediately afterward, is in town in the interests of the Marconi Wireless Company.

Edna Hillier, an Australian music hall artist, landed in San Francisco last week after four weary days of detention on Angel Island by the immigration authorities. Miss Hillier found herself "in bad" all around when the Acorang arrived from the Antipodes. Permitting her vivacity to get the better of her discretion, she had appeared at a bal masque on board in male attire, one of her theatrical costumes. For the entertain-

play by J. Hartley Manners, entitled "Barbaraza," which local critics have said sounds like some sort of a new hot towel application. The play tells a story of life in modern Greece, and Miss Taylor is seen in two roles widely different from the one in "The Girl in Waiting," in which she opened her engagement. In the prolog she is seen as a withered old woman, and in the succeeding scenes as a Greek peasant girl, obsessed with a desire to avenge the killing of her parents when she was a child. The play has a distinct tragic note throughout. The production was made under the personal direction

# The O'KARAS

Closing one of the biggest shows of the season at Henderson's, Coney Island

Poughkeepsie "Star"  
July 30, 1912.

## WONDERFUL NOVELTY JUGGLERS AT OPERA HOUSE

The feature of the new vaudeville bill which opened at the Collingwood Opera House yesterday was the wonderful juggling act of the O'Karas, a remarkable act that abounds in novelties and some of their tricks are little short of marvelous. This act alone is worth more than the price of admission.

and Brother, conventional musical offering but good. Hugo Letchens, Swedish dialect comedian, laughing hit. Jean De Lisle and Sarah Vernon satisfying turn along familiar lines, but well done. Alf. Holt, fair. Billy Hon and Lemon Sisters filled out program.

**PANTAGES** (Alex. Pantages, gen. mgr.; agent, direct.).—Jewell's Manikins, pleasing novelty. Francesca Redding in "Honora," turned off the bit of the bill. The sketch is lively and bright and very well played. Max Witt's Southern Singing Girls did fairly. Williams and Wolfus were uproariously received. Cunning, in the old hand-cuff and

place open. Arrangements have already been made for the erection of a permanent theatre on the site of the burned structure.

Sam Blair took hasty departure for Honolulu on the steamer Siberia a week ago. Sam had organized a musical comedy company for a trip to the islands, but was unable at the final moment to get booking. So he jumped out ahead of his show and expects to have a playhouse ready so that the balance of the company can go on the next boat.

General Manager W. R. Dailey of the Bert

ment of the passengers she did a little dance, which tickled the men immensely but drew down upon her the wrath of the more prudish feminine passengers. Some hinted to the immigration officials that Miss Hillier was not a perfectly proper person and would bear watching. Unfortunately for the young actress, she had expected to be met here by her fiancé, an Australian vaudeville artist to whom she had cabled that she was coming to America. He did not appear and she was almost penniless. She was detained because of the possibility that she would become a public charge. Miss Hillier

of the author, and the cast includes besides Miss Taylor and the full strength of the Alcazar company. Forrest Stanley in the leading role, and Will Walling, especially engaged.

"Baby Mine," featuring Marguerite Clark and Ernest Glendenning, is back at the Cort, opening the regular season. The Margaret Mayo farce was one of the biggest hits of last season and had it remained more than the customary two weeks at that time it would have played to continued packed houses. It has made an auspicious start this time

# Miss Norton and Paul Nicholson

Under Direction, **MESSRS. SHUBERT**  
In **"VERA VIOLETTA"**

Espionage,  
**MAX HART**

box tricks, very well done, is a feature of the program. Elise Schuyler pleasing. Hathaway and Mack in a bright and lively specialty did very well.

Ed Hoen, formerly manager of the Empress, Fresno, is in town. It is understood he will again take up his duties at Fresno in the same house and install a stock company.

Manrine Rasmussen, who was taken to New York two years ago by Harrison Fisher as his model of the "slashing" Western Girl,

Levey Circuit made a quiet trip South last week. It is understood that several new houses are in sight for Levey in the neighborhood of Los Angeles.

Genevieve Blinn, who has been spending the summer at Lewken Villa on the Russian River, left for New York to prepare for the coming season.

Jack Irwin, the famous wireless operator, who sent out the "C. Q. D." message that saved the liner Republic after its collision in the Atlantic two years ago and who did

appealed to the British consul, who got actively to work in her behalf and finally sent his assistant to Angel Island to insist upon her release. Meantime theatrical acquaintances who had heard of her plight had interested themselves and when the representative of Great Britain arrived he found Miss Hillier preparing to come ashore and all the immigration officials crowding around her assuring her that her detention had been merely a big mistake.

At the Alcazar Laurette Taylor has for the second week of her engagement a new

and is expected to do banner business. This is Miss Clark's first appearance here in the piece.

Ralph Pincus of the Portola is planning to entertain the ball players next week. His feature film will be of Rube Marquard, showing the Giants' southpaw in action in a regular game, and in poses illustrating his delivery. Pincus has invited all members of the San Francisco Seals and the Vernon Tigers to attend the theatre in a body and acquire first-hand knowledge of the way the great Rube shoots over the benders.

# THANKS TO YOU ALL

To all my old and new friends who made my NEW YORK DEBUT so successful and enjoyable. Many thanks to the PRESS, which was perfectly lovely to me. I appreciate your "kind words." They are better than gold to me. I also take this means to thank my agent, MISS JENIE JACOBS, who of course arranged for my opening. Words fail me to express my appreciation and admiration for Mr. G. C. McCUNE, Manager of Prector's "Lucky" 5th Avenue, but if other managers were like him, we'd NOT have to die to be in heaven.

## GRACE WILSON

(THAT'S ALL)

Will remain indefinitely with the early season's sensational success  
"The Passing Show of 1912," at the Winter Garden, New York

# HARRY FOX



## A PERSONAL TRIUMPH

The audience could not get enough of Harry Fox.—"*Times*."

Harry Fox is the chief fun maker.—"*Journal*."

The surprise of the evening was a young comedian by the name of Harry Fox, with an abundance of personality and a humorous vein that radiated to all parts of the house.—"*Press*."

Harry Fox was against the most difficult task ever handed to a comedian, but won out handily.—*VARIETY*.

---

Several New Songs in Preparation, Written Exclusively for Me by Mr. JEAN SCHWARTZ

REAL HITS ONLY  
WE ANNOUNCE JUST A FEW OF OUR SENSATIONAL SUCCESSES  
JUST NEW BUT SPREADING LIKE WINDFIRE  
**OH! WHAT A BEAUTIFUL DREAM**  
(YOU SEEM)  
THE SENSATIONAL WINTER HIT  
**MY SU-MU-RUN GIRL**  
THE MOST BEAUTIFUL BALLAD EVER WRITTEN  
**GOOD BYE, ROSE**  
AN OVERNIGHT HIT IN CONIC SONG  
**WILSON - THAT'S ALL**  
SONGS OF EVERY DESCRIPTION FOR SINGLES, DOUBLES OR BIG NUMMERS  
**SHAPIRO MUSIC PUBLISHING CO., (LOUISIANA) BROADWAY & 39TH ST., NEW YORK**

Frank B. Hill, former assistant treasurer at the American, and lately something of a feature in the local "pop" houses, where he has been making good in ballad singing, is back at the box office game once more. He is handling cash across the counter at the Savoy.

### LOS ANGELES

By E. E. BONNELL.

**ORPHEUM** (Martin Back, gen. mgr.; agent, direct).—Week 12, Reidy & Currier, smart combination of neatness, melody and harmony; Sealby & Duclos, scored; "The Drums of Oude," powerful and gripping; Bobbe & Dale, fair; two O'Meers Sisters & Co., artistically clever; holdovers; Honors & Le Prince, Harry Atkinson and May Tully & Co. Attendance above normal.

**EMPRESS** (Dean B. Worley, mgr.; agent, S. & C.).—Week 12, Bert Cutler, skillful and entertaining; Princeton & Yale, went over nicely; Kennedy & Berlin, in sketch too talky; Prof. Victor Niblo, pleasing bird act; Sisters London, chic and charming; Harry Hayward & Co., snappy sketch needs shortening. Fine business.

**PANTAGES** (Carl J. Walker, mgr.; agent, direct).—Week 12, Stafford & Verne, some singers; Four Flying Valentines, nifty casting; Houseley & Nicholas, musically strong; Frederick Ireland & Casino Girls, diversified and artistic; El Barto, amusing mystic routine; Woods' animals, closing bit. Fair business.

**MAJESTIC** (Oliver Morosco, mgr.; Shubert).—Gilbert & Sullivan Festival Co., in comic-opera repertoire. Business big.

**BURBANK** (Oliver Morosco, mgr.).—Stock: Richard Bennett in "The Deep Purple." Healthy business.

**BELASCO** (Oliver Morosco, mgr.).—Stock: "The Lottery Man." Attendance fair.  
**LYCEUM** (E. C. Fischer, mgr.).—Stock musical-comedy; Rice & Cady.  
**ADOLPHUS** (Workman & Sturm, mgrs.).—Stock musical-comedy.  
**OLYMPIC** (Louis B. Jacobs, mgr.).—Stock musical-comedy.  
**MASON O. H.** (W. T. Wyatt, mgr.; K. & E.).—Alaska-Siberian motion pictures. There is comparatively little change in the infantile paralysis situation here since a week

ago. Certainly no improvement in the conditions are perceptible and if anything the trend is the other way.

Ed. E. Rice's new vaudeville playlet "The Music Master" will have its premiere Aug. 31 at San Bernardino.

John Brace, an old time blackface comedian, was taken to a local hospital Aug. 18 suffering from a severe attack of kidney complaint. His condition is considered serious.

Late recruits to the Cabaret at Brink's Cafe include Adolfo Marriotti, an Italian tenor;

He is credited with having played his first "bit" Sep. 10, 1862, when at the age of twelve years he essayed the part of a page in "Medeleine, the Belle of Forburg" at the Mobile theatre, Mobile, Ala.

George Downing Clarke, manager of the Belasco, New York City, is here looking after the business interests of "The Drums of Oude" vaudeville offering at the Orpheum.

Among the late recruits to the Rice and Cady aggregation is Maxie Mitchell.

Lewis S. Stone has concluded his endeavors as leading man of the Belasco stock company and has departed for Chicago where he will prepare for a resumption of his original role in "The Bird of Paradise." Robert Ober replaces him here.

Although John H. Hudson of Chicago, the bogus "John E. Ringling" is still being held by the police, it is believed that it may be necessary to discharge him very shortly in the absence of some person to come forward to prosecute.

Before leaving here for the East last week, Manager Oliver Morosco is authentically reported to have secured the signature of Richard Bennett, the star of "The Deep Purple" at the Burbank, to a contract which calls for the latter to appear in New York City and Boston next season in J. Hartley Manners' dramatization of "The Money Moon," which is shortly to have its premiere here at the Burbank, following the present engagement of the Armstrong-Mizner underworld drama.

**MEYER'S MAKE-UP 10¢**

ago. Certainly no improvement in the conditions are perceptible and if anything the trend is the other way.

Although the exact date of the reopening of the old Grand under the new management of the Clune Amusement Co. has not been announced, that event is pretty certain to take place within another week or ten days.

Gail Henry, recently character woman at the Olympic, has been engaged by Manager E. C. Fischer to put on the musical numbers in the Rice and Cady show at the Lyceum.

Anna Robinson, soubrette and singer of ragtime songs, and L. E. Greenwell, baritone vocalist.

Florence Barker is now a moving picture actress with the Powers Company.

Harry Duffield of the Burbank stock company has reached the half century mark as an actor, and is shortly to be tendered a testimonial benefit by his associate thespians.

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If the negotiations now under way between W. H. Clune, the motion picture impresario of Los Angeles, and a coterie of prominent business men of this city are successful of development, Pasadena would seem in a fair way of having a new playhouse next season, that in size and detail of appointments will compare very favorably with the largest and most modern theatres in Southern California. Rumor has it that the new theatre, if erected, will cover a plot of ground on Colorado St., near the Hotel Maryland. It is to have 3,000 capacity playing legit.

W. R. Hughes, a wealthy theatrical man with amusement interests in Shanghai, China, is here in quest of quest of a bunch of show girls for a tour of his musical-comedy in the Orient.

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Billy's street parade, which has been augmented by a political division. It's a good act and a funny one, the laughs being plentiful and the applause big. Billy is not advertising Berlin, N. J., as the real place to live. He and Marie own the best part of the town now and if the inhabitants ever get a chance to see the act with the pretty gowns Marie wears, they will give them the other twelve-twenty-fifths. The Polzin Brothers do some nifty stunts in an acrobatic way. They are foreigners, doing their best tricks with the use of the teter board. Without showing any new ones, the boys have a pleasing act in its class. The Creighton Brothers got away nicely in second position with their rube specialty. They have worked away from the rut for a dancing team, which is worth something and get over with some comedy. They also play "Silver Threads," but not just like others. De Lisie opened the show in good

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# ARION QUARTETTE

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**HARRY GLUCKSTONE**

Direction **WM. E. ATWELL**

**BILLY FULLER**

**PHILADELPHIA**  
By **GEORGE M. YOUNG.**

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Maud Hall Macy and the sketch, "The Maple and the Jay," proved a real "come back" this week. The Edward Weissel rural playlet is one of the few which have proved strong enough to stand the test of age and "time" for it has been pretty well huckstered for several years, but is still good for results on the big time. It is not so well played as before, but it is worth one's time to wait for Miss Macy to say "Hully Gee, I'm Gettin' Mushy Meself." That's a real gem line. The sketch made a hit here. Several of the small time houses got into the running this week, but the opposition had no noticeable effect on the Keith patronage. It was sweltering hot and raining Monday night, but the house was almost filled, a few rows in the rear being the only empty seats, which is some business when the weatherman is doing his best to boost the open air game. The Melstersingers, held over for a second week, have met with much deserved appreciation from those who enjoy a high-class singing act. The "Camp-ingouters" closed the bill this week and must be credited with holding the house solid to the finish. There were changes in the numbers which also helped. Gertrude Vanderbilt and George Moore, on next to closing, also scored emphatically with their snappy singing and dancing turn. It was evident that their use of the "Boogy Boo" number sung last

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week by Keno and Green was noticed, and it was remarked by one who was not there to pick flaws. Miss Vanderbilt is a lively dancer, wears some pretty gowns, which show her off to advantage. Mr. Moore is also some nimble stepper himself and makes his numbers count. He might drop the use of material taken from acts preceding his. The pair were very well liked and those in front were liberal with applause. Ed. Morton had some new songs for his return and put over his usual hit. Ed. unblushingly admits Phil-

adelphia as his home town and to prove he still stands solid here he sang "Preacher and the Bear," and made them like it. Don't know anybody else who could do it. Marie and Billy Hart, just back from the farm, are here to shake the hayseed out of their hair—this goes only for Marie for Billy hasn't much. Billy brought along a chicken, one of the feathered kind, and added an imitation which rivals that of the cat in Collins and Hart's act. Miss Hart still sings, walks the wire, dances and plays the cornet for

shape. He has some funny stuff with four and five hats, which hits the mark.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Baby Helen headed a good bill this week. The little girl put on a new number for an opener and sent it along with the others in repeating her triumph of last week in the Chestnut Street house. The "pop" time claims a big feature in Baby Helen, for she can hold down a spot on any of the big bills. Franklin, Wilson and Co. offered a new sketch, "Providing His Popularity," which met with liberal favor. It has the fault of many, being talky, but is played with plenty of speed. There is opportunity for building up the comedy end and two small part people capable of handling it. Given a little time to whip it into its best running form the sketch will do nicely for the better class of small time. It is hardly up to anything more. Maud Polly, who juggles tables, breaks nails and wrestles men around with her teeth, did nicely in the opening spot. Miss Polly formerly was the central figure in a three-act. She is still carrying the figure in lights, which shows she is well developed in other parts than her jaw bone. She has a showy act for the "pop" houses. Miller and Mack scored solidly with their dandy stepping. The boys make a fine pair and hold up their place among the best dancing acts seen anywhere. They do a lot of eccentric stepping without getting away from the neat style and do it well. A woman in the Chinquilla and Newell act had those in

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front guessing as to her identity. She waited in a tent, sitting in front of a campfire while the man juggled a ball on a couple of sticks. When he was through the woman announced she would sing a song, half in English and half Indian. It was all the same to those in front for it was hard to understand the first part and there were no regular Indians to dispute the other. She finished with a war dance, while the man plunked a banjo. As long as the woman can get away with the Indian stuff the act will do for the small time and she may be an Indian at that. Falls and Falls bumped themselves around in the closing position and got some applause and pity for the hard work.

KEYSTONE (M. W. Taylor, mgr.; agent, Taylor Agency).—There was a corking good bill for the opening week of the season here. The house was cool and comfortable, though the weather was a bit warm and the show hit a high average of entertainment. The Molasso pantomime sketch, "Amor de Artist," which Mlle. Dazie used in vaudeville last season, was presented by Harriett Koch and Co. and shared honors as a feature with the Five Arcaros. The panto sketch is a real classic for the small time and it gave the bill here a big uplift. Miss Koch is a clever and pretty girl, not to be compared with Dazie, of course, but she handles the flower girl role nicely and has excellent support from the man who plays the artist. The act was a big hit and should prove so as a feature in the better class of "pop" houses. The Arcaros furnished a capital closing number with their showy bike act. The girls make a pretty appearance and the riding is first class. Following the other hits, the act pulled down a liberal share of honors. Charlie Grant did nicely with his monolog and music after a slow start. He is using some of his material from the two act he formerly appeared in, also much of the clowning at the piano. It seemed to hit the uptown people right and he finished strong with the cornet and bell numbers. James A. Kiernan and Co. in the sketch "The Royal Cook" were a laughing hit. The playlet is ordinary and talky, but there is yet to be found a "pop" audience that will not laugh when the wife's cooking is made the butt of the joke and the Keystone audience is no exception to the rule. The sketch will do for the small time. The Three Bennett Sisters won plenty of favor with their boxing and wrestling and Vander and Stone (New Acts) rounded out a dandy show for the money. "The Deserter," a military picture in three reels, ran close to half hour and was no small feature of the bill. The pictures are liked upstairs and this one hit the popular fancy.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—Market Street is getting back on the vaudeville map again. This week the bill jumped to seven acts with the usual reels of pictures and was up to the usual average in quality. Baby Athlone was the big type feature and the little girl held down the position in good shape. The Ziegler Brothers performed well on the ring, the cut-off and the somersault into a foot-catch stand out as principals in a routine of showy tricks nicely handled. Rose and Michels proved a laughing hit. The boys worked slowly up to their parodies, which took them through to a strong finish. They do so well with this that they might get to them by a shorter route. It will help, for the talk is not up to the mark and there is too much of the same kind. Vida and Hawley pleased with their familiar act. La Salle and Almond, a couple of members of the "Corset Squad Brigade" offered a "sister act." They warbled a couple of songs and danced a little, each in their own cute way, and then, when they thought they had cheated long enough, they took their wigs right off in the most daring manner. It was just killing the way those two acted. Fiorette, a contortionist, found favor with a routine of familiar tricks and Kathleen Potter sang several songs.

Manager Harry T. Jordan, of Keith's, returned from his vacation this week. He was hobnobbing with the Vandergoulds, Morgans and others who enjoyed the annual cruise of the New York Yacht Club to Newport and picked up a nice coat of tan and a few nautical expressions which he will mix in with his golf chatter.

TROCADERO (Col. Sam M. Dawson, mgr.).—"The Girls from Missouri" gave the Western Wheel its initial turn of the reason to a fairly good start despite sweltering heat.

The troupe has everything suitable for a first rate burlesque show except a book and a comedian. The program announces that George Totten Smith furnished "The Littlest Lady." There is hardly a bit in the show, except the presence of Eva Mull to suggest that Smith furnished anything beyond the title, and Miss Mull does not need any help. This is only the second week of the season. There is ample time to fix things up, but it ought to start right away. If the management will hire someone who knows how to use material they can build up a corking good show by making little Miss Mull the central figure and she can get away with it. She is equally clever as a soubrette leading a number; a cute kiddie, as she appears in the travesty bit "The Littlest Rebel" and in a natty boy's suit, so that there is little else needed. Just how Miss Mull was overlooked in arranging the show is a mystery, equal to that of what became of George Totten Smith's book if there ever was one. There are few girls like Miss Mull in burlesque. The management of the "Girls from Missouri" is overlooking its strongest asset. It is a girl show all through, the male portion running a poor second, though it is surely no fault of theirs. Fred Russell is the exception among the men. There isn't much for him to do, but he doesn't look as if he could do it if there was for he did not put over a laugh except when singing his parodies.

Russell is still walking on and off between numbers, his principal effort for comedy being a money-changing bit. It would be best to let him sing his parodies, which draw good results, and then let him come up the house or lay out the paper for the next stand. John Powers, Irishman, has nothing to do so cannot be expected to help much. Herbert Terry does well enough with what he has to work with and puts a couple of numbers over. Joe Milton does very well in a character bit, reading his lines with some idea of what they are meant to convey. Frances T. Reynolds, who plays opposite Miss Mull in the "Rebel" sketch has a "straight" in the show. The other men are three of a singing act, which landed one of the hits with their specialty in the first act. Jessie Powers is always prominent and with her voice does her share to make the show as good as it is. Miss Powers is tall and shapely, wears tight and with Miss Mull is a big part of the show. Lois Berri and Leah Tanner have small roles and lead some numbers which focused favor. There are numbers in plenty and nearly all have been well put on. "Harem Dream" and "Girl of My Dreams" could be cut out and not missed, and it would be an excuse to get rid of the only bad looking costumes in the outfit. The owners have apparently spent money for costumes and have secured something for the girls making nice appearance and if their willingness to work was not forced for the opening day here, the girls deserve credit for their efforts, especially in such hot weather. The show is well equipped with new and bright scenery, but there is a painting of a nude woman, evidently too named to show her face, held over from last season, though not made use of and one set of costumes which combine yellow dresses with green tights and boots, that are far from harmonious. Black with the yellow will fix

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this. Colonel Dawson, manager of the Trocadero, has brightened up and improved the house in several ways, one being the enlarging of the stage so that there is room for a production and the settings used with the opening show made the stage look regular behind a new drop. The "Girls from Missouri" are giving a clean show, Russell using a few dams and hells and one of the women using a line about kissing, that is a bit raw. Powers leads a number probably culled from the kissing scene in the "Soul Kiss" which can be worked into a big feature, but the girls in it need better dressing. There is so much good to the show, with Miss Mull, Miss Powers and the hard working choristers who can sing as well as handle numbers, that "The Girls from Missouri" ought to be whipped into a first class show, but there must be a book that will give those who can act a chance and there must be some laughs, which will need a comedian who can get them. The Empire Circuit has promised a big improvement this year. The first one seen here is a big improvement over many that toured the Wheel last year, and when right ought to easily pass the Censor Committee.

## BOSTON

By J. GOOLITZ.

KEITH'S (Harry E. Gustin, mgr., agent, U. B. G.).—A smooth running bill this week with plenty of melody.—Karl Greos opened well, McCormick and Irving, neat Amores Sisters, good. Brown, Blann good singers. Max's Circus, comedy. Felix Adler, good.—Eleanor Gordon & Co., pleased. Primrose Rose, scored. Three Emersons, closed big. Pictures.

MAJESTIC (E. D. Smith, mgr., Shubert).—"The Million" opened the season and started to a crowded house.

PARK (W. D. Andreas, mgr., K. & E.).—"A Night Out" with May Robson for the opening of the season.—Business fine. Good advance sale.

CASTLE SQUARE (John Craig, mgr.).—Stock opening of fifth season under Craig's management. He is making more here than any legitimate house in Boston.

GAITY (G. H. Batchelor, mgr.).—Burlesque. Reopening of house.

GRAND OPERA HOUSE (Dr. Lothrop, mgr.).—Burlesque. This house just opening with burlesque and is taking place of Columbia (Western Wheel) that was taken over by Marcus Loew, and named the South End. Business good.

CASINO (Charles Waldron, mgr.).—Burlesque. "Society Maids." House opening. The Count of Luxembourg is billed to appear at the Tremont, Aug. 28.

Rose Stahl with "Maggie Pepper" is coming to the Park Labor Day to follow May Robson.

Caroline Zimmer, a 17-year old Boston girl was returned to this city from Peaks Island, Maine, where she had gone to join the chorus of a company playing there. She had run away from home. The police sent her back.

The Massachusetts Society for the Prevention of Cruelty to Animals is showing the cruel methods of work in the slaughter houses, in an attempt to alleviate the suffering of dumb animals. This is part of their campaign and they are showing slides and films in the local houses.

All records have been broken at the Boston Opera House in the advance sales for seats for the coming season.


Victor J. Morris, manager of Leow's Orpheum is the busy fellow. In addition to his managerial work in that house, he is performing the same duties at Leow's South End theatre, which is still showing pictures this season—and he is caring for the booking office work in Boston for Leow, which was done formerly by Fred Mardo, who resigned to form a connection with the United Booking Offices.

## ATLANTIC CITY

By I. E. FULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Carrie DeMar, in new act and real production. A stereopticon arrangement on the stage announces the names of the different numbers and the choruses of the songs. It is called "The Album of Life's Pictures." Miss DeMar makes her entrance from a big album. There are five scene changes within it, one for each song. The speed with which she makes her costume changes is a distinct feature. The costumes are creations. It is a great big act that bids fair to overtop her previous big offerings. "More Sinned Against Than Usual" as a travesty is in a class all by itself. Merrill Otto, hit. Ray Dooley's Minstrels are "some peaches." The offering is delightful. Harry B. Lester, big. Inza & Loretta, clever.

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"Chiquita" looked the bird over and finally started with a rush after it. The hawk fled to safer quarters, but the bird was big enough to have taken the monk along with it.

There is a most interesting sea animal on exhibition at the Million Dollar Pier. It is known as a sea-cow and is the only one of its species captured in twenty years. It was taken at the mouth of the Manatee River in Florida last spring. It is a mammal and feeds on vegetation at the mouth of Florida rivers. Its skin, while pliable, is exceedingly tough and thick. In shape it resembles a

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ATLANTIC GARDEN (L. Newbaker, mgr.; agent, Wm. Lang, direct.).—Vaudeville. EXPOSITION (George Kilum, mgr.).—Anvil Trio, Pierce & Gordon, M. P. COMET (open air).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P. CENTRAL (Karrer & Short).—M. P.

The week beginning Sept. 2 at the Apollo Charles Frohman presents Miss Billie Burke in a new comedy by Sir Arthur Pinero entitled "The Mind the Paint Girl." Next week at the Apollo Julian Eltinge begins the third season of "The Fascinating Widow."

whale, has a sort of snout and a heavy fan-like tail. This specimen is about 14 feet in length and 28 inches in diameter.

Edward Bannen, at one time an actor, died in the city prison Tuesday, fifteen minutes after he had been arrested for drunkenness. The whereabouts of his relatives or friends is unknown.

## NEW ORLEANS

By O. M. SAMUEL.

SPANISH FORT (Jules F. Bistes, mgr.).—Spanish Fort Opera Co., in "The Bells of Corneville."

	1 Pose 100 of Each	2 Poses 50 of Each	3 Poses 34 of Each	4 Poses 25 of Each	5 Poses 20 of Each	6 Poses 17 of Each
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6 x 8	5.00	5.50	6.00	6.50	7.00	7.50
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8 x 10	7.50	8.00	8.50	9.00	9.50	10.00

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The work of putting down the seven-ton concrete pillars for the new pier, which is to take the place of Young's Ocean Pier and which will be called the Exposition Pier, progresses daily. There is one cruel feature about the steam engine that does the hoisting for this week and that is the shrill whistle which it blows at the noon hour.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co. WINTER GARDEN (E. M. Snyder, mgr.).—Pictures. ALAMPO (Wm. Gueringer, mgr.).—Pictures and entertainers. LAFAYETTE (Abe Seligman, mgr.).—Entertainers.

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It certainly is tough on vacationists in for a dip to have their pleasure blasted for the while when this whistle shrieks and reminds them of home and the job.

Emile D. Stier, who formerly decorated a desk at the Item office, is the new press representative of the Pearce theatres.

The boardwalk has its unusual sights, but the most peculiar one ever took place on Tuesday at noon. Perched on an awning

Two of the choristers with the Spanish Fort Opera Co. were stricken with appendicitis last week, and removed to a local hospital. Their condition is not pronounced grave.

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horizontal on top of Young's Hotel and visible from the walk was an enormous fish hawk and in his talons he held a fish just fished from the ocean. The hawk began chattering and paid no attention to its food. The reason for this was that it was keeping tabs on a little monkey belonging to Mrs. Martin. The monkey exercises by chasing "Smoke," a black goodie, all over the roof.

Mobilson, one of the leading Parisian impresarios, has arranged with Philip Werle to take over the lease held by Jules Layolle on the French opera house, and proposes to bring a strong company to New Orleans from Paris. Mr. Werle, approving of Mobilson's proposition, has referred the matter to the French Opera Association, and it is expected the association will close with the French

magnate, Mobilson's election will mean that Layolle assumes the position of managing director.

The theatrical season will be given its start when the Peruch-Gypzene Stock Co. commences an indefinite engagement at the Lyric Sunday afternoon. "When Knighthood Was in Flower," will be the initial offering. In the company are E. D. Porcuso, Jack Roscoe, Owen Coll, Harry Arnold, Stewart Wilson, Edwin Clark, Eugene Lewis, Stanley Robson, Don Peruch, Mabel Gypzene, Dorothy Marks, Alice Delane and Charlotte M. Stanley.

## ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Although the summer gardens and alldomes are still open and the thermometer around a hundred this house, newly beautified inside and out, opened to big business. Edward Beles & Co. success; R. L. Goldberg, laughter; Carl Demarest, scored; Combs & Aldwell, delightful; Bert Wheeler Co., excellent; Mrs. and Mrs. Erwin Connolly, fine; Ward Bros. & The Hassans, very clever.

HIPPODROME (Frank L. Talbot, mgr.).—Air bright and new with added seating capacity. Great Leon & Co. headlined, very interesting; Howland Lane & Co., honors; La Bell Clark, animals, excellent; Six Hawaiians, went big; Great Buckner, Holland & Dockrell, marvellous; Mella Aerial Carpenters, all received applause; Maddell, Kane and We Gota Trio closed long program.

FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—Six Musical Cutty's, very entertaining; Three Leightons, many laughs; Jarvis & Harrison, very good; Jarrow, excellent; Cunningham & Marion, clever; Little Elsie, exhibition high diving.

MANNION'S PARK—Allegro, featured; Lockhart and Laddy, Hayes & Wynne, lilemeno, good houses.

KINGS (F. C. Meinhardt, mgr.).—Tuxedo Minstrels, headlined; Williamson & O'Connor, scored; Billie Mann, applause; Cameron and Bell.

SHENANDOAH (W. J. Flynn, mgr.).—Gardner West and Sunshine, very good; Grey Sisters, nicely; Tooney & Norman, Jess Bellgard, Camilli's Dogs.

PRINCESS (Dan Fishell, mgr.).—Princess Minstrel Maids, scored; Charles Swinhardt, hit; Gallierina Four, nicely; Charles H. Sanders, good; Carroll Aubrey, Anker Sisters, neat.

AMERICAN (D. E. Russell, mgr.).—"The Shepherd of the Hills."

GAYETY (Charles L. Walters, mgr.).—Al Reeves, beauty show.

STANDARD (Leo Reichenbach, mgr.).—Oriental Burlesquers.

West End Stock Co. closed a very successful summer season Saturday.

With the new \$150,000 Empress nearing completion at Grand and Olive, this corner will be the center of three theatres, Princess, Rex and Empress.

Dan Fishell, of the Princess, will increase the Princess Minstrel Maids to 20 people Sept. 1, the Knickerbocker four joining this organization which has featured for a year at the Princess.

## CINCINNATI

By HARRY HESS.

STANDARD (R. K. Hynick, mgr.).—Charles Toby, house agent).—"Trocadero Burlesquers" opened season offering three-act musical comedy, "The Three Dukes." Plenty of comedy of a rough kind, well done. The stage settings beautiful, dressing tastefully and properly tailored.

PEOPLE'S (J. E. Fennessy, mgr.).—"The Follies of the Day." There is not much changed from last year.

## BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O., Rehearsal Monday, 9).—Bud Fisher, won favor; Van and Schenck, pleased; Will Oakland & Co., liked; Olive Briscoe, charming; Darrell Conway, amused; Cloverdale & White, clever; Andrew Kelley, laughs; Shreck & Percival, good; Delmore & Lee, splendid.

NEW (George Schneider, mgr., direct. Rehearsal Mon. 10).—Vardaman, honors; Rulledge, Pickering & Co., fair; Diks & Wade, laughs; Bon Air Trio, excellent; Dick Thompson & Co., very good; Ruth Curtis, neat; Francis & Lewis, liked.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger).—Paolo Crescenzi & Co., first honors; L. Martin & Co., pleased; Two Judges, excellent; Martin & Elliott, clever; Gordon & Gordon, dainty; Vincent Vernon, good; Rose Marston & Co., laughs; Dancing Willets, fair.

NEW ACADEMY (Harry Henkel, mgr.).—Nixon-Nirdlinger. Rehearsal Monday 10).—"Rose of Bagdad," heavily headlined, ordinary; Harry Antrum, laughs; Eva Ray & Co., mystified; Vance & Stern, clever; Gonzaes Bros., encores; Blake's Circus, very good.

GAYETY (Wm. Ballauf, mgr.).—"World of Pleasure."

EMPIRE (George Rife, managing director).—"Auto Girl."

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## AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, July 12.  
HER MAJESTY'S.—Quinn's Grand Opera Co. opens to-morrow evening. The company carries 100 people. It is the biggest traveling organization of its kind seen in Australia.  
ROYAL.—"Kismet."  
CRITERION.—"The Night Birds" going very strong, but will be withdrawn to make room for other attractions.  
PALACE.—Allan Doane came back Saturday and opened to a house packed from floor to roof. "The Wearing of the Green" was the new piece, which is woven round the days of the Irish rebels. Thanks to Doane's natural acting and Edna Keeley's vivacity, the piece went with a big swing. With two exceptions the cast is excellent.  
ADELPHI.—"The Bad Girl of the Family" will endeavor to show how really good she can be tomorrow evening. As usual, this is one of the machine-made atrocities synonymous with this house. Since this theatre opened not one production has made anything of a hit.  
TIVOLI.—Alec Hurley, coster; Niagara & Falls; Frank Sidney & Co.; Chas. J. Johnson; Fred Bluet, Chas. Zoll; Les Warton; Darktown Sayles; Paxton Troupe.  
NATIONAL.—"The Waldrons, hit; Nada Moret, ditto; Martinetti & Grossi; Billy Watson and others.

## MELBOURNE.

ROYAL.—"The Blue Bird," big business.  
PRINCESS.—"A Woman of No Importance."  
HER MAJESTY'S.—"The Quaker Girl."  
BLOU.—A scratch vaudeville company, supported by a Beautiful Woman competition. Moderate houses the rule.  
WIRTH'S PARK.—"Tiny Town" in its return season.  
KING'S.—"Man's Enemy" retires tomorrow in favor of a revival of "When London Sleeps."

The Bert Bailey combination played a record season of seventeen nights in Brisbane with "On Our Selection." This city is noted for small runs.

W. Weidrehsen, conductor at the National, died suddenly Sunday week from hemorrhage of brain. He had only been in the present position three months. Bert Roche, one of the best known leaders, occupies the vacant position.

Chas. Zoll, endman, was married last week to Lucy Lavinia.

One of the Marlowe Sisters was married in Brisbane last week, whilst the other is to marry Hanco, the handcock king. The Marlowe had a nine years' partnership to their credit.

Things were beginning to run along smoothly on the Brennan Circuit. Ben Fuller, by dint of much bustle and hard work, had brought things to a smoothly running condition when work comes from Melbourne that a general strike is imminent through the firm's circuit if the Union's demands are not at once acceded to.

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EUROPEAN PLAN

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J. D. Williams' venture, the Crystal Palace, is the big thing now. Large profits are being made by most of the concessions. Many of Sydney's precocious juveniles have solved the secret of seeing the nickel machines at a small cost; they insert lead slugs for the cent piece—and the rest is easy.

Max Steinberg goes to Melbourne next week in company with J. D. Williams. A new picture house has been opened by the latter.

## ALTOONA, PA.

ORPHEUM (Williams & Vincent, mgrs.; U. B. O. agents; rehearsal Monday 11.) Holmes & Riley, good; Woodford's Educated Animals, hit; Billy McDermott, fine; Willard's Temple of Music, big hit.  
E. G. B.

## BUFFALO.

TECK (John R. Olshel, mgr.).—"Flirting Princess."

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SHEA'S (Henry J. Carr, mgr.; U. B. O.; Mon. rehearsal 10.)—Risks, capital; Mahoney Bros. and Dog, nicely; Eight English Roses, well received; "The Clown," melo-dramatic; Donovan & McDonald, favorites; Borden & Shannon, passed; Chinese Comedy Four, favor; Keno, Walsh & Melrose, scored.  
STAR (P. C. Cornell, mgr.).—Norman Hackett in "Paid in Full."  
FAMILY (A. R. Sherry, mgr.; Loew; Mon. rehearsal 10.)—Nat Goetz, applause; Harry & Kate Trimborn, big; M'ile Olive & Co., clever; Geo. Garden, fine; Lator & Mack, humorous; Kramer-Belleclair-Herman, immense.  
LAFAYETTE (C. M. Bag, mgr.).—"Gay Widows."

ACADEMY (H. M. Marcus, mgr.; Loew; Mon. rehearsal 10.)—Ella Fondeller & Bro., versatile; Chas. Irwin, popular; Lottie Williams & Co., exceptional; Moss & Clark, encores; Marselo & Wolfe, laughs; Harvey Dunn, fair; Lillian Barent, creditable; Cathryn Chaloner & Co., great; Art Fisher, amused; Lockhardt & Leddy, funny.  
GARDEN (M. S. Middleton, mgr.).—"College Girls."

## CLEVELAND, O.

PRISCILLA (Proctor E. Seas, mgr.; Gus Sun, rehearsal, Mon. 10.)—"The Derelict," headlines; The Negriffs, Von Hoff, Frances Lohring, Merton & Calvert, Leon & Adeline Sisters, Salisbury Four.  
STAR (Drew & Campbell, mgrs. "Girls from Reno."  
EMPIRE.—"Robinson Crusoe Girls."  
PROSPECT (Geo. Todd, mgr.; Stair).—"White Slave."

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DETROIT.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Mon. 10.)—Emma Carus, feature; Roehm's Athletic Girls, clever; Stafford & Stone, fine; Three Mori Bros, fine; Strolling Players, hit; Matthews & Shayne, hit; Smythe & Hartman, excellent; Edgar Berger, good.  
MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10.)—Shepp's Animals, very good; Belle Isle Four, hit; Christopher, pleased; Mabel Sherman, good; Logan & Ferris, good; Five Medians, excellent.  
FAMILY (C. H. Preston, mgr.; U. B. O.).—Emil Hoch & Co., good; Estelle Miller & Co., very good; A. M. Livermore, novel; Blanch Sloan, good; McGill & Neville, fair; Eli Dawson, good; Davis & Merrill, good; Fluke & Fallon, good; Al Ward, good; Claude Golden, pleased; Williams & Kent, good; Carson & Nolan, good.

COLUMBIA (M. W. Schoenherr, mgr.; Sun).—"The Musical Conservatory." Warren Players, Three Romanoffs, Vardell Bros., Collins & Cole, Messone & Mazzone, Nellie Baker, Benton & Thayer.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Original Keller, ordinary; George & Murphy, Will R. Pearson, Juggling Gormans.

## HARTFORD, CONN.

POLI'S (W. D. Ascough, mgr.).—Stock, "The Gentleman of Leisure," business big.  
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Mon. and Thurs. 11.—19-21, "Enticement," dramatic; Doe Odell, pleased; Marenko Duo, big hit; Sprague & McNece, clever; 22-24, "Enticement," Grace Hoffman; Kimball & Donovan, Shaw & Eddy.

O. C. Edwards, who has been manager of Poli's local theatre for the past two years, this week assumed his new duties as manager of the New Haven Poli theatre. He is succeeded by W. D. Ascough. The employees of the theatre presented Mr. Edwards with a handsome signet ring last Saturday night.  
R. W. OLMSTED.

## HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; C. F. Hopkins, local rep.; U. B. O.; rehearsal Mon. 10.)—Bell & Caron, very good; Britt Wood, pleased; McDewitt, Kelly & Lucie, applauded; Violet McKillan, encores; Brenner & Ratcliff, neat; Rice, Sully & Scott, laughs; Hermine Shone & Co., novel.  
J. P. J.

## JAMESTOWN, N. Y.

CELORON (James J. Waters, mgr.).—Horne Stock Co., in "The Heir to the Hurrah."

Managers Waters has resigned from the Samuels' Opera House management, but continues as manager of the Celoron Theatre.  
LAWRENCE T. BERLINER.

## KANSAS CITY, MO.

CENTURY (J. R. Donegan, mgr.).—"Zal-lah's Own Co."  
GAYETY (Burt McPhail, mgr.).—"Runaway Girls."

GLOBE (Cy Jacobs, mgr.).—Arnsen's Daredevils, Lopes & Lopes, Williams & Cut-ver, Agnew Sisters, Alexander Bros., Sadie Herold.

GILLIS (E. S. Brigham, mgr.).—Frank F. Farrell & Co., Mead Girls, Berno & Williams, Le Clair & Sampson, Howard & Campbell.  
GARDEN (E. F. Hurehill, mgr.).

GRAND.—Geo. Damerel in "The Heart Breakers."

CHAS. M'MAHON.

Garden opening society event, capacity; Cadora big hit thriller, Adele McNeil, big; Cowboy Minstrel, strong; Friscary, fair; Eddie Gray, amusing; Al Abbott & Co., pleased; Almont & Dumont, acceptable; Emmett Haney & Co., fair; Prevost & Brown, good; Juhasz, tiring; Neville & Co., fair; Marco Twins, ordinary.

PHIL M'MAHON.

## LOUISVILLE, KY.

FOUNTAIN FERRY (Harry Bilger, mgr.; agent, Orpheum).—Tom Linton and Jungle Girls, very good; La Vine-Cimaron Trio, received well; Hughes Musical Trio, very good; Lillian Ashley, winsome; Seven Bel-fords, good; Lottie Mayer, park attraction.

MAJESTIC (Dittmar, mgr.).—Moving pictures, Mme. Rejane; 26, 101 Ranch; Sept. 2, Ringling Bros.  
WALNUT STREET THEATRE.—25, "Okla-homa."

## MACON, GA.

PALACE (J. B. Melton, mgr.).—Duncan & Holt.  
MAJESTIC (J. B. Melton, mgr.).—Logan & Klumpp, Raphael Guiano.  
ALAMO (N. L. Royter, mgr.).—Billy Williams and Charles M. Fulton.  
LYRIC.—Al. O. Barts, Miss Douglas, Cyril & Lascille.

Mabel Page, under tent, excellent business.  
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## ELMIRA, N. Y.

MAJESTIC (M. D. Gibson, mgr.; agent, U. B. O.).—19-21, Howell & Scott, hit; Amy Francis, good; 22-24, Locke & Linder, Three Franks.

RORICK'S (George Lyding).—19-24, Man-hattan Opera Co. in "Love's Lottery," capacity delighted.  
J. M. BEERS.

## ELMIRA, PA.

WALDAMEER PARK (E. H. Huerken, mgr. Independent).—Lucius Fairchild, good; Remsey & Douglass, pleased; Gertrude Fleming, excellent; Scherer & Newkirk, good; Adams Hartleigh & Remy, good.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; Harry Hawk, mgr.).—Flood & Erna, good; Radloff & Hall, big; Great Alex Thomas, good; Sinal Russian Violinist, hit; Badder Lavette Troupe, excellent.  
MAJESTIC (J. L. Gibson, mgr. Rejs).—21, Al. G. Fields Minstrel.

M. H. MIZNER.



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NEXT WEEK (Aug. 26) NEW BRIGHTON THEATRE

Initial Eastern Appearances

Under the direction of EDW. S. KELLER

## MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; Church, agt.).—19-21, Baker & Murray, great; Lambert Bros. very good; Zarral Bros. fine; 22-24, Kearney, Buckley & Cooke, Weston Sisters, Brocks.

## MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.; Fred. Mardo, agt.).—Three Janney Girls, clever; Sig. Piottl, excellent; Jack & Ace of Clubs, clever; Ethiopian Four, fair; Sadie Rogers, excellent.

## CHAS. E. LACKEY.

## MONTREAL

AIRDOME.—Capt. Tiebor's Trained Seals, STARLAND (L. Deligne, mgr.).—Blue Ribbon Girls.

DOMINION PARK (H. J. Dorsey, mgr.).—The Bees O' th' Band (return engagement). Tramways Employees Benefit.

FRANCAIS (J. O. Hooley, mgr.; Loew Bkgs.—Conroy & La Diva, Al Hermas, Jeanette Spellman, Great Monahan, Hyde & Williams.

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.—Miss Albertina Rasch & Co., Norton & Nicholson, Jones & Dealey, Elida Morris, Mosher, Hayes & Mosher, Lanclot, Lucier & Co., Holmes & Wells, Archie Onri & Co.

## NASHVILLE, TENN.

ORPHEUM (George Highman, mgr.; agent, U. B. O.; rehearsal Mon. 10.—Week 12, Bowman brothers, scored big; Fred & Anna Pelot, amusing; Van-Der-Koors, well received; Toomer & Hawkins, clever; Artie Hall, big hit; capacity business.

PRINCESS (Harry Sudekum, mgr.; agent, W. V. M. A.; rehearsal Mon. 10.—Week Aug. 12, "Paris by Night," big headliner; Bessie Babb, scored; Laypo & Benjamin, applause; Clark & Devareaux, hit; Trask & Gladden, fine; good houses.

## W. R. ARNOLD.

## NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.).—Jefferson De Angelis, headliner; Three Shelvey Boys, clever; Robert Emmett Keane, entertaining; Percival Reynolds & Co., good; Von Hoven, funny; "Vision d'Art," very good; Joe Jackson, funny; Tully & Hussey, laughable.

LYRIC (Proctor's; U. B. O.—19-21, Fields & Hanson, good; Florence Farr, pleasing; Whiting Operatic Dolls, Barto & Clark, Herakinda, clever; LeRoy & Appleton, good; 22-24, Leslie Kurosko & Co.

ORPHEUM (M. S. Schiesinger, gen. mgr.).—Payton Stock Co., packed houses.

ODEON (Chas. Burtis, mgr.; U. B. O.).—19-21, Pongo & Leon, good; Western & Keith, clever; Miller & Mack, fine; Fenton, Elliott & Co., thrilling; Wilber Sweetman, good; Walter Bruce; 22-24, Ellis & Elliott, fine; Claire & West, clever; Mint & Wells, funny; Powers Trio Headliners, Harry Hoyt, good; Walter Bruce, entertaining; good business.

GAYETY (Leon Evans, mgr.).—"The Dancers."

## JOE O'BRYAN.

## CHRIS O. BROWN

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**Drs. CONROY and LE MAIRE**

NEXT WEEK (Aug. 26), KEITH'S UNION SQUARE

Direction, MAX HART

## OMAHA, NEB.

KRUG (Chas. Franke, Mgr. Western Wheel).—18, "Jardin de Paris Girls."

GAYETY (E. L. Johnson, mgr.).—25, "Run-away Girls."

## B. L. KOPALD.

## PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsals, Mon. and Thurs. 11).—19-21, James Donnelly, good; Jones Sisters, Heller & Jones, good; Logue, good; Miss

Lambert, good; Lockett & Scherer, great; Mysterious Rudens, good; 22-24, Khnis Bros., Baby Green, Frank Geyer, Sarah Turndorf, Hillier & Newman, Peter Birk.

ORPHEUM (Chas. F. Edwards, mgr.).—19-21, "Moulin Rouge," good; 22-24, "High Life in Burlesque."

OPERA HOUSE (Zabirah & Reid, mgrs.).—Stock.

## DAVID W. LEWIS.

## PITTSBURGH, PA.

GRAND (management John Harris and Harry Davis).—Stock.

HARRIS (management John F. Harris and Harry Davis).—Louis Bates & Co., headliner; Singing "Venus," featured; McDowen & Gato, very good; "Up-for-Quarrels," applause; Georgette George & Co., good; Aldred Jackson, cartoonist; Haggerty & LeClair, Lester & Evans, Leo St. Mima.

HIPPODROME (management of John F. Harris & Harry Davis).—Adie and lions, commotion; Montambo & Wells, delighted; Hermanu Trio, good; Three Gladstones, credit; Four Bottomleya, goods; Four Selis Bros. De Velde & Kaida, Julia Gonzalez, fine; Marion Family, Mar Duo, Lavelle's Dogs, interesting.

GAYETY (Henry Kurtzman, mgr.).—"Star and Garter."

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"A Man's Game." M. S. KAUL.

## PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr., agent, U. B. O.; rehearsal Mon. 10.30).—Three Dixie Sisters, novelty; Marie Davis, fine; Moore & Elliott; Carson & Brown, clever; Three Muskeeters, excellent.

GREELEY'S (J. W. Greeley, mgr.; agent, Consolidated; rehearsal Mon. and Thurs. 10.30).—19-21, Billy Nickerson's College Minstrels, featured; Parent & King, fine; Vance Bros. scream; Tom Kennette, good; Billy Nickerson, hit; 22-24, Frank Sisters, Guy Bartlett Trio, Prof. Carl's Dogs.

RIVERTON PARK (Smith, mgr.; agent; rehearsal, Mon. 1).—Ben Loring in "Missing Mink," hit.

JEFFERSON (Julius Cahn, mgr.).—19-20, "The Red Rose," 22-24, Julie King in the "Yankee Girl," week 26, "The Rose Maid."

CAPE (E. V. Phelan, mgr.).—Marie Pavey in "Camille."

GEM (Capt. Brown, mgr.).—"The Knickerbocker Girl." Note: Hazel Gilmore, prima donna for Ward & Vokes last year, has been engaged for the remainder of the season.

## PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—Human Con, very good; Ausuna, good; Lester & Merrill, good; Romaine, pleased; Matter Lockett, entertain; Wm. Fisher, encores.

SCENIC (F. W. Homan, mgr.).—Musical stars.

WESTMINSTER (Geo. Collier, mgr.; East-ern Wheel).—"Taxi Girls."

KEITH'S (C. Lovenberg, mgr.).—"Sherlock Holmes."

## C. E. HALE.

# PEALSON AND GOLDIE

OPEN AUGUST 19, 1912, AT HAMILTON, ONT., CAN.

BOOKED SOLID UNTIL APRIL 1, 1913



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# BABY HELEN

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THE HIT OF EVERY BILL. THE TALK OF EVERY CITY  
IN STORIES, IMITATIONS AND SONGS

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Performers Can Appear, Will Do Well To Get This Act. Ask  
**MONTGOMERY MOSES** Who Holds the Record at Trenton

August 12—Keith's Theatre, Philadelphia. August 19—Keith's Bijou, Philadelphia. Next Week (August 26)—Chase's New Theatre, Washington  
Direction, **NORMAN JEFFERIES**

## READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agt., U. B. O.; rehearsal Mon. 10.30).—Horse Shoe Trio, fair; Dollo, fair; Diamond & Brennen, liked; Kid Kabaret, well received.

HIPPODROME (C. G. Keeney, mgr.; agt., Prudential; rehearsal Mon. and Thurs. 10.30).—L'Aiglons, good; Four Mignanni Family, pleased; Blanch Gordon, fair; "Street Singers of Paris," well received; Sidonias, liked; Clucas & Jennings, nicely. G. R. H.

## ROCKLAND, MAINE.

ROCKLAND (Al. V. Rosenberg, mgr. agent, U. B. O.; rehearsal Mon. and Thurs. 11).—15-17, Viola Duo, good; Kimball & Donovan, excellent; 19-21, Raymonds, good; James & Francis, fine; Halligan & Sykes, excellent; 23-24, Dick Hamlin, Edney Bros. & Co., Josephine Saxton and Dixie Kida. A. C. J.

## ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—15-17, "Red Rose," capacity.  
NICKEL (W. E. Golding, mgr.).—Betty Donn, Tom Waterall, pictures.  
LYRIC (Stephen Hurley, mgr.).—13-14, "Gay Hussars;" 15-17, "Rooft Garden Trio;" pictures. L. H. CORTRIGHT.

## SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S. C. rehearsal Mon. 10.—Week 12, Herbert Brooks, very good; Dinehart & Heritage, pleased; Krags Trio, adroit; John T. Murray, went good; Irene and Bobby Smith, dainty.  
PRINCESS (Fred Batlien, mgr.; agent, Bert Levey; rehearsal Mon. 10).—Week 12, Ullne, Ross & Raymond, Neville & Bimbo, Margaret Wood.  
SPRECKLES (Dodge & Hayward, mgrs.).—"Bought and Paid For." L. T. DALEY.

## SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Madame Butler, success; Winslow & Striker, good; Reidy & Currier, excellent; Bert Terrill, clever; Jack and Phil Kaufman, great; Five Piroscoffs, hit; big business.  
EMPRESS (S. C.).—Week 12, Harland Knight, immense; Graham, Ben Bauman, pleased; McIntyre & Groves, good; Olivetti Trobadours, hit; Harry Cutler, fair; Four Mayos, pleased; capacity business.  
COLONIAL.—"The Girl of the Golden West," good show, good business. OWEN.

## SAVANNAH, GA.

BIJOU (Harry Bernstein, mgr.; agent, U. B. O.; rehearsal, Mon. 11).—"Top of the World Dancers," success; Alexander, clever; Clinton & Nolan, excellent; Wyer & Sheldon, honors; Cuthbert & Tapa.  
SAVANNAH (William E. Seeskind, mgr.; K. & E.).—"McFadden's Flats."  
FOLLY (H. C. Dorsey, mgr.).—Lucius Duncan and pictures.  
ARCADIA (Jake Schrameck, mgr.).—Arcadia Six and pictures. "REX."

HAZEL

CHARLES

## BROWN AND BARROWS

IN  
"THE GIRL AND THE PEARL"  
(By Wilbur Mack)  
Booked sold by the U. B. O.  
Direction, **JAMES E. FLUNKETT.**

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RUSSIAN  
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SAN FRANCISCO.**

Russian and Hungarian Songs and Dances, Solo, Duo and Ensemble. Fast work. No stalling. Plenty Wardrobe Changes. Quality Second to None.

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Open time from Aug. 26 to Oct. 6  
Offers to **MARTIN BEICKERT**, (owner,) 1786 Broadway, or my  
manager, **LOUIS SPIELMAN**, Putnam Building, New York

## SPRINGFIELD, MASS.

COURT SQ. (D. I. Gilmore, mgr.; Ind.).—15-17, "The Million," opened season for show and house; good houses; 21, Rose Stahl, in "Maggie Pepper."  
POLIS (S. J. Breen, mgr.).—Stock.

MOUNTAIN PARK CASINO (J. Lansing Ernest, mgr.; agent, Pat Casey).—"Melody Lane Girls," Miss Alaska and cats; Inness & Ryan, Bert & Lottie Walton, Edward Racey & Co., Lowe & Devere; business light.  
GEO. PRESSL.

## TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, mgr.).—Pictures.  
YOUNG'S AIRDOME (Sam Young, mgr.).—19-21, Cook Stock Co., good business.  
PARK (Joe Barnes, mgr.).—25, "The Girls from Reno." WILL CHRISTMAN.

## TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsals Mon. and Thurs. 11).—19-21, William Farnum & Co., made good; Kendalls Auto Girl, good; Harry E. McKee, Williams & Held, encores; 23-24, Fern, Kerns & Bigelow, Blanche Gordon, Joe Allen, The Society Trio, Farnum & Co., hold over; business big. A. C. W.

## VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sunday and Wednesday 12.—11-14, Fred Yonker, Hogue & Hanson, Harris & Randall; 15-17, Pete McCloud, The Dohertys, Three Nevarros.  
ROYAL (R. A. McLean, mgr.; Webster; rehearsal Mon. and Thurs. 11).—13-14, Brabee & Connelley, Gray & Travis, Warren & Woodson; 15-17, Neher & Kappell, Lester & Moore, Ben Clark, Al. G. Barnes Circus; 19, big crowds. "RANGE."

## WASHINGTON.

POLIS (J. Thatcher, mgr.).—Poli players in "A Gentleman from Mississippi."  
COLUMBIA (P. Berger, mgr.).—Columbia players in "Peaceful Valley."  
ACADEMY (J. Lyons, mgr.; S. & H., agts.; rehearsal Mon. 10).—"The Volunteer Parson."  
GAYETY (Geo. Peck, mgr.).—"The American Beauties."  
CHASE'S (H. W. DeWitt, mgr.; U. B. O., agents; rehearsal Mon. 10).—Mabel Tallafarro & Co., "Ideal," first honors; Arthur Deagon, Lambert & Ball, scored; Florence Modeha & Co., well received; Don Fulano, amused; Musical Gordon Highlanders, clever.  
CASINO (M. Knight, mgr.; Galski, agent; rehearsal Mon. 10).—"Boys in Blue," The Van Dyke Girls, headliners; Gates & Blake, applause; McDonald & Henney, encores; Wilson & Richie, well received.  
COSMOS (A. J. Brylawski, mgr.; Jeffries, agent; rehearsal Mon. 10).—Stuart Paton & Co., Adams Bros., Gretchen Spencer, Smith & Walling, Fossitta, Dore Lyons Operatic Four, ERNIE.

## WILKES-BARRE, PA.

GRAND (D. M. Cauffman, mgr.).—20, Nell O'Brien's Minstrels, very good; 31, "The Common Law."  
POLI (M. Saunders, mgr.).—Stock; business good.

## YOUNGSTOWN, O.

IDORA PARK (R. E. Platt, mgr.; U. B. O.).—Baxter & Spothwick, good; Emelle Egaman, pleasing; Musical Parshleys, hit; Clous & Homan, funny; Mile, Emerle, clever.  
PRINCESS (Henry Gluck, mgr.).—19-21, "Oscar and Adolph."  
GRAND (John Elliott, mgr.; S. & H.).—17, "Follies of the Day," big business; 22, Field's Minstrels. C. A. LEEDY.

# RAY DOOLEY and Her METROPOLITAN MINSTRELS

## "OH, YOU LITTLE BEAR"

By **BOBBY HEATH** and **BILLY VANDERVEEN**

**BRIGHTON BEACH MUSIC HALL, Next Week (Aug. 26). Sept. 2—Keith's, Philadelphia. Sept. 9—Wm. Penn, Philadelphia**  
**JOE MORRIS MUSIC CO., 130 West 37th Street, New York**

The "Biggest Hit" in the Show! Even the "Knockers" Who Live On Their Friends Will Tell You It's a Fact

# BILLY MONTGOMERY AND FLORENCE E. MOORE

In "HANKY PANKY SHOW AT THE BROADWAY"

With WILL ROSSITER'S "MOST WONDERFUL DITTY"

"O-U CIRCUS DAY"

## VARIETY ARTISTS' ROUTES

FOR WEEK AUGUST 26

WHEN NOT OTHERWISE INDICATED

The routes given from AUG. 25 to SEPT. 1, 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.  
Adonis Peek's Island Maine  
Alburtus & Millar Palace Huddersfield Eng  
Allen Luno Bertie 118 Central Oshkosh  
Alpine Troupe Ringling Bros C R  
Alvin Peter M Dresden Ohio  
Andrews Abbott & Co 3962 Morgan St Louis  
Archer Low Pantages Denver  
Ardelle & Leslie 19 Broesel Rochester  
Atwood Vera 17 W 58 N Y C  
Austin & Smith San Francisco  
Ayres Howard 1709 N 31 Philadelphia

B.  
Baader & La Velle Spring Grove Springfield O  
Bacon Doe Hi Henrys Minstrels  
Bailey & Edwards 81 E Fair Atlanta  
Baldwin & Shea 847 Barry av Chicago  
Ball Jack Opera House Alexandria  
Ball & Marshall 1533 Broadway N Y C  
Baraban Troupe 1304 Fifth av N Y C

### Barbee, Hill, and Co.

"A Strenuous Daisley."  
Direction, BECHLER BROS.

Barber & Palmer 617 W 22d St S Omaha  
Barnes & West Johannesburg S Africa  
Barnold Chas Davor Dorf Switzerland  
Barron Geo 2002 Fifth av N Y C  
Barry & Black 1623 Fairmount av Phila  
Bartell & Garfield 2880 E 53 Cleveland  
Barto & Clark 2221 Cumberland av Phila  
Behren Musical 53 Springfield av Newark N J  
Bell & Bell 87 John Bloomfield N J  
Bell Boy Trio Ramona Pk Grand Rapids  
Bella Italia Troupe Box 795 B'kfield Ill Indef  
Belmont Joe 70 Brook London  
Belzac Irving 259 W 12 N Y C  
Benn & Leon Majestic Arts  
Bennett Kite & King Jahukoe Cafe Los Ang  
Bentleys Musical 121 Clipper San Francisco  
Berg Bros Orpheum Duluth  
Berliner Vera 5724 Ridge Chicago  
Beverly Sisters 5722 Springfield av Phila  
Bible & Burns 855 Home Bronx N Y C  
Bimbo 572 Laws Appleton Wis  
Blasett & Shady 248 W 37 N Y C  
Blasett & Weston 5 Green St London Eng  
Black & Leslie 3722 Eberly av Chicago

### JAY BOGERT and GEORGIA NELSON

Next Week (Aug. 25), Orpheum, Duluth.  
Direction, A. E. MEYERS.

Bowman Fred Casino 9 & F Sts Wash D C  
Boyd & Allen 200 Howard Kansas City  
Bradley The 1314 Brush Birmingham  
Bretton Ted & Corinne 114 W 44 N Y C  
Briggs June 220 W 39 N Y C  
Brinkley The 424 W 39 N Y C  
Britton Nellie 140 Morris Philadelphia

### 6 BROWN BROS.

Featured Next Season with the Primrose and Dockstead Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo  
Brown & Barrows 146 W 36 N Y C  
Brown & Brown 69 W 115 N Y C  
Brown & Wilmet 71 Glen Maiden Mass  
Brydon & Hanlon 26 Cottage Newark  
Buch Bros 18 Edison Ridgely Pk N J  
Burbank & Dantforth Berlin N Y  
Burdett Johnson Burdett 881 Main Pawtucket  
Burgess Harvey J 637 Trenton av Pittsburgh  
Burt Wm P & Daughter 136 W 45 N Y C  
Busse (Mme) Dogs Empress Spokane  
Byron Greta 170 Blue Hill av Roxbury Mass

C.  
Calder Chas Lee 3619 Lancaster av Phila

Campbell Al 2731 Bway N Y C  
Canfield & Carleton 2218 50 Bensonhurst L I  
Cantway Fred R 6425 Woodlawn av Chicago  
Capital City Four 29 Welcome New Bedford  
Carmen Frank 465 W 163 N Y C  
Carmen Sisters 2183 Washington av N Y C  
Carroll Chas 429 E Kentucky Louisville  
Carroll Nettie Garden Kansas City  
Carrollton Mrs C G 1811 S Flower Los Angeles  
Case Paul 31 S Clark Chicago  
Chambers 1449 41 Brooklyn  
Chandler Claude 219 W 68 N Y C  
Chantrell & Schuyler 219 Prospect av Bklyn  
Chapman Sisters 1629 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chatham Sisters 305 Grant Pittsburgh  
Cheers & Jones 318 W 59 N Y C  
Chubb Ray 107 Spruce Scranton Pa  
Chunna Four 19 Loughborough Rd London  
Church City Four 307 W 46 N Y C

That Clever, Classy Novelty  
**The GRAPHOPHONE GIRL**  
Originated, Presented and Copyrighted 1911  
by **ADELINE FRANCIS**  
Playing United Time.  
Aug. 19—Hamilton, Canada Aug. 26—Montreal Sept. 2—Ottawa

Clairmont Josephine & Co 246 W 128 N Y C  
Clark & Deveraux 181 Main Ashtabula  
Clark Floretta 167 Roxbury Roxbury Mass  
Clark & Ferguson 121 Phelps Englewood  
Clayton Carl & Emily 48 Melville Toronto  
Clayton Drew Players Buckeye Lake Ohio  
Clifford Dave B 173 E 103 N Y C  
Clipper Quartet Pantages Los Angeles  
Close Bros 41 Howard Boston  
Coden & Clifford 21 Adams Roxbury Mass  
Comets Musical Carlton Terrace Garden N Y C  
Compton & Plumb 2220 Emerson av Minnapp  
Comrades Four 824 Trinity av N Y C  
Connolly Bros 1906 N 24 Philadelphia  
Cook Geraldine 675 Jackson av N Y C  
Corbett & Forrester 71 Emmet Newark N J  
Costello & La Croix 313 Ewing Kansas City  
Cota El 905 Main Wheeling W Va  
Coyle & Murrell 3327 Vernon av Chicago

### CRAIG and WILLIAMS

"The Boys who Talk"  
Direction, BECHLER BROS.

Craig Marietta 146 W 36 N Y C  
Crawford & Delaney 110 Ludlow Bellefontaine  
Cree Jessica 77 Josephine av Detroit  
Cromwells 6 Danoroff Gardens London  
Cros & Crown 1119 Nevada Toledo  
Cros & Josephine Keith's Phila

### CROUCH and WELCH

Tivoli London.  
Direction, M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland Indf  
Cunningham & Marion Fountain Ferry Pk  
Louisville  
Curson Sisters 285 W 51 N Y C

D.  
Dakotas Two 5119 Irving Philadelphia  
Dale Josh 144 W 141 N Y C  
Dale & Clark 316 W 25 N Y C  
Dalton Harry Pen 1870 Cornelia Bklyn  
Daly & O'Brien 325 W 43 N Y C  
Dare & Martin 4601 Calumet Chicago

Davis & Cooper 1920 Dayton Chicago  
De Costa Duo 963 N 2d Philadelphia  
De Grace & Gordon 922 Liberty Bklyn  
De Haven & Whitney care Hall's Players  
Mansfield Indef  
De la Geneste Alma Mich  
De Leo John B 718 Jackson Milwaukee  
De Milt Gertrude 813 Sterling pl Bklyn  
De Stefano Bros 1286 Maxwell av Detroit  
DeWitt-Burns & Torrance Orpheum San Francisco  
De Vere & Roth 549 Belden av Chicago  
Dean & Sibley 465 Columbus av Boston  
Deery Frank 204 West End av N Y C  
Delaney Eddie Bijou Greenbay  
Delmar & Delmar Idora Pk Youngstown  
Delton Bros 261 W 38 N Y C  
Demonto & Bell's Englewood N J  
Devan Hubert 864 Prospect pl Bklyn

### Jas. Diamond and Brennan Sibyl

Next Week (Aug. 26), Colonial, Norfolk, Va.  
Direction, M. S. BENTHAM.

Diamond Four 2557 Station Chicago  
Dickerson & Libby 1269 Rogers av Bklyn  
Dixon-Bowers & Dixon 5623 Carpenter Chicago  
Dodd Emily & Jessie 201 Division av Bklyn  
Doherty & Harlowe 428 Union Bklyn  
Donner & Doris 343 Lincoln Johnstown Pa  
Dooley Billy 102 High Columbus Tenn  
Downey Leslie 2712 Michigan Chicago  
Doyle & Fields 2348 W Taylor Chicago  
Draw Lowell B Stratford N J  
Du Barry & Leigh 3511 Beach av Chicago  
Duffy Thos H 1718 N Taylor av St Louis  
Dugan Harry F 3491 Welkel Philadelphia  
Dullis Paul 1023 Tremont Boston

E.  
Earl Harry 2337 24 av N Y C  
Eckhoff & Gordon East Haddam Conn  
Edmond & Gaylor Box 59 Richmond Ind  
Edwards Joes 12 Edison Ridgely N J

Elizabeth Mary Orpheum Winnipeg  
Elson & Arthur 456 E 149 N Y C  
Emelle Troupe 604 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Emmett Grace Columbia St Louis  
Engelbreth G W 2318 Highland av Cincinnati  
Esman H T 1234 Putnam av Bklyn  
Evans Bessie 3701 Cottage Grove av Chicago  
Evelyn Sisters 260 St James pl Bklyn  
"Everhart" Circus Busch Vienna

F.  
Fantas Two The 2925 Harvard Chicago  
Fenner & Fox 413 Van Hook Camden N J  
Ferguson Dick 68 W Bayonne N J  
Ferguson Frank 704 W 180 N Y C  
Fernandes Duo 1284 Lake Muskegon  
Field Bros 62 W 115 N Y C  
Fields & Hanson Proctor's 58th N Y C  
Fields Nettie 6302 S Halsted Chicago  
Fisher Roy J Cook's O H Rochester Indef  
Fletcher Ted 470 Warren Brooklyn  
Flynn Frank D 65 W 123 N Y C  
Pollette & Wicks 1824 Gates av Bklyn  
Forbes & Gorman 201 W 112 N Y C  
Ford Johnny 800 Exchange Baltimore  
Ford & Hyde Camp Rest Clifton Me  
Formby Geo Waltham House Wigan Eng  
Fox Florence 172 Filmore Rochester  
Fox & Summers 517 10 Saginaw Mich  
Foyer Eddie 9920 Pierpont Cleveland  
Francis Willard 67 W 128 N Y C  
Francisco 843 N Clark Chicago  
Freeman Bros 35 Anderson Boston  
Frey Twins Forrest Pk St Louis  
Frish, Garard & Toolin 1709 Frisk Chicago  
Furman Radie 829 Beck N Y C

G.  
Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 333 Vernon Brooklyn N Y  
Gardner George 4646 Kenmore av Chicago  
Gaylor Chas 708 17 Detroit  
Gaylor & Graf 883 Van Buren Brooklyn  
Gaylor & Wally 1321 Halsey Brooklyn

### CHARLES GIBBS

"The Human Phonograph."  
BOOKED 801111  
Direction, BECHLER BROS.

Girard Marie 41 Howard Boston  
Gladstone & Talmage 145 W 45 N Y C  
Gleason's & Houlihan 8 New Coventry London Eng  
Godfrey & Henderson Orpheum San Francisco  
Golden Max 5 Alden Boston  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Goldman Sam 401 Benson Reading O  
Gordon Joe 2383 N 3 Philadelphia  
Gordon Ed M 6116 Drexel av Chicago  
Gordon Dan 1777 Atlantic av Bklyn  
Gordon & Barber 26 S Loust Hagerstown Md  
Gomans Bobby 400 So 6 Columbus O  
Gottlieb Amy 671 Lenox av N Y C  
Granat Louis M 733 Prospect av N Y C  
Gray & Graham Vaudeville Club London  
Gray & Gray 1922 Birch Joplin Mo  
Griffith Fred M Academy Chicago  
Grimm Elliott Orpheum La Crosse  
Guillfoyle & Charlton 208 Harrison Detroit

H.  
Halkings The Calvert Hotel N Y C  
Halls Dogs 111 Walnut Revere Mass  
Halsen Boys 21 E 98 N Y C  
Halton Powell Co Colonial Indianapolis Indef  
Hamilton Harry 257 Jelliff av Newark  
Hammond & Forrester Box 83 Scarsdale N Y  
Hampton & Bassett Victoria Wheeling  
Harris & Randall Spring Lake Mich Indef  
Harrison West Trio Lyric Stamford  
Hartley Johnnie 708 Harrison av Scranton  
Hart Bros Barnum & Bailey C R  
Hart Maurice 156 Lenox av N Y C  
Hart Stanley Ward Hymen Los Angeles Indf  
Harvey & Irving 1533 Broadway N Y C  
Hays Ed C Vogele Minstrels  
Hayward Harry & Co Empress St Lake  
Held & La Rue 1328 Vine Philadelphia  
Helen Baby Chases Washington  
Henella & Howard 646 N Clark Chicago  
Henry Girls 2326 So 71 Philadelphia  
Henshaw Edward 65 W 107th N Y C  
Herberts The 47 Washington Lynn  
Heuman Trio Ronacher's Vienna  
Hillman & Roberts 518 E 11 Saginaw Mich  
Hines & Fenton 532 W 163 N Y C  
Hines & Remington Harrison N Y  
Hoffman Dave 2241 E Clearfield Phila  
Holman Harry & Co Bijou Savannah  
Holt Alf 755 Fifth Milwaukee  
Honan & Hehn P O B 564 Onset Mass  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian 432 W 34 N Y C  
Hopp Fred 326 Littleton av Newark N J  
Hotaling Edw 557 S Division Grand Rapids  
Howard Comedy Four 963 S av Bklyn  
Howard Harry & Mae 223 S Peoria Chicago  
Howard Joe B 1018 W 35 Chicago  
Howard & White 3917 Grand Blvd Chicago  
Hoyt & Starks 15 Bancroft pl Bklyn  
Hughes Musical Forrest Pk St Louis  
Hulbert & De Long 4418 Madison Chicago  
Hunter & Ross Arcade Toledo

I.  
Ingrams Two 1804 Story Boone Ia

### Ioleen Sisters

August, Ronacher, Vienna,  
September, Folies Marigny, Paris.

Irwin Flo 221 W 45 N Y C

J.  
Jackson Frank C 826 W 46 N Y C  
Jarrell Company 3044 W Madison Chicago  
Jeffreys Tom 389 Bridge Bklyn  
Jennings Jewell & Barlow 3502 Arl't'n St L  
Jewell Mildred 5 Alden Boston  
Johnson Great 257 W 37 N Y C  
Johnson Henry 60 Tremont Cambridge  
Johnson & Johnson 108 Knight av Collingswood  
Johnstons Musical Tower Circus Blackpool  
Jordone Juggling 4786 Ashland Chicago  
Juno & Wells 511 E 78 N Y C

K.  
Kane James E 1732 So 8th Philadelphia  
Kaufmanns The Hess Lake Newargo Mich  
Kealey Bros 5 Haymarket Sq London  
Kelley Sisters 4332 Christian av Chicago  
Kennedy Joe 1131 N 3 Knoxville Tenn  
Kerner Rose 488 W 184 N Y C  
Kidder Bert & Dor'y 336 Santa Clara Alameda  
King Bros 211 4 av Schenectady  
King Four 205 N Kentucky av Atlantic City  
King Violet Winter Garden Blackpool Eng  
Knight Bros & Sawtelle 4450 Sheridan rd Chgo  
Konerz Bros Orpheum Spokane

### LA MAZE TRIO

(3 Fools and 5 Tables)  
ORPHEUM CIRCUIT.

Lamont Harry 80 Clinton Johnstown N Y  
Lane Carl 4357 Kenmore av Chicago  
Lane & Ardell 199 Alexander Rochester



Lane Eddie 805 E 78 N Y C  
Langdons The 706 Fifth av Milwaukee  
Lansar Ward B 282 Schaefer Bklyn  
La Centre & La Rue 2461 2 av N Y C  
La Fleur Joe Ringling Bros C R  
Langdons The Orpheum Racine

## LA PETITE MIGNON

Direction PAT CASEY.

Kue & Holmes 21 Little Newark

## PHIL LA TOSKA

"The Talkative Juggler"  
Direction BEEHLE BROS.

La Tour Irene 24 Atlantic Newark  
Larrievs & Lee 33 Shuter Montreal  
Lasha Great 1610 Kater Phila  
Laurence Bert 106 S 4 Reading  
La Verne & La Verne 535 E 11 Erie  
La Vier Orpheum Portland

## Arthur La Vine

The Flying Dreadnaught.  
On Interstate Circuit Sept. 8  
Direction, BEEHLE BROS.

Lawrence & Edwards 1140 Westminster Providence  
Lawrence & Wright 56 Copeland Roxbury Mass  
Layton Marie 282 E Indiana St Charles Ill  
Le Page 236 S Milwaukee  
Le Roy Geo 36 W 115 N Y C  
Le Roy Vio 332 Everett Kansas City  
Leahy Bros 259 East av Pawtucket R I  
Leberg Phil & Co 224 Tremont Boston  
Lee Joe Kinsey Kan  
Lee Rose 1040 Broadway Bklyn  
Lena 1914 Newport av Chicago  
Leonard Gus 222 Sixth av N Y C  
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The GREAT COUNT BEAUMONT  
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403 Times Building, New York.

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SAYS:  
WHEN YOU CAN FOLLOW YOURSELF  
AND HOLD THEM IN THEIR SEATS, YOU  
HAVE ESTABLISHED A RECORD.  
I'VE DONE THIS AND CAN DO IT  
AGAIN.

It isn't the name  
that makes the  
act—


It's the act that  
makes the name.



THE KING OF IRELAND,  
**JAMES B. DONOVAN**  
AND  
**RENA ARNOLD**  
QUEEN OF VAUDEVILLE.  
DOING WELL, THANK YOU.  
Director and Advisor, King K. C.

**B-A-N-J-O-P-H-I-E-N-D-S**  
Late Special Feature of Geo. Evans Minstrels.


**3 MUSKETEERS 3**

  
(Dunham) (Edwards) (Farrell)

Last week the U. B. O. allowed us to play  
a "high time" theatre for them. This week  
we are playing a theatre out of their grocery  
department. Wages heavy, audience potatoes  
and gravy. Boys, you follow this reel?

MAX GRACE  
**Ritter and Foster**

TRIO  
with "The Gay Widows."  
Address care VARIETY, New York.

  
Just leaving South  
Africa for England.  
Up the East Coast. A  
six-weeks trip with  
twenty stops on the  
way. We have al-  
ready got a date at  
Zanzibar with his  
Knobs, the Pasha of  
Eppigubogack, to put  
in an evening with  
him. We are now  
wondering if he keeps  
a Harem!

Went up into Zulu land this week and got  
some real snapshots and curios. Monkeys  
thick'n bees. Captured one ringtail but he  
can't see this civilized life. Think he's long-  
for his missus.

Our tour through Africa was a great trip  
and we would take it right over again if Eng-  
lish engagements permitted.  
Very sorry to leave you.  
**VARDON, PERRY & WILBER**

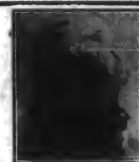
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THE TWENTY-THOUSAND-DOLLAR STAGE SETTING

## OFF FOR EUROPE!

Sailing on the Lusitania August 28th (with six girls and 54 trunks). **Boys,** I want to thank you, all of you, my legion of friends, you hustling agents who have played my **"TEMPLE OF MUSIC"** acts the past season, you big-hearted managers who gave me such glowing letters of breaking your house records. I am entering a new field, seeking for greater honors, and that I shall return to you next year with many startling surprises acquired abroad, you may be assured. I wish you all a very prosperous season.

**NOTE:** My **"TEMPLE OF MUSIC"** (Eastern Company) has signed the entire winter with Chicago's great agent, **Mr. Lee Kraus** (for Interstate and Association time). But I shall have a brand new third company out in 60 days, and will give first choice of bookings to my managerial friends. This new act is going to be a "hummer," boys. Watch me grow!!!



THE SIMONDS-FITCHEBURG MUSICAL SAWMILL (Showing the Girls at Their Dangerous Work)

# C. D. WILLARD

Owner and Builder Temple of Music Enterprises. (Giant Musical Acts of the World)

(Also Owner "Fall of New York" Show, Palisades Amusement Park, N. J.)

**EDGEWATER, N. J.**

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All Acts Personally Conducted by **B. A. MYERS**, Knickerbocker Theatre Bldg., New York City



AUG 30

TEN CENTS

# VARIETY

VOL. XXVII. No. 13.

NEW YORK, FRIDAY, AUGUST 30, 1912.

PRICE TEN CENTS.



# BIG CITY FOUR

**ROVER-BATES-**

**EMERSON-REED**

Next Week (Sept. 2) Orpheum, Brooklyn

Management **ALBEE, WEBER & EVANS**

Philadelphia "Inquirer."  
August 27, 1912.

**UNASSUMING QUARTET  
WINS KEITH LAURELS**

**"Big City Four's" Melodies Gain  
Them Much Applause.**

No better demonstration of "what the public wants" could be desired than the responsive and hearty reception accorded four unassuming, but talented young men who walked away with the honors at Keith's Theatre yesterday afternoon. The aforesaid unpretentious and pleasing persons bill themselves "The Big City Four," and they constitute one of the very best male quartets that have been heard here in song.

The reason for their success is not difficult to place. They have avoided banality and sternly repressed that propensity of most quartets to gurgle and squeak and strike "agony chords." And their quiet, modest singing of well-chosen melodies falls like balm on ears weary of jangle and dissonance. The Messrs. Rover, Bates, Emerson and Reed are a bit of all right, even when they break into a "rag."

**HANDCUFF KINGS COME and HANDCUFF KINGS GO**

**BUT**

# HARDEEN

**GOES ON FOREVER**

Opened Season at **TEMPLE, HAMILTON, CA., AUG. 19, and BROKE ALL RECORDS**

**OPENED AUG. 26, DOMINION, OTTAWA, TO A RECORD HOUSE**

**REMEMBER THERE IS BUT ONE HARDEEN**

# VARIETY

Vol. XXVII. No. 13

NEW YORK CITY, FRIDAY, AUGUST 30, 1912

PRICE 10 CENTS

## VAUDEVILLE OPPOSITION FROM THE LOEW CIRCUIT

**Big "Small Time" Chain Intends Increasing Cost of Weekly Bill \$1,000 Weekly. Preparing to Fight Upon Learning "Big Time" is About to Reduce Admissions Upstairs. Loew Ready to Buy United Booking Offices Houses**

The "big time" vaudeville managers are going to get "opposition" from an unsuspected source, Marcus Loew. On reliable information VARIETY can print the Loew Circuit is preparing to increase the cost of its weekly bills (at the various points on the "small time" circuit where "big time" is located) to at least \$1,000 weekly. This would make the cost of the Loew shows around \$2,500 a week, not far away from the big time figures,—since Percy G. Williams left the field.

The Loew houses, with the exception of the 7th Avenue, New York, where situated near a "big time" house, have sufficient capacity for these kinds of programs, without increasing the present admission scale, 10-15-25.

It is reported the reason for Loew girding for a fight with the "big time" is the rumor reaching him the B. F. Keith vaudeville theatres in New York City will have a ten-cent gallery this season, and perhaps a graded scale for the balcony. That will bring the upper part of the "big time" house into competition on prices with the small timer. To offset this the Loew people are aiming to give a performance that shall look much more impressive at 10-15-25 than the big time can be made to look, with an orchestra held at one dollar.

Though the Loew's 7th Avenue isn't of sufficient capacity perhaps to hold the big shows at a profit, it is probable if the Alhambra (across the way) runs a cheap upstairs, Loew will put the big shows into the 7th Avenue and be content to break even, until his new theatre at 7th avenue and 123rd street, holding 5,400 people (downstairs and roof) is completed.

VARIETY's informant says Loew has

decided to play "single acts" up to \$400 and \$500 in the new program his small time will give, with other acts graded accordingly. Nothing has been decided upon the number of shows, although it is said the policy on the Loew Circuit will continue as three shows daily.

Tuesday it was reported the U. B. O. and Orpheum Circuit people were holding a conference over the new S. C. Loew joint booking agency. The annexation by Sullivan-Considine of the Nixon-Nirdlinger houses in Philadelphia, with the activity of the S. C. Circuit in the west, besides the expressed purpose of the combined booking office to book every and anywhere, are what brought the eastern and western big time men together.

The S. C. Circuit's New York booking office is furnishing the Nixon and People's, Philadelphia, with acts. The agreement for S. C. to do so was ratified by the Loew Circuit, which holds the eastern booking rights to all new business under the S. C.-Loew territorial understanding. These Philadelphia theatres will probably become a joint booking of the combined agencies.

In the joint agency, all applicants favorably passed upon will be booked, those desiring the S. C. class of program getting its supply from Mr. Brown, and those requesting the Loew type of show being furnished it by Mr. Schenck.

It is said the U. B. O. wired John W. Considine in an effort to have the head of the S. C. chain ask Mr. Brown to give up the Philadelphia houses, considered "opposition" to the U. B. O. The United is also said to have received no reply from Mr. Considine.

As it is extremely unlikely the United (Continued on Page 8.)

### QUARRELING OVER LACKAYE.

Chicago, Aug. 28.

It has been definitely decided that next Monday, when "Oliver Twist" reopens the Illinois, Wilton Lackaye will be seen as Fagin. This week Mr. Lackaye is playing the part of John Brand in Eugene Walter's "Fine Feathers" at the Cort.

Last Sunday's papers carried the advertisements of both houses, each announcing Lackaye would be on view.

Mr. Lackaye stated to a VARIETY representative he had tendered his notice to Mr. Frazee and was now busily engaged in rehearsing for the Dickens' piece.

Nat Goodwin was originally selected to play Fagin, but because of his recent injury Lackaye was delegated to the task.

The local papers are devoting considerable space as to which theatre will secure Mr. Lackaye. Frazee may try to restrain the actor from appearing in "Oliver Twist," especially since he had not selected his successor for the Walters piece up to Tuesday of this week.

### TALKING ABOUT MOUNTFORD.

A report on the street this week repeated several rumors that have been about to the effect that the dissatisfied White Rats, or "insurgents" as they are called, are strongly favoring the lukewarm support that has been given Mountford by his following among the Rats since he departed from the organization.

To what end this Mountford agitation will lead, no one interested cares to hazard an opinion. Just now Mountford seems to be at liberty, and is not engaged in any work that brings him into the limelight.

### LOOKING FOR HEADLINERS.

The big time vaudeville managers in the United Booking Offices were scurrying about this week, in search of feature attractions for their houses during the week of Sept. 9.

Next week (Sept. 2) has its headlines, but the week to follow found the managers short of the top line attraction.

### COLONIAL FOR RENT?

It is talked about on Broadway that whoever will meet the B. F. Keith, figure for the rental of the Colonial, can have that theatre.

P. G. Williams built up the renown of the Colonial, as the home of the best in vaudeville. From reports Keith doesn't want to follow Williams reputation in that neighborhood, with the Winter Garden and Moulin Rouge giving musical comedy on the one side, and the Marcus Loew Lincoln Square with a big small time show flanking the Colonial on the north.

No rental price has been heard. \$40,000 for the Colonial would be a stiff figure, it is said.

### FLORA ZABELLE, SINGLE.

A new single in vaudeville, appearing in one of the New York vaudeville big time vaudeville theatres Sept. 30, will be Flora Zabelle-Hitchcock.

### FARKOA WANTS FEATURING.

That "The Merry Countess" is a no-star show seems to be bringing worries to the management, instead of preventing them. It is said Maurice Farkoa is making himself heard in a loud plaint that he should be featured in the production. The Shuberts do not want to give in, the story says, although Farkoa claims he was imported over here for starring purposes.

The Winter Garden show does not feature any particular person on the billboards. It is another Shubert musical production.

### VOLININE WITH GENE.

Alexander Volinine, the Russian dancer, who supplanted Mordkin with the big Russian dancing troupe last season, has been engaged as the principal support of Adelaide Genee on her tour of the States this season. As far as known now only Genee and Volinine will be in the new company.

### HENRY WOODRUFF IN "BROWN."

Henry Woodruff would like to take a dip into vaudeville. He has commissioned Jos. Hart to try for it.

A condensed version of "Brown of Harvard" may be the vehicle.



# ENGLISH AUTHORITIES GET AFTER GABY DESLYS

**Oblige Act Produced at Palace, London, to be Trimmed of Salaciousness. Drew Titles to First Performance. Doing Business. "Clacque" Suspected**

(Special Cable to VARIETY.)

London, Aug. 28.

Gaby Deslys opened at the Palace Monday night with practically the same act she showed at the Winter Garden, New York. The performance is without merit of construction or reasonable sequence and seems to have been written simply to show Gaby's legs and lingerie. The act will unquestionably prove a big winner for the Palace. Opening night thirty-one titled men booked stalls at the house.

Tuesday Lord Chamberlain ordered the removal of certain situations in the scene given by Gaby.

Rehearsals have been called for her company and a rearrangement of the piece will immediately be gone into.

The papers generally remarked upon the salaciousness of the act.

It is rumored that the Alhambra claque (Alhambra is now closed) is occupying the gallery at the Palace nightly.

## **SOUTH AMERICAN TRIP.**

(Special Cable to VARIETY.)

London, Aug. 28.

Max Rabinoff leaves this week for South America, where he contemplates putting on a season of grand opera, ballet and pantomime. He opens in Mexico about Sept. 20.

Madame Rabinoff and Bonci will be the alternating stars of the Mexico season. Rabinoff will also go as far as Buenos Ayres on his present promoting trip.

## **MAY DE SOUZA FOR AFRICA.**

(Special Cable to VARIETY.)

Paris, Aug. 28.

May De Souza has been booked to appear in South Africa in October.

## **RAIN KEEPS UP.**

(Special Cable to VARIETY.)

Paris, Aug. 28.

The weather continues wet and the al fresco places with only a few more days to go before closing are suffering accordingly.

The Olympia is doing a tremendous business.

## **SHOW BY CANDLE LIGHT.**

(Special Cable to VARIETY.)

Paris, Aug. 28.

Electricity, which has been giving several of the important hotels their troubles during the past week, gave out at the Marigny Sunday night and the show finished in candle light.

## **ALHAMBRA'S NEW REVUE.**

(Special Cable to VARIETY.)

London, Aug. 28.

The new revue at the Alhambra will be put on about Oct. 15, when the house opens for the winter season. Melville Gideon will write the music. Geo. Grossmith will appear in the skit, to run about an hour.

It is said several American vaudeville actors will be in the cast of the revue, or on the Alhambra's opening program.

The show at the hall will be made up in about equal parts of vaudeville and revue.

Mr. Grossmith will act in an advisory capacity at the Alhambra, in the staging of productions.

## **OLD SONGS MAKE SUCCESS.**

(Special Cable to VARIETY.)

London, Aug. 28.

Marjorie Dawson, an indifferent artist, is making a big hit at the Metropolitan singing the old-time popular songs. Crinoline dressing is a part of the success.

## **LOCALIZING "EVERYWOMAN."**

(Special Cable to VARIETY.)

London, Aug. 28.

The New Year's Eve scene in "Everywoman," which was laid in Long-acre Square in the New York production will show Piccadilly Circus and the London Pavilion in the production here.

## **HIT AT THE BEDFORD.**

(Special Cable to VARIETY.)

London, Aug. 28.

James R. Waters opened at the Bedford Monday and was a big hit.

## **HICKS MANAGING AGAIN.**

(Special Cable to VARIETY.)

London, Aug. 28.

Seymour Hicks will return to managing again in the spring. He has secured two American plays which will be produced early in the new year.

Hicks himself has signed to play for Oswald Stoll for the next four seasons. Dec. 22 he will produce at the Coliseum a sensational playlet, "Washed Up," in which a fight in a shipwrecked balloon takes place.

## **FARADAY BUYS "PINK LADY."**

(Special Cable to VARIETY.)

London, Aug. 28.

Michael Faraday has purchased the entire English rights to "The Pink Lady" from Klaw & Erlanger. The show will be produced and sent on tour.

## **EXTRAORDINARY PARROT.**

(Special Cable to VARIETY.)

London, Aug. 28.

Lucille's Parrot at the Empire is something out of the ordinary. The bird comments on Lucille's juggling, laughs, does a rag dance and imitates a cornet. The act went over big.

## **GEORGE ADE COMING BACK.**

(Special Cable to VARIETY.)

London, Aug. 28.

George Ade leaves London for America Saturday.

## **W. H. CRANE RECOVERING.**

(Special Cable to VARIETY.)

London, Aug. 28.

William H. Crane, who has been quite ill here, is reported to be greatly improved, after the German Spa treatment taken.

Mrs. Crane is with her husband. They expect to sail for New York next week.

## **BEAT MANAGERS' BOYCOTT.**

(Special Cable to VARIETY.)

Berlin, Aug. 28.

At the meeting held last week in Munich the German Managers Syndicate decided to boycott the German International Agents' Association Sept. 1.

H. B. Marinelli, with others, immediately resigned from the Association, and started forming a new association, which turned the boycott upside down, leaving the action fruitless.

## **BOXING PLAY LIKED.**

(Special Cable to VARIETY.)

Paris, Aug. 28.

The Theatres des Varieties reopened September 23 for a continuation of its summer season, under the direction of De Max, the actor, who presented a trifle in three acts, entitled "Match de Boxe," by J. J. Frappa and H. Dupuy Mazuel, and also a sketch.

The production was cordially received, though there is nothing particularly interesting in the work, although boxing has become quite fashionable in Paris.

## **WERNER ALBERT'S HIGH NOTES.**

(Special Cable to VARIETY.)

Berlin, Aug. 28.

Werner Albert made his variety debut at the Ice Palace singing operatic selections to great applause, due solely to his high notes.

## **COSTUMED QUARTET DOES WELL.**

(Special Cable to VARIETY.)

London, Aug. 28.

The Ventura Quartet, singing excerpts from famous operas, in costume, at the Hippodrome, did splendidly.

## **SUNDAY AGITATION BOILING.**

(Special Cable to VARIETY.)

London, Aug. 28.

The kettle is boiling in the matter of the opening of Music Halls on Sunday. The Variety Artists' Federation is organizing a big protest meeting and asking all artists to give support.

Alfred Butt and other proprietors will propose a resolution against the interference with the Day of Rest, but at the same time maintain that unless the picture places are closed, they have the right to keep open also. This includes the theatres as well.

## **LAID OFF BY RAIN.**

(Special Cable to VARIETY.)

Paris, Aug. 28.

Mayol, the French singer, is engaged for the Ambassadeurs, at a salary of \$96 nightly. A special clause in the contract says he is not to appear in bad weather. It was inserted to protect the management in case of rain, when the audience is very thin at the open-air establishments.

## **NOVELTY TANK ACT.**

(Special Cable to VARIETY.)

London, Aug. 28.

Finney's big tank act at the Palladium proved a novelty. The rescue is particularly effective.

## **FISHERS SCORE HIT.**

(Special Cable to VARIETY.)

London, Aug. 28.

The Flying Fishers opened at the Empire, Leicester Square, Monday, and were a hit.

## **FIRE CLOSES BERLIN HOUSE.**

(Special Cable to VARIETY.)

Berlin, Aug. 28.

The Theatre des Westons will be closed for two months owing to a fire, thought to be the work of an incendiary, which destroyed the entire stage and all equipment.

## **17 NEW SHOWS IN LONDON.**

(Special Cable to VARIETY.)

London, Aug. 28.

September will be a busy month in the legitimate field.

Between Aug. 31 and Oct. 3 seventeen new productions are announced to open in London.

## **MOSS RE-ENGAGES KELLY.**

(Special Cable to VARIETY.)

London, Aug. 28.

Walter Kelly has engaged to appear over here again next year for nine weeks with the Moss' Empires, six to be played at the Hippodrome, London, and three in the provinces.

Six hundred and fifty dollars weekly is said to be the figure named in the contract.



THE CHORUS OF "THE DREAMLANDS."

Twenty-seven choristers, as they appear in one number during the performance given by DAVE MARION'S "DREAMLANDS" on the Eastern Burlesque Wheel.



# NEW VAUDEVILLE SEASON FAVORS THE "SMALL TIME"

**"Big Time" Considered to be in Poor Shape for Attractions. Bookings Dull for Larger Houses, Through Scarcity of New Material. "Small Time" Expected to Boom.**

The new vaudeville season just at hand favors the "small time" in the outlook, say the vaudeville sharps. The "small time" vaudeville houses are going to be benefited by the pocket the "big time" managers appear to have worked themselves into.

The "pocket" is the absence of new material. The big managers are crying for it, but very little is in sight. Not enough headliners are on the books of the larger managers to keep their houses supplied with features for any length of time. The big vaudeville manager is always waiting for "something to come off." He expects a headliner to happen overnight. Very often it does, but not headliners for twenty weeks out of a season are corraled in that way.

The producer taking his leave ticket from vaudeville has placed the crimp in the big time. It's a big crimp, too. Even the headliners, with very few exceptions, that the big time may depend upon for this season are familiar to vaudeville regulars.

Big time managers in doing business with agents continually repeat, "Oh, we played that act last season." The agent can only respond that they have nothing else—when they had something new the managers wouldn't book it.

It is estimated the big managers have not over sixty per cent. of their available supply of material for the coming season. The repetition of familiar names and faces, with the public reading in the newspaper advertisements the acts they thought were vaudeville's own may now be seen in productions, will have a depressing effect upon the big time shows this winter in the big cities. The "small time" is expected to prosper from this condition. With the public carefully weighing the two brands of shows as billed, they may seek the small time at the twenty-five cent top rate rather than the big time at a dollar.

The small time has been progressive with its productions and acts. More producers are now turning out material for the "small time" than the large. In the under grade of houses, while the profit weekly may be less, the certainty of a regular income during the season is more of a surety.

The vaudeville alarmist professes to believe the day of dollar vaudeville has passed. He insists the vaudeville of the future is the fifty-cent brand, which can afford a big time show at that scale, drawing from both the big and small time in a house of large capacity.

The condition of bookings on the big time, resulting in very few acts being placed for the season, is now bringing about a situation in which the vaudeville actor is making claims for salary the managers are appalled at. The acts know the big managers are

short of material, and instead of the wholesale "cutting of salaries" the big managers planned early in the summer, they find they have been beaten to it by the actor they thought was dependent upon them.

Offers from productions, England and sources where a vaudeville act may be placed, have given the artists independence, if he has not accepted the outside engagement when proffered.

The big managers believe they can "make" headliners of smaller acts not heretofore featured. Several are listed to be "made" if the first attempts in this direction are successful.

One finds very few optimists among the big time vaudeville men. Big time vaudeville has had some pretty hard raps the past two seasons; it is commencing to get dented.

## ROCK AND FULTON'S LAST.

This is the final season for the vaudeville partnership of William Rock and Maude Fulton. With the conclusion of '12-'13, the combination will dissolve.

## SINGER DIRECTING AN ACT.

Chicago, Aug. 28.

Louise Meyers, recently a principal with Mort Singer's "Heartbreakers" will shortly return to vaudeville, under the personal management of Mort Singer.

Incidentally this is the first time Singer has turned his attention to producing attractions for the two-a-day. Miss Meyers spent a season in vaudeville some time ago with a trio.

## ETHEL BARRYMORE'S TOUR.

Chicago, Aug. 28.

The tour of Ethel Barrymore in vaudeville will commence Sept. 9 at the Majestic. She will appear in the "Ten-Pound Look."

From here Miss Barrymore goes to the Majestic, Milwaukee. While no route has been laid out by the Orpheum Circuit to cover her contract of ten weeks, the Charles Frohman star will probably appear at San Francisco, Los Angeles, Denver and Kansas City.

A salary of \$3,000 weekly is being paid Miss Barrymore. If successful in western vaudeville, a couple of eastern cities may secure her, although it is doubtful if Mr. Frohman will consent to Miss Barrymore's Metropolitan debut as a vaudeville headliner.

## TEMPEST AND SUNSHINE APART.

Tempest and Sunshine will play their last week as a team, for the present at least, at the Union Square next week. The sisters will go their separate ways thereafter, Tempest probably continuing in vaudeville.

Sunshine has already signed with A. H. Woods and will be seen in one of his musical shows this season.

## FREDDIE KNOWS SOMETHING.

When the general staff of the F. F. Proctor Circuit moves into the vacated A. H. Woods offices on the third floor of the Putnam Building, Freddie Proctor, Jr., will remain in his present office on the sixth floor, in the suite occupied by the United Booking Offices. Young Mr. Proctor has one room there. He probably wants to be on the scene of hostilities.

The Woods collection of men, women and desks moved over to the new Eltinge theatre building last Saturday. Until the elevator is working, entrance may be had to the Woods sanctum by climbing a fire escape.

## EVA DAVENPORT BOOKED.

The first appearance of Eva Davenport in New York vaudeville will occur Sept. 9 in one of the B. F. Keith houses.

Miss Davenport booked herself direct with the United Booking Offices.

## "BIG TIM" IN SEATTLE.

Seattle, Aug. 28.

Senator Timothy D. Sullivan, of New York, is in Seattle, to see his partner John W. Considine, and take advantage of a short vacation.

"Big Tim" will leave sometime this week, returning to New York.

## BRAY BACK WITH ORPHEUM.

It is quite possible that notwithstanding the many rumors associating Charles E. Bray with the agency business, the Panama-Pacific Exposition, and other ventures, that Mr. Bray will shortly return to the Orpheum Circuit headquarters in New York.

He was a fixture there for some years, before leaving to take charge of the Western Vaudeville Managers' Association, Chicago.

## \$1,500, HARNED'S SALARY.

The engagement of Virginia Harned in the B. F. Keith New York theatres is at \$1,500 weekly. Miss Harned and her company open at the Orpheum, Brooklyn, Monday. The booking was made through the United Offices, after, it is said, Miss Harned had been offered by an outside representative at \$1,200 a week, with the same sketch she will appear in across the Bridge.

The process by which Miss Harned was booked direct is known as "Copping an Act." An agency attached to the United Offices is now said to draw down an extra 5 per cent. commission on the booking.

## 'DESPERATE DESMOND' WORKING

Herschfield, the artist who originated the "Desperate Desmond" picture series for the Hearst papers, will make his debut in vaudeville at Hammerstein's next week.

## FOY CHILDREN'S PERMIT.

The seven sons and daughters of Eddie Foy are appearing at the Union Square theatre, New York, this week, under a permit issued by Mayor Gaynor.

The Gerry Society is said to have opposed the granting of the permission for the kids. They range in years from three to fourteen. All are all under the "Gerry limit," sixteen years.

## MORRISSEY-PANTAGES HOUSE.

San Francisco, Aug. 28.

The retirement of John Morrissey from the management of the Orpheum is followed by the report he will be interested in a new vaudeville theatre to be built immediately on the site of the old Alcazar, of the before-the-fire days. This is one of the best theatre locations in the city, being directly opposite the Orpheum and just one block from the present Alcazar.

Alexander Pantages, it is said, will be one of the principal stockholders in the new house. An associate will be Zick Abrams, now interested in the new Pantages Circuit house in Oakland.

The new theatre will be a Class A building, costing about \$150,000. The site is not a large one. It is doubtful if a house can be built with a seating capacity greater than 1,500.

It is likely that E. O. Child will succeed Morrissey as manager of the local Orpheum. A report that Fred Henderson would have charge of the Pacific Coast Orpheums seem to have been in error, as Mr. Henderson will probably return to New York shortly.

Los Angeles, Aug. 28.

The resignation of John Morrissey as the Orpheum's manager at San Francisco leaves Clarence Drown, of the Orpheum here, the senior house director of the circuit, although Mr. Drown is among the youngest of the Orpheum's managerial staff.

## COMBINED PRESS DEPARTMENTS.

The press work for the Orpheum Circuit and United Booking Offices (outside New York City) will be in charge of John Pollock, who, heretofore, has been the general press representative for the Orpheum Circuit only.

The press departments of the two circuits were combined this week under Mr. Pollock's charge. He will remain in his Orpheum offices suite.

The B. F. Keith New York theatres will have their press work attended to by Walter J. Kingsley, who has his quarters on the sixth floor of the Putnam Building.

## PALACE'S TOP PRICE, 75c.

Chicago, Aug. 28.

When the Palace returns to the vaudeville list next week the highest priced seat in the house will be seventy-five cents.

Mort Singer will give the managerial end his personal attention. Eugene Wayne, for ten years director of the orchestra at the Grand, Indianapolis, is to look after the harmony.

## FIELDS ACTS OUT OF TOWN.

Lew Fields has decided to make no more "work-out" showings in New York of his vaudeville productions for the Sullivan-Considine Circuit.

The acts will first be shown nearby and then sent over the Sullivan-Considine time, returning to play in the east, when the western tour has been completed.

## TWO MORE FOREIGN ACTS.

David Kidd, a Scotch ventriloquist, and Les Marco Belli, French ventriloquists, are new arrivals in this country, reaching here to play the Orpheum Circuit.

# "THE SUFFRAGETTE WEEK" DRAWING DOWN NO SALARY

**Satisfied to Sell Pamphlets at Hammerstein's. All Women's Clubs Allied With Trouser Movement Will Take Part. Also Gratis**

"Suffragette Week" at Hammersteins will cost the house only the time the "act" may consume, together with the privilege given to the Sufferers of selling their books or pamphlets in the lobby, and during intermission in the theatre.

"Suffragette Week" starts Sept. 9, when the Roof show will move downstairs in the Victoria for the regular winter season. The several societies allied with the Suffragette movement will each secure an assignment for a performance, to consist mostly of lecturing, during the week's engagement. It is for one week only. There are about 150,000 women in New York and vicinity who have had cause to complain either because they have no husbands or because they don't like the way their husbands run things. It is expected most of this female suffragette population will turn out during the Hammerstein Hurrah.

## WOMEN SPEEDERS PINCHED.

"Pinched for speeding" is the tab opposite the names of Mrs. Bud Granville and Mrs. Leo Carrillo on the docket of the Mineola, Long Island, magistrate's court.

The female auto fiends were apprehended last Friday, while Mrs. Granville was driving her husband's Alco car fifty miles an hour. When arriving before the magistrate, the pretty speeders smiled their way to freedom.

The racing spirit still with them, they hit up a hot pace on their way to the garage which the car entered at about forty miles an hour, doing damage to the amount of \$275.

Mrs. Granville is a diminutive driver. When seated behind the steering gear, she is propped up by a few sofa pillows, to make the wheel.

## ALBINI GETS BACK.

Albini, the illusionist, is at the Delancey Street theatre for the full week, as the held-over feature. He has returned from a trip north with his own company. The show toured for twelve weeks, the company living in tents.

Mr. Albini says next summer he will also carry tents to show in as the canvas city in each town made a drawing advertisement for the performance. He expects to make another northern tour in 1913.

The cyclone at Regina which swept the country around there just missed the Albini group of tents by about thirty feet. Half the city was destroyed by the tornado and hundreds were killed.

Without having made any money on the tour Albini says he broke even with very heavy expenses, but the trip was a nice pleasant summer's outing.

The Albini show was composed of Musical Avolos, Tom Brantford, Onetta, Allen Sisters, Stratton Bros.,

Colby and May, Bessie Allen, Mlle. DeValance and the Great Albini. The various members of the troupe have returned east for their regular season's engagements.

## ON AND OFF.

Monday afternoon at Hammerstein's Creature and his band put on a new act. After the matinee they took it off, at the request of the management, which permitted the band to remain in the theatre for the remainder of its engagement.

## "TRYOUT" SPLIT.

The first announcement concerning Henderson's, Coney Island, becoming an all year round vaudeville house did not state that the house would be a split week. This is so, however, and starting Oct. 1 the house will have two bills each week and will become more or less a tryout house for United acts. No provision has been made as to the other end of the split, but the Hudson, Union Hill, is suspected.

## BEACH SEASON OVER.

This is the last week of vaudeville at the Brighton Beach Music Hall. Doc Breed, who has been managing the house during the summer, will come to the city and assume the management of the Alhambra Labor Day.

The New Brighton, Dave Robinson's summer pride, has one more week to run. Mr. Robinson is going to Mount Clemens to recover from the rheumatic attack he has been suffering with all summer.

## SAVOY SUIT COMES UP.

Atlantic City, Aug. 28. The action brought by Comstock & Gest against Harry Brown and Louis Wesley, to regain possession of the Savoy theatre, came up for trial yesterday. It is the third action started.

## ORPHEUM'S NEW MANAGER.

Los Angeles, Aug. 28. Tom G. Baker, late business manager at the Lyceum, has departed for Calgary, Can., where he is scheduled to take charge of the business management of the new Orpheum, opening in that city Sept. 5. For the last ten years Baker has been prominently identified with local playhouses.

Baker's former duties at the Lyceum will be looked after by "Pop" Fischer and his son Albert.

## CARRIE DE MAR AT BRONX

The headliner at the Bronx, New York, next week in its opening vaudeville bill under the management of B. F. Keith will be Carrie De Mar. The scheme to "make" a headliner out of Scott and Keane for that theatre was abandoned late last week.

## PASSING UP THE SARATOGA.

Chicago, Aug. 28.

With the report circulated the new management of the once popular Saratoga Hotel does not particularly crave the patronage of professionals, the rialto headquarters has quickly shifted to the Grant Hotel, just a few feet north.

The management of the Grant has expended several thousands of dollars in improving the conveniences that naturally appeal to show folks, the most noteworthy being a gymnasium on the roof of the building. For the summer months the roof garden has been converted into sleeping quarters. Rehearsal rooms are being constructed at the Grant for the exclusive use of guests.

The Saratoga, at one time the principal professional hotel in Chicago, is apparently down and out as a theatrical rendezvous. Several changes in management and as many ideas regarding professional people have served to move the traveling crowd further up Dearborn street. The cafe has been closed for the past several weeks and while it is announced that it will be reopened Sept. 1, it looks as though it will have to depend on commercial guests for patronage, since the local show folks have tabooed the place for keeps.

Roy Seebree spent several years in building up his professional trade and it made the Saratoga one of the most popular stopping places in America.

## ACT DID FOUR MINUTES.

St. Paul, Aug. 28.

On reaching here from Minneapolis, where Ling and Long, a foreign comedy juggling turn, opened on the Sullivan-Considine Circuit, the local manager of the Empress informed the foreigners they could not appear through the report from Minneapolis on their act.

Later in the week he consented they could do their turn, but cut it down to four minutes. The act will continue over the S-C route, probably in this manner.

Ling and Long were booked some time ago on the other side for S-C.

## TRIO OF PRODUCERS.

A trio of producers and managers of vaudeville acts have gathered in one office to do business. They are William Masaud, Walter Caldwell and Otto Harras.

## NEWSPAPER MEN AUTHORIZING.

Chicago, Aug. 28.

Jack Lait, dramatic editor of the Chicago American, and well known theatrically, is about to write and produce an underworld vaudeville act that will employ a dozen players.

Lait's idea is rather unique. If his present plans carry he promises to outshine the numerous "underworld" offerings that have been tolerated in vaudeville 'ereabouts for the past two or three seasons.

Don Meany, also a theatrical newspaperman, has just turned out a new song entitled "There's No Little Girl Like You." The piece will be published by a local music house. Meany writes a column for the Sunday "Examiner."

## COMEDY CLUB'S FIELD DAY.

The first Field Day of the Vaudeville Comedy Club took place last Sunday at the Brighton Beach Race Track.

Several athletic events and races were held, climaxed by a clam bake, to which the ticket of admission at two dollars entitled the purchaser.

The Field Day was lightly attended. Most of those present were club members, with wives or sweethearts. There had been some discussion in the committee in charge of the arrangements over the admission rates. It was suggested tickets be made fifty cents, one dollar and two, the latter price for those wishing to remain for the Bake. A change in prices was voted down. Although the affair was fairly well billed around, no layman was on the grounds.

The entertainment of the day was in charge of Charles Ahearn, who ran this portion well even under difficulties. A big laugh of the afternoon was a horse race, with four "skates." But two finished, with Vic Hermann winning the mile event. Geo. P. Murphy's nag ambled out into the free field enclosure, nibbling at the grass while Mr. Murphy beat him up with a broomstick.

Two match auto races, one a handicap, were won by Mr. Ahearn in his National. In the handicap he was the only scratch man. Ahearn did some clever driving for an amateur racer. Sam Curtis and Patsy Doyle nearly ran a dead heat of 100 yards.

Two races between touring cars were won by Karl Emmy's car in one, and Howard and Howard's in the other.

Second to the auto contests were the races on motor-cycles. Abe Feinberg of the Sullivan-Considine office won each of the two events. Feinberg was manager of the motorcycle troupe at the track.

Some humorous boxing bouts were held before the clubhouse, and the Clown Band made a pleasant feature of the afternoon.

## BOOKING MEN GOING HOME.

A. de Courville, booking manager for the Moss' Empires, London, will sail from New York Sept. 3 on the Kaiser Wilhelm der Grosse.

A. Charlot, one of the Alhambra, London, directors, now in New York, has not decided upon his return date. The two Londoners, with Leo Maase, the Marinelli representative, made a tour this week, embracing Philadelphia, Atlantic City, Baltimore and Washington.

## DETROIT ACTORS' SOCIETY.

Detroit, Aug. 28.

The Actors' Protective Society of Detroit, now about three weeks old, has been holding numerous meetings at the Federation of Labor Hall. There are seventy-four active members. Max Corrigan is president.

The society has passed resolutions to appear in the Labor Day parade and that commencing Sept. 3 no member will work for less than \$35 weekly, for a single, and \$70 for a double. Also to try and induce managers to play "split weeks" instead of one-day engagements.

# UNITED PICKS A CRIPPLE FOR HORRIBLE EXAMPLE

**Takes Away Booking Privilege from Jack Levy, After Holding Out \$15,000 Commissions on Him. Other Agents Threatened But "Pet Agency" Not Bothered. Some "Raw Work."**

The United Booking Offices has picked a cripple for the horrible example of what its wrath may do. The victim is Jack Levy, who walks with difficulty. After being an agent for several years and building up a business through allowing the United agency to hold back two and one half of his commission earned on acts booked through the U. B. O., Mr. Levy finds himself thrown upon the street, by the hypocritical complaint of the agency he has helped to enrich.

A couple of other agents booking through the United have been threatened with summary punishment during the past few weeks. The aim of the United seems to be to gain control of the agency business in order to throw it in the way of a "pet agency" with the institution, and in which one or more officers of the United are said to be interested.

The complaint made against Mr. Levy was that he had charged Perry and White \$75 about a year ago for entertaining managers who had been invited to see the Perry and White turn. This act was taken out of burlesque by Levy and had its salary raised to \$200 weekly. Though holding a contract with the couple, Levy found the United had taken the people away from him, and it is said that they are booked for this season at \$250 weekly, after Levy had offered the turn to the United for \$200.

Mr. Levy admits he received \$75 from Perry and White, and does not make any claims to the ownership of a halo, but points to the examples placed before him by his preceptors during the time he has been conducting an agency business with the U. B. O.

The flimsy excuse of the United in "letting out" Levy for the \$75 has caused much mirth hereabouts, especially as it is well known the "pet agency" has acts on its books placed there by officers of the United, without the acts being aware of it until learning through contracts received they would have to pay ten per cent. commission instead of five direct to the U. B. O.

Two acts alone that were booked in this way, without any expressed desire on their part to be represented by agents, will lose nearly \$3,000 this season in the extra five per cent. paid to the "pet agency." That seems a large sum to mulct actors out of alongside the measly \$75 Levy is accused of having secured.

One or more offices of the U. B. O. are said to share in the profits of the "pet agency," in which an extraordinary interest is taken by them.

Levy claims to have had held out on his accounts by the U. B. O. the sum of \$15,000 since the "split commission" order went into effect. The United cloaks this "split graft" through the Vaudeville Collection Agency, acting

in collusion with it. The proofs are so simple it will not be surprising if Levy instructs his attorneys to start suit to recover this wrongfully withheld money.

Why the United selected a cripple who can not get around the streets and run into other agencies as an agent must, was not announced. Levy's physical ailment, with the small number of acts he was supposed to represent, made him an easy mark to those in the United agency who are becoming crazed over securing profits not legitimately earned in vaudeville theatres.

Mr. Levy has several propositions before him, and will probably select one of them before the week ends. He may attempt to manage bookings for the "small time." His virtual expulsion from the United has been common property for some time, and has created considerable sympathy for him. Levy was practically told he could no longer book in the U. B. O. by John J. Murdock. Mr. Murdock and E. F. Albee work as a team.

## HUNT IS "DUMB ACT."

Henry Zelland Hunt, who was deprived of his power of speech and sense of hearing at birth, has been engaged as a musical single at Hammerstein's opening next Monday.

Hunt explains by his note pad that he went into the Hammerstein office and wrote: "I see by VARIETY that 'dumb' acts go best on your stage. I am deaf and dumb but have an act that I think you will want."

The mute gave an exhibition of his ability in front of Mr. Hammerstein, who placed him under contract. Without a program, introduction or influence, he has a Hammerstein contract in his pocket.

## MANAGER MOVES ALONG.

Kalamazoo, Mich., Aug. 28.

Harry Crull has resigned as manager of W. S. Butterfield's local house, the Majestic, and gone to Fort Wayne, where he is to take the management of the Fort Wayne Amusement Company's theatre, now building. The Sullivan-Considine shows will play this theatre.

Lew M. Goldberg, formerly manager of the Majestic, Rockford, Ill., has succeeded Mr. Crull here.

## WOMAN AVIATOR AND ACT.

The only woman aviator left, according to M. S. Bentham, is Blanch Stuart Scott. Miss Scott has arranged an act for vaudeville consumption, placing it with Mr. Bentham to book.

She will lecture on the stage, while standing beside an 18-foot flying machine.

## VAUDEVILLE EPILAUGHS.

By WILLIAM JEROME.

The man without a breakfast roll  
Has little music in his soul.

I've been to church at Churchill's twice  
And found the service very nice.

Bill Cobb, who gave us "Dolly Gray,"  
Is still a hero on Broadway.

Those nifty nifties, Fred and Mose;  
I wonder where they get their clothes.

If Rector's lunch was only free  
'Twould mean an awful lot to me.

If I should die and go below  
I'd start a moving picture show.

'Twas at a Monday matinée  
I got the hook from Jerry Shea.

## KINEMACOLOR PLANT WEST.

The Kinemacolor Co. of America announces the establishment of a second plant for the manufacture of colored moving pictures, at Los Angeles. The eastern factory of the concern is Whitestone, L. I.

## NEW VAUDEVILLE HOUSE.

Atlantic City, Aug. 28.

J. Vaughn Mathias, a local architect, has received a contract to draw up plans for a new theatre to be erected on Atlantic avenue, between New York and Kentucky avenues.

The theatre will have a frontage on Atlantic avenue of 110 feet and a depth of 160 feet.

It was announced the backers of the project are Philadelphia capitalists, but there is a well founded report the real people interested are Wilmer & Vincent.

Straight vaudeville will be the policy. The seating capacity is 1,800.

## MAKING A THEATRE.

New Orleans, Aug. 28.

The property at 610-612 Canal street has been leased by Josh Pearce for twenty years. It will be converted into a "pop" vaudeville theatre.



## TILFORD'S PARTNER.

My partner and I had an argument the other day. He claimed I didn't give him enough publicity—Result: the above picture. Some pose, huh?

TILFORD,  
The American Ventriloquist.

## CONSOLIDATED GETTING HOUSES.

An office manager was to have been selected by the Consolidated Booking Offices yesterday. The applicants for the position had narrowed down through elimination to John J. Collins and Jules Delmar. If the selection fell upon Mr. Delmar, it was understood his contract with the Shuberts for a term of years would be taken up by the Consolidated agency. Mr. Collins was formerly connected with the Orpheum Circuit.

During the week the Consolidated made quite a collection of new houses to be booked by it. Among them were the Lenox, at Lenox avenue and 111th street, New York; Opera House, Portchester, N. Y.; Family, Lancaster, Pa.; Cheney Opera House, Rumford Falls, Me.

The three last named "pop" vaudeville theatres were taken from the Family Department in the United Booking Offices.

## VINCENT AT WORK.

Frank Vincent returned to the Orpheum Circuit offices Monday, with his broken left hand in a sling. But Frank isn't a bad little right-handed booker.

## DAZIE IN HOOP BALLET.

The vaudeville tour of Dazie will commence Feb. 3 next, at the Hippodrome, Cleveland. The ballet dancer will then appear in the "Hoop" number she is now leading in "The Merry Countess" at the Casino, New York.

The vaudeville bookings were entered through Jenie Jacobs.

## FRANK NORTH IN TRAVESTY.

"Myrtle Clayton, or Wrong From the Start," a travestied meller written by Everett Shinn, author of "More Sinned Against Than Usual," will be produced with perhaps Frank North in the principal role.

The piece is a vaudeville production. Arthur Hopkins is the producer. It will be ready for the variety table in November.

## WATERBURY, THREE DAILY.

Waterbury, Conn., Aug. 28.

The vaudeville policy at Poli's this season will be three shows daily. James Clancy of New York will continue to book the shows. Waterbury has previously been a two-a-day town, the shows playing at Jacques', which now holds the Poli stock company.

Trenton, N. J., Aug. 28.

The Trent, playing big time vaudeville last season will hold to a policy of three vaudeville shows daily for this season.

## NEW PRESS DEPARTMENT.

Chicago, Aug. 28.

A new press department may be installed in the office of the Western Vaudeville Managers' Association, very shortly.

Charles E. Kohl, general director of the Association, returned to Chicago this week, after having visited New York where he took a mental survey of the system employed for the operation of the Orpheum Circuit's Press Department there.



# HOBLITZELLE-WELLS FIGHT BEING PEACEFULLY ADJUSTED

**Both Managers in New York. Martin Beck and E. F. Albee Acting as Intermediaries. Complaints of Acts on the Wells Time**

The fight between Carl Hoblitzelle, representing the Interstate Circuit, and Jake Wells over southern territory for vaudeville is being peacefully adjusted this week, with Martin Beck and E. F. Albee acting as the intermediaries.

Messrs. Hoblitzelle and Wells were in New York this week to reach an understanding. The fight has been on for some time, with Hoblitzelle making a firm stand against giving into Wells, the latter having had the backing of the United Booking Offices.

The position Hoblitzelle maintained brought about several vaudeville eruptions of the past few months. It is said the attempted manipulation of J. J. Murdock to assist Wells caused these disturbances, also others.

The signs are that the Wells end has been taken away from Murdock by Albee, who, with Beck, will bring about a settlement mutually satisfactory to both of the southern managers. The affair is expected to be closed by tomorrow.

Vigorous complaints are being offered by acts booked on the southern time of the United Booking offices, Family Department. Some of the artists placed in the Jake Wells-Wilmer & Vincent's theatres say they were induced to sign contracts to play, and after reaching the south would have their acts cancelled or time shifted, causing a lay-off. The acts also complained Wells did too much shifting and transferring from house to house to suit them. Several are said to have returned north in disgust.

When asked about the matter Wells told a VARIETY representative that to avoid confusion on some of his bills it was natural that acts be switched, but that he had not cancelled a single "big time" act since playing vaudeville.

He said that there were acts playing either Atlanta or Richmond or Norfolk that went into the south on promises from other sources that they would secure the entire Wells time.

Wells gets his big acts from Harry Mundorf, of the United Booking Office, and Rosalie Muckenfuss directs the routing of the Family Department acts. Wells said that what trouble they had with acts was generally from smaller turns.

## PRUDENTIAL INDEPENDENT.

There is no further chance of an affiliation between the Prudential agency and the Family Department of the United Booking Offices. Several of the Prudential heads were at the office this week. One, speaking of the matter, stated their business was on a profitable basis, also on the increase, and they could not see any advantage in tying up with the larger agency, which had nothing to offer them beyond the likelihood of being swallowed up.

Questioned regarding an affiliation with the new Consolidated Agency, he

stated the Consolidated looked much better and there was a possibility of their getting together, although neither side was very actively engaged in negotiations at present.

The Grand, Philadelphia, opens Labor Day with Prudential vaudeville bookings. The Family, Shamokin, will also secure bills from the Prudential this season. Lock Haven and several other Pennsylvania towns will also be new ones booked by the agency.

## JULIAN TIRES OF PICTURES.

Chicago, Aug. 28.

The Julian theatre, owned by J. G. Conderman will return to vaudeville this season after a full year's experience with the film brand of amusement. J. C. Matthews will supply the vaudeville attractions.

Conderman, before the Illinois State contract for artists became a local fixture made a record for himself by closing an entire bill one week.

## CORA YOUNGBLOOD CORSON.

Cora Youngblood Corson, soloist and proprietress of the Cora Youngblood Corson Sextette, is a native of Anadarko, the Indian reservation of Oklahoma. She is self-taught and plays solos on the euphonium, double B♭ tuba cello piano and bagpipes.

Miss Corson has written "The Red Girl," "The Israelite" and "The Tale of the Comet." Her picture adorns Variety's front page this week.

The Sextette is celebrating its hundredth week this week.

## NEW SMALL TIME WRINKLE.

Portland, Me., Aug. 28.

A try-out one night vaudeville week is being booked by the General Amusement Co. of Boston, through a chain of houses in Maine. Five acts are supplied to a house one or more nights a week for which the theatre pays \$15 each night to the Amusement Co., which includes all costs.

Just where the acts come in, even for transportation, is not known, unless they are sent along the line with the usual "we must see your act" cry. Greely's Portland, Opera House, Biddeford and Scenic, Westbrook, are using the service.

## WOODWARD IN CINCINNATI.

Cincinnati, Aug. 28.

This week at Columbus the Woodward Theatre Co. was incorporated with N. J. Utter and J. E. Wright as the leading spirits. The new corporation has a site in the vicinity of the new Woodward High School in this city and will erect a theatre to cost \$30,000. It will also be called Woodward. "Pop" vaudeville and pictures will be the policy.

## "GUYS."

(Acknowledgment to Goldberg.)

Mose Gumble—The guy who put the "plug" in plugging.  
J. J. Murdock—The guy who put "age" in agent.  
Julian Eltinge—The guy who does the "male" in female.  
E. F. Albee—The guy who put the "con" in contract.  
Joe Wood—The guy who put the "split" in split-week.  
Eddie Foy—The guy who put the "Ham" in "Hamlet."  
T. Roy Barnes—The guy who put the "nut" in nutmeg.  
Irving Berlin—The guy who made the "time" for rag-time.  
Geo. M. Cohan—The guy who put the "riot" in patriot.  
Freeman Bernstein—The guy who put the "Bull" in Bull-Moose.  
Willie Hammerstein—The guy who lets the "lobs" stay in the lobby.  
Frank Vincent—The guy who put the "off" in Orpheum.  
"Doc" Steiner—The guy who put the "Bat" in acrobat.  
A. H. Woods—The guy who got the "melo" out of melodrama.  
Clifford Fisher—The guy who put the "I" in I. O. U.  
Phil Nash—The guy who put the "stall" in stalling.  
Corse Payton—The guy who put the "dram" in drama.  
Arthur Klein—The guy who put the "up" in up-stage.  
Jerome H. Remick—The guy who put the "royal" in royalties.  
"Hello George" Scott—The guy who put the "hick" in hickory.

## CAN'T SHOW RAINEY PICTURES.

Conditions made by the Motion Pictures Patents Co. for the displaying of the feature Rainey film of wild Africa in the vaudeville houses operating under a "license" from the M. P. Co., will prevent the educational subject being shown in those variety theatres.

With its usual cupidity, "The Trust" asked for certain things in connection with the vaudeville showing that would have left the promoters of the Rainey series without any profits.

## BERNHARDT FILM "LICENSED."

The Sarah Bernhardt film of the French actress in "Elizabeth" that will be shown in the Marcus Loew houses has been "licensed" by the Motion Pictures Picture Co. There is another Bernhardt film not controlled by Loew in New York State which is not "licensed."

It is reported Loew secured the permission from "The Trust" to show the Bernhardt film upon special request, probably because the Patents Co. did not dare refuse permission to such a strong exhibitor. It has not been the Patents' company policy to "license" feature films not made by its own manufacturers.

## HARRIS APPOINTS BOSTON MAN.

Boston, Aug. 28.

Frank Corbett has been appointed Boston representative for the Charles K. Harris music publishing concern.

## VAUDEVILLE OPPOSITION.

(Continued From Page 3.)

can beg or force either S.-C. or Loew from their booking stand, the only thing left for the U. B. O. is to issue a "blacklist" against the circuits.

As in the line-up of vaudeville circuits of any strength just now, the United seems to be the weakest through the few attractions it can command, the vaudeville people are giggling to themselves at the helplessness of the United Booking Offices in the manipulation of the variety field, after all the noise, it has made since reaching an agreement with the Orpheum Circuit, and purchasing the Percy G. Williams theatres.

The office for joint bookings by the Loew and Sullivan-Considine Circuits has been taken in the Heidelberg Building, second floor. The rental is said to be \$15,000 per annum for the floor, which has valuable advertising windows facing Broadway, 42nd street and 7th avenue. Jos. M. Schenck and his retinue of bookers for the Loew Circuit, and Chris O. Brown and his staff for S.-C., will move into the quarters around Sept. 1. Mr. Loew and the other Loew Circuit executives remain at the American Theatre Building.

The Loew-S.-C. solid front of fifty weeks, with the Consolidated Booking Offices collection of circuits, embracing several houses that will play vaudeville shows around \$2,000, promises enough competition for the "big time" thus early in the season, to keep them on the move. It is the general understanding Sullivan-Considine, Loew and the Consolidated will place acts under "blanket" contracts.

Competition or "opposition" lies between Loew and Sullivan-Considine and houses booked by the Consolidated. These two booking offices have nothing in common, excepting that each represents the strongest opposition to the United Booking Offices that has yet developed.

One authoritative statement made by VARIETY's informant on the Loew matter was that under no circumstances will Marcus Loew "do business" with the United, excepting he stands ready to buy up that agency and the circuits it represents if a satisfactory price is set.

It is reported Loew is now negotiating for a string of vaudeville theatres that will be a startling surprise, if it is consummated.

## MAGAZINE STORY-SKETCH.

"The Arm of the Law," a story by Beatrice Heron-Maxwell (in Ainsley's magazine three years ago), has been obtained by J. Herbert Frank for vaudeville. Recaptioned "Reparation," the piece will be produced shortly, Roland West doing the staging.

In London this fall the playlet will be produced by James Carew, Ellen Terry's husband.

## VERA MICHELENA AT PALACE.

Chicago, Aug. 28.

Monday at the Palace, with the re-opening of vaudeville in that theatre, Vera Michelena will appear as one of the features of the program.

# VARIETY

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## ADVERTISEMENTS.

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Vol. XXVII. August 30, 1912 No. 13

Geo. S. O'Brien has opened an office in the Putnam Building.

Digby Bell, with his new act for vaudeville, opens next week at Chicago.

Chris Richards arrived in New York Wednesday, to take up a western tour.

Moon and Morris have been re-engaged for another year, by the Shuberts.

No more hot weather salaries; throw away the straw lids—the summer is over.

Marie Hart has sued Billy Hart for divorce. They will remain vaudeville partners until May, 1913.

Julia Rooney has signed with Gus Hill for soubrette role with one of the "Mutt and Jeff" shows.

Arthur Klein closes his season of vaudeville at the Criterion, Asbury Park, Saturday.

"The Governor's Lady," the new Belasco production, opens at the Republic, New York, Sept. 10.

Taneam and Claxton have been booked solid through the west and south until July 14, 1913.

B. A. Rolfe's new production, "Puss in Boots," staged by Jean Bedini, will open Sept. 9 at Reading, Pa.

The Ringling Bros. Circus burned to the ground in an Illinois stand Aug. 22. No casualties.

The Olympic Trio (Herbert, Heisler and Anton Heida) open their United season at the Orpheum, Brooklyn Sept. 2.

Josie and Willie Barrows will be put out on the pop time in Pat Rooney's "Bellboy" act. Pat will produce the act for the pair.

## "WITHIN THE LAW"

Ray Walker singing.

Actors selling jewelry.

Johnny Stanley serious.

Carter De Haven's auto.

Jimmy Lucas with a cane.

Burlesque show "Books."

Gene Buck writing lyrics.

Leo Edwards' "make-up."

Ed. Rush raising chickens.

Abie Feinberg using Lysol.

Frank Conroy's purple suit.

Sam Curtis playing "Faust."

Eddie Dunn writing poetry.

Al Von Tilzer's broken leg.

Willie Burrows getting thin.

Steve King thinking it over.

Arnold Daly behaving himself.

Max Hart selling automobiles.

Pauline Moran playing Reno.

Jay Packard smoking Meccas.

Tony Pearl finding a partner.

Chorus men playing baseball.

Lee Kugel drawing dividends.

Review talking about fairness.

Ed. Giroux spanking the ocean.

Belle Dixon singing rag songs.

The Comedy Club's clam bake.

Joseph Santley an evening idol.

Mae West dying to be a blonde.

Jules Ruby talking to sister acts.

"Greatest-season-ever" interviews.

John Cort using mileage books.

Kathryn Osterman lauding Ohio.

Walter Lawrence a matinee idol.

T. Roy Barnes getting handsome.

Shubert chorus girls at Newport.

Showing your act at the National.

John Leffler looking for soubrettes.

Fred Shader stealing actors' girls.

J. J. Murdock missing something.

United Booking Office "Policemen."

Tom Lewis looking for Ozone Park.

Frances Clare criticising soubrettes.

Joe Keaton wearing evening clothes.

Fay Tinchard working and liking it.

Eunice Hamilton looking for work.

M. B. Leavitt writing another book.

Eddie Foy, Mayor of New Rochelle.

Major Doyle riding on a half ticket.

Arthur Dunn wearing a boy's suit.

Marie Pettis dreaming of contracts.

Olga Markuson settling in Philadelphia.

Eating Childs' butter cakes on the stage.

Jimmy Plunkett wearing regular collars.

Georgie Gardner's sympathetic sickness.

Tim McMahon drinking orange juice.

Carrie Reynolds raising featherless birds.

Marcus Loew paling around with his stars.

Fred McCloy suing street car companies.

Charles Klein dramatizing Gyp the Blood.

Abe Erlanger taking lunch with Jake Shubert.

Daniel Frohman writing detective stories.

Marguerite Sylva remaining in France.

Hebrews in Rosenthal case going to confession.

Ralph Kohn developing into a big showman.

Charles Goettler trying three voices at once.

Al. G. Fields giving a free show in Columbus.

Ted Snyder not shaking hands with somebody.

Mike Simon eating cantaloupe and tutti frutti.

Lawrence Wheat getting a part to suit him.

Mabel Wayne rendering lullabys to Papa Hass.

Joe Drum, sub-dramatic editor Cleveland Leader.

Walter Floyd buying a farm in Posey County, Ind.

Harry Sommers getting money from his circuit.

Carter De Haven weighing as much as his baby.

Walter Kingsley pleasing all the U. B. O. bosses.

Diamond Jim joining the Woman Hater's Club.

A. H. Woods reviving "The Sewing Machine Girl."

Doc Steiner patronizing Arthur Klein's tailor.

Fay Templeton as Eva in "Uncle Tom's" revival.

Burlesque managers laughing at their own shows.

Harry Thomson doing seventy-five minutes in one.

Gus Hartz telling how he organized the syndicate.

Karl McVitty making his first visit to New York.

Freddy Proctor sleeping in the Putnam Building.

Fritzi Scheff playing extra matinees for Joe Gaite.

Bide Dudley writing lyrics for the Yiddish theatre.

Ed Wynn beating Billy Gould's record for partners.

Laurette Taylor making peace with the Black Hand.

Shuberts having three hits in New York in August.

Coroner Feinberg asking Dan Frohman for a pass.

Harry Sommers becoming the Mayor of South Bend.

Principals writing their own parts in musical revues.

Abie Feinberg beating a champion on a motorcycle.

Charley Towle talking about "Ben Hur" in his sleep.

Claude Robinson building more houses in Pelham.

Clayton Sisters raising corn for country gentlemen.

Billy Atwell, the "Diamond Jim Brady of Vaudeville."

Cabaret girls cutting in on the chorus girls' Johns.

Marcus Loew producing grand opera at small time prices.

George M. Cohan making Toledo his production centre.

Jack Flynn of the Herald carrying a cane while working.

Helen Burke, a Springfield beauty, playing in New York.

Newspapers not printing something about "The Rose Maid."

"Chub" Sullivan forgetting to tell someone about "Phina."

Phil Niven finding virgin territory with the "Three Twins."

Tony, the bootblack, playing family opposition to Eddie Foy.

Herman Goldman, manager of the Riverside theatre, who nearly lost his left foot from blood poisoning, is able to use the member.

Walker Whiteside and company have started rehearsals in "The Typhoon," preparatory to opening the season Sept. 9, at Buffalo.

Chas. T. Bradley, of the Harmony Four, is at the Roosevelt Hospital, New York, where he was successfully operated upon for appendicitis Aug. 18.

Herbert Ashton, late of Henry W. Savage's "Madame X", has been engaged to support Edna May Spooner in her road tour of "The Price She Paid."

Jack Sydney (formerly of De Haven and Sydney) and Billie Towaley, lately at the Winter Garden, will open in a new singing and dancing specialty at Philadelphia, Sept. 9.

Anna Merster has accepted plans for a new picture house costing \$1,500 to be built at Hamburg ave. and Decatur street Brooklyn. It will have a rubberoid roof.

Lew Fields' next production for the Sullivan-Considine Circuit will be called "Fun Aboard Ship." It will be Mr. Fields' fourth act and will appear within a week or so.

Henderson's, Coney Island, will close its season with big time vaudeville, Sept. 27, installing the "pop" variety entertainment the following Monday, for the winter.

The Mardi Gras at Coney Island this year will commence Sept. 9, for the week. Considerable opposition among Coney Island business people developed against the annual event, but those favoring it won their point.

Hugh Fay, now playing the Ohio River on a big boat, will close his season about Sept. 15. Fay will again present "Little Miss Cut Up" this season, opening on the Eastern Managers' Association time after Election.

Rita Gould and Jas. T. Duffy have been secured by the Gertrude Hoffmann Revue, now in rehearsal. Ned Wayburn took charge of the staging Monday. Max Hoffmann says a sword fish struck him while he was swimming under water off his cottage on the Norton Point beach one day last week. Anyway, it was something and Mr. Hoffmann is wearing colored glasses.

Edythe Chappelle (Mrs. Tim McMahon) is ill with pneumonia. McMahon and Chappelle have cancelled six weeks of vaudeville in the east pending Miss Chappelle's recovery.

George M. DeVere has been re-engaged to play the role of Uncle Neb in "In Old Kentucky" which has been revived for another road tour under the direction of Litt & Dingwall. The show opened Aug. 28 at Rochester.

# NEWPORT'S SOCIETY AFFAIR DIDN'T PLEASE THE ACTORS

**Obliged to Enter by Servants' Door; Not Given Enough Food at Feeding Time. Offers of \$100 Bills Finds No Takers. Jose Collins Rebels at Treatment by "400"**

Newport, Aug. 28.

All was not as rosy with "The Merry Countess" on her trip to "The Breakers," the Vanderbilt summer home here, Aug. 23, as one would gather from the published accounts.

Several members of the company are grieved at the way they were treated on the expedition. It is not their managers with whom they are peeved, but the "400" they entertained. The troupe was met at the station by a delegation from "The Breakers," who escorted them up the main driveway to the house. When they had reached the front portals the leaders swerved gracefully to the left and dumped the company at the servants' entrance. They were conducted through the lower domain (and incidentally through the kitchen), which caused Melville Ellis to exclaim, "The Merry Countess" turned into "A Scullery Maid!"

All this was working on the feelings of Jose Collins. When she was finally located in a bathroom which had been selected for her to dress in, Jose flopped over. It was an hour after scheduled time before she would appear.

The performance passed off well enough, with several of the society dames acting as chorus girls. One little chorister "got hunk" for the whole party by making it very uncomfortable for one of the "400" chorus girls. The chorister lost her job, but says it was worth it.

Troubles were still in store for the troupers after the show. Although they were expected to be fed, when feeding time arrived there was not enough to go round. To stall off the hungry players the food announcement was held back until half an hour before train time. They only had enough time to eat what was there for them.

Just before leaving a whispered invitation for a moonlight pajama bathing party was circulated which called for \$100 bills as souvenirs. When the troupe was counted up on the train fifteen minutes later, six members were missing. It took some little digging to get them aboard. Report, however, says that none left with a new hundred certificate.

## "THE SAN FRANCISCO WADDLE."

Chicago, Aug. 28.

Harry Weber and Ethel Wilson, two "Texas Tommy" dancers, who hail from San Francisco's Barbaric Coast line, have been engaged by the management of the Ziegfeld theatre to exhibit their prowess during the action of the second act of "The Military Girl," now playing there, with Cecil Lean and Florence Holbrook.

Weber and Wilson were brought east by Joe Sullivan, a New York vaudeville agent, but after several at-

tempts at "big time" vaudeville decided to return to 'Frisco.

They will offer three different dances in as many minutes and promise to spring a new one of their own, called "The San Francisco Waddle." The pair open at the Ziegfeld this week.

## LAYING OUT CALVE'S ROUTE.

In confirmation of *Variety's* report from Paris last week that Emma Calve is coming back to America this winter for an extended tour, is the presence here of Burton Collier, of Detroit, who has Calve under contract.

Collier, well known in this country as an impresario, and Harry Snow, who handled Jan Kubelik for Fred C. Whitney, are planning Calve's tour.

## WILLIAM MURRAY DYING.

Boston, Aug. 28.

William Murray, a member of the Francis Willard Co., was thrown from a train Saturday night while walking in motion. He was found unconscious beside the track on the Boston & Maine Railroad, near the Reading station. Murray was taken to the Lawrence General Hospital and the examination by the doctors caused the report that he was in a dying condition.

Murray lives at 28 W. 48th street, New York. He had started on a weekend visit to some friends in Haverhill. Robert Cairns, a railroad employe, found him lying beside the track.

## CHICAGO AMERICAN DARK.

Chicago, Aug. 28.

Though there will be plenty of openings around here next week, nothing has been announced for the American Music Hall. The Shuberts and John Cort control it.

The Lyric will house "The Social Whirl," opening Sunday night; \$18,000 weekly can be held by the Lyric. This is considered large enough for the New York Winter Garden production, first intended for the American. "The Bird of Paradise" opens at the Garrick Sunday evening, pushing "A Modern Eve" into the Princess.

## 16 SCENES IN HIGH SHOW.

"Under Many Flags," the new show at the New York Hip, conceived by Arthur Voegtlin, staged by William Wilson, with Carroll Fleming and Manuel Klein in on the drama, music and lyrics, opens tomorrow night.

For the benefit of the newspaper men, the Shuberts give a full dress performance tonight (Friday).

There are sixteen scenes in the new show, the big ballet feature being "Flowers of the Nations." For the finale of the show the Hip tank is used, and a water spectacle offered.

## AFTER A "NAME."

A big "name" belonging to a woman is what "The Follies" wants, according to report, for the next production of the F. Ziegfeld, Jr., series.

Edna Goodrich was approached last week by the Ziegfeld management, but Miss Goodrich is under contract to play vaudeville. No other name has yet been mentioned to head the feminine role of the "Follies" cast.

Harry Kelly is to remain with the Widow show, having been assigned Leon Erroll's role of Ben Gay. Erroll will be "The Follies." The "Follies" chorus contingent is headed by Evelyn Carlton and Ruby Lewis, with "The Follies" in other years.

Miss Lorraine, who was thrown from a horse while riding in Central Park last week, has been attending rehearsals with her eyes hidden by goggles. The Ziegfeld star had her eyes injured and her face banged by the fall.

## "LUXEMBOURG" IN BOSTON.

Boston, Aug. 28.

The Klaw & Erlanger imported musical attraction, "The Count of Luxembourg," opened at the Tremont Monday night. It will remain here until appearing at the Amsterdam, New York.

A review of the production is printed elsewhere in this issue.

## FOLLOWING GRAND GUIGNOL.

Paul Dickey is seeking a theatre in the Longacre district of New York, where he can offer entertainment modeled after that given at Grand Guignol, Paris. A three-hour show, including several sketches.

The only theatre which seems available for the Guignol plan is the Fulton. Mr. Dickey has been negotiating with the Harris Estate for the house, but up to the present time the price asked is deemed too much by the promoter of the new venture.

## SETTLEMENT IN MONTREAL.

Montreal, Aug. 28.

The differences between the theatre managers and the International Alliance Theatrical Stage Employees were settled Monday, after a conference of fourteen hours between representatives of the two sides.

## A "LUCKY" BALDWIN DEBUTANTE

Los Angeles, Aug. 28.

Beatrice Anita Baldwin Turnbull, recent claimant to a share in the estate of "Lucky" E. J. Baldwin in this state, is back in this city after spending a summer with her mother, Mrs. Lillian Ashley Turnbull, at Brookline, Mass. In addition to preparing to carry the Baldwin will contest to the United States Supreme Court, Miss Turnbull is planning to go on the stage. If the young woman enters upon a theatrical career, she will be known professionally as Anita Baldwin.

## VINIE DALY RELEASED.

Vinie Daly will not appear in the Martin Beck-Jos. Hart production of "The Eternal Waltz." Miss Daly was released by Mr. Beck. She will be seen in Aborn's "The Chimes of Normandy." Mr. Hart has not yet selected her successor for the waltz.

## WEBER'S DISCOUNT TICKETS.

A wail of discontent passed along the theatrical circuits which look upon the Weber 10-20-30 "Wheel" as a sort of opposition, when it became known this week Weber had instructed houses and shows along his line to distribute locally for the first eight weeks, 25,000 "Discount Tickets" for admissions.

The "Discount Ticket" is an institution of the Loew Circuit. It is usually employed by Loew upon opening a new theatre or when playing against "opposition."

The Weber Circuit opens Sept. 2. With this number of free tickets given away for the first few weeks, competing managers say the Weber houses will stampede the public to their houses in the smaller cities, without Weber or anyone else in the towns getting any show money of any account meanwhile.

The "Discounts" will probably reduce Weber's scale of 10-20-30 to 5-10-15. Some 50-cent seats will be sold in the Weber houses.

A new censor committee to approve the shows on the Weber time has been appointed. The committee is now composed of L. L. Weber, William A. Brady and Lew Fields. Another line-up for the executive committee is Marcus Loew, Lee Shubert, F. Ray Comstock, L. L. Weber, Aubrey Mittenenthal, J. L. Kerr.

The only Weber Circuit theatre in New York on the opening day will be the Grand Opera House, Brooklyn, where "The Price She Paid" will be presented by Cecil Spooner and her company, under a Charles E. Blaney franchise.

## COLUMBIA RENAMED JACOBS.

Newark, Aug. 28.

The Columbia theatre having undergone a complete renovation has been renamed the Jacobs, and will open Labor Day as a link in the new Weber pop. circuit.

## SHIFTS CONNECTIONS.

Clay Lambert, who has been an equal partner in the Leffler-Bratton company, has severed connections with the firm and will hereafter be a half partner in the O. E. Wee enterprises.

## "FRIVOLOUS GERALDINE" DUE.

Chicago, Aug. 28.

One of the Jos. E. Howard's musical comedies is due to be produced in Chicago Nov. 27 by Harry H. Frazee. It will be called "Frivolous Geraldine."

## NEW SPRECKLES THEATRE.

San Diego, Cal., Aug. 28.

Six men carrying bombs, alleged members of the Independent Workers of the World, a labor organization, were arrested Friday, at El Cajon near here by San Diego police charged with framing a plot to dynamite the new Spreckles theatre during the opening performance Aug. 23.

The new Spreckles, seating 1,915, was jammed for the opening, the attraction being "Bought And Paid For."

Attorney Samuel Shortridge of San Francisco, made an address. John D. Spreckles, the owner, said the building and grounds cost about a million dollars.



# SAM BERNARD MAY AGAIN BE FEATURE WITH WEBER & FIELDS

**Asked to Join the New W. & F. Music Hall Company.  
Bernard Has Four Propositions Before Him  
For This Season**

It wasn't at all improbable Tuesday but that Sam Bernard might become one of the leading members of the new Weber & Fields Music Hall company. The three comedians were talking it over. Mr. Bernard was with them at the old Music Hall (Weber's) down Broadway.

Mr. Bernard is confronted by an abundance of choices for this season. Besides the Weber & Fields offer, he has a piece called "All for the Ladies," another named "A Man and Three Wives," also a proposition to enter vaudeville for twenty weeks at a very big salary.

With Joe Weber, Lew Fields, Sam Bernard, Marie Dresler, Nora Bayes and Jack Norworth as the commencement of the Music Hall cast, Weber & Fields would be making a fair start for a big show. All are engaged to appear excepting Mr. Bernard.

## DIPPEL PRODUCING "SUSANNE."

"The Secret of Suzanne" will be produced on the road in less than three months by Andreas Dippel, who will play most of the time in New England with many dates in New York State.

The show will be preceded by an operatic concert. Three people are said to be sufficient to put on the piece. At a tryout of several performances last season Dippel became convinced it was worthy of a road showing.

Dippel, now in England, is expected to choose people from his Chicago-Philadelphia company for the "Suzanne" production.

## OPERATIO "ELIJAH."

Theodore Bower, formerly with the Boston Opera Company, is preparing to put out on operatic version of the oratorio of "Elijah." No date has been announced, but the production is expected to be made within the near future.

Bower will carry a special orchestra and has engaged Frederico Disalle to conduct it.

## CELEBRATING 50th STAGE YEAR.

Los Angeles, Aug. 28.

The testimonial performance being planned by David Hartford and James Neill, of the Burbank, at the occasion of Harry Duffield's 50th anniversary on the American stage, is scheduled to take place the afternoon of Sept. 10 at that theatre.

A long program, comprising about every player of prominence in the local theatrical colony, will be given.

## WILLIE COLLIER'S NEW PLAY.

"Never Say Die" is the title of the new play Willie Collier will appear in, opening Oct. 7 and playing out of town for a few weeks before seeking a New York stand. The piece was written by Messrs. Collier and Post.

Late last season Collier was a mem-

ber of the Weber & Fields "Jubilee" company. A report around this week that Collier and Fields had fallen out attracted some attention, although there was no basis for the rumor.

## RAY COX IN "CHARITY GIRL."

Chicago, Aug. 28.

"The Charity Girl" will have Ray Cox added to the cast, after Miss Cox plays a couple of vaudeville weeks.

The Geo. W. Lederer show at the Studebaker is slated to open in New York at the Globe in November.

Ralph Herz will leave "The Charity Girl" next week, to begin rehearsals with "The Mystery of No. 47." As yet no one has been announced to succeed the star.

## WARNER SHOW STOPPED.

H. B. Warner will not open in the new play, "Buxl," at the Hudson theatre Sept. 5, as advertised. The company had been rehearsing two weeks, when decision was reached to reconstruct the new show.

The Lieblers have announced no exact date, waiting until the play is in better shape. Rehearsals have been called off for the present.

## CASTING "THE SEARCHLIGHT."

The comedy drama, "The Searchlight," written by Walter Fox Allen and Marvin A. Riley, will have among its playing people Robert Drouet, Ralph Delmore, William McVay, Isleen Erroll, Jean Gabrieth. The show will open Sept. 9 at the Lyceum, Rochester, N. Y.

## TOXEN WORM AN EXECUTIVE.

The return of A. Toxen Worm to New York may result in the abandonment by him of press publicity duties, to take up an executive position created for Worm in the offices of the Shuberts.

It is reported this would meet with Worm's expressed desires.

## "PINK MASK" MUSICAL.

"The Pink Mask," a musical play, backed by R. R. Roberts (who owns several theatres in the south, will open Sept. 21 in Virginia.

The show will have eighteen people with a special equipment. A southern route has been booked.

## "OKLAHOMA" LIKE "ARIZONA."

"Oklahoma" is one of the new road productions of Klimt & Gazzola which has gotten a start through the Stair & Havlin houses. It is a piece along the lines of "Arizona."

Carrie De Mar has signed to appear at the Coliseum, London, during May, 1913. No further English time will be accepted.

## PROLONGING "FINE FEATHERS."

Chicago, Aug. 28.

H. H. Frazee has succeeded in cancelling a few of the road weeks booked for his "Fine Feathers" piece before the New York opening.

This will allow him to prolong the original four-week engagement of the piece for the Cort at least a fortnight.

If possible Mr. Frazee will arrange to cancel all other road time booked so that the piece can remain at the Cort until the October date when it is scheduled to open in New York.

## LUCY WESTON MARRYING.

Detroit, Aug. 28.

It is said Lucy Weston and Billy Gaston will be married shortly. They have arranged to return to England next summer in a joint act for the halls. Mr. Gaston admits the marriage will take place, perhaps before Saturday.

Both the parties are members of "The Girl at the Gate," here this week. The show opens in Chicago Sunday. Considerable cutting and fixing-up will be done to the production before leaving Detroit.

## "MASTER" STAYS ON.

The Shuberts will not withdraw "The Master of the House" from the 39th Street theatre, until the piece has had a thorough try-out, it is said.

J. J. Shubert looks with favor upon the show, and believes it holds drawing power. About eight weeks may be required to fully test its strength, is the report of what Mr. Shubert believes.

Although not receiving a "good notice" in any New York daily following its premiere last Thursday night business is said to have reached \$549, which was looked upon as a healthy sign.

## ENGAGED FOR "SUN DODGERS."

The principals for Lew Fields' "Sun Dodgers" will report for rehearsal next week. The chorus started yesterday.

Some of the principals engaged for the next Fields musical comedy are Geo. Monroe, Harry Fisher, Willis P. Sweatnam, Nat Fields, Amelia Stone, Maudie Grey.

The show will be ready to open about Oct. 1. It is expected to play the Broadway, New York, in November or before, although that is conditioned on "Hanky Panky's" stay at the Broadway, also the progress of "The Dove of Peace," the Damrosch opera that is supposed to occupy the same house early in the fall, or when "Hanky" quits it.

While Mr. Sweatnam was reported as going out with the "No. 1" "Excuse Me" company (in which he created the role of the sleeping car porter at the Gaiety), New York, the blackface comedian has engaged with Fields.

Armand Kalisz, husband of Amelia Stone, will appear in "The Polish Wedding," a new Cohan & Harris production first playing in public Aug. 31 at the Empire, Syracuse. Mr. Kalisz and Miss Stone threw over an Orpheum Circuit vaudeville route last week to accept these engagements.

## "MY BEST GIRL" PRODUCED.

Cleveland, Aug. 28.

The Channing Pollock-Rennold Wolf latest musical comedy, "My Best Girl," was produced for the first time on any stage at the Opera House Monday night. It carries Clifford Crawford as the star.

Archie Bell, in reviewing the performance, predicted it will be a New York hit when presented at the Park theatre in that city a week or so hence.

Mr. Bell liked everything in the show excepting the music. The star was praised, also Harry Williams, the song writer, essaying the character of a chauffeur. Mr. Bell gave the hit among the women to Harriet Burt and favorably mentioned Rita Stanwood.

"I Do Like Your Eyes" is mentioned as the one possibility among the numbers.

## NEW PIECE FLOPS.

San Francisco, Aug. 28.

The new J. Hartley Manners piece "The Wooing of Eve" produced at the Alcazar this week for the first time, with Laurette Taylor in the leading role, looks like a failure.

It is dull and monotonous. Even the very good playing of Miss Taylor could not make it passable. The opening reception was very frigid and it is not a certainty that it will finish out the week.

## SIROTA FOR THREE MONTHS.

Sirota, the Russian cantor, here last season and proving quite a drawing card, will return to America for another tour, commencing in January.

Sirota will come back for three months this time. His route will extend from New York to the West, and will be managed by William Morris through arrangement with Max Rabinoff and Ben Atwell, who first had the tenor under contract.

About five appearances will be made in New York.

## ALEX CLARK IN LEADING ROLE.

Chicago, Aug. 28.

Alexander Clark has been engaged by Mort Singer to handle the role of Cascadier in "A Modern Eve," created in the original show by William Norris.

## READING NAPOLEONIC PLAY.

H. B. Durant, editor of "Cavalier," has written a Napoleonic play which David Belasco is now reading with a view of giving it a fall production. Arnold Daly was desirous of securing the piece but when Durant wrote it, he had Holbrook Blinn in mind as the star.

## TRY OUTS MAKE GOOD.

The try-outs last week, given by Comstock & Gest to "The Brute" and "To Whom Does Helen Belong?" have resulted in the firm determining to proceed with the plays.

The "Helen" show opens for the regular season at the Adelphia, Philadelphia, next Monday. "The Brute" played last week by the stock company at Cleveland, will receive a production later on. It is a dramatized novel.

## TWO ROAD SHOWS CLOSE; OTHERS DOING QUITE WELL

**Two One-nighters Hit the Rocks in the South. Early Returns Reported for Shows Now Out Before Season's Real Start Give Good Signs of Healthy Business**

Though the new legitimate season is hardly in its infancy, two shows have been forced to cry "quits" through lack of patronage. The first to hit the rocks was Tommy Van and His Minstrels, at Norfolk last Saturday night.

Van's Minstrels had been playing at the Ocean Park Casino there, but reports on the show were such that Otto Wells declined to advance transportation to Knoxville, the next stand on the Wells' time. Thirty-eight minstrels, including Van and Wade Morton, the advance agent, were with the show.

The other to come to grief is "The Volunteer Parson," Edyth Totten's New England comedy drama, which closes Saturday night in Norfolk. The nineteen people in the company will receive salaries in full and have their transportation paid back to New York.

Miss Totten wrote the show, promoted it and played a part in it.

The show opened Aug. 14 at Ashland, Pa., and followed it up with a week of one nighters through Pennsylvania, playing the Academy of Music, Washington, all last week.

Owing to hot weather and the piece being unknown without a star, business was poor and the show was reported bad. After the show reached Norfolk, Otto Wells, after looking the play over, cancelled all of its time in the Wells' houses.

"The Volunteer Parson" had been routed for a full season over the Stair & Havlin Circuit, to follow the Wells time.

Van's Minstrels opened two weeks ago on Long Island and jumped immediately to Norfolk. The show was doing fair business, when the Wells decree was entered against an advance.

Early season's returns from some of the one-night stands and the week engagements of several stock companies show the receipts to be healthy.

"The Old Homestead" got started on its annual tour last week. At the Richardson, Oswego, N. Y., the show got \$531.50; at the Jefferson, Auburn, N. Y., the returns were \$657, and at St. Catherine, Ontario, \$438 (Saturday).

At White Plains, N. Y., the Newell theatre for three years a stock house, signalized its return to the legitimate by filling the coffers of some of its first attractions. "Officer 666" totaled \$947 Aug. 22. On the 24th the "Common Law" (two shows) did \$607, and Primrose & Dockstader's Minstrels followed 26th with a \$1,412 house.

The Helen Grayce Stock Company played the Playhouse, Hudson, N. Y., last week and totaled \$2,871.90, doing \$607.70 on the Saturday shows.

The Myrtle-Harder stock, playing fair week at the Cortland, Cortland, N. Y., did \$2,240 on eight performances last week.

The Kirk Brown company played stock last week at the Washburn,

Chester, Pa., and registered over \$2,100.

The business of the traveling stock companies shows conclusively that the stock game is not dead for the road troupes.

### "NO. 2" GOING BACK.

The H. H. Frazee office is reported as about to send the "No. 2" "Ready Money" show back to Chicago, where the piece played a long engagement last season at the Cort. The original company opened at the Elliott theatre last week. Its success seemed so emphatic, Messrs. Frazee and the Shuberts decided to again place the piece in one of the Shubert houses of Windytown.

### O. U. BEAN A MORMON.

The manager of "An Aztec Romance," O. U. Bean, is a Mormon from Salt Lake. The "Romance" production is his first venture for New York, where it is aimed for, after opening at the Chestnut Street Opera House, Philadelphia, Sept. 16.

The piece was presented in London with some success. It is renamed from a "Zion" show, first put on locally (Salt Lake) by Mr. Bean, who was a school teacher. After accumulating considerable money, he commenced to dabble in theatricals. If "An Aztec Romance" gets over, Mr. Bean will go further in the show business, but if it does not, O. U. may hike back to the salt town.

### "BUNTY" MOVING OUT.

The long run of "Bunty Pulls the Strings" at the Comedy theatre will end Sept. 14, when the show moves, playing Newark Sept. 16.

In its place at the Comedy George Bernard Shaw's "Fanny's First Play" will be presented, for the first time, Sept. 16. "Fanny's First Play" was first announced for the Little theatre (Winthrop Ames).

### "NE'ER DO WELL'S" BIG CO.

"The Ne'er Do Well," dramatized from Rex Beach's novel by Charles Klein, will be produced at the Lyric theatre by the Authors' Producing Company Sept. 2.

A big company has been engaged, the main principals being Hale Hamilton, Katherine Kaelred, DeWitt C. Jennings, Beatrice Noyes, Robert Fischer, Orlando Daly, Macey Harlam, Robert B. Keggereis, Franklyn Searight, George Staley, Francis X. Conlon, Carmen De Gonzalez, Stuart Robson, Jr., Merino Pomarez, Mildred Robertovna, William Walters, Ethel Jennings, Beatrice Craven.

Lucy Daly and Co., through a confusion of dates, will not appear at the Union Square next week.

### ASTOR PASSES SEPT. 1.

"The Greyhound," which has been running at the Astor will close there Saturday night and move to Boston, opening a four weeks' engagement at the Boston next Monday.

After the Hub stay the show goes to Providence and then on the road. J. Henry Kolker and Elita Proctor Otis will continue with the company.

The Astor passes into the hands of Cohan & Harris Sept. 1. The house will likely remain dark until the middle of September.

It is understood "The Other Man" with George Nash featured will be the first C. & H. attraction at the Astor.

### "AT SUNRISE" A TITLE.

"At Sunrise" is the title of a new melodramatic piece which Darrell H. Lyall has just placed in action in the West.

The show will play the popular-priced one-night stands.

### CALL "NO. 8" SHOW OFF.

After rehearsing for ten days A. H. Woods decided to call off the proposed tour of the third company of "The Girl in the Taxi," and the players are now looking for other jobs.

The time for the "No. 3" company has been given to the "No. 2" troupe. The latter will open at White Plains Aug. 30. Carter DeHaven's former role will be played by Jack Lewis.

### SURATT ON WEEK STANDS.

Week stands will be the route of "The Kiss Waltz" this season. A dress rehearsal of the show which is to feature Valeska Suratt this season, was given Wednesday morning. The piece opens Aug. 29 at Oneida, N. Y., playing Syracuse the following day and Rochester Aug. 31, then taking up a tour that will eventually lead it to the Coast.

### "BLUE BIRD" GETTING AWAY.

"The Blue Bird" production is getting under way. It will start the season's travel by appearing at the Weitting Opera House, Syracuse, Sept. 9.

### FRISCO'S CIVIC OPERA HOUSE.

San Francisco, Aug. 28.

San Francisco's municipal opera house, to constitute one of the buildings of the proposed civic centre, where will be located all municipal institutions, is now an assured fact. Negotiations which have been in progress for several months between city officials and the Musicians' Association of San Francisco, were completed last week at a conference held in the office of Mayor Rolph. A trust agreement was drawn up by which the Musicians' Association agrees to furnish \$650,000 for construction, the city providing the site, lighting and heat. The building becomes the property of the city. With the ground the opera house will represent an investment of a million dollars.

The management of the opera house will be in charge of a commission of fifteen, nine of whom will be chosen from the Musical Association, the other six being city officials and members of the University of California and Stanford University faculties.

The Musical Association has obtained its money by pledges from wealthy citizens. There is to be no financial profit to the donors, the income from the sale of seats being applied exclusively to the production of opera. Donors are to have first call on boxes or seats.

The Musical Association is to have exclusive control of the designing and construction of the building, with the understanding that exteriorly it shall conform to the general civic centre plan as approved by the Municipal Architectural Commission.

### "SEVEN DAYS" GETS GOING.

Vineland, N. J. Aug. 28.

"Seven Days" opened its road tour Monday night here. The show went through without a hitch.

In the company are Howard Fay, Lillian Hagar, Eve Unsell, William Doyle, Wilbert Chambers, Phil Edwards, Howard Morgan, Bessie Andra, Emily Lorraine, Will Carter, Arthur Adams.

### BOB NORWORTH DROWNS.

Georgia Mills, N. H., Aug. 28.

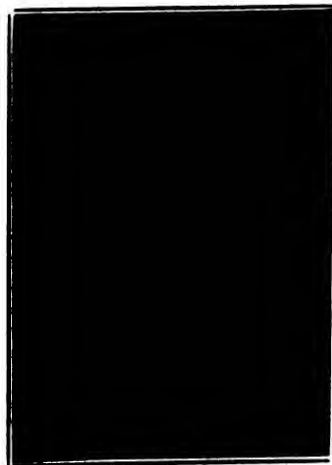
Bobby Knauff, the youngest brother of Jack Norworth, was drowned in Lake Sunapee yesterday while trying to swim across the lake. A search is still being made for the body.

As Jack Norworth is across the ocean, news of the boy's death was sent to Nora Bayes (Mrs. Norworth). Mr. Norworth was to have sailed for home to-morrow. Bobby Knauff, about 24 years old, was formerly in the publishing business with his brother, Jack, but in recent years had been connected with the circulation department of the Saturday Evening Post.

Bayes and Norworth have a summer home at Georgia Mills. It was there Bobby went for a visit. The Knauffs live in Philadelphia.

Miss Bayes has gone to New Hampshire to make arrangements for the burial when the body is recovered.

Mrs. Ben Deeley, wife of the comedian, is recovering from a severe attack of appendicitis in San Francisco.



OLLINE WALLIS.

Accompanist for MAYBELLE FISHER, the American prima donna, who has scored a triumph on the PANTAGES CIRCUIT this season. The act is under the direction of FRED ZOBEIDE.

# THEATRE BUILDING FRENZY COOLING DOWN OF LATE

**Country Overstocked. Few New Houses Reported.  
More Theatres Built in Past Five Years Than  
During Fifty Years Previously**

The theatre building frenzy of the last five years is cooling down. Very few new houses are reported. The promiscuous erection of playhouses, which frightened seasoned showmen, seems to be a thing of the past.

While the frenzy lasted theatres arose in blocks. Those houses are still standing. What will be the fate of the surplus theatres that are dotting the U. S. no one claims the foresight to predict, although many facetiously say that there will be many garages and storage warehouses ere long.

Theatrical managers who viewed the new theatres with growing alarm and sounded a note of warning against over-building now say that during the past five years there have been more houses erected than were built for fifty years previously.

The theatre building frenzy is attributed to the moving picture craze and popularity of cheap vaudeville. Factional fights among legitimate managers also brought a large number of new houses into the field.

"Small time" vaudeville showmen assert that with "pop" vaudeville and pictures showing a profitable return, it is a matter of a short time now that the big legit houses in the same territory, unless bringing their managements a good return through attractions played, will turn over to the smaller vaudeville policy as more productive of earnings, the big house taking its cue from the smaller theatre.

In this way the new "pop" theatre will be wiped out, leaving it on the market, the smaller houses being unable to compete with the theatre of much greater capacity. These will "use up" the neighborhood with big "small time" shows.

For three years after the cheap entertainment policy took hold of the public, very few of the newer theatres or managers did less than break even. A great majority made money. Among these were men to whom the comparatively large return on the investment meant much, and it brought forth almost unlimited capital for building operations. In any number of instances leases were signed before the architect furnished plans.

One undeniable cause of the over-production of theatres is the publicity given for the past few years in the daily papers throughout the country to the "inside" of theatricals. The many differences, with interviews and recriminations, also accounts of profits made, were detailed in the newspapers, exciting the cupidity of the country investor who became a willing theatre builder when these things were dilated upon by a local or shrewd big city promoter.

The belief of the realty owner in the profits of theatrical entertainment reached a point at one time when the real estate man agreed to accept a per-

centage of profits for his rental. In other cases the builder accepted a lease from people of no financial responsibility.

Barring a report here and there of a theatre contemplated or plans filed, there are few houses in course of construction that were not announced some time ago.

## "TANTALIZING TOMMY" OPENING.

Chicago, Aug. 28.

Friday will witness the reopening of the Chicago Opera House with A. H. Woods' "Tantalizing Tommy" as the attraction. The piece is a musical comedy translated from the French, and written by Messrs. Morton, Gault and Ross. Hugo Felix wrote the music; the production was staged by George Marion.

Prominent in the cast are Elizabeth Brice, Dorothy Webb, Peggy Forsythe, John Park, George Anderson, Dallas Welford and Robert Pitkin. The program carries twenty-two musical numbers.

"Tantalizing Tommy" is listed to follow "Within the Law" at the Eltinge theatre, New York.

## REFINING BURLESQUE BOOK.

The Columbia Amusement Co. is reported to have notified Hurtig & Seamon, who manage "The Girls from Happyland" that the book of that show, written by Aaron Hoffman, must be toned down.

The company features Billy Watson (Eastern Wheel). The entertainment has been generally "rapped" for nastiness since opening.

If the piece cannot be deodorized, it is reported Mr. Hoffman will receive an order to supply a new book.

## PRESS SHOW FOR ATTENTION.

Chicago, Aug. 28.

Nellie Revell is at it again. This time Miss Revell, apparently realizing that with several new shows opening the same night "The Bird of Paradise" is likely to be overlooked by the local scribes, is distributing invitations to the press to attend the dress rehearsal of the piece Thursday evening of this week. The cast includes a group of native Hawaiian singers and dancers and has in its regular department Jessie Barriscale, Guy Bates Post, Lewis S. Stone, Frank Sheridan, Robert Harrison, Howard Hickman, John W. Burton.

## SHOW FOR OLYMPIC.

Chicago, Aug. 28.

"The Man Higher Up" has been elected to succeed "Putting It Over" at the Olympic, and will open there Sept. 16.

The piece is a dramatization of a novel written by Henry Russell Miller. Edith Ellis is responsible for the stage arrangement.

The cast, headed by Janet Beecher, will also carry Grace Henderson, Eugene O'Rourke, George Wilson and Alfred Perry.

## "POLISH WEDDING" AFTER "666."

Chicago, Aug. 28.

"The Polish Wedding," another Cohan & Harris show, has been selected to follow the firm's success, "Officer 666," at the Grand Opera House, opening Sunday, Sept. 8. It is a musical farce in two acts by Curt Kraatz, George Okonkowski, Albert Schoenfeld and Jean Gilbert.

The piece recently played its 700th performance at the Thalia, in Berlin.

## CHARLEY FALKE'S WIFE DIES.

Rose Carlton (Mrs. Charles Falke), died last Saturday, after a lingering illness of three years.

## 60-40 IN WASHINGTON.

Washington, Aug. 27.

It was decided late last week by the Empire Circuit that Western Wheel shows playing the Lyceum here will split the gross, 60-40, the travelling attractions taking the large end of the division.

## HEAVY SCENERY COMING IN.

The equipment for "The Whip" and "Op O' My Thumb" is arriving in New York. The first consignment reached here the other day.

Besides the transportation charges (amounting to \$7,500) the size of the scenery, built for the Drury Lane, London, somewhat staggered the Shubert staff.

The plays go in the Manhattan Opera House. That is termed a regular theatre over here, yet some of the scenery will have to be cut down before it can be taken in. Neither can the Shuberts store a part of the equipment in their warehouses.

E. H. Sothorn and Julia Marlowe will first play a season of five weeks at the Manhattan, following the close of the present stock company around Oct. 1. After the co-stars, the English "Op O' My Thumb" will take the stage for Christmas time. The entry of the melodramatic "Whip" will depend upon the success of the pantomime.

The two English productions are American enterprises of the Shuberts, William A. Brady and Comstock & Gest.

## THE "MILESTONES" CASTS.

London, Aug. 21.

The casts of English players for the two Klaw & Erlanger productions of "Milestones," to be presented in New York and Chicago respectively, are made up as follows:

Chicago Co.—Malcolm Cherry, Gwendolen Floyd, Eugenie Vernie, Clayton Greene, Sybil Wash, Cronin Wilson, Cathleen Doyle, Alfred R. Dight, Marie Hassell, Geoffrey Douglas, Una Venning, Douglas Jefferies, Charles Combe, Reginald Walter, William Armstrong.

New York Co.—Leslie Faber, Auriol Lee, Eugenie Vernie, W. Gamble, Gillian Scaife, A. G. Onslow, Gladys Morris, Frederick Lloyd, Edith Barwell, Douglas Imbert, Margaret Macdona, Frank Arundel, William Fazan, Frank Penley, Frank Rorke.

## SHOW TAKEN OFF.

Louisville, Aug. 28.

The Buckingham has no attraction for this week, although the official opening of the Western Burlesque Wheel season.

Geo. Rife and Billy Watson's "Orientals" was due at the house. Last week the show was ordered off the Wheel for repairs, and will not return until next Monday, if the alterations can be made by that time.

Dave Ferguson and Snitz Moore have been asked to join the company.

## SHORT CENSORING TRIP.

Sam A. Scribner and J. Herbert Mack were in Montreal Monday watching the opening of the Gayety theatre in that city. "The Bowery Burlesquers" started off the new spoke in the Columbia Amusement Co.'s wheel.

Before returning to New York (yesterday or to-day) Messrs. Scribner and Mack will have watched the Eastern burlesque shows at Toronto, Buffalo, Rochester and Syracuse, as a kind of advance censoring trip. Both men are members of the Columbia's Censor Committee.



RUTAN'S SONG BIRDS CO.

In their Orkland automobile, Rutan driving, with ELLIS H. ARMSTRONG, MRS. M. J. ARMSTRONG and ELLIS and DOROTHY, the two little hit birds. This is the act that has had such a tremendous success, booked by JACK BSEA.



## WITH THE ROAD AGENTS

Arthur Ward is in advance of "Ready Money" (road company).

Frank Perley will be back with Gordon & North's "Girls of the Gay White Way."

James F. Donelson is doing the advance work for the Al. G. Fields' minstrels.

Victor Von Kraly has been engaged to manage the new tour of Billie Burke.

Jack Reddick has been assigned the advance for "The City" which the Shuberts are sending out.

Charles Riggs, a former Chicagoan, has gone ahead of the coast company of "Madame Sherry."

William Norton will be ahead and Frank Lea back with "Tillie's Nightmare," which opens next week.

Charles Strakosch has gone to Chicago to manage A. H. Wood's road show of "Within the Law."

Mike Shannon is ahead of Counihan & Shannon's "Queens of the Folies Bergere." Jim Sullivan is managing the troupe.

Sam McMillan, who was ahead of Jan Kubelik, is back on Broadway and is holding down a copy desk on the Evening Telegram.

Norman H. Butler will manage the Joe Weber company of "Alma, Where Do You Live?" Harry Pennypacker will be the man ahead.

William Molitor, formerly connected with the Frazee & Lederer attractions, has signed with John Cort and will manage the coast tour of "The Rose of Panama."

George A. Florida, who has been managing Young's Ocean Pier, Atlantic City, goes out ahead of A. H. Wood's "The Common Law," which is due for a trip to the coast.

A. C. Howser, who of late has been writing for the Chicago Examiner, has left scribbling to do the press work for the new Cecil Lean-Florence Holbrook play, "The Military Girl."

John Coutts has given up the road show promotion for the time being and has signed with the Aborns to manage their "Bohemian Girl," company. A Mr. Richards will be ahead of the show.

Will Page has been loaned by the Charles B. Dillingham office to Jos. M. Gaites, and has been assigned the advance duties for the Fritz Scheff show which opens Sept. 16 at Atlantic City.

A. G. Delamater will have two agents

with each of his new "Freckles" companies. With the eastern company which opened Aug. 22, are Harry Bradsbury and Harry Swank. With the central company are C. R. Williams and W. H. Edwards. Delamater has C. F. Callahan agenting "Beverly," now out, with L. J. Slavin as manager.

Gus Hill had a little tilt with one of his "Mutt and Jeff" agents over salary one day last week. The difference was only a few dollars. Hill finally ended the controversy by saying he would pay all sleepers. This the advance man agreed to, calculating he would use three or four nights weekly travelling. The next day he received the route of the one-nighter—not a sleeper jump on it, all trolley car rides.

The Mittenhal Bros. have among their managers and agents: "The Confession" (Coast Co.), John G. Pear-sall, manager; Harry Bastick, ahead, "The Confession" (eastern), Jim Sutherland, manager; John Dunn, in advance (show opening Sept. 9 at Cleveland); "Naughty Marietta," Albert Doris, ahead (company opening within another week); "The Prosecutor," Frank Rhodes, manager; Al. Brandt, in advance (starts at Philadelphia, Labor Day).

Cohan & Harris have commissioned agents as follows: George Francis Baird, ahead "The Red Widow," Alexander Yokel, "The Polish Wedding," Frank Matthews, "Officer 666" (western); Frank DuCoin, "Officer 666" (southern); Caldwell B. Caldwell, "Officer 666" (eastern); Fred Mason, "Officer 666" (middle west); William Elliott, "The Fortune Hunter," Howard Gale, "Get Rich Quick Wallingford" (No. 1); Fred Grant, "Wallingford" (No. 2).

### "MUTT AND JEFF" GOING?

"Mutt" and "Jeff" are going out of all shows excepting those played by Gus Hill under the title, according to Mr. Hill, who has consulted his attorney.

The first house to stop the impersonation Hill claims sole stage rights for was the Winter Garden, where Moon and Morris, the foreign dancers, dropped their cartoon make-ups worn for one number, and from last Friday night disguised themselves by other means.

"The Whirl of Mirth," a Whallen & Martell Western Burlesque Wheel show, also employs the characters of "Mutt" and "Jeff" for a more extended period. Harry Martell is reported as having had his position passed upon by his attorneys in reference to the two characters.

Thos. V. Morrison will play the heavy role with "The Trail of the Lonesome Pine" which opens at Salem, Labor Day.

## WITH THE PRESS AGENTS

Amongst the worthy bits of press agency during the week was how Freddie Shader got into the limelight with his Olympic Night at the Globe for Werba & Luescher. Not only did all the papers give it much prominence, but it showed immediate results, for the house played to six hundred dollars more than has been the general thing lately.

Someone planted a good one in the story recently told of Betty Martin going into vaudeville and taking as her partner George B. Whitfield, who was touted as having spent varying amounts from thousands to billions during the past year, but is now broke. Betty Martin's claim to fame was her connection with "Queen of the Moulin Rouge" which played at the Circle some two years ago. All the papers gave the story front page prominence. One paper thought the "Moulin Rouge" show was still running.

Charles Maynard, who staged "The Merry Countess" here, returned to England last week.

Theo. Bendix, the composer, will appear at the Union Square, New York, next week in a musical number.

"The Mocking Bird" and "A Beauty Spot" are among the new Reginald De Koven operas slated for production this season.

Though Donald Brian is to appear in a new musical comedy, he will be seen at the beginning of the season in his old role in "The Siren" with Julia Sanderson.

"The Lilac Domino" and "The Cabaret Girl," both controlled by J. W. Stern & Co. in conjunction with Andreas Dippel, will be brought out by A. H. Woods after election.

Daly's theatre opens Sept. 7 with Lewis Waller in "Discovering America." With Waller will be Madge Titherage, Miriam Clements, Susette Cotta, Henry Carville and Reginald Dane.

O. L. Hall is dramatic critic of the Chicago Journal. His wife, Frieda Hall, is now in New York negotiating with various managers relative to the producing of some of her vaudeville sketches.

Charles W. Meakin leaves New York next week for Salt Lake City, where he expects to open a modern School of Allied Arts in his home town. Mrs. Meakin (nee Ruth Eldredge), well known in stock, accompanies her husband.

A. H. Woods announces the pictures of "The Miracle" will be displayed at the Metropolitan Opera House late in October. "The Lady in Red," a musical comedy from the German, will be produced by Woods in Baltimore some time in October. "The Widow Wine" will be one of Woods' new attractions, first showing at Syracuse in January. "Adam and Eve," a new farce, and "For Sale," a new play by Elmer Harris, are on the Woods' books for production. "Potash and Pearlmuter" will first be seen around Thanksgiving Day.

"The Woman Hater's Club," with Sallie Fisher, Walter Lawrence, Dolly Castles, Joseph Santley, Leslie Kenyon and John Donahue, will have its premiere at the Court Square theatre, Springfield, Mass., Sept. 12. The ten greatest women haters of antediluvian and modern times have been compiled for by Jake Rosenthal for advance "dope" along the route. Jake knows 'em all, for he has on the list Brigham Young, Ferdinand Pinney Earl and Nat Goodwin. Perhaps Mr. Rosenthal omitted Walter Rosenberg through Walter being merely a local celebrity in New York, Long Branch and Asbury.

The principals of Cohan & Harris' "The Polish Wedding" are Will and Burrows, Louis Casavant, Jack J. Horwitz, Armand Kalisz, Lincoln Plummer, John Reinhard, Frank Andrews, R. M. Dolliver, Ezra C. Walck, Dora

Rogers, Maurice Case, George Tobin, Valli Valli, Winona Winter, Carrie Graham, Louise Aichele, Marie Gerard, Ann Pennington, Kitty De Vere, Anne Eggleston, Josie M. Sullivan, Georgiana Wilson, Billie Hunter, Genevieve Tobin, Mme. Mathilde Cottrelli. The show replaces "Officer 666" at the Grand Opera House, Chicago, opening there Sept. 8. It will first appear at Syracuse, Aug. 31, playing the following week at the Detroit Opera House.

In an announcement sent out by Frederic McKay, who returned from Europe last Saturday, Mr. McKay says he has arranged for the debut in America of Mado Minty, the French dancer, who has been the most talked about theatrical person in Paris this summer. Minty is to appear in a revue over here, says Mr. McKay. She may also appear in vaudeville. "The Piker" is the title of a drama written by Augustin McHugh which Mr. McKay has secured. Emmy Wehlen, now abroad, will return during the season to appear in a musical comedy Mr. McKay has ordered, called "The Queen's Conquest." The reopening of "The Wall Street Girl" will be delayed until Sept. 20, owing to the illness of Blanch Ring. The show starts on that date at Atlantic City.

### GOING AFTER THE WOMEN.

Paterson, Aug. 28.

The two burlesque houses, Orpheum (Western Wheel) and Empire (Eastern Wheel) are making a very strong bid for the women patronage.

The Orpheum (the new Billy Watson house) made the first move by reducing the prices for women to ten cents at matinees and twenty-five cents at night. The Eastern house followed, with the result both theatres are being rather freely patronized by the fair sex.

Prices in both houses run up to seventy-five cents for men.

### COAST LYCEUM ENGAGEMENTS.

Los Angeles, Aug. 28.

The Egan Lyceum Bureau, of this city, announces the engagement of the following artists for the coming season: Ben Greet Players in Snake-spearean repertoire; Fanny Bloomfield Zeisler, pianiste; Caroline White, soprano; Edmund Warnery, French tenor; Katherine Ridgeway Concert Company; Strollers Quartet, Franklin Gray Concert Company, Strickland Gillilan, humorist; Ralph Bingham, entertainer; J. W. Bengough, cartoonist; John B. Ratto, impersonator; William Greenleaf, humorist; Thomas Taylor Drill, basso-cantante; Florence Wallace, soprano; Brahm van den Borg, pianist; Maynard Lee Daggy, lecturer, and Ignace Haroldi, violinist.

In addition to these activities there will also be limited Coast tours of the Egan Woodland Players in "As You Like It" and "Midsummer Night's Dream," and the Egan Irish Players in "The Hour Glass," "A Pot of Broth" and "Riders to the Sea."

Manager Frank Egan has arranged for the erection of a playhouse and office building on Figueroa street, this city, for the accommodation of his school of acting. The seating capacity is to be 450. The auditorium will be used for productions by the Egan students unless, perchance, it is rented by the projectors of the proposed Little Theatre enterprise.

The Banjophiends have had their personnel of six people cut down to the present membership, four, by Chas. Crossman, manager of the musical act.

## CHICAGO'S REGULAR SEASON RINGS IN SOME NEW SHOWS

**"Tantalizing Tommy," "Polish Wedding," "The New Sin," "The Girl At The Gate" and the "Man Higher Up" to Have Windy City Premieres**

Chicago, Aug. 28.

The theatres of Chicago are getting in line for the resumption of the regular legitimate season, the last week of this month ushering in some new attractions, which will be followed by many others next month.

"Tantalizing Tommy," A. H. Woods' new show, opens the season at the Chicago Opera House Aug. 30. "The Garden of Allah," Lieblers' New York production, starts at the Auditorium Aug. 31.

"The Girl at the Gate" will be Harry Askin's opening attraction at the La-Salle, Sept. 1. "The Bird of Paradise" will have its first showing at the Garrick, opening that house's season Sept. 1.

"Oliver Twist," the Lieblers' revival (with Nat Goodwin replaced by Wilton Lackaye), opens at the Illinois Sept. 1. The same day "The Whirl of Society," Shuberts' Winter Garden show, starts at the Lyric.

Cohan & Harris' newest production, "A Polish Wedding," is scheduled to start the Grand's season Sept. 8.

"The Trail of the Lonesome Pine," with Charlotte Walker, will make its Chicago debut at McVicker's, also on the 8th.

Ziegfeld's "A Winsome Widow" company is heralded as the season's opener at the Colonial Sept. 9.

"The Man Higher Up," which Jos. M. Gaites is preparing for production, will have its Chicago premiere Sept. 15, at the Olympic.

"The New Sin" has been announced as the season's starter at Power's, Sept. 16.

"Kismet," with Otis Skinner, from the Knickerbocker, New York, makes its bid for local favor at the Illinois, Sept. 20.

### REORGANIZING ALCAZAR CO.

San Francisco, Aug. 28.

General reorganization is to be effected at the Alcazar for the regular stock season, which begins immediately at the close of the present starring engagement of Laurette Taylor.

Patrons of the O'Farrell street playhouse will see few of the old familiar faces across the footlights. Louis Ben-nison, A. Burt Wesner, Adele Belgarde and one or two others will be the representatives of the old guard, but the next two weeks will see the departure of a number of players who have long been favorites.

Viola Leach and Charles Gunn ended their engagements last week. Gunn left for New York. Charles Ruggles leaves Sept. 1 for New York, also, where it is understood he will have a part in "The Fox," planned for early fall production.

Beth Taylor, who succeeded Bessie Barriscale as ingenue, will leave immediately for Sacramento, where she will play leads with Ed Redmond's

stock company, opening at the Grand. Leslie Virden also leaves the Alcazar for the Redmond company.

Manager George Davis, now in New York, will sign up practically a new company.

Fred Butler is a fixture at the Alcazar as stage director.

### TREMONT, REGULAR HOUSE.

Little Emma Bunting and her players will open at the Tremont, 177th street and Webster avenue, Bronx, for a winter stock season Aug. 31. The house has been leased for five years by a New York manager.

Miss Bunting will bring the same company to New York she had on her southern tours. The opening bill will be "Tess of The Storm Country."

Jake Wells is bringing Miss Bunting to New York and will see that she gets the proper public recognition. It will be the first time the Rupert Hughes' dramatization of "Tess of the Storm Country" has been given in New York.

The Tremont will offer "pop" vaudeville Sundays during the winter, this form of entertainment also being under the direction of Wells.

### BUILDING ON THE COAST.

Los Angeles, Aug. 28.

The Bell Opera House, a new theatre for "pop" vaudeville and traveling combinations, will be thrown open to the public at Madera, Cal., Sept. 8, with Bert Levey vaudeville as the initial attraction. James H. Jackson is proprietor and manager of the Bell.

The vaudeville will split with either Stockton or Fresno. 1,100 is the seating capacity.

A new theatre is shortly to be erected on the present site of the Plaza Airdome, at Fresno, Cal., by Messrs. Bottom, Dow, Wilson and Benham, local capitalists with an abundance of resources. The house is to cost approximately \$150,000. The seating capacity is to be 1,550. It is expected to be ready for occupancy by Jan. 1, and will be opened with Bert Levey vaudeville.

### OBITUARY

Charles W. Williams died at his home in Richmond Hill, Long Island, Aug. 21. Mr. Williams was a well known ventriloquist. Because of ill health for several years, he has not been able to appear. The deceased leaves a widow (Hilda Hawthorne-Williams), the ventriloquist.

Henry Hunt, father of Jay and Phil Hunt, died in New York City, Aug. 21.

Arthur Bent, brother of Marion Bent (Mrs. Pat Rooney), died in Chicago Sunday. His body was brought to New York for cremation.

## STOCK

### CLEANS UP \$25,000.

Syracuse, Aug. 28.

Stock at the Weiting will close for the season Sept. 7. The Ralph Kellard Stock Co. has occupied the boards at the house since Feb. 26, losing two dates only through the appearance of Weber & Fields Jubilee Co. and Al G. Fields' Minstrels, breaking in for one night each.

The Kellard Co. has broken all stock records for stock in Syracuse. It is estimated the clean up will be more than \$25,000.

### IRENE TIMMONS RETURNS.

Cecil Owen, stage director of the Prospect theatre, is taking his first vacation in over a year, and has gone to Long Branch to spend three weeks.

The regular season opens at the Prospect Sept. 2, with a production of "Mother." Irene Timmons, leading woman, now on a summer vacation, will resume her old roles next week.

### NO MONEY IN NEW HAVEN.

Though S. Z. Poli did not make any money with his new stock company at New Haven, it is announced that he will continue stock there next summer.

When the New Haven house was opened Poli sent in quite an expensive company, but later found it expedient to put in lower salaried people.

Stock has had an uneventful existence in New Haven for years, but Poli seems determined to put it over despite that he had to dig down in his jeans to keep the N. H. company floating.

### FANCY-PRICED COMPANY.

Jersey City, Aug. 28.

The fancy-priced stock company which opens at the Orpheum here next Monday night will offer "The Liars."

Wright Huntington was unable to accept the stage directorship; Albert Lang will come instead.

Ainsworth Arnold is the last acquisition. He will play second parts.

### GLASER SELECTING PEOPLE.

Vaughan Glaser was in New York this week organizing a stock company which he will place at the new theatre on Euclid avenue, Cleveland.

Ellis McLellan, of the W. H. Gregory office, did the choosing. Bertha Mann, with the Ottawa stock all summer, will play leads with the Glaser company, which opens Sept. 16.

### ST. JAMES CO. STARTING.

Boston, Aug. 28.

The new stock company which will open the new St. James theatre next Friday night will open with "The New York Idea."

In the company will be Kate Grey and Robert T. Haines, leads; Ethel Gray Taylor, juvenile leads; Dudley Hall, juvenile, and Theodore Friebus, former leading man, Academy of Music, New York, and a former Boston favorite, who will play the heavies.

### TWO STOCK ACTORS DIE.

Terre Haute, Aug. 28.

Claude Bessant, a stock actor, 43 years old, died here Aug. 22, following an operation for appendicitis.

Floyd V. Stansil, also a stock actor, age 37, died Aug. 23, at the home of his sister here.

### MAY TAKE THE GARDEN.

The last house Corse Payton leased is thought to be the Garden theatre, Madison Square, but just what he would do with stock down there is more than anyone knows. While this goes for Corse yet that manager says he is the boy to make live ones out of dead theatres. If Payton takes the house he intends to call it "The Garden No One Loves."

### DE VONDE NOW DIRECTOR.

Chester DeVonde has succeeded Joseph Bryon Totten as director Manhattan Opera House.

Manhattan stock will close the latter part of September.

### WAGNER REPLACES KENNEDY.

Hartford Conn., Aug. 28.

There have been several changes in the Poli stock. W. Frederick Wagner opened Monday in "Father And The Boys," replacing John J. Kennedy.

Bridgeport, Aug. 28.

A. S. Byron, comedian, with the Poli stock here, suddenly severed his connection Saturday night.

### ONE STOCK CLOSING.

Washington, Aug. 28.

The Columbia theatre closes its stock season Sept. 9.

Fred Berger, who has run stock at the house during the summer months for years past, is pleased with results this summer, in face of the opposition at Chase's with the Poli Players.

### MISS VON LUKE'S AUTO.

Edna Von Luke won the automobile presented by Corse Payton to the most popular leading woman appearing in stock at the West End Theatre this summer.

### PERMANENT IN LAWRENCE.

Lawrence, Mass., Aug. 28.

The Opera House opened when Malley & Denison, who have been running stock in Troy and Schenectady, installed a permanent stock company headed by Claudia Lucas and Arthur Behrens. The opening bill was "Alias Jimmy Valentine."

Elsie Jane Wilson and Rupert Julian have been engaged for Robert Campbell's production of "A Fool There Was." The piece will take to the road shortly.

Richy McAllister has been engaged to play Mr. Dingbat in the new Leffler & Bratton cartoon play, "The Dingbats" which will get its start around election time.

# BILLS NEXT WEEK (September 2)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C" Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew's" & "Marcus Loew Circuit"—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodgkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Fox." Ed. F. Kelsey (William Fox Circuit) (New York)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago).

## New York

ALHAMBRA (ubo)  
Stella Mayhew and  
Billie Taylor  
Eddie Foy & Family  
Valerie Berkere Co  
W S Dickinson  
Bert Melrose  
Nevins & Gordon  
Richardson Troupe  
Gordon Highlanders  
Lynch & Zeller

BRONX (ubo)  
Carrie DeMar  
Scott & Kenne  
Felix & Calne  
Bert Fitzgerald  
3 Yocarrays

Hanlon Bros  
Solis Bros  
McDevitt, Lucy & K  
Marcus & Gartelle

FIFTH AVE (ubo)  
Maud Hall Macy Co  
Winor McCay  
Hoey & Lee  
Marvline

Jukling Mowatts  
Halliday & Carlin  
Mabel Berra  
Hastings & Wilson

Galloway Kaufman Co  
UNION SQ (ubo)  
Tempest & Sunshine  
Theo Hendix Players  
Chas H O'Donnell Co

Marshall Montgomery  
Rooney & Bent  
Bixley & Lerner  
Barnes & Robinson  
Bob & Trio

LaToy Bros  
HAMMERSTEIN'S  
(ubo)  
Emma Carus  
"Spirit Paintings"

"Kabaret Kids"  
Chan Ahearn Co  
Hirschfeld  
Willie Weston

Perry & White  
Novelty Dancing &  
Creator's Band  
Rehlander Piza  
Deimar & Dymar

Jack & Foris  
AMERICAN (loew)  
Lawton  
Victorine & Zolar

Barnes & Barron  
Bernhardt Pictures  
Sulegal & Dunn  
Gertrude Forbes Co

Four McNallys  
(Two to fill)  
2nd half  
Babe Smith

Howard & Linder  
Shrode & Chappelle  
Bernhardt Pictures  
Kubelick

Gerard & Gardner  
Mort Fox  
(Three to fill)  
LINCOLN (loew)

Dancing Kennedys  
Herman Seitz  
Bessie LeCount  
Beatrice Morgan Co

Hyde & Williams  
Willie Hale  
2d half  
Joe Kelsey

Moore & Young  
McCree's Players  
Spiegel & Dunn  
(Two to fill)

DELANCEY (loew)  
Honz Fong  
Walter Daniels Co  
Edgar Foreman Co

Murray Bennett  
"Night in Park"  
Ezler & Webb  
Alice DeGarno

(One to fill)  
2d half  
Belle Dixon

Shennery Sisters  
Major & Roy  
Geo Hall  
"Night in Park"

Dow & Dow  
(Two to fill)  
YORKVILLE (loew)  
Vanity

Deeley & Butler  
Geo Dixon  
"Futurity Winner"  
Maurice Adler

(One to fill)  
2d half  
Teddy Dupont

Whittle  
"Futurity Winner"  
Barnes & Barron  
Cadieux

(One to fill)  
SEVENTH (loew)  
Danny Simmons  
Marreno & Woods

Bettina Bruce Co  
Moore & Young

## Albini

(One to fill)  
2d half  
Healy Sisters  
Herman Seltz  
Albini  
Honz Fong

(Two to fill)  
NATIONAL (loew)  
Healy Sisters  
Howard & Linder

Kubelick  
Whittle  
Cummings & Gladding

Major & Roy  
(One to fill)  
2d half  
Lawton

Hilda Glyder  
Deeley & Butler  
Beatrice Morgan Co  
Murray Bennett

Alice DeGarno  
(One to fill)  
Greeley (loew)  
Kelt & DeMont

Aurima  
Geo Hall  
McCree's Players

Morrissey & Hanlon  
Willie Lacey  
(Two to fill)  
2d half

Chalk Tracey  
Victorine & Zolar  
Cummings & Gladding

Bettina Bruce Co  
Danny Simmons  
Willie Hale

(Two to fill)  
PLAZA (loew)  
Hilda Glyder

(Four to fill)  
2d half  
DeAlma & Mar

Great Zarrell  
(Three to fill)  
GRAND (loew)

Larry Kane  
Harry Antrim  
(Four to fill)  
2d half

Anna Bernard  
Healy & Adams  
Robert Andry  
(Three to fill)

Brighton Beach,  
N. Y.  
HENDERSON'S (ubo)

Karl Greis  
Daly & O'Brien  
Howard & Lawrence

Joe Whitehead  
"Island of Love"  
Grant & Jones

Chip & Marble  
Hawthorne & Burt  
Darling Darts

NEW BRIGHTON  
(ubo)  
McWatters & Tyson

Oliver Briscoe  
Chas Leonard Fletcher  
Emmie Francis &  
Arabe

Delmore & Lee  
(Three to fill)  
Rockaway Beach

MORRISON'S (ubo)  
Lydia Barry  
Felix & Barry Girls

Golden Troupe  
Melnette Twins  
Wilfred Clarke Co

Avon Comedy 4  
Van Hoven  
Mile Martha Co

Brooklyn  
ORPHEUM (ubo)  
Virginia Harned Co

Bessie Wynn  
Rice & Cohen  
Jack Haggard

Big City Four  
Tehow's Cats  
Burns & Fulton

M Remington & Picks  
Olmsted Trio  
"BUSHWICK (ubo)

"Dance Floor"  
Hermione Rhone Co  
Cross & Josephine

Chas F Semon  
Donovan & McDonald  
Robbie Gordone

Max's Circus  
Bert & Roy  
FULTON (loew)

Shepperly Sisters  
Healy & Adams  
White's Bugs

Edwin Keogh Co  
Brady & Mahoney  
Golden 2d half

Geo Dixon  
Aurima  
Fryer & Webb

Edgar Foreman Co  
Morrisey & Hanlon  
Four McNallys

## LIBERTY (loew)

El Cleve  
Dow & Dow  
(Three to fill)  
2d half  
Low Brice

"Gent With Jimmy"  
Geo Leonard  
Bert & Lottie Walton

(One to fill)  
COLUMBIA (loew)  
Bert & Lottie Walton

Joe Deming Co  
Josie Flynn  
(Two to fill)  
2d half

El Cleve  
Brady & Mahoney  
(Four to fill)

SHUBERT (loew)  
Babe Smith  
Chalk Saunders

Joe Kelsey  
"Fun in Cabaret"  
Mary Keogh

(Two to fill)  
2d half  
Mile Vanity

Josie Flynn  
Walter Daniels Co  
Kelt & DeMont

"Fun in Cabaret"  
Will Lacey  
(One to fill)

BIJOU (loew)  
Anna Bernard  
Shrode & Chappelle

Gerard & Gardner  
Mort Fox  
Cadieux

(Two to fill)  
2d half  
Hyde & Williams

White's Bugs  
Mary Keogh  
Gertrude Forbes

Maurice Adler  
Golden Trio  
JONES (loew)

"Gent with Jimmy"  
Great Zarrell  
(One to fill)  
2d half

Leo Beers  
Joe Deming Co  
(One to fill)

Atlantic City  
SAVOY (ubo)  
Edna Goodrich Co

6 American Dancers  
Bert Levy  
Morrin & Allen

Brenner & Rathig  
Swain-Osterman 3  
Clare Inre

Gene Muller 3  
Billings, Mont.  
ACME (ac)

(Sep 4-5)  
Jing & Long  
Weston & Leon

Walter H. Brown  
Barney Gilmore  
Arabe

"The Waltz Dream"  
KETH'S (ubo)  
Simon Osterman Co

Olga Petrova  
Harry Lambert  
Newbold & Gilbhen

Correll & Gillette  
Feld Sisters  
(Two to fill)

CHALK TRACEY (loew)  
Chalk Tracey  
Belle Dixon

Loretta  
Stantons  
Rice Duffett Co

Merry Youngsters  
Twining Girls  
(One to fill)

2d half  
Maynard  
Rice Duffett Co

Diving Girls  
Merry Youngsters  
Lenny Bros

(Three to fill)  
Brooklyn, Wm.  
CITY (loew)

Al Herman  
Browning & Lewis  
heo

2d half  
Thelma Parker  
Frankford  
Theo

ACADEMY (loew)  
Grace King  
Lator & Meek

Kyma Farnin  
Lator & Drake  
Thelma  
Wm. & Morris

Raymond  
Marlin & Maximilian  
Florence Brown  
Karlton & Kildord

## FAMILY (loew)

Silent Mori  
Clout & Hoffman  
Robert & William  
Grisoli Trio

Three Gerts  
(One to fill)  
Butte, Mont.  
EMPRESS (ac)

Nues & Elrod  
Bohemian Quartet  
Robt Hildreth Co

Klaas & Bernie  
Verona Troupe  
Calgary, Can.  
SHERMAN GRAND

(orph)  
(Opening house, with  
Orpheum shows. Plays  
bill weekly intact from  
Orpheum, Winnipeg,

week previous, open-  
ing at Calgary Thurs-  
day, playing Orpheum,  
Edmonton, first half  
following week, thence  
proceeding to Spokane,

losing three days each  
week. One week for-  
merly lost through  
jump from Winnipeg  
to Spokane.)

(Sept. 5-7)  
Jack Wilson Trio  
Franklin Ardell Co

Quive & McCarthy  
Gautier's Toy Shop  
Mary Elizabeth

Ben Lewin  
Ryan Bros  
EMPIRE (p)

(opens Thurs mat)  
Schepps's Circus  
American Beauties

Mabel Johnston  
Cal Stewart  
Espe & Roth

Cedar Rapids  
MAJESTIC (wra)  
(open Sun mat)

Great Leon Co  
Edmond Hayes Co  
Thos Q Seabrook

Davis & Walker  
Marcon Bros  
The Sidons

2d half  
Four Victors  
Emil Hoch Co

Keith & Law  
Guerrero & Carmen  
Yager & O'Brien

Hick McCoy  
Chicago  
MAJESTIC (orph)

Digby Bell Co  
Kirksmith Sisters  
Chris Richards

Hunt & Simpson  
3 Leightons  
Stuart Barnes

Carroll & Fields  
Bert Wheeler Co  
Keno Welsh & Melrose

PALACE (orph)  
Princesses Rajah  
Adrienne Auzarde Co

(1st vaudeville appear-  
ance)  
"California"  
Cabaret Trio

Work & Play  
McMann Diamond &  
Clemens

Jarrow  
Reed Bros  
(One to fill)

EMPRESS (ac)  
(open Sun mat)  
Martineau & Doll

Dale & Boyle  
Hyman Adler Co  
Grace Leonard

Spadoni  
Cincinnati  
EMPRESS (w)

(Open Sun Mat)  
Theo Carly's Dogs  
Eli Dawson

"Room No. 44"  
Wiri's 4 Harmonists  
3 Stanleys

Covington, Ky.  
COLONIAL (hod)  
(Open Sun Mat)

Currie & Earle  
McIntin & Deeperado  
Jack Birchland

Ed Amer  
2d half  
De Rosa's Gate

May Bushell Co  
Terese Miller  
Billy H. Jones

Davenport, Ia.  
AMERICAN (m)  
Musical Avoltes

"Night in Edelweiss"

Mabel Johnston  
Thlessen's Dogs  
Sl Jenks  
Denver  
ORPHEUM

Mountain Ash Choir  
May Tully Co  
Omner Sisters  
Bobbe & Dale

Kelley & Laferty  
Harry Atkinson  
Honors & Le Prince

EMPRESS (ac)  
(Open Sun Mat)  
Krage Trio

I & B Smith  
Dinehart & Heritage  
Herbert Brooks

John T. Murray  
Harry Haywood Co  
Des Moines  
ORPHEUM

(Open Sun Mat)  
Salmo  
Nonette  
Wilson Bros

"Concealed Bed"  
Delmore & Light  
Paulhan Team

Dare Bros  
Detroit  
TEMPLE (ubo)

Rock & Fulton  
Schlet's Manikins  
Linton & Lawrence

Coombs & Aldwell  
Lou Anger  
Karl Emmy's Pets

Richard Wally  
The Grazers  
Duluth  
ORPHEUM

(Open Sun Mat)  
Amelia Bingham Co  
Frank Morrell

Weston Bentley Co  
Edna Luby  
Muriel & Francis

Asard Bros  
Flying Russells  
Edmonton, Can.  
ORPHEUM

(Same bill as at Sher-  
man-Grand, Calgary,  
this issue)

Sept. 9-11  
Fall River, Mass.  
ACADEMY (loew)

Lantry Bros  
Krazy Kids  
(Two to fill)  
2d half

Stantons  
Loretta  
Krazy Kids

(One to fill)  
Et. Wayne, Ind.  
TEMPLE (wva)

Cabaret Show  
Bell Boy Trio  
Roach & McCurdy

Bernard & Harrington  
Taneau & Claxton  
Tom Gillen

Grand Rapids  
RAMONA PK (orph)  
Musical Cutties

Lora  
Mr & Mrs Connolly  
Nevins & Erwood

Jack Birchland  
Ed Ames  
New Rochelle, N. Y.  
LOEW'S (loew)

Leo Beers  
Geo Leonard Co  
Harry Leonard Co

2d half  
Joe Clark  
Marreno & Woods

Edwin Keogh Co  
Oakland, Cal.  
ORPHEUM

(Open Sun Mat)  
W. C. Fies  
Mrs Gene Hughes Co

Chas Case  
Sydney Ayers Co  
Carl McCullough

Van Bros.  
The Kemps  
Bradshaw Bros.

(Open Sun Mat)  
Summertime Girls  
Henry Hardgrave Co.

Irwin & Hersog  
Calis Bros  
Rose & Ellis

Omaha  
ORPHEUM  
(Open Sun Mat)

"Dinkelspiel's Xmas"  
Watson's Farmyard  
Stein Hume & T

Ward Bros  
Omaha Trio (1st Am-  
erican appearance)

Lockhardt & Liddy  
Philadelphia  
KITH'S (ubo)

"More Signed Against"  
Linden Beach  
Dooley & Sayles

Metropolitan Minstrels  
Three Josettis  
Apollo Trio

Boyle & Brazil  
Hathaway's Monkeys  
WILLIAM PENN

(ubo)  
"La Somnambule"  
Baby Helen

Bernivict Bros.  
Five Bragdon  
(One to fill)

"Models of Paris"

PANTAGES  
(Open Sun. Mat)  
Merry Youngsters  
Four Casters

Nadje  
Matthews & Mack  
Zenith

Louisville  
FONTAINE PK (orph)  
O'Brien Havel Co

Harry Breen  
Elmagariner  
Bell & Caron

Pop & Jane  
Memphis  
ORPHEUM

"Everywife"  
Gracie Emmett Co  
Carl Demarest

Bown & Grant  
Edwin George  
Lavine-Cimaron 3

EAST END PK (orph)  
(Open Sun. Mat)  
Brindamour

Posing Models  
Kelly & Pollock  
Kenny & Platt

Wallace Golom  
Milwaukee  
MAJESTIC (orph)

Florentine Singers  
Pony Ballet  
Sumiko

S M Kent Co  
Haydn  
Ray L Royce

Jarvis & Harrison  
Nip & Tuck  
EMPRESS (sc)

Geo Gardner  
Vary & Avery  
Challoner Co

Beaux & Belles  
3 Spa Bros  
Minneapolis  
ORPHEUM

(Open Sun. Mat)  
Elliott Saravos  
Velle Nichols

Great Lester  
McConnell & Simpson  
Lewis & Dody

Aitkin Whitman 3  
Two Alfreds  
UNIQUE (sc)

(Open Sun. Mat)  
Marselles  
Fred Morton

"Fun Barber Shop"  
McGinnis Bros  
Prince Floro

2d half  
Montreal, Can.  
FRANCAIS (loew)

Kashima  
Perry & Elliott  
Great Tallman

Griffs & Doris  
James J. Duffy  
Conroy & La Diva

Newport, Ky.  
TEMPLE (hod)  
E J Moore

(Open Sun. Mat)  
De Rosa's Cats  
May Bushell Co

Terese Miller  
Billy H Jones  
Currie & Earle

Mazlin & Desperado  
Jack Birchland  
Ed Ames



# NEWS OF THE CABARETS

**Billy Tracy**, the song composer, has started business for himself.

"**Babe**" **Fay**, of the Cafe Revue, is at the Green Turtle (44th street).

**The Romano Rathskeller**, Hoboken, will have its season's opening Sept. 2.

**Mova Williams** and **Marc Wynne** are at the Ocean Inn, Sheepshead Bay.

**Harry Tanner** and **Charles Potter** are at Deal Inn, Deal Beach, New Jersey.

**The Oxford** (125th street) has fallen in line with good entertaining the last few weeks.

**Jimmy Flynn**, at the Eldorado, will leave next week for Atlanta, to open at the Alamo.

**Marion Stillman**, the little brunet, is making quite a hit for herself at the College Inn (125th street).

**Billy Walsh**, the "funideau," still tells his hot stuff to the diners at Perry's, Coney Island.

After four months, **Jack Evans** has resumed partnership with **Ada Hoffman**. They are at Far Rockaway.

**Billy Best**, former partner of **Leo Friedman** (now with **Ted Snyder**), is at the College Inn, Coney Island.

**Harold Norman**, pianist, connected with **Ted Snyder's** professional department, will start with the **Remick** music house next week.

**Happy Benor** and **George Mason** will soon return from the **Osborn House**, Sheepshead Bay, to entertain at the **Times Square Cafe**.

**Al Myer**, the ivory tickler, who plays the piano with the left hand and bells with the right, formerly at **Voll's Alhambra Garden**, is pianist for **Harry Von Tilzer**.

**Al Tint**, the 'Frisco cabaret entertainer, is at the **Casino**, Ocean Park, Los Angeles. **Al** says he will not return to 'Frisco on account of the police taking pictures of the cabaret entertainers and registering them.

Atlantic City, Aug. 28.

This week saw a great change in the **Dunlop Cafe** entertainment. The orchestra was dispensed with and a straight Cabaret show installed. The show now runs **Five Musical Lunds**, **Neil McKinley**, **Hilda Glyden**, **Holmes** and **Really**, **Elsa Middleton**, **Mlle. Georgette** and **Prof. McVeigh**.

A big or a long or a varied Cabaret might be said to be the real thing on Broadway just now. Anyway, **Shanley's** at 43d street is doing the restaurant business of the summer with a program of seven or eight acts. One of the turns has proven a big attraction

at **Shanley's**. It is **Sheehan**, **Adams** and **Schoaff**, a three-act, all boys. They have been in the Cabaret about twenty weeks now, consecutively.

**The Coney Island Cabarets** are being held to very close lines by the reform movement underway around New York. Since the visit of the State Excise Inspector, no restaurant or cabaret on the island is keeping the bar open after 1 A. M., during the week and midnight Saturday. Even "soft" drinks cannot be had. Last Saturday night three cabaret owners were arrested for selling liquor after twelve. Coney Island is almost "dry" nowadays, after hours.

San Francisco, Aug. 28.

Cafe entertainers of the better class are indignant over the action of the police here in compelling them to be photographed and numbered at headquarters, so that they can be readily followed. The exact cause of the order is not known, but it is thought the piano players and singers in the red-light districts are directly responsible, several having lately gotten mixed up in nasty affairs. The police, in going after the worst, did not overlook the best. All the entertainers have been treated alike.

Philadelphia, Aug. 28.

**Eddie Cooke** is running "Special Nights" at his **Cafe Cabaret**. Last week it was "Clara Rackett Night" in honor of **Clara Douglas Rackett**, who is with "The Big Gaiety Co." It was some big night, too, with the blonde leading lady topping the entertaining list. Others who did stunts were **Gus Fay R. M. Knowles** and **Johnny Powers**; **Nellie Florede**, **Ollie Oden**, **Rose Dupree**, **Adolph Silberman**. **Satchel** and **Ludlam** were the "house talent" and **Jimmy Jones**, who is **Philly's** best little ragtime pianist, furnished the music. These "Special Nights" are growing very popular and will be continued all season.

**Tom Waters**, formerly with "The Pink Lady" company, has been assigned by **Klaw & Erlanger** to their proposed production of "Eva."

Something went wrong with **Walter Hyde**, tenor in "Robin Hood," and **John Phillips**, rehearsing with "The Rose of Panama," was rushed into the breach.

**Harry P. Munns**, the active young lieutenant in the office of **S. L. & Fred Lowenthal**, Chicago, spent his vacation in and around New York. He returned home the early part of the week.

**Louis Kaliski**, one of New York's theatre treasurers, will have charge of the box office of the **Grand Opera House**, when **Cohan & Harris** open their **West Side** theatre to-morrow night.

## PARIS

BY E. G. KENDREW.

Paris, Aug. 20.

As already announced, the **Olympia** opens to-day, followed by the **Folies Bergere**, Aug. 31, and the **Alhambra**, Sept. 1. The **Scala** also starts again, under **Fursy's** direction, Aug. 31, with a café concert program, followed by a revue-operetta, Sept. 15. Whether the open air music halls will remain open longer than usual this year, provided the weather warrants this course, is not yet decided. In any event the **Marigny** will not close as a vaudeville house until October.

In spite of the climatic conditions, there has been quite a large number of trippers to Paris, many being astonished to find all the theatres closed. As a consequence there has been quite a rush to the **Moulin Rouge** and **Bal Tabarin**. Those who came for gaiety were never more deceived. Paris is invariably quite dull in August, and it was even more so this year.

A new theatre (**Alhambra**), is to open at **Bucharest (Roumania)**, Oct. 16, under the management of **I. G. Gheorghiu**. The engagements are made mainly in Paris.

The **Renaissance** is the only theatre that has remained open through the summer (exception made for the **Comédie Française** and **Opera** open the year-round), the revival of **Romain Coolus'** comedy "La Petite Peste" continuing to draw—thanks to the cold and rain. The winter season at this house will commence with a revival of "Patchon" after which **Abel Tarride** will mount a new work by **Paul Gavault**, which will be entitled "La Cadette" ("The Younger Sister"). **Marthe Regnier** will hold the role of the girl.

Although the stage is accused by some people of being the cause of early death, there are still many veterans who go to refute this contention. This year so far the death has occurred of three theatrical folks over the age of 70. This week **François Clement** died, at the age of 94. In 1834, he was already a leading actor, and for many years was a well known figure in Paris, although forgotten by the present and previous generation. He was the doyen of the French stage, but it is only his death which recalls the fact. **Mounet Sully** and **Sarah Bernhardt** are therefore still juniors in the profession notwithstanding they have nearly 150 years between them, and have great-grandchildren.

In the conflagration which occurred last week, when a large timber yard and joiner's works were destroyed, it appears the new stage for the **Theatre de la Gaité**, in course of construction, was also consumed. This will delay the opening of that lyrical house by at least a fortnight.

**G. Pasquier**, who resigned his position as administrator of the **Etoile Palace**, Paris, after several years' service, in order to devote his time to the agency business he has built up, says he will continue to be the booking agent of the **Etoile Palace** as in the past.

## LONDON

BY W. BUCHANAN TAYLOR.  
(Bayard.)

London, Aug. 21.

The **Variety Theatres Controlling Co.** has taken over the **Palace**, **Plymouth**.

"The Great Game," which was done as a curtain raiser in London and New York, will tour in vaudeville under the management of **Lewis Broughton**, who has just left again for America.

Sept. 2 is the date fixed for the **Dundas Slater** benefit show at the **London Coliseum**. It will be a matinée.

**Ada Reeve** is fulfilling a number of engagements on the South Coast of England before her return to America.

"Signposts" or "The Eternal Triangle," is the title of a novelty sketch which **Ernest Edelman** will put on at the **Oxford Music Hall** early in October. It is in six scenes and each one will represent an episode involving two men and one woman.

The new theatre which **Broadhead & Son** are erecting at **Preston, Lancashire**, is to accommodate 1,400 people. They will devote the new King's theatre to dramatic, pantomime and musical comedy shows, played twice nightly, whilst the **Hippodrome** will continue to run vaudeville all the year round in opposition to the **Empire**, managed by **Alan N. Young**, one time booking superintendent of the **Moss-Stoll** offices.

**Graham Moffat** has been busy rehearsing two companies in "A Scrape of the Pen." A company for America has been sitting in front at the rehearsal of the English company, whenever it had an hour to spare. The entire outfit for the American production, including the small part players, will be taken from England to the States. There is some talk of **Moffat's** Scottish fairy play being done at **His Majesty's** theatre Christmas, though nothing has been definitely settled.

Another old Gaiety player has just passed away in **Marian Hood**, who died in a nursing home at **Margate**, aged 59. She was associated with **Nellie Farren**, **Fred Leslie**, and **John Hollingshead**.

"Ready Money" seems to have caught on. I have no doubt it will be the means of setting **Allan Aynesworth** on his feet as an actor manager.

Although "Find the Women" opened none too promisingly at the **Garrick** theatre, it now appears to be gathering friends. The houses have been gradually increasing and doubtless assisted by the splendid theatrical weather, has obtained a footing which may carry it through to December easily.

**Charlotte Parry**, who has been spending a holiday in Paris and thereabouts, arrived in London a few days ago. There seems to have been some competition for her services but **Moss-Empires** got her. She was due to open at the **Grand theatre**, **Birmingham**, and then to put in a season of three weeks at the **London Hippodrome**.

## NEW ACTS NEXT WEEK

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

Marvine, Fifth Avenue.

Galloway, Kaufman and Co., Fifth Ave.  
Chas. H. O'Donnell and Co., Union  
Square.

Theo. Bendix Players, Union Square.  
"Kabaret Kids," Hammerstein's.  
Hirschfield, Hammerstein's.  
Rehlander's Pigs, Hammerstein's.  
Jack and Foris, Hammerstein's.  
Carrie De Mar (New Act), Bronx.  
Felix and Caire (New Act), Bronx.  
Richardini Troupe, Alhambra.  
Virginia Harned and Co., Orpheum.  
Hermonie Shone and Co., Bushwick.  
"The Island of Love," Henderson's.

Jefferson De Angelis and Co. (4).  
"All at Sea" (Comedy).  
20 Mins.; Full Stage (Special Set).  
Fifth Ave.

Jefferson De Angelis has a great sketch for some of the newer "pop" vaudeville houses, where the audiences haven't had a chance to gain vaudeville knowledge. If Jefferson got his \$2 reputation spilling soup in people's laps, expectorating wine over the floor and playing golf with a chicken while trying to carve it, he is a wonder and should have remained in the \$2 class. In "All at Sea" De Angelis has put forward about as silly a sketch as has been perpetrated for some little time. The comedian has been in vaudeville on one or two other occasions before, and if this act is the result of his vaudeville experience, not much may be said for his powers of discernment or observation. The piece is laid aboard ship (in the buffet) a very pretty set. De Angelis, returning from a three months' trip on the road finds a letter to his wife making an appointment with another man aboard the ship. He bribes the captain to make him steward for one day. The wife and her companion order while De Angelis, as the steward, waits on them. The man turns out to be the girl's brother, after De Angelis has spilled everything in the place, including himself, all over the floor. The act is of the slapstick variety that has outlived its usefulness, even in burlesque. De Angelis only overlooked the bladder. The company does as well with the material as it could. Jefferson De Angelis may get big time vaudeville engagements on his name; he never will on this act.

*Dash.*

"The Act Beautiful."  
Posing.  
10 Mins.; Full Stage.  
Fifth Ave

"The Act Beautiful" is a posing arrangement with four white dogs, a white horse and a man and woman entirely in white. The poses are made against a background and are effective, but after the first two or three there is nothing to the turn that has not been seen before. There have been two or three acts of the same nature with only one or two dogs. The act closed the show at the Fifth Ave., a position it cannot hold on the big time program unless the management wants a very quiet turn in that position.

*Dash.*

Mabelle Adams and Co. (3).  
"Zila" (Dramatic).

16 Mins.; Five (Parlor) (8); One (5);  
Five (same) (3).  
Union Square.

Formerly a violinist, only, Mabelle Adams returns to New York, with her violin and a dramatic sketch that gets over. Miss Adams is largely concerned in the operation, with the musical instrument and her own work as an actress. That a professed violinist can act is something in itself. The story of "Zila," taken from the French, has a little weight in the delivery of this piece over the footlights. Philip Barrison as a near-villain comes next. Although Mr. Barrison is featured after Miss Adams, Stanley G. Wood is entrusted with the principal male role. Mr. Barrison, seemingly the better actor on his brief account of himself, might take the other part. It is more in keeping with his program prominence. They don't analyze in vaudeville, therefore all is well at the finale, for Paul Wentworth (Mr. Wood), who threw the Gypsy violinist into the street a year before, turns around just in time (as he is about to shoot his head off with a revolver) to see Zila back again. The year before to the very last day Paul saw Luciene de Brion (Mr. Barrison) trying to choke his sweetheart to death. Paul said De Brion was making love to her. It may be the French way at that. When Zila struck the pavement after the ejection she had her violin with her. So she played in "one." Miss Adams was Zila and she played prettily on her violin. While the year was elapsing before the curtain revealed the same set for Scene 3 as in Scene 1, things happened. Paul became a great artist and an absinthe fiend. He painted a picture of his lost violin-playing sweetheart that set all Paris talking, said De Brion when he slipped through the door on the anniversary of the throw-out. That's what Paul claimed he would do at the finale of the first scene, and to make good, there was a portrait in oil of Zila on the easel in Scene 3. Zila hadn't been loafing either. She was the "riot" at a Parisian theatre. De Brion looked in at the Wentworth apartment just a year later and saw Paul slopping over the table. He asked Martha, the maid (Wilhelmina Lewis), what ailed him. The year before to the very day De Brion had thrown Martha around the parlor as though she had been a baseball. The dramatic work in the first scene was very rough anyway, for De Brion also wrestled Zila before he choked her, and Paul threatened to brain her with her own violin. Although Martha had a good excuse to pass a frying pan at De Brion even a year after, she informed him the matter with Paul was Zila. Then De Brion says, "I'll just square that little job I tried to pull a year ago tonight by bringing Zila to him." He did, and that is why "Zila" will get over in vaudeville as well as anything dramatic of a long time past.

*Stine.*

Lucy Daly and Co.

"Different Phases of Life" (Musical).  
23 Mins.; Four (Exterior; Special).  
Brighton Music Hall.

Lucy Daly, last season with the Ward & Vokes show, is offering an act of musical comedy calibre in vaudeville. The turn as a whole is pleasing and affords Miss Daly ample opportunity to display her stage wares. In good voice, dancing like the Lucy Daly of old and exhibiting some very fetching stage costumes, Miss Daly worked to good advantage Tuesday night and the turn made a most decided impression. For the opening a bathing beach scene is used. Miss Daly is assisted by six women in her first song, "Come On, Boys," the women wearing vari-colored abbreviated suits and carrying different-colored sunshades. The audience is given a chance to pelt the girls with balls tossed to it by Miss Daly. The number has life and gives the act a good start. In "two" Miss Daly appears in full male attire, the evening clothes being worn with grace, and sings "It's a Different Phase," wherein the company appear as various types of humanity to help Miss Daly describe the different phases of life. In "one" again Miss Daly in eccentric makeup offers "Oh, Look Who's Here!" with the female support showing some nifty evening gowns. Miss Daly inserts much comedy byplay in this. She selects various persons in the audience and reels off a "kidding" description, with the chorus refrain. Miss Daly closes with a snappy dance. The act, in seventh position, was accepted with favor by the Music Hall audience. In the New York houses it should get over nicely.

*Mark.*

Farber Girls.  
Songs and Dances.  
12 Mins.; One.  
Fifth Ave.

The Farber Girls are playing their first big time week in New York, at the Fifth Avenue. The girls look good, dress well, possess personality and plenty of ginger. They need a properly arranged routine. They are a "sister team" and should work as such throughout. The single numbers attempted by each now are unnecessary. The smaller of the two girls is singing a comic number that is very ordinary. Whatever comedy she attempts should be done with her sister alongside acting "straight" for her. The number by the larger girl is the best at present, but could and should be handled by the pair. While it is much easier to say get new songs or new material than it is to get them, still they must be found. If the Farber Girls wish to remain in fast company (which they should do) they will have to secure two or three new numbers. The lack of an orchestra at the Fifth Avenue handicapped the sisters. The numbers may be much better with musicians in the pit. The taller of the sisters is wearing a diamond garter twenty or thirty comedians are searching for in burlesque shows. She should end the agonies of one of them at least by sending it to him. The Farber Girls did very well in an important position. They should be satisfied to breeze through in a less trying spot.

*Dash.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"The Model"—Harris (Aug. 31).  
"The Ne'er Do Well"—Lyric (Sept. 2).  
"The Perplexed Husband"—(John Drew), Empire, (Sept. 2).  
"Under Many Flags"—Hippodrome (Aug. 31).  
"The Girl From Brighton"—Academy (Aug. 31).

Adler and Arline.  
Burlesque Hypnotism and Imitations.  
13 Mins.; One.  
Fifth Ave.

Adler and Arline were reviewed under New Acts, when in the "pop" houses. This is their first New York showing on the big time and their efforts are again worth consideration. The couple have hit upon a new thing for introducing the usual animal, bird, sawmill and other imitations. It appears original. The girl first appears upon the stage and in rather a shrinking manner explains to the audience her partner has disappointed, and upon the request of the manager to fill in the time she will give a demonstration in hypnotism. She then calls for subjects from the audience. In response two men go upon the stage. The second, her partner, is a "simp," and his appearance brings giggles all the time the girl is working on the first subject. After trying the first one for a minute or two she admits she can not put him under the influence and starts on the "simp." He is a great subject. After putting him to sleep she commands him to give various imitations. These are unusually good and helped out by the feeding and comedy derived from the hypnotic idea, goes a little ahead of anything that has been done in the line. Too much credit cannot be given to the girl, who works up the hypnotic end for the imitator. She works in a most pleasing manner, addressing the audience unusually well for a woman. She does it so well in fact that it is some little time before the audience knows the real inside of the act. The only trouble is that she dresses so well and looks so good that some day there is going to be a stampepe amongst the men in the audience to become subjects. Her only fault is in the pronunciation of hypnotism. Adler and Arline have something new for vaudeville which should be greedily grabbed by the big time. They were "No. 3" at the Fifth Avenue and put over a hit. In many houses the turn can easily be placed in a more important position.

*Dash.*

Star Operatic Trio.  
10 Mins.; Two (Interior).  
American Roof.

Two men and a woman, wearing Colonial attire, sing selections from grand opera and musical comedy. The voices blend harmoniously and the trio was a hit at the American Monday night, despite the orchestra. The woman has a very good mezzo-soprano voice and shows splendid control. The Star Trio should be welcome in all "pop" houses. The singers show class.

*Mark.*

Leo Edwards, assisted by Miss Parker. Songs. 16 Mins.; Three. Fifth Ave.

Leo Edwards, assisted by Miss Parker, is rather a reversal of the usual manner of billing a piano player and a singer. That is the trouble with the act. The work has been laid out in accordance with the billing. Leo Edwards as a piano player and a song writer is all right, but once Miss Parker swings into view the piano player is forgotten. She does not get a chance and so the act becomes disappointing. The quartet which Leo stationed in the front orchestra row was all wrong. It is doubtful if they were on the key more than once during the several songs they joined in. That, though, is not the trouble; it's Miss Parker. The audience wanted to see and hear her. She has a good singing voice, personality and a smile that lights up the whole house, but instead of singing numbers suited to her, she has been saddled with material that is not in her line. Miss Parker is singing in Shanley's Cabaret after the Fifth Avenue show, which is a mistake for more than one reason. Working a singing voice twice daily is quite enough for anyone, without piling on four or five songs in a restaurant after hours. Then, again, if Miss Parker wishes to remain in vaudeville it will not do her any good to be seen in New York Cabarets, especially in the same district where the theatre is located. The girl has everything that is needed for a successful vaudeville single. A male partner of the right sort who is not a piano player would also do. The act in which she assists Edwards is not there at any time. What Leo needs is a girl with a high-class soprano to sing semi-classical stuff. The quartet in the audience should have been ousted after the first performance. They simply annoyed. *Dash.*

"Fifi in Paris Life" (11). 16 Mins.; Full Stage (Special Set). Henderson's.

"Fifi in Paris Life" is "Ma Gosse," twisted a little. The scene is in the French student quarter. Instead of the "Apaches," students and their models furnish the play acting. "Fifi in Paris Life" and "Ma Gosse" are so alike it is unnecessary to mention points of resemblance. The one big difference is in "Fifi" the audience is let into the deception before it occurs, which takes away the strongest phase of the piece. The act was staged by J. C. Smith. No author is given. Featured are Mlle. Dorothy (Lillian Doherty) and Lawrence Beck with J. Hendon and Miss Noble in smaller type. Mlle. Dorothy and Mr. Beck turn out a very good half and half "Turkey" and "Apache" dance. It is lively and their efforts might be directed more in this direction. Mlle. Dorothy often forgets she is French, but does exceedingly well with the role. Beck also does well. He has a good singing voice, and can dance. He does not, however, look the blood-thirsty lover the English visitor would wish to make him. There are several minor roles, not amounting to anything. The Englishman is rather well done. If this troupe is playing "Ma Gosse," they might better play it as written. *Dash.*

Ray Dooley and Her Metropolitan Minstrels. 23 Mins.; 12 (Two); 6 (One); 5 (Three). Brighton Music Hall.

Two boys and four girls assist Ray Dooley with her minstrel offering. Only the lads are blacked up. They are dressed in short brown Norfolk outfits. The boys are programed as Gordon Dooley, tambo, and George Loff, bones. While neither tambo nor bones are introduced, the boys have jokes, and Dooley sings "When I Woke Up This Morning." The girls dress alike, with Bee Dingas acting as interlocutor. They look neat in white Buster Brown suits. After a short minstrel program, solos are introduced by Anna Webb, May King and Flo Bert, the last named doing the best work. After young Dooley had sung in "one" and Ray Dooley and the boys had put on "Gee, You Are Awfully Hard to Get Along With," the close came with the girls in pajamas and Miss Dooley singing "I'm Afraid of the Moon," a bedroom interior being used. It's this number which is the piece de resistance of the act. Miss Dooley works hard and is ably assisted by the girls, the boys coming in at the finale. Miss Dooley affects the mannerisms and tones of a little girl throughout her act, which are best employed in the bedroom "bit." The Dooley act whips up strong with the closing number. Miss Dooley claims all the credit for staging and producing. She should have put at least one good voice in the offering. There is a little dancing, but not enough for an act of this nature. The turn is too long. Several old "gags" are used. Some sort of special setting for the minstrels would help considerably. It's a cute act more than anything else with the last number holding it up. *Mark.*

Great Gerard. Heavyweight Juggler. 15 Mins.; Three (Interior). Brighton Beach Music Hall.

Gerard is a big, strong-armed, strong-necked, strong-shouldered man who displays prodigious strength in lifting heavy weights one minute and dexterity the next in juggling cannon balls, etc. Gerard shows some feats similar to other heavyweight juggling acts seen here, but he has a few that are more circusy and away from the routine of the others. With two lamps and a heavy ball on a support balanced on his chin he juggles two cannon balls with his right hand and a plate with his left. He also juggles four and five iron balls as easily and rapidly as other jugglers handle tennis balls. He does some good work with gigantic torpedoes, the closing trick being several swings around a horizontal bar and onto a spring board which releases one of the projectiles, caught on the back of his neck. Gerard's work made quite an impression at the Music Hall Tuesday night. By displaying more showmanship, working faster and omitting all traces of "stalling" and inclination to wait for applause, Gerard will make better headway. He has the assistance of a little fellow in eccentric makeup. Some of his comedy "bits" got over. *Mark.*

Manny and Roberts. Songs and Dances. 11 Mins.; One. Fifth Avenue.

Manny and Roberts are two of the original members of the Arlington Four. Manny was the "straight" with the act; Roberts the black-faced comedian. At present dancing is the mainstay of the two-act. It is carrying the work in the wrong direction, if the boys are out to get all they can for their efforts. Dancing is not an expensive commodity in vaudeville, in fact, it is quite the reverse. Comedy, however, as the season begins to take on an appearance of opening, is going to be as scarce and valuable as platinum. Manny and Roberts should bend their efforts that way. Roberts is a good blackface funnyman, with a Bert Williams style, while Manny is a very good straight. What they need is about eight minutes of good talk, to be topped off with a song and their sure-fire dancing. At present they simply repeat sing and dance and sing and dance. There is a joke or two intermingled, but it doesn't amount to much. With a properly laid out routine Manny and Roberts will be a more valuable act than was the former quartet and should easily command as much if not more in the matter of salary. "No. 2" at the Fifth Avenue, the boys did fairly well, but with the present routine cannot hope to better their standing. Manny and Roberts made a big time move when they tied up as a two-man team. They should keep going ahead by securing proper material. *Dash.*

Van and Schenk. Songs and Piano. 16 Mins.; One. Brighton Theatre.

Van and Schenk need never worry about anything as long as they stick together and their voices stick with them. These boys are there, from personality to ability, and they bottled up one smashing hit at the Brighton house, notwithstanding they were next to closing and appeared around eleven bells. The heavier chap has versatility and puts over three dialect numbers in great shape. The piano man has a distinct style of manipulating the ivory accompaniments and his tenor voice is good and strong. Van and Schenk have some good songs, but they get more out of "That's Your Passport to the Heavenly Land" than any of the rest. It's some song the way they put it over. Van and Schenk form one of the best teams of its kind in vaudeville. They should get over anywhere. *Mark.*

Three Bremens. Balancing Ladders. 10 Mins.; Full Stage. Henderson's.

Three Bremens, two men and a woman, do a very neat ladder balancing act of the usual sort. The men as devils appear from holes in a special back drop, and then from behind a rock summon the girl, who is in white tights and makes a very good appearance. The act closed the show at Henderson's. In the big houses if it takes a place at all it will have to be on the other end of the program. *Dash.*

Frank Sheridan Players (4). "Why Sciatica Stayed at Home" (Travesty). 14 Mins.; Four (Woodland Exterior). Union Square.

The travestied skit presented under the name of Frank Sheridan, who does not appear in it, misses the mark time and again during the few minutes it is upon the stage. All the lines and situations of a tried and true meller of the old school are burlesqued for laughs, but spontaneous mirth is seldom on tap. There are four players. Richard F. Sullivan is the old man (father), Harry Fenwick the villain, Horace Newman the hero and Helaine Hadley the girl. A "Prickly Heat Quartet" programed to materialize did not. Since "Sciatica" seems to have been founded upon "More Sinned Against Than Usual," it's as well to say that "Sciatica" can not follow her master around the circuits. "Sciatica" may be good for the small big time where the better travesty will not play, or on the big small time. Still, it may have read much better than it plays. *Time.*

Barto and Clark. "In 65" (Songs and Dances). 15 Mins.; Two (Special Drop). Union Square.

The program saying Barto and Clark are "offering an original musical skit" leaves a bit of a surprise when the act develops into a reminder of Rooney and Bent, the Four Huntings and George Primrose. Some portions of the turn suggests it is the Rooney and Bent "Bellboy" act rewritten. An elevator and the manner in which it is worked recalls the Huntings, while a dance, the biggest success of the turn, a Primrose reproduction. Eddie Barto and Florence Clark are the couple involved. A couple of songs are used as duets, and the spotlight is worked altogether too much for one number. The succession of changing lights are inserted without reason. Barto and Clark could do nothing better just at present than to hike away into the small big time, for finish and class. Then with something less familiar than the well drilled in "bellboy stuff," they might stand a chance in the big New York houses. The excuse of "In 65" is the number of a hotel room, or it may have been the sixty-five dollars the young woman said she found. In either case, it's too loose for a big time act. *Time.*

Minstrel Four. Songs and Talk. 17 Mins.; Four (Interior).

The Minstrel Four do not make much headway until singing "My Little Kangaroo." In rapid succession follow "Skeleton Rag" and "Ragtime Cowboy Joe." On the "pop" time these last numbers turn the trick. The men are attired in white Colonial outfits and use the semi-circle minstrel setting, while in whiteface. There are solos and quartet numbers, the basso making the best impression with "Any Old Port In A Storm." The men have long ago passed from their teens and twenties and incidentally pull some old boys. The Minstrel Four should be contented with "pop" time. *Mark.*



## COUNT OF LUXEMBOURG.

A premier performance of "The Count of Luxembourg" was offered by Klaw & Erlanger to Bostonians Monday night. The opening was held at the Tremont theatre in the presence of an audience that filled every seat.

It is another of the "waltz shows" and is a reminder of many productions seen in the past. In fact, the first act setting of Brissard's Studio, in Paris, resembles strongly the scene in "The Red Rose" that Valeska Surrat presented in the same house.

The second act set of the reception hall at the Grand Duke Rutzinov's, Paris, is not unlike the first act scene in "The Red Widow," having a similar staircase. There is not a number in the performance that can be remembered for whistling.

Franz Lehar, who is responsible for "The Merry Widow," is answerable for this "musical romance," but it is not a "Merry Widow," even with "one of those waltzes."

The costumes and the comedy are really very good. The costumer evidently had instructions to get in all the colors of the rainbow and obeyed the orders. The comedy ends handled by Frank Moulan, as Grand Duke Rutzinov, and Fred Walton, as Brissard, an artist, furnish capital fun. They spread many laughs throughout the two acts. One of the things that stands out most prominently is the lack of novelty in the staging of numbers for the chorus.

The story is very simple. The Count of Luxembourg (George Leon Moore), who spends his money as fast—and even faster than he gets it—is heavily in debt. He mingles with the art students and numbers them as his friends. On the night of a carnival he is approached by the Grand Duke Rutzinov, who offers to pay "The Count" 120,000 francs if he will enter into marriage with an unknown woman. It is stipulated that the Count is not to see her when the marriage is carried through. The Count has but one franc in his possession. He refuses the offer until a gendarme comes to arrest his dearest friend, Brissard, for debt of 10,000 francs. This moves the Count to accept the offer and with an artist's easel, on which a picture is mounted, between them, the Count marries Angele Didier (Ann Swinburne). The Grand Duke wishes to marry her himself, but is forbidden to do so by the order of the Czar, unless she is in possession of a title.

By this arrangement with the Count, he has the promise that in return for the money, the Count will not attempt to see or learn the identity of his wife and is to leave for parts unknown immediately after the ceremony. A divorce is to be arranged in three months. This leaves Angele, who is a prima donna, with the title of the "Duchess of Luxembourg."

These arrangements are carried out as per schedule until a few days before the date of the divorce, when the Count sees his wife at the opera for the first time, and falls in love with her voice. He is present when she

drops her glove and follows her to the home of the Grand Duke on the night of the ball. He pleads his love, is accepted, then refused when she discovers that he is her husband. She charges he married her for money. Learning he sacrificed himself to save his friend from prison she forgives and accepts him.

In the meantime Princess Kokozeff (Gladys Homfrey), who weighs about 200, makes her appearance with the news that she has been given by the Czar, as the fiancée of the Grand Duke, and she nabs him quickly.

The final act has the one surprise number. This is the wedding march by the Grand Duke and the chorus, when everybody does a real "bear-cat" dance. Of course the "waltz" was looked for. It is real pretty, being danced in slow waltz time by the Count and his wife, along the stage, up one flight of stairs and down another. Monday night, the dancers stumbled on the top step as they were ascending. This threw them out of step and caused the audience to utter a sympathetic murmur.

Fred Walton takes a slap at Cabaret shows, when he says that lemon is usually served with oysters and then stopped, but in Cabarets, lemon is usually served with everything.

The music is heavy. Most of it is of the recitative style. The large orchestra managed it wonderfully well. Anton Heindl handled the orchestra in the same fashion. Much of the music is in waltz time. This grows wearisome.

Miss Swinburne and Mr. Moore were in excellent voice. They handled the heavy numbers superbly. Frances Cameron danced very well. The chorus, comely and shapely as to the female members, showed the good stage management. They arrived in Boston Friday and had two dress rehearsals on following nights. Three weeks is the time arranged in Boston for "The Count of Luxembourg."

Nearly all of the principals pronounce the title name of Luxembourg differently. "The Count of Luxembourg" is being touted as a successor to "The Merry Widow." It will never happen. J. Gooltz.

### THREE "CLIMAX" SHOWS OUT.

There will be three companies of "The Climax" out this season. Joe Weber has leased the show to Lawrence Weber for a tour of the Weber "pop" circuit. The rights have also been given for a certain road tour to Adelaide French, while the third company will be under Joe Weber's direction.

The Joe Weber company opens Sept. 2 at Newport News, and will cover the south and northwest. The principals will be Grace Drew and Charles F. Orr.

Joe Weber returned from his automobile trip Saturday.

Lew Fields' "Tillie's Nightmare," with Lucille Wood in Marie Dressler's role, John Gorman, Bernard Lyons, Harry Wilcox, Nellie De Grasse and Lottie Urart, travels over the L. L. Weber "pop" circuit, opening at Indianapolis, Sept. 2. The company will number 50 people, being about the biggest on the Weber "pop" time.

## READY MONEY.

It was bad money James Montgomery wrote about and called it "Ready Money"—but it made a good comedy. The show is at the Maxine Elliott theatre. There it will remain until all the business men in town, and their friends from out of town, together with the women-folk, shall have seen it.

Montgomery says money makes money—and proves it. He takes a young fellow who has a gold mine (with no gold) in Arizona, places him in the apartment of another young man in a New York hotel on New Year's Eve, has the mine owner confess he is a failure in life, with morbid thoughts of the river, brings on a counterfeiter who hands him fifty one-thousand dollar bills, all phoney, and straightaway that roll breaks up a New Year's party, besides bringing the goldless young man \$40,475 in checks from the merry makers, who simply refuse to listen to explanations. They had seen the color of his money—and he only had twenty-five cents in current coin of the realm.

That is the first act of "Ready Money." It is a whole comedy in itself, talking straight from the shoulder and telling those things everyone thinks they know. It is nice entertainment to hear them as they are told on the stage in this play. Much nicer than seeing the story of "Wallingford" retailed as a dramatization.

The first act of "Ready Money" is complete. It could be used as a sketch in vaudeville, without a word changed. The following two acts are embellishments, to call this cameo first-act playlet a play.

The second act witnesses secret service men, who are close upon the counterfeiter's trail, and an arrest for the finale; the third act it is said was not finished seven days before rehearsals started. It isn't finished yet, as a matter of fact, for Mr. Montgomery should polish up his grand finale. That lets down badly after the procession of well fitted incidents, bits and dialog preceding it.

Besides the trail of gold and the bad money, which the expert of the secret service pronounced "the real stuff," there are three love stories, with a father and a mother-in-law (prospective) in the scenes. Though after causing the counterfeiter to destroy the queer, and the owner to receive a wire from the mine a strike had been made, leaving all the investments gilt edged, the gold miner splits 50-50 of the checks received with the counterfeiter, just as though the entire thing had been a frame up after all.

A well balanced cast plays this piece as well as it has been written, and that's saying a lot. William Courtenay is the failure who is revived, and he gives a big time performance all the way; Joseph Kilgour as the counterfeiter keeps pace with him, gathering in the audience's sympathy, albeit a confessed criminal; Leo Donnelly, as Sidney Rosenbaum (one of the quartet of "pals" who invest) while playing a Hebrew according to the program name, is merely Leo Donnelly, and the big comedy hit of the show. He wears no character make-up nor does anyone excepting James Bradbury and Ida Darling as the parents of the young women the young men are in love with.

## HENDERSON'S.

It's a great show that they have assembled for the Islanders this week.

Goodrich, Van and Hill, "No. 2," did very well judging from the applause at the finish. Barrow and Milo were billed to open. Dixon and Fields were "No. 3." The Dutch comedians, fat and lean, didn't set the house wild, but managed to ease through, their talk and song at the finish keeping the audience in good humor. "Fifi in Paris," "No. 4" (New Acts), did nicely, the audience liking the singing and dancing.

John and Mae Burke started the riots. The house turned inside out at Burke's comedy and piano playing. The couple were forced through their entire routine and then had to return and stall away a few minutes before they called upon the stage manager to help them out. A very big laughing hit anywhere, John and Mae Burke are a valuable asset to a vaudeville program these days when comedy is so scarce.

Caesar Rivoli did very well following the Burkes. His one-man comedy sketch was followed with interest and the changes now done in view of the audience were applauded as was his work in the pit.

Ethel Green called forth another storm of applause. It is so refreshing to see a "single" of Miss Green's type, who doesn't need a "rag" song and a "turkey" movement to get her over. Singing three songs of her own, she scored solidly with each, and after using an old time colored melody was forced to a speech. Miss Green has a corking number, along the lines of "Grandma's Days," which brings in a snatch of a "rag." She sings it as Grandma might have. Miss Green is leaning a little too much toward straight singing. Her "kid" number would fit into the present routine and make her as good a "single" as vaudeville boasts.

Willard Simms and his paste paid made the audience howl. It must have been heard at Brighton. The operatic stuff in "one" went along just as big. Simms in "one" is really very funny.

Three Bremens (New Acts) played to a laughed-out audience. *Dash.*

The "fat" lines have been given to Donnelly, who doesn't try to impersonate anybody excepting himself. He succeeds wonderfully well at it, much better than those who ever saw him as a monologist in vaudeville would have believed. Norman Tharp, Henry Miller, Jr. (with the cutest of mustaches), Scott Cooper, Ben Johnson and J. K. Hutchinson fit their respective roles to a nicety. Margaret Greene, Fay Wallace and Elizabeth Nelson, besides Miss Darling, are the women. Miss Greene has the strongest part to care for, but doesn't stand out particularly among her sister actresses. It is Miss Darling if anyone who leads the female contingent. The girls give a pretty feminine touch and are as useful as the men, in their places.

H. H. Frazee is the producer. He accepted the play upon Mr. Montgomery's description, without reading the manuscript. It will take some straight comedy to replace it. In "Ready Money," which could have been called "Dollar Philosophy," Mr. Frazee also has a gold mine. *Simé.*

**Arco Bros.**  
Acrobatic.  
9 Mins.; Four. **Special Drops.**  
Fifth Ave.

The Arco Bros. have built up their hand-to-hand balancing act into an attractive specialty. The boys have the right idea regarding appearance and have given the work a good background with a blue velvet drop (rather highly spangled and a little circusy, but still all right for the purpose). They have also hit upon a different idea in dressing. The hand-to-hand work is of the usual sort, the regulation routine being very well handled, with a new and difficult trick or two looming up now and again. The muscular display in the cabinet could be dispensed with. It adds not a particle to the worth, and there are always some in an audience who object to it. The Arco Bros. opened the show at the Fifth Avenue, and could handle the same spot on the other big bills.

*Dash.*

### New Acts in "Pop" Houses

**Harry Bouton and Co. (1).**  
Burlesque Magic.  
19 Mins.; Full Stage.

Harry Bouton and Co. have a burlesque magical act, during which an exposure is made of some simple tricks. Those not exposed are just as simple. Besides the magician and a grotesque comedian, with naught unusual in his comedy, such as it is, there are birds, animals and chickens. It's quite a troupe, altogether, and must cost something to carry, for the dumb portion of it must eat. At the finish the turn gets its biggest laugh through the two-canaries-in-the-cage, travestied by a couple of hens and a cannon. The comedian attends to travestying, also eats "gold fish" and does all that stuff, as Harry Fox would say. Magical acts which expose trade secrets do not stand in very high favor anywhere, with the craft or with the audiences, apparently, for none of the several who have tried this way of presenting a magical turn has ever reached much beyond the lower rung of the vaudeville ladder. Several have been opening shows for some years. The answer might be that an audience with magic before it prefers to be mystified. Harry Bouton and Co. will likely keep on working, but they will have to remain on the smaller time (in the early part of the programs) unless they can do real magic and comedy and keep it to themselves. *Sims.*

**McMann, Diamond and Clemons.**  
Songs and Dances.  
14 Mins.; Two (Exterior).

One man and two women start out in "one" after the manner of Harry Fox and the Millership Sisters. Only one of the girls has any voice to speak of. She is heard to the best advantage in her "I'll Be True" number. This girl also whistles a part of the refrain of "The Ragtime Goblin Man" which she also sings along. The act hangs on the other girl, dressed in scarecrow rags, being flung about the stage by the man. She takes some good hard thumps and at one time goes tottling backwards into the orchestra pit. The man does an individual dance which scores. The trio works in a dancing finish. It's a corking good act for the big small time. *Mark.*

**Davis and Matthews.**  
"Tommy Dancers."  
6 Mins.; Full Stage.

Davis and Matthews have probably been doing Cabaret work and in a Cabaret show where three or four minutes are all that is required, they must have looked very good. They open with a sort of a waltz number, that does well enough, and go into the "Tommy" work for the finish. The couple dance very well together and show one or two departures but they will need plenty of coaching for vaudeville. The act must be dressed better. Both looked very badly in the clothes, which appeared not only unattractive but soiled. A routine of about ten minutes must also be filled out and a background given the couple in order to make an act. They closed the intermission atop of the American theatre, an altogether too important position for them. Davis and Matthews would be a good couple for a production on the other side, where the "Tommy" dance is just beginning to take hold. *Dash.*

**Leroy.**  
Siberian Bag Escape.  
11 Mins.; Four (Interior).

Leroy, a young Englishman, is featuring what he bills as the "Siberian Bag Mystery," and is getting away with it in nice shape. Everything seems to border on the Siberian thing with Leroy. He is handcuffed and bound with a Siberian chain and while suspended in mid air and his hands behind him, frees himself within a few minutes. Then he does his Siberian bag trick. Bound hand and foot with handcuffs and chain, he is placed in a large canvas bag, double stitched all the way and padlocked inside. In full view of the audience he squirms around and in three minutes comes out unscathed. Leroy may never encroach on Houdini's laurels, but he should always find loose change in the "pop" houses. The "bag trick" is like Houdini's "mail pouch escape." *Mark.*

**Condon and Doyle.**  
Songs and Talk.  
15 Mins.; One.

Condon and Doyle open with a "tough" man and woman number. The man then does a "rag" solo while the woman essays an Italian "bit." The woman shows ability to "mug" and could get more out of it if she cared to follow this style of funmaking up. Condon and Doyle could improve their act in more ways than one and might tag a few of their old puns. As they stand they can ride safely o'er the "pop" waters. *Mark.*

**Leroy and Appleton.**  
Acrobats.  
11 Mins.; Full Stage.

Leroy and Appleton are good acrobats, with one working in clownish makeup. They might discard a lot of the old time one ring circus stuff. The men could also enhance their value by snappier work and eschewing all tendency to stall. *Mark.*

**Harrett, Stanley and Co. (1).**  
"Baby's Papa" (Comedy).  
17 Mins.; Three (Interior).

In a sort of tabloid concoction of "Baby Mine," the Harrett, Stanley Co. is bound to cause laughter in the smaller houses. Much of the dialog could be omitted. *Mark.*

**Smith, Volk and Cronin.**  
Rathskeller Trio.  
15 Mins.; One.

It looks like an agreeable frameup with one singing member particularly full of personality. The men work well together and put on full steam with a good bunch of late songs. The act should succeed as the boys will bear inspection any time. *Mark.*

**Theodore La Follette.**  
Shadowgraphs.  
13 Mins.; Full Stage.

Theodore La Follette works his shadow pictures from the footlights. It lends added interest, but the results are not as effective. La Follette does a conventional routine interesting enough, but the turn lacks comedy and novelty. For the small time the act will do nicely. *Dash.*

### OUT OF TOWN

**Bobby Heath and Ruby Raymond.**  
"The Good Old Summertime."  
Singing and Talking.  
17 Mins.; Two (Special Drop).  
William Penn, Phila.

Bobby Heath and Ruby Raymond are giving their new singing and talking act its first showing this week. Both have been identified with turns different from what they are jointly attempting to put over. Mr. Heath and Miss Raymond will readily find the weak points in the present arrangement. But there are very few that cannot be straightened without much trouble, when Heath and Raymond will be a good act for vaudeville. Heath has the advantage over singers in acts of this class in that all the songs used are his own. They open with some snappy talk delivered by Heath to Miss Raymond who is enjoying a ride in a roller-chair on the boardwalk at the seashore. The flirtation started by Heath results in the discovery that they are acquainted and ends in the "masher" having to trundle the girl to her home. The talk is all good and when perfected by Heath playing it straighter, will get solid returns. A new song, "In a Rolling Chair," has a swingy, catchy air that ought to make it as popular as "Oh, You Little Bear," used later. Both were well done and pleased. Heath also sings "Railroad Man," which gives him all the opportunity to clown that is necessary. The rest should be lightened. The two finish with a "Boogie" number. Miss Raymond is a good feeder for Heath, and they can get the raggy stuff over. She dresses neatly and looks well. All the act needs now is shaping up. The material and songs are there and both can handle their share. The act was liked here. *Geo. M. Young.*

**Wander and Stone.**  
"The Beauty Shop."  
12 Mins.; Special set.  
Keystone, Philadelphia.

Sada Wander and George Stone have built up a little sketch for their singing and dancing act and have hit upon an idea that takes them out of the ordinary run of acts of their class, but the arrangement is one which does not give them an opportunity to get right down to the best part of their act until the very finish when the special set is not in view. The setting shows a delicatessen store and a "beauty shop" adjoining, the doorway of the first and the interior of the latter showing, a piano standing just inside of the latter. This makes it easy to guess what is coming, and it comes almost immediately after Stone makes his exit from the lunch place, having been "fired." His talk attracts the girl who works in the "cold cream parlor" and a conversation leads up to a song, the girl playing for the fellow. She invites him inside to be "trimmed," and while adding the polish to his nails there is some snappy crossfire talk. Later each makes a change of clothes in the respective shops and finish with a song and dance in front of a street drop. It is the latter that puts them in right. The early portion of the act is little more than an introduction for the pair. They can work this up into more of a flirtation and get some comedy out of the manicure bit, but there is considerable of the rest to be smoothed out. Both sing well and dress neatly, and as a singing act can easily get over in a not too important spot on the big time. On the "pop" time the act will stand out and please as it did here. *Geo. M. Young.*

**"The Lawn Party" (9).**  
Comedy, Singing and Imitations.  
30 Mins.; Full Stage (Special Set).  
Bijou, Philadelphia.

Much of the material in "The Lawn Party" has apparently been suggested, if not lifted almost wholly from "Wine, Woman and Song" or "The Big Review," both burlesque shows using scenes and bits very much on the same order a couple of seasons ago. It is being shown for the first time in vaudeville, but in a new form which ought to make it a pleasing act for the better class of small time houses. The act uses nine people, all young, and three or four mere youngsters, including Hughes and Gasper, a couple of clever kiddies who have been playing the "pop" houses recently as a "sister act." The youngsters gather on a lawn to have a party. A railroad accident prevents prominent stage folk from attending and doing their acts. The sheriff, the principal comedy role of the piece, appears and suggests the youngsters give the show, which they do, appearing as Robert Mantell, Dave Warfield, George M. Cohan, Fay Templeton, Irene Franklin, Eva Tanguay, etc., in about the same order as in the two burlesque shows mentioned. As a "kid" act the new offering shapes up like a dandy number for the big small time. It went over here, and can be built up into a lively act. The lad playing the sheriff has a good idea of comedy without over-doing it. *Geo. M. Young.*

Chicago "Post."

## BELASCO THE STAR ON THE PALACE BILL

The Germans haven't anything to tell David Belasco about lighting or setting a stage. When "Sumurun" was here a local sage of things theatric remarked that Reinhardt was simply doing the things Belasco had forgotten. But the great American producer hasn't forgotten. In the revival of "Madame Butterfly," now to be seen at the Palace theatre, he again shows himself a master of those effects which depend chiefly on light and line. No more beautiful setting has been shown here this season than that which furnishes the environment for this revival of "Madame Butterfly." \* \* \* The play, with its serious note and admirable staging, is one of the most tasteful that has been dropped into the hurly-burly of vaudeville. For these blessings in the path of the vaudevilain much thanks.

St. Louis "Post."

## VIVID AND BEAUTIFUL "BUTTERFLY"

Play Which Inspired Opera is Given  
In Its Original Form at Columbia.

Cancel your engagements and hie you to the Columbia to see Mr. Belasco's new presentation of "Mme. Butterfly." It was curious to watch this vaudeville audience in the throes of the tragic. The enthusiasm was spontaneous. \* \* \* This little Japanese story is Japanese in the settings only. It is so distinctly human that nothing else really matters. If it were acted as a curtain raiser to Weber and Fields it would be just as successful. \* \* \* Unfortunately, there are very few "Mme. Butterflies." They don't grow on goose bushes. They are rareties and one doesn't know when there'll be another.

Oakland "Tribune."

## BELASCO'S MASTER TOUCH IS ON "MADAME BUTTERFLY"

Sumptuous in every detail, correct in all of its appointments and bearing, on every inch of canvas, stick of furniture and line of dialogue, the trade mark of David Belasco. "Madame Butterfly" came to the Orpheum theatre yesterday. The one-act play by the master builder, bruited about as one of the best things the vaudeville stage had put forth, lived up to the claims of publicity and went a little beyond. \* \* \*

San Francisco "Chronicle."

## BELASCO'S FIRST VARIETY OFFERING IS BEAUTIFULLY STAGED AND PRODUCED

David Belasco, vaudeville producer, made his Orpheum bow yesterday afternoon through the medium of his one-act play, "Madame Butterfly."

"Madame Butterfly" is pretentious, as one would expect, coming as it does with the Belasco trade mark. It is opened with a succession of pictures done on a series of drops—beautiful pictures they are, too, fragrant Nippon. Had any one but Belasco offered the present edition of "Madame Butterfly" there isn't a reviewer in the country who wouldn't have referred to these pictures as "Belascoeque," so true are they to his early atmospheric manner. \* \* \* On the whole, "Madame Butterfly" is the most pretentious dramatic offering the circuit has yet sent us. More than that, it is epochal.

"The Bulletin," San Francisco.

## PRODUCTION OF BELASCO GEM IS EXQUISITE

"Madame Butterfly" at Orpheum a  
Rare Treat.

A one-act play by David Belasco; based on John Luther Long's charming Japanese story, is a big step ahead for vaudeville, and I sincerely hope the demand for the really great in vaudeville will increase to that extent that we will have such men as Belasco and other great producers devoting their time and energy to the lifting of vaudeville out of the rut, making it the place of refined, artistic productions, as well as the home of fun.

"Oregon Daily Journal," Portland.

## ORPHEUM PLAYLET WELCOME HERALD

"Madame Butterfly" Redolent With  
Atmosphere of Japan.

Redolent with atmosphere, the atmosphere of Japan, "Madame Butterfly" is presented at the Orpheum this week by David Belasco as a welcome herald of the era of better things in vaudeville. The playlet is presented in its original form with the finesse, artistry and perfection of detail which is always coincident with the name of Belasco.

Los Angeles "Express."

## "DRUMS OF OUDE" PROVE "SOME NOISE" AT ORPHEUM

"The Drums of Oude," the big Orpheum headliner act this week, certainly is "some noise." It is a masterly climax of sound, made melodramatic by the emotion-stirring touches given by that artist for "effects," David Belasco. \* \* \*

The act ends with the fuse sputtering to the powder magazine, the city afire and the crack of musketry. Just as the auditor begins to feel that the stage and everyone on it is to be blown to atoms, the sound of the bagpipes of the rescuing Highlanders is heard, the fuse is extinguished and the curtain drops on a presumably happy company.

Chicago "Tribune."

## "The Drums of Oude."

When David Belasco takes on the minor function of vaudeville producer, he is still David Belasco. His title of "wizard" may have become a bit fatiguing to the public, but it cannot be denied him. The staging of "Madame Butterfly" at the Palace theatre last week brought this conviction, and the presentation of "The Drums of Oude," which was disclosed at the same playhouse yesterday, enforces it.

"The Drums of Oude" is one of the few—the very few—real dramas in miniature ever seen in vaudeville. There are thousands of so-called one-act plays, of course, but they deserve to be labeled as nothing more than "sketches." This piece, which is now having its first hearing on the American stage after achieving fame by a two years' run in London as a curtain raiser, possesses all the fiber, stamina, and thrill of "The Littlest Rebel"—to take a war play of recent memory—and yet it is compressed into thirty-five minutes of acting time. \* \* \*

If you are at all susceptible to martial emotions it makes you want to stand up and cheer.

Minneapolis "Evening Tribune."

## Orpheum.

A heavyweight headliner is in the ring with some rather lightweight specialties at the Orpheum this week. "Madame Butterfly," comes up to expectations. \* \* \*

San Francisco "Examiner."

## "MADAME BUTTERFLY" IS STAGED AT ORPHEUM

Made Into One-Act Play, It is Pleasing Addition to Vaudeville.

David Belasco's "Madame Butterfly" is the thing of principal importance at the Orpheum this week, and it is regarded so highly that the twenty-minute-limit rule of vaudeville has been put aside for the special engagement. \* \* \*

## Mr. DAVID

In recognition of the  
of his first vaudeville

## "MADAME B

ar

## "THE DRUM

adopts this means of expression of the generous attention going public and criticism where the playlets have over the Orpheum Circuit

In acknowledgment of space so liberally bestowed on tabloid attractions by the Chicago to the Coast, here, producing herewith extra critical reviews.

Los Angeles

## "Drums of Oude" Is Nothing Better on 1

Belasco Offering at Orpheum This  
Week Unreservedly Best in Many  
a Day.

David Belasco is the White Hope of vaudeville.

I came to this conclusion at the Orpheum yesterday afternoon as the smoke was clearing from the stage-battle that brings the "Drums of Oude" to a terrific climax. Belasco, within the past three weeks, has given vaudeville patrons the pathetic "Madame Butterfly" and now comes along with a typical Belasco production of Austin Strong's playlet that has more actual drama in its thirty minutes than one finds in two average plays of alleged dramatic power and strength. "The Drums of Oude," in my humble opinion, is the best affair



Milwaukee "Free Press."

## NOTABLE BILL AT MAJESTIC

"The Drums of Oude" is the Headline Offering.

"The Drums of Oude" is at the Majestic this week.

The play, by Austin Strong, presented under the management and stage direction of David Belasco, is undoubtedly the best dramatic sketch seen in Milwaukee. It is only to be regretted that the vaudeville stage is not blessed with more offerings of a similar character. \* \* \*

Los Angeles "Daily Times."

## BELASCO AT HIS VERY BEST

"The Drums of Oude" Proves Winner at the Orpheum.

"The Drums of Oude" made a big noise before it reached the Orpheum—it made a much bigger noise yesterday afternoon—and if I mistake not, its booming reverberations will suffer no abatement in the next two weeks.

Sheer melodrama, of course—but such melodrama! When David mans the guns, when the wizard of stagecraft uses his magic, he hypnotizes you into the belief that blinding lights and deafening noises are the be-all and the end-all of drama. \* \* \*

Chicago "Journal."

Again the Palace theatre makes an offering that gives a new meaning to vaudeville. Last week John Luther Long and David Belasco's "Madame Butterfly," beautifully mounted, gave the entertainment high distinction. This week Belasco offers there Austin Strong's effective one-act play of the Sepoy rebellion, "The Drums of Oude." It received yesterday its first performance in America, and it was a performance that graded much above the vaudeville standard. \* \* \* "The Drums of Oude" is a high-lighted melodramatic military playlet colored with a display of courage, sacrifice and sentiment, and it gives its players interesting employment. But it is the never-dying throbbing of the threatening, distant drums, the rumbling menacing music of the fanatic Sepoys, that gives the play its thrilling note. Always the music comes swelling over the hills as the white-clad and turbed Hindus move threateningly into and out of the picture. One never sees in the theater a play which relies more upon atmosphere for effect, and one rarely sees a play in which atmosphere is so quickly created, and so effectively sustained. And the acting is of a quality which never disturbs this atmosphere. The little play is a tonic to vaudeville.

Portland "Oregonian."

Thrilling throughout with the Belasco touch, "The Drums of Oude" at the Orpheum held the audience spellbound yesterday afternoon. \* \* \*

Chicago "American."

## "MADAME BUTTERFLY" COULD PLAY A MONTH

Most Notable Contribution of the Times to Vaudeville.

Vaudeville these days is more than merely interesting—it is important. When David Belasco trains his staging genius upon the little brother of the legitimate, calls to his aid players rich in power and understanding, imports his properties from India and gives us a drama like "The Drums of Oude," which leaves the auditor in a quiver and sends him forth awed and spellbound, then this 1912 kind of vaudeville must be reckoned with seriously.

Following upon his masterful production of "Madame Butterfly," the ever-wonderful and never-twice-the-same Belasco drives home his second one at the Palace. Vaudeville has never known before so perfect, so artistic, so faithful and so compelling a turn. The daring of the expert makes it striking in its departures. Belasco dares to give an entire drama practically in the dark; a monotonous Hindu tom-tom keeps beating off-stage with a dramatic monotony that is maddening; the properties, to so minute a detail as the British crest stamped on the silverware used upon the dinner table of the captain at the Indian fort, are forcibly convincing; when a candle is lighted four sets of border lights and two rows of footlights do not flare up—the candle alone gives its glow. Precedent is defied without regrets.

The story is weirdly thrilling. The scene is a fort in which the English garrison is about to be massacred by hordes of Sepoys who are rising to satisfy their gods with the blood of the white unbeliever. The blacks slink about on their aggravating noiseless soles; daggers are drawn in stealth; the unseen telegraph clicks its unheeded cry for help. And, in the semi-darkness of the fort, a middle-aged captain, expecting to die within the hour, tells, with all dignity, his love to a widowed Englishwoman whom he has worshiped from afar for many years. At the climax he sets afire the fuse to the powder mine to cheat the natives of their victims, as re-enforcements reach the battlements the fuse is stamped out and the woman falls limply into his arms.

Here is an act that could play a month—months—at downtown theatre: Had it been on the opening bill of the Palace that theatre would have been immediately established. It is the most notable contribution of the times to vaudeville and a shining mark for him who seeks drama in its power.

The representative for  
**Mr. David Belasco's**

Vaudeville Productions

is

**Mr. Morris Gest**

Broadway and 39th Street

New York City

Milwaukee "Sentinel."

## DRAMATIC GEM ON BILL AT MAJESTIC

"The Drums of Oude" One of the Finest Things Seen on Any Stage This Season.

"The Drums of Oude" at the Majestic theatre this week is a dramatic masterpiece, a veritable stage gem. Wonderfully produced by David Belasco and faultlessly enacted by a superb company, it is not only one of the most distinctive contributions of the times to vaudeville, as was said of it in Chicago, where it was produced for the first time in America, but it is also one of the most important contributions of the season to the stage at large.

Los Angeles "Tribune."

Redolent of the mysticism of India with her subtle and mysterious treacheries is the one-act play, "The Drums of Oude," written by Austin Strong and presented for the first time here as the headliner of the Orpheum bill this week.

The piece reeks with intense dramatic forces and vibrates with preparation for a strong climax. It shows the Belasco vision in scenic conception. \* \* \*

Seattle "Post-Intelligencer."

## INDIA HERO TALE IS LITTLE EPIC

Belasco Playlet at the Orpheum Thrilling in Appeal to Imagination.

Belasco has come to the Orpheum again, this time with melodrama—but such melodrama as is all too rarely seen. "The Drums of Oude" is a fragment of that great melodrama enacted in India, which had its climax in the Sepoy rebellion and once again as in "Madame Butterfly" has Belasco by his countless artifices thrown the exotic atmosphere, the mystery, the charm and the fear of the Orient over the stage and made a perfect picture.

Appealing to the Imagination.

The playlet of itself is a stirring bit of adventure, one of the countless hero tales that have come out of India appealing to the imagination as only the deeds of brave men and noble women can. With almost any presentment "The Drums of Oude" would be a thriller, but fashioned with the genius of Belasco it becomes a little epic. \* \* \*

## BELASCO

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## UTTERFLY"

## IS OF OUDE"

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"Examiner."

## Strong In Each Detail he Vaudeville Stage

of its kind that vaudeville has made known.

There have been sketches and playlets without number offered the people who like this popular form of stage entertainment, but it has remained for the biggest man of the contemporaneous drama to provide the biggest sensation and actually the best mounted and acted short play within my vaudeville memory.

"The Drums of Oude" reveals fully as much of the careful attention to detail as any of Belasco's more pretentious three and four-act dramas. He has left nothing to chance—there are no opportunities for the captiously inclined to murmur "ah-ha, Belasco's losing his fine Italian handiwork!" Nothing of the sort. "The Drums of Oude" is as near to being perfect as anything this side of the celestial vaudeville field can be. \* \* \*

## TIGER LILLIES.

There is as much difference between the "Tiger Lillies" of this year and last as the indications point to the vast improvement in Western Wheel shows for the two seasons, with the current one displaying the advanced form.

Matt Kennedy is still T. W. Dinkins' chief comedian in the production. As Mr. Kennedy is responsible for the spoliation that occurred to the last "Lillies," so is he undoubtedly due for credit for the fairly entertaining performance the company he heads is now giving.

This Kennedy is clever, and has always deserved to rank with the best funmakers in burlesque. In the past however, he seemed to lack confidence in himself and material, stooping both in the book and business to "sure-fires" that weren't always "sure." Now Kennedy comes out and stands on his own—and he makes good.

"The Tiger Lillies" is framed as the regulation show, two parts and an olio. The opener is called "Wireless," sufficient in a way since there is not a great deal to it. The skit is broken off nicely about midway through a travestied "Mikado" of twenty minutes. The burlesque is "Bargain Day" in a regular setting. The first scene of the first part has a very dainty back drop.

Mr. Kennedy takes program mention for putting on both pieces. There is nothing boisterous in the show. Every opportunity to slapstick has been passed up, which, with Kennedy's own quiet methods, make "The Tiger Lillies" enjoyable. The least bit of spice in the performance gives zest to it. There is not a great deal, and it is nicely disguised.

But Mr. Kennedy isn't the whole show, even though a very big part of it. Mona Raymond is there. She was with the Hastings' "Big Show" last season. Mr. Hastings lost a good principal when he let her go. She immeasurably helps "The Lillies." A good looking blonde, with much vivacity, she sings well and combines the qualities of both principal woman and soubret. Miss Raymond dresses in good taste, makes several changes, puts over a number and becomes liked by those in front.

While it is true in this show she may stand out through her companions not commencing to reach the mark set by her, Miss Raymond would still appear to good advantage in faster company.

The only other real principal woman is Anna Hastings, an imposing brunet who seems new to burlesque and does not understand making up. Dressing well and taking part in an act which holds up the olio, Miss Hastings loses caste through singing pop numbers. Her voice isn't built for it, but with "My Cavalier," she pulled down one of the hits. Though seemingly a stranger, Miss Hastings read quite well her lines as "The Moon Girl."

Among the men are Joe West, who plays straight, Walter Van Allen, inconspicuous in the first part, but a "sissey" in the burlesque, Harry Cole, without importance in either piece, John F. Burke, cast for a rube at the finish and who still insists he is a comedian

through trying to be one in the aerial act of Arminta and Burke, and Barney Williams.

Mr. Williams is a "Dutchman" right up to the burlesque where he becomes a "Patsy Bolivar" and does his best work. He isn't a "Dutchman" at any time, even if he does wear the chin whiskers from the rise of the curtain, through the "Mikado" scene, and into the olio act of Williams and West. For a time it could have been believed the goatee grew on him.

The first part is in three scenes. The second is to provide for the setting of the third. Through the port-holes of a battle ship drop in "one" the nineteen choristers (including some at-other-time principals) protrude their heads to join in the chorus of "Will You Bring Back My Bonnie to Me," sung by Miss Hastings. The lights are down and the various colors from the lobsterscope are thrown upon the girls showing them up dreadfully. For Dinkins has some chorus! Where he got some of them from heavens only knows. The least he might do for the bunch is to keep the colored lights off their faces.

The choristers are well dressed in the several numbers, most of which are in the first part. The burlesque could stand another one or two. Among the merrys in the front row is Lillian Collet, one of the skating girls in the ice scene on Hammerstein's Roof this summer. Miss Collett is one of the two or three in the line who are passably good looking.

In the first part Miss Raymond makes a change between two numbers she takes part in that are so close together it is some rush. In the burlesque a red and white gown set her off very well. All her clothes are well designed, excepting perhaps the glittering one. Miss Hastings came forth in tights for one number. She dressed becomingly at other times.

The "Mikado" bit runs to the finish of the opener, closing with a "Robert E. Lee" "rag" that brings several encores. In this Mr. Williams and a chorus girl does Class A "Trotting."

The olio is opened by Van Allen and Devine, who have a funny act even if they think differently. The next turn, Cole and Hastings, in an Indian number, gives something of variety. They score the hit of the show, having framed the turn very well, and look the roles taken. There is a special drop and the turn would be just as good if Mr. Cole kept his announcements for the program only. Williams and West get over with parodies. Some matinée the men ought to change around, allowing West to be the comedian in blackface and Williams play straight. It should be a big help. Arminta and Burke close the olio, which is not a strong one but can pass. Burke might work straight in this turn. His comedy brings nothing.

Evelyn Ferris, from the chorus, leads one number. At that, the show is still good. The performance could stand a little roughening up in the burlesque, which should be worked faster, and a perceptible slowness is evident in the early part of the opener. But "The Tiger Lillies" will continue over the road and pass a pleasant evening for many, much to the credit of the reformed Matt Kennedy. *Simé.*

## STARS OF STAGELAND.

There is nothing of newer burlesque about Will J. Dunn's "Stars of Stageland" on the Western Wheel. It is just a good old fashioned burlesque show with an opening piece, a burlesque and an olio of the principals sandwiched in between. The one modern idea is an increase in the number of girls carried. Even in this the management didn't go the limit, only increasing the old number by two. Eighteen in all line up for the numbers.

It is still a question whether the old idea of burlesque isn't just as good as the new. There would probably be an equal line-up on each side of the debate. The matter is just a question of a show; a new idea show if it's good is all right and an old-idea one if right will be equally well liked.

"The Stars of Stageland," however, have an old-idea show not altogether right. What from early indications is going to be the crying fault with three-fourths of the shows this season, is in the "Stars." The show needs a soubret. There are only two principal women in the troupe, and one, Blanche Baird, gets all the big type. Miss Baird is a big woman with good looks and personality. She can get a song over, but she is not a soubret, and cannot make up for the lack of one.

For a featured star very little is seen of Miss Baird in either of the pieces. She is out in front in two numbers only and in one of these she works with a comedian. The reason for this is probably her single in the olio, which is a good reason, but without a soubret the show cries for Miss Baird and she should be saddled with more work.

Louise Pearson is the other female principal. She does very well with what she has to do but is not allowed sufficient scope. A good looking blonde of attractive appearance, she can handle numbers and although not exactly of a soubret type, might be worked in as a half and half and get away with it. At any rate Miss Pearson shows enough ability to be allowed to spread herself.

The opening piece and the olio need immediate attention. The opener is very weak. The show gets away to such a poor start that although picking up in the burlesque, it never really gets over the slow beginning. There is not even the usual burlesque thread of a plot. It is made up of bits, talk and numbers. The talk amounts to nothing and the business is not good.

The comedy never gets started here at all, through no fault of the comedians, but an entire lack of material. The numbers in the first part are not any too good either. They have been poorly selected and add to the general dragginess. This is also the fault of the producers and not the girls, for the show boasts a very good collection of working chorus girls who are not called upon often enough to show what they can do. The setting is little more than a bare stage effect.

The olio following the piece does not send the average up a particle. Lockwood and Monroe Sisters start it with a little singing and dancing that is hardly

strong enough. The act seems to have been just hashed up since the show started. It will not do. Chas. Reylea's physical culture lecture is familiar to burlesque audiences. Stuck in right where the proceedings should have a boost, it also falls by the wayside.

Miss Baird is the bright spot of the olio. She does a single, using a piano in one or two numbers, and gets over. Her material is not as good as she is capable of handling and a couple of new songs of the proper calibre would place her in a prominent spot as a single woman entertainer. La Belle Helene, who figures in the pieces in a small way, also does an act called "Escaped from the Harem," a pantomime dancing affair of little merit.

The show takes a surprising brace with the opening of the burlesque. Here some real comedy is extracted, the comedians getting a chance with material they handle exceedingly well and everything seems to soar accordingly. The piece starts off as though taken from the scene in the "Girl from Paris" at the hotel where the proprietor makes his own mineral water. This quickly passes away and it runs along without a story. There are several funny comedy bits and one or two good numbers. The old Bowers, Dixon and Bowers vaudeville act is worked in for slight results coming too late following the hit of the show with Miss Baird and Eddie Dale singing "Chillie Beans." The numbers move faster with the comedy. "Snap Your Fingers" and "Village Band" both get away very nicely. The girls are well dressed but not elaborately. A good idea is the black silk stockings for a background with all the costumes. The effect is so much better than the usual pink, of various shades, which look and are burlesque. The show is clean with the exception of one or two points, and the too frequent use of "hell" and "dam."

Dale as a Dutchman leads the men principals a long way. He is not saddled with any real comedy material to speak of but in spite of this manages to draw a very good percentage of laughs. In the opening piece he is merely funny in his own way; in the burlesque he gets his chance. Mike McDonald is the Irishman and although probably not a bad comedian, never seems to get going. He is swamped amidst a poor line of material. The part doesn't seem to have been written for him. The impression is he was shoved on to the stage and told to be funny which comedians generally concede is not an easy task. Ernest O'Fisher is a "straight," only getting a chance in a song with Miss Pearson, which gets over very nicely. He has some little business but it amounts to nothing. Monroe Lockwood also figures only in a small way and is not convincing at any time. C. E. Reylea plays a Frenchman, an Italian and probably a couple of other characters, but physical culture and acting are entirely different lines of endeavor.

"Stars of Stageland" will be a good burlesque show if the opening is strengthened, but it can never be a great show with the present principals and equipment. The show before a medium matinée audience at the Casino, Brooklyn, was quietly received.

*Dash.*

# UNION SQUARE.

The program of nine acts at the Union Square this week is a good vaudeville show. If it were nearly as good in the first as last half, the Square would have a great bill.

Commencing with "No. 5" Monday evening, a switch in the running order was made. This assisted the final portion. The three big hits were in the last half. These were headed by Eddie Foy and His Family, the large success achieved by the act coming through the collection of Foys the father has grouped around him. Then there was Willa Holt Wakefield, the class of all the pianologists, who had to sing seven numbers. Miss Wakefield appeared just preceding the Foy township. The third hit happened prior to these two in Mabelle Adams and Co. (New Acts).

A couple of new turns in the first half did little for the performance. Barto and Clark were one; "Why Sciatica Stayed at Home" the other. Both are under New Acts. Kate Watson, as a single, was placed, unfortunately, to follow the rube travestied melodrama, although there was no other spot, excepting "No. 2," though Miss Watson might have exchanged with Conroy and Le Maire. She got over in a rural "Sis Hopkins" make-up with stories and songs. Without confiction on the program, Miss Watson should do nicely. There is enough in the turn to bring out the laughs. Miss Watson's "Nantucket" encore might be thrown or given away.

Pollard, a juggler, opened the show with comedy work that included dialog. Since he talks, of course he depends upon that the most. It sounds as though home made. In straight dress Pollard could do better with some remarks he had purchased from a regular author.

It was a regular author, William Jerome, who wrote the act for the Foy congregation. Even before the tribe of youngsters paraded across the stage, Mr. Foy had made good. His opening is better than anything he has previously had. In this he was helped by J. Bernard Dyllin, who sang "General Information," describing his job and himself. Foy carried out the little plot in no time, even assuming feminine garb to do so, with "When Shakespeare Was a Boy" as a good topical song. At the conclusion of this the march of the Foys commenced. The kids averaged down in size and ages. A cute little Foy of about three was the last of the troupe to show. They made their father one big riot of applause, for the house liked Foy, senior; they went crazy over his productions, and intimated Mrs. Foy should have been there too. The Foy Family is a big advertisement for New Rochelle. Every one of the Foylets, five boys and two girls, looked healthy enough to stamp Old Man Foy as a great father, no matter what anyone may think of him as an actor.

The Conroy and Le Maire skit, "The New Physician," is a plain out-and-out "nigger act." Both men are in black-face. Le Maire seems to have taken too much for himself. Conroy isn't given sufficient opportunity, for after all, Conroy is the comedian and Le Maire the straight. To the new gen-

# HOWE'S LOVE MAKERS.

Chicago, Aug. 28.

Sam Howe, speaking to the western world at large through the Columbia program, modestly touts this season's "Lovemakers" as "The Live Wire Show." The Sunday matinee audience after patiently waiting two hours and a half for some kind of a comedy connection, unanimously decided that Howe had arrived in Chicago with a fuse burnt out.

His burglar-proof book and lyrics are programed as fully copyrighted and protected by Leon Laski, a New York attorney. Another line in the booklet proclaims the production to be "A snappy, gingery two-act musical, shower." That may go in Ozark or Passaic, but not for such a thriving metropolis as Chicago. It may have been Howe's intention to turn out a book worthy of such billing. Somewhere a cog slipped.

"Kissme" is the title of the monotonous affair. While the theme sounds possible, the book bears undeniable appearances of having been written with a sprained wrist. Barring the few odd laughs awarded Howe for his distribution of some comedy lines in "Yiddish" (which may or may not have been perfectly proper), "Kissme" went the entire route without an audible titter.

The producer, however, should be given credit for the equipment of the production. The scenery, costumes and the chorus are beyond criticism, but inasmuch as the Eastern Wheel houses do not depend upon the exclusive patronage of deaf mutes there certainly should be a little comedy on the side. Howe has apparently spent a considerable sum on the outfit. With possibly one or two exceptions, every single costume exhibited calls for praise, the exception being a few freaky gowns displayed by Florence Bennett. They didn't help her appearance to any extent, and created the impression she was trying to out-

eration, there is much in the act to make laughs; to the vaudeville regular, considerable of the comedy is too familiar. It's in the "Dr. Dippy" or "Doctor Shop" series. The "hell-finish" isn't particularly strong, for "hell" has had an awful play around here for the past two years. It might be as well to place the entire turn in "two," with Le Maire as the Doctor from the take off. The present arrangement suggests manufactured comedy through situations too readily.

A couple of new numbers were delivered by Miss Wakefield. One, "The Old Waltz," varies the turn. Miss Wakefield's act always covers a wide range. Her present repertoire will suffice for the season, although she should conclude with "He's My Pal," as that is always demanded with the orchestra playing the melody. The "kiss" number closing is just a little beneath the high-class mark Miss Wakefield takes in bearing, presence and delivery up to that moment. Her hit in the house which witnessed her vaudeville debut was most emphatic.

The program closed rather late with the Amoros Sisters, in their fast diversified number.

Stine.

dress the soubret. The majority of Miss Bennett's gowns reached the knee in front and trailed off behind.

The scenery is all new and well selected. But the numbers, or most of them, are desperately close to the painful point.

At the finale of the first scene "The Robert E. Lee" was introduced by Besse Rosa and the entire chorus. During the action the girls attempted to construct a steamship out of the various parts. This killed the number. If it doesn't work any better in the future, Howe should scuttle the ship.

Fifteen melodies were attempted before Miss Rosa finally reached the singing hit of the program, "That Mellow Melody." It lasted for several encores. It was the one and only one number that belongs in the bill.

In the first part Sam Howe and five of his principals introduced "The Lovemakers' Sextet." Both the lyrics and melody resemble the work of an amateur. It helped to crimp the entire section of the piece.

The story tells about a wealthy Hebrew who married a French artiste, but his wife refuses to kiss him because she isn't sufficiently acquainted. She has several admirers, among them an English Lord, Dutch Baron and Italian tenor.

This tale runs on through two long dragged out acts, Howe finally securing the much desired kiss at the finale of the burlesque. His tag line, "I'm all tired out," brought a similar one from the audience. Howe as the Hebrew was himself, but handicapped through his own material. Fred Nolan as Howe's gardener evidently meant to portray an Irish character. This much was gleaned through his brogue, but Nolan's make-up resembled more the character that caused the many riots in Butte some years ago. His facial expressions were more apish than Irish. Billie Arlington was the Italian, Albert Marks the German and Butler Mandeville the English Lord. Mandeville seemed as though he wanted to give a refined performance, but in his rough surroundings was covered up. Marks acquitted himself in the second act when he offered a singing and dancing specialty with Besse Rosa. Incidentally all female honors go to this little girl who forced her way to the front through persistent and hard work. Her dressing also comes in for a line of praise.

Stefi Anderson kept things lively during her presence and Harry Prescott in a straight part shows a very little improvement over last season. Prescott acts as though he were forcing his work. A little more repose on his part would assist. Beatrice Loftus stepped out of the chorus line to dance her way through fairly good applause in the closer. This girl could handle a part.

Nothing short of a complete new book will bring Sam Howe's "Lovemakers" in the division where it rightfully belongs. It looks as though the day had passed when a producer will spend his bankroll on a production and then delegate his comedian to turn out the book. Just now there is nothing in the show but a classy outfit and Besse Rosa.

Wynn.

# AMERICAN ROOF.

Variety may be the spice of life, according to the wiseacres, but the American Roof regulars cast one unanimous vote for the comedy thing Monday night. They didn't seem to care much for the other vaudeville dishes on the Marcus Loew menu.

With the audience all primed for comedy the remainder of the bill passed along quietly. It mattered not that several of the acts had played bigger houses.

With the regulars longing for a laugh the first part of the show suffered accordingly. Danny Symonds started something with his clownish bits and dancing. His Scottish bit was the best liked.

Beatrice Morgan and company appeared after Danny in Charles Dickson's act, "Love in the Suburbs." While some of the lines caused laughter, the sketch floundered around hopelessly because the people in it were miss-cast. Miss Morgan, who has been seen to advantage in various stock roles, couldn't maintain the stride necessary as the peppery housewife. The man playing the husband appeared to be in a world of his own, while the actor doing the "cop" grossly exaggerated the part.

Charles Tracey, who draws pictures of Washington and Lincoln, opened the show and was followed by the Star Operatic Trio (New Acts). The La Velles were third and held attention with dancing. There are several waits which do injury and should be remedied some way. The LaVelles also need a better finish.

After the intermission Morrissey and Hanlon found the audience in just the receptive mood they wanted. Their style of comedy hit the bull's-eye, making them the big hit of the evening.

Lew Fields' "Fun in a Cabaret," with fourteen people, was badly handicapped in divers ways. The orchestra had several battles during the evening, giving the LaVelles and the Operatic Trio a hard fight in the first half, and whipping the Fields' act in the second.

Josephine Sabel was next to closing. It was a hard spot for her on the Roof and she would have fared better had she been on earlier. Romalo and De Lano held attention in the last position.

Mark.

# ACADEMY'S SHOW TO-MORROW.

The postponement of the opening of William Fox's Academy of Music stock company places the start of "The Girl from Brighton" for tomorrow (Saturday) night.

Aaron Hoffman has been called in to fix up a scene for Raymond and Caverly, and Jean Havez has also been polishing up sections of the book he supplied the musical comedy company with.

After opening at Arverne, Long Island, last week, it was deemed provident by the management to call further rehearsals before commencing the New York run.

A change this week in the company occurred when Maude Rockwell was called into the prima donna role, replacing Georgia Cunningham.



## BILLS NEXT WEEK.

(Continued from page 17.)

**Terre Hamte, Ind.**  
**VARIETIES (wva)**  
 Burt Shepherd Co  
 Arizona Trio  
 Dairy Maids  
 Jos Henley Co  
 Georgia Trio  
 2nd half  
 Fetching Bros Co  
 Herculanus Sisters  
 C H France Co  
 Kent & Elbert  
 Madelyn Shone

**Texarkana, Tex.**  
**MAJESTIC (hod)**  
 Maud & Maud  
 Douglas Robertson  
 2nd half  
 Clyde Elliott  
 Baxter & La Conda  
 Tulsa, Okla.  
**WONDERLAND (hod)**  
 (Open Sun Mat)  
 Jess & Dell  
 Kelly & Ford  
**Vancouver**  
**ORPHEUM (sc)**  
 Chapman & Berube  
 Reed & St John  
 Russell & Church  
 Ward Kline Co  
 Green McHenry  
 Dean  
 Wayne's Girls  
**PANTAGES**  
 Woolfolk's Chiciets  
 Keene Trio  
 Tom Kelley  
 Paul Gordon & Rica  
 Roller Skating Bear

**Victoria, B. C.**  
**EMPRESS (sc)**  
 Berry & Berry  
 Joe McGee  
 Wallace Birds  
 Arion Quartet  
 Dena Cooper Co  
**Washington**  
**CHASES (ubo)**  
 Edward Ables Co  
 Master Gabriel Co  
 Willa Holt Wakefield  
 Kalmar & Brown  
 James E Cullen  
 Richardson's Dogs  
 Lantton Lucier Co

**Winnipeg**  
**ORPHEUM**  
 "In 1939"  
 Ballet Classique  
 Melville & Higgins  
 Ashaki Troupe  
 Bowman Bros  
 3 Collegians  
 Berg Bros  
**EMPRESS (sc)**  
 Besse's Cockatoos  
 Arthur Whitelaw  
 "Delicatessen Shop"  
 3 Troubadours  
 Collins & Hart  
 Berlin  
**WINTERGARTEN**  
 (To Sept 28)  
 Diving Norins  
 Kalliyama  
 Pedersen Bros  
 Aerial Budds  
 May de Sousa  
 Russian Dancers  
 Gotham Comedy 4  
 Maria La Belle  
 Clarke's Cyclists  
 Naevo

**Paris**  
**AMBASSADEURS**  
 Belleclair Bros  
 Leolin  
 Chambard  
 Mattie Bever  
 Yvonne Yma

**Marguerite Olier**  
 Dearly Nett  
 Blanche Nalton  
 Revue with Merindol  
 Dorville  
 Rosny-Derys  
 Bach  
 Saldreau  
 Pougraud  
**ALCAZAR**  
 Whilby Co  
 Wright  
 Caudieux  
 Revue with May Bloesom, Dramem, Fa-  
 ver, Printemps, etc.  
**MARIGNY**  
 Les Nards, Gyp  
 Walno & Georgette  
 Kusny's Dogs  
 Revue with:  
 Janette Denarber  
 Jeanne Perriat  
 Cecile Rex  
 Pretty Myrtill  
 Geo Loie  
 Miss Reynold  
 P Clerc  
 A Frank  
**ALHAMBRA**  
 (Sept 1-15)  
 Vaunel  
 Heeley & Meeley  
 Ching Ling Soo  
 Violet King  
 Carbery Boys  
 Green & Wood  
 Shell Brothers  
 Londe & Tilly  
 The Persol  
 Loyals  
 Pictures  
**FOLIES BERGERE**  
 (September)  
 Anna Doherty  
 Newhouse & Ward  
 Willy Pantzer  
 Scamp & Scamp  
 Kasack  
 Russell Girls  
 Angelo's Troupe  
 "Eternal Waltz"  
 Jane Marnac  
 P Ardout  
**ALHAMBRA**  
 (Sept. 16-30)  
 Dunedin Troupe  
 Donega nSisters  
 Heeley & Meeley  
 Violet King  
 Carbery Boys  
 Ching Ling Soo  
 Green & Wood  
 Mackwell Quator  
 Pictures, etc.

**Vienna**  
 (until Sept 30)  
**RONACHER'S**  
 (running order)  
 Filippo  
 The Penders  
 Gus Fowler  
 Hermany Trio  
 Ioleen Sisters  
 Teddy  
 Chinese Troupe  
 "Rouge et Noir"  
 Cronin  
 Yvette  
 The Aeris  
 De Dio  
**APOLLO**  
 (running order)  
 The Silvios  
 Fred St Onge Co  
 Ledds & LaMar  
 Antonett & Grock  
 "Die Premiere"  
 Gilton's Pigeons  
 4 Readings  
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## SHOWS NEXT WEEK.

New York.

"A WINSOME WIDOW"—Moulin Rouge (22d week).  
 "BOUGHT AND PAID FOR"—Playhouse. (50th week).  
 "BUNTY PULLS THE STRINGS"—Comedy (48th week).  
 "DISRAELI" (George Arliss)—Wallack's (1st week).  
 "ELEVATING A HUSBAND" (Louis Mann) Grand Opera House.  
 "HANKY PANKY"—Broadway (5th week).  
 "LITTLE MISS BROWN"—48th Street (2nd week).  
 "OFFICER 606"—Gaiety (4th week).  
 "READY MONEY"—Elliott (3d week).  
 "RAINY PICTURES"—Weber's (3d week).  
 "ROBIN HOOD"—Knickerbocker (4th week).  
 "THE SIREN" (Donald Brian)—Hudson (one week only).  
 "SPOONER STOCK"—Metropolis (54th week).  
 "STOCK"—West End (17th week).  
 "STOCK"—Manhattan (5th week).  
 "THE GIRL FROM BRIGHTON"—Academy (1st week).  
 "THE GRIL FROM MONTMARTRE"—Criterion (5th week).

"THE MASTER OF THE HOUSE"—39th Street (3d week).  
 "THE MERRY COUNTERS"—Casino (3d week).  
 "THE MODEL"—Harris (1st week).  
 "THE NE'ER DO WELL"—Lyric (1st week).  
 "THE PASSING PARADE"—Winter Garden (7th week).  
 "THE PERPLEXED HUSBAND" (John Drew)—Empire (1st week).  
 "THE PINK LADY"—New Amsterdam (1st week).  
 "THE ROSE MAID"—Globe (10th week).

## CLOSE AND OPEN.

Lincoln, Neb., Aug. 28.

The Barrow-Winninger Players close their season at the Oliver, Saturday. The company will journey directly to Milwaukee, where they open a winter season at the Columbia, Sept. 1.

Bessie Ardell is now at Healey's Silver Garden (145th street).

Coleys & Fay have improved the comedy department since their last visit here, incidentally adding an extra Coley to the offering. Starting off mildly they warmed up soon and walked off one of the evening's hits. Lloyd & Whitehouse followed and found favor immediately. Lloyd's rough comedy and Miss Whitehouse's top notes combined to bring them safely into the 11 column. Dolly Connolly and Percy Wenrich have perfected a nifty routine in which Wenrich finds an original way to exploit his reputation. After completing his list of past hits he could consistently tack another card on the easel announcing "Kentucky Days" as his coming winner. Miss Connolly's splendid enunciation and stunning gowns helped considerably in landing the hit of the show for the team. Camille Ober and her box full of fourth and fifth octaves failed to materialize into the expected wonder. Her so-called highest known vocal note sounded more like a whistle. The Frey Twins closed the bill. WYNN.

Oliver Carew, formerly of Carew & West, will shortly appear in a new vaudeville act with Joe Niemeyer, who has been playing juvenile roles with some of the Slinger attractions for the past three years.

The Family, Moline, Ill., formerly an "A-40-citation" holding, but which recently passed into the Sullivan-Considine office to remain there two days, is now safely marked in one of Walter Keefe's books.

Old Cap Anson the grand old man of baseball, is vaudevilling herabouts with a baseball monolog, baseball poem and a buck and wing. He will report the world's series for a syndicate of newspapers this season.

Mort Slinger has decided not to produce "Love in a Limesuite" until "A Modern Eve" completes its Chicago run at the Princess. WYNN.

Romanno and DePerri while playing the Drexel theatre last week, a Hamberger house, were the principals in an accident that seriously injured the female violinist of the orchestra. The harpist of the team slipped from the stage. Both himself and his instrument tumbled into the pit upon the musician. Manager Hobson immediately called an ambulance, the physician attending deciding that the girl was internally injured.

The Elk's theatre at Pine Bluff, Ark., opens Sept. 2, booked through the Hodkins office. Hodkins will also supply the talent for two new houses in Covington and Newport, Ky.

Charlotte Granville, William Mong, Virginia Pearson, Sheldon Lewis, Emory Edwards, all of the original cast of "The Divorce Question," arrived here from New York last week to attend rehearsals for the eastern production of that show. The piece opens in Toronto next week. A 44

Mort Livingston is the latest find of Tom Bourke, opening at the Wilson next week. The Alcazar is the same house in which Rae Samuels made her debut.

William Fliesen has arranged with Kraus & Peters to attend to his booking business for the coming season. Through a misunderstanding it was announced that Fliesen would book through the Friedenwald office.

Jones and Mayo have separated. Jones joined "Hanky Panky" in New York, leaving it to Mayo to cancel the Orpheum time. Mayo is now looking for another partner.

Willie Siegel, formerly of the Telegraph Four and more recently of the Kimball Brothers & Siegel left Chicago this week to join a new act in New York. Harry Ward, formerly of Halligan & Ward, went east with Siegel for the same purpose.

## CORRESPONDENCE

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

JOHN J. O'CONNOR  
 (WYNN)  
 Representative

CHICAGO  
 (WYNN)

VARIETY'S CHICAGO OFFICE:  
 MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—There is plenty of singing on the Majestic bill this week, a little more than is necessary to make the entire show thoroughly agreeable. Tom Wise & Co. head the program with a condensed version of the past popular success "A Gentleman from Mississippi." For a headline sketch Wise has the draggiest affair on record. He simply proves it is quite impossible to boil down a four-act play to fit a vaudeville stage. Added to this, Wise has surrounded himself with weak support. Herbert Jersey and Claude Gourand, representing a senator and a congressman, were hardly within ten miles of the type, and Rodney Hickok, in the role of Wise's secretary, was quite too mild to pass. Ina Brooks and Eleanore Parker as the senator's daughters, carried small parts through nicely, but on the whole Wise is showing at a disadvantage.

Earlier on the program Lida McMillan and George Barnum & Co. offered a comedy vehicle by May Tully and Bozeman Bulger. This, too, might stand some chopping. Somewhere in the centre the story lags perceptibly. A little speed would add some interest to the finish. While it cornered the required laughs they came rather far apart. The bill opened with Tom Linton's Jungle Girls, a tough spot for an act of this particular kind. However, each number was encoored and while the finish is rather abrupt, it served to bring home a hit. The Kremka Brothers were forced to go through their acrobatic turn in "one." The stereotyped waiter and guest business is used for an opening and while the closing material is exceptionally strong for an act of this kind, after looking over the Kremka team, one must naturally conclude that foreign acrobats are rather unfunny individuals. Fay, Two

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FIRST NEW YORK APPEARANCE, ALHAMBRA THEATRE, NEXT WEEK (Sept. 2)

MICHAEL

# RICHARDIN TROUPE

EUROPEAN GYMNASTS

THE ACME OF STYLE AND GRACE

Direction of FRANK BOHM

C. H. MILES, President

I. FLUEGELMAN, Vice-President

M. R. SHEEDY, Secretary

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 ARTISTS—SEND IN OPEN TIME  
 40 CONSECUTIVE WEEKS

A NEW HEADLINE ACT produced at Henderson's this week (Aug. 26) and a terrific hit.

# "FIFI IN PARIS LIFE"

With **MLLE. DOROTHY** and **LAWRENCE BECK** in  
**"FROLICS OF FRENCH STUDENTS"**

Including **J. HENDON** and **MISS NOBLE** and a **COMPANY OF 15.** Stage by **Mr. J. C. SMITH**

Frank Readick and Milly Freeman, well known stock players, left Chicago this week to tour the Pantages Circuit in a new act called "Marked Money." The same act will be produced in England sometime next month under the direction of Ernest Edelstein.

The Liberty theatre at Fullerton and Langdale avenue opens this week under new management. The attractions will be supplied by Earl Cox.

Ike Bloom, a Tenderloin celebrity, has announced his intention of running a Cabaret show in his South Side amusement palace known as Freiberg's, the performance employing a dozen or more singers and running between one and four A. M. Heretofore Freiberg's has depended on its entertainers to amuse the "slummers."

Charles Rose, professional salesman for the Strellis jewelry firm, is distributing among the vaudevillians a nifty little morocco leather covered date book. Rose is a brother of Joe Adams.

J. C. Matthews, local representative of the Pantages Circuit, is carrying a special privilege pass given him by Chief of Police McWeeny. The pass is directed to all police officers and advises the reader that Matthews is to be extended all the courtesies of the department. To the casual observer it looks as though Matthews has permission to do anything short of murder. Incidentally he owns an auto that is capable of making some sixty miles per hour and speeding is one of the courtesies of the police department.

Aaron Jones, active partner of the Jones, Linick & Schaeffer firm, is due to arrive home next week from a three months' jaunt through Europe. During his absence Aaron was very liberal in sending home European postcards.

Marvin & Kettering have secured the rights of a new sensational police play in one act labelled "The Inspector." It will be produced shortly in a local vaudeville theatre. The same firm have landed a new play written by Wm. Anthony McGuire, author of "The Di-

**"HIS MOTHER"**  
 Presented by  
**LOUIE BATES, FRANK HARVEY, EDYTHE KETCHUM and GRACE ANDERSON**  
 Opening regular season at Keith's, Columbus, O., September 2  
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 SHORT VAMP SHOES  
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ceptable. Last season the "Association" tried out new talent at the Academy and Haymarket. The loss of the Haymarket leaves one house short. The Academy, reopening last week, will also show material once or twice weekly.

Rowland & Clifford have engaged Joe Whitehead to share the stellar honors with Ollie Mack in their production of "Casey Jones." Whitehead spent last season in vaudeville with Flo Grieson, who in private life is Mrs.

## SAN FRANCISCO

By A. L. C. JOY.

ORPHEUM (Martin Beck, gen. mgr. agent direct.)—Mme. Elsa Ruegger makes her local debut in vaudeville. Her work on the cello was highly enjoyed and although it is an act out of the ordinary for vaudeville, she was extremely well received. Cesare Nesl received much applause for his singing. De Witt, Burns & Torrence's familiar acrobatic offering fairly well received. Godfrey & Hend-

direct).—Travilla Bros. and the Seal with the Human Brain, a tank act, proved genuine novelty. Leona Guernsey received much applause for her range of voice. Did extremely well with the "Prison Scene" from "Faust," singing all three parts. Sullivan & Bartling in "A Spotless Reputation" have an amusing sketch with very little real meat to it. Curry & Reilly, good. "Fun in a Millinery Shop" is a hat juggling specialty by George and Bella Sombro. Princess Cecelia and Leopards, hit. Rose Hampton did well with her violin. PANTAGES (Alex Pantages, gen. mgr.; agent direct).—Four Bards well received, work very good. Morati Opera Co., scored strongly. Eldon & Co., magical offering, fair, stage settings attractive. Seven Texas Tulips, singing and dancing, along the usual lines but entertaining. Billy Broad, blackface monologist, dug up many laughs with some new and old material. Imperial Dancing Four, did nicely. Clifton R. Woolridge lecture on his experiences as a criminologist and detection of crime. Not particularly interesting, applause perfunctory.

COLUMBIA.—James K. Hackett in "A Man on Horseback."  
 CORT.—"Baby Mine" with Marguerite Clark and Ernest Glendinning.  
 ALCAZAR.—Laurette Taylor in "The Wooing of Eve."  
 SAVOY.—Rainey pictures.

Max Steinhilber, with Maybelle Thompson as his leading lady, opened Monday at San Rafael. He will play three-night stands under Walter Newman's management.

Frederick Harrington has joined the Walter Newman Company at Bakersfield as leading man.

Rosecoe Karns will be juvenile in the new Redmond Stock Company, which opens at the Grand next Monday. The leads will be played by Paul Harvey and Beth Taylor. Jim Post, who has the lease on the Grand, is spending \$5,000 in its renovation.

Clifford Thompson, leading man of the Princess Stock in Tacoma, is in town on a vacation. It is reported that Thompson is to be leading man of a new stock company which John Cort is to send over his western circuit.

## FORER & EGDIRETTU

presents

# "The Act Beautiful"

EUROPEAN NOVELTY ANIMAL POSING ACT

Introducing Four English White Setters and One Pure White Arabian Mare

Closing this Show Week (Aug. 26), Proctor's Fifth Ave.

Booked Solid

Direction, **WM. S. HENNESSY**

voice Question." The title of the piece is "The Pawn Shop."

The Plaza Theatre, owned by the Interstate Circuit will be utilized as a "tryout" house by the "Association" this season. Last week ten professional acts were shown at the Plaza in one evening, none of which was ac-

Whitehead. The recent arrival of a young Whitehead at their home in St. Louis necessitated a split and Joe accepted the legitimate offer. Whitehead was at one time a member of the "Captain Careless" Co., during its Chicago run and was more recently connected with "The Girl Question," a Chicago success.

erson filled in satisfactorily. Conventional dialogue act with not too much merit. The holdovers were the real strength of the bill. Mrs. Gene Hughes & Co. repeated their big bit of last week. Van Bros., Bradshaw Bros., and W. C. Fields also did well on the second lap.

EMPRESS (Sullivan-Considine, mgrs.; agent

Lee Millar has joined the Alcazar Stock.

Manager Rees, of the S. C. office, is in Sacramento looking over the building of the New Empress.

JOY.

The producing business continues at the Alcazar. Last week is offered the third suc-

## FRED W. MORTON

THE PAPEROLOGIST

Starts a Return Engagement over the **Sullivan and Considine Circuit** at Minneapolis, **SEPT. 1**

BIG  
 SUCCESS

## Will J. Ward

WITH THE

"Five Melody Maids"

Returning east shortly, Orpheum Circuit to follow.

Direction, **HELEN LEHMANN** and **TOM PENFOLD**

THE SENSATION OF BOTH WHEELS

**"MISS NEW YORK, JR."**

WITH

**JOSEPH K. WATSON and WILL H. COHAN**

The Laughing Hit of the Season

Next Week (Sept. 2), Empire Theatre, Brooklyn

cessive Hartley Manners play, "The Wooing of Eve," with Laurette Taylor in the stellar role. The play was given its premiere Monday night. Miss Taylor appeared in the role of Miss Eve Alverstone, a sensible and shrewd young woman of the world, who visits the London home of her uncle, John Rodd, a captain of industry, and finds a lamentable condition of affairs. Her uncle is on the verge of bankruptcy, his youthful wife is about to elope with a worthless scamp, and his 17-year-old daughter is about to be forced into marriage with a man she does not love. Throughout the three acts Eve is engaged in restoring order to this troubled household, a task which she accomplishes to the general satisfaction of everybody. The play is full of comedy touches and fits the personality of Miss Taylor much better than did her role of "Barbaraza" the week previously.

"Baby Mine" did well at the Cort for two weeks. It was followed Monday night by George Broadhurst's "Bought and Paid For."

John Cort was in town for three days last week on his way east after a summer spent at his home on the shore of Lake Washington, Seattle. He stated that his first production of the season will be "C. O. D.," a farce by Frederick Chapin. "Miss Princess," the new comic opera, which Lina Abarbanell, will follow, and shortly afterward will be staged the new Pixley and Luders musical comedy, "Miss Gypsy." Several other pieces will be produced later on. The two new houses in New York, the Cort and the Illington, will be dedicated about the middle of November, while the new Boston house, the Cort, will open Dec. 1.

Homer Curran is back from a three-weeks' vacation spent in Denver and is at his post as manager of the Cort. Carl Reed, John Cort's secretary and manager of the Moore in Seattle, who has been taking Curran's place, has returned to Seattle.

Homer Power and M. Adelaide Power, who have been with the Princess stock in Tacoma for several months, are in town and are taking a brief rest.

Max Steine and his repertoire company, playing three night stands, have gone on the road. The company is being managed by Walter Newman, who will go back to his own show as soon as the number two organization gets to running smoothly. Rehearsals last week were conducted under Newman's direction. The opening was at San Mateo.

Bryce Howatson and Daisy Swift, with Emmett Sheridan in their support, are playing the Levey time in the surrounding towns with a comedy sketch.

Paul Atherton, a former San Francisco boy, is in town with Francesca Redding, playing in a sketch at Pantages.

Ferris Hartman and his musical comedy company sailed last week for a long engagement in the Orient, under the management of Arthur Fox. The first stop will be at Honolulu.

George Woodthorpe is in the cast at the Alcazar but leaves for New York, to again appear in "Kismet."

James K. Hackett is continuing Booth Tarkington's new play, "A Man on Horseback," into a second week, which will conclude his engagement. It is probable that "A Man on Horseback" will be utilized by Hackett as a starring vehicle during the coming season, the rough edges of the piece having been worn off and a number of improvements made since the first performance. The critical public, however, is of the opinion that Brandon Tynan's "Melody of Youth," produced three weeks ago and kept on for a single week, has much greater possibilities. It needed only careful pruning to make it a delightful little comedy. "Pomander Walk" follows Hackett at the Columbus, opening Monday.

**LOS ANGELES**

By H. K. BONNELL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 10: Robert Demont Trio,

**FARBER GIRLS**

Successful this week (Aug. 26), Fifth Ave. Theatre

Direction, PAT CASEY

**BEWARE !**

ANOTHER CHANCE FOR IMITATORS TO COPY

**RIVOLI**

SHOWING HOW HE MAKES HIS CHANGES IN A NOVEL MANNER

strong opener, lively and clever; Lew Sully, laughable hit; Mrs. Louise James & Co., capably heading bill; Marguerite Haney & Co., went over big; Empire Comedy Four, received several well deserved encores; Four Florimonds, fair; Holdovers; Miss Sealy and Mona Duclos, "Drums of Oude." Business healthy.

EXPRESS (Dean B. Worley, mgr.; agent, S. & C.).—Week 10: Hanlon & Hanlon, classy acrobatic act; May Ellonore, scored clean and strong; Leroy, Harvey & Co., applause winners; E. J. Moore, ordinary; Clarence Wilbur & Co., laugh producers; Kelly & Wilder, delightfully musical and harmonious. Satisfactory business.

BRINK'S (Harold Moore, mgr.; agent, Clune Amuse. Co.).—Current: Maynard & Rabinoff, Grand Opera singers; Cleve L. Creighton, singing comedienne; E. B. "Jack" Hillard, cellist; Edward Buechner, pianophend. Holdovers: Adeline Dossena, Wilbur Ross, Mina Stralee, Happy Anna Robinson, M. C. Gemunder.

MAJESTIC (Oliver Morosco, mgr.; Shubert).—"Bought and Paid For."

BURBANK (Oliver Morosco, mgr.).—Stock: Richard Bennett in "The Deep Purple."

BELASCO (Oliver Morosco, mgr.).—Stock: Edythe Chapman in "Israel."

LYCEUM (E. C. Fischer, mgr.).—Stock musical comedy: Rice & Cady.

ADOLPHUS (Workman & Sturm, mgrs.).—Stock burlesque.

PRINCESS (Wood & Ryan, mgrs.).—Stock burlesque.

MABON, O. H. (W. T. Wyatt, mgr.; K. & E.).—Dark.

OLYMPIC (M. Loewen, mgr.).—Dark.

Harry Downs, a former treasurer at the Olympic, has closed a brief engagement in the acting company at the Lyceum and is reported to be planning a brokerage business here in musical-comedy and dramatic manuscripts.

The Globe Amusement Co. will shortly have a new picture and vaudeville house in readiness to open on Main street, between Seventeenth and Nineteenth streets. One thousand is the estimated seating capacity.

In event that the pending deal of the sale of Luna Park goes through, Col. Larry Bradley, general representative of the Thompson-Snow Amusement Co. and publicity director of the resort, is planning for a personal invasion of San Diego, where he contemplates the promotion of a big amusement enterprise for next season. Just now an improvement is being made at Luna in the shape of a new and more modern appearing front entrance.

The American, a small but profitable picture theatre on South Broadway, near Fifth street, changed hands last week, when E. C. Fischer, proprietor of the Lyceum, sold the good will, interest and equipment to P. Gevurtz, until recently a resident of Seattle, where he was associated with the People's Amusement Co. in the management of the Lyceum, Odeon and Alaska, all picture houses. Previous to his residence in that city, Manager Gevurtz lived for many years in Portland. The latter proposes to make the "City of Angels" his future home and contemplates the early purchase or construction of a small chain of picture theatres here.

Gale Henry is playing character parts at the Lyceum as well as putting on the musical numbers.

After leaving a local hospital last week, where he was being treated for kidney trouble, John Brace, the well known old time burnt cork artist, next brought up in Santa Monica, where he is reported to have attempted to end his troubles via the suicide route by shooting himself. He was taken to a hospital in that place for treatment and is said to be in a fair way to recover from the effects of his injuries. The comedian is credited with being addicted to a drug habit and his inability to obtain a supply of it, is alleged to be responsible for his rash act.

Edgar Selwyn's dramatization of "Pierre of the Plains" and not J. Hartley Manners' new dramatic adaptation of "The Money Moon" is to be the next attraction at the Burbank, according to the present plans of the Morosco-Blackwood Co. This change is probably due

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INITIAL APPEARANCE IN NEW YORK OF

# Mabelle Adams AND CO.

in **"LILA,"** a Dramatic Incident of the Parisian Bohemia

THIS WEEK (August 26) KEITH'S UNION SQUARE THEATRE

Direction MAX HART

to the inability of the Burbank management to complete the details for the production of the Manners piece on scheduled time. It will most likely be presented a week later as the Selwyn play is understood to be slated for a seven day's engagement only. In the latter offering, the title role is to be interpreted by Richard Bennett, the present Burbank leading man, who has appeared in it here before, both at the Burbank and the Belasco.

Hill Macklin, a blackface entertainer, who came here recently with his wife, Fanny Donovan, a well known comedienne, is now in a local hospital where he was taken last week to undergo an operation for appendicitis. This is reported to have been successful and the early recovery of the comedian is confidently expected.

Norval Macgregor, popular on the Coast as a leading man, and who came to Los Angeles after closing with "The Barrier" early in the summer at Pittsburgh, was discharged from a hospital in Pasadena last week following a successful operation for rupture. Barring a natural convalescent weakness, Macgregor is in better shape physically than he has been for many years.

The Olympic theatre is receiving the overhauling of its life in preparation for the re-opening—Sept. 1—with Bert Levey vaudeville. The mingled sounds of saw and hammer have succeeded the music of the chorus and orchestra, and already the auditorium and lobby show marked effects of the new management's plan of remodeling. The playhouse is to be completely redecorated, both inside and out, and no expense is to be spared to make it compare favorably with the best appointed theatres in the city. The future policy of a continuous entertainment that will run uninterruptedly from noon until eleven o'clock at night, is a new departure that has no competition here. The programs will be made up of eight Levey acts divided into two shifts, each with a feature offering. There is also to be two orchestras that will alternate in exactly the same order as the entertainers. "Pop" prices will prevail.

The engagement is announced of Innis Kinney, son of Abbot Kinney, founder and principal owner of Venice-by-the-Sea, Los Angeles.

## THE 3-RASCALS-3

O'Donnell Kaufman Wolf

Cutting up at **"Old Vienna,"** Atlantic City, and some hit, too.

Will dip into Vaudeville in September.

pose of engaging a male star to fill the gap at the Belasco in this city, caused by the necessary delay in the proposed revival of "Oliver Twist" due to the recent injuries sustained by Nat C. Goodwin while boating in Santa Monica Bay.

Actuated by the recent activity of the Tri-

well executed "frame up" on the part of a goodly portion of the local medical fraternity to promote and stimulate their business by working on the fear and apprehension of the parents of children and more particularly the mothers. One prominent M.D. is quoted as saying that there is not a case of infantile paralysis in the entire city and that what is

L. E. Behmyer sailed Aug. 22 from Europe and in another fortnight should be back at his managerial desk in the office of the Auditorium.

With the reopening of the Olympic next week, the name will be changed to "Century," a wise move on the part of the new management.

Edythe Chapman, leading woman this week at the Belasco in "Israel," in private life is Mrs. James Neill, wife of Stage Manager Neill of the Burbank. Many theatregoers remember her very well, and pleasantly as a dramatic star here just a few years back.

M. E. "Jack" Josephs is back here from a sojourn of several weeks in Portland and is again looking after the business cares and responsibilities of a local theatrical weekly. Mrs. Josephs is still in the Oregon capital, where she is an important member of the Armstrong Musical Comedy Company.

Pasadena ought to get that much talked about new playhouse pretty soon, if there is anything worth while in agitation. The members of the Shakespeare Club, a local organization, have taken up the matter of constructing an open air theatre at the rear of the clubhouse on South Los Robles avenue and the president, Mrs. Calvin Hartwell, promises to develop the project to a definite and tangible state within the next few months.

Six of the seven acts that will constitute the opening week's bill at the Century, formerly the Olympic, are announced by Booking Agent Bert Levey. They are: Three Stuarts, novelty wire artists; Catherine Angus & Co., comedy sketch; Three Musical Millers; Curtis & Edith Keene, musical artists; Bert Wiggins, comedy juggler; Browning & Manning, kid rube act.

The latest show gossip along the local rialto is that "Pop" Fischer, the erstwhile general manager of the Lyceum, is seriously considering "pop" melodrama to follow the one-act musical plays that are now being served there by Rice & Cady and supporting company, and produced by Charles Alphin, former producer at the Olympic and later at the Adolphus. Negotiations are said to be under way between the Lyceum impresario and one Dick Ferris, who advocates the "melodrama" with moving pic-

GOOD-BYE, BROADWAY

## THE CABARET TRIO

OPEN AT THE PALACE THEATRE, CHICAGO, SEPT. 2

"Sent Away" For a Long "Term" by "Judge"

FRANK BOHM

neighboring beach pleasure resort, to Helen Hawk, a society bud of Chicago. The wedding is to take place this fall.

Word has been received here at the executive offices of the Morosco-Blackwood Enterprises that Oliver Morosco has gone to New York City from Chicago for the express pur-

bune, a local morning newspaper, the Los Angeles City Council has started an investigation of the causes that have led to the infantile paralysis scare which appears to have assumed such proportions as to seriously threaten the prosperity of the city this coming season. It is intimated that the "scare" is the direct result of a cleverly planned and

so designated is really cerebro-spinal meningitis.

The Empire at Fresno reopens Sept. 13 with Bert Levey vaudeville as the attraction. Sept. 7 in the same city, Teal's theatre is scheduled to open with the M. C. Zinn Musical Comedy Company.

tures between the acts. If such a policy is adopted, it need occasion no surprise if this sort of entertainment "goes over" successfully, for the capacity business that is rewarding the efforts of Richard Bennett and his associate players in "The Deep Purple" at the Burbank, at "six bits top," augurs well for the "thrillers" at pop prices, provided the quality of

# ARCO BROS.

THE ANATOMIC WONDERS. Just completed successful tour of the Orpheum Circuit.  
THIS WEEK (Aug. 26) PROCTOR'S FIFTH AVENUE. NEXT WEEK (Sept. 2) PROCTOR'S NEWARK

(See that scenery of ours.)

Direction, PAT CASEY

Late of the ORIGINAL ARLINGTON FOUR

CHARLIE

BOB

# MANNY AND ROBERTS

Presenting "BITS OF THIS AND THAT"

At FIFTH AVENUE THIS WEEK (Aug. 26), and no kick coming

Direction, MAX HART

the shows is deserving of patronage. As it is now, the city is surfeited, and has been for the last three months or more, with a cheap grade of musical-comedy entertainment that is really not entitled to public support. Dollar road attractions should be welcomed at the Lyceum, if a sufficient number of good ones are available. If not, then the "mellers" by all means for a relief.

now being arranged by Manager Raymond W. Jones.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The marriage game was given a sound wallop here this week. After the final rap was taken at it there seemed evidence enough

the kittenish blonde and her twinkly toes had gone through an ordinary routine of trap and ring tricks, a shift in the running order brought on Carter & Waters. They wasted several minutes with a double monologue, the man having the better of the exchange and then put over about five minutes of talk and song that was worth while. With the suffragette question still ringing in one's ears the

up when properly shaped, but a lot has been overlooked in getting to the real meat of the act. The principals all seem capable, especially Madeline Reynolds who caught on right at the start with the way she delivered the prologue. There is too quick a shift from the rough-and-tumble to the heroics to make this act what it should be for the idea is clever enough. The Big City Four won favor

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In "HANKY PANKY" Co., with Will Rossiter's

## "O-U CIRCUS DAY"

## and GRACE WILSON

In HER "OVERNIGHT" RESTRICTED SONG "HIT"

## "ALL NIGHT LONG"

C. M. Pyke, who appears to have gained a reputation out his way some few years ago as an operatic manager, has been appointed general circuit representative of the theatrical interests of L. E. Behymer, manager of the Auditorium. Mr. Pyke will make his home in this city during the winter.

Harry Mestayer, lately leading man at the

to warrant the belief that an attempt had been to get as much of it on one bill as possible. The effort succeeded which brings hope that there is not enough of it left to spoil another show. A suffragette monologist got it early, then a sketch made comedy out of it, only to have the headliner put a serious touch. Then a quartet used it for a number and for a finish a dancing team used it for

"Bill Blithers, Bachelor" sketch brightened things up a bit through the clever handling of the title role by Robert Henry Hodge. The story is not worked up to what is expected from the theme and it finishes weakly, but Hodge is good for many laughs. Britt Wood was on the stage several minutes before he hit any speed. When Wood went to the harmonica with the dancing finish, he was there

with their straight singing turn. The boys all have good voices and sing well together when the selections are suitable. One or two numbers are not just right for this sort of an act. With good voices they should select numbers with as much music as possible and get away from some of the old things, especially for the opening of a new season. The Bernivici Brothers pleased with their instru-

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By CHARLES J. ROSS

Now in Rehearsal

Belasco, is laying off this week and in his place is seen Donald Bowles, another actor of ability.

The Royal Marine Band, for the last two seasons a feature attraction at Luna Park in this city, will sail from San Francisco Jan. 1 next on a contemplated tour of the world. Honolulu is the first stop in the itinerary, as

an exit. That's going some. Truly Keith's was no place for a married man whose bump of sensitiveness was at all developed and he expected to enjoy himself. It was not an enjoyable bill any way you looked at it. There never was any start to it, just a slow plodding along and the few bright spots were not frequent enough to overcome all the other handicaps. After the Alferetta Sisters, with

for some good and put over a nice little hit. If he can build up about five minutes for an opener, he will be right. The harmonica stuff will go, for Wood can toot "rags" on the instrument and make you sit up to listen. "The Clown" started like a winner, slopped over a lot of worthless stuff and then got back to real goods all in a short time. There is a catchy story woven in that ought to hold

mental music, mixing in the classy stuff with the "rag" and popular numbers so that they satisfied all music lovers. Cross & Josephine closed their classy singing and dancing turn with some burlesque drama, which got laughs, but weakened the impression gained by their earlier efforts. The girl is one dandy dancer and fits about in that breezy sort of way that makes a dancing act go in vaudeville, where



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Watch this paper  
for opening week

There is so much of the other kind. The man helps along in good shape, too, and both handle the comedy well enough, but their best work is seen before they get down to the rama thing. Work & Play appeared in the closing position instead of Martinetti & Sylster, as programed. The acrobatics of Work & Play held attention after a tiresome show. KEYSTONE (M. W. Taylor, mgr., agent, Taylor Agency).—There was another good bill for the second week here and Tuesday evening's audience was a large and appreciative

a girl who can handle a straight part like the one in this act. It isn't because they laugh at the Keystone for they do that as soon as the bill for next week is announced, but the comedy talk is well handled and gets over on merit. The Mable Florence Players scored nicely with the sketch "She Wanted Affection." The woman in the act deserved it for she is sure one hard worker and a clever woman. If the man were as good they might land the big time with this one and get away with it. They got a liberal amount of laughs

chorus. None can sing. The principal girl has a fair voice, though the leader of the house orchestra helped her a lot and kept her on the right key. The men all are weak. The act is likely new and needs a whole lot of work to put it in shape. The veteran black-face team, Fox & Ward, were very well liked and the military act of the Boys in Blue put a big finish to a generally pleasing show. The Keystone management can talk about its orchestra for it has a lot of the others beat a mile.

stock artists, if they are not, and with better material to work with could very likely show to better advantage. The material in "The Golden Idol" is not there. It tells of a "club-man," supposed to be in love with a girl and hides under her bed in the guise of a burglar. She discovers him while preparing for bed, grabs a gun and lies down in bed until he shows himself and discloses that he is only after the gold image. Its all off from here. She sits in bed and there is a lot of talk leading up to a worthless climax. The man's love

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FIRST TIME IN THE EAST

# GREAT GERARD

Sensational Heavy Weight Juggling Novelty and Comedy Assistant

**GOING VERY BIG at BRIGHTON BEACH MUSIC HALL THIS WEEK (Aug. 26)**

10. Four girls calling themselves the "Sweet sixteen Quartet" opened the regular bill after a feature picture, "The Post Telegrapher," and consumed about thirty minutes and considerable attention. The girls have a nice little singing turn of light merit, but it is a odd looking act and will place in houses in the Keystone. The name is not a good one. Bernard & Starr put over a laughing bill, w talking acts on the big time can boast of

and there was a nice big band for the finish. It looks as if the Cabaret act was going to be a regular thing. There are three or four in town this week, but the one called Cabaret Parisian will not rob anybody of any laurels. The most necessary asset to a cabaret number are singers and there are none in this one, though the blackface boy does fairly well. The four girls employed look as if they might have been grabbed out of a burlesque show

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—With "The Lawn Party" (New Act) standing on as the feature, the bill ran to the usual average and there was a good house on Monday despite unfavorable weather conditions. Leigh Delacey & Co. in a sketch, "The Golden Idol," was strongly billed, but showed nothing more than the ordinary calibre of small time sketches. Miss Leigh and the man who plays opposite her bear the stamp of

would have died anyway once he saw the girl he loved go to bed with corsets and slippers on. If Miss Leigh and her "company" intend to stay in vaudeville they should get a new sketch. This one will do for the small houses. Lew Fitzgibbons was well liked. Many years ago Lew was one of the Fitzgibbons Family of five, which included Bert, now doing a "nut" monolog in vaudeville. It was a musical family and Lew picked the xylophone

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Carrie De Mar—In an Entire New Act.  
"The Album of Life in Pictures"

Thomas A. Wise and Co., in "A Gentleman from Mississippi," Milwaukee, Wis., Sept. 2.

"Honor Among Thieves," Providence, Sept. 9.

Digby Bell and Co., Chicago, Sept. 2.

"Night in a Turkish Bath," Brighton Beach, Aug. 26.

Also the following acts written by George V. Hobart:

"Everywife," Memphis, Tenn., Sept. 2.

"It Happened in Topeka," Chicago, Sept. 2.

"The Opening Night," Cleveland, Sept. 9.

"Mein Liebchen," St. Paul, Sept. 2.

"Dinkelspiel's Christmas," now playing the Orpheum Circuit; will begin Eastern bookings at Christmas. Also

Dorothy Dalton and Co., in "The Smuggler," opens on Orpheum, Sept. 9.

### IN PREPARATION:

By arrangement with Mr. Martin Beck, will produce "THE ETERNAL WALTZ," by Leo Fall, middle of September.

A novelty pantomime imported from Germany.

A one-act operetta by Victor Herbert and George V. Hobart.

An extravaganza for the London Palladium, during Christmas holidays.

Two French novelties.

"Everywife," in London in November.

JOSEPH HART, NEW YORK THEATRE BUILDING, New York City  
TIMES SQUARE

for his. He can tickle the wooden sticks to death, his rag stuff landing him solidly. The Flying Wilsons opened. They have a ring act with the ordinary routine and the foot catch as the lone feature trick. The small time may give the polish the act needs. Al Wild, who sings and imitates, got by in good shape with an old style act, and Jerome & Lewis, a colored team, pleased with their singing. The picture feature this week was "The Auto Bandits," a subject that takes a tight hold and demands attention for about forty minutes.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—The seven acts held up close to the general average. Wagner & Drew carried off a big share with their juggling and baton swinging. Loney & Lynch did nicely with a singing and talking act. Both have good voices, though the man is working it a bit harder than necessary. They were well liked. Edith Barton secured good results with her "rag" songs. Edith is plump and blonde, with a pleasing voice and a nice disposition even with a tough audience in front and she got by in good shape. Gertrude Everett also did a single, using English songs and finished up nicely after a slow start. Lewis & Lloyd mixed in a little comedy talk with some singing and stepping and met with favor. The Three Gormans musical act did very nicely. They were formerly part of a five-act and have lost a good part of the act. The two kiddies remain, however, and will pull it along on the small time. The heavy looking costumes hurt the act on its appearance, those in front feeling sorry for the little one who worked so hard on the big drum. Light clothes of some sort, even if cheap, would improve the act a lot. They should also get a xylophone that is true in tone as soon as possible. Arthur & Jewett were well received in their acrobatic and contortion specialty.

LIBERTY (M. W. Taylor, mgr.; agent, Tay-

this week, getting a fine start Monday with a crowded house and the following bill, Harlor Agency).—This house opened its season rielt Koch & Co., in "Amor de Artist;" Marie George, Harry Marsden & Co.; Charlie Grant, Wander & Stone, Lorenzo & LaDue.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—The good start made on the opening of the season last week continued this week, both as to quality of entertainment and business. If there was any falling off in the latter Monday, no fault could be found for the hot wave was still in working order. The show ran rather long Monday

Bobby Heath and Ruby Raymond (New Act). The other turns averaged up to the usual high grade of entertainment that has made this house such a big winner. Carson and Willard are back to their "China" act, but with a lot of new talk and some fresh parodies which brought them liberal return for their efforts and they proved one of the best liked acts on the bill. John P. Wade and the "Marse Shelby's Chicken Dinner" made an excellent impression, the clever character work of Mr. Wade being warmly appreciated. The first two acts were a "family affair," Chick and Chicklets opening and being followed by Gertrude Fiske. They divided the

promises it will develop into a high grade entertainer. Just now the "Auto Girls" are running on low speed, but when they hit the high gear they ought to be among the winners. The present fault lies in the comedy, which is weak. The best results have not been secured by whoever made over "Merry Mary" (the Whitney piece) for burlesque. It is a good piece of property and the Whalien & Martell Amusement Co. has done its share in mounting and dressing the show for the road. The piece is given in two acts, without an olio, both settings are good looking and closer to the real stage equipment than is usual in burlesque. The costumes have also been well chosen and all look new. There are twenty girls in the chorus. You can't miss the count for one of the principals counts them over for you. It's a good looking, well balanced and well drilled bunch of girls, too, and they got as much out of the numbers as possible with the little chance they have had to get going at their best. This in itself is a big improvement for which the Empire directors can be given credit. Many a show on the Western Wheel was given a hard wallop last season by the girls employed and the way they were drilled and dressed. There should be no room for fault finding when the "Auto Girls" are out a few weeks. The show is also well supplied with principals, but they do not get as much out of their work as they should. This is not particularly their fault, but due to the construction of the piece. The story or plot runs through to a legitimate climax until the very ending of the story, when it flops. The comedy never strikes a high mark, despite the efforts of those employed to be funny. The money changing bit in the first act is dragged out too long and the electricity bit, which has been used

# MEYER'S MAKE-UP 10¢

night due to the presence of Gus Edwards' "Kid Kaharet" which closed the show and held the stage many minutes too long. The act is probably new, this being its first showing in town and there are many wrinkles to be ironed out before it is in its correct running order. The boy playing the negro is too much in evidence and the act is too noisy. The "Cabaret" idea is not so well understood here so that it misses its mark, but when right the act ought to be a good entertainer for the big small time houses. It is not up to the other acts Edwards has produced.

honors nicely. The youngsters are working up some showy bike tricks in the former act and the boy who helps Miss Fiske does a liberal share in sending the act along. Both numbers were very well liked.

EMPIRE (E. J. Bulkley, mgr.).—From what has been seen of the Western Wheel shows visiting this city so far, the directors are serious in their determination to improve the attractions sent over the circuit, this season. Teddy Symond's "Auto Girls" opened this house and with everything against its chances, the show went over in a manner that

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GUS EDWARDS'

# "KID KABARET"

Book and Lyrics by THOMAS J. GRAY

Additional Lyrics by WILL D. COBB

Music by GUS EDWARDS

NEXT WEEK (Sept. 2) HAMMERSTEIN'S

for years by Billy "Beef Trust" Watson doesn't fit in. The way the show was received Monday was no criterion for there was only a handful of people in the house and it was too hot to expect them to enthuse over anything. That they did over the numbers was proof that the musical portion is all right. Lew Fein and Lew Shean have the comedy roles, but neither is able to do much with the material at hand. The former plays a Hebrew with a make-up that is a cross between a Pennsylvania Dunkard, or what might have been expected if there was a Hebrew among the Pilgrims. Shean plays a sea-captain, who is supposed to have been lost at sea, returning with a "black wife" to find that his own wife is married to the Hebrew. This is capital material for comedy purposes if constructed properly. Aside from the two bits mentioned Fein and Shean make their strongest appeals for laughs through singing parodies and there is too much of this. Shean has an excellent voice and it should be heard more for he can make good use of it, but the operatic melody was badly sung through Charles Baker joining in. This number could be dropped for it follows Fein's parodies and Shean has a better number later, when Baker does better with him. Aside from the too frequent use of swear-words Fein's parodies are the only real off-color stuff in the show and they are not very raw. Fein also sang "The Wooden Wedding" song that is so old he forget it himself. Baker is credited with reviving the show, which probably accounts for his presence on the stage so often. Baker and Frankie Grace have "straight" roles and when in proper repose handle their material nicely but most of the time they fall into a sing-song style of delivering lines and Baker is too loud. Lester Pike follows him in this respect. Grace makes a satisfactory showing, but will do a lot better if he will learn to curb those affected mannerisms, talking out of the side of his mouth and walking across the stage like a clog-dancer at all times. The George Cohan thing has been killed, even for burlesque. Otherwise Grace, along with all the men in the troupe dress neatly and in keeping with their parts. Mildred Stoller is the leading woman. Miss Stoller is in evidence with a likable personality and stands out for a high mark of credit here. She leads a couple of numbers in good shape, dresses well and reads her lines intelligently. In the second act she does a few steps and pulls a bit of a "rag" number that ought to go over big. Miss Stoller is indeed some "grizzly" and how Billy Watson ever missed getting her is a mystery. Bertha Gibson and Hazel Ford are a couple of very useful girls. The former has several numbers and dances through the show and proves herself a very capable soubrette. She wears some pretty clothes, too. Miss Ford has not so much opportunity, but what she has to do she does well. There are numbers in plenty and most of them are good. The march in the first act is all out of the picture, though it looks well, and if the bathing number in the second act is to remain, Miss Gibson should dress it properly. Frankie Grace—that "le" sounds like it belongs to a woman—in leading one number sings Al Reeves' old song "Lampost on Broadway." There is a burlesque quintet and a quartet number with some old gags used that are no help and Miss Gibson can easily find a better number for

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Direction, MAX HART

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NEXT WEEK (September 2) HAMMERSTEIN'S NEW YORK

Direction CHAS. L. SASSE, Putnam Building, New York

her last appearance. Monday she slipped on the stage and probably was hurt for she did not appear in the ensemble finish. "The Auto Girls" is a dandy looking show and will not need a great amount of work to whip the comedy into shape so as to give the piece a smooth running routine from start to finish. The rest is all there now and if all the shows on the Western Wheel hold up to this one, there will be some records broken.

Al White will open the Colonial Labor Day and Frank Migone will get the Alhambra into running order the same date.

Norman Jefferies is occupying a new suite of offices in the De Long Building, adjoining the old one. He has some nice new furniture and cozy quarters, but declares that there is so much "knocking" going on on the new building across the way that he thinks he is in New York all the time.

A letter from Niblo and Spencer, the American dancing team which has been meeting with all kinds of success in Europe for the past two years, brings the information that they are booked to play more dates in Germany after a most successful trip to South Africa.

## BOSTON

By J. COOLIDGE

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—No bill presented here for a long time can touch the one of this week. LeVan Trio, pleased for the opener; Ben Linn, good singer; Musical Gordon Highlanders, clever; Mrs. George A. Hibbard and Wyrley Birch, did very well; Adele Ferguson and Edna Northland, good; Henry E. Dixey, liked; Bully & Hussey, laughs; John C. Rice & Sally Cohen, very good; Apollo Trio, fine closer; pictures. TREMONT (John B. Schofield, mgr.; K. & E.).—"The Count of Luxembourg." Premier with a big advance sale.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Over Night" opened the house. Business fine for a starter.

MAJESTIC (E. D. Smith, mgr.; K. & E.).—"The Million." Second week for this comedy and is making good.

PARK (W. D. Andreas, mgr.; K. & E.).—"A Night Out" with May Robson, closing the second week and the end of engagement. "Maggie Pepper" with Rose Stahl to follow.

GATEY (G. T. Batcheller, mgr.).—Burlesque. "Taxi Girls."

CASINO (Charles Waldron, mgr.).—Burlesque. "Bon Ton Girls."

GRAND OPERA HOUSE (W. Lothrop, mgr.).—Burlesque. "Whirl of Mirth."

The St. James theatre opens Friday night. This is Boston's newest stock house. The house is on Huntington avenue, in the Back Bay. M. H. Gulesian is the manager. The opening show is "The New York Idea."

When William Hodge opens the season at the Plymouth, Labor Day, he will have Gertrude Hitz as his new leading lady.

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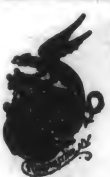
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House this week, which has just inaugurated its first season with burlesque.

Carney Christie has been re-engaged as a member of the Castle Square stock company.

"The Fortune Hunter" has been secured for next week's production at the Castle Square.

Sam Harrison did some great advance work for "The Count of Luxembourg," which had its premier at the Tremont Monday night.

## ATLANTIC CITY

By L. B. FULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—"Song Revue" third time in four months, a big hit; John E. Henshaw & Grace Avery.

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capital reopening, finely received; Redford & Winchester, very funny, went big; Harry Fick & Mabelle Lewis, snappy combination, scored; Billy K. Wells, went big; Wood Brothers, clever.

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CREATION (Busch, mgr.).—Dante's Inferno. ATLANTIC GARDEN (L. Newbaker, mgr.; agent, Wm. Lang).—Vaudeville. COMET (open air).—M. P. ROYAL (W. R. Brown, mgr.).—M. P.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.

LAFAYETTE (Abe Seligman, mgr.).—Entertainers.

WINTER GARDEN (E. M. Snyder, mgr.).—Pictures.

ALAMO (Wm. Gueringer, mgr.).—Pictures and entertainers.

Local T. M. A. lodge will dispense with its annual banquet, giving a ball instead. The date set for the initial revel with Muse Terpelchore is the last Thursday in January. The organization donated \$50 to the widow of George Harris Borden, the acrobat, killed here recently.

"Everywife" headlines the opening bill at the Orpheum. The house staff of last season will be retained by Manager Jules F. Bistes.

Al Murphy is at the Bljou this week. Elizabeth Eldridge, of the Newcomb college dramatic class, is making her debut with the Peruchi-Gypsene Stock Co. Arthur B. Leopold and Jack Israel have retired from the B. F. Brennan Vaudeville Agency.

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CITY SQUARE (Edw. O'Keefe, mgr.).—M. P. CENTRAL (Karrer & Short, mgr.).—M. P. APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Julian Ellinge in "The Fascinating Widow."

Next week at the Apollo Billie Burke appears in "The Mind the Paint Girls." The week of Sept. 2 Raymond Hitchcock appears in the "Red Widow" for the first three days. "The Quaker Girl" plays the last three.

Wednesday night, beginning at eleven and continuing until sometime, the Journalists' Club of Atlantic City, a newly-formed newspapermen's organization, gave a "house warming" in their new club rooms. This club is composed not only of local scribes but has on its active membership list many of the out-of-town correspondents who reside here or who are sent here for a portion of the year. The president of the club is Harry L. Knapp, the dramatic editor of the Philadelphia Inquirer.

## NEW ORLEANS

By O. M. SAMUEL.

LYRIC (C. D. Peruchi, mgr.).—In selecting a romantic drama, "When Knighthood Was in Flower," for its local debut, the Peruchi-Gypsene Stock Company evidenced a knowledge of what this city's stock patrons demand. The large audience Sunday night enjoyed the dramatization of Charles Major's popular novel immensely. Then, again, the play has not been seen here in stock, and many viewed it for the first time. The dramatization used

Tom Campbell, manager of the Tulane and Crescent theatres, has invested in summer stock. Before sailing from New York he purchased four silk shirts of outspoken propensities. Campbell doesn't like them, though. Says unless he is uncomfortable he doesn't feel "dressed up." Campbell has just returned from a lengthy vacation.

## ST. LOUIS

By JOHN S. BERNST.

COLUMBIA (H. D. Buckley, mgr.).—Princess Rajah, fine; LaVine Cimaron Trio, fine opener; Edwin George, laughter; Kirksmith Sisters, scored; Gracie Emmett & Co., funny; Seymour Brown, big; Stuart Barnes, nicely; The Schmietzins closed.

HIPPODROME (Frank L. Talbot, mgr.).—Marantelle ostriches and horses, appreciated; Three Bunbys, amusing; Espe & Roth, clever; Senator Francis Murphy, hit; Garcia & Hemingway, graceful; Twin City Quartette, applause; Ansonia Trio, good; Beno Begar Troupe, daring; Gerber Zedell-Winds, successful.

FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—Hughes Musical Trio, attractive; Lillian Ashley, delighted; Nevins & Elwood, scored; O'Brien Hovel & Kyle, amusing; Chevalier De Louis, remarkable.

PRINCCESS (Dan Fishell, mgr.).—Princess Minors! Made entertaining; Norellas Ashner & Marks, scored; Deutheit & Jones, applause.

KINGS (F. C. Reinhardt, mgr.).—Four Boltons, first honors; Grey Sisters and Werner & Franks dividing second; Ladies' Quartette, good; Ed Grey, good.

SHENANDOAH (W. J. Flynn, mgr.).—Mor-

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gan & Thompson, featured; Almont & Dumont, applause; Louis De Beja, big; Walton & Brandt, nicely; Hinglers Dogs, well trained.  
AMERICAN (D. E. Russell, mgr.).—"The Penalty," business big.  
GAYETY (Chas. L. Walters, mgr.).—"Beauty, Youth and Folly."  
STANDARD (Leo Reichenbach, mgr.).—"Zallah."

## CINCINNATI

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STANDARD (George Toby, house agent; mgr., R. K. Hynicka).—Robles "Knickerbockers."

EMPRESS (George F. Fish, mgr.; agent S.-C.; Sunday rehearsals 9).—Paul Spadoni, featured; Hyman Adler &amp; Co., maritons; Dale &amp; Boyle, hit; Muc-Art Trio, excellent; Grace Leonard, hit; Martinek &amp; Doll, opened big.

The Auditorium will open on September 1 with vaudeville booked through the Goomes agency.

## BALTIMORE

By ARTHUR L. BOBB

MARYLAND (F. C. Schamberger, mgr.; agent, U. B. O. Rehearsal Mon. 10).—Honors of good to Belle Baker; Bonita and Lew Hearn, amused; Nina Payne &amp; Co. in "La

## TOM LINTON AND HIS JUNGLE GIRLS

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Seven drops of Special tropical scenery. Four complete changes.  
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THIS WEEK (August 26) MAJESTIC, CHICAGO

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Always makes goodDIRECTION: JENIE JACOBS  
PAT CASEY

&amp; Goldsmith, good; Sam K. Harris, hit; Richards &amp; Kyle, hit; Stein-Esther Trio, good. E. G. B.

## AKRON, OHIO.

LAKESIDE CASINO (H. A. Hawn, mgr. and agent; rehearsal Mon. 10).—Sidney Baxter, clever; Rice &amp; Franklyn, good; Kramer &amp; Ross, classy; Hennings Lewis &amp; Co., pleased; Bessie Browning, fine; Three Gladenecks, great.

GRAND (O. L. Ellsler, mgr.; agents, S. &amp; H.).—24, Al, G. Fields' Minstrels; 26-28, "Uncle Tom's Cabin"; 29-31, "Don and the Mouse." TOM HARRIS.

## BATTLE CREEK, MICH.

POST (E. R. Smith, mgr.; Ind.).—24, "The Girl from the Twilight Trail," fair; BLOU (With Marshall, mgr.).—18-25, Mona Gray, fair; Seymour Duo, good; Wm. Robyns,

BIG SUCCESS THIS WEEK (Aug. 26) NEW BRIGHTON THEATRE

## STEINER TRIO

Comedy Bar Gymnasts

Direction, FRANK BOHM

Sonambula" well liked; Mile. Lydia &amp; Albino, clever; Williams &amp; Segal, fair; Modena and Gardner, laughs; Armstrong &amp; Ford, funny; Don Fulano, applauded. Business fair.

NEW (George Schneider, mgr.; agent, direct. Rehearsal Monday 10).—Fairly good bill The Texas Tommy Dancers, headlined, please; Knox and Alvin, fine; Edith Rose, dainty; Springer &amp; Church, laughs; Percy &amp; Mayme Spellman, fair; Challis &amp; Challis, liked; Sprague &amp; McNeece, excellent.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon, Nirdlinger).—Palmer Hines &amp; Co. headed a good program; Ned Dandy, laughs; Beaumont's Ponies, neat; Dave Clifford, liked; Shaller &amp; Jordan, clever; Flying Mitchell, good.

ACADEMY (Harry Henkle, mgr.; agent, Nixon-Nirdlinger).—Helen Page &amp; Co., first honors; Chas. Keane &amp; Co., laughs; Henry Fry, laughs; Folles Bergere Trio, liked; Price &amp; Price, liked; Seymour, Dempsey &amp; Seymour, hit; Bush Bros., excellent.

GAYETY (Wm. Ballauf, mgr.).—Harry Hastings Show  
EMPIRE (George Rife, gen. mgr.).—Rosebuds Extravaganza Co.  
FORD'S (Chas. E. Ford, mgr.).—Last week Howe's Pictures.

## AD. NEWBERGER'S TINY WONDER MAN

## Little Lord Robert

HELD OVER A SECOND WEEK AT MORRISON'S, ROCKAWAY,

after playing on the bill that did the biggest business ever done at Rockaway.  
FELIX AND CAIRE were also on the program that made the new record.

SUBURBAN GARDENS (Lew Baker, mgr.; direct).—Rice &amp; Percival; Leo McConville; Rob &amp; Robinson; Jerry Cunningham; Brown &amp; Brown.

FLOOD'S PARK (Wm. H. Trueheart, mgr.).—Stock Burlesque.

HOLLYWOOD PARK (Jos. Goeller, mgr.).—Musical Stock.

## ALTOONA, PA.

ORPHEUM (Wilmer and Vincent, mgrs.; agents, U. B. O.; rehearsal Mon. 10).—Herbert

good; Karl, hit; Eldora &amp; Co., scored; Grace Ayer Co., fair; Mark Davis, fair; Leno &amp; Mandell, good; Rube Strickland, hit; Black &amp; White, scored. Big business. HEIMAN.

## BUFFALO.

TECK (John Olshel, mgr.).—Neal O'Brien's Minstrels.

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Hal Davis &amp; Co. with "At the Club"; Kichi Asaki, excellent; Ed. Morton, went well; Merrill &amp; Otto, entertaining; Hickey's Circus, fair; Welsh, Mealy &amp; Montrose, amused; Ideal, closed good program.

STAR (P. C. Cornell, mgr.).—29, John Mason in "The Attack."

FAMILY (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Three Du Ball Bros., big; Juliett, good; Tallman, novelty; Eddie Starr, funny; Jackson &amp; Marguerite, riot; Three Juggling Millers, scored.

GARDEN (M. T. Middleton, mgr.).—"College Girls of 1912."

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Field Barnes, endorsed; Griffin &amp; Doris, classy; Gaylord &amp; Herron, feature; Perry &amp; Elliott, hit; Maynards, above average; Kashima, well received;

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very artistic; Hyde & Williams, slight appre-  
ciation; Flood & Erna.  
LAFAYETTE (C. M. Bagg, mgr.; Empire  
Circuit; rehearsal Mon. 10).—"The Lady Buc-  
caners."

CAMDEN, N. J.  
BROADWAY (W. B. McCallum, mgr.).—26-  
28, "Mother Goose"; Three Bennett Sisters,  
fine; Lyons, liked; Gilbert Loebe, good; Har-  
rison Stewart Duo, got over; 29-30, Miner's  
Quartet, Adams Bros., Two Little Greys, Jo-  
seph Conyers Co.  
TEMPLE (Fred. W. Falkner, mgr.).—Open-  
ing regular season Monday with stock.  
DANIEL P. MCCONNELL.

CLEVELAND, O.  
HIPPODROME (H. A. Daniels, mgr.; agent,  
U. B. O.; rehearsal Mon. 10).—Maxine &  
Bobby, extraordinary; Harry Breen, breezy;  
Ed. F. Reynard, great; Macart & Bradford,  
good; Vanderblit & Moore, favorably received;  
Mabel Tallaferra & Co., headlines; Bison City  
Four, hit; Five Martelles, good.  
PRISCILLA (Proctor E. Seas, mgr.; agent,  
Gus Sun, rehearsal Mon. 10).—"The Musical  
Conservatory," featuring Countess De La-  
fayette, headline; E. Allyn Warren Players,  
Cyclonic De Muths, Ross & Stuart, Harvey  
Dunn, Vardell Bros., Grace Ferrard, Geo.  
Durand.  
OPERA HOUSE (Geo. Gardner, mgr.; K. &  
E.).—Clifford Crawford in "My Best Girl."  
COLONIAL (R. H. McLaughlin, mgr.; Shu-  
bert).—Colonial Stock, "A Woman's Way."  
PROSPECT (Geo. Todd, mgr.; Stair).—  
Estha Williams in "A Man's Game."  
STAR (Drew & Campbell, mgrs.).—"The  
Dandy Girls."  
LUNA PARK.—Edith Freeman & Co., Kash-  
mer Sisters, Roy Dove, Wonn's Ponies & Dogs.  
WALTER D. HOLCOMB.

DETROIT, MICH.  
TEMPLE (C. G. Williams, mgr.; U. B. O.;  
rehearsal Mon. 10).—Jessie Busley, disap-  
pointing; Homer Lind, excellent; Jones &  
Deely, good; Brown & Blyler, fair; Felix Ad-  
ler, big hit; Wilson & Pearson, fair; Ergott,  
good; Delmore & Onelda, opened.  
FAMILY (C. E. Preston, mgr.; U. B. O.).—  
Barry Walters & Co., very good; Louis Bates  
& Co., very good; Jno. A. West & Co., good;

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Tower Bros. & Darrow, good; Charles Erwin,  
nicely; La Bell & La Bell, good; William B.  
Wheeler, pleased; Marston & Greenwood,  
good; The Franciscus novelty; Amy Francis,  
pleased; The Raymonds, good; Billy & Maud  
Keller, good.

COLUMBIA (M. W. Schoenherr, mgr.;  
agent, Sun).—"The Girl from Shanley's," very  
good; Martelle, pleased; Marie Kinzie & Co.,  
good; Joe Woods, Anna Kildreft & Allerton  
Sisters, ordinary; Burns, Brown & Burns, hit;  
George Adams, clever; Bristow & Warner,  
good; Van & Davis, good.

NATIONAL (C. R. Hagedorn, mgr.; agent,  
Doyle).—"The Cabaret Review," with Ralph  
Whitehead, big hit; Whipple & Huston, good;  
Seaudoin & Co., novelty; Al Grant, fair; Bob  
Wayman & Bro., fair; Inman, Royletan &  
Lester, good; Morris Jones, applause; Flying  
Caros, good.

CADILLAC (Sam Marks, mgr.; agent, Mat-  
thews).—Westernhan & Hopkins, The Whit-  
neys, Ray Vaughn, Frank Burk, John Nush-  
ofsky, Musical Johnsons.

LYCEUM (A. B. Warner, mgr.; S. & H.).—  
"The White Slave."

AVENUE (Frank Drew, mgr.).—"Imper-  
ials."

DETROIT (Harry Parent, mgr.; K. & E.).  
—"The Girl at the Gate."

HIPPODROME (Harry Williamson, mgr.;  
agent, Sun).—Animals, freaks and vaudeville.  
JACOB SMITH.

William Roche, who will manage the New  
Gayety, when it opens September 15, is in  
the City to remain until the opening.

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Nr. all theatres. Bell Phone Seneca 2844 Wing operations started this week. It will seat  
2,300.The Garrick Theatre (Shubert) opens Sept.  
9 with "A Modern Eve."

ERIE, PA.

WALDAMEER PARK (E. H. Suerken, mgr.;  
Independent).—Frank Hurley, good; Jordan &  
Francis, big; Bert McGarvey, hit; The El-  
liotts, big; The Roarings, clever.  
FOUR MILE CREEK PARK (H. T. Foster,  
mgr.; agent, Harry Hawn).—Wilson Bros.,  
big; Force & Williams, hit; Carrie Starr, cle-  
ver; Tom Dempsey, big; Warren Bros., clever.  
MAJESTIC (J. L. Gillson, mgr.).—Sept. 8-7,  
Howe's Pictures. M. H. MIZENER.

HAMILTON, O.

SMITH'S (Thos. A. Smith, mgr.).—Earle  
Stock Co. Business good.

QUAD.

HARTFORD, CONN.

HARTFORD (Fred. P. Dean, mgr. agent,  
James Clancy; rehearsal Mon. and Thurs. 11).  
—26-28, Musical Luciers, big hit; Emma Wolf,  
went well; Eddie Drake, liked; May Clinton  
& Co., clever; Baker & Davis, pleased; 29-31,  
Ten Chocolate Drops, Harrison Valjean, Clif-  
ford & Frank, Herman's Aerial Cata & Dogs,  
Martha Edwards.

POLI'S (W. D. Ascoug, mgr.).—Stock.  
R. W. OLMSTED.

JAMESTOWN, N. Y.

SAMUELS (M. Reis, mgr.).—Sept. 4,  
"Freckles."  
CELEBRON (James J. Waters, mgr.).—Horne  
Stock Co. in "A Man's World." Seymour's  
dogs was the free act this week. Sept. 2,  
Mighty Haag. LAWRENCE T. BERLINER.

KANSAS CITY, MO.

EMPRESS.—"High Life in Jail." Ted Gib-  
son, Marie Dorr, Geo. W. Jinks & Ada Mauri,  
Grosel Bros., Monarch Comedy Four; splendid  
bill.

QLOBE.—Florence Lester, Martina, Hamil-  
ton Bros., Mr. & Mrs. Dunning, Fosto, Sadie  
Herow; well balanced bill.

GILLIS.—De Boro, Agnes Burr, Herbert &  
Dennis, Four Nelsons, Wanser & Palmer.  
CENTURY.—"Jardin de Paris."

GAYETY.—Al Reeves' Beauty Show.  
PHIL. McMAHON.

LINCOLN, NEB.

LYRIC (L. M. Gorman, mgr.; W. V. A.).—  
Mr. & Mrs. Bert Draper, very good; Hamata  
Japs, high order; Great Westin, liked; Lewis  
& Dunn, hit.

OLIVER (F. C. Zehrung, mgr.).—Barrow-  
Wininger players, big houses. LEE LOGAN.

LOWELL, MASS.

MERRIMACK SQ. (Jas. S. Carroll, mgr.;  
rehearsal Monday 10).—Nina Flensburg & Co.,  
good; Boutin Tillson & Co., very good; Carle-  
ton Sisters, big; Billie Evans, fair; Harring-  
ton & Lewis, good.

OPERA HOUSE (Jules Cahn, prop. and  
mgr.).—Sarah Bernhardt in Photo-Play,  
"Queen Elizabeth."

ACADEMY (C. H. Church, mgr.).—Yak  
Herbert Trio, McAvoy Brooks  
John J. Dawson.  
Latour.

MACON, GA.

PALACE (J. B. Melton, mgr.).—Duncan &  
Holt.  
MAJESTIC (J. B. Melton, mgr.).—Vaudeville  
and Pictures.

ALAMO (N. L. Royster, mgr.).—Vaudeville  
and Pictures.

GRAND.—Will open about Sept. 1.  
ANDREW ORR.

MILFORD, MASS.

LAKE NIPMUCK PARK (Dan. J. Sprague,  
mgr.; agent, Fred Mardo).—Marville, excel-  
lent; Marlowe & Plunkett, fine; Arthur Brown-  
ing & "Spot," clever; Barney Fagan & Hen-  
rietta Byron, hit; Saldee Rogers, clever.  
CHAS. E. LACKEY.

MINNEAPOLIS.

ORPHEUM (G. E. Raymond, mgr.; agent,  
Orpheum; rehearsal Sun. 10.30).—Asard Bros.,  
fair; Edna Luby, well received; Howard,  
good; Claudius & Scarlet, scored; "Meln Lich-  
chen," hit; Frank Morrell, very good; Asah  
Troupe, scored hit.

UNIQUE (Jack Elliot, mgr.; agent, S. & C.;  
rehearsal Sun. 11).—La Danse Aux Violins,  
Falla & Falla, Leonard & Whitney, Glen Eli-  
son, Howell & Scott.

MILES (Wm. F. Gallagher, mgr.; agent,  
Walter Keefe; rehearsal Mon. 11).—Nielsen's  
Aerial Ballet, Copeland & Payton, Staff &  
Dent, Buckley's Dogs and Ponies, Dunbar &  
Turner.

GRAND (Judson L. McClinton, mgr.; agent,  
W. V. M. A.).

METROPOLITAN (Robert Scott, mgr.;  
agent, K. & E.).—Chauncey Olcott, "Isle O'  
Dreams," good business.

SHUBERT ("Bus" Bainbridge, mgr.).—  
"Pretty Peggy."

GAYETY (Wm. Koenig).—"Yankee Doodle  
Girls."

DEWEY (Tom McCready).—"Black Crook  
Jr."

J. G. STUBBS.

MONTREAL.

GAYETY (H. Arnold, mgr.; Eastern Wheel)  
—"Bewery Burlesques."

PRINCESS (H. C. Judge, mgr.; agents,  
Shuberts).—"The Flirting Princess."

HIS MAJESTY'S (H. O. Brooks, mgr.; K  
& E.).—"The Quaker Girl."

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).  
—Volant, Cheyenne Days, S. Miller Kent &  
Co., Arthur Deagon, Jungman Family, Lin-  
den Beckwith, McCormick & Irving, Adeline  
Francis.



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Featuring Bobby Heath's own songs:

"In a Rolling Chair," "Oh, You Little Bear," and "Railroad Sam"

Published by the JOE MORRIS MUSIC CO., 130 West 37th St., New York

FRANCAIS (J. O. Hooley, mgr.; agent, (new)).—Thermos, Billy McDermott, Mlle. Olive Co., Le Roy & Drake, Grisoni Trio. BOHMER PARK (D. Larose, mgr.; agents, J. B. O.).—Jewell's Manikins, Young & April, our Prevosts, Adonis & Dogs. SHANNON.

## NASHVILLE, TENN.

ORPHEUM (George Hickman, mgr.; agent, B. O.; rehearsal Mon. 10).—Week 19, Alredo, applause; Gordon Eldrid Co., very funny; George Clay, pleasing; Brooks & Harris, hit. Business good.

PRINCESS (Harry Sudekum, mgr.; agent, J. V. M. A.; rehearsal Mon. 10).—Week 19, Lowboy Williams Company, hit; We-No-Nah, exciting; Stroud Trio, big; Schröder & Mulry, scored; Walter Hale, splendid. Business good. W. R. ARNOLD.

## NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Mon. 9).—Francis Yates, clever; Doe Nelt, good; Morris & Allen, good; Corin, lier & Tyler, entertained; Halliday & Car, funny; Clara Inge, good; Swain Ostrman, good; Louis Galloway; Joe Kaufman, very good; Max Burlesque Circus, good.

ODEON (Chas. Burtis, mgr.; agent, U. B. O.).—26-28, Abe Marks & Co., clever; Louis Judson, good; Elsie Taylor, catchy; Minto Trio, good; Walter Bruce, good; 29-31, Parker & Labella, Newport & Stirk, Mack & Vincent, Lee & Lee, Edna Carter.

WASHINGTON (O. R. Neu, mgr.; Fox).—6-28, Jare Dara & Co.; Shaw & Wilson, good; T. H. Billy Trio, good; Martin & Delancy, lever; Winifred Stewart, good; 29-31, Terris & Co., Smith & Champion, Blumberg, Marion & Day.

GAYETY (Leon Evans, mgr.).—"Mollie Williams' Show."

LYRIC (Proctors mgr.; agent, U. B. O.).—6-28, Sally Stembler, Valveno & Lamere, Hayard & Gibbs, Wilson & Connelly, Four Tons; 29-31, Knute Erickson Players, Booth Trio, Morris & Francis, Condon & Doyle, Bush & Brown Minstrels.

ORPHEUM (M. S. Schlesinger, mgr.).—George Payton Stock Co.

JOE O'BRYAN.

## OMAHA, NEB.

ORPHEUM.—Arnesen, opened fairly; Tyon & Brown, pleased; Sayton Trio, novel; Bert Leslie & Co., big hit; "Snouser," good; McKay & Cantwell, big; Paulham Team, exciting.

GAYETY (E. L. Johnson, mgr.).—"Runaway Girl."

KRUG (Chas. Franke, mgr.).—"Bohemians" BRANDEIS.—26-28, Dave Lewis in "Don't Be to Your Wife." H. KOPALD.

## PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—6-28, Mlle. Edwards' Dogs, good; Mattie Mulnn, pleased; Ross & Ashton, fair; Three Bohemians, good; 29-31, Weston & Kelth, Marie Sparrow, Fyne-Goe & Richardson, Bob Tapp & Co.

OPERA HOUSE (Zabriske & Reid, mgrs.).—Stock.

ORPHEUM (Chas. F. Edwards, mgr.).—6-28, "The Gay Widows"; 29-31, "The Merry Maidens."

EMPIRE (Floyd Lauman, mgr.).—26-28, "The Merry Whirl"; 29-31, "The Golden Brook."

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## PITTSBURGH.

GRAND (Management Harry Davis; agent, U. B. O.).—Bell & Caron, clever; Lambert & Ball, hit; Emma Francis & Arabs, took well; Bud Fisher, amused; Harry Beresford & Co., excellent; Meistersingers, applause; Julius Tannen, entertaining; Five Mowatts, passed.

HARRIS (Management John P. Harris and Harry Davis).—Corinne, very good; Rutledge, Pickering & Co., good; Musical Alvinos, good;

Barrett & Bayne, entertaining; Claude Golden, clever; Dooley & Jones, funny; Silver & Duval, catchy; Grey & Peters, clever; Al. Warda, very good.

GAYETY (Henry Kurtzman, mgr.).—"American Beauties."

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"Madame X." LUQUESNE (Management Harry Davis & John P. Harris).—Stock. M. S. KAUL.

## PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—The Schillings, very clever; Russell & Clark, fine; Mabel Mor-

gan & Co., excellent; Johnny Neff, hit; Boston Comedy Four, good.

OLD ORCHARD PIER (Goodwin, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—26-28, Grace De Mar, Dwyer & Dynes, Murphy & Andrews, Harry Gilbert; 1-4, Sullivan Bros., Billy Kinkaid, Gatchell & Medora. RIVERTON (Smith, mgr.; agent, J. W. Gorman; rehearsal Mon. and Thurs. 1).—Bob Ott in "Merry Chaperon," excellent.

JEFFERSON (Julius Hahn, mgr.).—"The Rose Maid"; 2-4, "Officer 666."

CAPE (E. V. Phelan, mgr.).—"The American Bridge."

GEM (Capt. Brown, mgr.).—"A Runaway Match."

Scenic at Westbrook opens Labor Day for fall season with United Family Bookings.

## PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—Faldar, great; La Vaine Barba Players, good; The Ballo Bros., very good; The Union Trio, excellent; Rathskeller Boys, pleased.

BULLOCK'S (P. Burke, mgr.; U. B. O.).—Two London Girls, very good; Paragon Trio, good; Dorothy Curtis, fine; Carrol & Eller, pleased; Missey & Balconi, fair; Hugh Jeans, good.

SCENIC (F. W. Homan, mgr.).—Musical Stock.

WESTMINSTER (Geo. Collier, mgr.; East-ern Wheel).—"Winning Widows."

KRITH'S (C. Lovenberg, mgr.).—Stock.

## READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. and Thurs. 10).—Dolly Morrissey, neat; Marshall & Tribble, liked; Relner & Gores, excellent; Blanchard Players, well received; Four Solis Bros., nicely.

HIPPEDROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Mon. and Thurs. 10.30).—Billy Sheehan, good; Maud Kraemer, liked; Davenport, Leonard & Co., pleased; Fosatti, nicely; "School Days," good; "Naked Truth"; Joe Redmonds & Co., well received.

ACADEMY.—Sept. 2, "Naughty Marietta"; 3, "Americans"; 4, "Traveling Salesman"; 6, "Rose Maid." G. R. H.

## ROANOKE, VA.

ROANOKE (William P. Henritze, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 9).—26-28, Clarence Sisters & Bro., very good; Warren & Brockway, laughing hit; Morrissey Trio, liked; Chas. Weber, applause; Lewis & Howard, fair; 29-31, Oriole Trio, Zeida, Barley's Dogs, Vanderkora, Goff Phillips.

JEFFERSON.—Latimore Leigh Players. T. F. B.

## ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—22-24, Dick Hamlin, good; Edney Brothers & Co., fine; Josephine Saxton & Kids, fine; Old Hone Week, business broke all records; 26-28, Carson & Brown, fine; Mlle. Lorrette & "Bud," excellent; 29-31, Cole & Coleman, Edna Lawrence & Daly Brothers.

## ST. JOHN, N. B.

NICKEL (W. H. Golding, mgr.).—Gertrude Le Roy, Tom Waterall; pictures.

LYRIC (Steve Hurley, mgr.).—19-21, Madon & Co., Walter King; 22-24, Finley & Nolan; pictures.

L. H. CORTRIGHT.

BIG SUCCESS AT HENDERSON'S THIS WEEK (Aug. 26)

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## ST. PAUL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Amelia Bingham, appreciated; Billy Weston & Co., very good; Nellie Nichols, fine; Will Dooley, good; Reba & Inez Kaufman, good; Bowman Bros., very good; Two Alfreds, fine; Kinodrome, good.

EMPRESS.—"Fun in a Delicatessen," good; Collins & Hart, pleasing; Italian Troubadours, good; Mme. Besse's Cockatoos, please; Arthur Whitlaw, good.

MAJESTIC.—26-28, Ed. Vinton, good; Dave Vine, pleased; Hawkins & Co., please; Nifty Girls, good.

ALHAMBRA.—26-28, Lewis & Couch, Roman H. Budnick, Mayer & Bayer.

GALETTY.—26-28, Frank C. Elmore, good; Scott & Elwood, Byrd & Vance, pictures.

METROPOLITAN.—"Louisiana Lou," Sept. 2, Chauncey Olcott.

SHUBERT.—"Buntie Pulls the Strings," Sept. 2, Big Musical Review.

STAR.—"High Rollers."

GRAND.—Billy Watson.

BENHAM.

## SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S-C; rehearsal Monday 10).—Week 19, Kennedy & Berlein, good; Niblos' Talking Birds, applauded; Princeton & Yale, good; Bert Cutler, adroit; Sisters London, ordinary.

PANTAGES (Scott, Palmer, mgr.; agent, direct, rehearsal Monday 10).—Week 19, Fred. Ireland & Casino Girls, pleased; Dave Wood's Animal Actors, good; El Barto, applauded; Four Flying Valentines, thrilled; Housley & Nicholas, good; Stafford & Verne, good.

PRINCESS (Fred. Bailien, mgr.; agent, Bert Levey; rehearsal Monday 10).—Week 19, German's Models, Brandon & Taylor, Harry Lancaster, pictures.

SPRECKLES (J. M. Dodge, mgr.).—23-24, "Bought and Paid For." L. T. DALBY.

## SAVANNAH, GA.

NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—27, "McFadden's Flats", 2, "The Common Law", 4, "The Balkan Princess."

BIJOU (Harry Bernstein, mgr.; U. B. O.; rehearsal Mon. 11).—Harry Holman & Co., excellent; "Basalari," wonderful; Demichelle Bros., great; Chester B. Johnstone, fine; Hal Austin & Taps.

LIBERTY (Bandy Bros., owners).—Tedd Brackett Stock Co. open first week in September with "The Fortune Hunter" for indefinite run.

FOLLY (H. C. Dorsey, mgr.).—Lucius Duncan, hit; pictures.

ARCADIA (Jake Schrameck, mgr.).—Arcadia Six; pictures. "REX."

## SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 12.30).—26-28, Tom Gillen, hit; For the Constellation Septette, knockout; Musical Ellisons, fair; Ino R. McCann, good; Dickens & Floyd, fair; grand opening. Business good.

AUDITORIUM (S. W. Pickering, mgr.; agent, K. & E.).—25, "The Thief," fair business.

MAJESTIC (Ed. Smith, mgr.; agent, F. Doyle; rehearsal Mon. 1.30).—26-1, Gross & Jackson, fair; John Fangleis, good.

WM. H. STEIN.

## SPRINGFIELD, MASS.

COURT SQ. (D. O. Gilmore, mgr.; Ind.).—31, Rose Stahl, Maggie Pepper; 3, Primrose & Docketador's Minstrels.

GILMORE (P. F. Shea, mgr.).—"Social Maids."


POLI'S (S. J. Breen, mgr.).—Stock. Fine business.

A. H. Wood's "Woman Haters' Club" has its premiere at the Court Sq. next week.

GEORGE PRESSL.

## SYRACUSE.

GRAND (Chas. Plummer & Chas. Anderson, mgrs.).—Stickney's Circus, amusing; Windsor Trio, good; Earl & Curtis, excellent; Hanton Bros. & Co., big hit; Belle Storey, excellent;



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sural Wrestlers, fair.

WEITING OPERA HOUSE (John L. Kerr,  
mgr.; Reis Circuit).—30, Valeska Surrent.

"Kiss Waits"; week 2, Kellard Stock Co.  
EMPIRE (Martin Wolfe, mgr.; K. & E.).—

31, "Polish Wedding"; 1-2, John Mason, "The  
Attack"; 4-6, "Madame Sherry."

BASTABLE (Stephen Bastable, mgr.).—  
29-31, "Life's Shop Window"; 2-4, Columbia  
Burlesquers; 5-7, Freckles.

CRESCENT (John B. Breslin, mgr.; U. B.  
O.).—Nat. Goetz, Ted & Corinne Brenton,  
Johnny Russell & Co., Jere Sandford, Markee  
Brothers.

## TERRE HAUTE.

GRAND (T. W. Barlydt, Jr., mgr.).—1-2,  
"The Penalty"; 4-6, "Round Up"; 7, "Ready  
Money"; 8, "Louisiana Lou."

YOUNG'S AIRDROPE (Sam Young, mgr.)  
—Cook Stock Co (4th week). Good business.

PARK (Joe Barnes, mgr.).—"Girls from  
Reno." Good business.

Sept. 5, Young Buffalo and Col. Cummings  
Wild West. WILL CHRISTMAN.

## TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent,  
Prudential; rehearsal Mon. and Thurs. 11).—

26-28, Blossom & Blossom, scream; Harry  
Dare, pleased; Earle & Wayne, good; Bartell  
& Brennan, pleasing; Helene, classy; 29-31,  
Rush Ling Toy, Moran & Moran, Carl Stat-  
ter, L'Angions, Blossom & Blossom.

A. C. W.

## VIRGINIA, FINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.;  
rehearsal Sun. and Wednes. 12).—18-20, "Sun-  
ny Side of Broadway," hit; 21-24, McCree &  
Waller, good; Zuhn & Dreis, funny; Mayer &  
Hyde, pleasing.

ROYAL (R. A. McLean, mgr.; Webster; re-  
hearsal, Mon. and Thurs. 3.30).—19-21, Musi-  
cal Casade, good; Train & Campbell, fair;  
Charles Marah, fair; 22-25, The Yanonettas,  
fine; Laura Hulbert & Co., ordinary; Crystal  
Bell, pleasing.

## WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; agents,  
U. B. O.; rehearsal Mon. 10).—Zelda Sears &  
Co., hit; "Visions D'Art," scored; Bell Fam-  
ily, clever; Brenner & Ratliff, encores; Baby  
Helen, applause; Josetty Bros., well received;  
Patsy Doyle, amused.

CASINO (M. Knight, mgr.; agent, Galaski;  
rehearsal Mon. 10).—Blake's Comedy Circus,  
headline; "The Operator," hit; Hap Handy  
& Co., scored; Frank Sherman, encores; De  
Lea & Orma, applause.

COSMOS (A. J. Brylawski, mgr.; agent, Jef-  
feries; rehearsal Mon. 10).—Kuma Troupe,  
Lew Orth & Lillian, "A. Bergler," Carbons &  
Togero, Dicks & White.

POLI'S (J. Thatcher, mgr.).—Poli Players  
in "Little Johnny Jones."

COLUMBIA (F. Berger, mgr.).—Columbia  
Players in "The Wolf."

ACADEMY (T. Lyons, mgr.; agents, S. & H.;  
rehearsal Mon. 10).—"Freckles," good busi-  
ness.

GAYETY (Geo. Peck, mgr.).—"Girls of Gay  
White Way," capacity houses.

LYCEUM (A. C. Mayer, mgr.).—Americans,  
good business. ERNIE.

## WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—29, "Madame  
Sherry."

J. E. FOREMAN.

## YOUNGSTOWN, O.

IDORA PARK (R. E. Platt, mgr.; U. B. O.)  
—Kalma & Co., good; Helen Vincent, pleasing;  
Grent Fulgora, hit; Glasgow & Glasgow, ex-  
cellent; Delmar & Delmar, fine.

GRAND (John Elliott, mgr.; S. & H.).—  
Lady Buccaneers pleased, 23-24; "Queen of  
Folles Bergere," 26-28.

PARK (L. B. Cool, mgr.; Felber & Shea).—  
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Maslin & Pearce Van Cortlandt Hotel N Y C  
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Mayer Arthur Monte Carlo Girls B R  
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Mayson Frank 308 Madison Miss  
McCaan Geraldine & Co 706 Park Johnstown  
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Stark Great 34 Watson Paterson N J  
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Stevens Paul 823 W 25 N Y C  
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Well John 5 Krustadt Rotterdam  
Wells Casper H Brills Hotel S 10th Phila  
Welsh Harry Monte Carlo Girls B R  
Welsh Jas A 211 E 14 N Y C  
Wells Lew 215 Shawmut av Grand Rapids  
Wenlock & Waldron 542 Lehigh Allentown  
Wentworth Vesta & Teddy Keiths Lowell  
Western Union Trio 2241 E Clearfield Phila  
Weston Edgar 240 W 48 N Y C  
Weston Dan B 141 W 116 N Y C  
Wheeler The 140 Montague Bklyn  
White Kane & White 385 Vermont Bklyn  
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Williams & Gilbert 1010 Mansfield av Chlo  
William & Sterling Folly Oklahoma City  
Williams & Stevens 3516 Calumet Chicago  
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Youngs The Princess Memphis

Z.  
Zantrells 181 Brixton London  
Zee Zee Trio 36 E 48 N Y C  
Zolas 254 W 43 N Y C

## BURLESQUE ROUTES

### WEEKS SEPT. 2. and SEPT. 9.

Americans Penn Circuit 98tar Cleveland  
American Beauties L O 9 Gayety Toledo  
Auto Girls Casino Brooklyn 9 Eighth Ave N Y  
Beauty Youth and Folly Gayety Kansas City  
9 Gayety Omaha  
Behmans Show Gayety Toronto 9 Garden  
Buffalo  
Ben Welch Burlesquers 2-4 Empire Paterson  
6-7 Empire Hoboken 9 Casino Philadelphia  
Big Gaiety Westminster Providence 9 Gayety  
Boston  
Big Review 2-4 Orpheum Paterson 5-7 Colum-  
bia Scranton 9 Trocadero Philadelphia  
Bohemians Century Kansas City 9 Standard  
St Louis  
Bon Tons Columbia New York 9 Star Brook-  
lyn  
Bowery Burlesquers 2-4 Empire Albany 5-7  
Franklin Bq Worcester 9 Casino Boston  
Cherry Blossom Empire Baltimore 9ly-  
ceum Washington  
College Girls Corinthian Rochester 9 - 11  
Bastable Syracuse 12-14 L O 16 Gayety  
Montreal  
Columbia Girls 2-4 Bastable Syracuse 5-7 L O  
9 Gayety Montreal  
Cracker Jacks Star Brooklyn 9-11 Empire  
Hoboken 12-14 Empire Paterson  
Daffy Dills Gayety Minneapolis 9 Gayety  
St Paul  
Dantes Daughters Lafayette Buffalo 9-11 Co-  
lumbia Scranton 12-14 Orpheum Paterson  
Dazzlers Music Hall N Y 9 Murray Hill N Y  
Ducklings Avenue Detroit 9Star Toronto  
Pollies Day Grand Milwaukee 3 Gayety Min-  
neapolis  
Gay Masqueraders Casino Boston 9 Columbia  
N Y  
Gay White Way Gayety Pittsburgh 9 L O 16  
Gayety Toledo  
Gay Widows Trocadero Philadelphia 9 Em-  
pire Baltimore  
Ginger Girls 2-4 L O 5-7 Bridgeport 9 West-  
minster Providence  
Girls Happyland Gayety Baltimore 9 Gayety  
Washington  
Girls Joyland Star Toronto 9 Lafayette Buf-  
falo  
Girls Missouri Star Cleveland 9 People's Cin-  
cinnati  
Girls Reno Folly Chicago 9 Avenue Detroit  
Golden Crook Gayety Newark 9 Gayety Phila-  
delphia  
Hastings Show Gayety Washington 9 Gay-  
ety Pittsburgh  
High Life in Burlesque Empire Philadelphia  
9 Casino Brooklyn  
High School Girls People's Cincinnati 9 Em-  
pire Chicago

Howe's Love Makers Standard Cincinnati 9  
Gayety Louisville  
Jardin de Paris Standard St Louis 9 Buck-  
ingham Louisville  
Jolly Follies Murray Hill N Y 9-11 L O 13-14  
Bridgeport  
Knickerbockers Gayety Louisville 9 Gayety  
St Louis  
Lady Buccaneers 2-4 Columbia Scranton 5-7  
Orpheum Paterson 9 Bowery N Y  
Marion's Dreamlands 2-4 Empire Hoboken  
5-7 Empire Paterson 9 Gayety Newark  
Merry Go Rounders Star & Garter Chicago 9  
Gayety Detroit.  
Merry Maidens Bowery N Y 9 Empire Phila-  
delphia  
Merry Whirl Casino Philadelphia 9 Gayety  
Baltimore  
Midnight Maids Gayety Detroit 9 Gayety  
Toronto  
Miss New York Jr Empire Brooklyn 9 Empire  
Newark  
Mollie Williams Gayety Philadelphia 9 Music  
Hall N Y  
Moulin Rouge Grand Boston 9 Bronx N Y  
New Century Girls Empire Chicago 9 Grand  
Milwaukee  
Orientals Empire Indianapolis 9 Folly Chicago  
Pacemakers Eighth Ave N Y 9 Howard Bos-  
ton  
Queens Follies Bergere Krug Omaha 9 Century  
Kansas City  
Queens Paris Olympic N Y 9-11 Empire Pat-  
erson 12-14 Empire Hoboken  
Reeves Beauty Show Gayety Omaha 9 L O  
16 Star & Garter Chicago  
Robinson Crusoe Girls Columbia Chicago 9  
Standard Cincinnati  
Rosebuds Lyceum Washington 9 Penn Circuit  
Rose Sydel's Garden Buffalo 9 Corinthian  
Rochester  
Runaway Girls L O 9 Star & Garter Chicago  
Social Maids Gayety Brooklyn 9 Olympic New  
York  
Star & Garter Gayety Toledo 9 Columbia Chi-  
cago  
Stars Stageland Howard Boston 9 Grand  
Boston  
Taxi Girls 2-4 Gilmore Springfield 5-7 Em-  
pire Albany 9 Gayety Brooklyn  
Tiger Lillies Empire Newark 9-11 Orpheum  
Paterson 12-14 Columbia Scranton  
Trocadero Gayety St Louis 9 Gayety Kan-  
sas City  
Watson's Beef Trust L O 9 Krug Omaha  
Whirl of Mirth Bronx N Y 9 Empire Brook-  
lyn  
Winning Widows Gayety Boston 9-11 Gil-  
more Springfield 12-14 Empire Albany  
World of Pleasure Gayety Montreal 9-11  
Empire Albany 12-14 Franklin Bq Wor-  
cester  
Yankee Doodle Girls Gayety St Paul D L O 16  
Krug Omaha  
Zallah's Buckingham Louisville 9 Empire In-  
dianapolis

## LETTERS

Where C follows name, letter is in Chi-  
cago.  
Advertising or circular letters of any  
description will not be listed when known.  
P following name indicates postal, ad-  
vertised once only.

A.  
Almes Noette  
Alpha Troupe (C)  
American Newsboys  
Quantette (C)  
Ardell Franklin  
Arnold Jack  
Astor Guy Mrs (C)  
B.  
Barry Marion  
Bauwens Paul (C)  
Beatz William  
Be Gar Beatrice  
Bell Jessie  
Bennett Albert  
Bergere Rose  
Bird, Miss M  
Birnie Lewis (C)  
Bonomar Simon (C)  
Room Leslie  
Cherry Blossom & Co.  
Booth Hope  
Bortoline Joe (C)  
Royle Pat  
Boynton Edith (C)  
Brady & Mahoney (P)  
Brice Charles  
Briggs A M  
Burkhardt Chas (C)  
C.  
Cameron Grace  
Cantwell James  
Carroll Bobby (C)  
Cassell R F (P)  
Charbino Fred (C)  
Charlan Walter (C)  
Chase Billy  
Chairs Jack C  
Clark Evelyn (C)  
Cole Fred  
Coleman Wm J  
Cox Miss V (P)  
Craig Florence (C)  
Cressy Wm (C)  
Curtis Carl (C)  
Curtis Claire  
D.  
Dale Jessie (C)  
Davis Hal  
Deas Reed & Deas  
Delevanti A (C)  
Devine Harry  
De Fee Richard  
Dillon Wm  
Dobbs & Borel  
Donovan & Arnold  
Dougherty Mr &  
Mrs (C)  
Dunbar Geo W  
American Newsboys  
Dyer Herbert (C)  
E.  
Edmunds Art Mrs  
Eldridge H  
Erb Eddie  
Espace Miss N  
Evans Pearl (C)  
F.  
Fair Pearl  
Fandberg Bob (P)  
Fantan David  
Farrell Harry (C)  
Fay Eva  
Feller Ethel (C)  
Fleming Mamie  
Fleener Edith  
Ford Arthur S  
Fuller Wm  
G.  
Garcia Enrique Dan  
Gibney Chas  
Gornley & Cafnery  
Gould Rita  
Graham C (C)  
Green Albert E  
Grimm Harry (C)  
Grolwms Miss C (P)  
H.  
Hagan W J  
Haine Mr  
Hanlon Alex  
Hanlon Charles  
Hanlon Frank  
Hart Jerry  
Hatch Warren  
Haviland Butler (C)  
Healey Jeff (C)  
Herman Rice  
Hewline Miss Nan  
Hendricks Miss M  
Hines Miss J  
Hodges Louis  
Hol Alif (C)  
Hor " Earl  
Hul " n  
Hys " n  
I.  
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EVERY SINGLE DAY  
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Next Week (Sept. 2), Shea's, Toronto.  
Direction MAX HART.

**BESSIE WYNN**  
IN VAUDEVILLE


It isn't the same  
that makes the  
act—

It's the act that  
makes the same.




THE KING OF IRELAND,  
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**RENA ARNOLD**  
QUEEN OF VAUDEVILLE.  
DOING WELL, THANK YOU.  
Director and Advisor, King K. C.

**B-A-N-J-O-P-H-I-E-N-D-S**  
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**3 MUSKETEERS 3**  
  
(Dunham) (Edwards) (Farrell)  
You read a lot about "Three-acts" split-  
ting every week, but we have split many  
times—three days here and three days  
there, in "REEL" Theatres where business is  
good and they "Film" thrice daily.

MAX GRACE  
**Ritter and Foster**  
TRIO  
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Address care VARIETY, New York.

 Left Durban one  
week ago after  
spending exactly  
three months in  
South Africa and  
worked every week.  
Boys and Girls if you  
get the chance take  
the trip, but have  
everything in writ-  
ing. Nothing verbal  
goes.  
Some of the Kaffer  
sayings are still with  
us: "Footsack" means "beat it."  
We are taking a German boat home and  
the feeding is great. There is some heat in  
the Indian Ocean.  
They tell us that Mozambique is full of  
What What's, so we are sure going out gath-  
ering. Just sent Innes and Ryan a photo of  
the largest "What What" in the world.  
Seeinglotsoffunnynightly Yours.

**VARDON, PERRY & WILBER**  
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**Marcus and Gartelle**  
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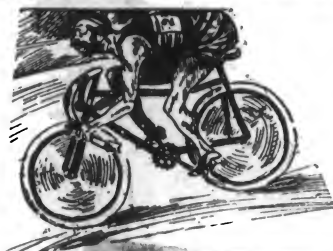
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This Week (Aug. 26), Atlanta, Ga.  
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Booked Solid  
Direction, LOUIS WESLEY

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**BILLIE RITCHIE**  
(THE DRUNK)  
Late Star of "AROUND THE CLOCK"  
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a New Comedy Protean Absurdity.

"A Dream of Dickens"  
MANAGERS  
IT'S A \$2000 PRODUCTION  
IT'S A REAL HEADLINER  
Care VARIETY, New York

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"POPULAR SINGERS OF POPULAR SONGS"

N. B. Do You Remember Our "Write Up" on Will Rossiter's "YOU CAN'T EXPECT KISSES FROM ME"?

**TANEAN AND CLAXTON** Booked Solid on W. V. M. A.  
Direction, NORMAN JEFFERIES

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# DAVE MARION'S "DREAMLANDS"

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Press and  
Public  
to be the best  
Burlesque  
Show on the  
American  
Stage



Playing the  
Theatres  
of the  
Columbia  
Amusement  
Co.

A Scene in "The Dreamlands"

## New York Tribune. The New York Times

Tuesday, August 20, 1912.

"All the News That's Fit to Print."

New York, Tuesday, Aug. 20, 1912.

The newer burlesque had its inception at the Columbia Theatre yesterday with "Dave" Marion and his Dreamland company in a whirl of merriment and music brought together under the name of "Pousse Cafe." It approached more nearly to the level of \$2-a-seat musical comedy.

"Dave" Marion, the composer of the piece, with his sputtering utterance, was the hit of the evening. He appeared first as the combative caddy who wanted \$60 out of Jack Astor for driving him around for three and one-half hours, but was satisfied with 25 cents when Mr. Astor informed him that he would punch his already crimsoned nose for him if he got funny around there. The little difficulty was finally solved when Snuffy, as the caddy was called, agreed to sing a song, which brought from the wings a veritable avalanche of Highland lassies, who fairly swamped the stage with their weight and the audience with their beauty.

Mr. Marion appeared, later as the private secretary, and again as a very bold thief. He was ably supported in his fun-making by William Lawrence as Levi Cohn, Agnes Behler as Kate Standley, James X. Francis as Henri de France and Inez de Verdier as Rose Murphy. Fred Collins made a hit with his song, "Mother's Health."

### "Evening Mail."

It remained for Dave Marion to exhibit a transformation or better class of burlesque with his "Dreamland Girls," which he is introducing at the Columbia this week. Marion has a number of odd novelties, besides the latest Broadway costumes, first-class scenes and music and scenario that is apt to please all theatre-goers.

For many years attempts have been made to put burlesque on a higher plane. Marion is the first of many producers that are laboring hard to show the public their class of plays are not half as bad as they have been pictured.

Marion is a first-class comedian, labors hard and deserves praise.

At the Columbia Theatre yesterday was presented a new burlesque, "Pousse Cafe," in which Dave Marion not only participated, but for which he had also contributed the book, lyrics, and music. The show, in essentials, was of a sort familiar to the patrons of this theatre, although in the main it was more pretentious than the average offering.

Marion himself appeared in several amusing scenes, especially one in which he officiated as a hansom cab driver. In this he had the capable assistance of a property horse. At another time he sang a song, copiously illustrated by the chorus, in which was depicted the charitable nature of those who have sinned and suffered.

The piece is in many brilliant scenes which offered opportunity for the chorus to wear startling costumes, thereby furnishing suitable backgrounds for the comedians who were never very far from the field of action. In the cabaret scene the Symphony Four and Lawrence and Thompson introduced specialties.



Tuesday, August 20, 1912.

### NEW SORT OF BURLESQUE.

New Play at the Columbia Theatre Well Received.

"Pousse Cafe"—Columbia Theatre.  
Kate Standley.....Agnes Behler  
Rose Murphy.....Inez De Verdier  
Marie Pougure.....Louie Rice  
Frank Standley.....Mart Thompson  
Henri De France.....James X. Francis  
Jack Astor.....Fred Collins  
Levi Cohn.....William Lawrence  
Private Secretary.....Dave Marion  
The Thief.....Snuffy

The audience at the Columbia Theatre, the home of burlesque in this city, sat up and took notice last night when Dave Marion presented "Pousse Cafe," the book, lyrics and music of which he wrote himself.

The offering was a far cry from the usual type of burlesque. The rough horse

play, slap tricks and startling costumes were not in evidence. Instead there was a well trained chorus, so large that the good sized stage could scarcely hold them all, and as a further surprise the chorus could sing fairly well.

As in "Everywoman," the play was preceded by a prologue in which the masked Mr. Burlesque announced that a new kind of burlesque was to be given; that broad and suggestive lines would be eliminated and that the sole aim of the entertainment was to make wholesome fun and laughter.

There was not much of a plot, but what there was of it gave Mr. Marion an excellent opportunity to display his peculiar style of humor. The principals were all well cast and the production fittingly costumed and staged.

## The New York Press

DAILY EDITION.

New York, Tuesday, August 20, 1912.

### NEWER BURLESQUE A SUCCESS.

Dave Marion in "Pousse Cafe" Offers Public Something Different.

Newer burlesque had its premiere last night in the production in the Columbia Theatre of "Pousse Cafe," the words and music of which were written by Dave Marion, who starred in the performance. That the higher form of burlesque is here to stay is evident from the success of the show. It would be hard to define new burlesque, but it is said the contrast between it and the old form of entertainment in which slap sticks and buffoonery played such an important part, is as great as that between the old variety performance and high-class vaudeville of to-day. At any rate, it is clean, wholesome and refreshing and should be welcomed.

An innovation made by Marion in "Pousse Cafe" was the introduction of a "chorus" of one person to herald the opening and announce the close of the play. The character was called Burlesque, and its introduction created an atmosphere new to burlesque entertainment. The closing of the play with forty chorus girls dressed as children playing "Follow your master" with the old cab driver introducing the stunts that were followed by the girls, was an appreciated novelty. Encores of this number were so numerous they were interrupted by Burlesque to close the performance.

In the play were the well known comedy characters, with complications between husbands and wives that finally were settled and all ended happily. Marion as the cab driver was very funny, and kept

the audience in laughter all the time he was on the stage. Others who did commendable work are Agnes Behler, Inez De Verdier, Louie Rice, Mart Thompson, James X. Francis, Fred Collins and William Lawrence. The chorus sang and danced very well.



32 BROADWAY, - - - NEW YORK.

Tuesday, August 20, 1912.

"Pousse Cafe," a new two-act burlesque, is the attraction this week at the Columbia Theatre, where it was presented yesterday for the first time. A new production at that playhouse is always potent in drawing the attendance of its regular patrons, and just now the large number of visitors in town provides additional theatre-goers who wish to see "dollar burlesque." The new offering at the Columbia scored a decided success with two large audiences yesterday. The book and music were written by Dave Marion, who, with his "Dreamland Burlesquers," is presenting the piece. The production has been made on an elaborate scale, with handsome scenery and costumes. The comedy is abundant and there is plenty of catchy music. Altogether, the piece is a valuable addition to the Columbia Amusement Company's list of attractions, and is one of the most pretentious of such.

One of the features is the retention of the character of "Snuffy, the Cabman," which Mr. Marion has made famous wherever burlesque is presented. Mr. Marion appears as "Snuffy" again, but has rewritten the part and added fresh material. Supporting him in the company are well-known burlesque performers, among these being Agnes Behler, Inez de Verdier, Louie Rice, Lydia Bristow, Ida Yeager, Charles Thompson, Harry McAvoy, James Francis, Fred Collins and Bob Travers. There is a large and attractive chorus and ballet.

DAVE MARION.

A good, clean legitimate show can always do business—that's my idea of burlesque.

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